ALMOST GROWN

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

Words and Music by Chuck Be

Moderate shuffle beat

D7

(Wo, wo - oh.) You know I'm al-most grown. (Wo, wo - oh.)

Yeah'n' I'm do-in' all right in school.  
(2.) They ain't said I broke no
(3.) (Piano solo)  
(4.) Got my - self a lit - tle  
(5.) Ah, she's real-ly out of this
But I done mar-ried and set-tled

rule.  
job.  
world.  

I ain't nev - er been in Dutch.  
I'm gon - na buy me a lit - tle car,  
When I take her to a dance,  
Now I real - ly have a ball,
I don't browse around too much. 
Don't bother me, leave me alone.
Till I got a girl in the park. 

She's gotta talk about romance. 

So I don't browse around at all. 

Anyway, I'm almost grown. 
(we)

1., 2., 3., 4. 

2. I don't run around with no mob. 

3. (Piano solo) 

4. Got my eye on a little girl. 

5. (after 4th verse) 

Guitar Solo 

G
5. You know I'm still livin' in town
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 Berry

Bright shuffle beat

1. They say the joint was rock-in',

a-go-in' round and 'round...

Yeah, reel-in' and a -

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E
rock-in',
what a crazy sound...

B

F#
Well, they never stopped rock-in'
'til the moon went down.

B
down.
2. Oh, it sounds so sweet,
(3.) clock,

E
I gotta take a chance...
Rose out of my

B

Front doors was

F#

B


E  

seat,  
locked,  
just had to dance.

B  

well, the place was packed.

F#  

Started movin' my feet,  
When the police knocked,  
well, a-clap-pin' my doors flew.

B  

hands. back.  
But they kept on a-rockin',

Chorus  

Well the joint started goin' round and around.

B  

Yeah, reelin' and a-
rock-in',
what a crazy sound.

A- well, they never stopped rock-in'
'til the moon went down.

(Last time) Oh, they kept on a - Guitar Solo

E9
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
1. Oh well, oh well, I feel so good today.

3. (Piano Solo)

5. for a drive-in, searchin' for a corner cafe,

We just touched ground on an

where hamburgers sizzle on an

international runway.

Jet-prop

open grill, night and day.

Yeah, and a
peled back home from overseas to the U. S. A.
juke-box jumpin' with records like in the U. S. A.

2. New York, Los Angeles, oh, how I yearned for you.
4. Did I miss the skyscrapers, did I miss the long free-
6. Well I'm so glad I'm livin' in the U. S. A.

way?
From the coast of California to the
Yes, I'm so glad I'm

Chatanooga, Baton Rouge,
shores of the Delaware Bay.
livin' in the U. S. A.

let a
You can
An - y
D.S. \( \frac{3}{8} \) (5th verse) al Coda

5. Look-in' hard.

CODA

I'm so glad, I'm liv-in' in the U.S.A.

Yes, I'm so glad, I'm liv-in' in the U.S.A.

fade

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 Barris

Brisk, steady rock beat

Guitar intro

1. Beautiful Delilah
2. Beautiful Delilah
3. Beautiful Delilah

1. sweet as apple pie, dressed in the latest style, for
   lal, lal, lal,

2. always gets a second look from felinas passing by
   swingin' like a pendulum, walkin' down the aisle
   audience of seventeen and noticed not a one

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Every time you see her, she's deep romantic eyes, a local Cassanova who with a different guy, beautiful Delilah speaks so low and mild. Maybe she'll set out done, will let her steal his heart. Lah, tie down a way, and marry after a while. Rebecca don't 'n' break it, just for fun. 'Low me fool around with
C7

you.

G7

You are so tantalizing.

To Coda

C7

you just can’t be true.

1. 2. (to Guitar solo)
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.

Bright rock beat
Chorus

Words and Music by Chuck Bar

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Oh, Carol, don't
let him steal your heart away.

I'm gonna learn to dance if it takes me all night and day.

C

fade

1. Climb into my machine so we can
2. wanna hear some music like the

cruise on out.
boys are play'n,

I know a
swing in' little joint where we can jump and shout.

tight, pat your foot, don't let him carry it away.

