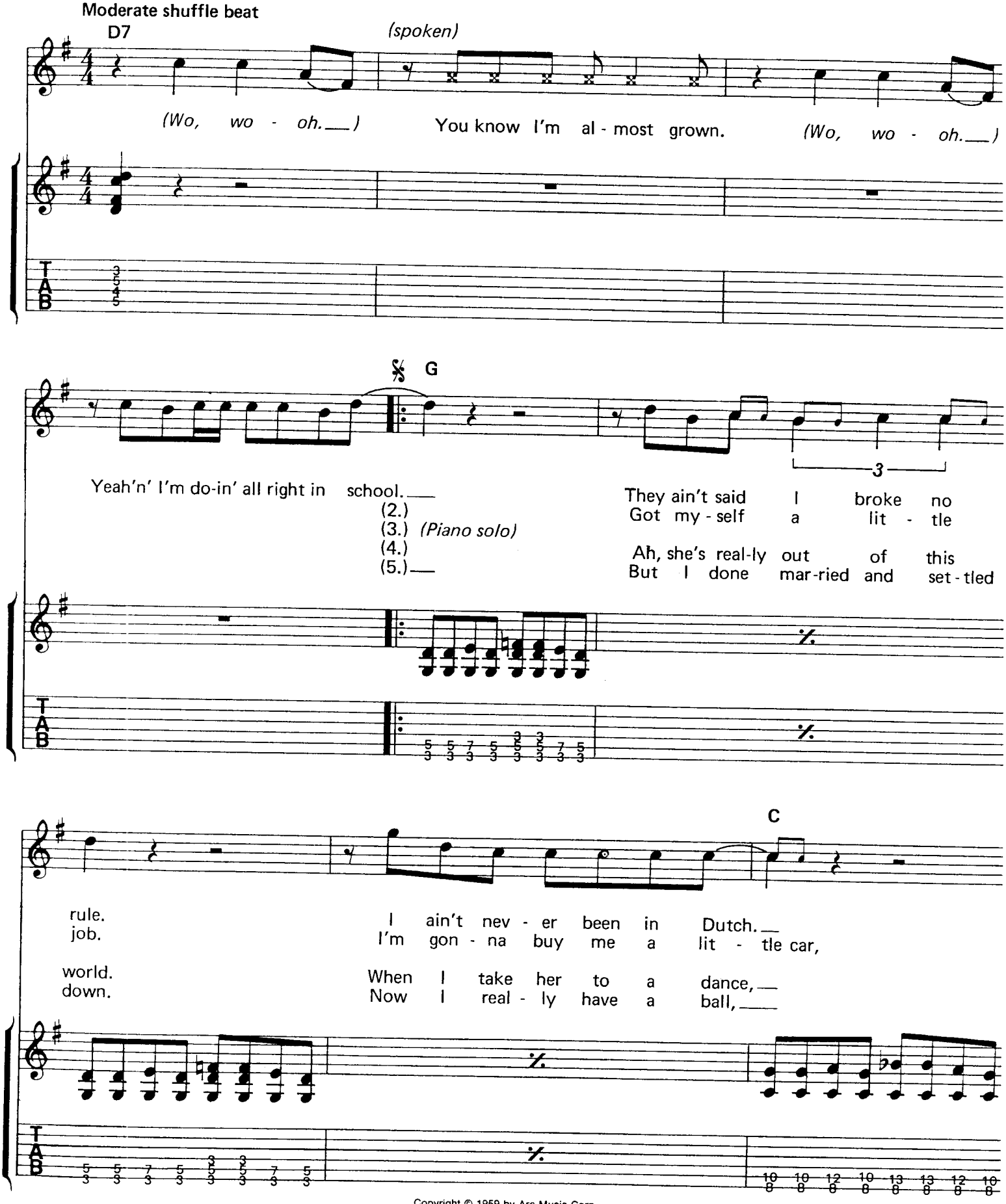
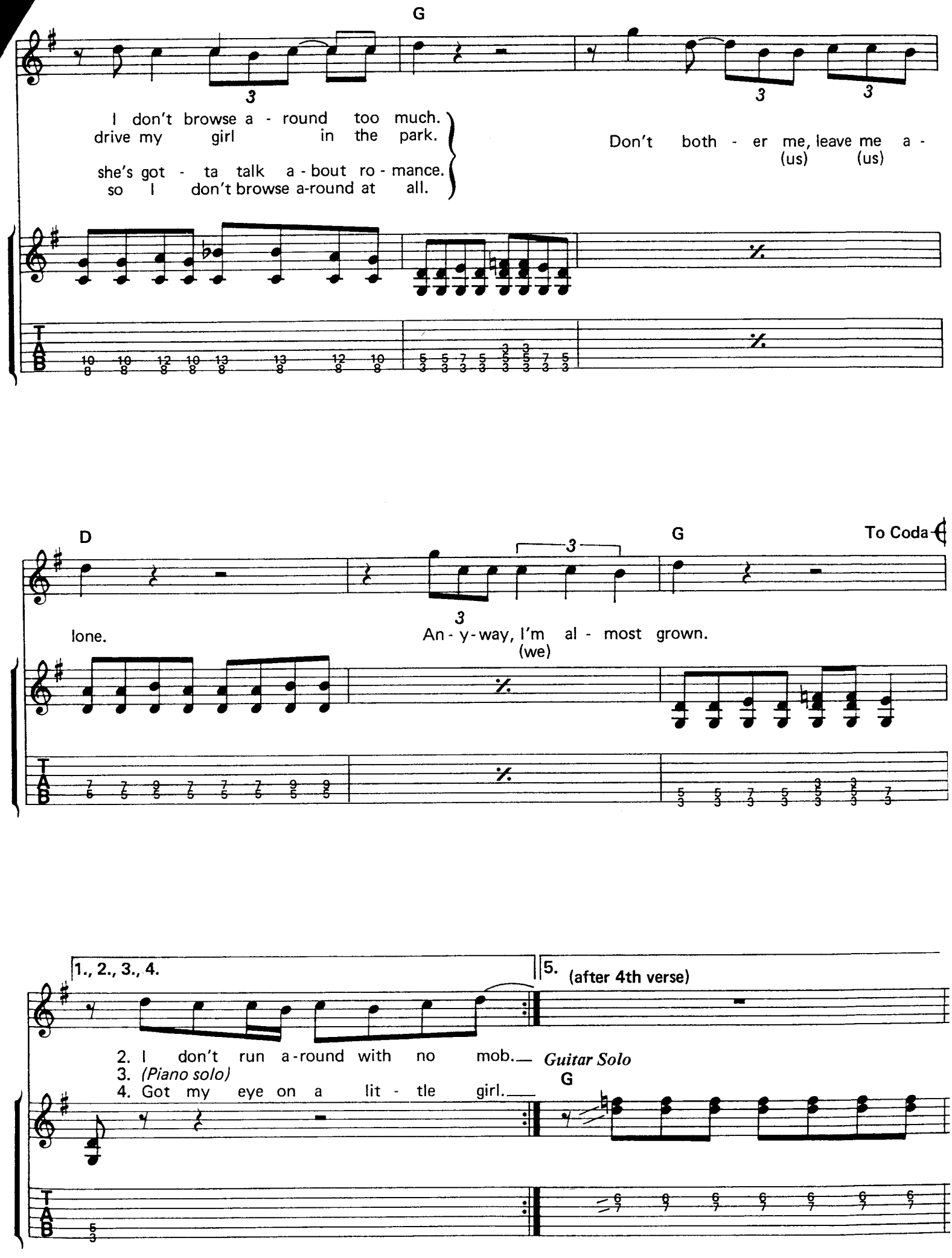
ALMOST GROWN

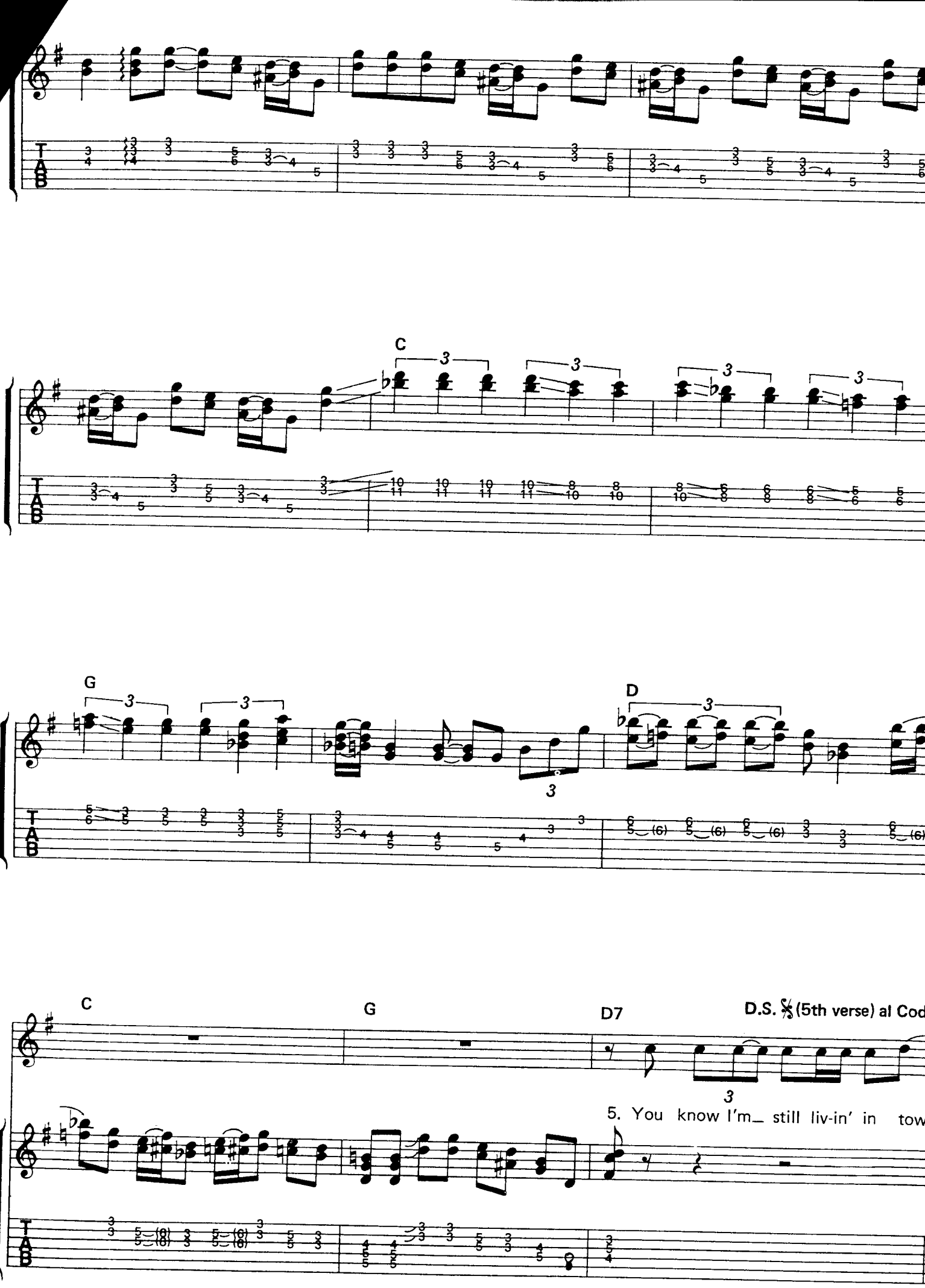
Note the "descending double-stop" lick halfway through the solo (as mentioned in the *Introduction).*

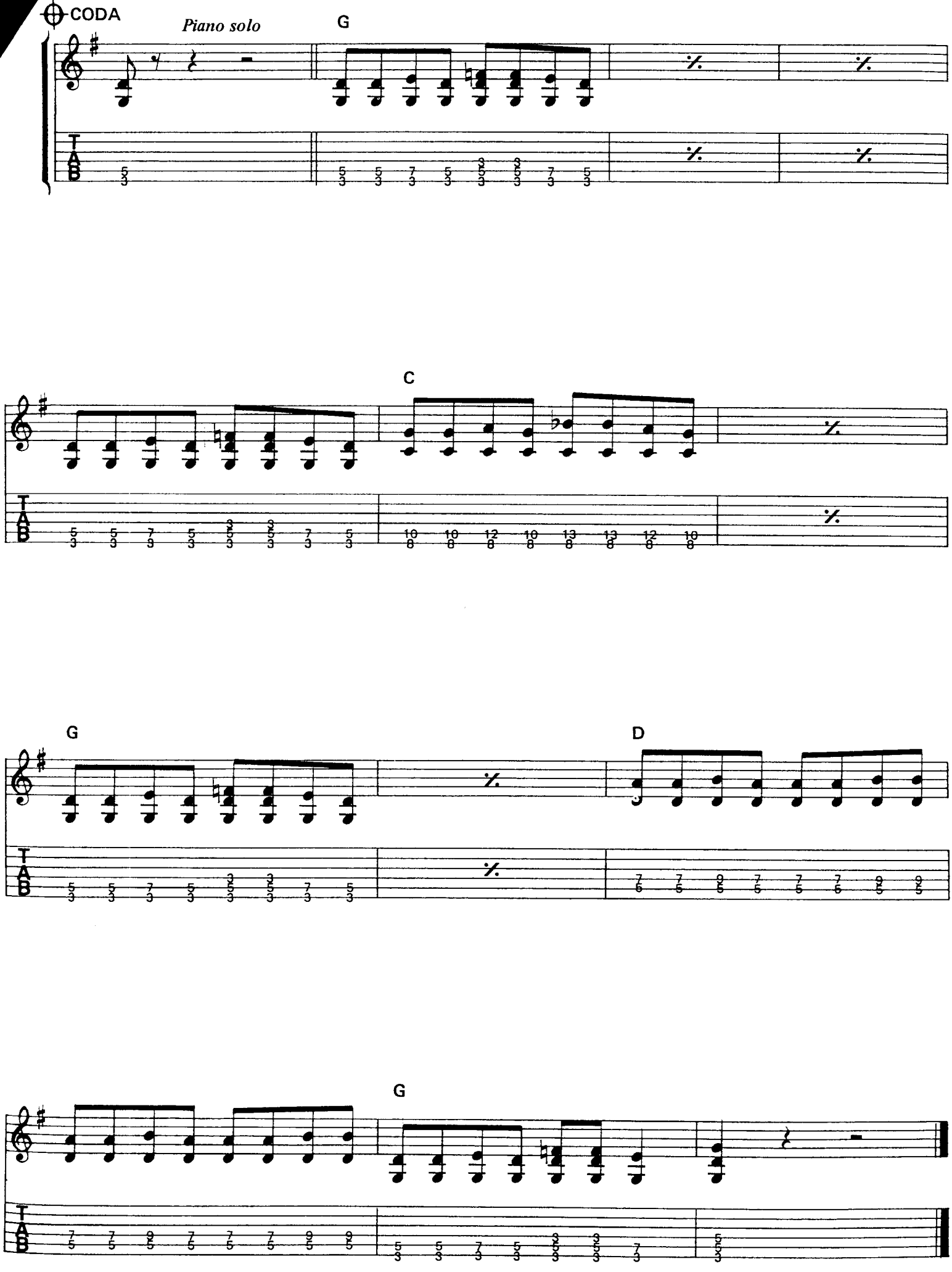
Words and Music by Chuck Be



Copyright © 1959 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


G
I don't browse a - round too much.
drive my girl in the park.
she's got - ta talk a - bout ro - mance.
so I don't browse a-round at all.
Don't both - er me, leave me a -
(us) (us)
D
G
To Coda
lone.
An - y - way, I'm al - most grown.
(we)
1., 2., 3., 4.
5. (after 4th verse)
2. I don't run a-round with no mob.
3. (Piano solo)
4. Got my eye on a lit - tle girl.
Guitar Solo
G

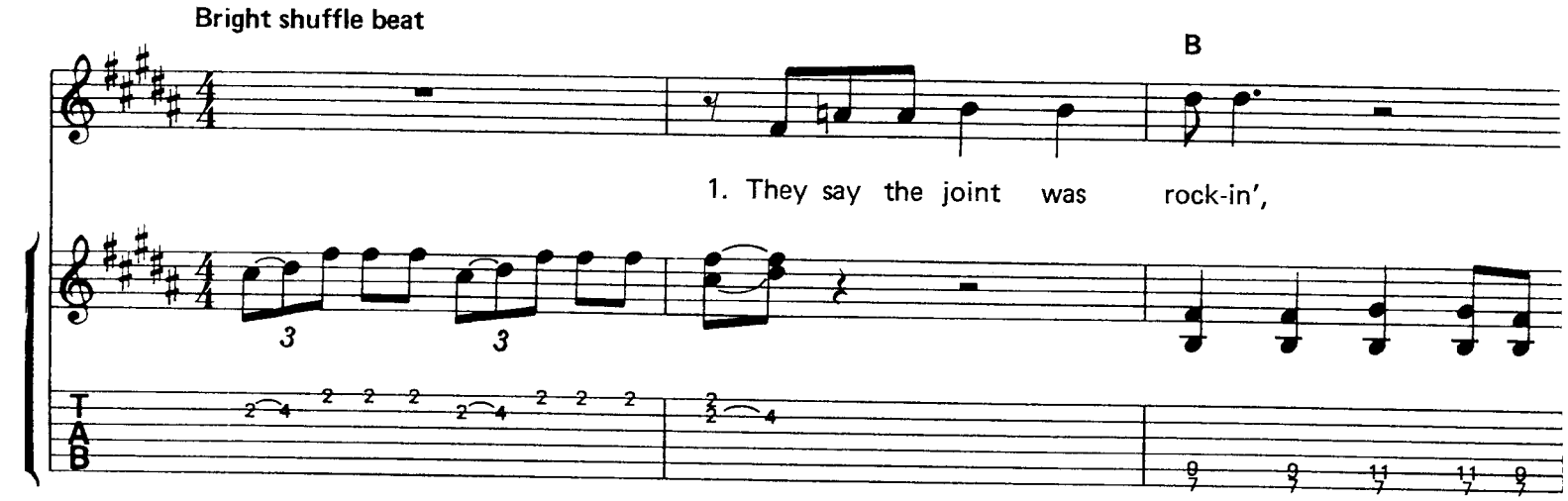

C
G
D
C
G
D7
D.S. 𝄋 (5th verse) al Cod
5. You know I'm_ still liv-in' in tow

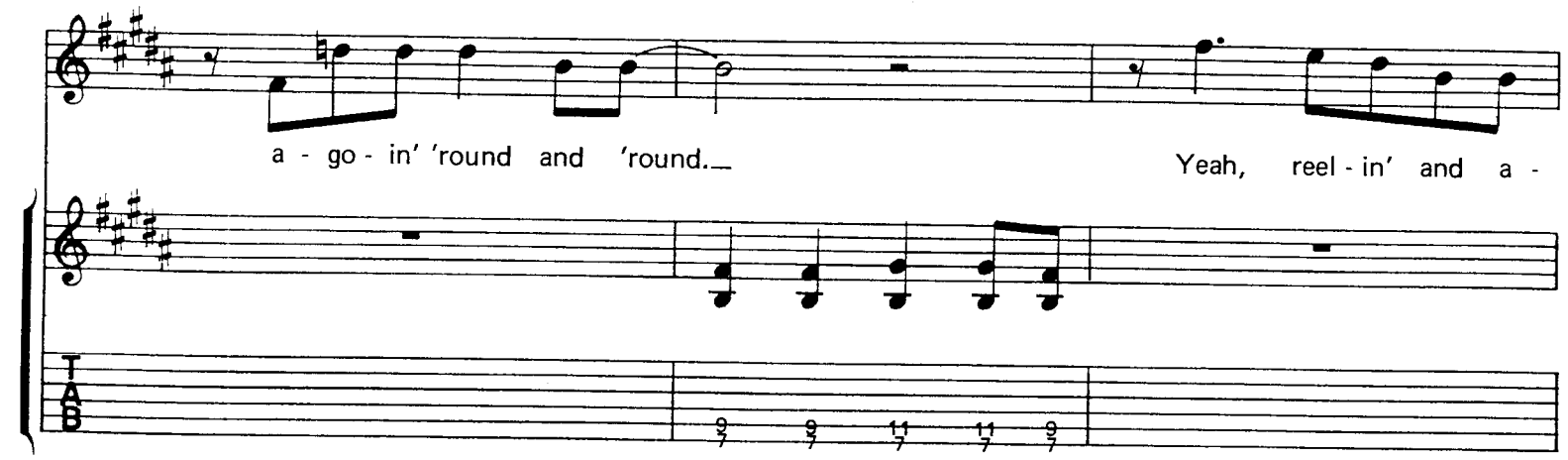

CODA
Piano solo
G
C
G
D
G

AROUND AND AROUND

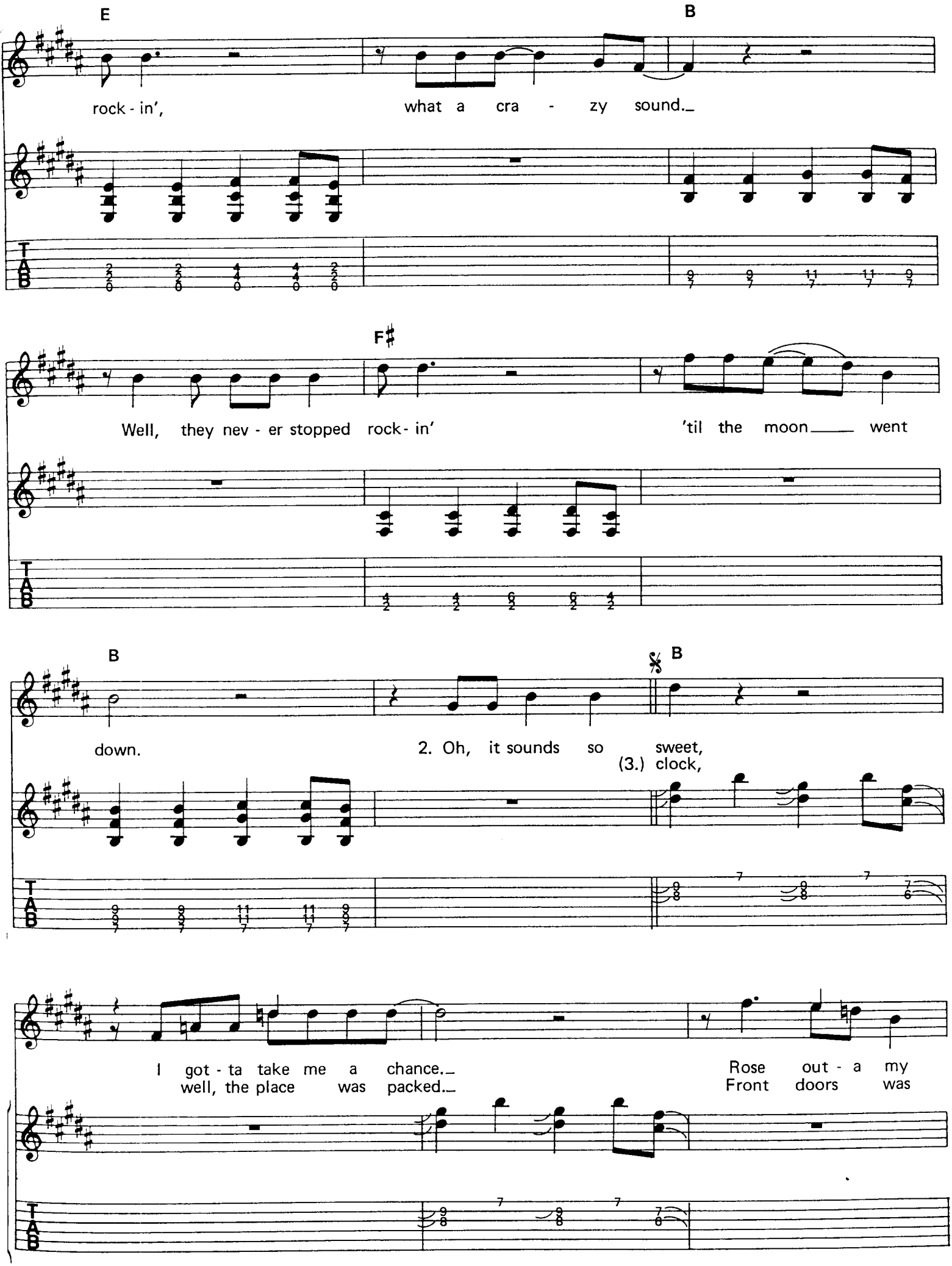
The backup lick during the second verse, and the second solo, are derived from the "sliding ninth chord" idea described in the *Introduction.*

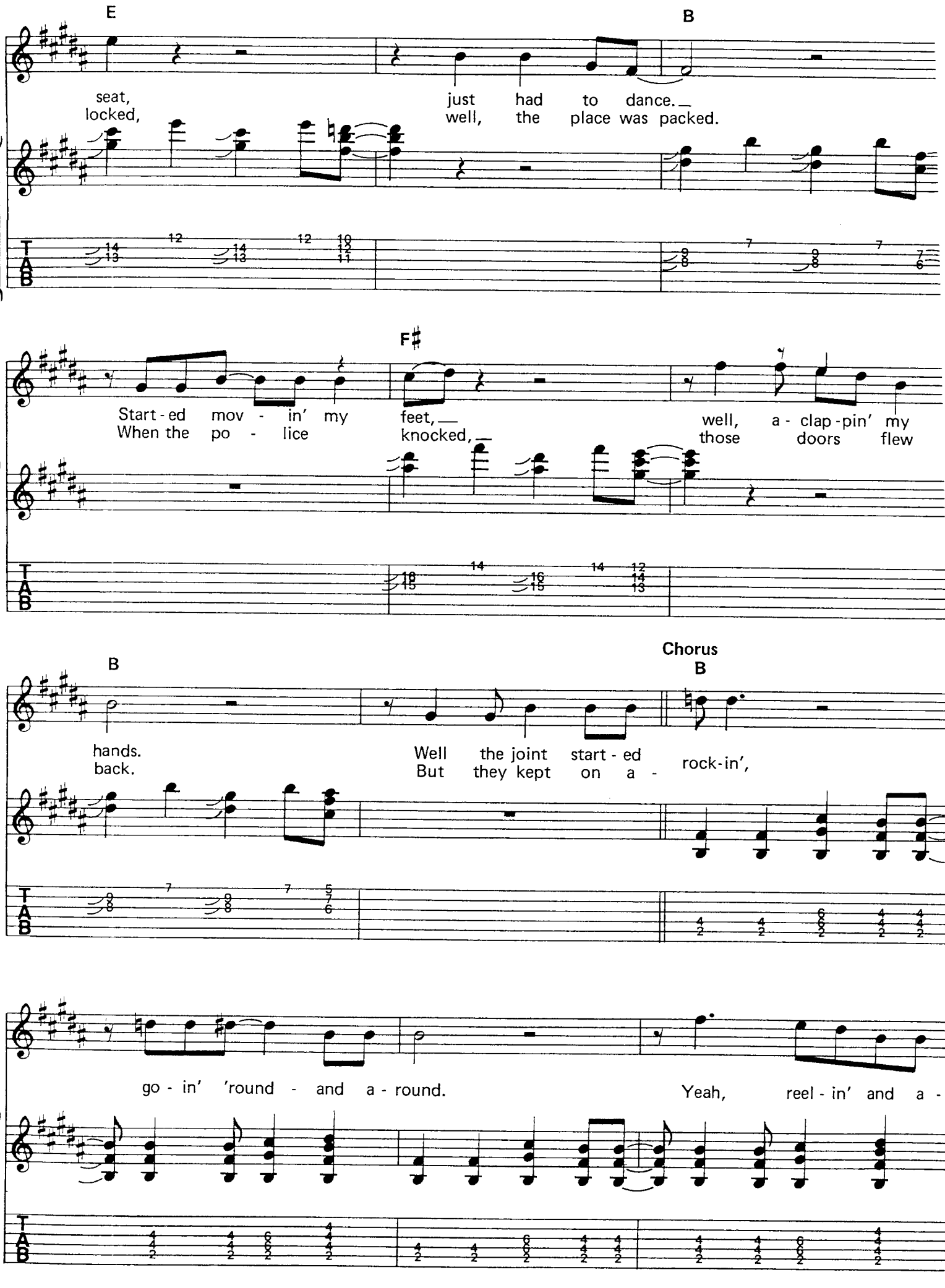
Words and Music by Chuck Berr

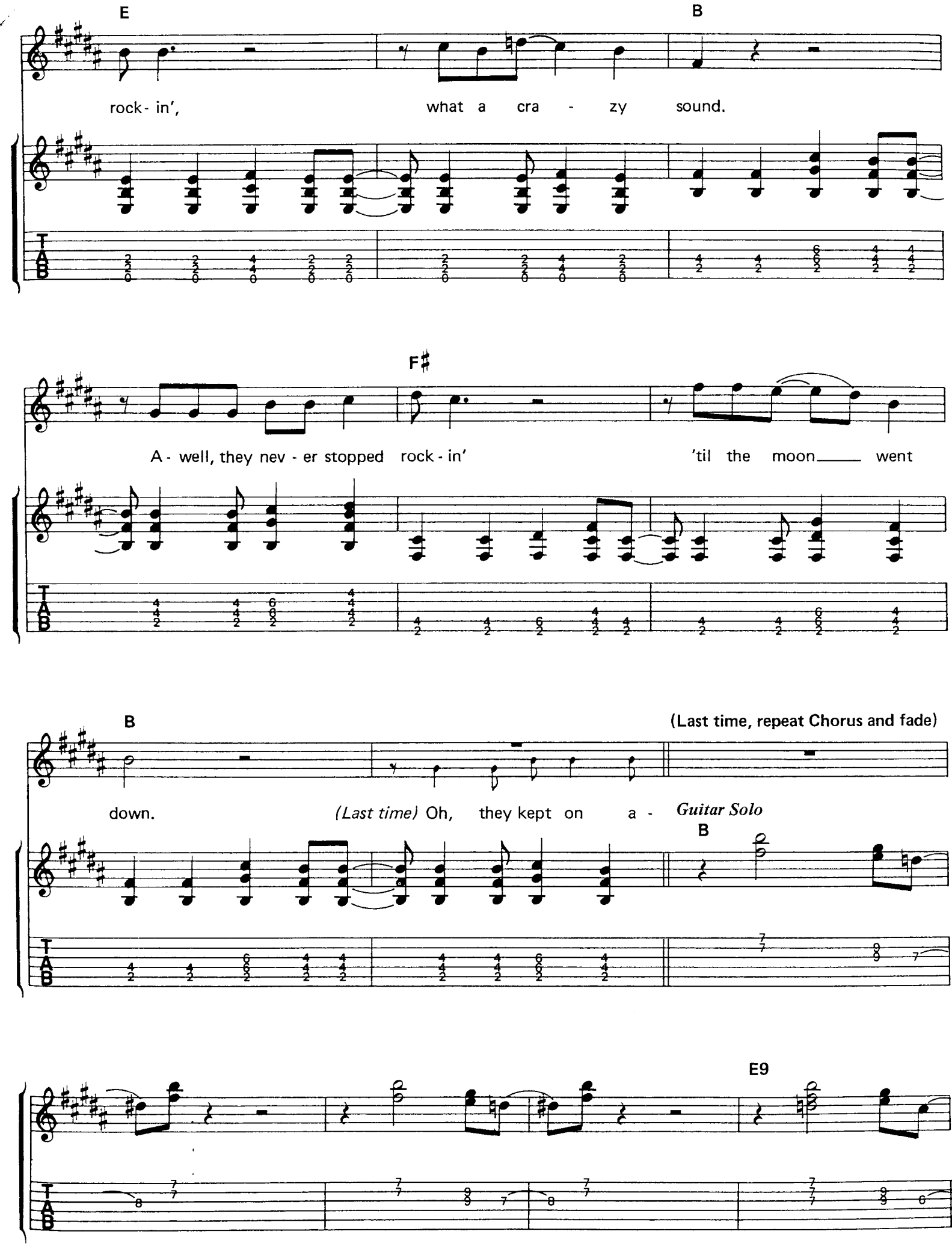


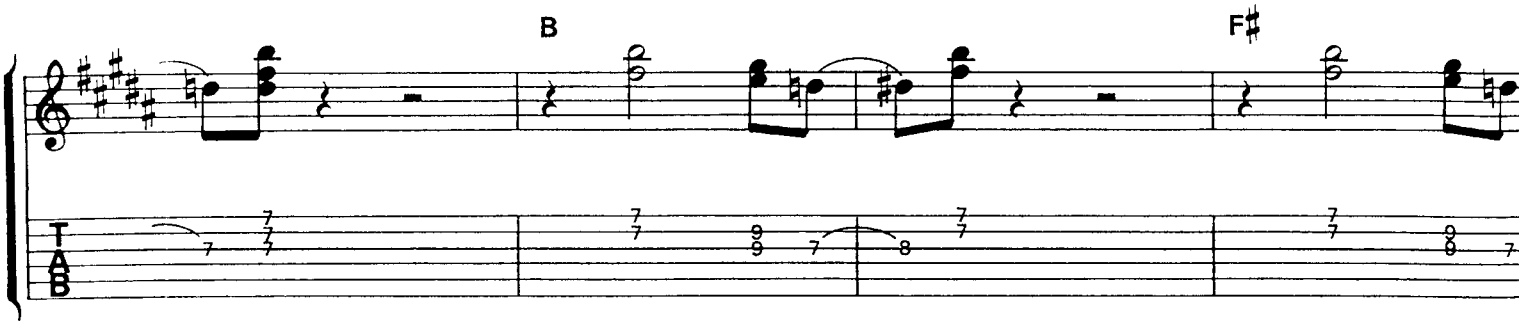


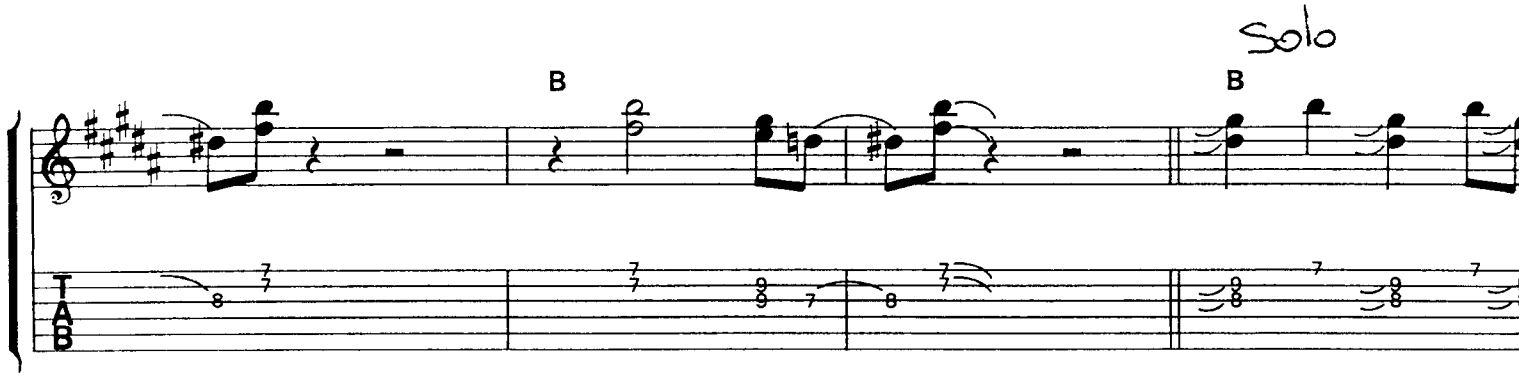
Copyright © 1958 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved

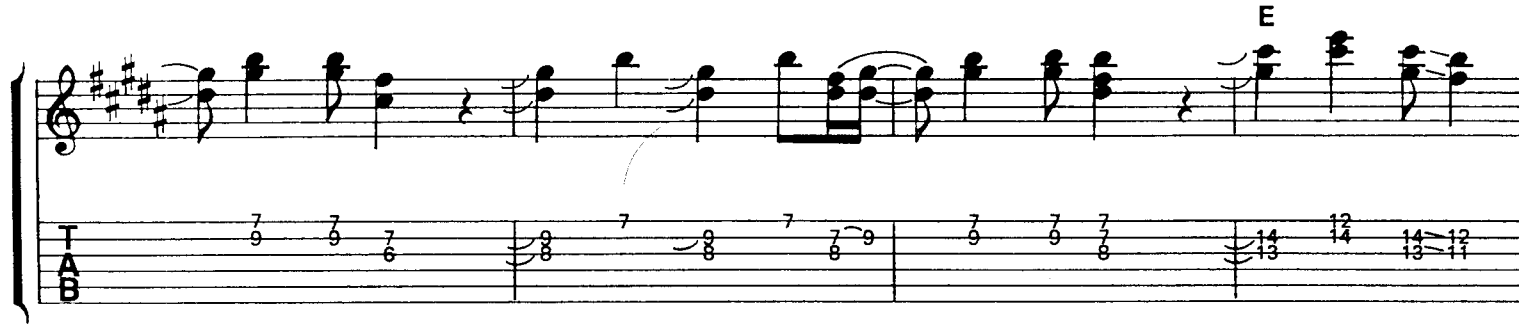

E
B
rock - in',
what a cra - zy sound._
F♯
Well, they nev - er stopped rock - in'
'til the moon___ went
B
down.
𝄋 B
2. Oh, it sounds so sweet,
(3.) clock,
I got - ta take me a chance._
well, the place was packed._
Rose out - a my
Front doors was
T
A
B

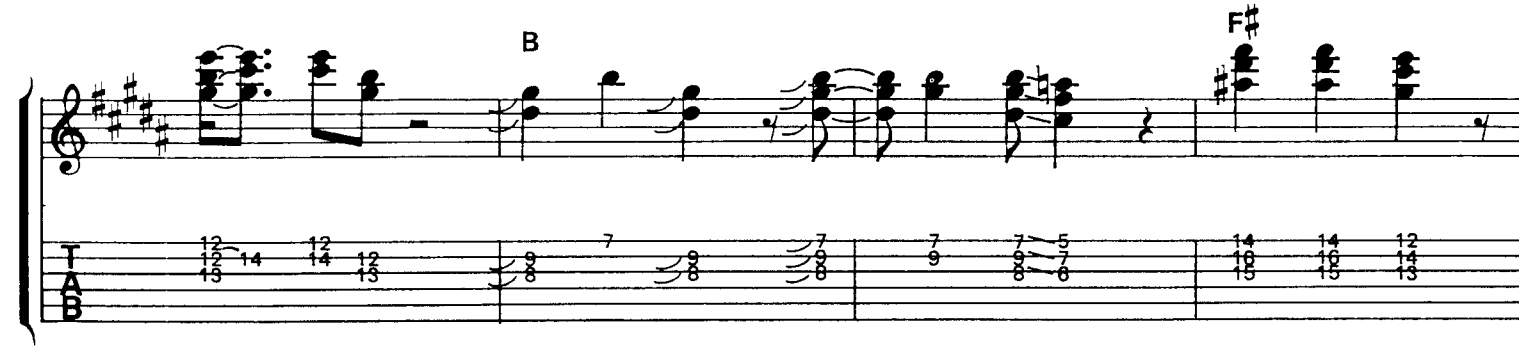

E
B
seat, locked,
just had to dance.
well, the place was packed.
F♯
Start-ed mov-in' my feet,
When the po-lice knocked,
well, a-clap-pin' my
those doors flew
B
Chorus
B
hands. back.
Well the joint start-ed
But they kept on a-
rock-in',
go-in' 'round-and a-round.
Yeah, reel-in' and a-

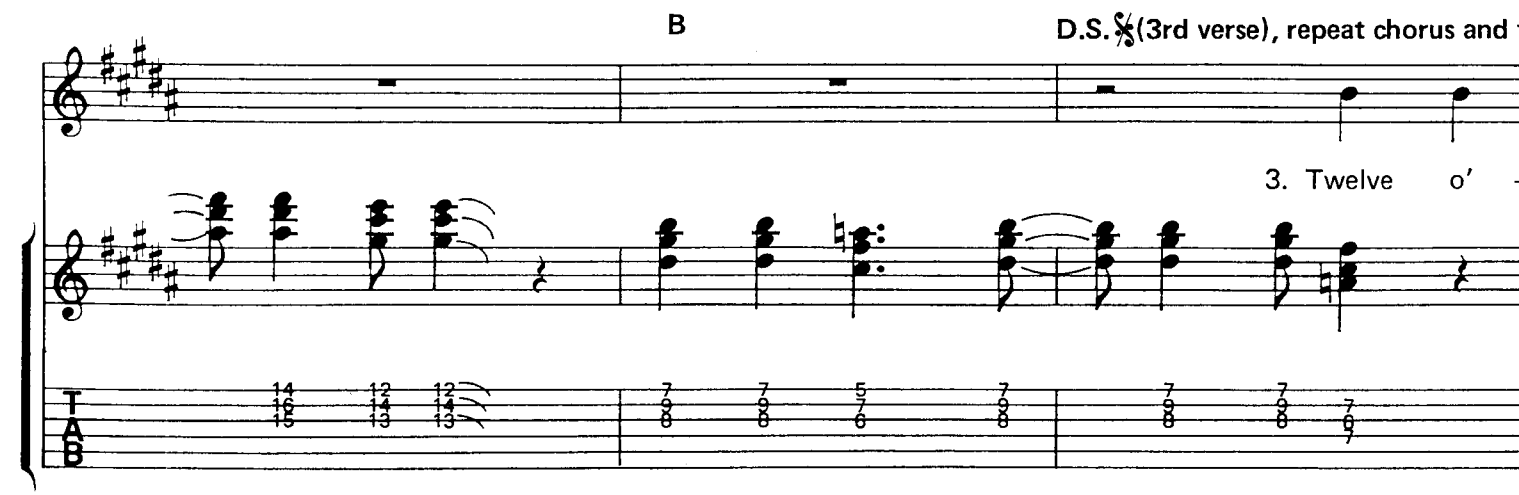

E
B
rock- in',
what a cra - zy sound.
F♯
A- well, they nev - er stopped rock- in'
'til the moon went
B
(Last time, repeat Chorus and fade)
down.
(Last time) Oh, they kept on a -
Guitar Solo
B
E9


B
F♯


Solo
B
B


E

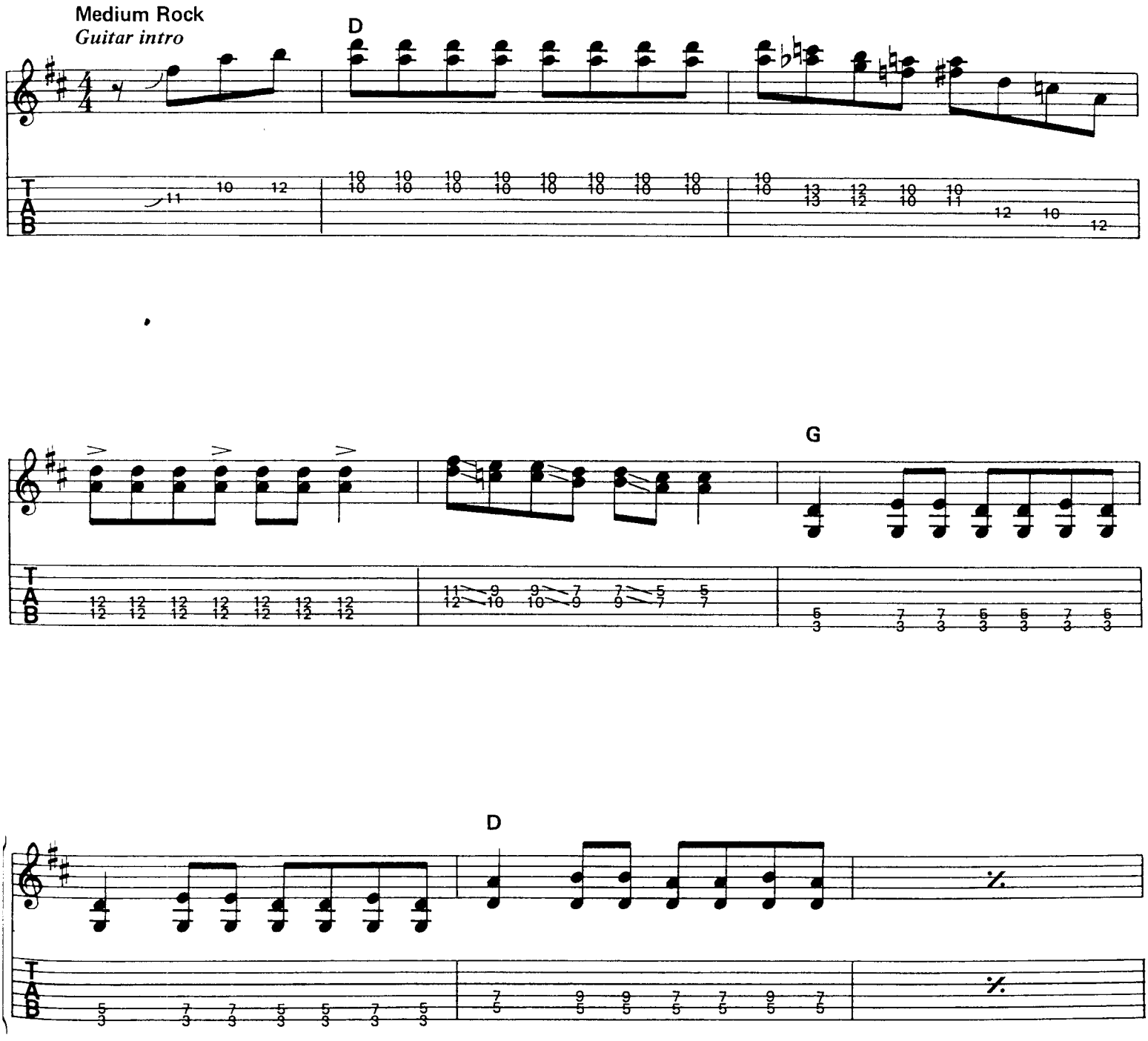

B
F♯


B
D.S.𝄋(3rd verse), repeat chorus and
3. Twelve o'

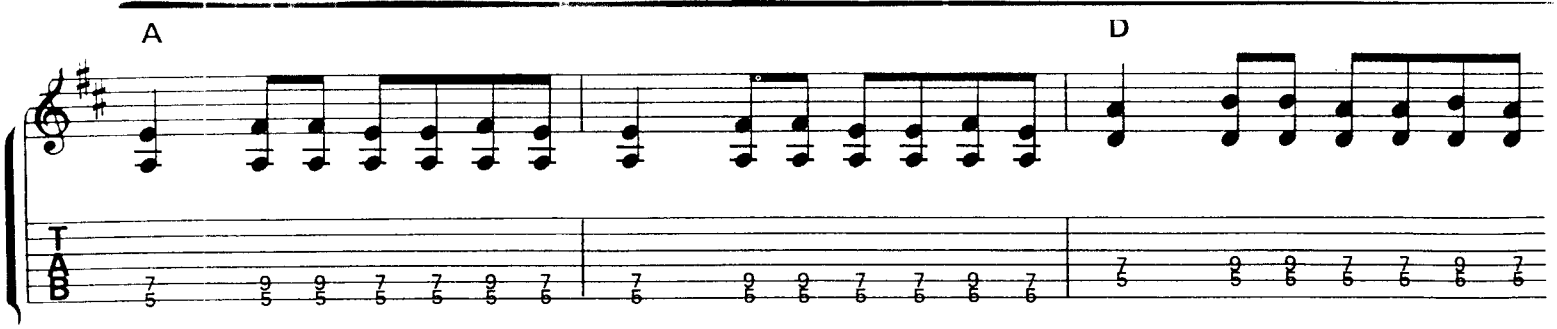
BACK IN THE U.S.A.