F

It's not too far back off the highway not so
Don't let the heat overcome you when the

You park your
Oh, don't think

C

car out in the open, you can walk inside
music intrigue you when they get a crowd.
A little cutie takes your hat 'n' you can
If you can't dance, I know you

thank her, ma'am...

Yeah, ev'ry

C

time you make the scene you find the joint is jammed...

eyes on you, baby, 'cause you dance so good...

Chorus

C
Carol, don't let him steal your heart away.

I'm gonna learn to dance if it takes me all night and day.
(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

Moderate rock

C7

1. Let me tell you 'bout a
2. Let me tell you 'bout a
3. Let me tell you 'bout a

Girl I know; I met her
Girl I know; I tell you now, she
Girl I know; she's sitting

I walkin' down a uptown street.
I looks so good.
Right here by my side.

She's so fine, you know I
Got so much skill, such a
Lovely indeed, that's why I

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I wish she was mine. I get shook up every time we meet.
beautiful build, she ought a be some where in Holly wood.

asked her if she'd promise me some day she would be my bride.

Chorus
C7
I'm talkin' 'bout you.

F
I do mean you.

Come on, Yeah, I do mean you.
A no bod y but you.

To Coda

I'm just try'n' to get a mes sage to you.
so I can get a message to you.
F

D.S. \( \frac{3}{4} \) (3rd verse) al Coda

C

CODA

G

Come on 'n' let me get a message 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

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1. Deep down in Louisiana, close to New Orleans, way
2. carry his guitar in a gunny sack, go
3. mother told him, "Some-day you will be a man, and

back up in the woods among the evergreens, there
sit beneath the tree by the railroad track, Old
you will be the leader of a big ol’ band!

stood a log cabin made of earth and wood, where
engineers would see him sitting in the shade, will
Man-ey people comin’ from miles around will
lived a country boy named Johnny B. Goode who
strummin' with the rhythm that the drivers made.

When you play your music when the sun goes down.

never ever learned to read or write so well, but he could
people passed him by they would stop and say, "Oh my,
Maybe some day your name'll be in lights, sayin'.

T B

play a guitar just like a ringing bell.
'Johnny B. Goode_' little country boy could play.'"

Go! Go! Go!
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 Berry

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Steel drivin' hammer, I gotta get some money, buy some brand new shoes,
whistle to blow. A-sittin' in a teepee built right on the track,
teepee down. A foreman was frantic, 'bout to go insane,

Try to find somebody take away these blues. If she don't love me, here I'm
rollin' them bones 'til the foreman come back. A-pick up our belongings, boys,
try'n to get the workers out the way of the train. Engineer blow'n the whistle

Singin' in the sun; payday comin' when my work is all done.
Scatter about; we got a off-schedule train comin', two miles out.
Loud and long; can't stop the train, they have to
3. Yeah,

CODA

let it roll on.

Guitar Solo

E♭9

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 Berry

Moderate rock
Guitar intro

I got lumps in my throat when I saw her com' in' down the aisle.

C

I got the wig-gles in my knees when she

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looked at me and sweetly smiled.

1. There__

2. Tell me who's the queen, standin' over by the record machine.

lookin' like a model on the cover of a magazine.

She's too cute to be a
C

minute over seventeen.

while, I's think-in':
still think-in':

F

She's in the mood;
If it's a slow song,
I got a chance;
I ought-a take it.

no, need-n' break it.
we'll omit it.
I'll get it.
If it's a good,
then we can

G


52
Come on, Queen-ie, let's get with it. 

Go, go, go, little Queen-ie!

Go, go, go, little Queen-ie!

Go, go, go, little Queen-ie!
lit - tle Queen-ie!

Guitar Solo

F9

G

C

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

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Oh, Mabelene,
why can't cha be true?
You done started in do-in' the things you used to do.
1. As
3. The

(2.) Cadillac pulled up over the hill, I was motor cooled down, the hundred and four, and
saw Mabelene in a Coupe de Ville;
that's when I heard it
don't do no mo',
high - way sound.