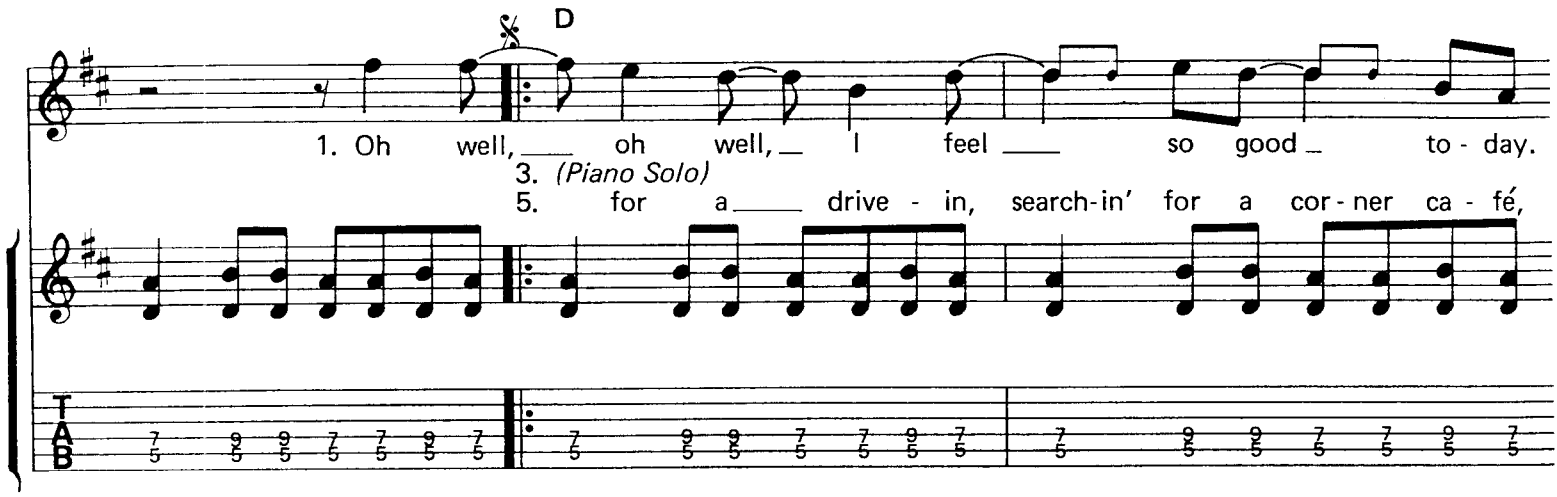
Berry wrote the song after a trip to Australia. The list of U.S. cities sounds like a patriotic litany: "Detroit, Chicago, Chattanooga, Baton Rouge." He developed the idea further a few years later in THE PROMISED LAND. And the Beatles used this song for inspiration when they wrote BACK IN THE USSR.

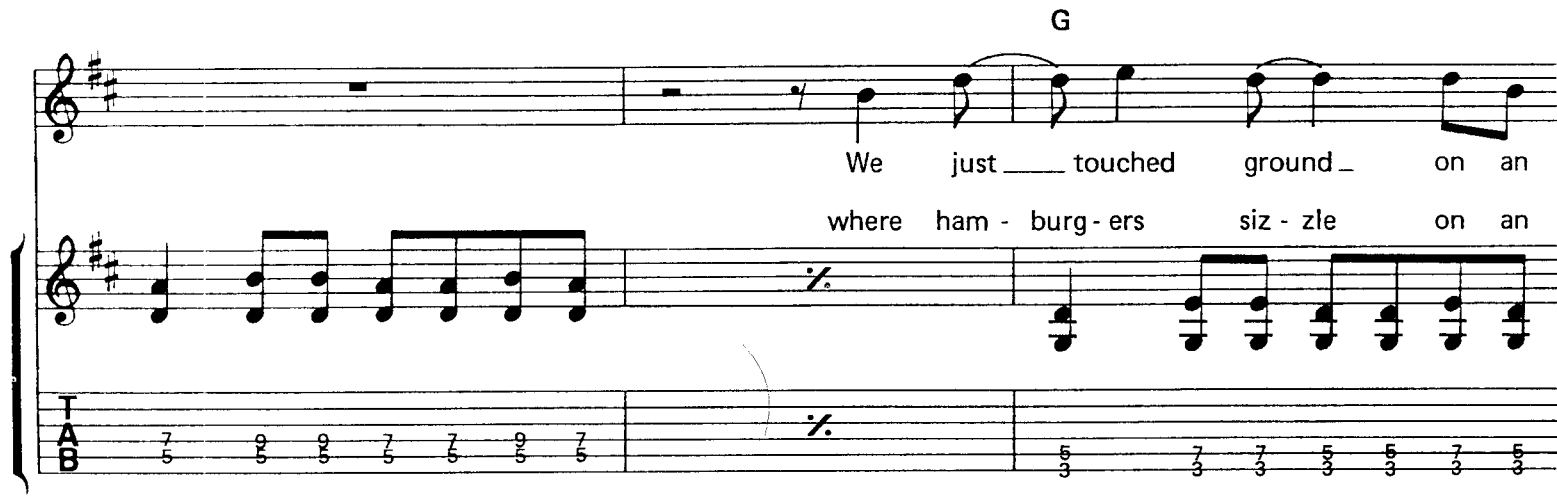
Words and Music by Chuck Berry

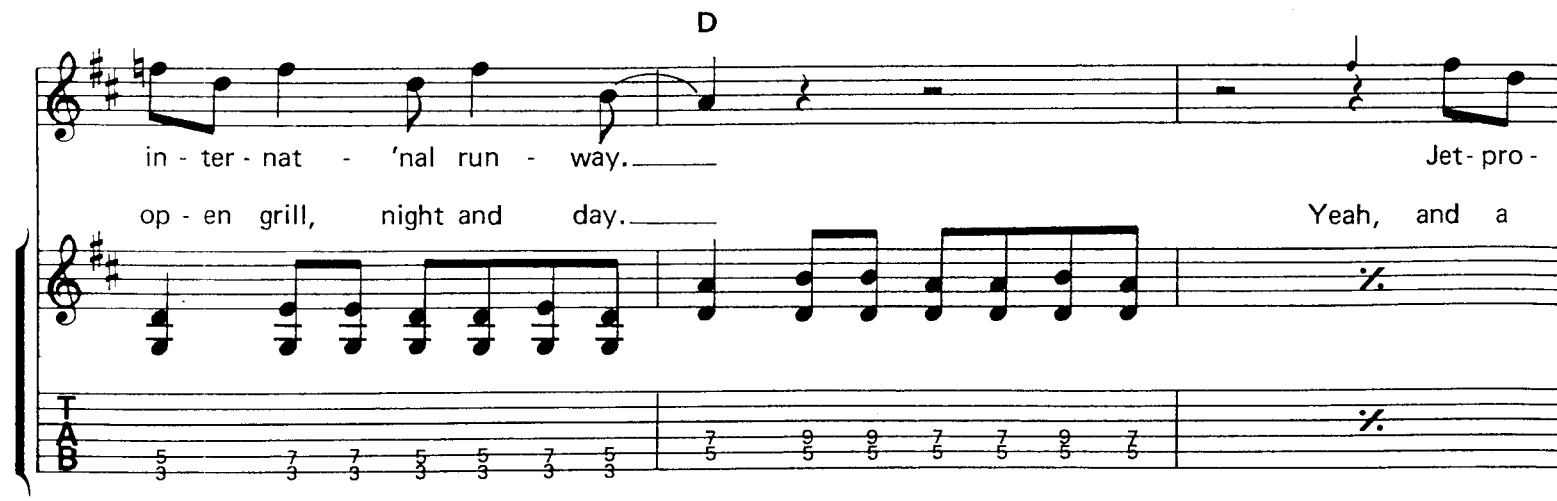


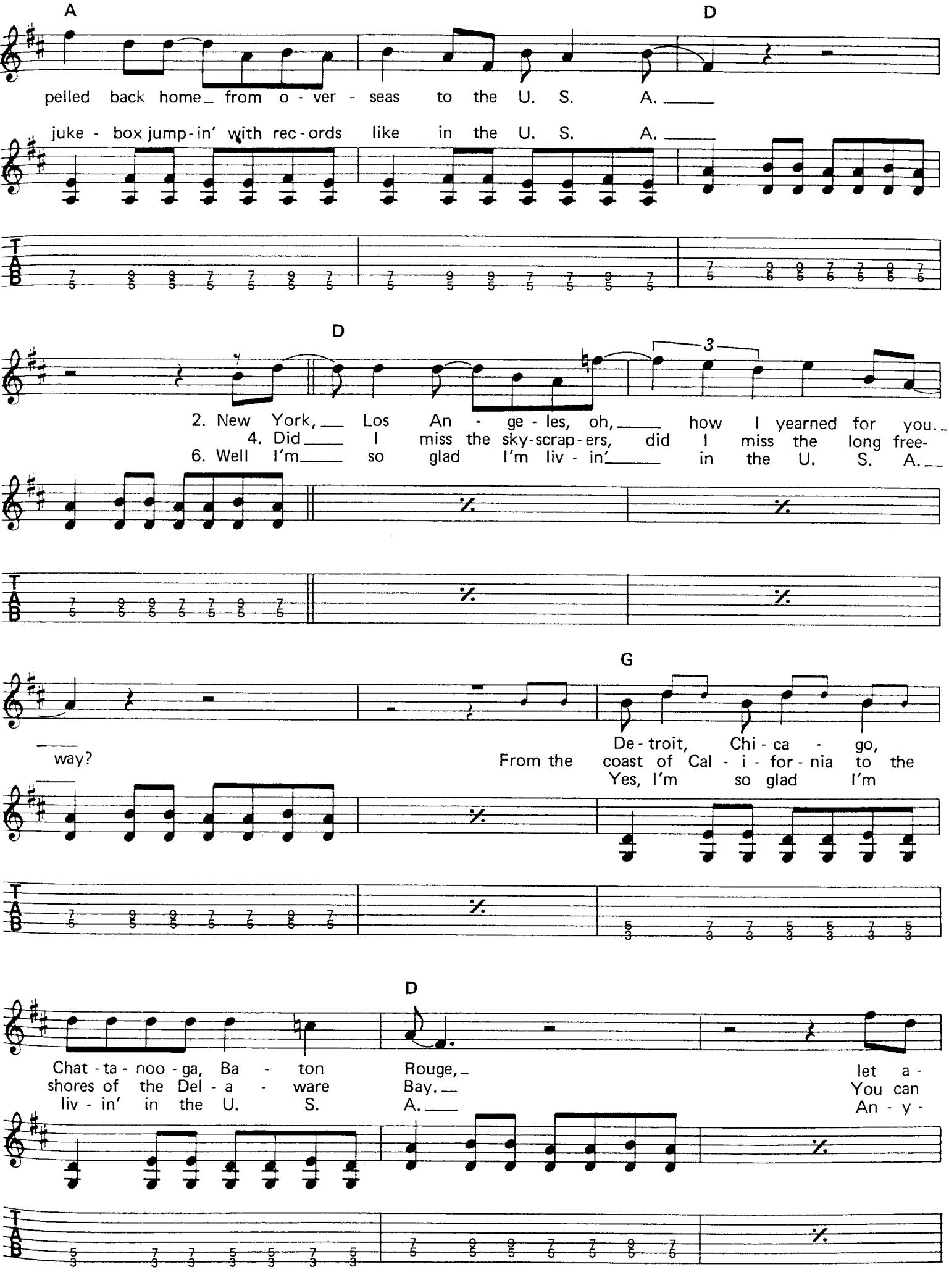
Copyright © 1959 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved

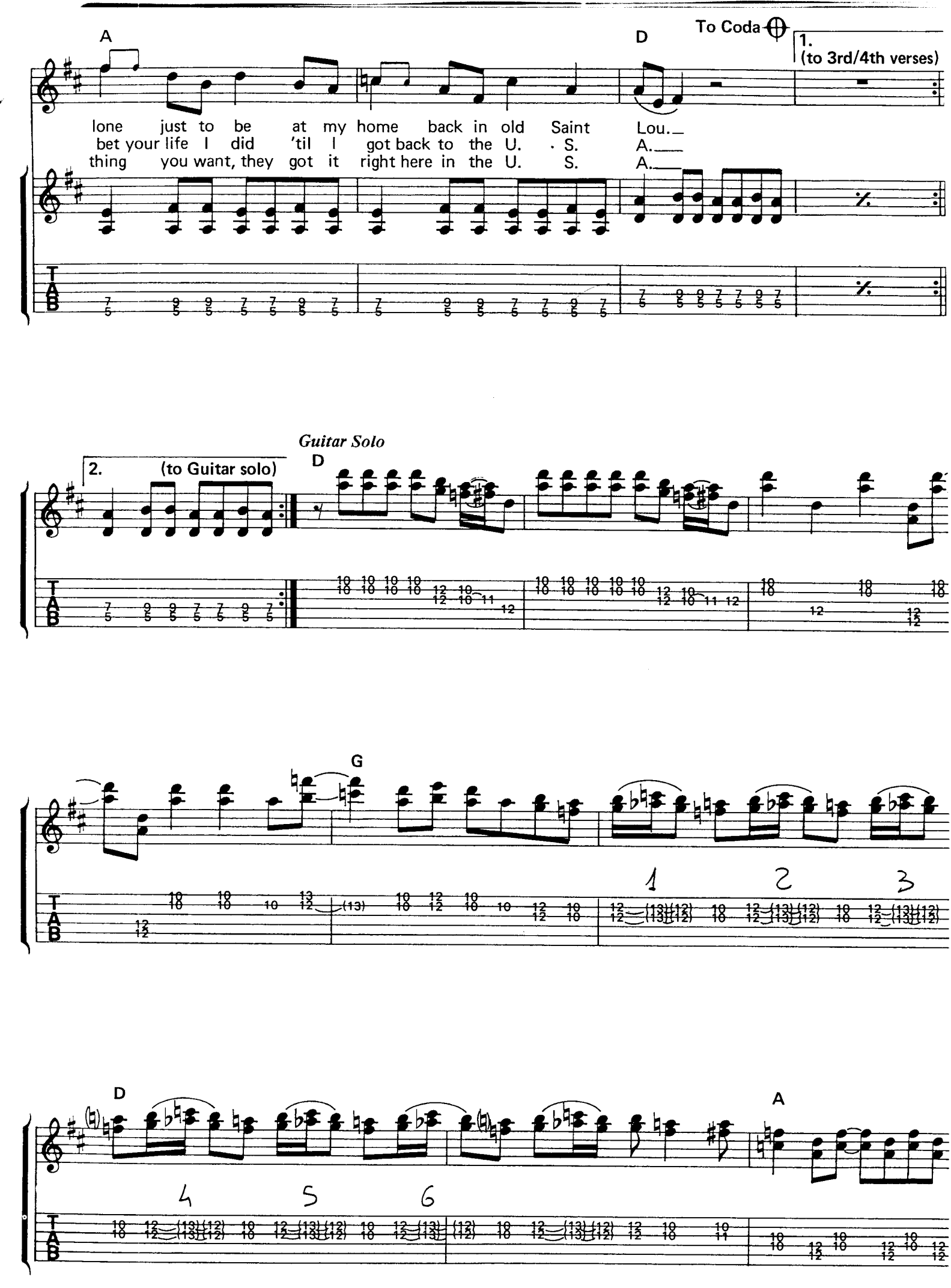

A
D

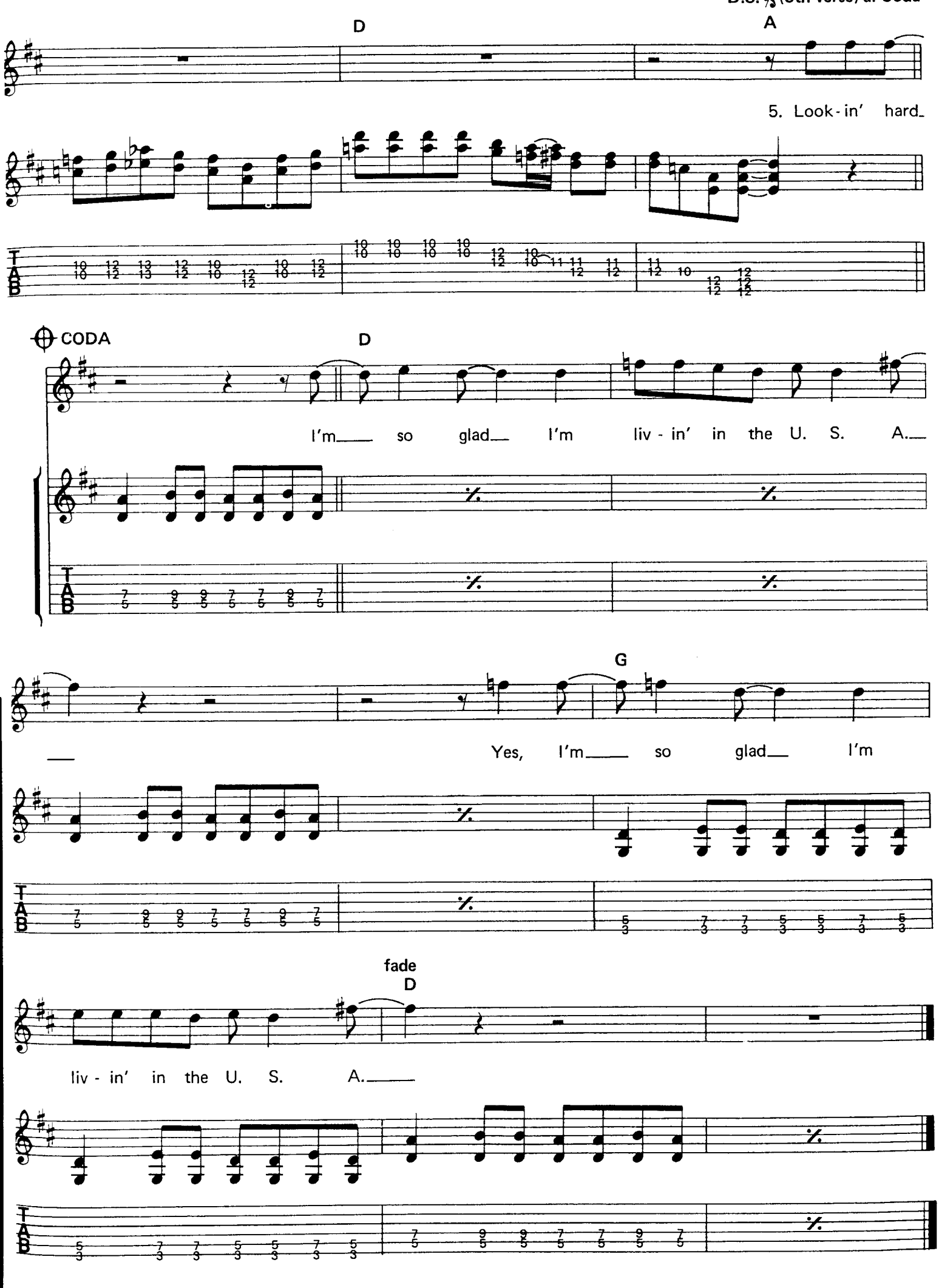

D
1. Oh well, oh well, I feel so good to - day.
3. (Piano Solo)
5. for a drive - in, search-in' for a cor - ner ca - fé,


G
We just touched ground on an
where ham - burg - ers siz - zle on an


D
in - ter - nat - 'nal run - way.
Jet - pro -
op - en grill, night and day.
Yeah, and a


A
D
pelled back home from o - ver - seas to the U. S. A.
juke - box jump - in' with rec - ords like in the U. S. A.
D
3
2. New York, Los An - ge - les, oh, how I yearned for you.
4. Did I miss the sky-scrap - ers, did I miss the long free-
6. Well I'm so glad I'm liv - in' in the U. S. A.
G
De - troit, Chi - ca - go,
way?
From the coast of Cal - i - for - nia to the
Yes, I'm so glad I'm
D
Chat - ta - noo - ga, Ba - ton Rouge,
shores of the Del - a - ware Bay.
liv - in' in the U. S. A.
let a -
You can
An - y -

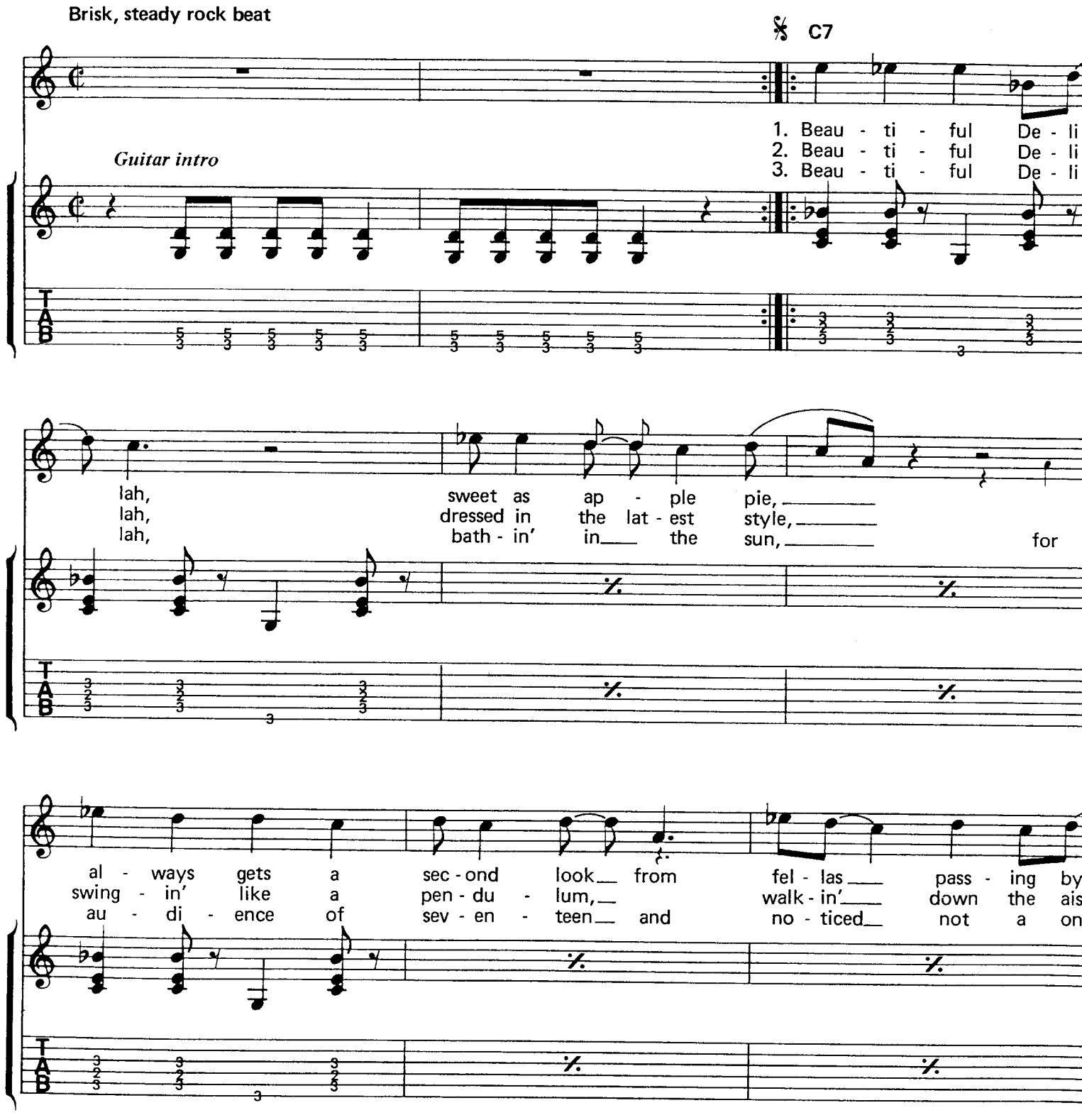

A
D
To Coda
1.
(to 3rd/4th verses)
lone just to be at my home back in old Saint Lou.
bet your life I did 'til I got back to the U. S. A.
thing you want, they got it right here in the U. S. A.
Guitar Solo
2.
(to Guitar solo)
D
G
1
2
3
D
A
4
5
6


D.S. 𝄋 (5th verse) al Coda
D
A
5. Look - in' hard_
CODA
D
I'm___ so glad__ I'm liv - in' in the U. S. A.__
G
___ Yes, I'm___ so glad__ I'm
fade
D
liv - in' in the U. S. A.____

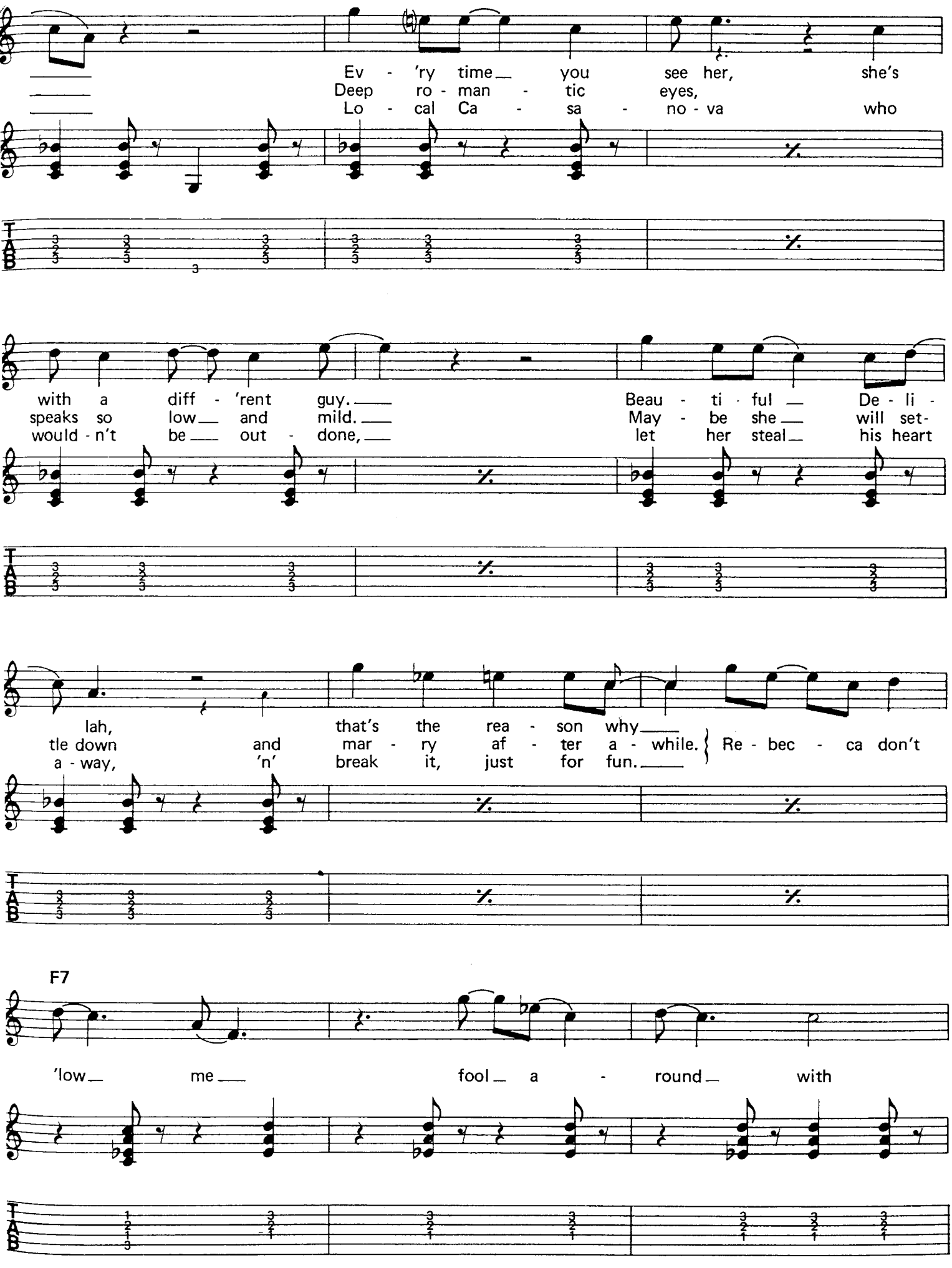
BEAUTIFUL DELILAH

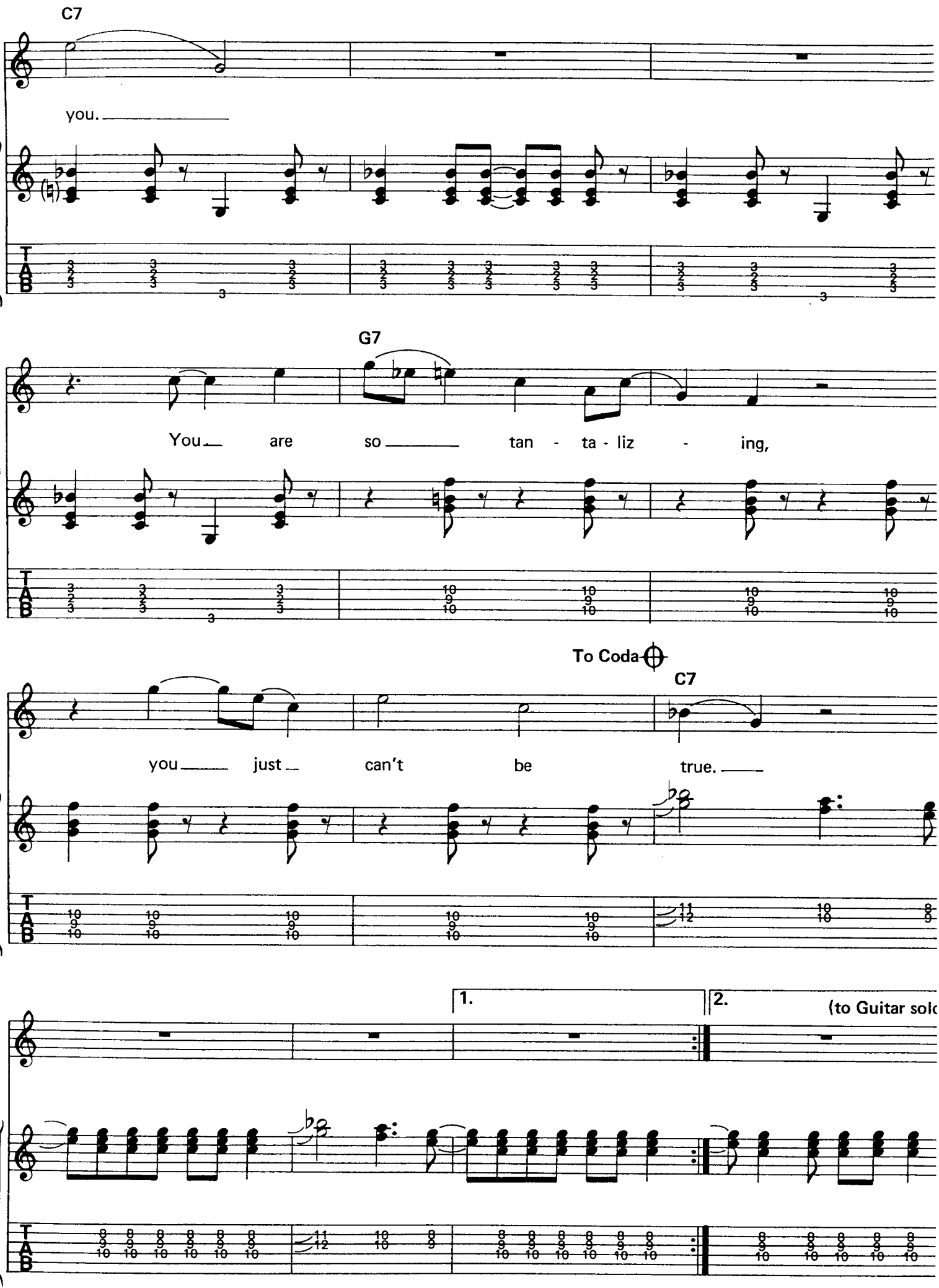
The countryish cut-time rhythm pattern is similar to that of MABELLENE.

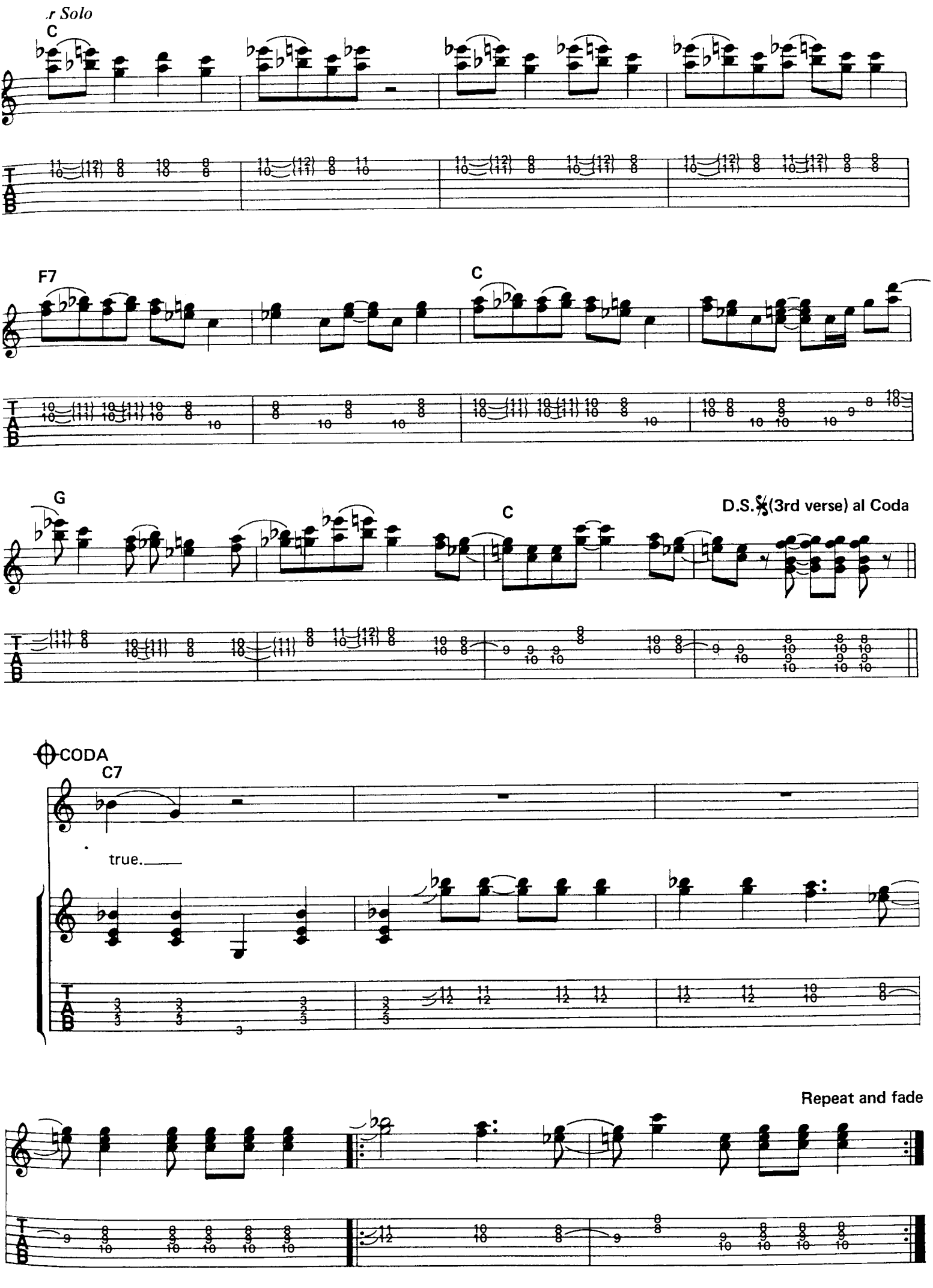
Words and Music by Chuck Be



Copyright © 1958 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


Ev - 'ry time you see her, she's
Deep ro - man - tic eyes,
Lo - cal Ca - sa - no - va who
with a diff - 'rent guy.
speaks so low and mild.
would - n't be out - done,
Beau - ti - ful De - li -
May - be she will set-
let her steal his heart
lah, that's the rea - son why
tle down and mar - ry af - ter a - while.
a - way, 'n' break it, just for fun.
Re - bec - ca don't
F7
'low me fool a - round with

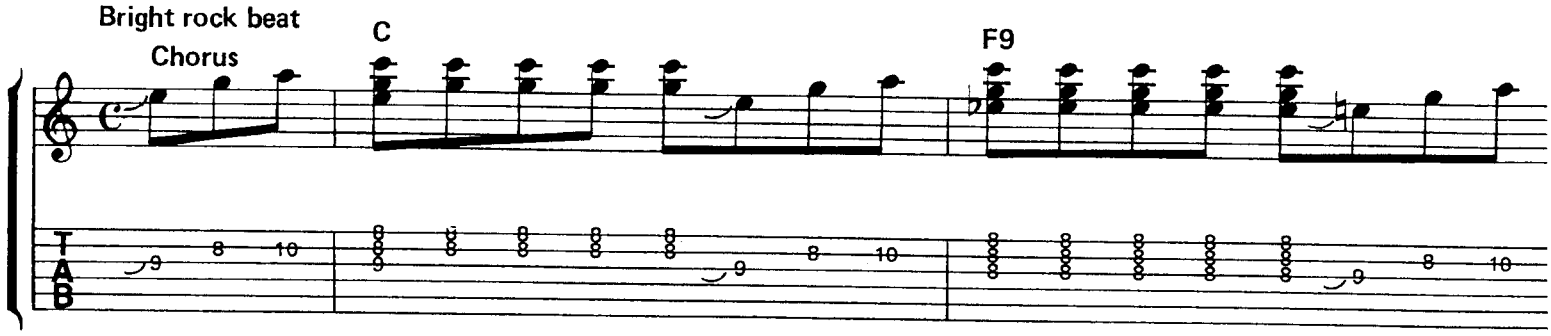

C7
you.
G7
You are so tan - ta - liz - ing,
To Coda
C7
you just can't be true.
1.
2.
(to Guitar solo

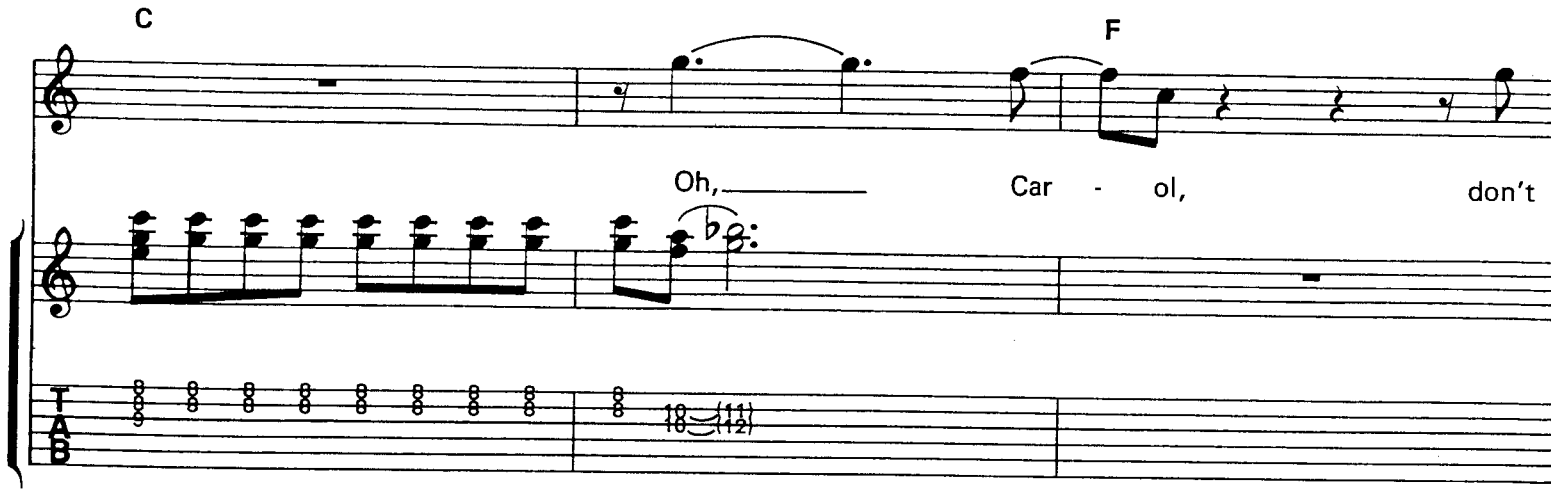

r Solo
C
F7
C
G
C
D.S.𝄋(3rd verse) al Coda
CODA
C7
true.
Repeat and fade

CAROL

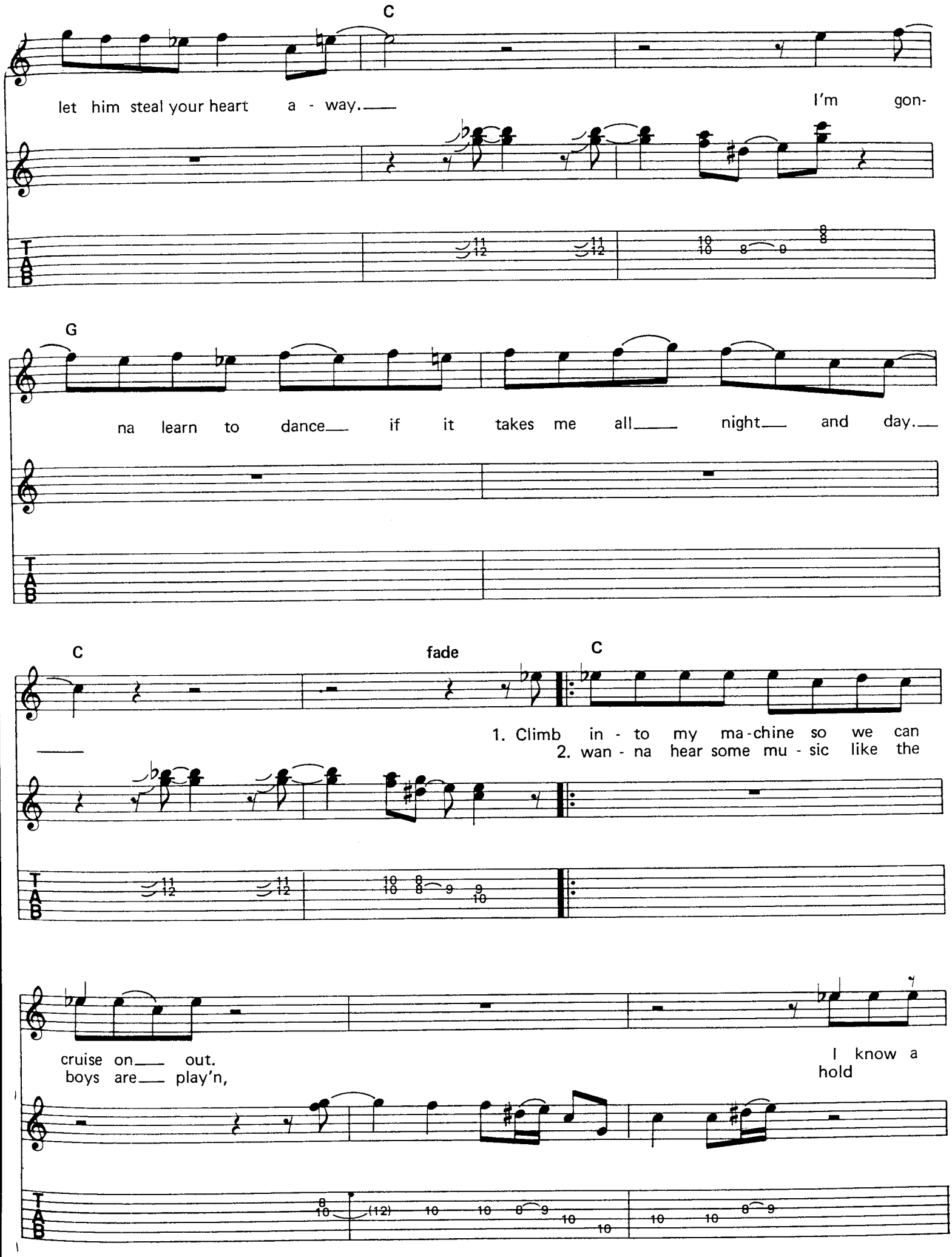
The guitar "answers back" repeating the rhythm (but not the melody) of the vocal line during the verses. Note the "sliding ninth chord" lick during the Chorus.

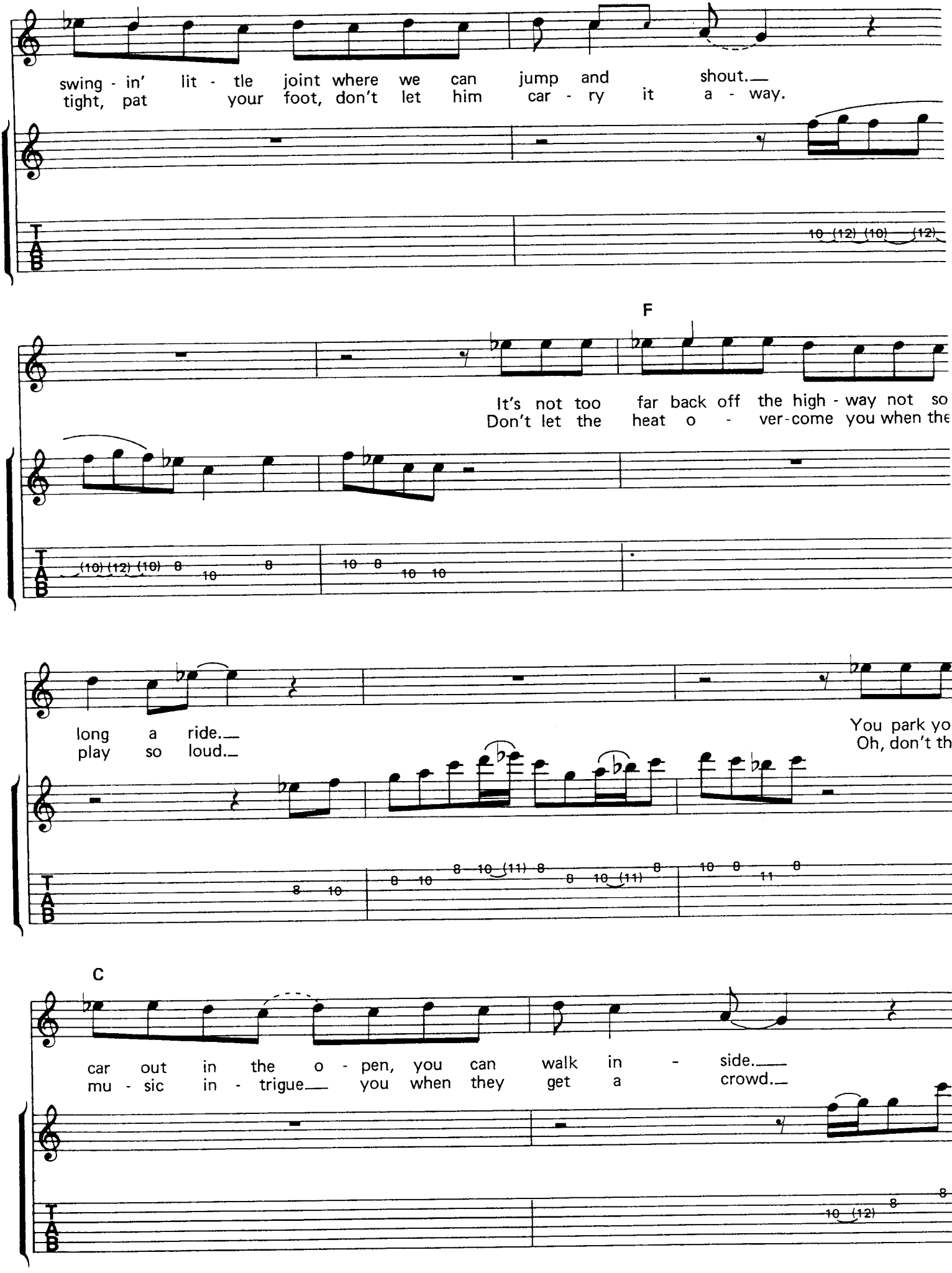
Words and Music by Chuck Ber

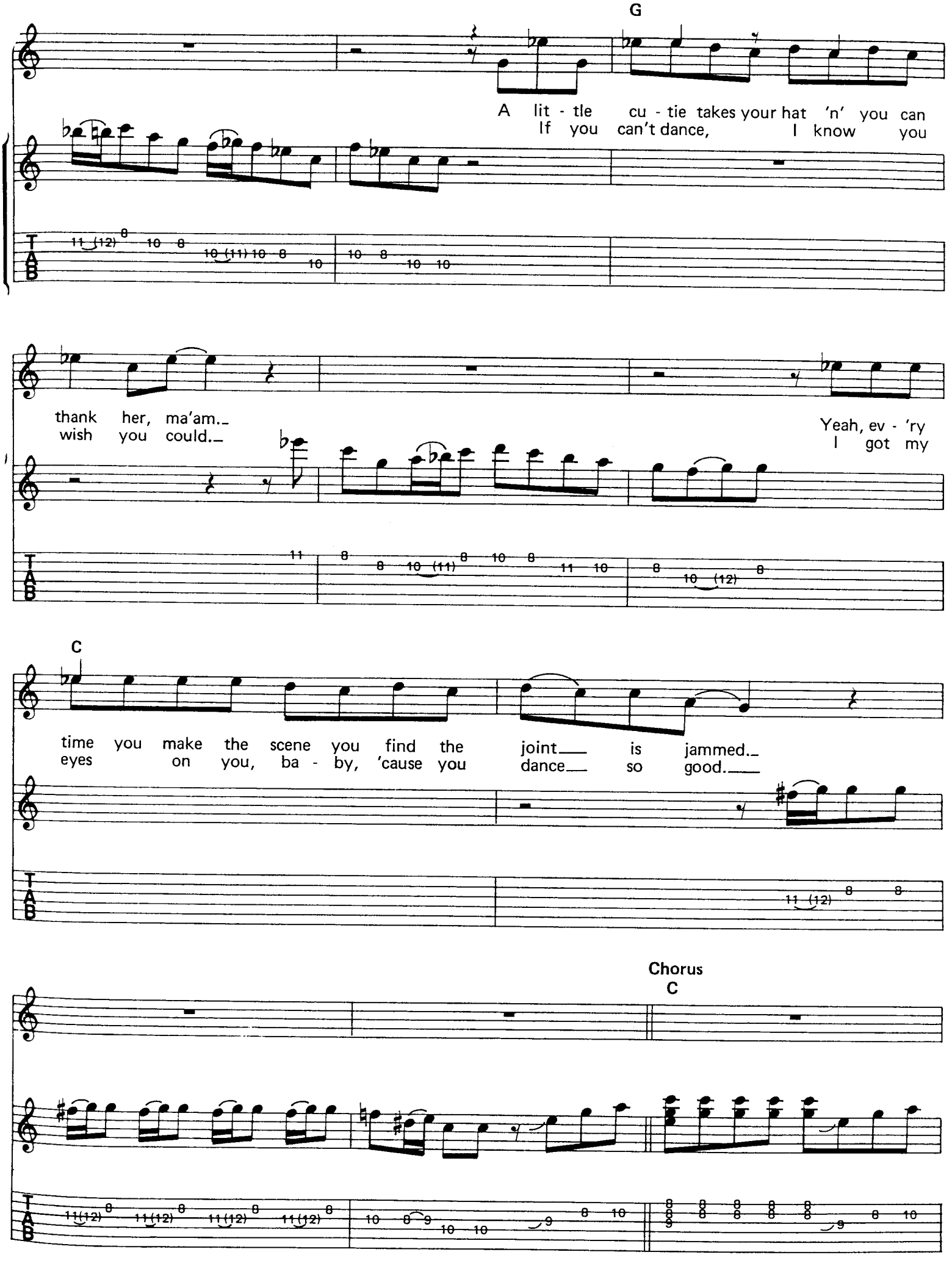


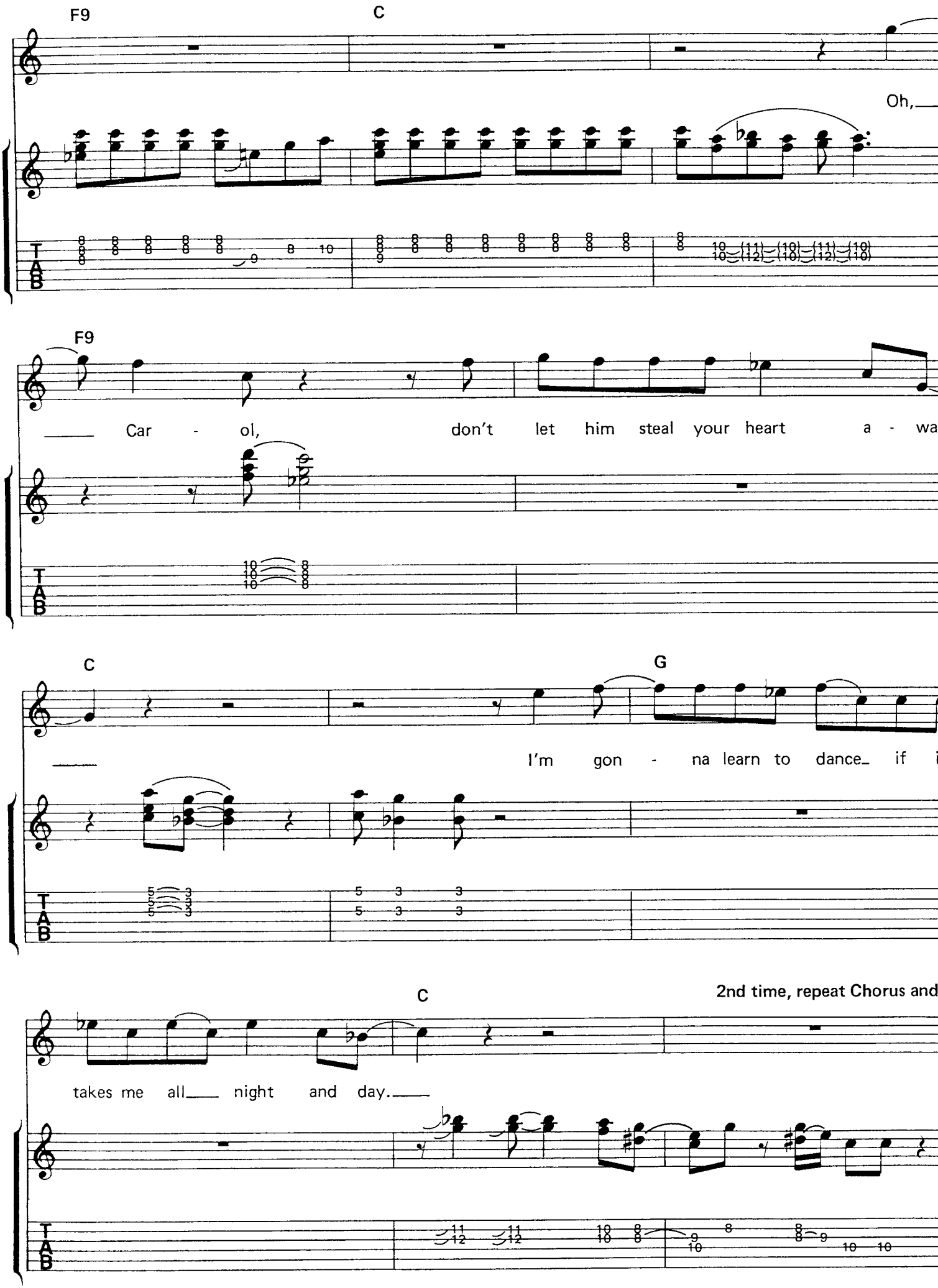


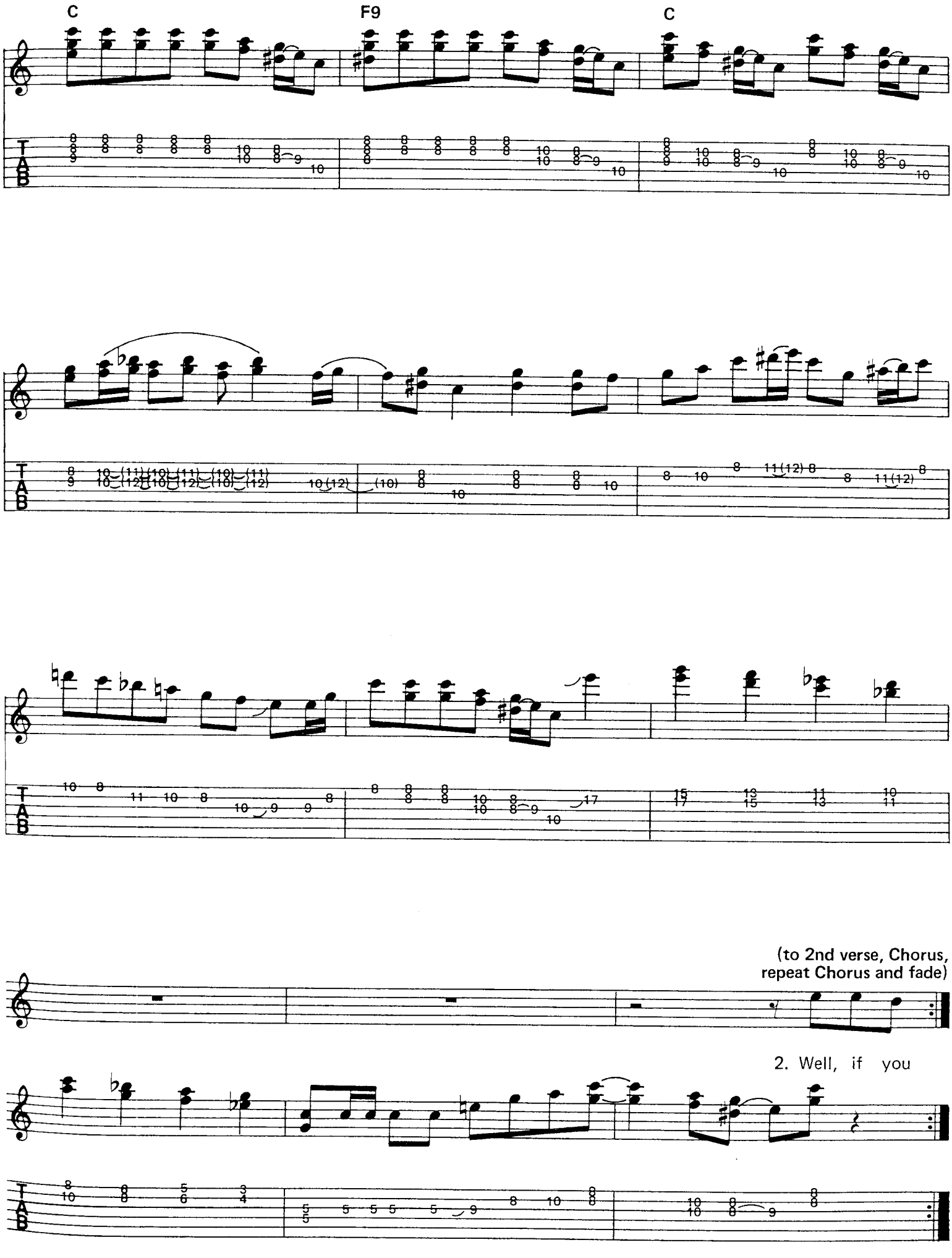
Copyright © 1958 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


C
let him steal your heart a - way.
I'm gon-
G
na learn to dance if it takes me all night and day.
C
fade
C
1. Climb in - to my ma-chine so we can
2. wan - na hear some mu - sic like the
cruise on out.
boys are play'n,
I know a
hold


swing - in' lit - tle joint where we can jump and shout.
tight, pat your foot, don't let him car - ry it a - way.
F
It's not too far back off the high - way not so
Don't let the heat o - ver-come you when the
long a ride.
play so loud.
You park yo
Oh, don't th
C
car out in the o - pen, you can walk in - side.
mu - sic in - trigue you when they get a crowd.
T
A
B


G
A lit - tle cu - tie takes your hat 'n' you can
If you can't dance, I know you
thank her, ma'am.
wish you could.
Yeah, ev - 'ry
I got my
C
time you make the scene you find the joint is jammed.
eyes on you, ba - by, 'cause you dance so good.
Chorus
C

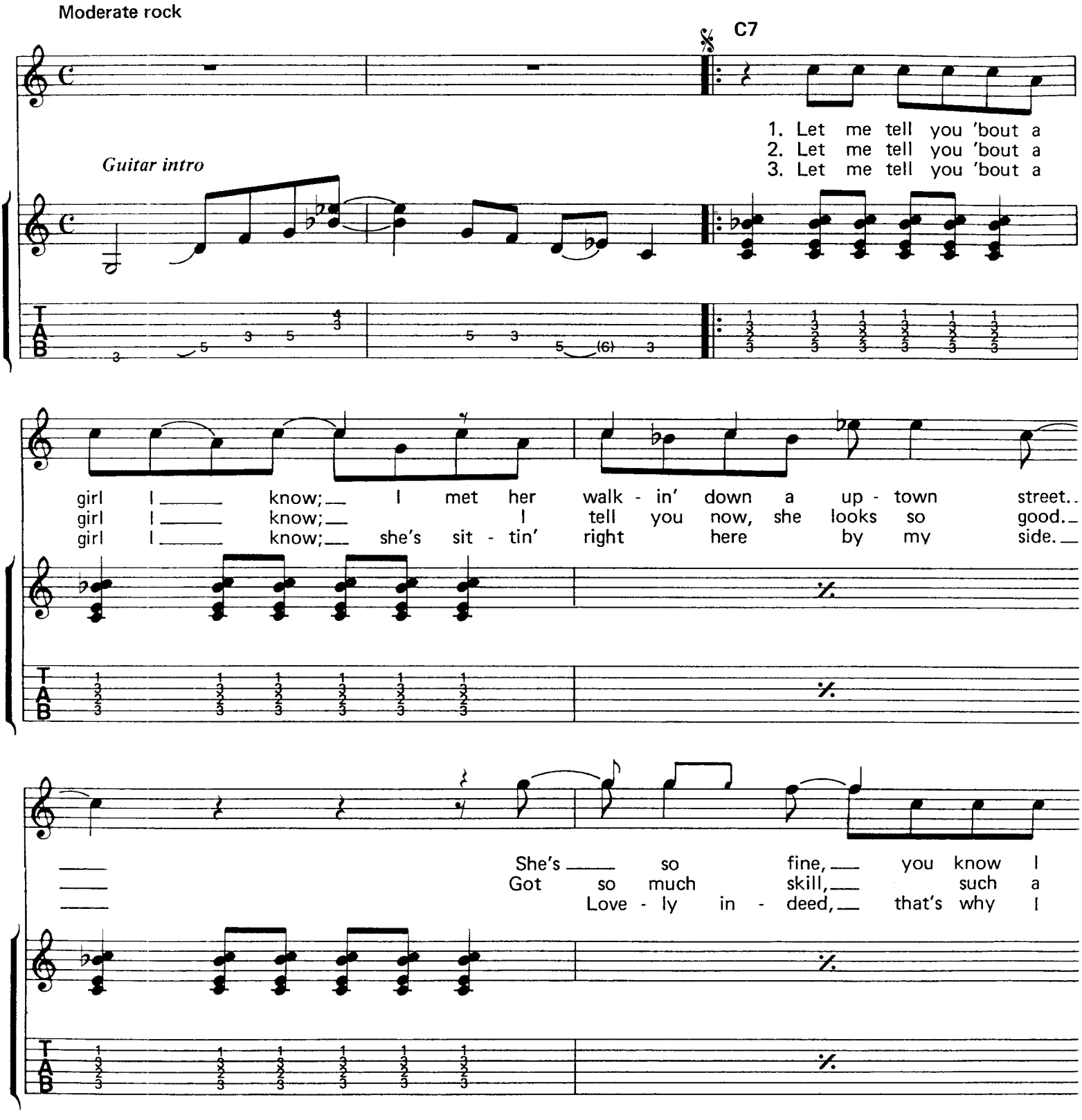

F9
C
Oh,
F9
Car - ol, don't let him steal your heart a - wa
C
G
I'm gon - na learn to dance if i
C
2nd time, repeat Chorus and
takes me all night and day.


C
F9
C
(to 2nd verse, Chorus,
repeat Chorus and fade)
2. Well, if you

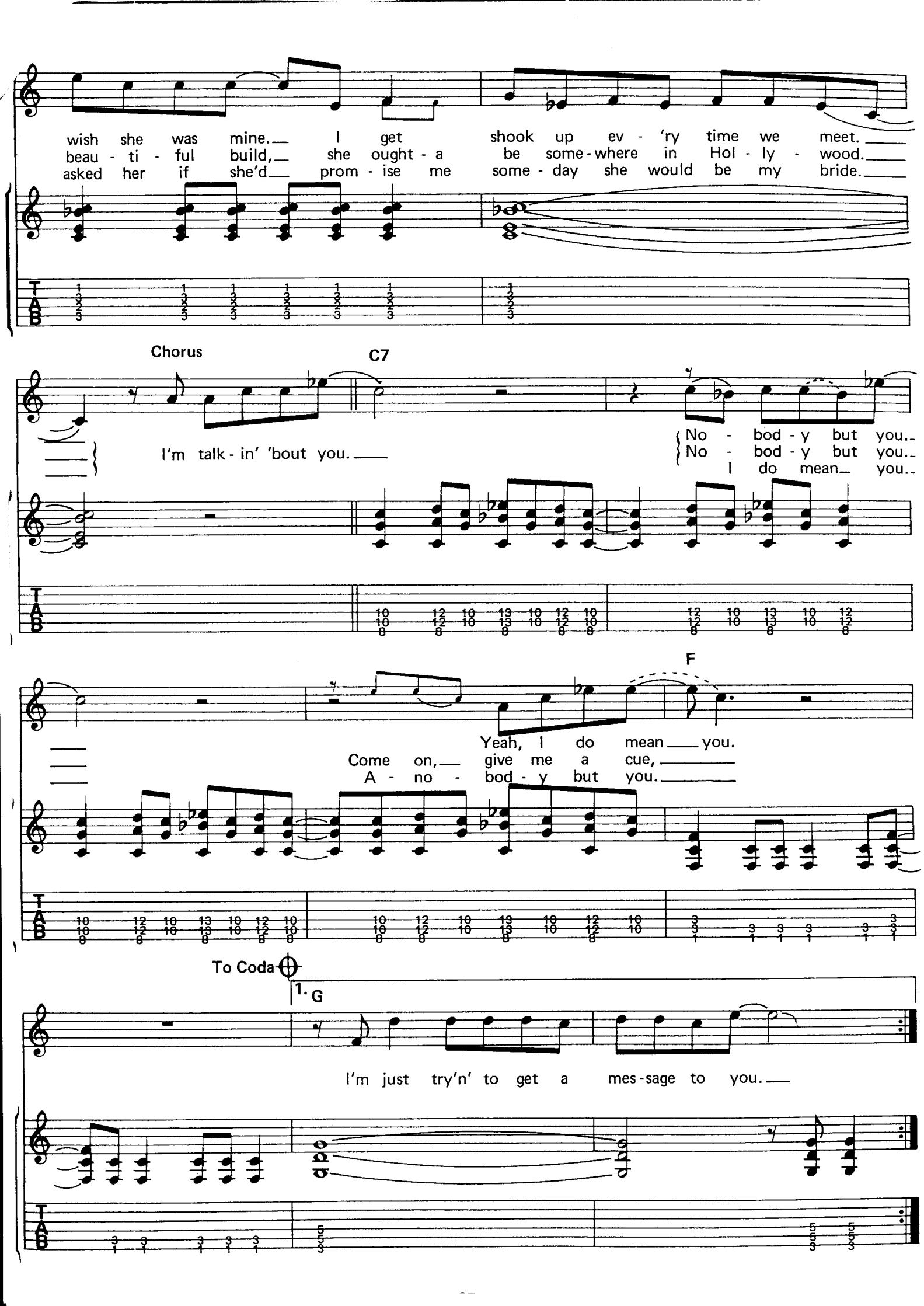
I'M TALKING ABOUT YOU

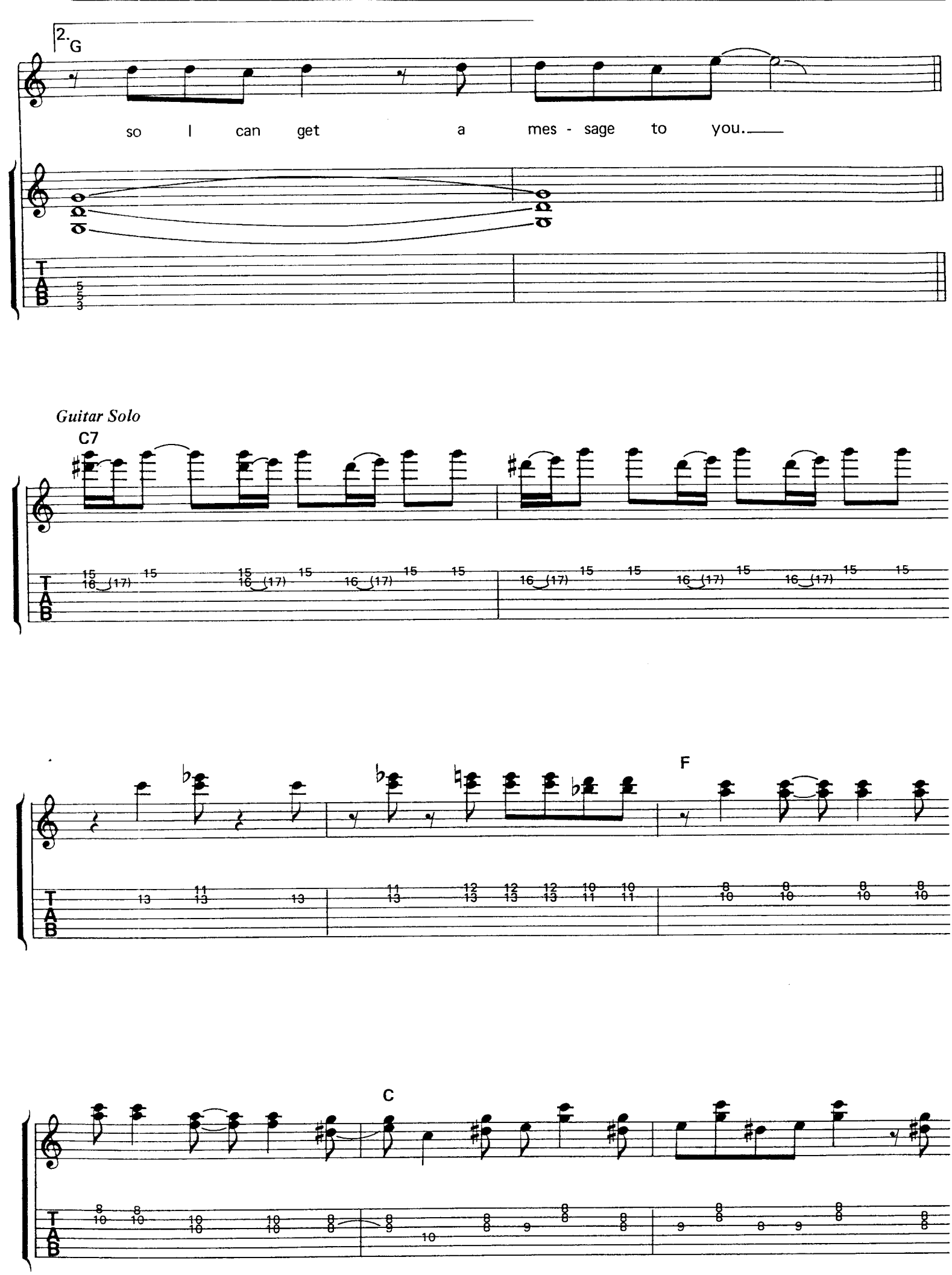
The straight-four rhythm pattern is unusual for Berry. His solo starts with the "imitation bottleneck lick" mentioned in LET IT ROCK; it also includes a taste of Berry's "descending double-stops."

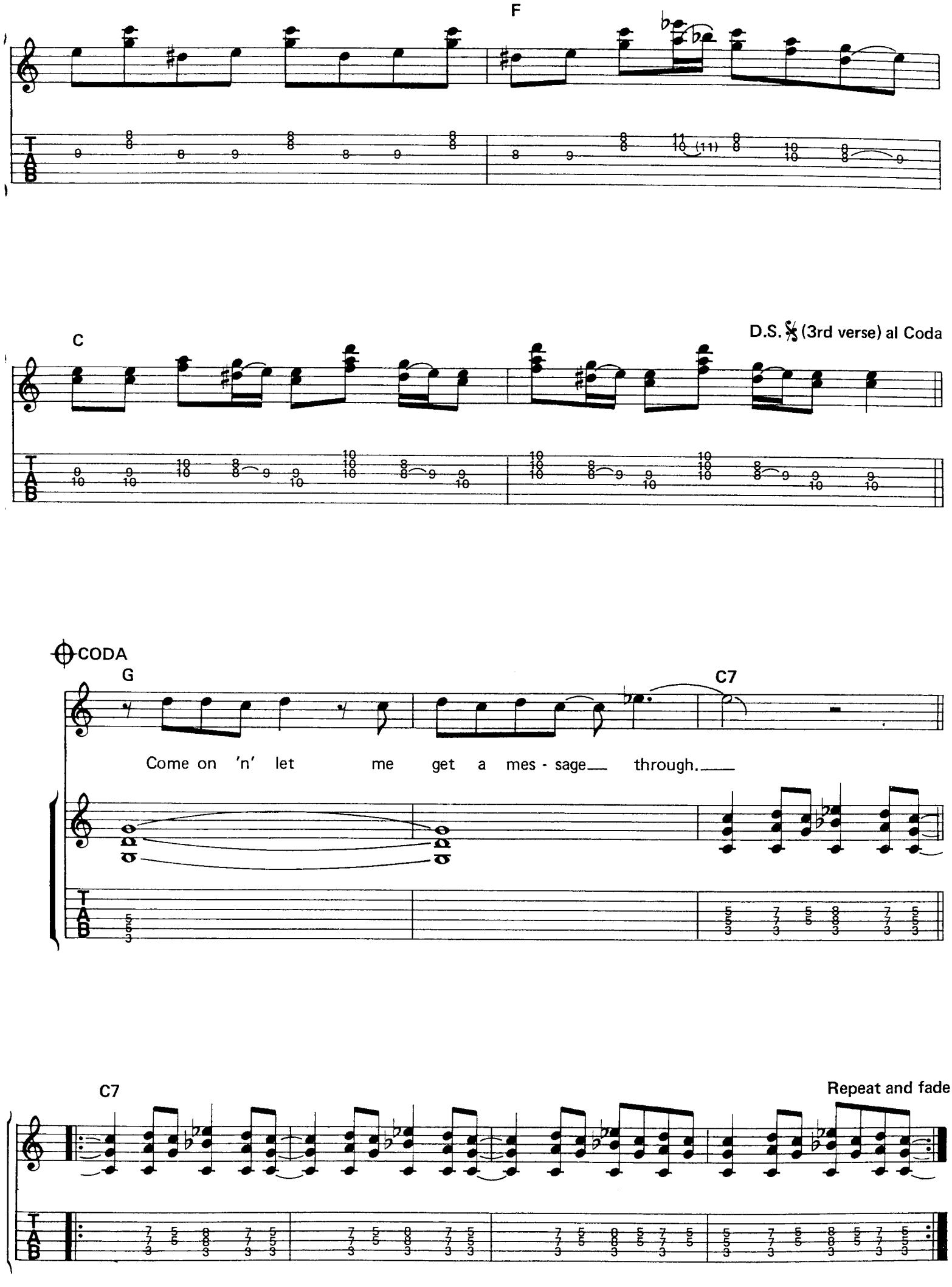
Words and Music by Chuck Berry



Copyright © 1961 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


wish she was mine. I get shook up ev - 'ry time we meet.
beau - ti - ful build, she ought - a be some - where in Hol - ly - wood.
asked her if she'd prom - ise me some - day she would be my bride.
Chorus
C7
I'm talk - in' 'bout you.
No - bod - y but you.
No - bod - y but you.
I do mean you.
F
Yeah, I do mean you.
Come on, give me a cue,
A - no - bod - y but you.
To Coda
1. G
I'm just try'n' to get a mes - sage to you.

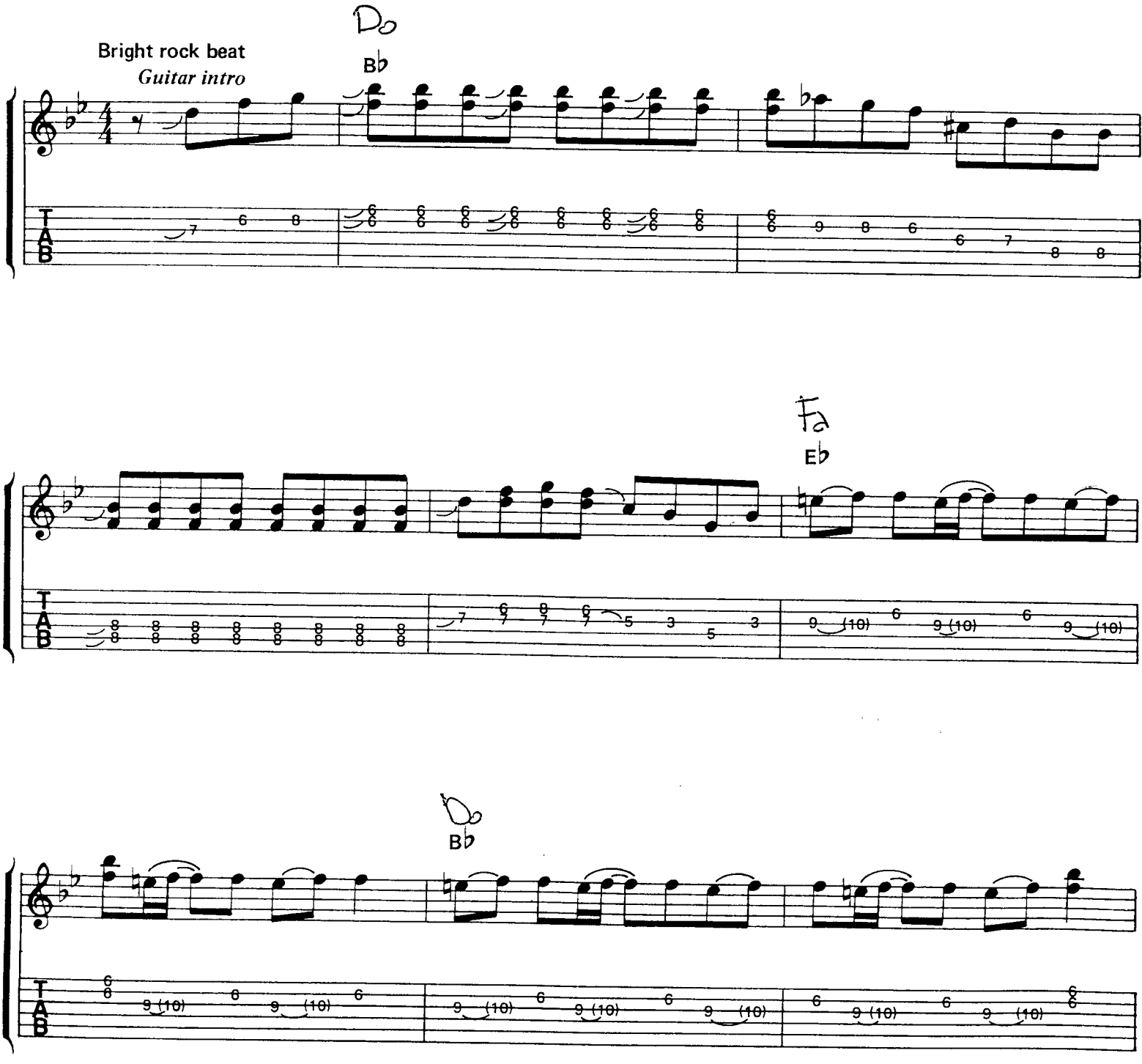

2.
G
so I can get a mes - sage to you.
Guitar Solo
C7
F
C


F
C
D.S. 𝄋 (3rd verse) al Coda
CODA
G
C7
Come on 'n' let me get a mes - sage through.
C7
Repeat and fade

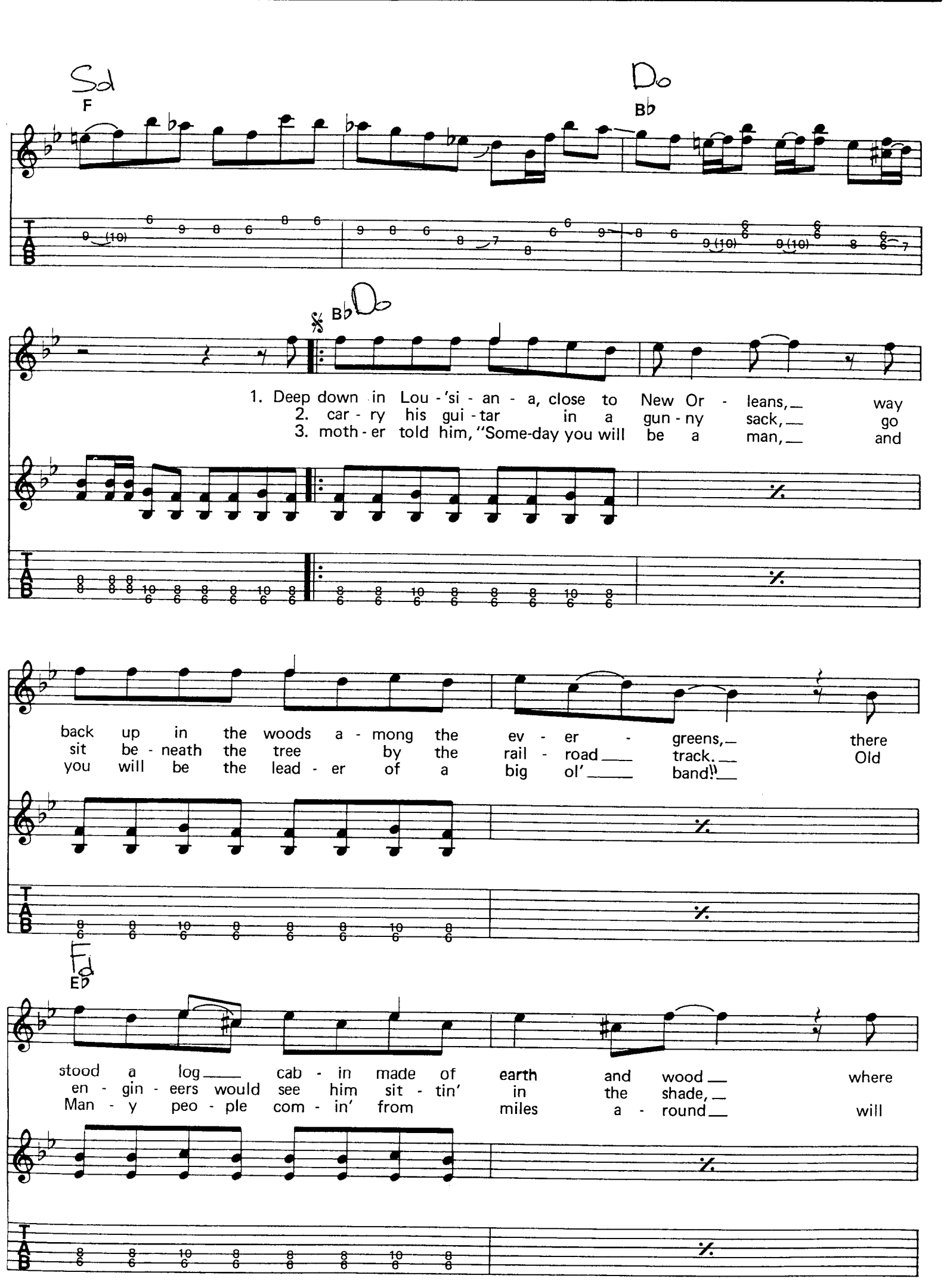
JOHNNY B. GOODE

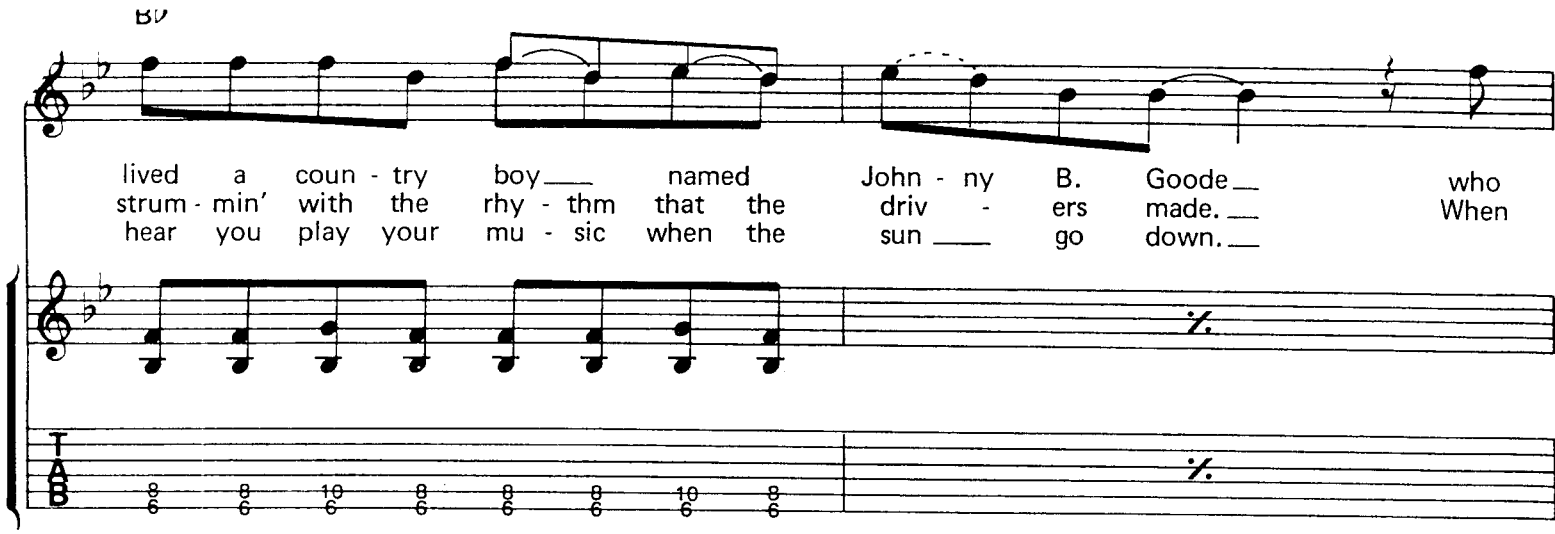
This is one of the most popular rock songs of all time. NASA put a recording of it in a space capsule as THE example of American pop music. Biographers take note: Berry grew up on Goode Street in St. Louis; and he originally wrote "where lived a colored boy," not "country boy."

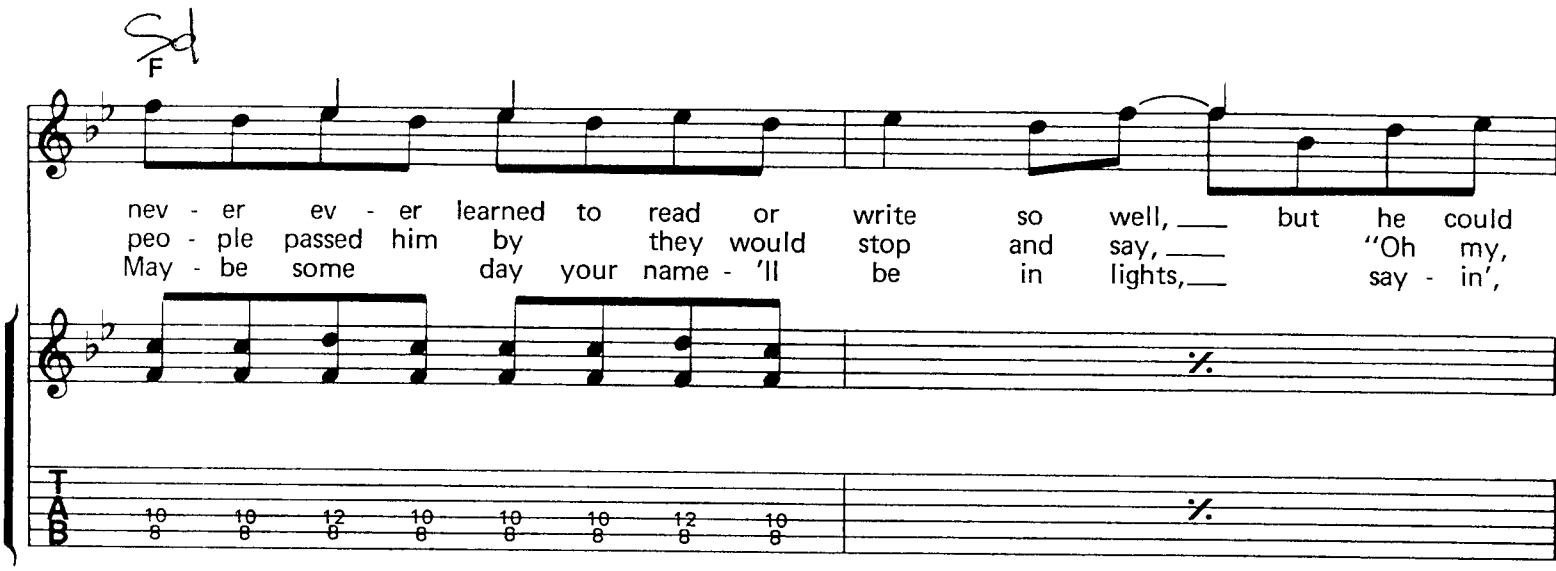
Words and Music by Chuck Berry

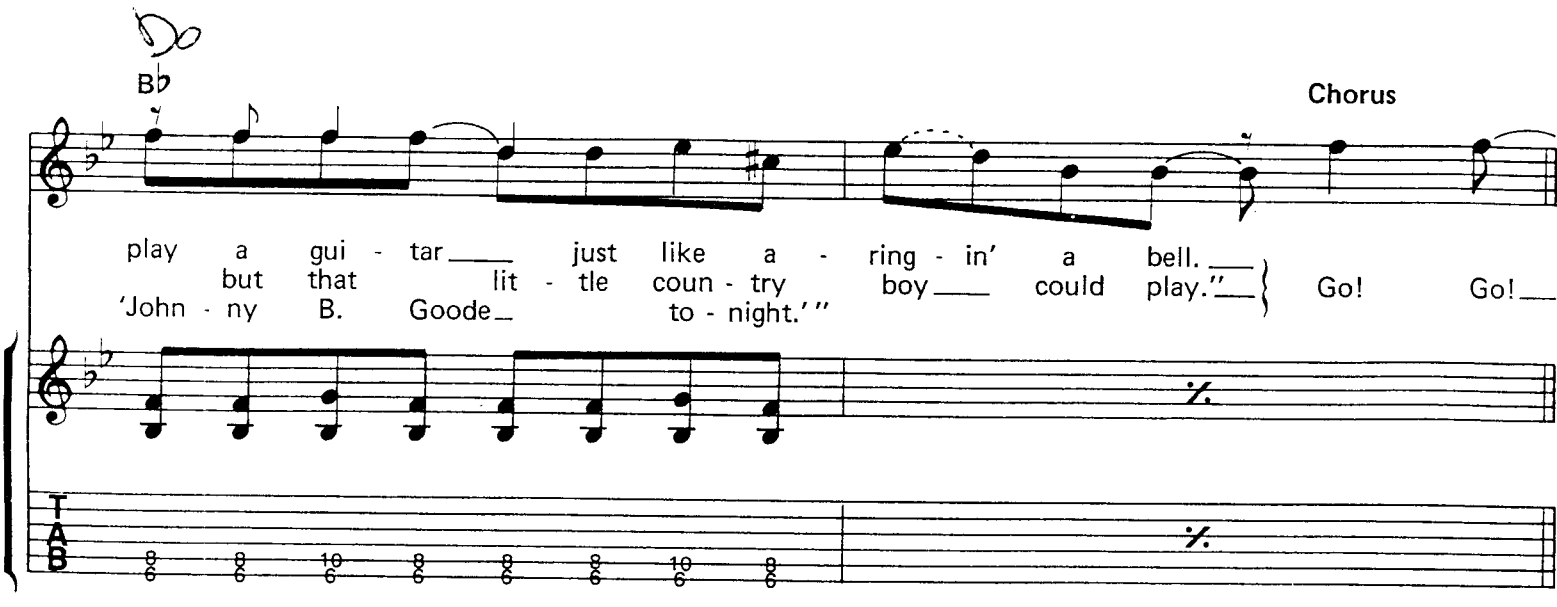


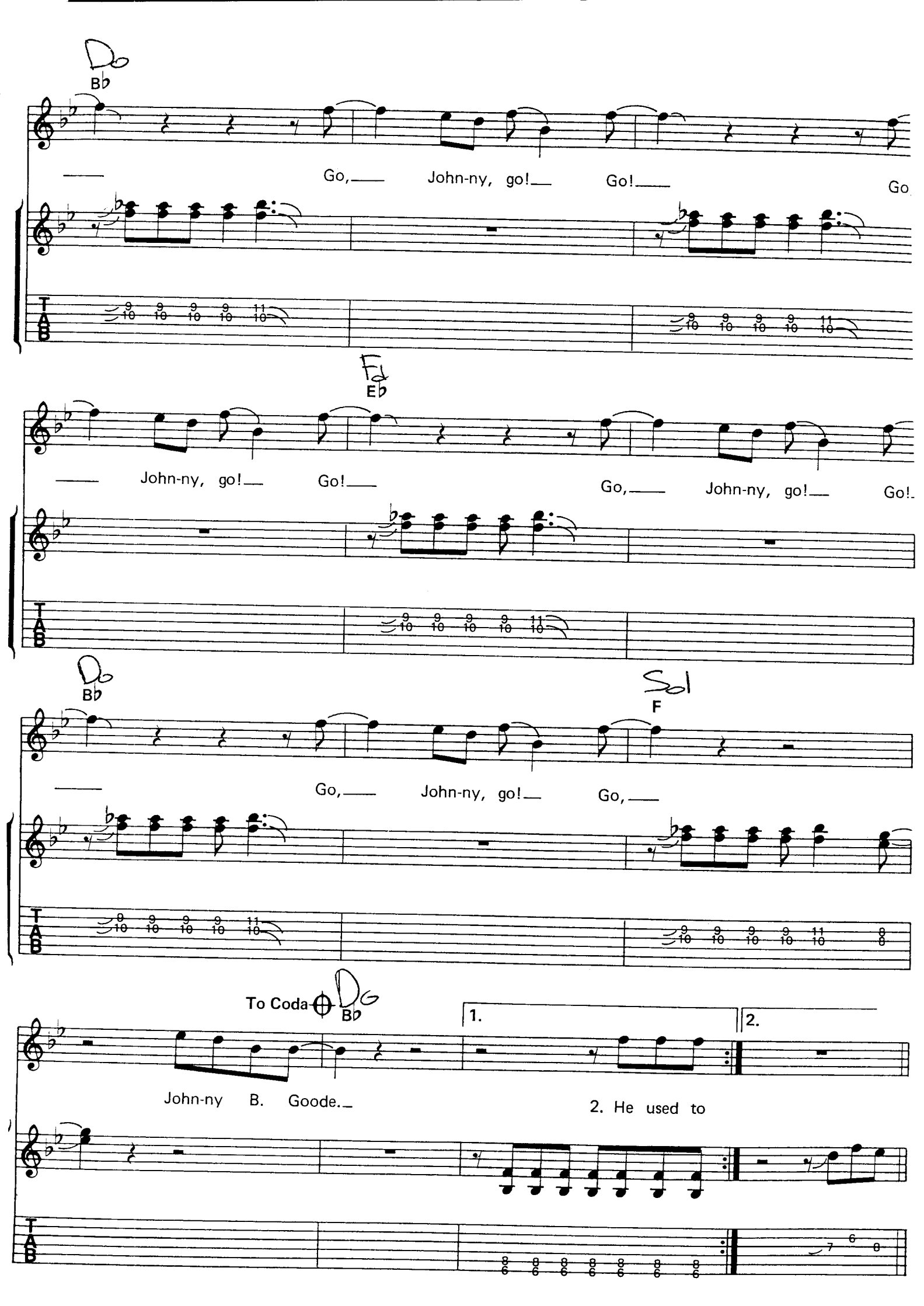
Copyright © 1958 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved

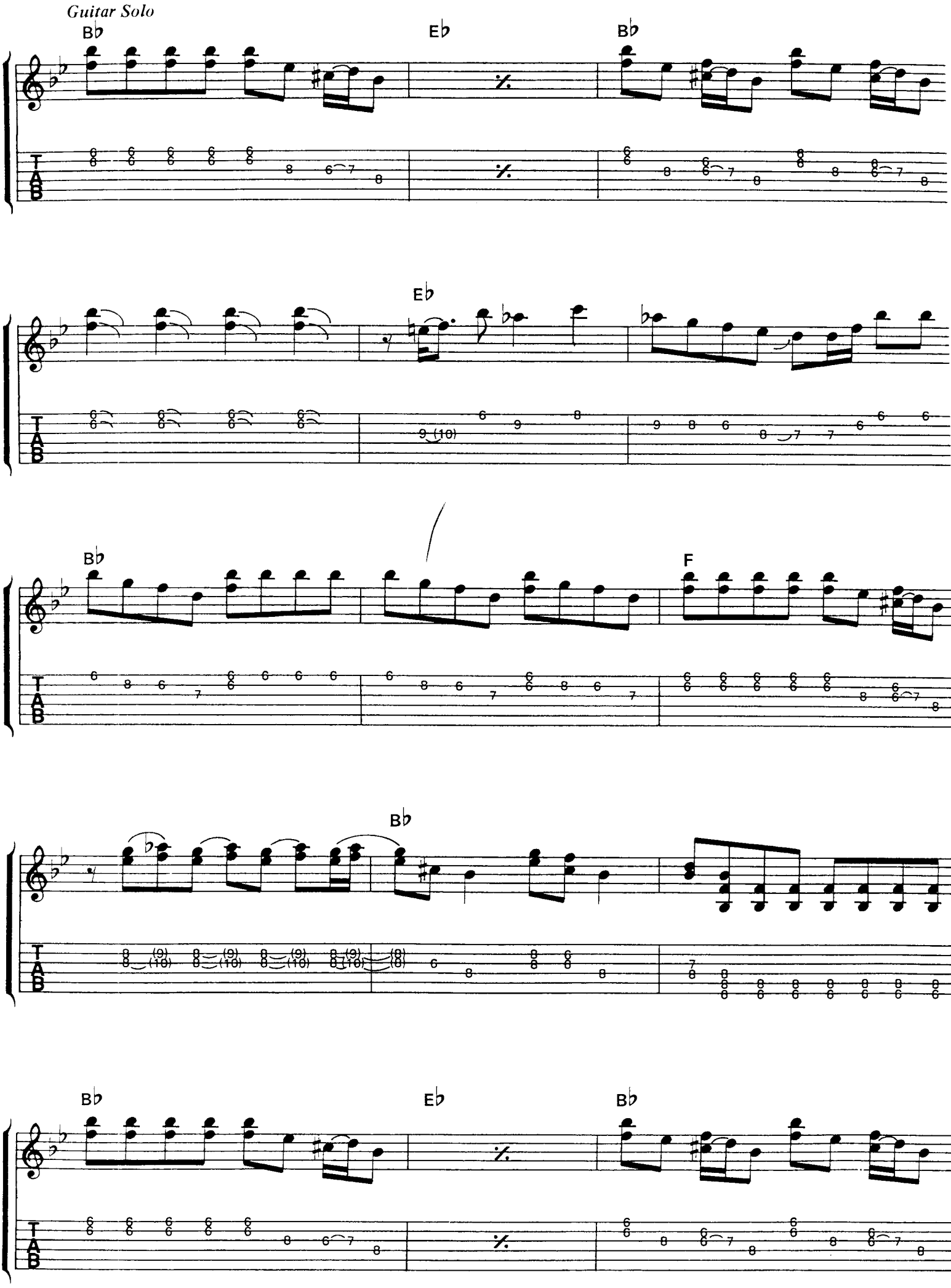

Sd
F
Do
B♭
B♭
Do
1. Deep down in Lou - 'si - an - a, close to New Or - leans, — way
2. car - ry his gui - tar in a gun - ny sack, — go
3. moth - er told him, "Some-day you will be a man, — and
back up in the woods a - mong the ev - er - greens, — there
sit be - neath the tree by the rail - road — track. — Old
you will be the lead - er of a big ol' — band!"
Ed
Eb
stood a log — cab - in made of earth and wood — where
en - gin - eers would see him sit - tin' in the shade, —
Man - y peo - ple com - in' from miles a - round — will
TAB

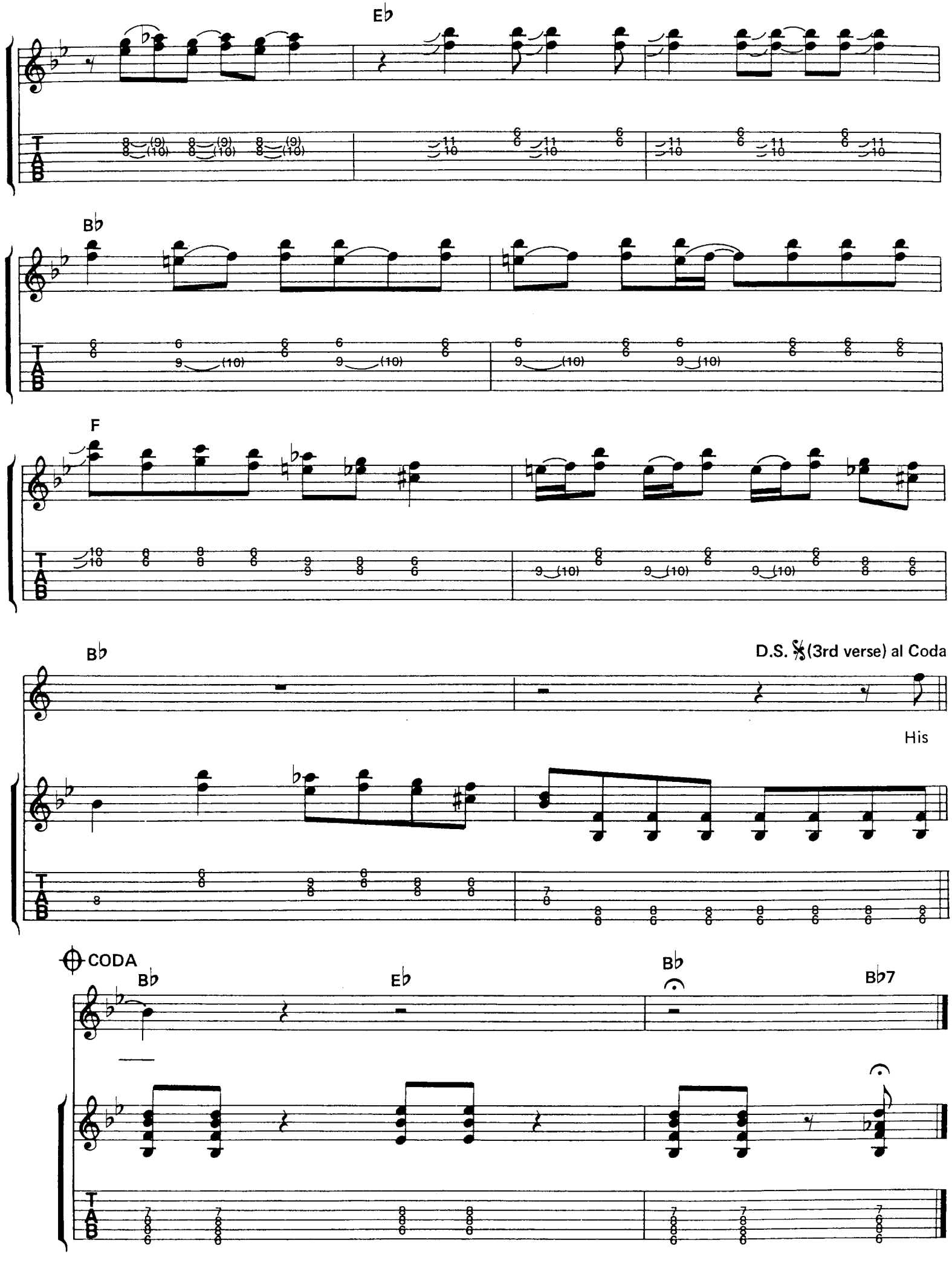

B♭
lived a coun - try boy named John - ny B. Goode who
strum - min' with the rhy - thm that the driv - ers made. When
hear you play your mu - sic when the sun go down.


F
nev - er ev - er learned to read or write so well, but he could
peo - ple passed him by they would stop and say, "Oh my,
May - be some day your name - 'll be in lights, say - in',


B♭
Chorus
play a gui - tar just like a - ring - in' a bell.
but that lit - tle coun - try boy could play."
'John - ny B. Goode to - night.'"
Go! Go!

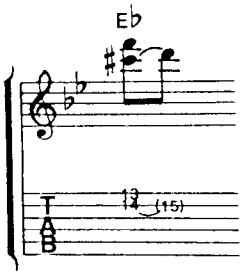

Do
B♭
Go, John-ny, go! Go! Go
Fa
E♭
John-ny, go! Go! Go, John-ny, go! Go!
Do
B♭
Sol
F
Go, John-ny, go! Go,
To Coda
Do
B♭
1.
2.
John-ny B. Goode.
2. He used to


Guitar Solo
B♭
E♭
B♭
E♭
B♭
F
B♭
B♭
E♭
B♭
T
A
B


E♭
B♭
F
B♭
D.S. 𝄋 (3rd verse) al Coda
His
CODA
B♭
E♭
B♭
B♭7

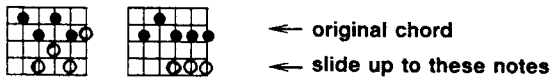
LET IT ROCK

This workingman's tune features a rare bottleneck guitar solo. Berry wears a slide on his ring finger or pinkie so that he can solo as usual when he's not sliding up to the 18th fret for that one bottleneck lick. You can simulate the slide guitar sound (if you don't like bottlenecks) with this lick:



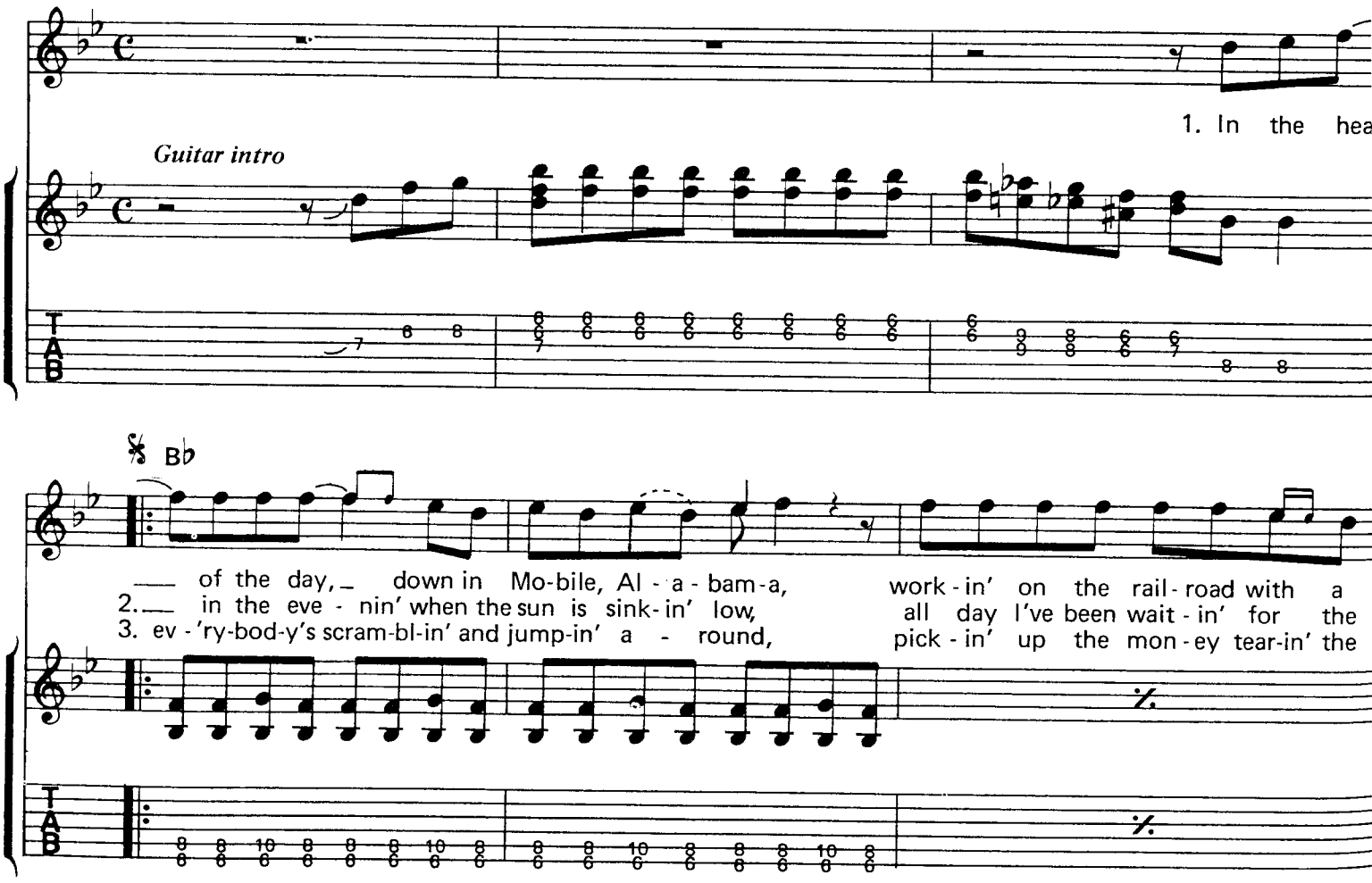
If this reminds you of the bluesy lick in SWEET LITTLE ROCK AND ROLLER, it should; the SWEET LITTLE ROCK AND ROLLER lick (as well as a similar lick in I'M TALKING ABOUT YOU) are imitations of the LET IT ROCK bottleneck lick — a classic slide guitar bluesy sound.

During the piano solo, Berry plays two "sliding ninth chord licks," one for each ninth chord formation:

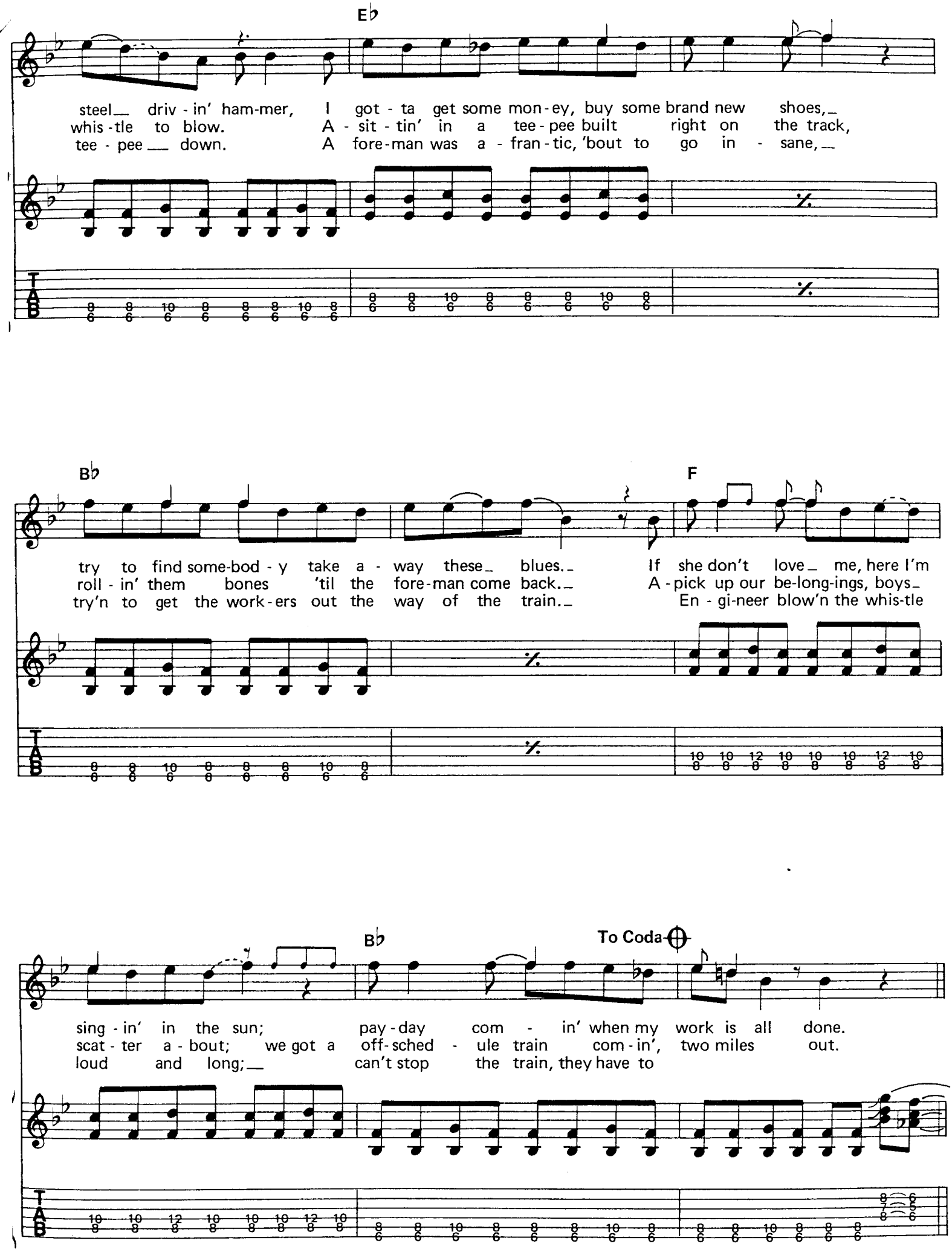


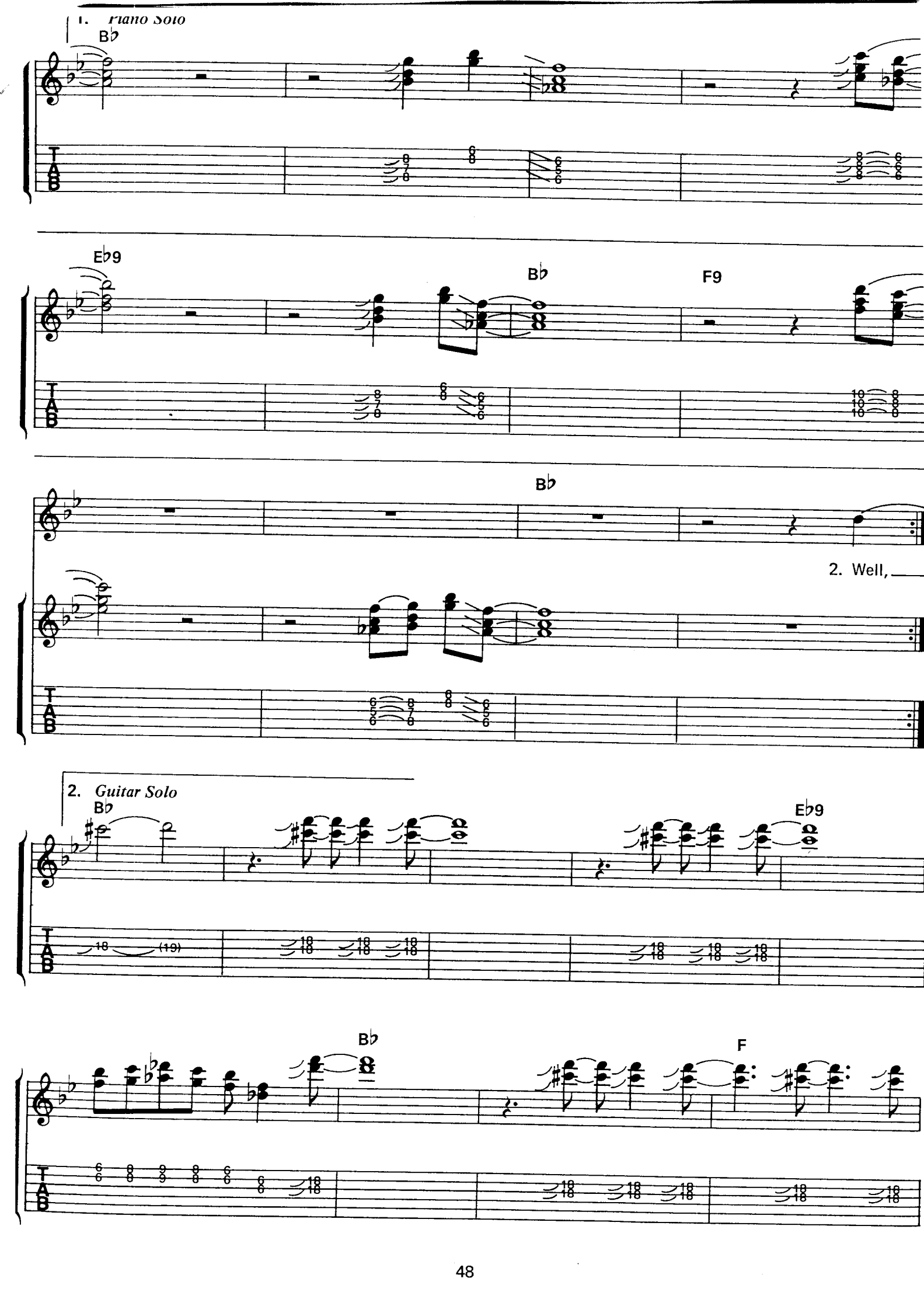
Steady, rolling beat

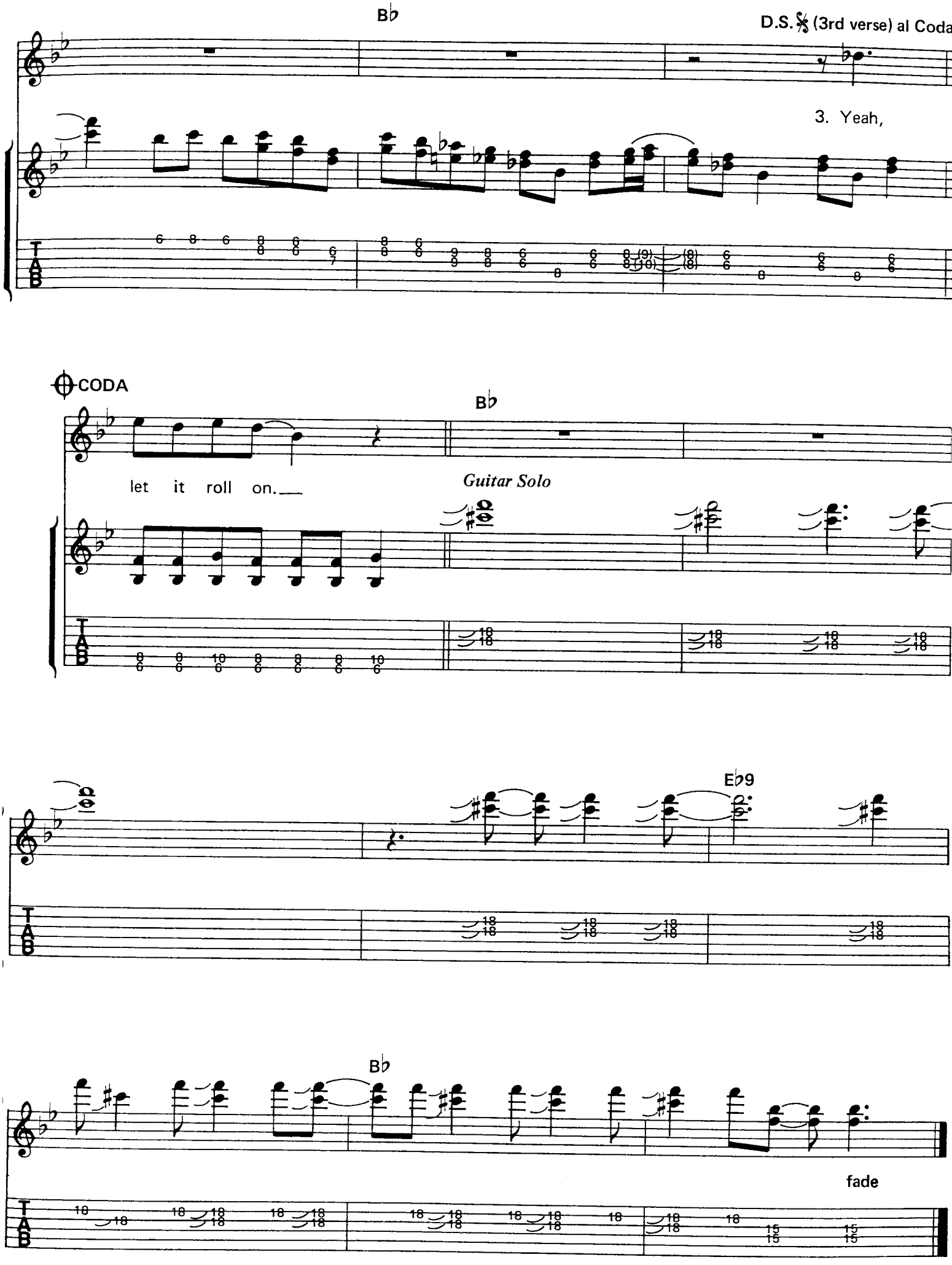
Words and Music by Chuck Ber



Copyright © 1959 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


E♭
steel_ driv - in' ham-mer, I got - ta get some mon - ey, buy some brand new shoes,_
whis - tle to blow. A - sit - tin' in a tee - pee built right on the track,
tee - pee_ down. A fore - man was a - fran - tic, 'bout to go in - sane,_
B♭
F
try to find some-bod - y take a - way these_ blues._ If she don't love_ me, here I'm
roll - in' them bones 'til the fore - man come back._ A - pick up our be-long-ings, boys_
try'n to get the work - ers out the way of the train._ En - gi-neer blow'n the whis-tle
B♭
To Coda
sing - in' in the sun; pay - day com - in' when my work is all done.
scat - ter a - bout; we got a off - sched - ule train com - in', two miles out.
loud and long;_ can't stop the train, they have to

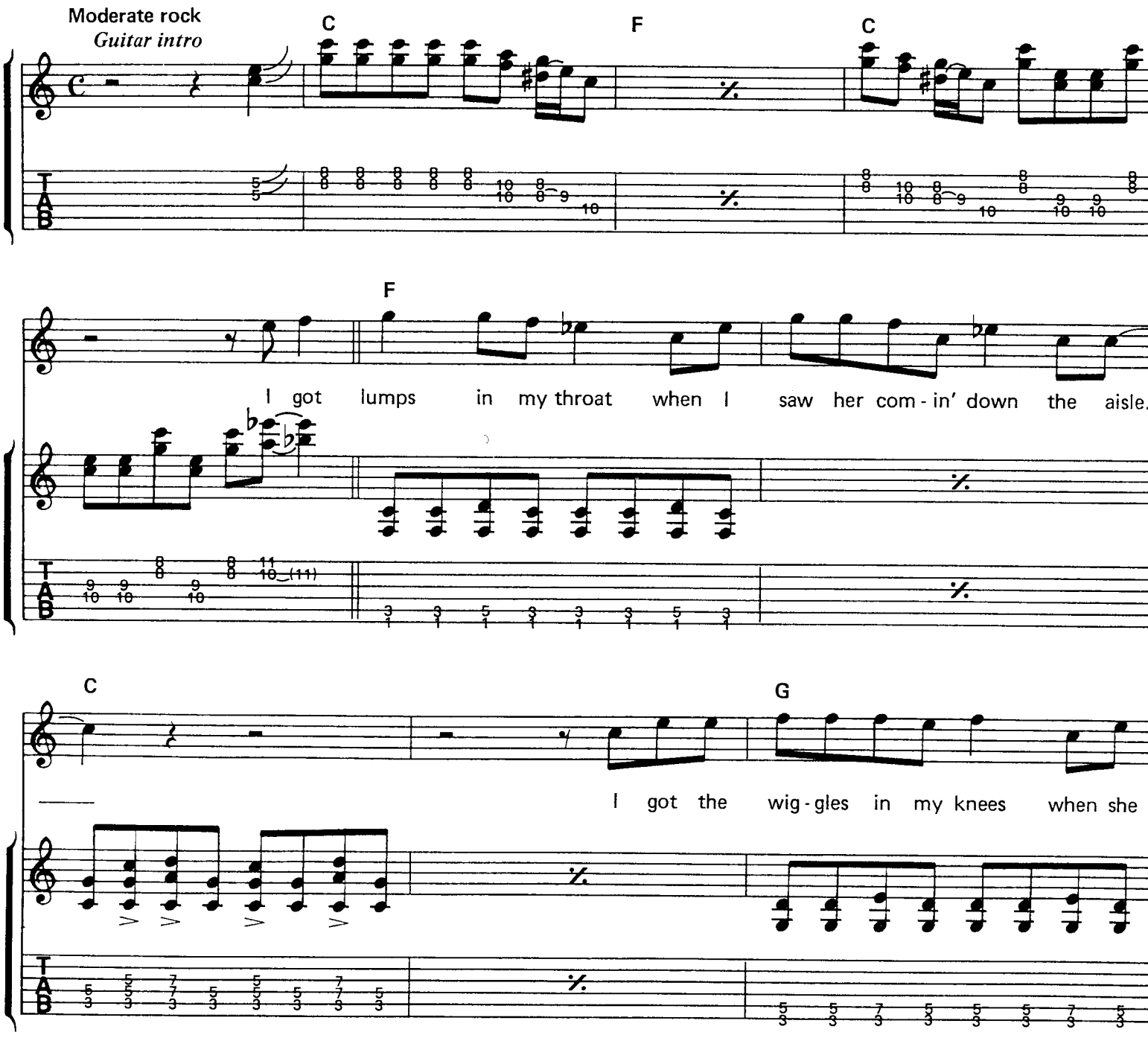

1. Piano Solo
B♭
E♭9
B♭
F9
B♭
2. Well,
2. Guitar Solo
B♭
E♭9
B♭
F


B♭
D.S. 𝄋 (3rd verse) al Coda
3. Yeah,
CODA
B♭
let it roll on.
Guitar Solo
E♭9
B♭
fade

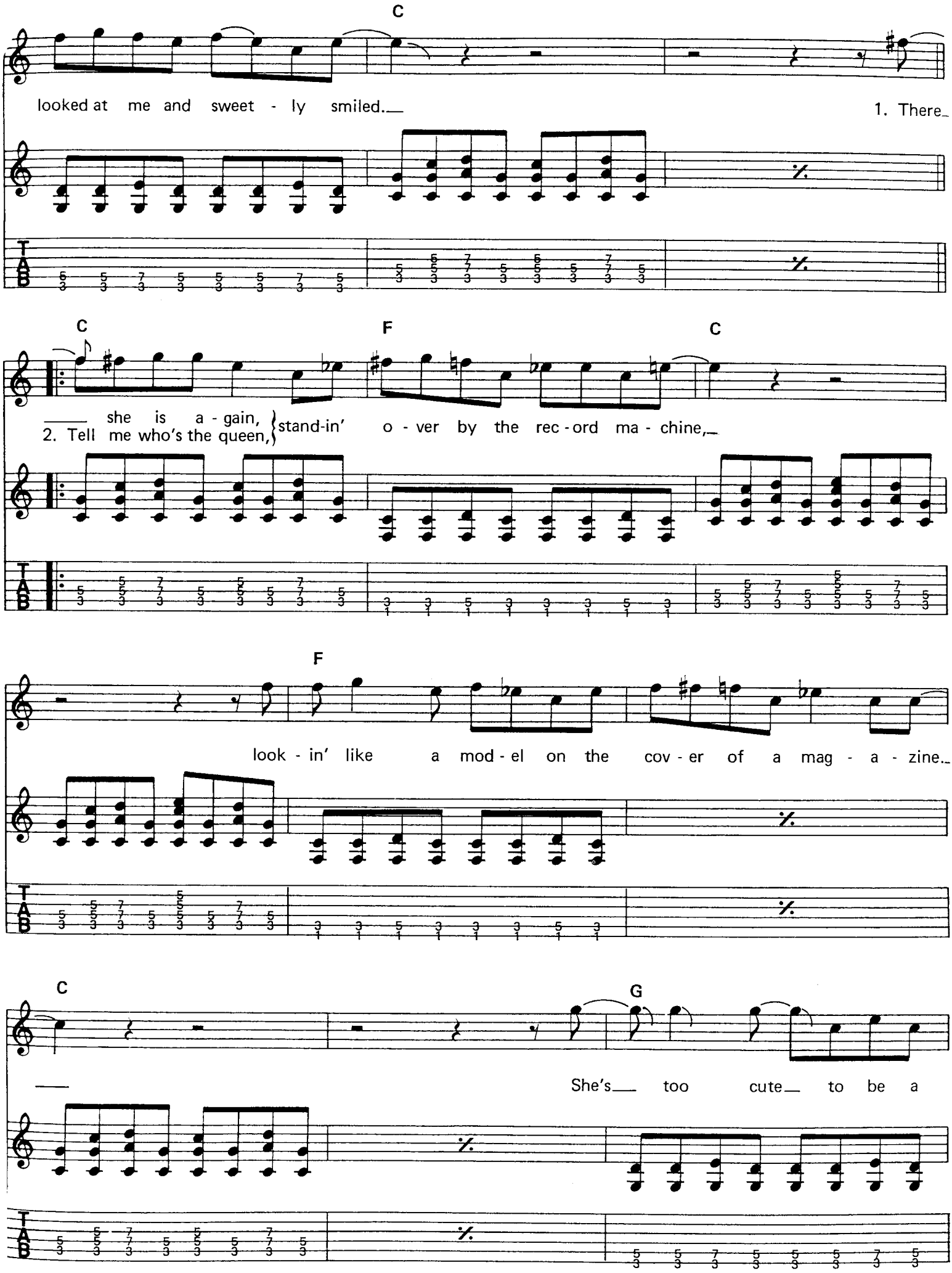
LITTLE QUEENIE

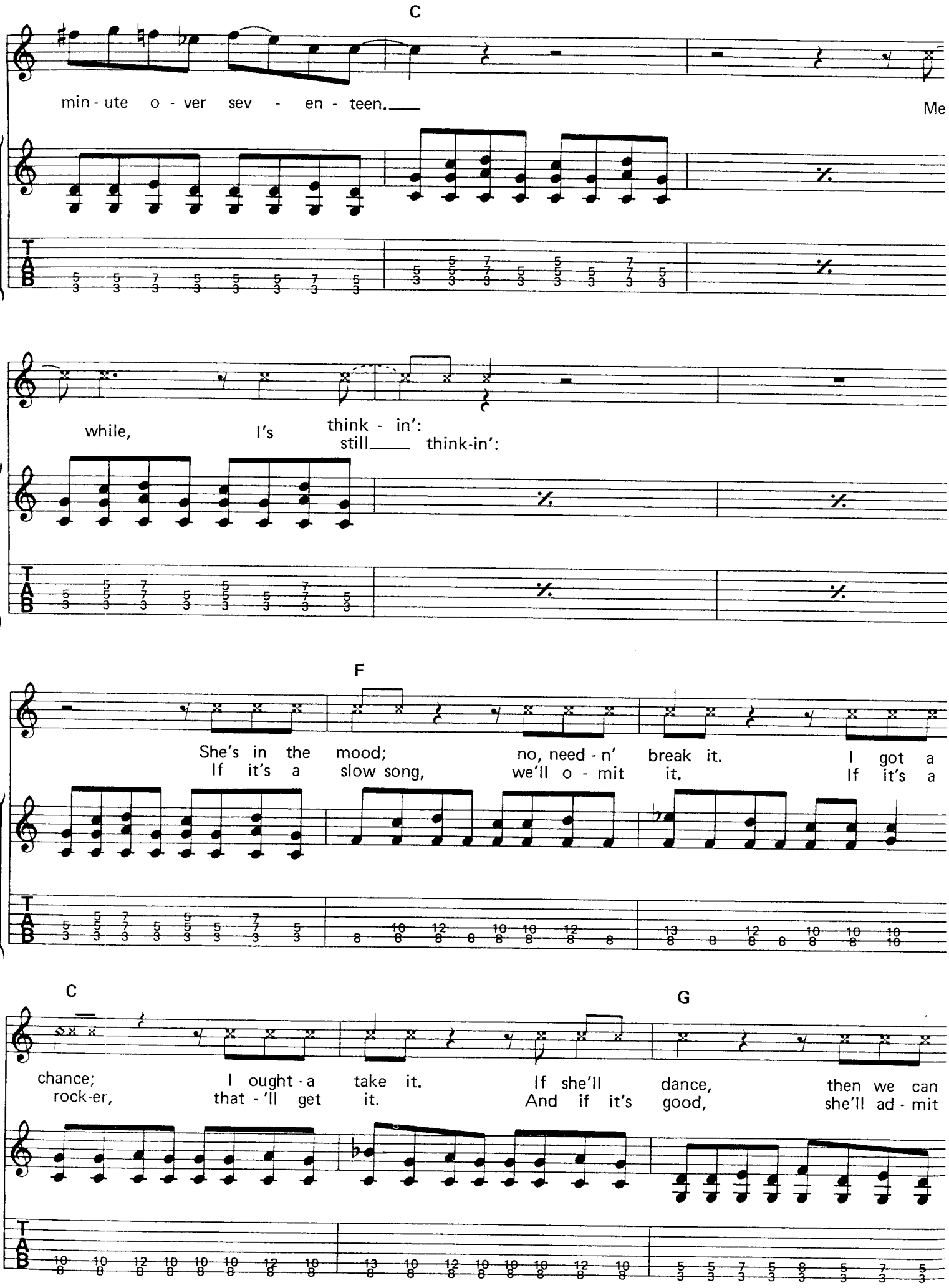
This is one of many Berry songs that was *covered* by the Rolling Stones. During the solo, Berry relentlessly churns out the same one-measure lick over and over throughout the chord changes; while playing the IV chord he switches from an F formation to a ninth chord formation, but few notes are changed. Notice the rhythmic variation of the standard backup lick during the chorus.

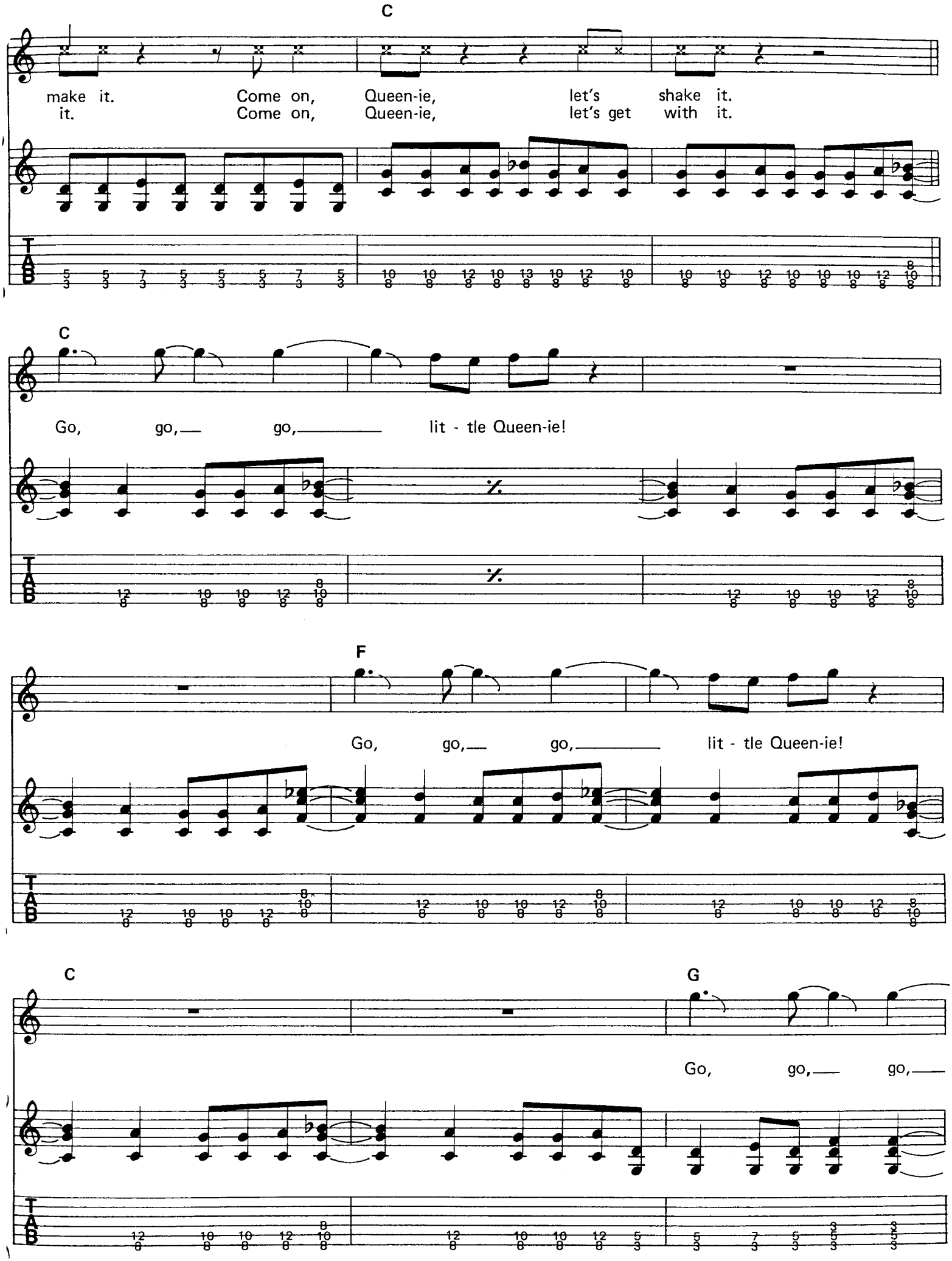
Words and Music by Chuck Berr

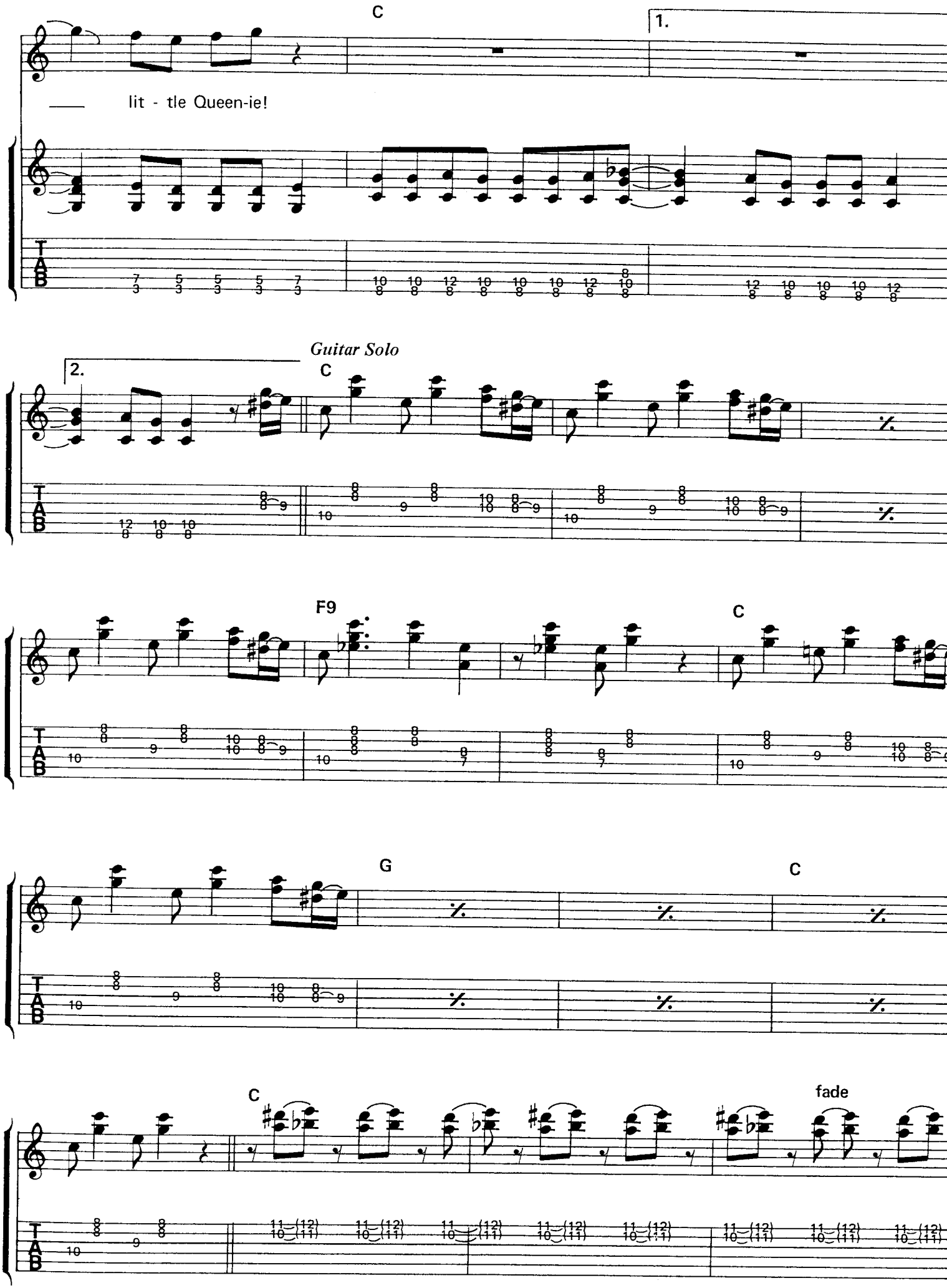


Copyright © 1959 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


C
looked at me and sweet - ly smiled.
1. There
C
F
C
she is a - gain,
2. Tell me who's the queen,
stand-in' o - ver by the rec - ord ma - chine,
F
look - in' like a mod - el on the cov - er of a mag - a - zine.
C
G
She's too cute to be a
T
A
B


C
min - ute o - ver sev - en - teen.
Me
while, I's think - in':
still think-in':
F
She's in the mood; no, need - n' break it. I got a
If it's a slow song, we'll o - mit it. If it's a
C
G
chance; I ought - a take it. If she'll dance, then we can
rock-er, that - 'll get it. And if it's good, she'll ad - mit


C
make it. Come on, Queen-ie, let's shake it.
it. Come on, Queen-ie, let's get with it.
C
Go, go, go, lit - tle Queen-ie!
F
Go, go, go, lit - tle Queen-ie!
C
G
Go, go, go,
TAB

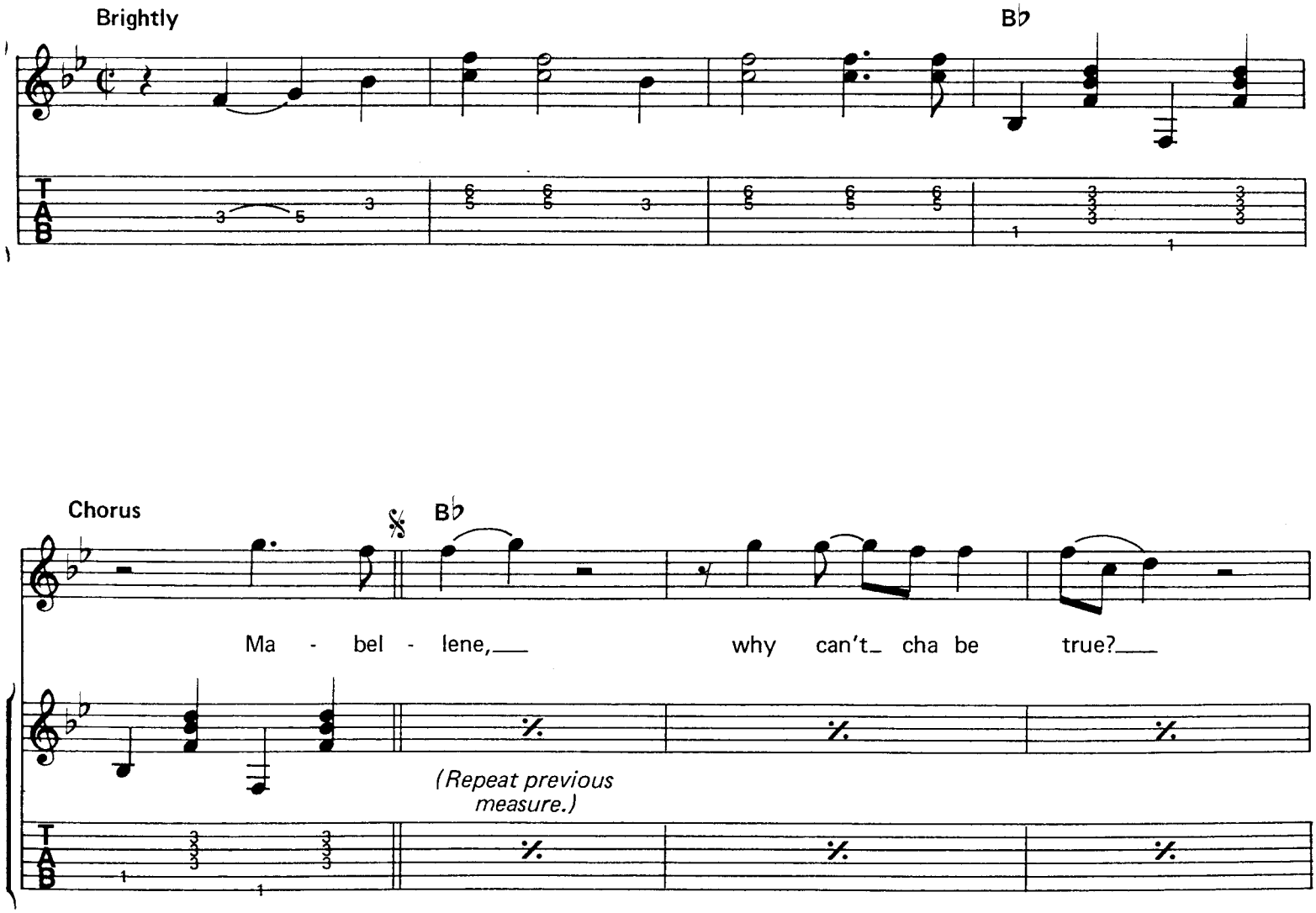

C
1.
lit - tle Queen-ie!
Guitar Solo
2.
C
F9
C
G
C
C
fade

MABELLENE

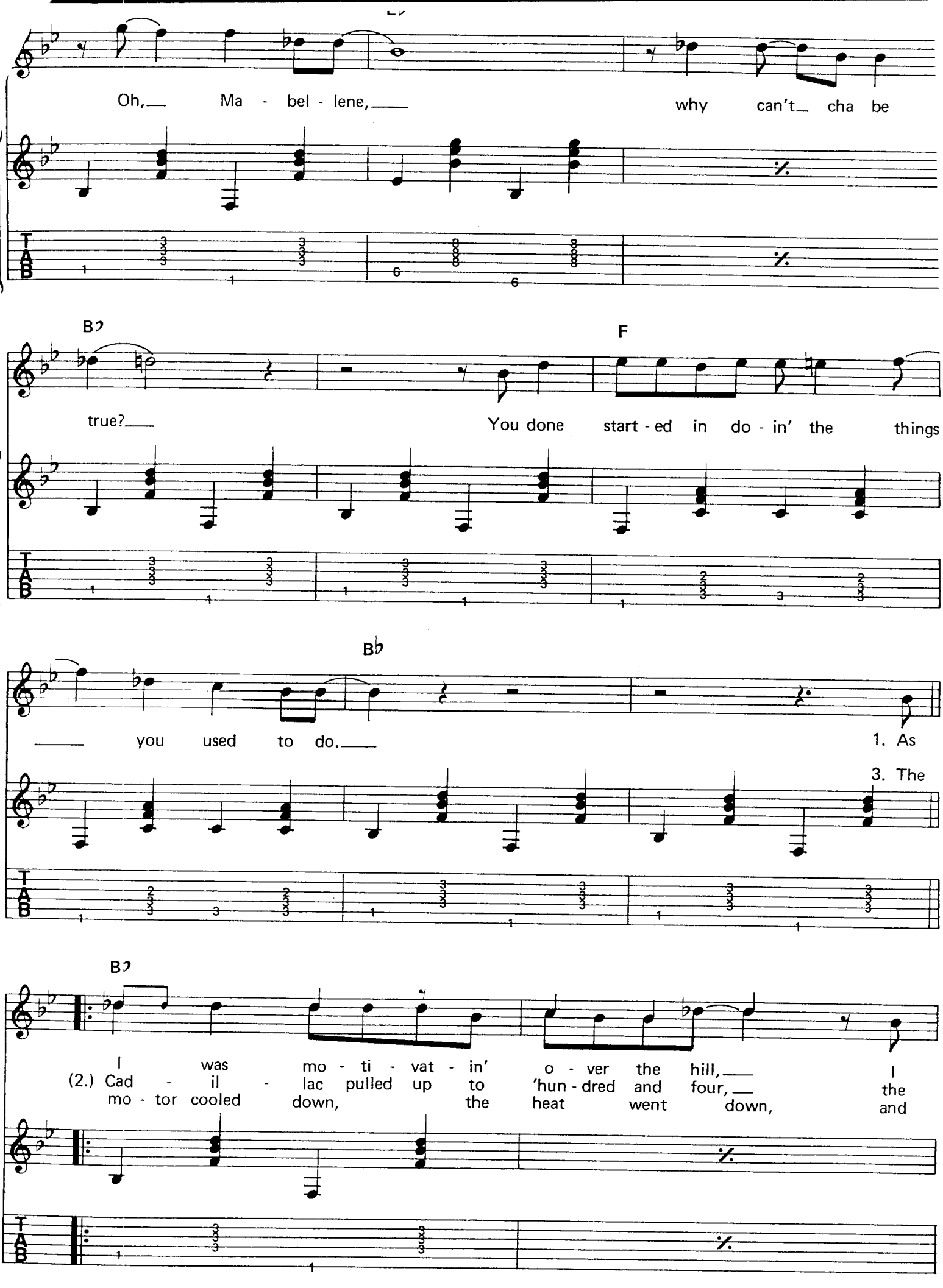
MABELLENE was Berry's first Chess record and first hit. Berry presented it to Leonard Chess as IDA RED, his variant of a hillbilly tune, with a rockabilly beat. Chess suggested a "bigger beat" and (according to pianist Johnny Johnson) chose the name MABELLENE from a popular hair cream (prior to recording Berry had been a hairstylist).

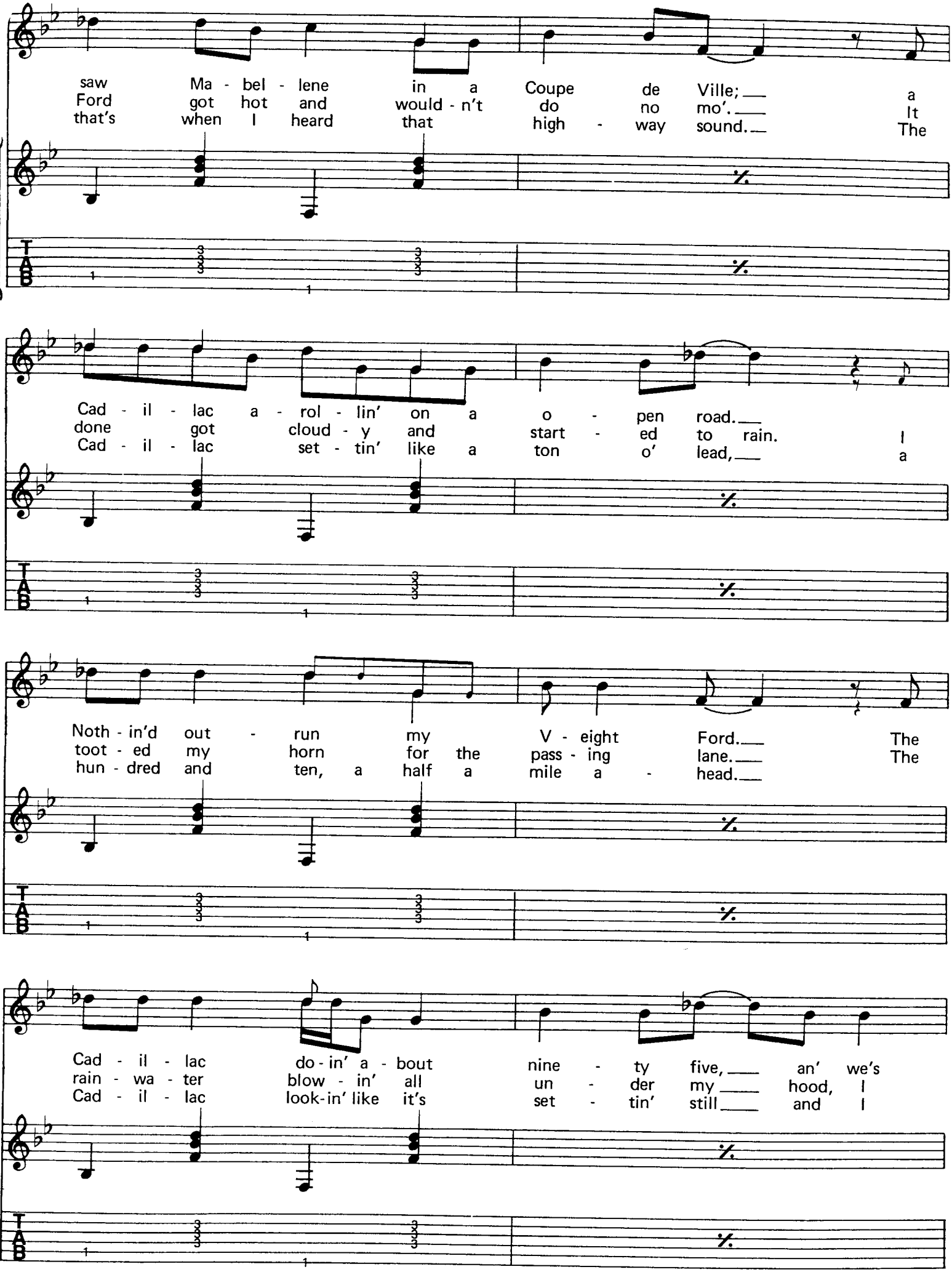
Notice the distorted guitar sound; Berry was playing a fat hollow-body Gibson ES-350T. Later records featured a clearer sound with reverb added. The country-style backup — root in the bass/chord — fifth in the bass/chord — is also atypical. The opening guitar riff is based on the barred triad pattern mentioned in the *Introduction.*

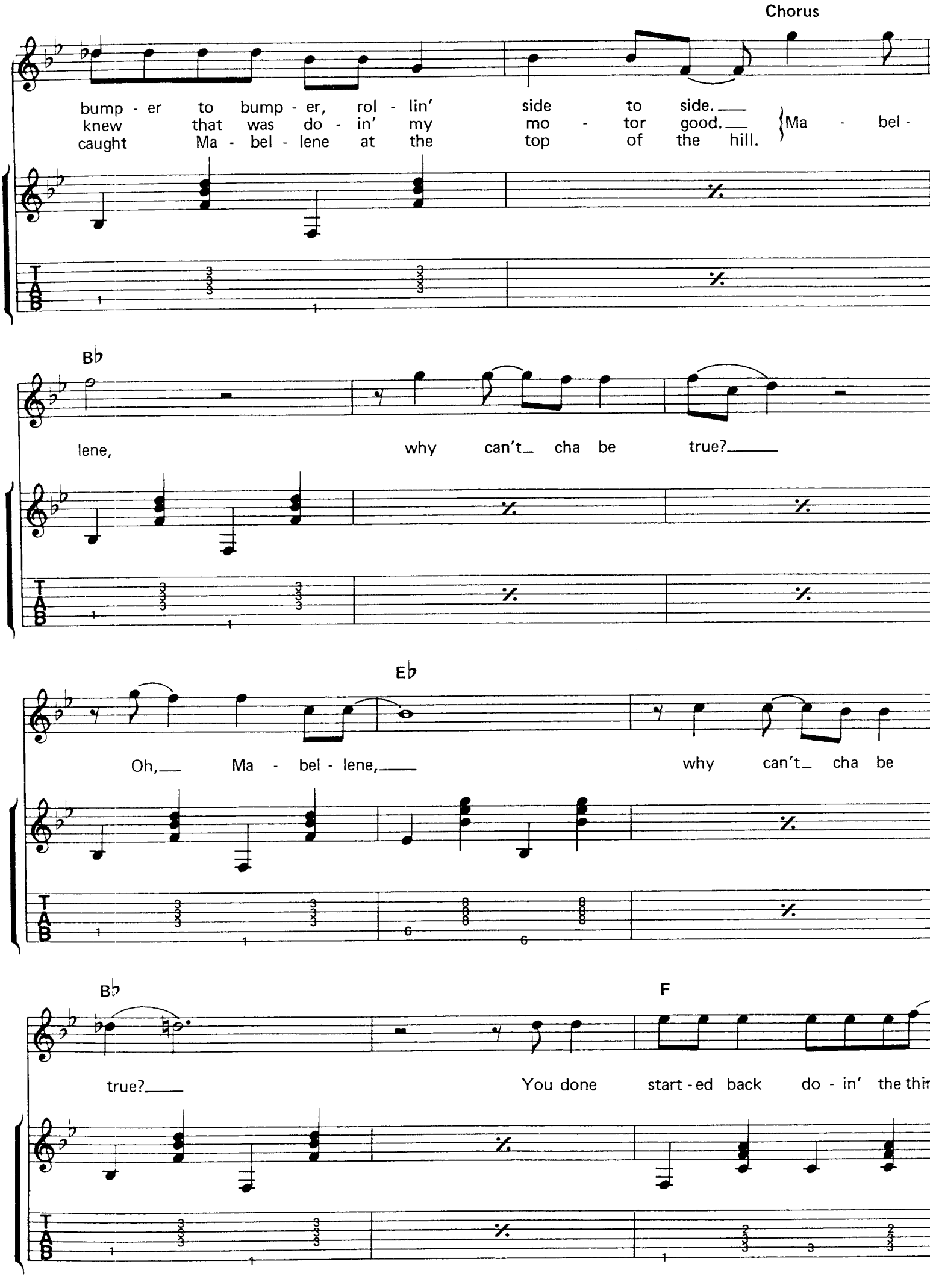
Words and Music by Chuck Berry,
Russ Fratto and Alan Freed

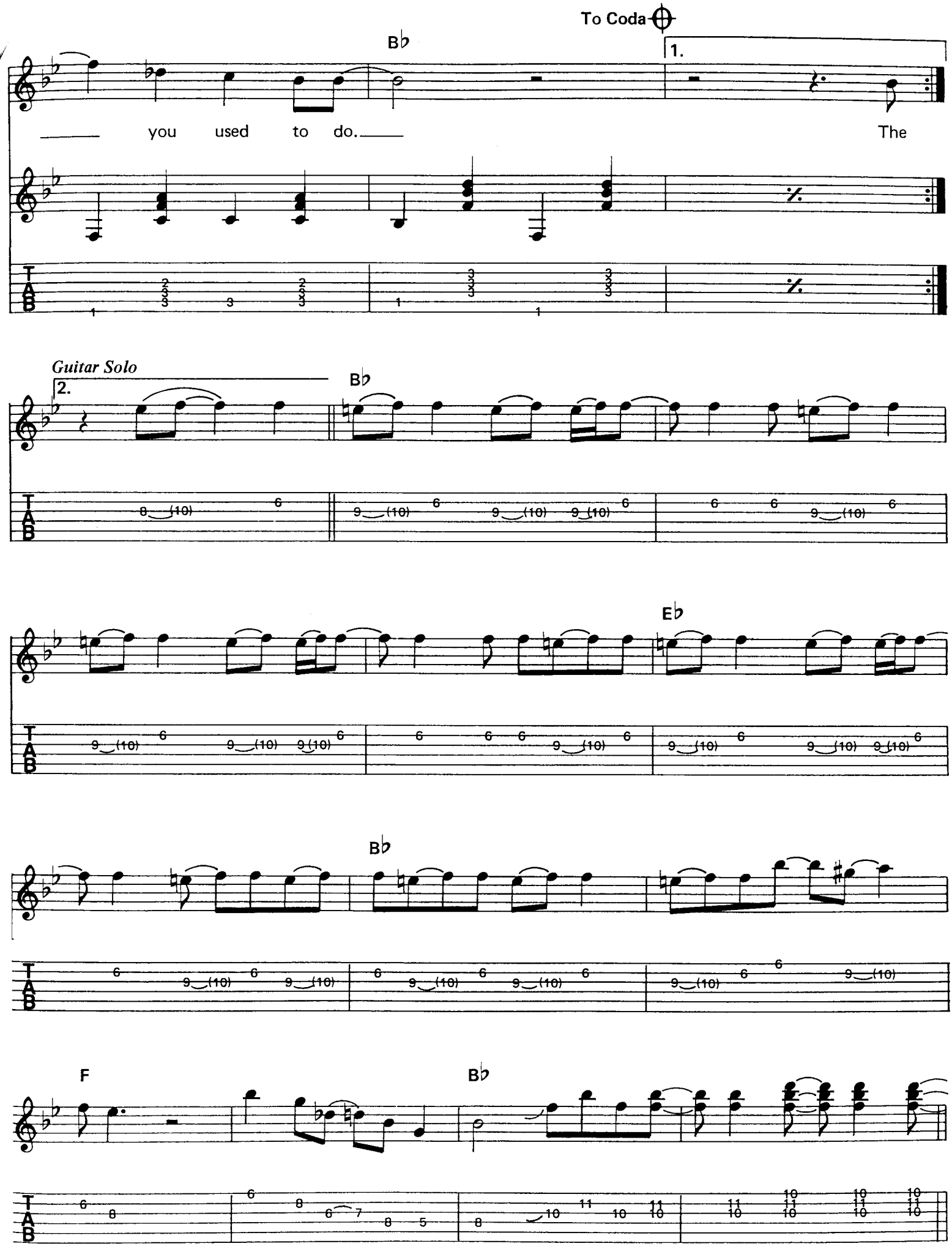


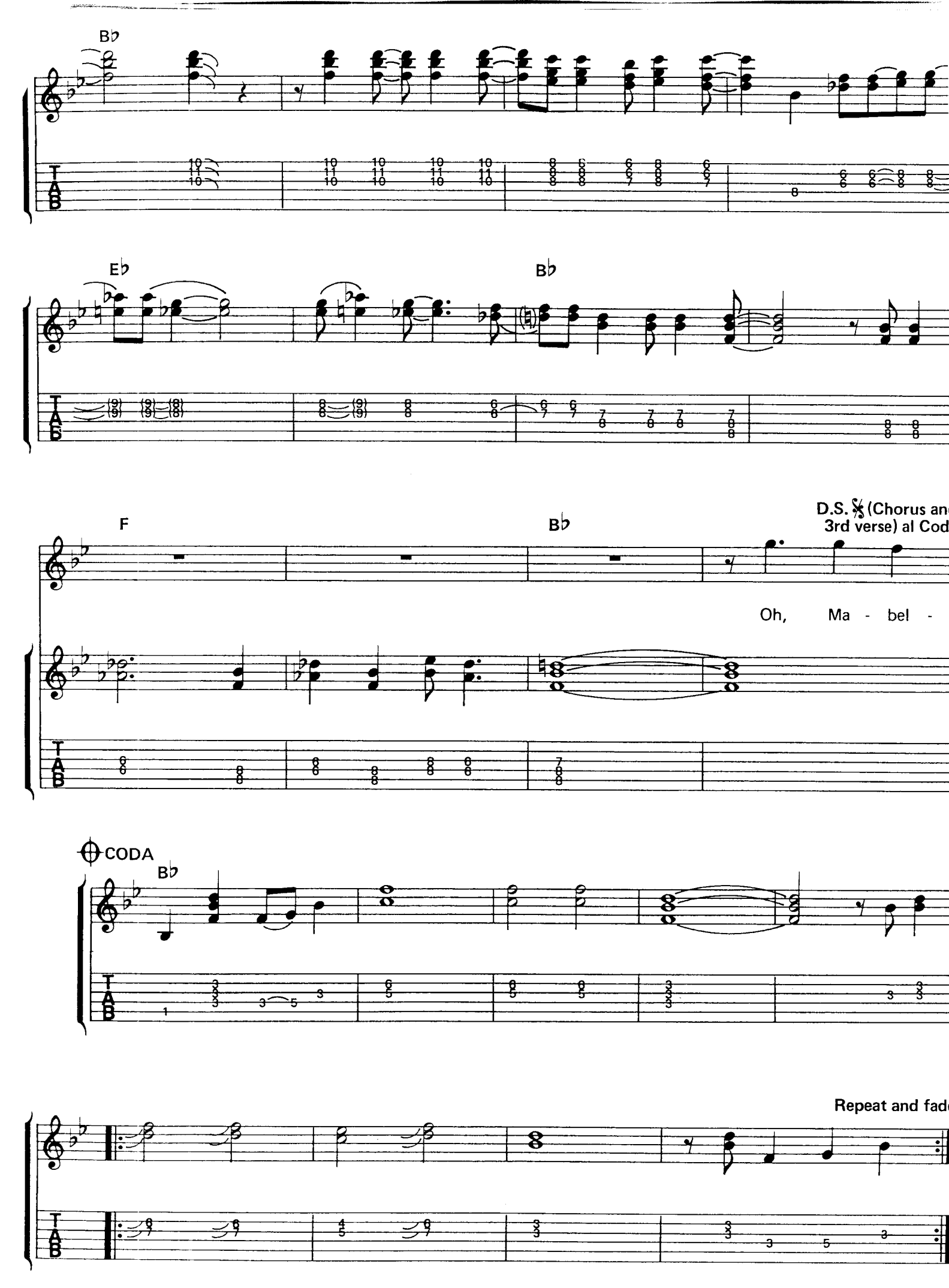
Copyright © 1955 by Arc Music Corp.
Renewed by Isalee Music for the U.S.A.
All rights outside the U.S.A. controlled by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


Oh, Ma - bel - lene, why can't cha be
true? You done start - ed in do - in' the things
you used to do.
1. As
3. The
I was mo - ti - vat - in' o - ver the hill,
(2.) Cad - il - lac pulled up to 'hun - dred and four,
mo - tor cooled down, the heat went down,
and


saw Ma - bel - lene in a Coupe de Ville;
Ford got hot and would - n't do no mo'.
that's when I heard that high - way sound.
a
It
The
Cad - il - lac a - rol - lin' on a o - pen road.
done got cloud - y and start - ed to rain.
Cad - il - lac set - tin' like a ton o' lead,
I
a
Noth - in'd out - run my V - eight Ford.
toot - ed my horn for the pass - ing lane.
hun - dred and ten, a half a mile a - head.
The
The
Cad - il - lac do - in' a - bout nine - ty five, an' we's
rain - wa - ter blow - in' all un - der my hood, I
Cad - il - lac look-in' like it's set - tin' still and I
T
A
B


Chorus
bump - er to bump - er, rol - lin' side to side.
knew that was do - in' my mo - tor good.
caught Ma - bel - lene at the top of the hill.
Ma - bel -
B♭
lene, why can't cha be true?
E♭
Oh, Ma - bel - lene, why can't cha be
B♭
true?
F
You done start - ed back do - in' the thi
T
A
B

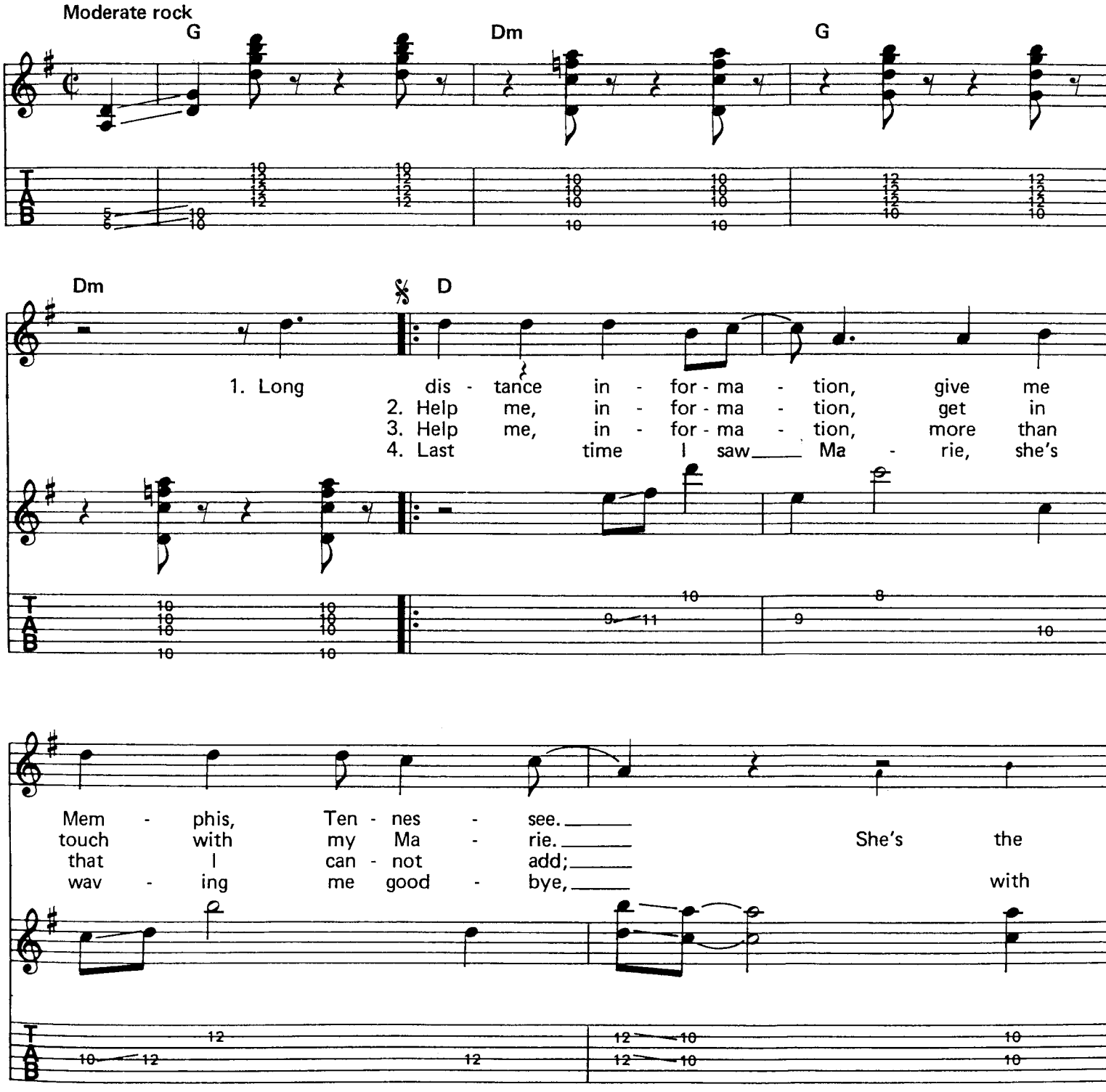

To Coda
B♭
1.
you used to do.
The
Guitar Solo
2.
B♭
E♭
B♭
F
B♭


B♭
E♭
B♭
F
B♭
D.S. 𝄋 (Chorus an
3rd verse) al Cod
Oh, Ma - bel -
CODA
B♭
Repeat and fad

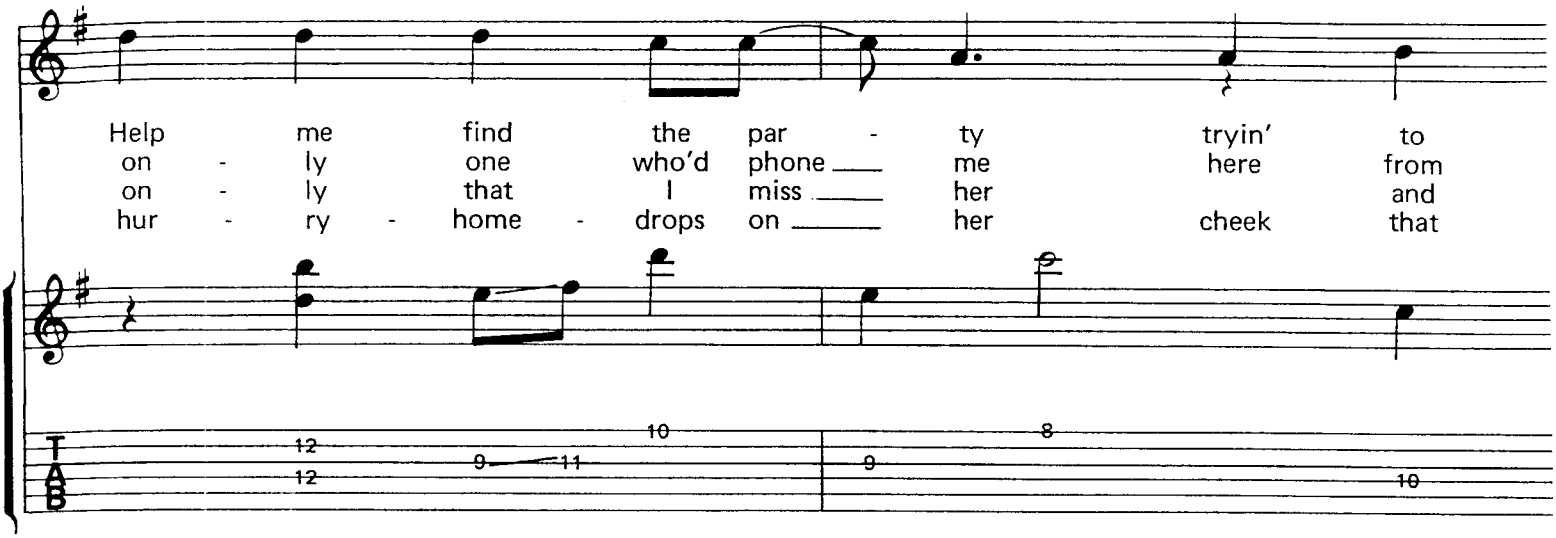
MEMPHIS, TENNESSEE

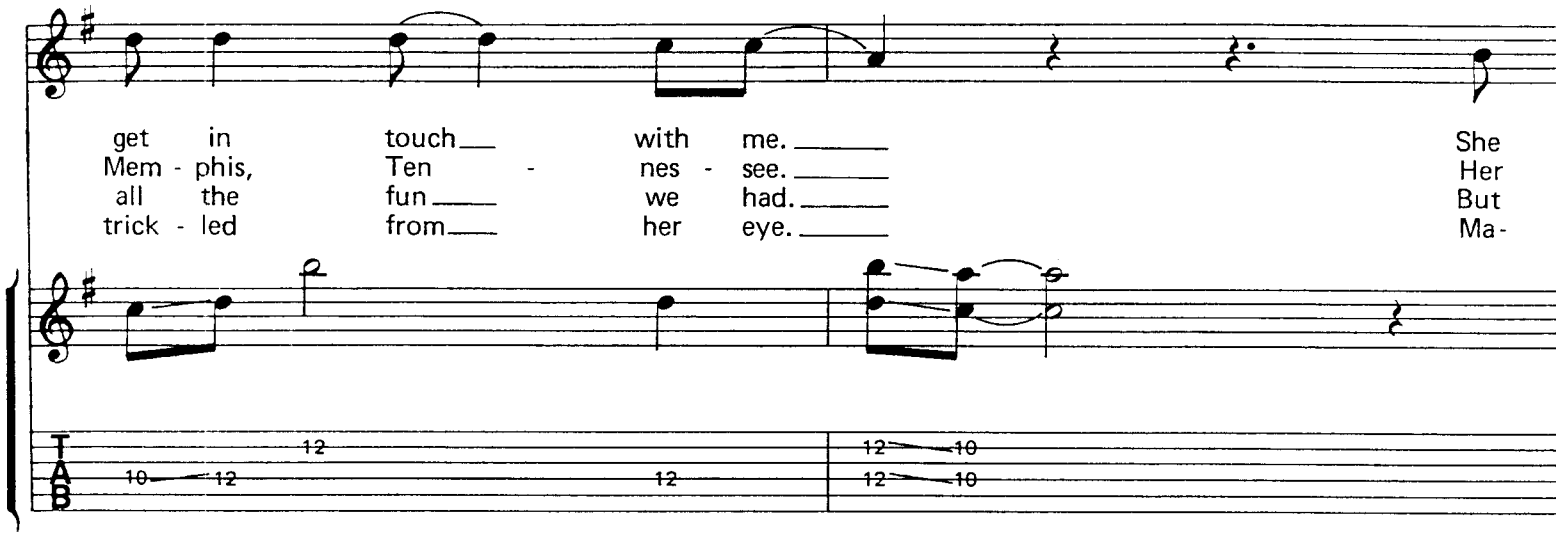
This simple, two-chord tune has some of Berry's most delightful lyrics. Nearly all the backup licks and soloing are based on the "sliding ninth chord" lick (see *Introduction).*

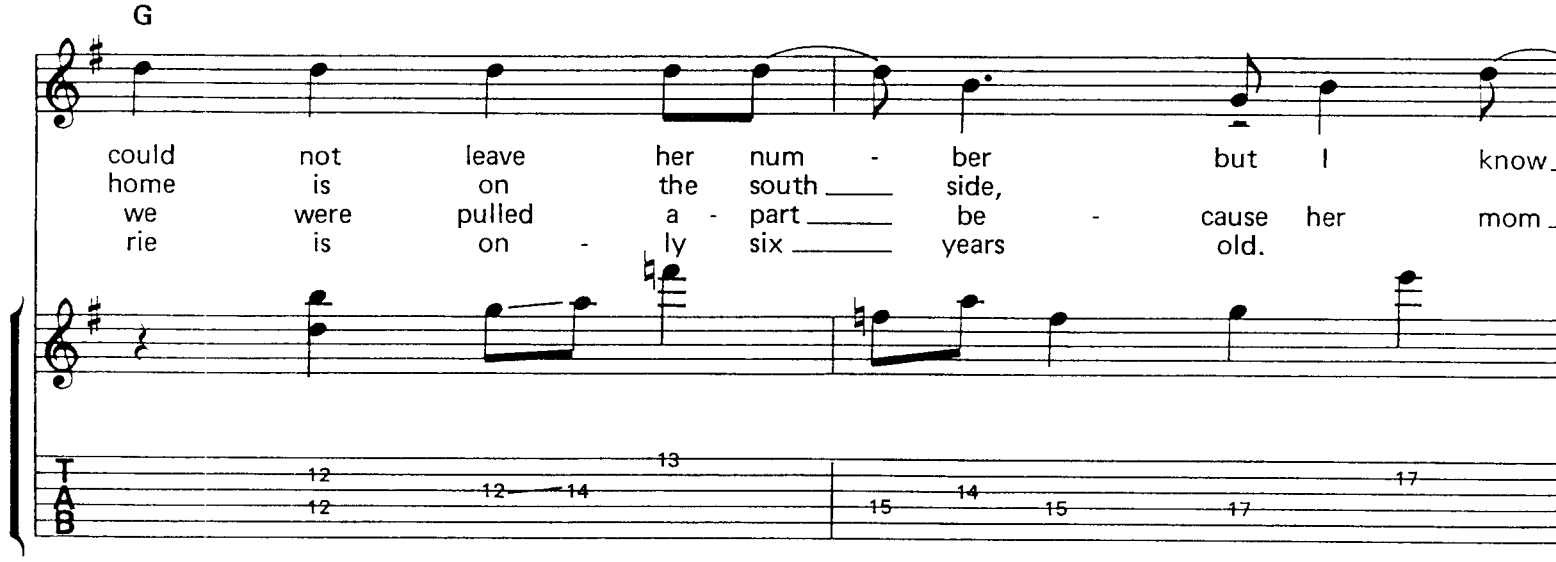
Words and Music by Chuck Berry

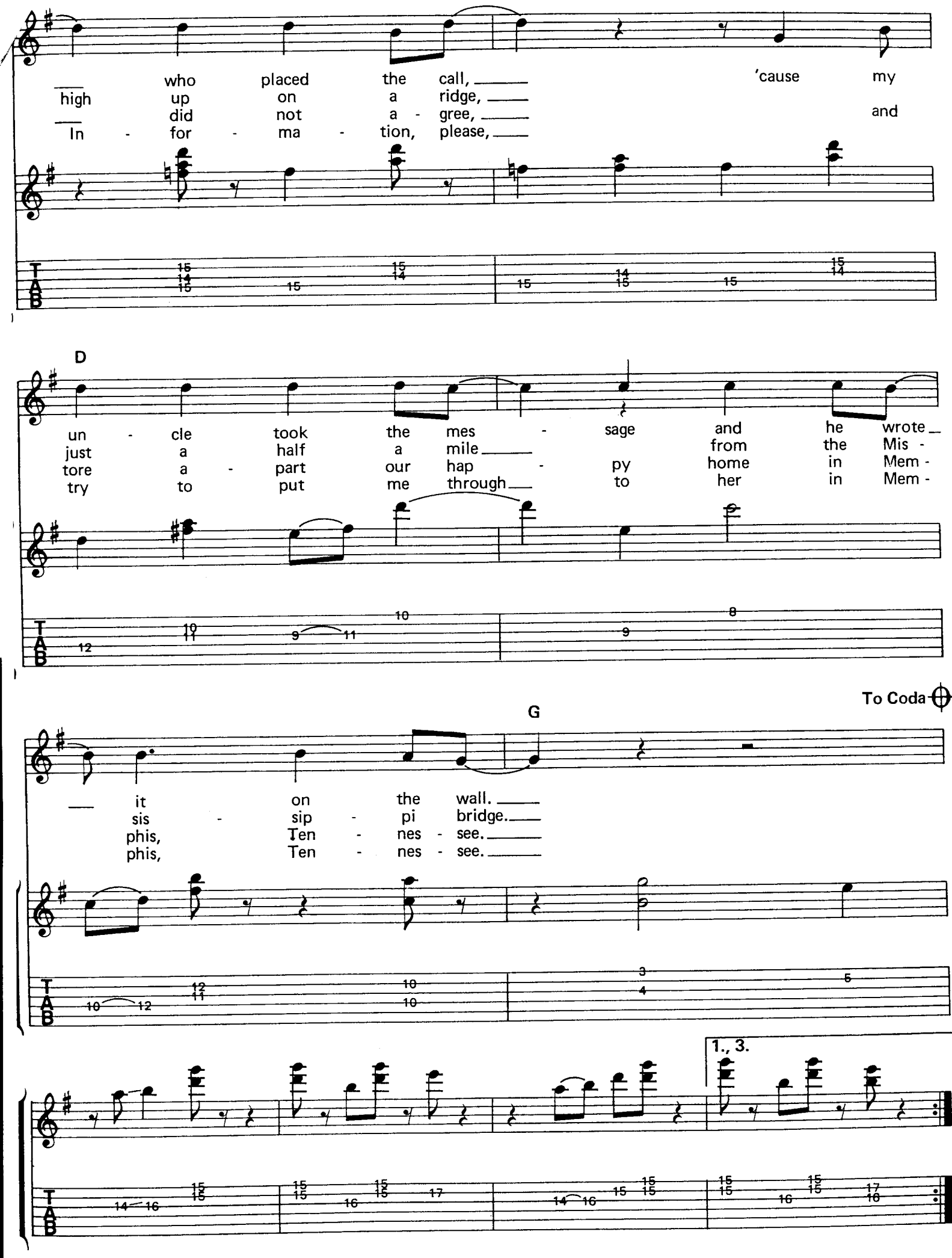


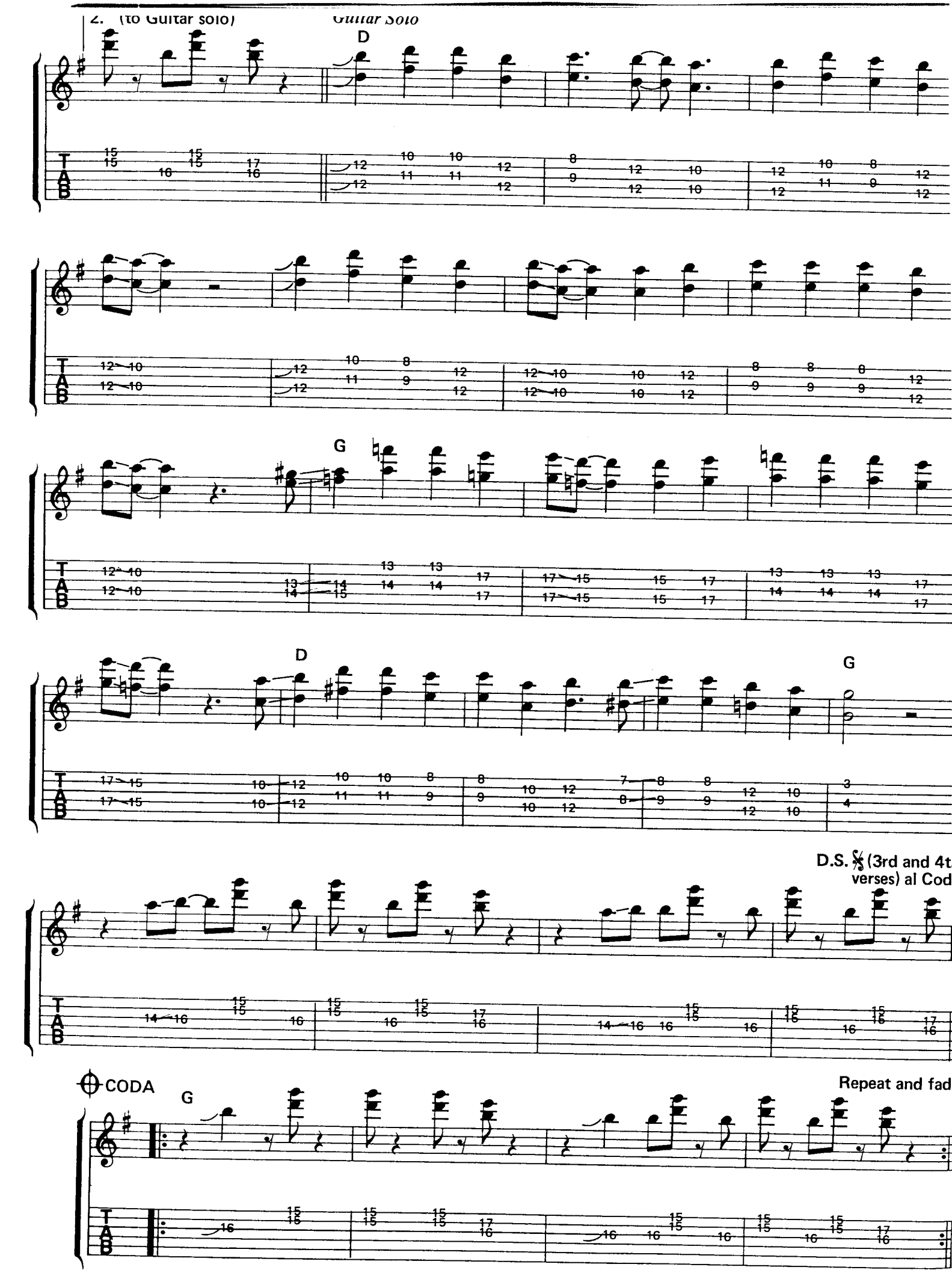
Copyright © 1958 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


Help me find the par - ty tryin' to
on - ly one who'd phone me here from
on - ly that I miss her and
hur - ry - home - drops on her cheek that


get in touch with me. She
Mem - phis, Ten - nes - see. Her
all the fun we had. But
trick - led from her eye. Ma-


G
could not leave her num - ber but I know
home is on the south side,
we were pulled a - part be - cause her mom
rie is on - ly six years old.


who placed the call, 'cause my
high up on a ridge, and
did not a - gree,
In - for - ma - tion, please,
D
un - cle took the mes - sage and he wrote
just a half a mile from the Mis -
tore a - part our hap - py home in Mem -
try to put me through to her in Mem -
To Coda
G
it on the wall.
sis - sip - pi bridge.
phis, Ten - nes - see.
phis, Ten - nes - see.
1., 3.

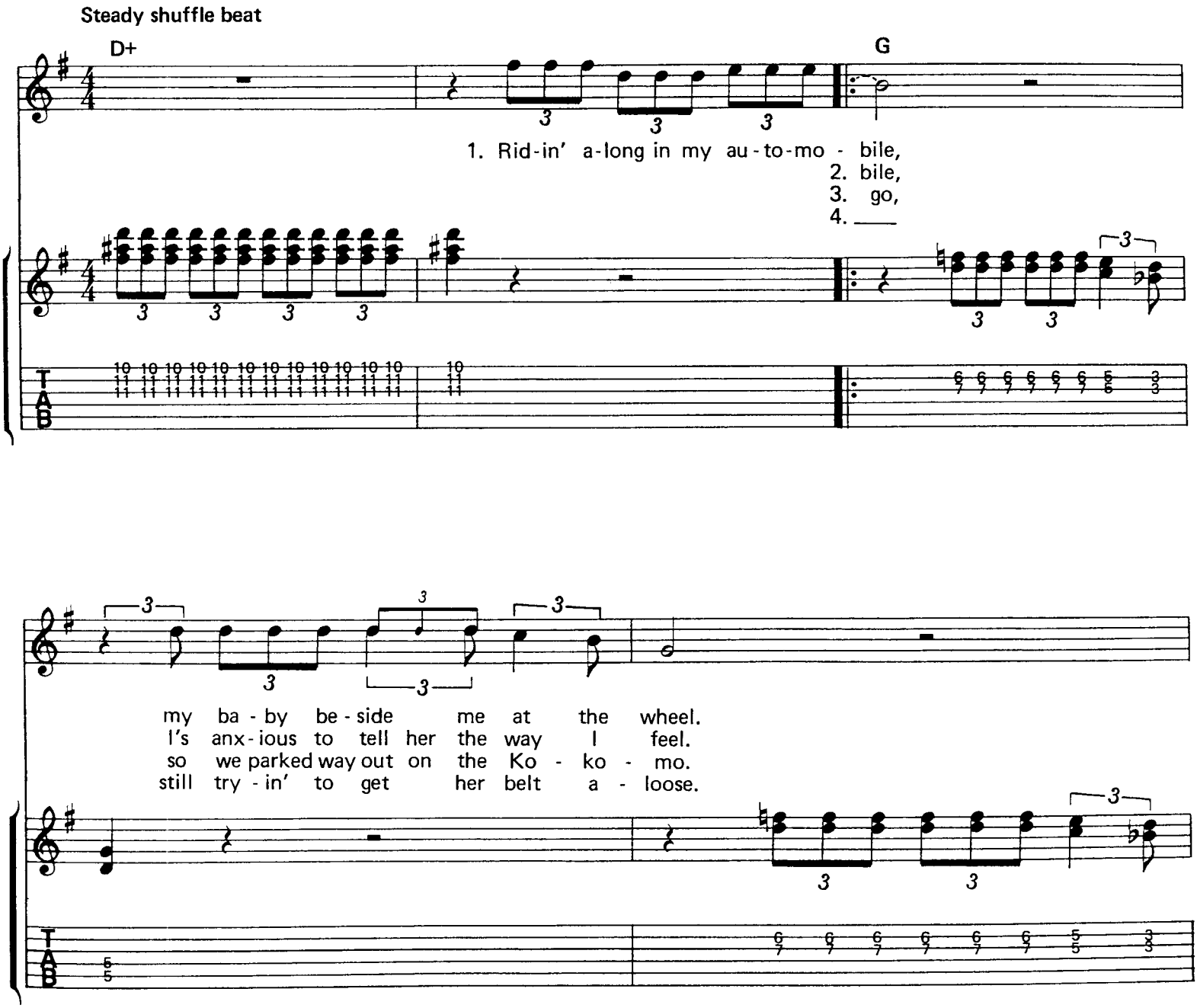

2. (to Guitar solo)
Guitar Solo
D
G
D
G
D.S. 𝄋 (3rd and 4t
verses) al Cod
CODA
G
Repeat and fad

NO PARTICULAR PLACE TO GO

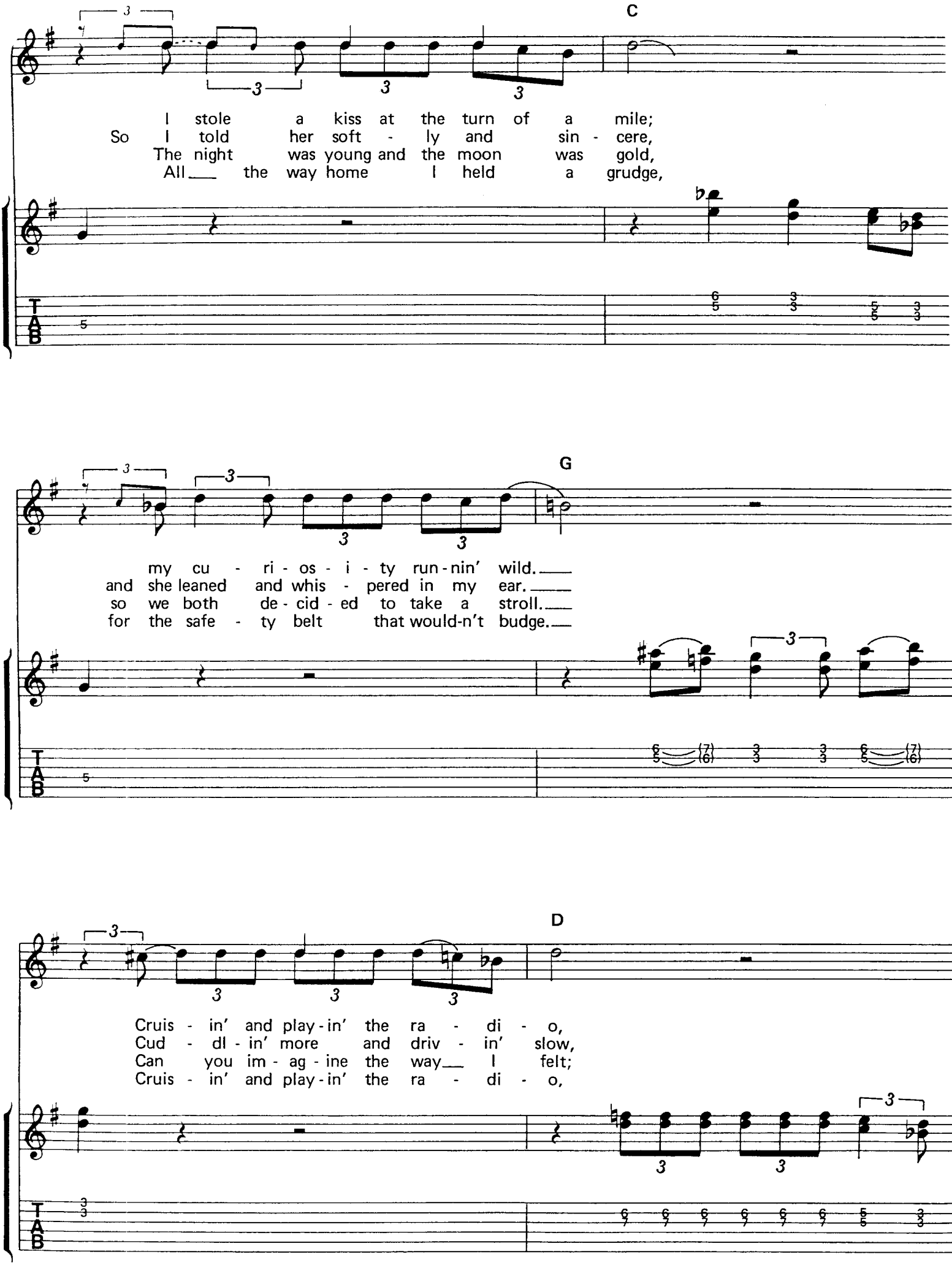
The song is very similar in structure and sound to SCHOOL DAY; it's a shuffle beat twelve-bar blues with the same "stop-and-go" pattern as SCHOOL DAY: The singer sings a measure *a cappella*, and the band comes in and "answers" him for a measure, with the lead guitar imitating the vocal line.

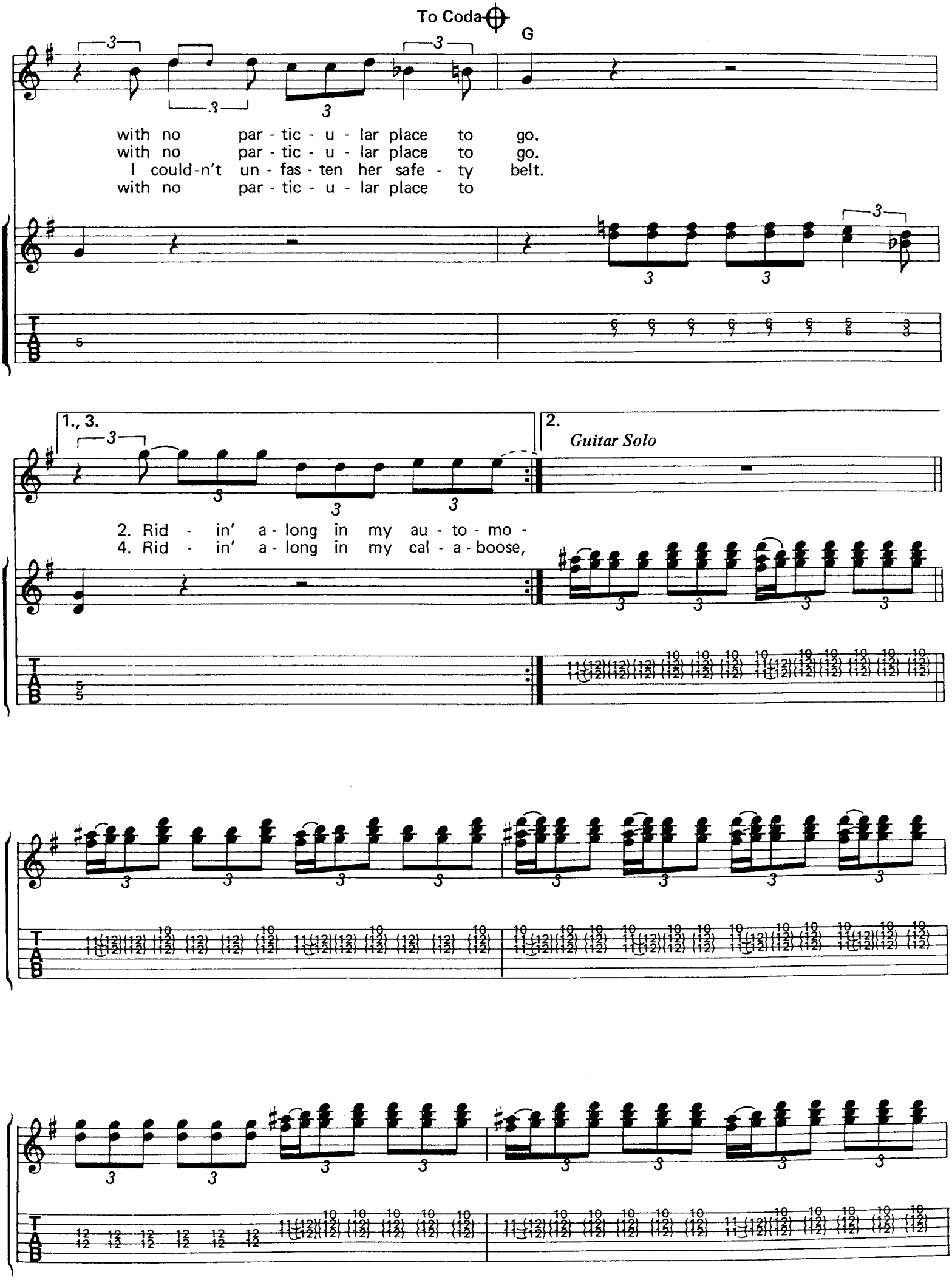
The first guitar solo includes the "descending double-stops," and features a difficult choking lick in which two strings are stretched while the first string is fretted and held in place. In the second guitar solo the same lick is performed without stretching the strings.

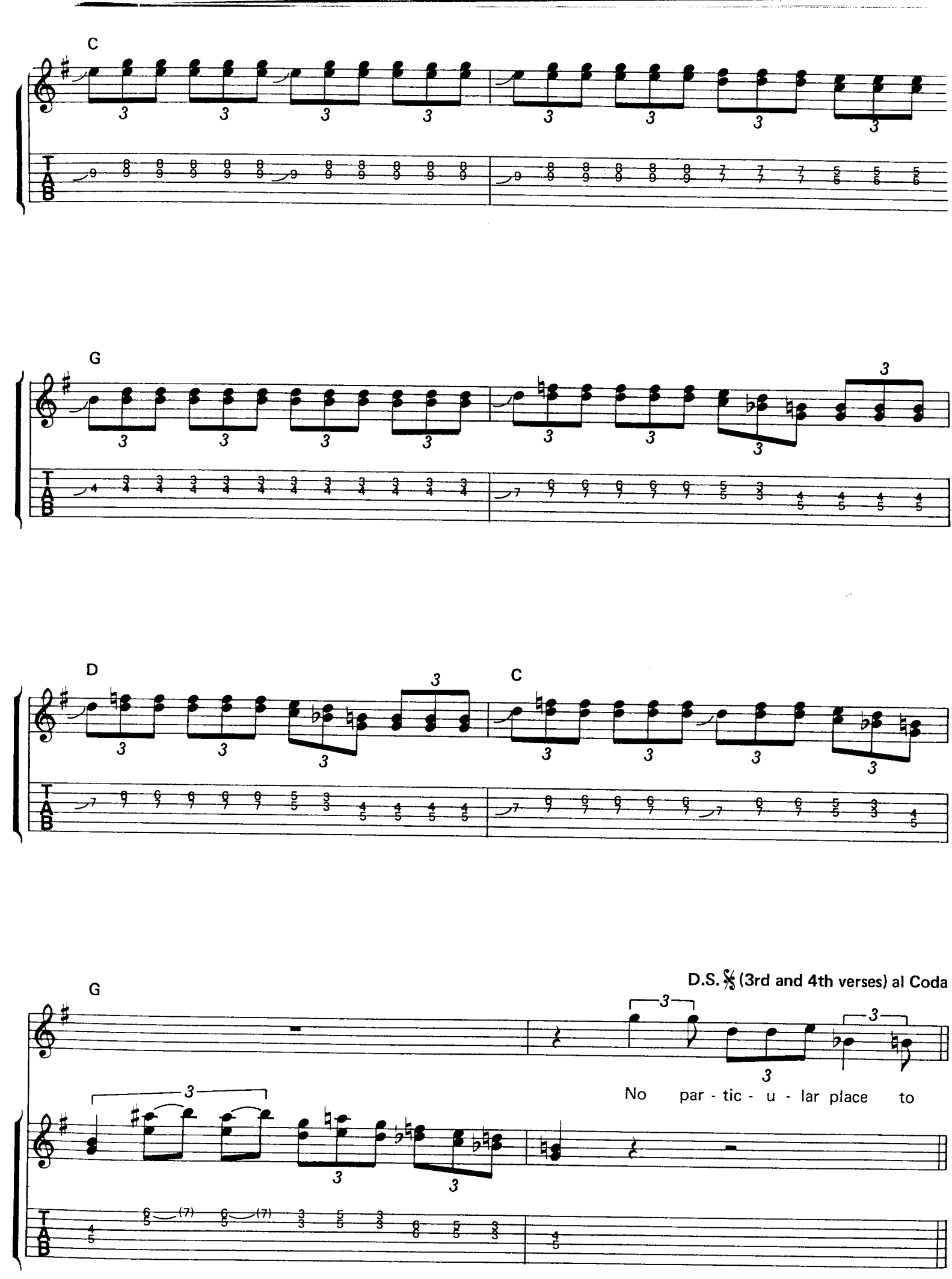
Words and Music by Chuck Berry

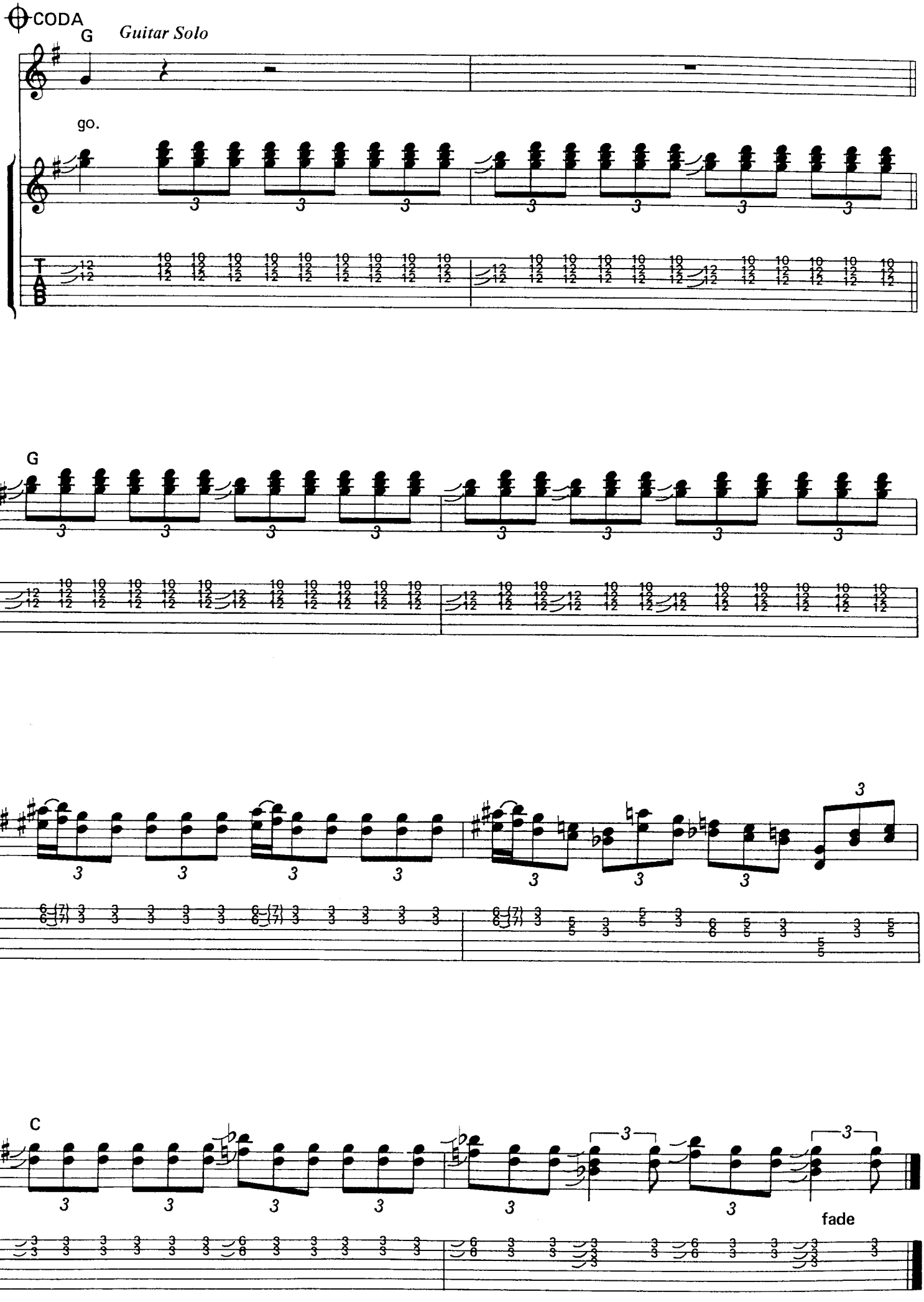


Copyright © 1964 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


C
I stole a kiss at the turn of a mile;
So I told her soft - ly and sin - cere,
The night was young and the moon was gold,
All the way home I held a grudge,
G
my cu - ri - os - i - ty run - nin' wild.
and she leaned and whis - pered in my ear.
so we both de - cid - ed to take a stroll.
for the safe - ty belt that would-n't budge.
D
Cruis - in' and play - in' the ra - di - o,
Cud - dl - in' more and driv - in' slow,
Can you im - ag - ine the way I felt;
Cruis - in' and play - in' the ra - di - o,


To Coda
G
with no par - tic - u - lar place to go.
with no par - tic - u - lar place to go.
I could-n't un - fas - ten her safe - ty belt.
with no par - tic - u - lar place to
1., 3.
2.
Guitar Solo
2. Rid - in' a - long in my au - to - mo -
4. Rid - in' a - long in my cal - a - boose,


C
G
D
C
G
D.S. 𝄋 (3rd and 4th verses) al Coda
No par - tic - u - lar place to

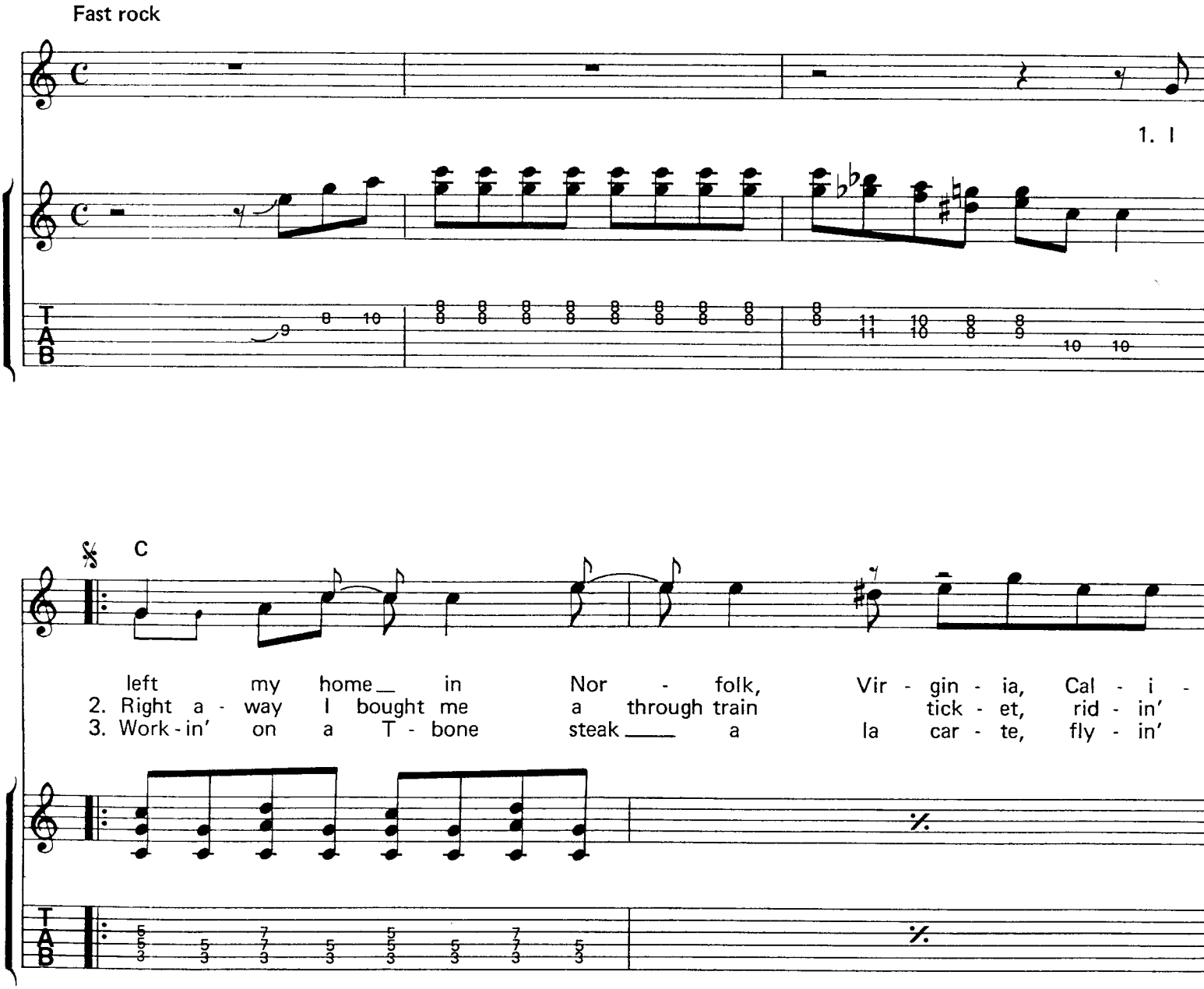

CODA
G
Guitar Solo
go.
G
C
fade

THE PROMISED LAND

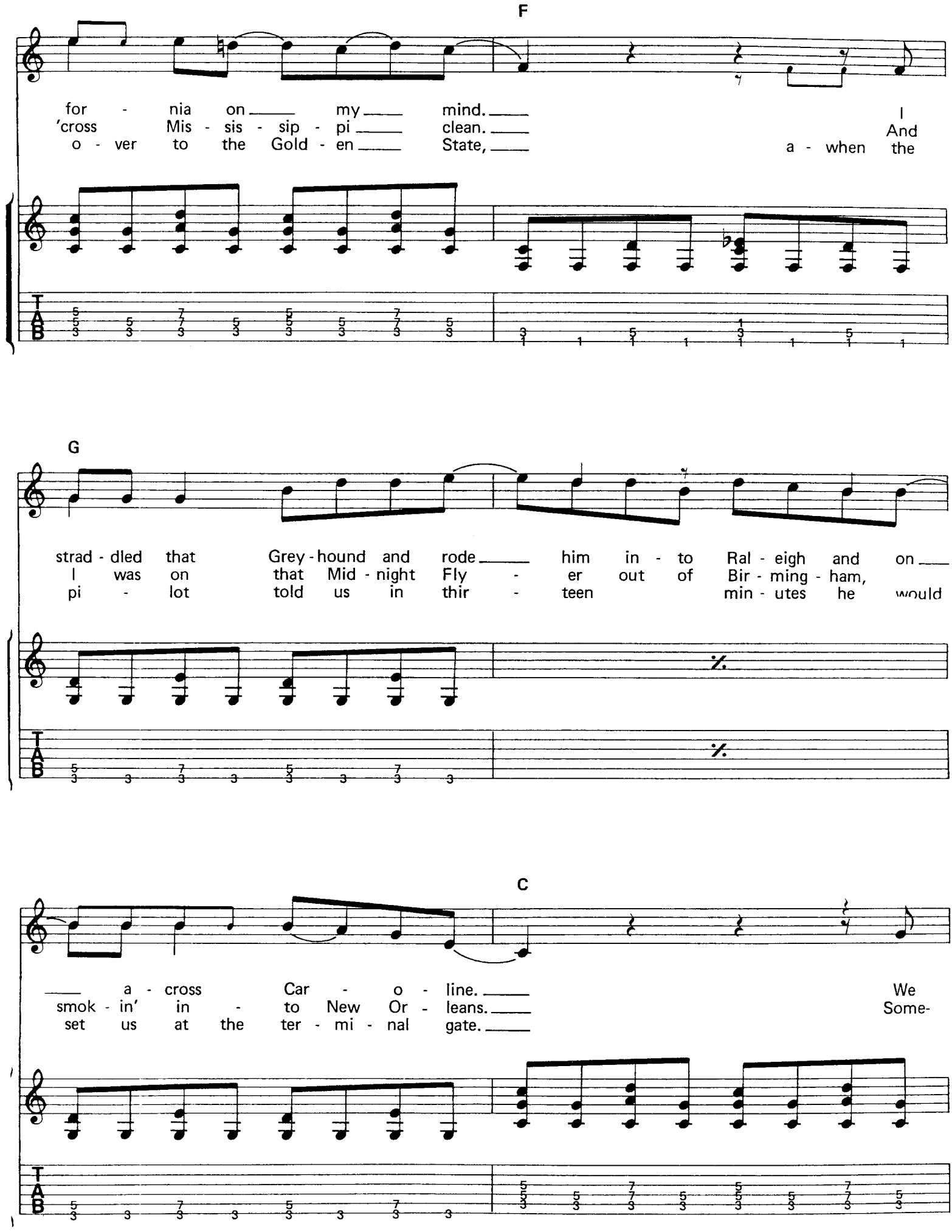
The first and second solos start with the "barred triad" pattern mentioned in the *Introduction*, and all three solos contain Berry's "descending double-stop" licks.

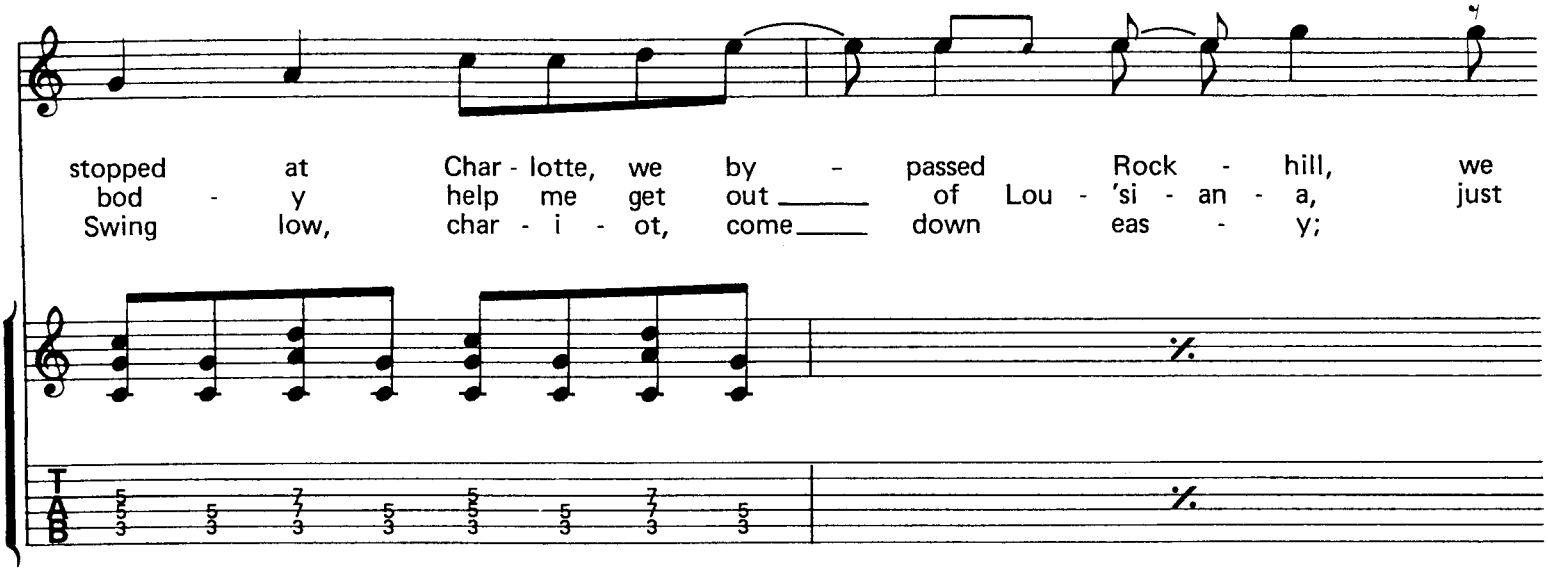
What a great *poem* about an East-to-West Coast journey!

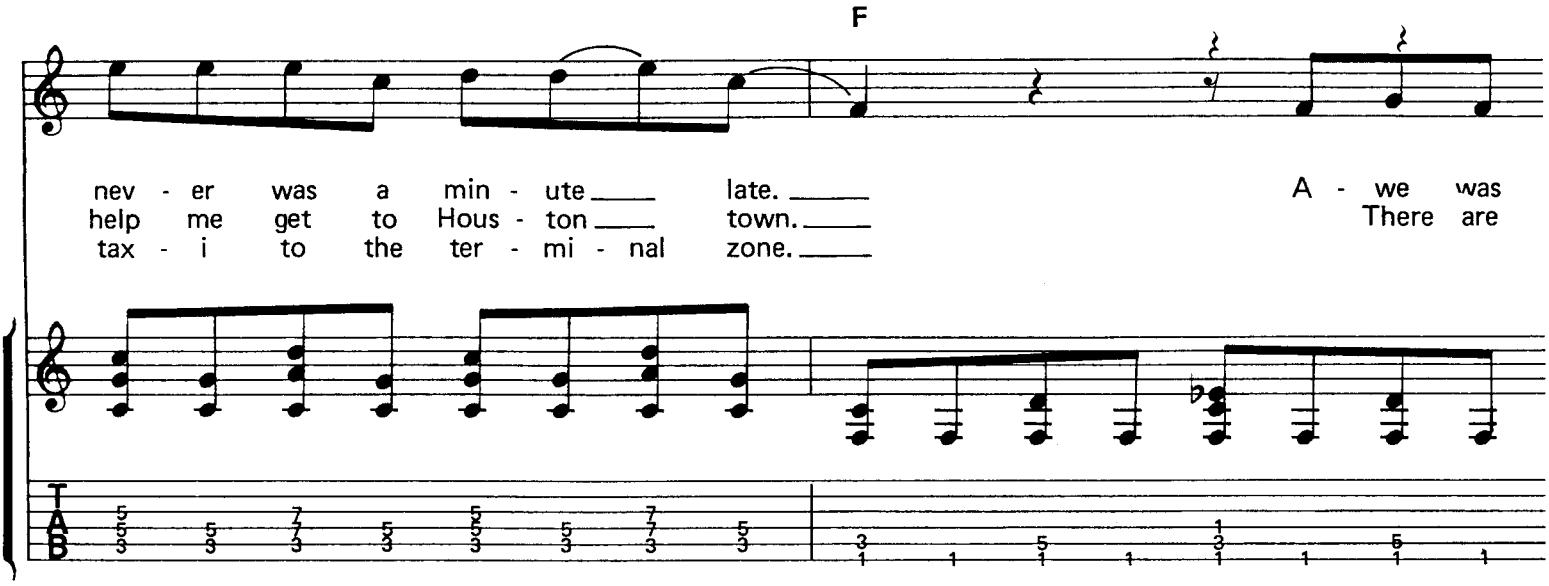
Words and Music by Chuck Berr

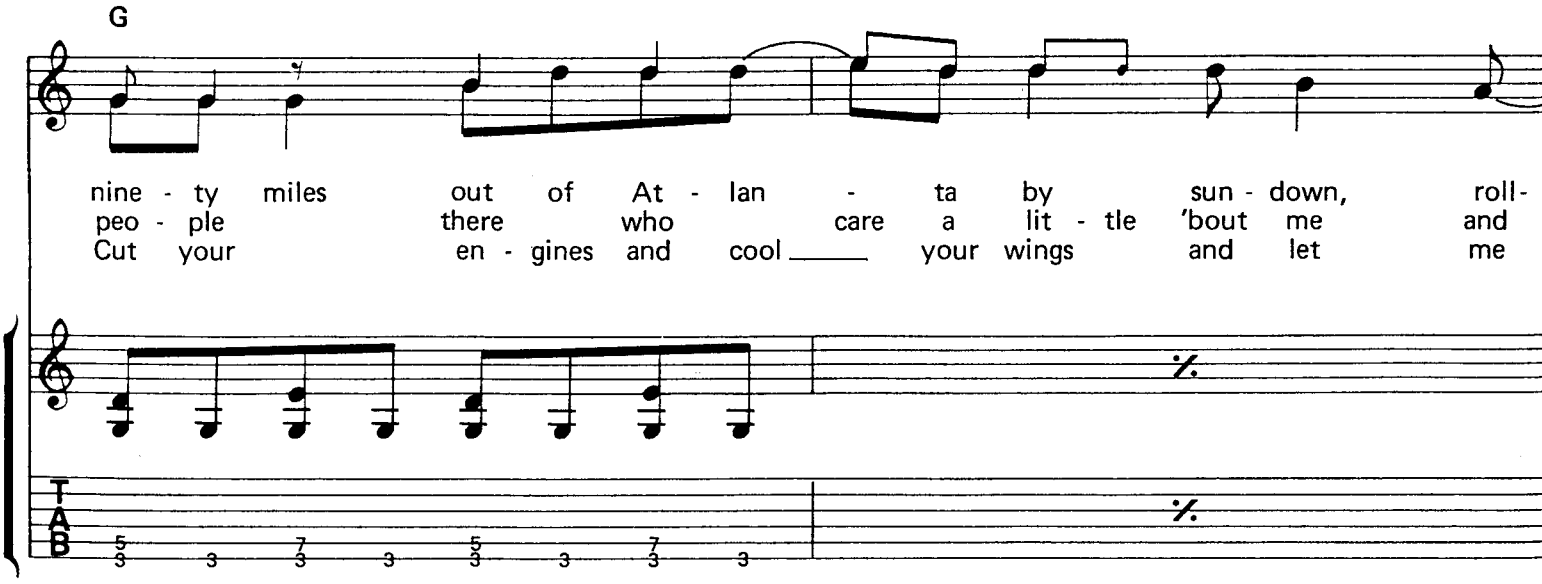


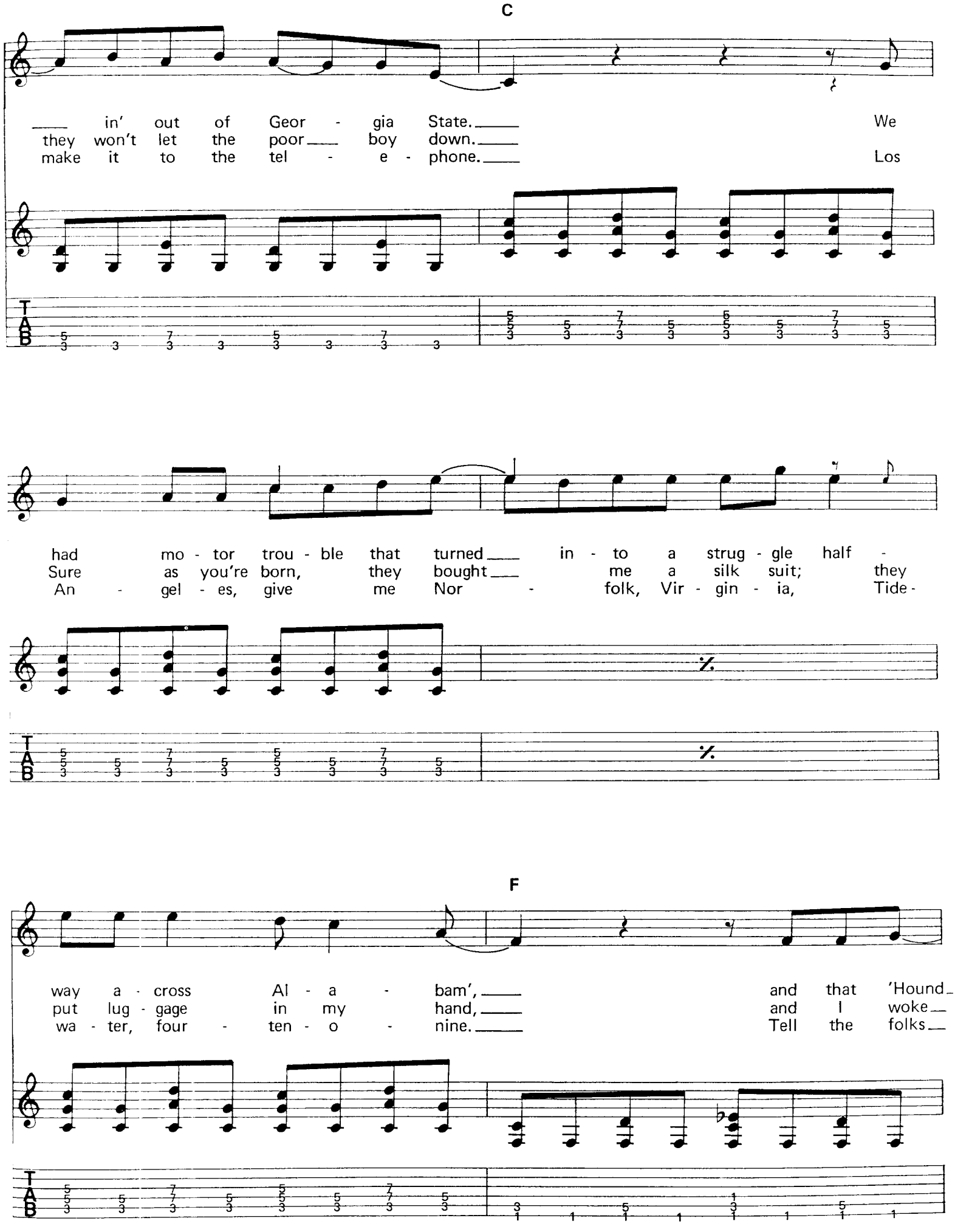
Copyright © 1964 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved

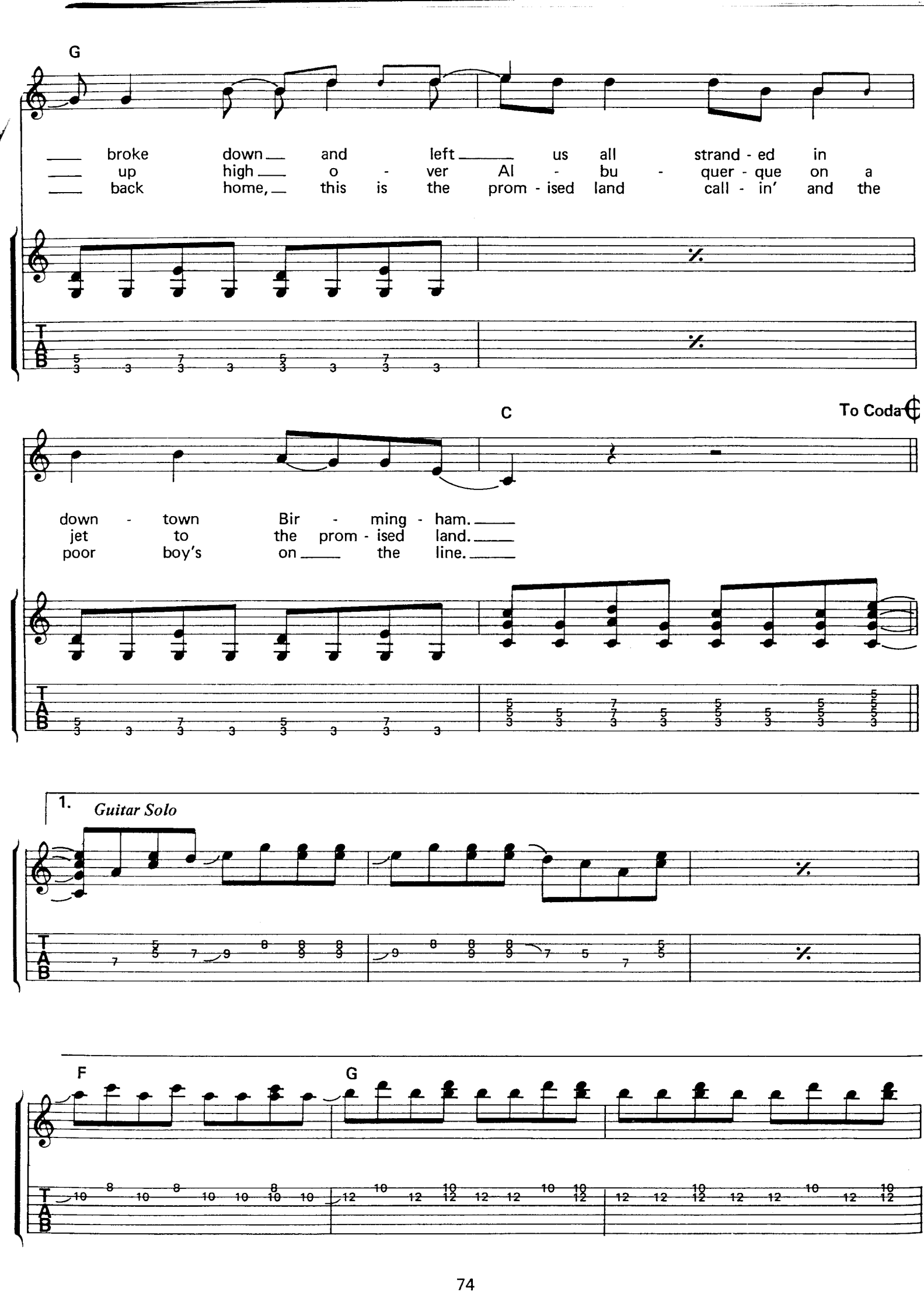

F
for - nia on my mind.
'cross Mis - sis - sip - pi clean.
o - ver to the Gold - en State,
I
And
a - when the
G
strad - dled that Grey - hound and rode him in - to Ral - eigh and on
I was on that Mid - night Fly - er out of Bir - ming - ham,
pi - lot told us in thir - teen min - utes he would
C
a - cross Car - o - line.
smok - in' in - to New Or - leans.
set us at the ter - mi - nal gate.
We
Some-
TAB

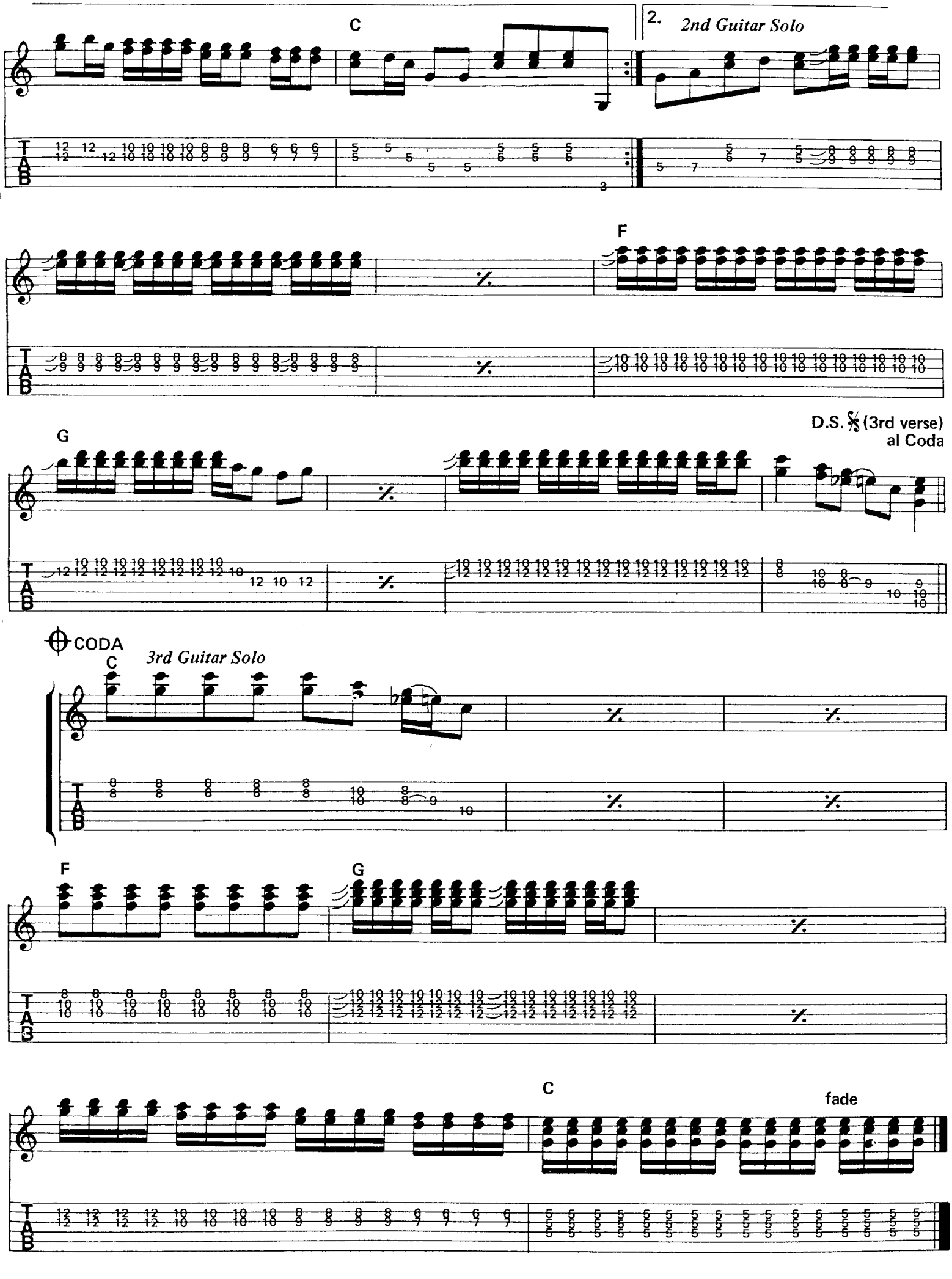

stopped at Char - lotte, we by - passed Rock - hill, we
bod - y help me get out of Lou - 'si - an - a, just
Swing low, char - i - ot, come down eas - y;


F
nev - er was a min - ute late. A - we was
help me get to Hous - ton town. There are
tax - i to the ter - mi - nal zone.


G
nine - ty miles out of At - lan - ta by sun - down, roll-
peo - ple there who care a lit - tle 'bout me and
Cut your en - gines and cool your wings and let me


C
in' out of Geor - gia State.
they won't let the poor boy down.
make it to the tel - e - phone.
We
Los
had mo - tor trou - ble that turned in - to a strug - gle half -
Sure as you're born, they bought me a silk suit; they
An - gel - es, give me Nor - folk, Vir - gin - ia, Tide -
F
way a - cross Al - a - bam',
put lug - gage in my hand,
wa - ter, four - ten - o - nine.
and that 'Hound
and I woke
Tell the folks
T
A
B


G
broke down and left us all strand - ed in
up high o - ver Al - bu - quer - que on a
back home, this is the prom - ised land call - in' and the
C
To Coda
down - town Bir - ming - ham.
jet to the prom - ised land.
poor boy's on the line.
1.
Guitar Solo
F
G

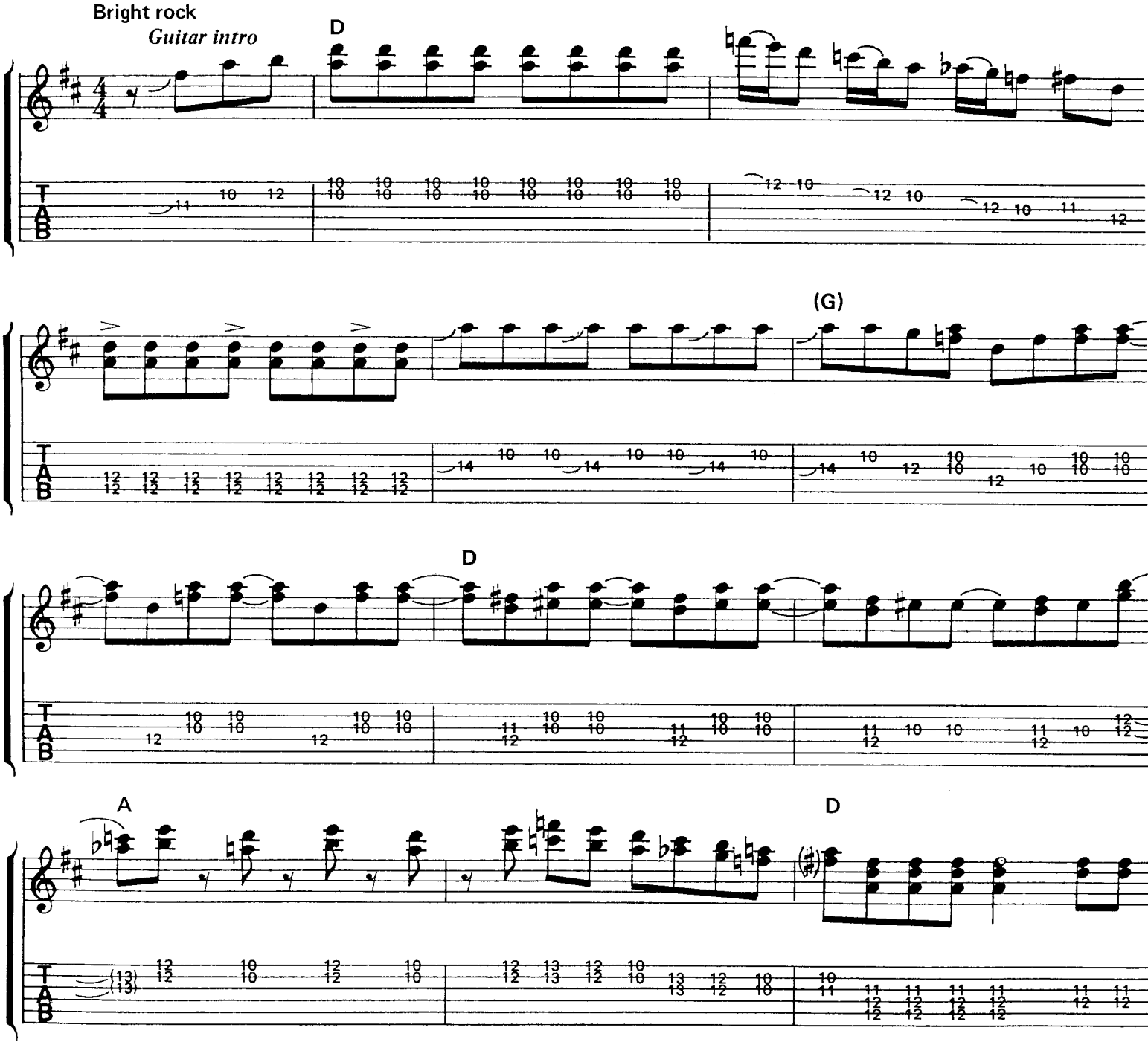

C
2.
2nd Guitar Solo
F
G
D.S. 𝄋 (3rd verse)
al Coda
CODA
C
3rd Guitar Solo
F
G
C
fade

ROLL OVER, BEETHOVEN

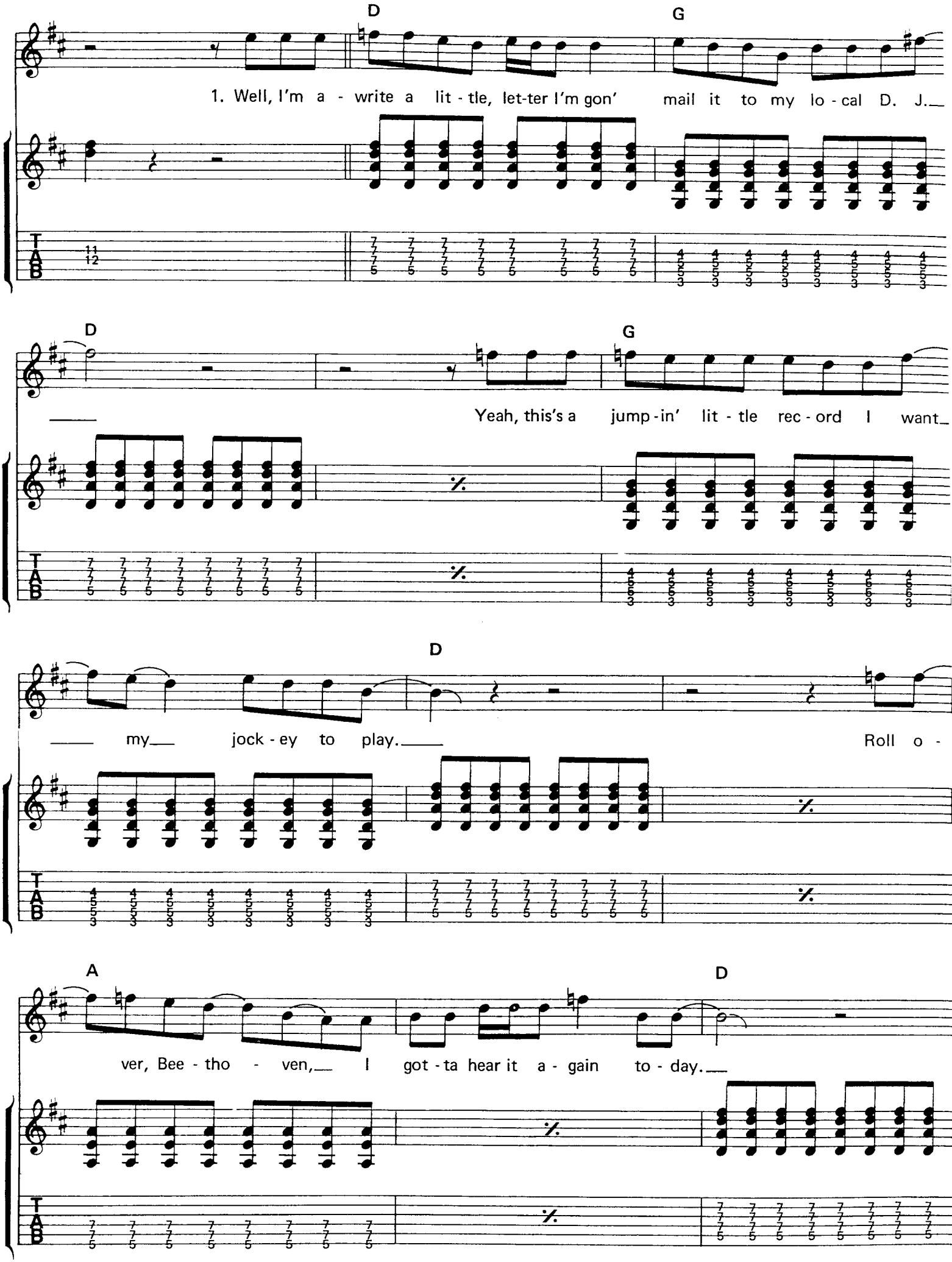
The chordal backup is all rapid downstrokes. Both solos feature the Charlie Christian-style "slide-the-3rd string-up-to-match-the-2nd string" lick (it's also in the MABELLENE solo).

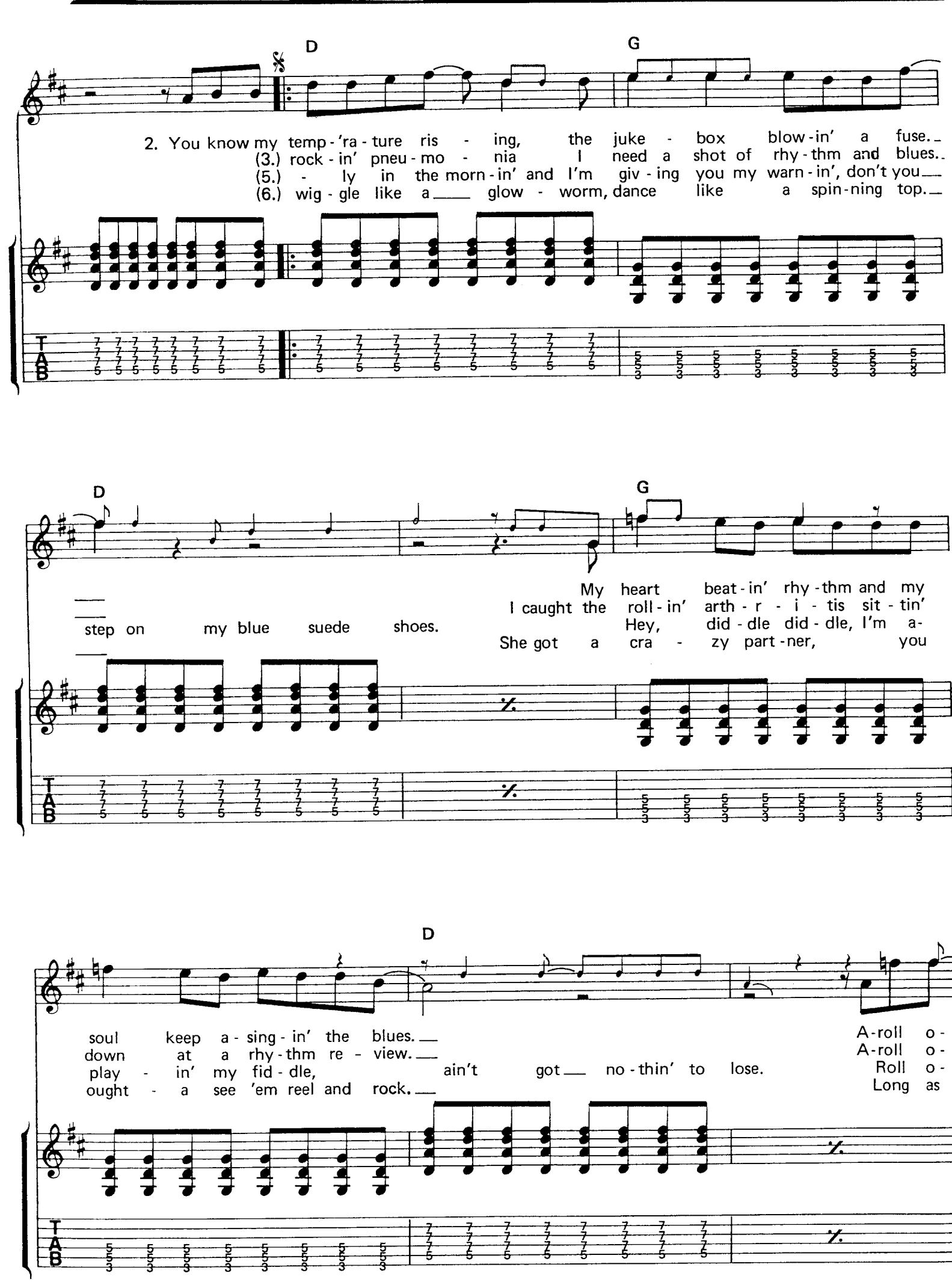
The Beatles are one of many groups that *covered* this hymn to rock and roll.

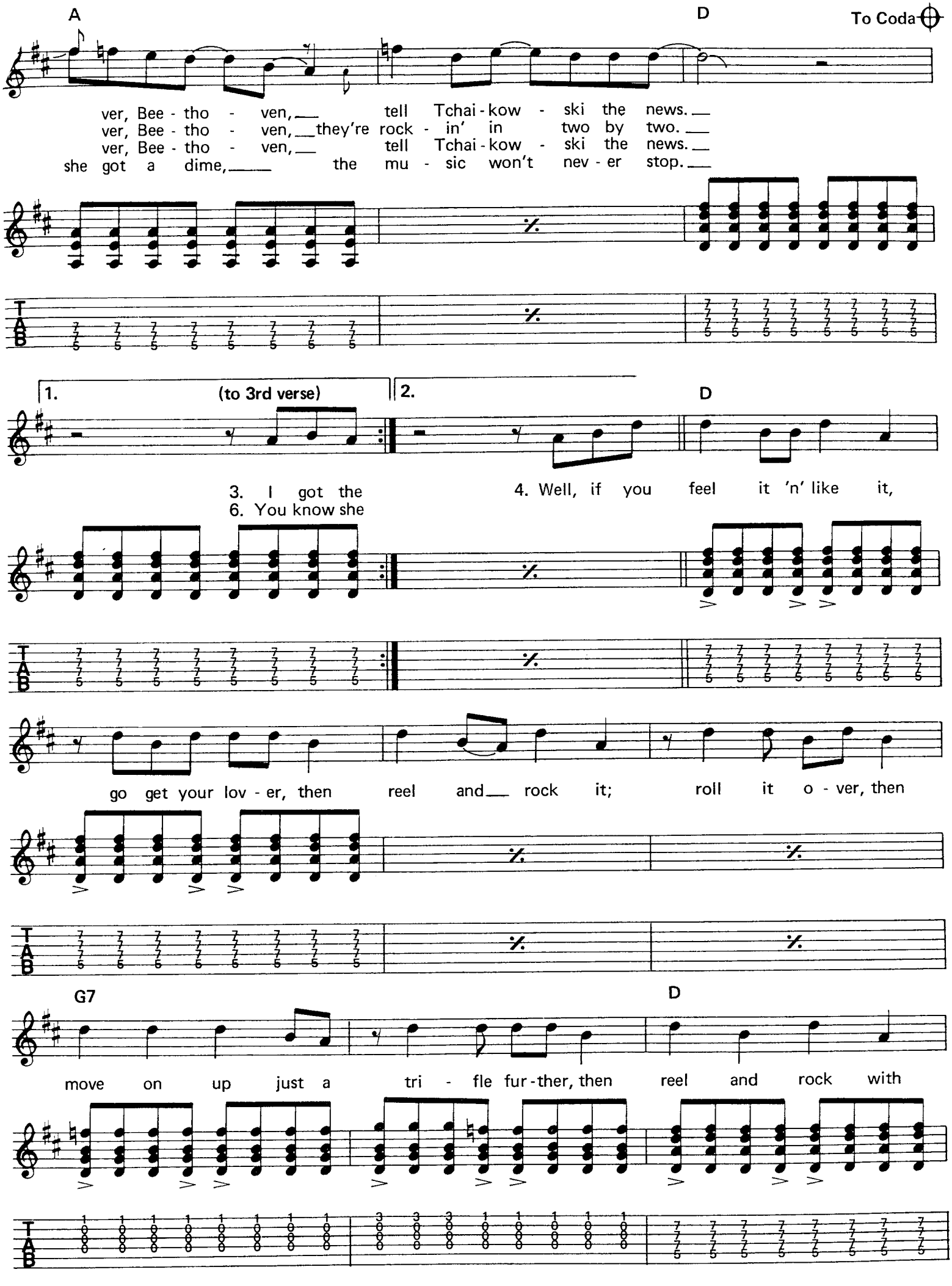
Words and Music by Chuck Ber

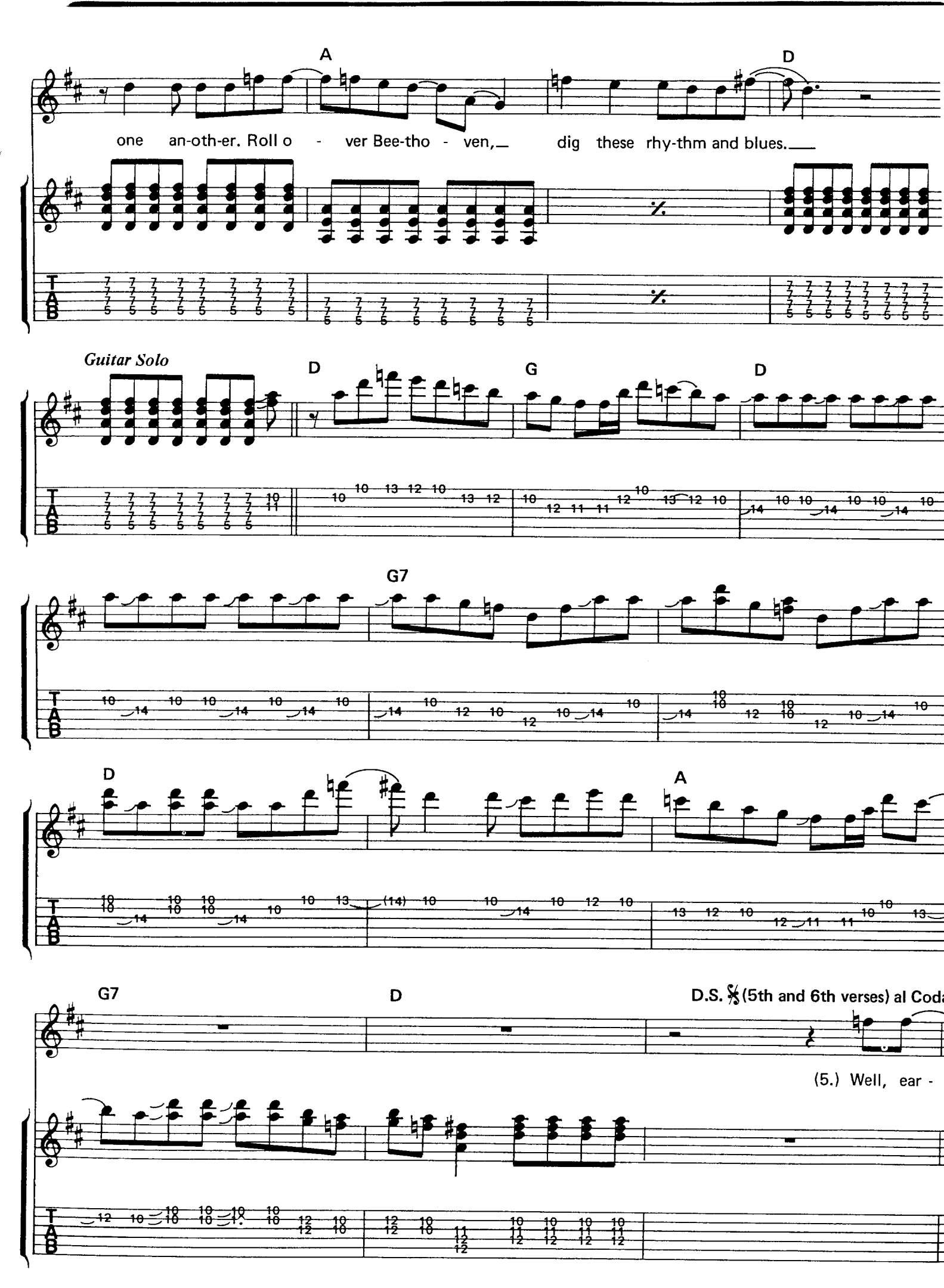


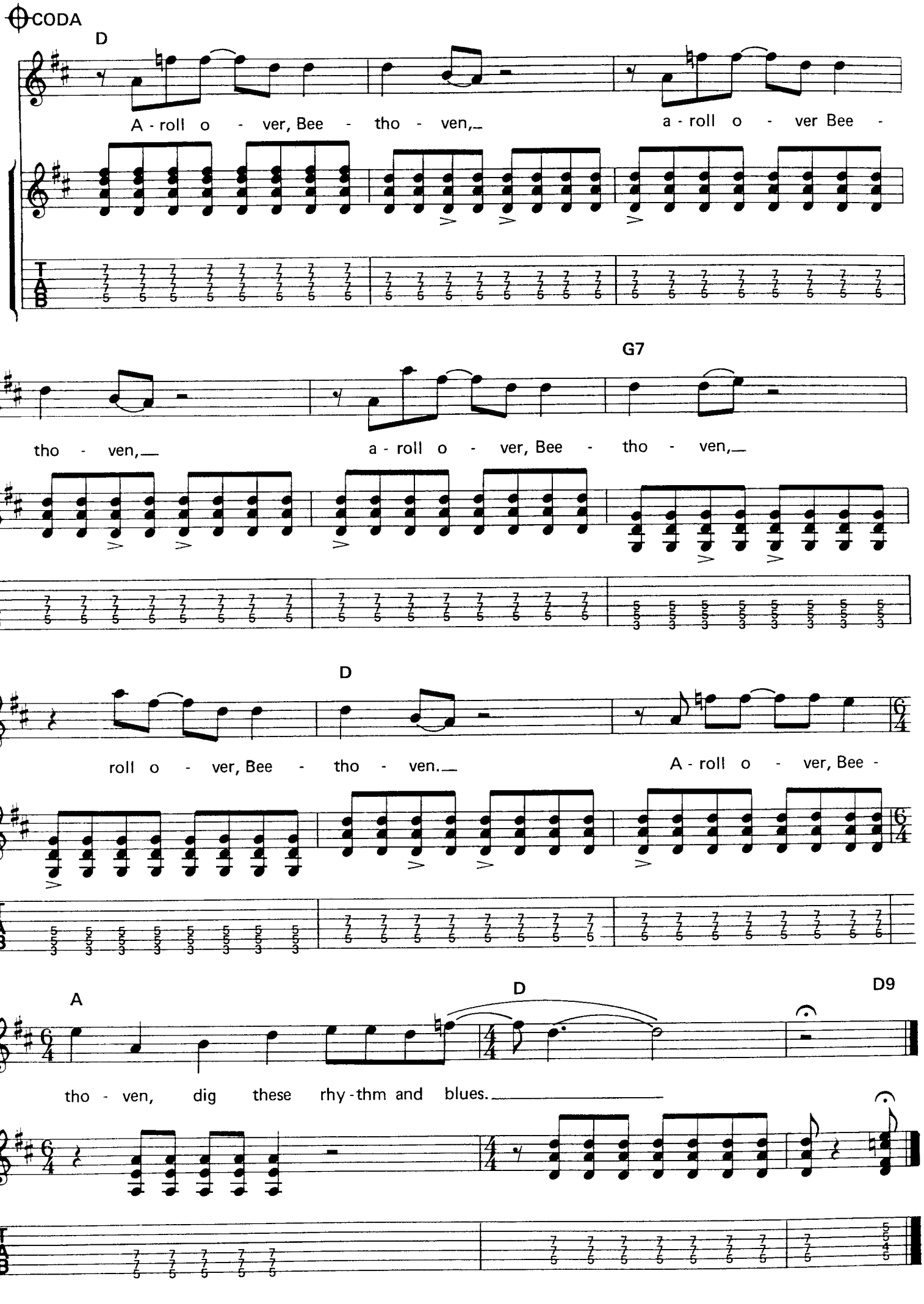
Copyright © 1956 by Arc Music Corp.
Renewed by Isalee Music for the U.S.A.
All rights outside the U.S.A. controlled by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


D
G
1. Well, I'm a - write a lit - tle, let-ter I'm gon' mail it to my lo - cal D. J.
D
G
Yeah, this's a jump - in' lit - tle rec - ord I want
D
my jock - ey to play. Roll o -
A
D
ver, Bee - tho - ven, I got - ta hear it a - gain to - day.
T
A
B


D
G
2. You know my temp - 'ra - ture ris - ing, the juke - box blow - in' a fuse.
(3.) rock - in' pneu - mo - nia I need a shot of rhy - thm and blues.
(5.) - ly in the morn - in' and I'm giv - ing you my warn - in', don't you
(6.) wig - gle like a glow - worm, dance like a spin - ning top.
D
G
step on my blue suede shoes.
My heart beat - in' rhy - thm and my
I caught the roll - in' arth - r - i - tis sit - tin'
Hey, did - dle did - dle, I'm a -
She got a cra - zy part - ner, you
D
soul keep a - sing - in' the blues.
down at a rhy - thm re - view.
play - in' my fid - dle, ain't got no - thin' to lose.
ought - a see 'em reel and rock.
A - roll o -
A - roll o -
Roll o -
Long as

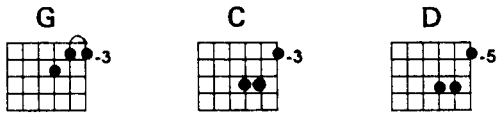

A
D
To Coda
ver, Bee - tho - ven, tell Tchai - kow - ski the news.
ver, Bee - tho - ven, they're rock - in' in two by two.
ver, Bee - tho - ven, tell Tchai - kow - ski the news.
she got a dime, the mu - sic won't nev - er stop.
1.
(to 3rd verse)
2.
D
3. I got the
6. You know she
4. Well, if you feel it 'n' like it,
go get your lov - er, then reel and rock it; roll it o - ver, then
G7
D
move on up just a tri - fle fur - ther, then reel and rock with


A
D
one an-oth-er. Roll o - ver Bee-tho - ven, dig these rhy-thm and blues.
Guitar Solo
D
G
D
G7
D
A
G7
D
D.S. 𝄋 (5th and 6th verses) al Coda
(5.) Well, ear -

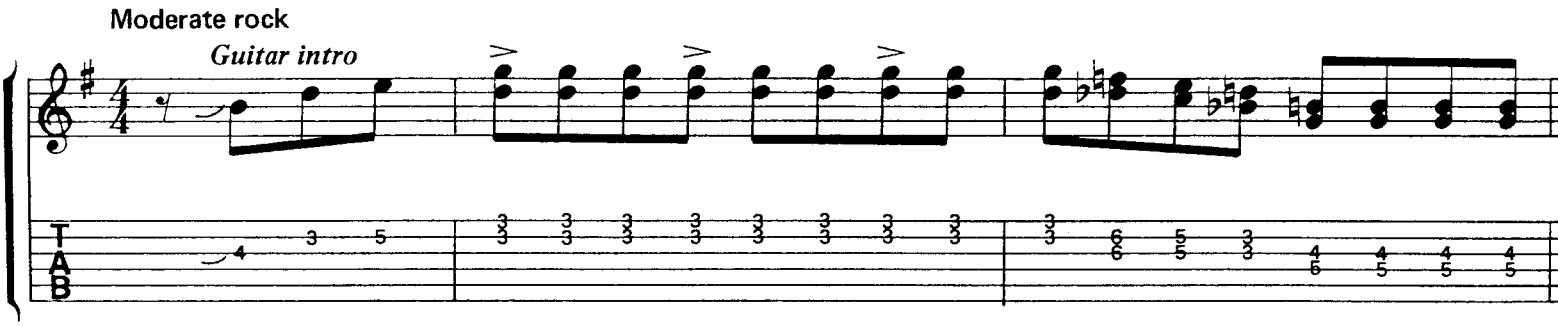

CODA
D
A - roll o - ver, Bee - tho - ven,
a - roll o - ver Bee -
G7
tho - ven,
a - roll o - ver, Bee - tho - ven,
D
roll o - ver, Bee - tho - ven.
A - roll o - ver, Bee -
A
D
D9
tho - ven, dig these rhy - thm and blues.

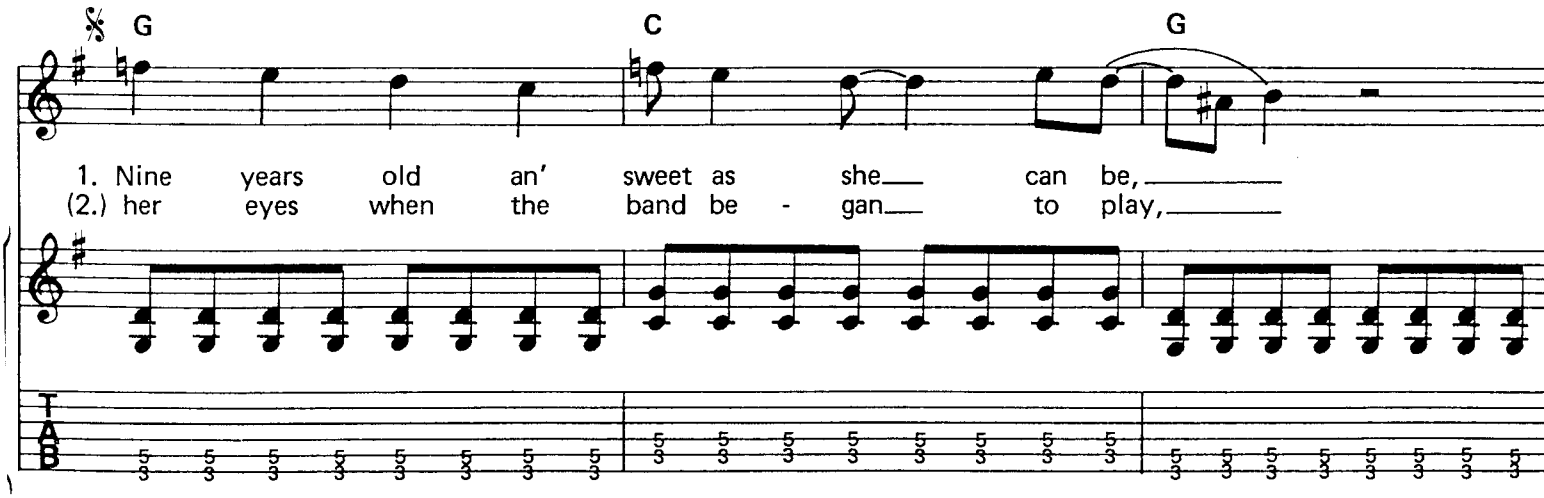
SWEET LITTLE ROCK AND ROLLER

While a second guitar pumps out the standard Berry-style boogie-woogie rhythm throughout, Berry sprinkles in various backup licks and rhythmic chop chords. The bluesy lick he plays in the chorus (on the 1st and 2nd strings) appears later in the tune to fill holes between vocal lines during the verses. The rhythm chops are on these chords:

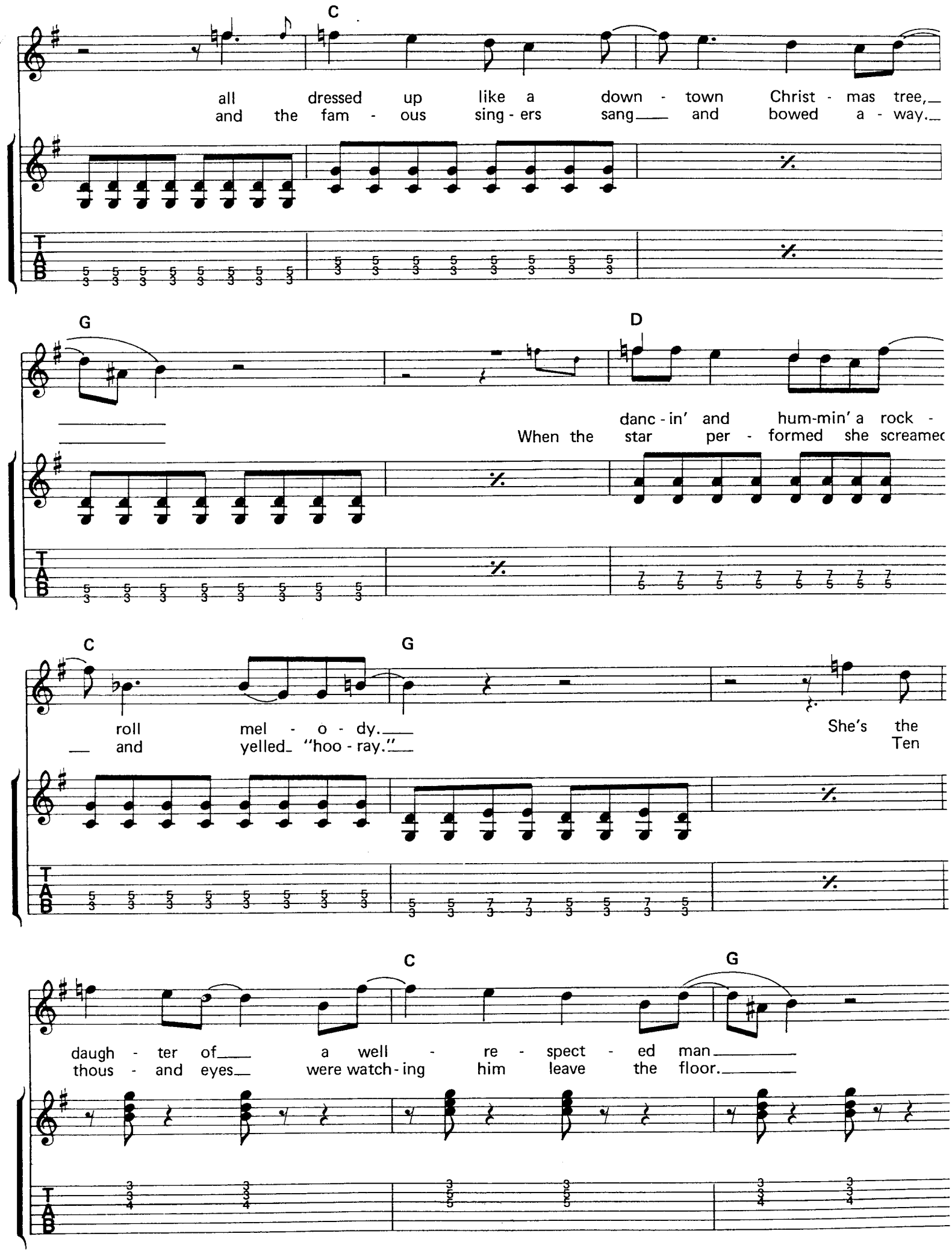


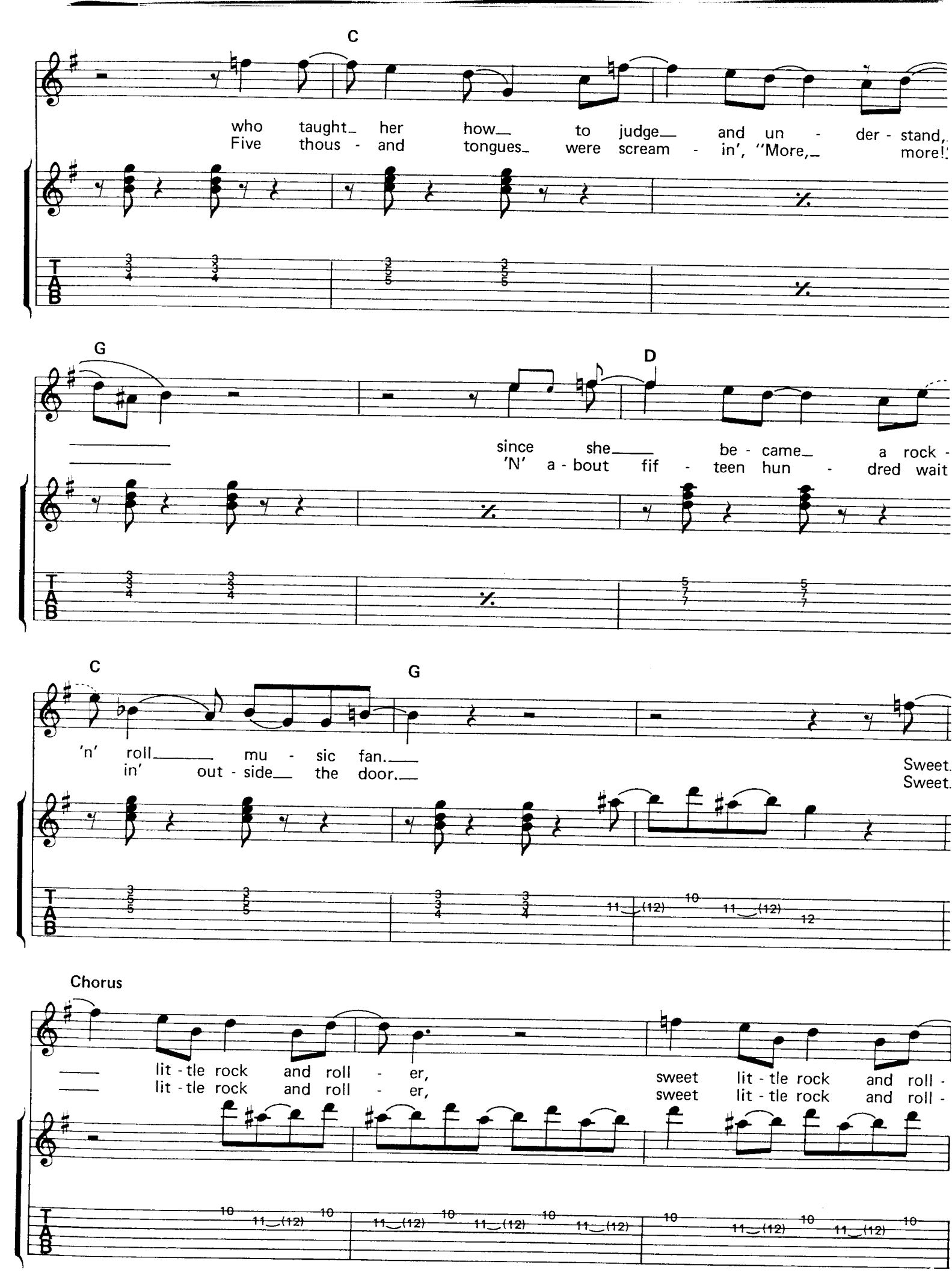
Words and Music by Chuck Berry

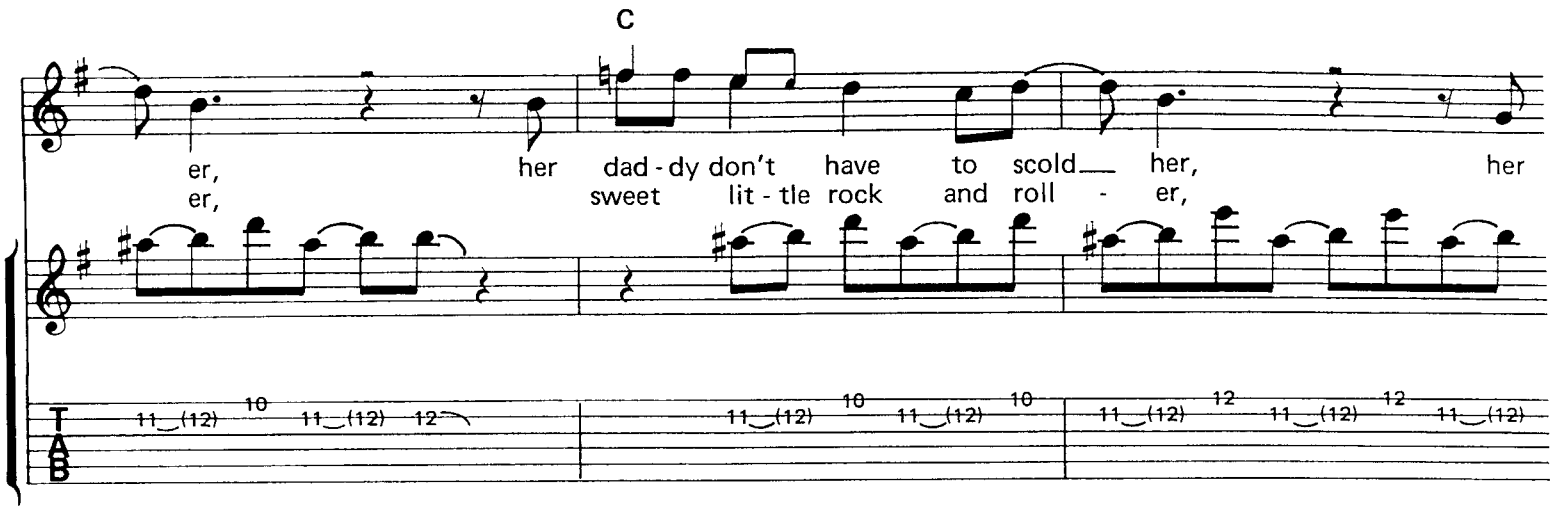


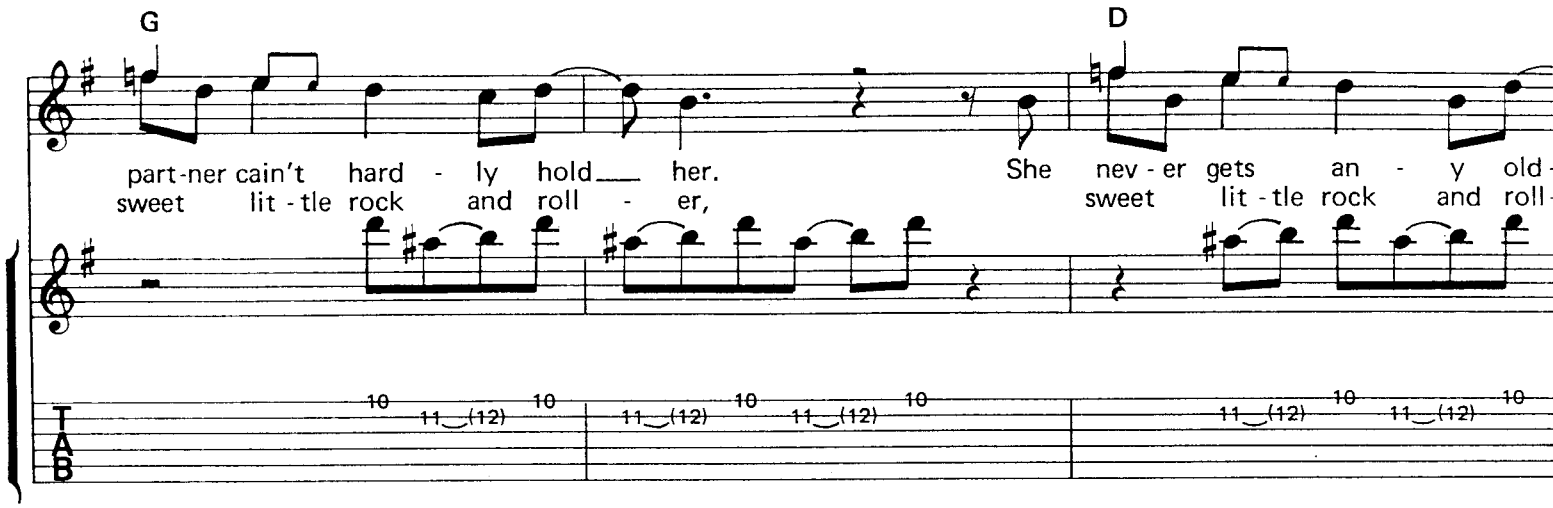


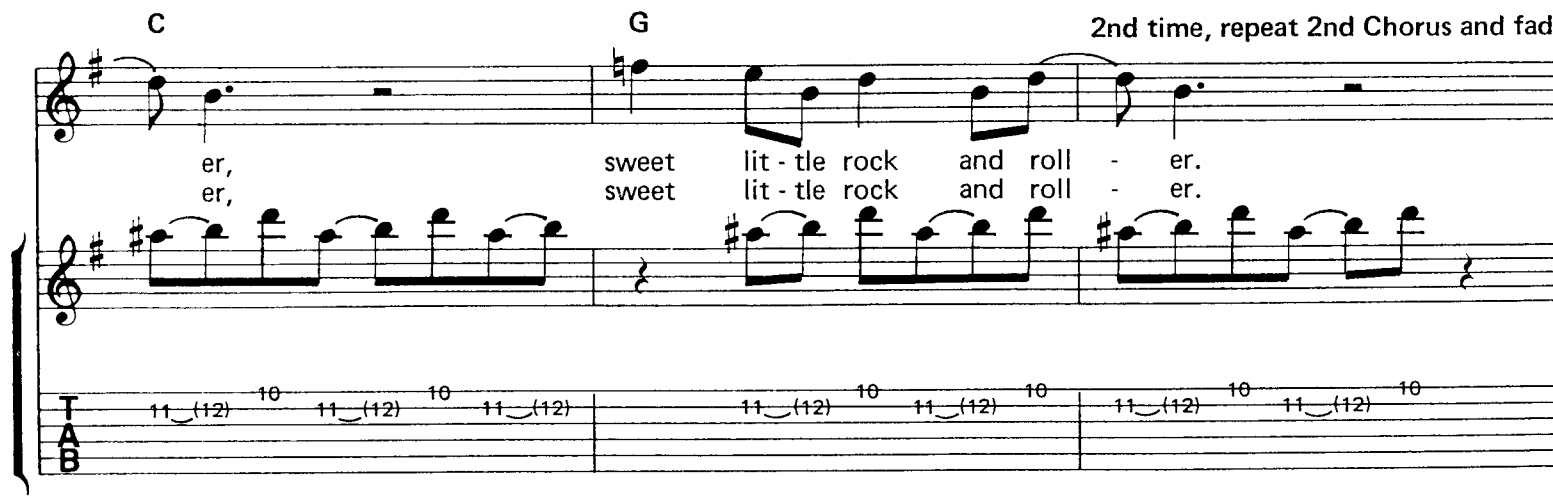
Copyright © 1958 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved

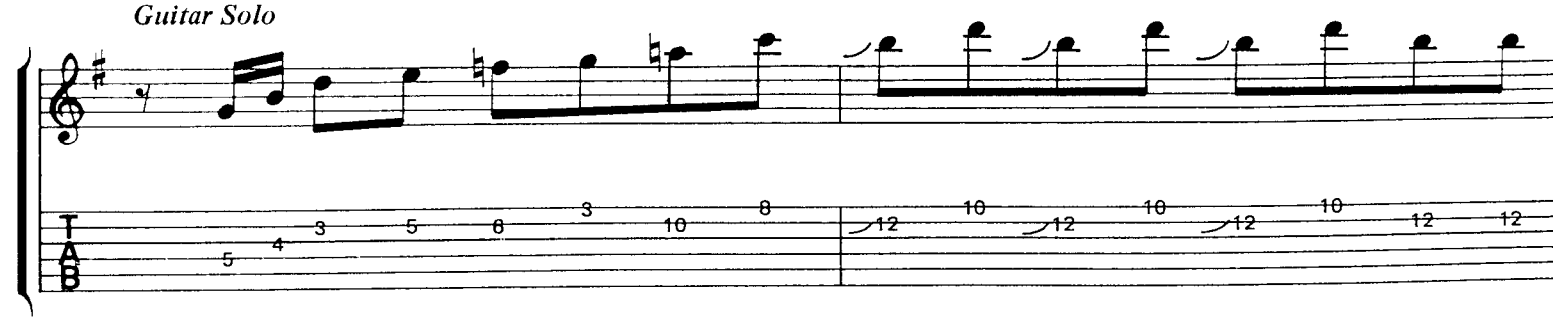

C
all dressed up like a down - town Christ - mas tree,
and the fam - ous sing - ers sang and bowed a - way.
G
D
danc - in' and hum-min' a rock -
When the star per - formed she screamed
C
G
roll mel - o - dy.
and yelled "hoo - ray."
She's the
Ten
C
G
daugh - ter of a well - re - spect - ed man
thous - and eyes were watch - ing him leave the floor.

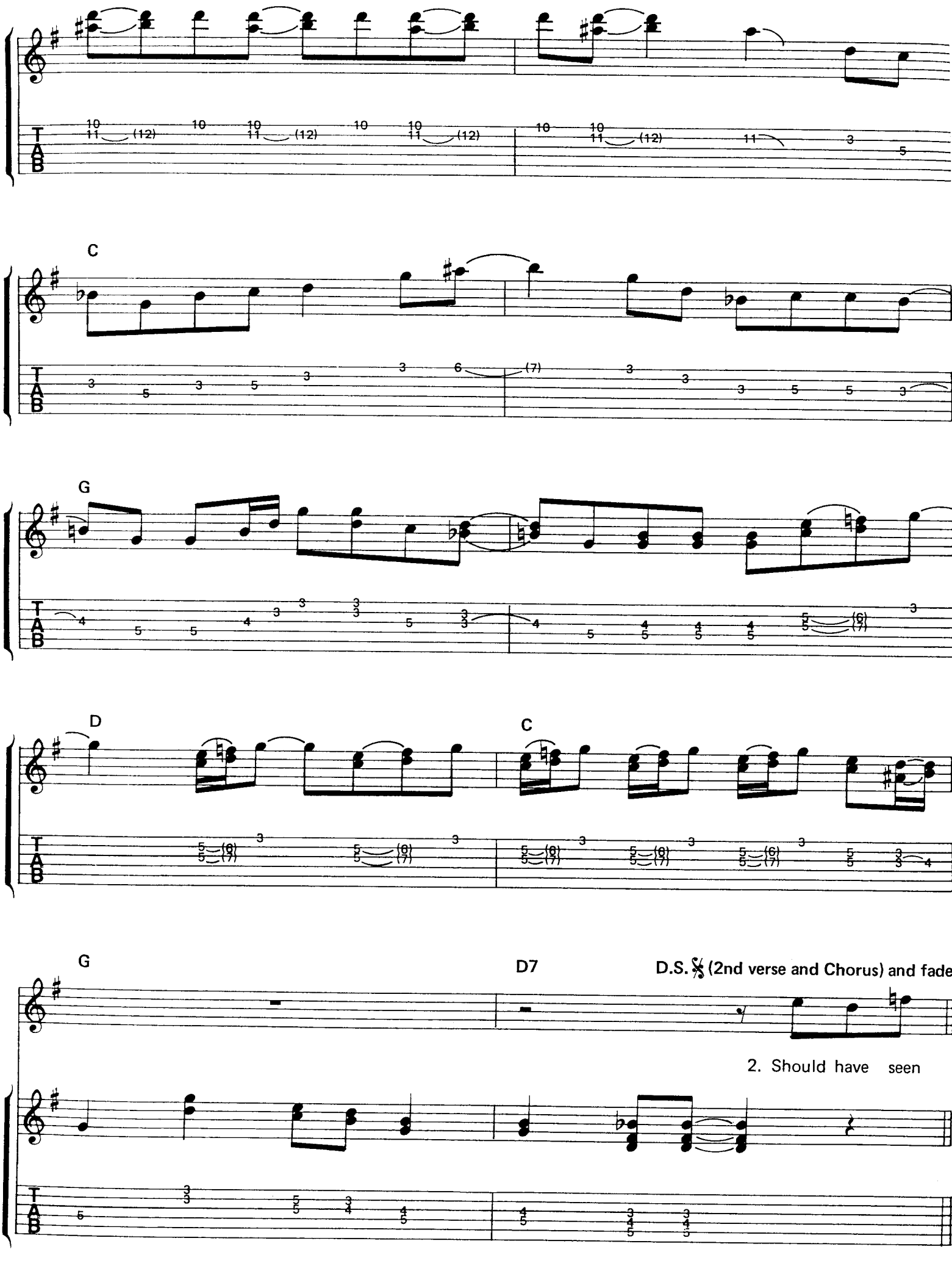

C
who taught her how to judge and un - der - stand,
Five thous - and tongues were scream - in', "More, more!
G
D
since she be - came a rock -
'N' a - bout fif - teen hun - dred wait
C
G
'n' roll mu - sic fan.
in' out - side the door.
Sweet
Sweet
Chorus
lit - tle rock and roll - er,
lit - tle rock and roll - er,
sweet lit - tle rock and roll -
sweet lit - tle rock and roll -


C
er, her dad - dy don't have to scold her, her
er, sweet lit - tle rock and roll - er,


G
D
part-ner cain't hard - ly hold her. She nev - er gets an - y old -
sweet lit - tle rock and roll - er, sweet lit - tle rock and roll -


C
G
2nd time, repeat 2nd Chorus and fad
er, sweet lit - tle rock and roll - er.
er, sweet lit - tle rock and roll - er.


Guitar Solo


C
G
D
C
G
D7
D.S. 𝄋 (2nd verse and Chorus) and fade
2. Should have seen

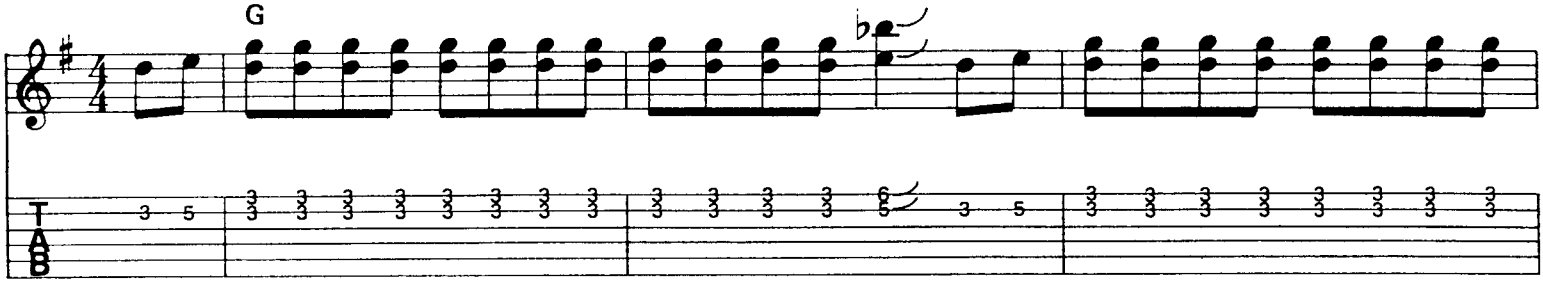
GUITAR BOOGIE

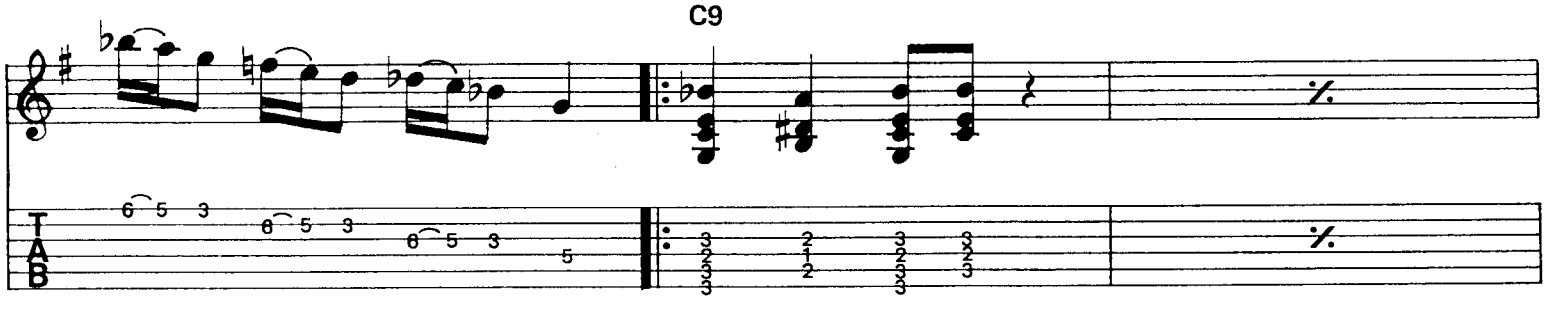
This is a twelve-bar blues; Berry solos for four bars, then plays a repetitious eight-bar "head" with the band. Each four-bar solo features a Berry *idea* ranging from his typical riffs to MARY HAD A LITTLE LAMB and beyond. The ninth chord includes an extra bass note:

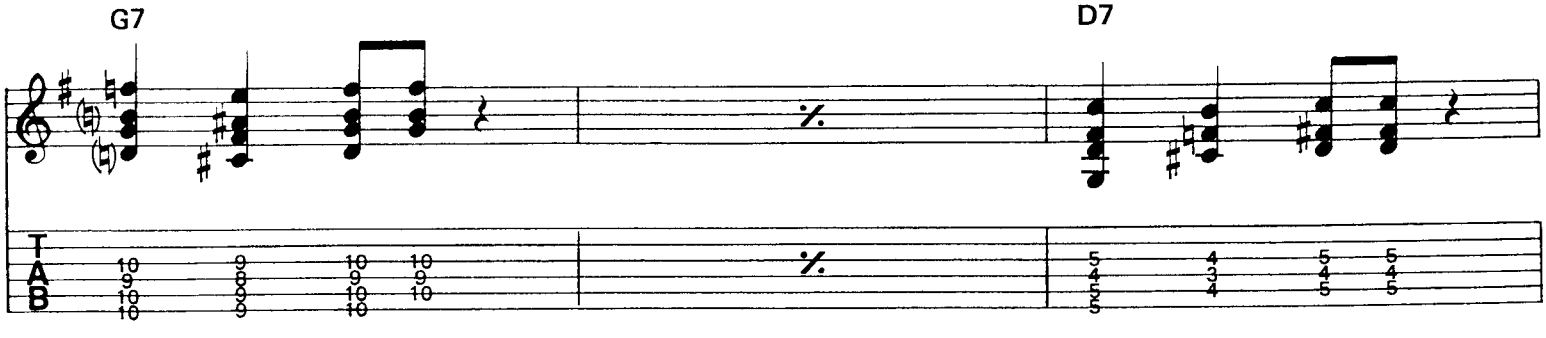
C9

By Chuck Berry

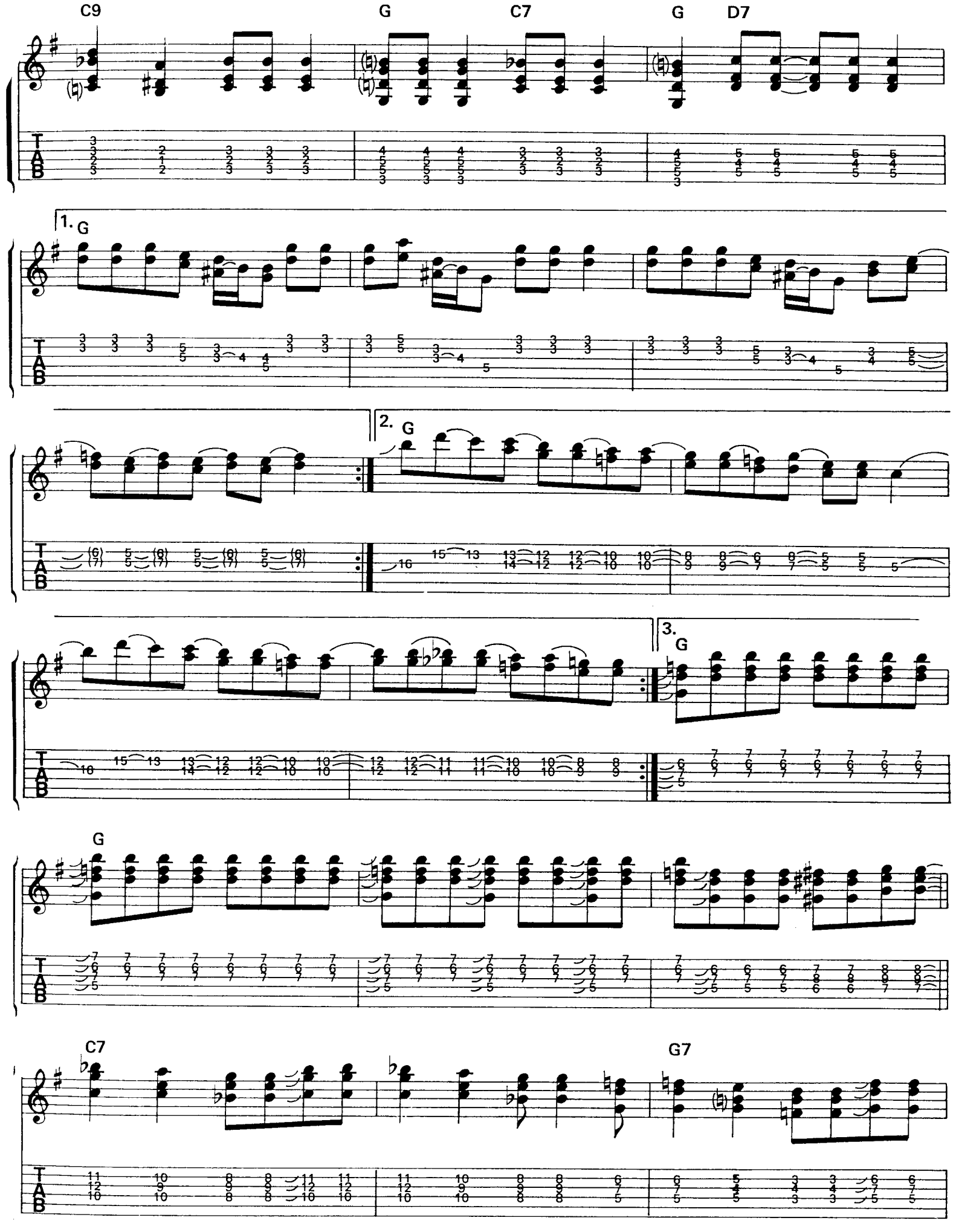
Bright shuffle

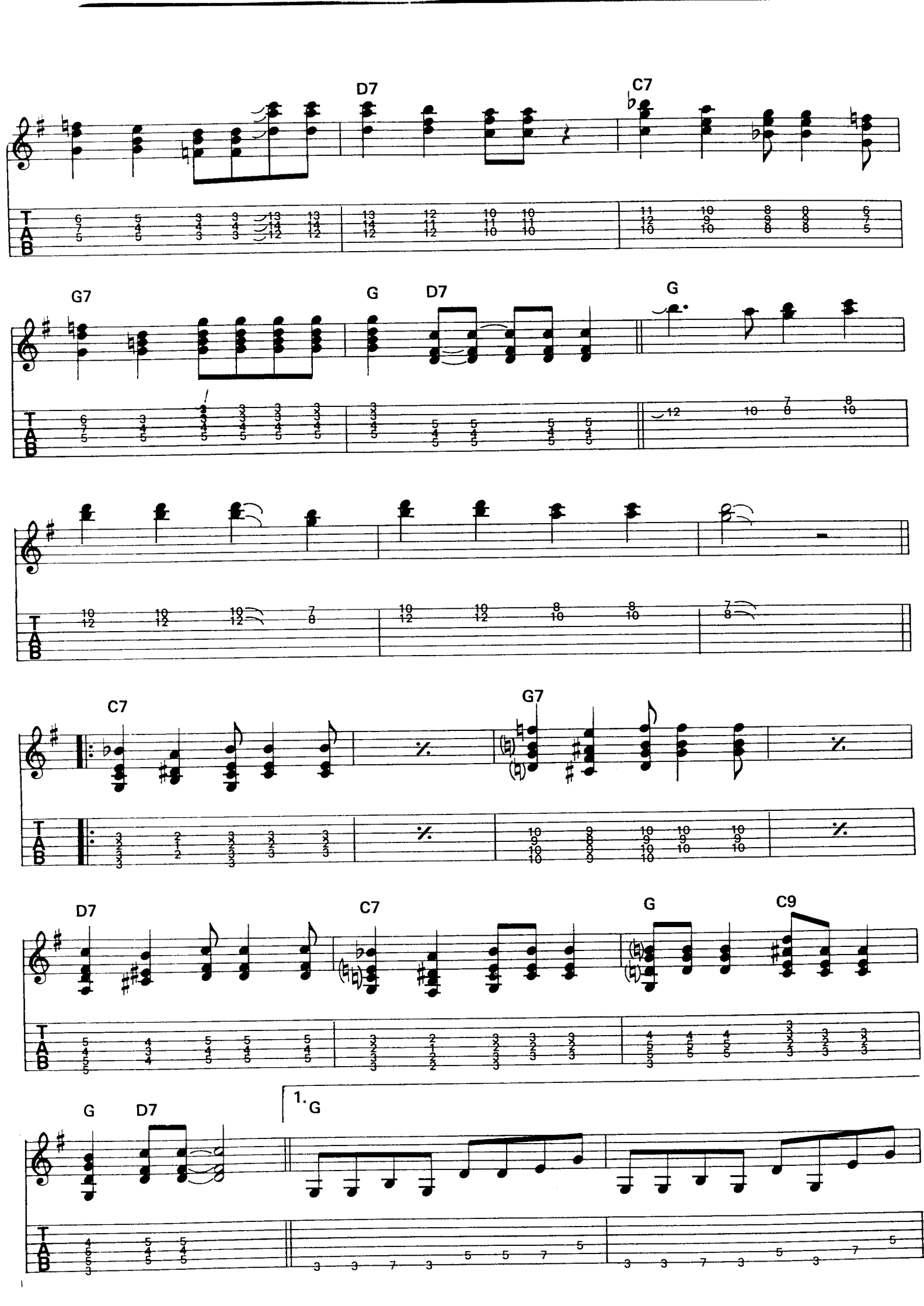


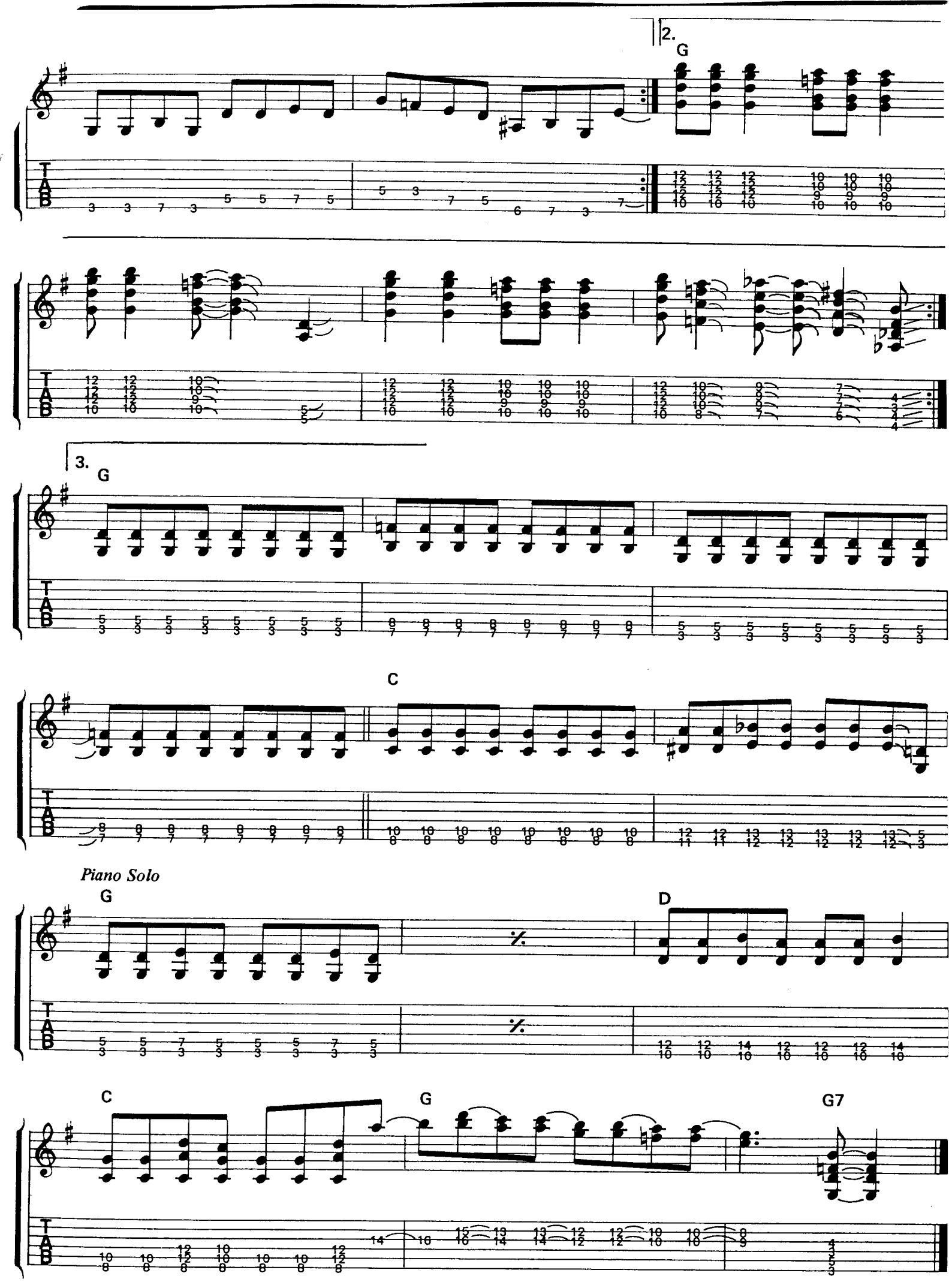




Copyright © 1958 by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


C9
G
C7
G
D7
1. G
2. G
3. G
G
C7
G7


D7
C7
G7
G
D7
G
C7
G7
D7
C7
G
C9
G
D7
1. G


2.
G
3.
G
C
Piano Solo
G
D
C
G
G7

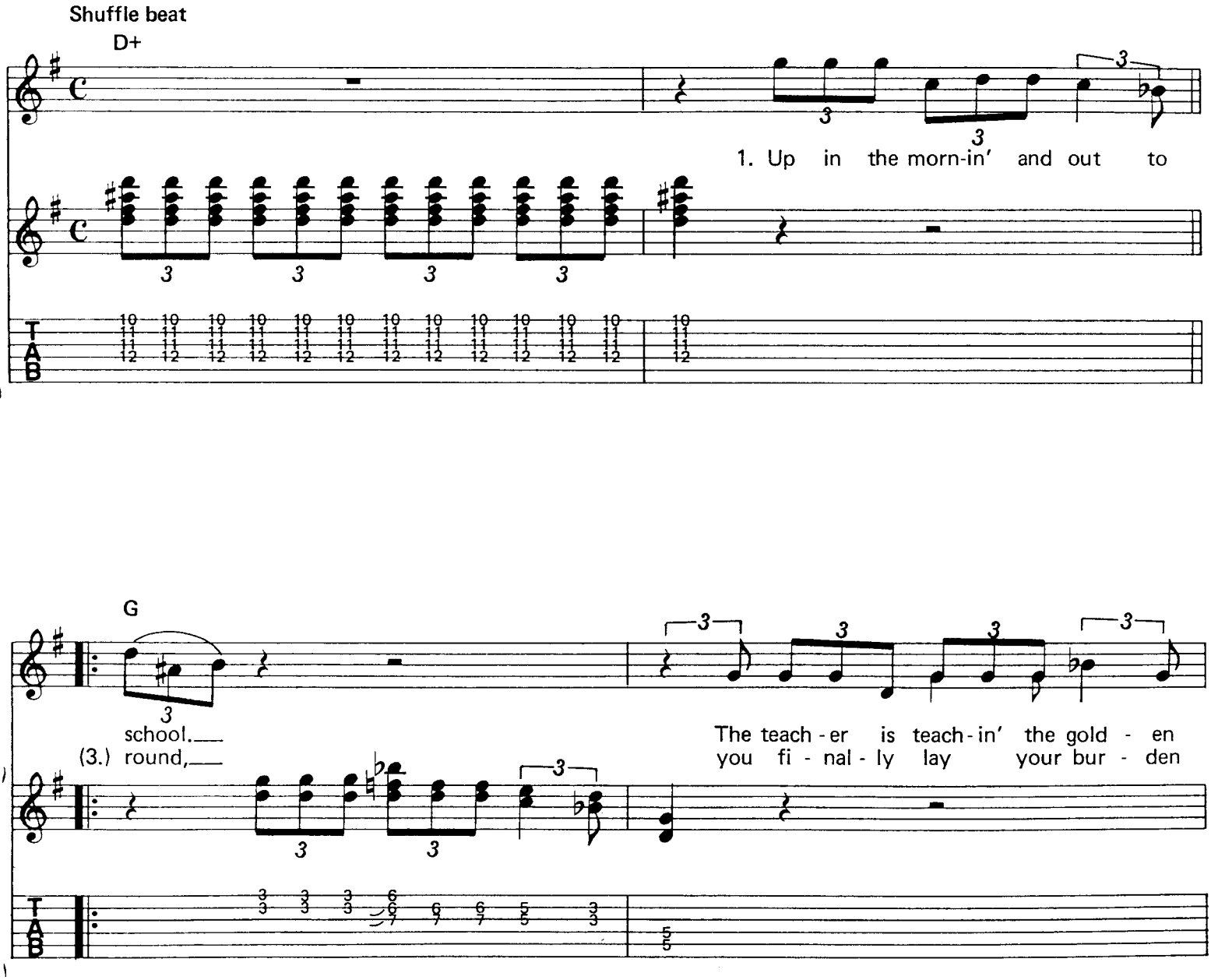
SCHOOL DAY

(Ring! Ring! Goes The Bell)

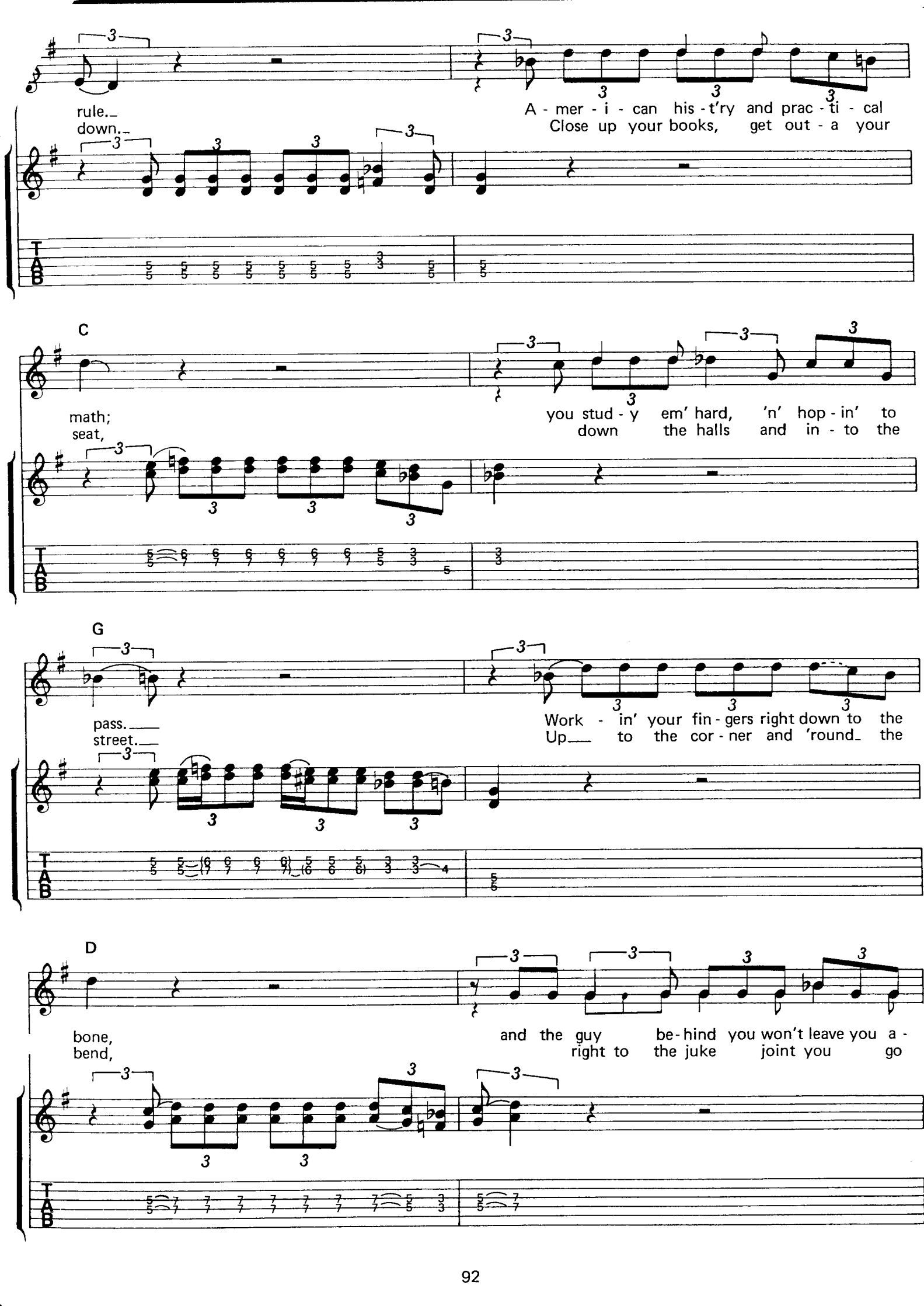
Written by Berry at the age of thirty in a black hotel in downtown St. Louis, the song spoke clearly to American teenagers of their daily frustrations and hailed rock and roll as the great liberator.

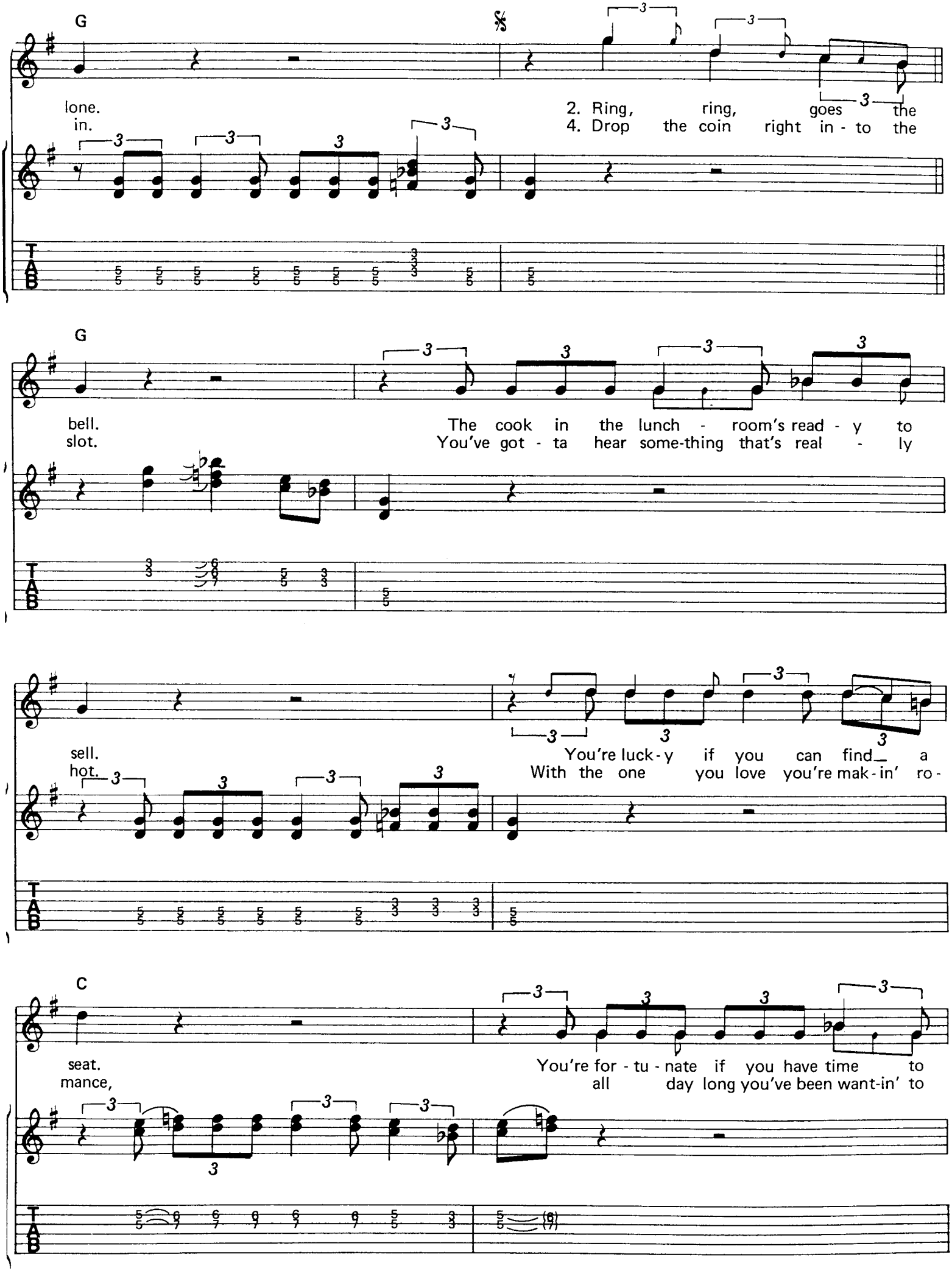
The guitar clearly mimics the vocal line during the verses.

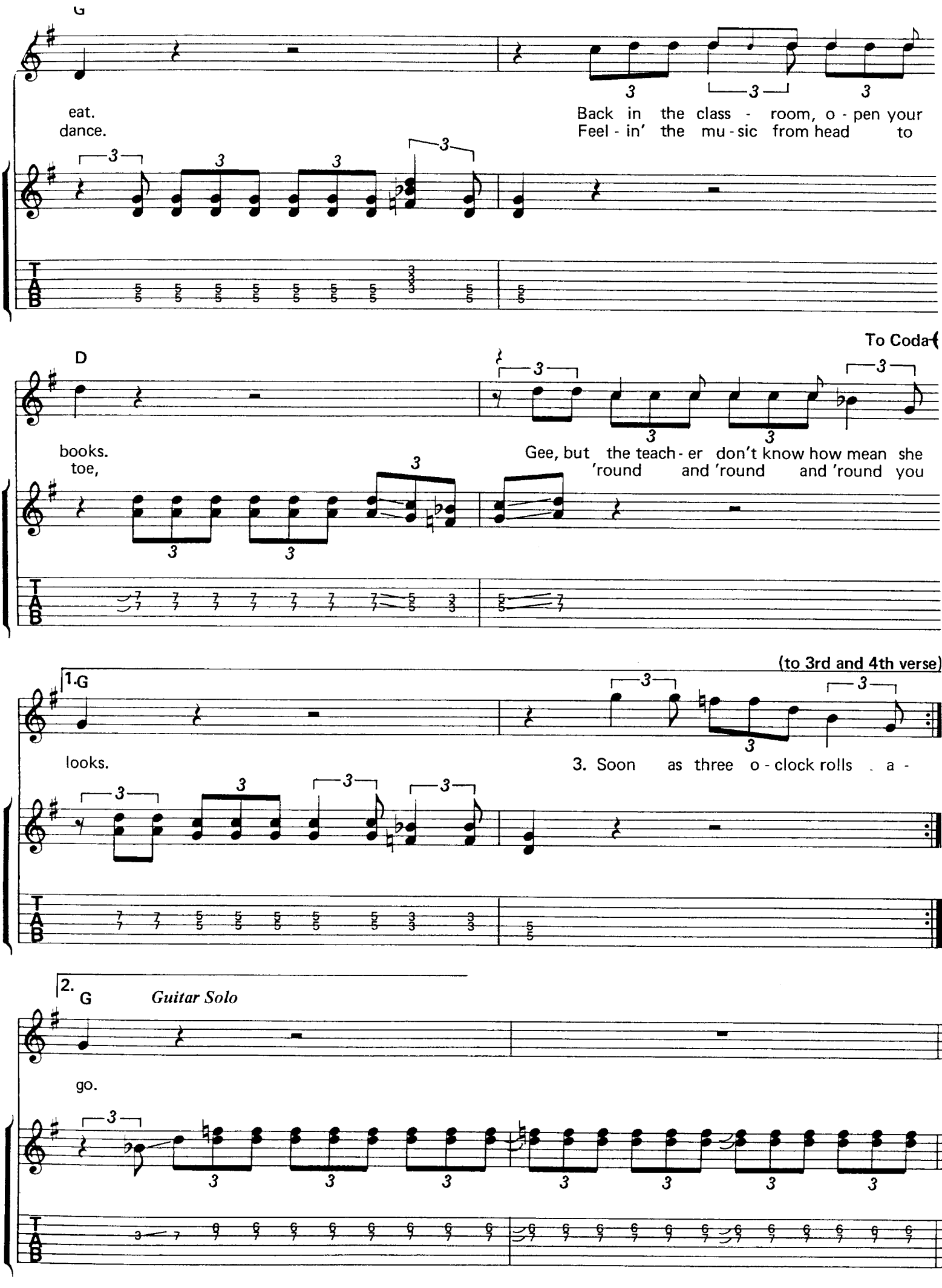
Words and Music by Chuck Berry

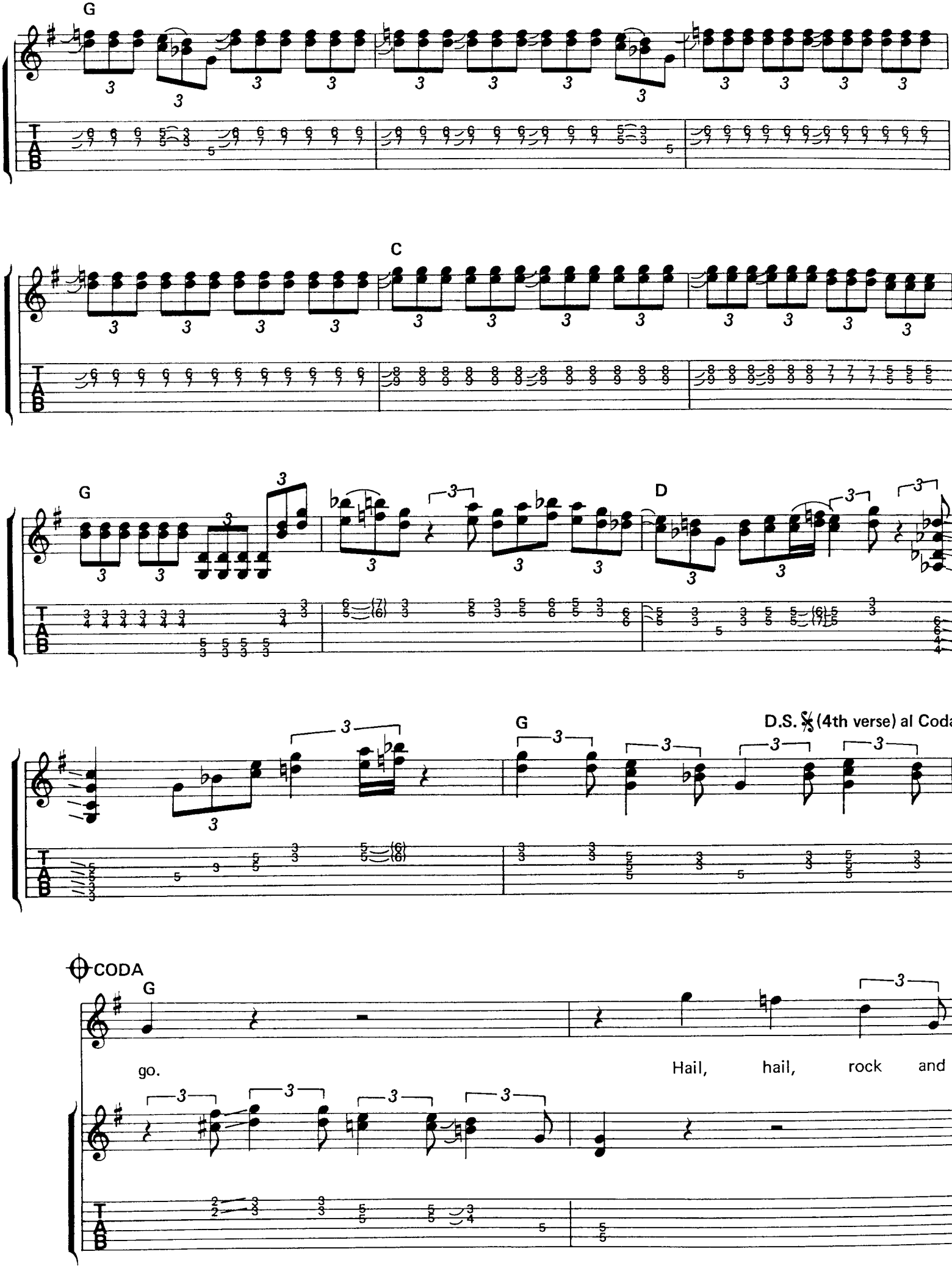


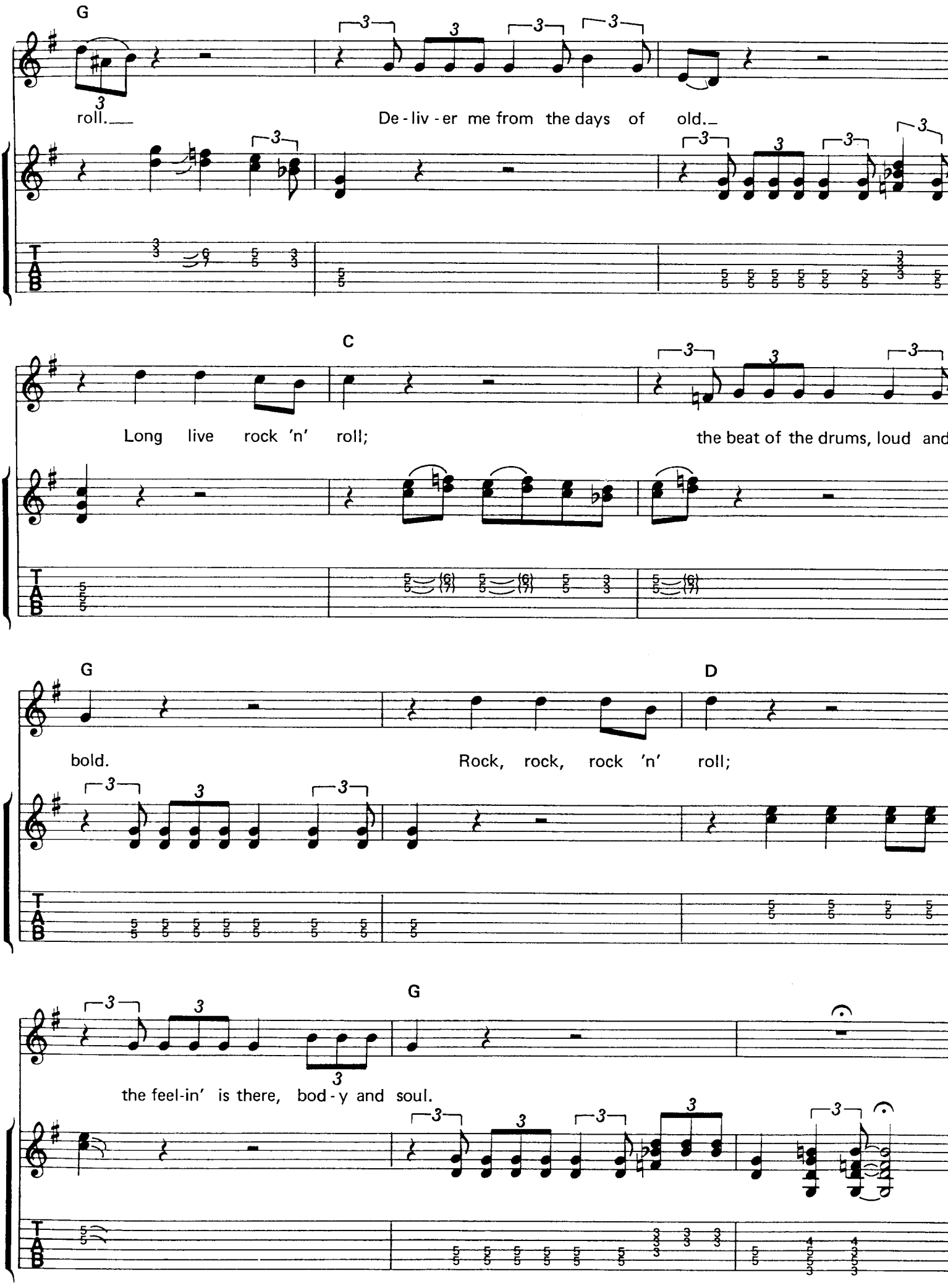
Copyright © 1957 by Arc Music Corp.
Renewed by Isalee Music for the U.S.A.
All rights outside the U.S.A. controlled by Arc Music Corp.
International Copyright Secured Made in U.S.A. All Rights Reserved


rule.
down.
A - mer - i - can his - t'ry and prac - ti - cal
Close up your books, get out - a your
C
math;
seat,
you stud - y em' hard, 'n' hop - in' to
down the halls and in - to the
G
pass.
street.
Work - in' your fin - gers right down to the
Up to the cor - ner and 'round the
D
bone,
bend,
and the guy be - hind you won't leave you a -
right to the juke joint you go


G
lone.
in.
2. Ring, ring, goes the
4. Drop the coin right in - to the
G
bell.
slot.
The cook in the lunch - room's read - y to
You've got - ta hear some-thing that's real - ly
sell.
hot.
You're luck - y if you can find_ a
With the one you love you're mak - in' ro -
C
seat.
mance,
You're for - tu - nate if you have time to
all day long you've been want-in' to
TAB


G
eat.
dance.
Back in the class - room, o - pen your
Feel - in' the mu - sic from head to
To Coda
D
books.
toe,
Gee, but the teach - er don't know how mean she
'round and 'round and 'round you
(to 3rd and 4th verse)
1. G
looks.
3. Soon as three o - clock rolls a -
2. G
Guitar Solo
go.


G
C
G
D
G
D.S. 𝄋 (4th verse) al Coda
CODA
G
go.
Hail, hail, rock and


G
roll.
De - liv - er me from the days of old.
C
Long live rock 'n' roll;
the beat of the drums, loud and
G
bold.
D
Rock, rock, rock 'n' roll;
G
the feel-in' is there, bod - y and soul.