Cadillac a - rollin' on a open road,
done cloudy and started to rain.
Cadillac settin' like a ton o' lead,

Nothin' d out - run my V - eight Ford.
tooted my horn for the passing lane.
hundred and ten, a half a mile a head.

Cadillac do-in' a - bout nine - ty five, an' we's
rain - water blow - in' all under my hood,
Cadillac look-in' like it's settin' still and I
bump - er to bump - er, rol - lin' side to side. 

knew that was do - in' my mo - tor good. 

caught Mabel - lene at the top of the hill. 

Ma - bel - lene, why can't cha be true? 

Oh, Mabel - lene, why can't cha be 

true? You done started back do - in' the thir
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).

Moderate rock

Words and Music by Chuck Berry

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Help me find the party tryin' to
only one who'd phone me here from
only that I miss her and
hurry home drops on her cheek that

get in touch with me.
Memphis, Tennessee we had.
all the fun we had.
trickled from her eye.

She
Her
But
Ma-

G

could not leave her numero but I know
home is on the south side,
we were pulled apart be
rie is on ly six years old.
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

Steady shuffle beat

my ba - by be - side me at the wheel.
I's anx - ious to tell her the way I feel.
so we parked way out on the Ko - ko - mo.
still try - in' to get her belt a - loose.
I stole a kiss at the turn of a mile;
So I told her softly and sincere,
The night was young and the moon was gold,
All the way home I held a grudge,

my curiosity running wild.
and she leaned and whispered in my ear,
so we both decided to take a stroll,
for the safety belt that wouldn't budge,

Cruisin' and playin' the radio,
Cudlin' more and drivin' slow,
Can you imagine the way I felt;
Cruisin' and playin' the radio,
To Coda

with no particular place to go.
with no particular place to go.
I couldn't unfasten her safety belt.

1., 3.

2. Riding along in my automobile.
4. Riding along in my calaboose.

Guitar Solo
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 Berry

---

Fast rock

---

left my home in Norfolk, Virginia, California
bought me a through train ticket, riding
Workin' on a T-bone steak a la carte, flying

---
cross Mississippi over to the Golden State,
And I was on that Midnight Flyer out of Birmingham,
straddled that Greyhound and rode him into Raleigh and on
That pilot told us in thirteen minutes he would
smokin' into New Orleans.
set us at the terminal gate.
We Some-
stopped at Charlotte, we passed Rock hill, we just
bod - y help me get out of Lou - si - ana,
Swing low, char - ri - ot, come down eas - y;
never was a minute late.
help me get to Houston town.
tax - i to the ter - mi - nal zone.
A - we was There are

nin - ty miles out of At - lan - ta by sun - down, roll -
people there who care a lit - tle 'bout me and
Cut your en - gines and cool your wings and let me
broke down and left us all stranded in
up high over Albuquerque on a
back home, this is the promised land calling' and the

down town Birmingham.
jet to the promised land.
poor boy's on the line.

1. Guitar Solo

F G
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 Berry
1. Well, I'm a-write a lit-tle, let-ter I'm gon' mail it to my lo-cal D. J._

Yeah, this's a jump-in' lit-tle rec-ord I want._

Roll o-

A

ver, Bee-tho-ven,_ I got-ta hear it a-gain to-day._
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 rhythm and blues.
(5.) ly in the morn-in' and I'm giv-ing you my warn-in', don't you
(6.) wiggle like a glow-worm, dance like a spin-ning top.

---

D

---

D

---

D

---

D

---

D
ver, Beethoven,
ver, Beethoven,
ver, Beethoven,
she got a dime,

1. (to 3rd verse)

2. 

3. I got the

4. Well, if you feel it 'n' like it,

6. You know she

G7

move on up just a

D

trifle further, then reel and rock with
one another. Roll over Beethoven, dig these rhythm and blues.

Guitar Solo

D S G D

D S G D

G7

D S A

D S (5th and 6th verses) al Coda

D S D

(5.) Well, ear -
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:

G  C  D

Moderate rock
Guitar intro

1. Nine years old an’ sweet as she can be,
2. Her eyes when the band began to play,

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all dressed up like a downtown Christmas tree,

and the famous singers sang and bowed away,

When the dancin' and hummin' a rock-

roll and melody.

She's the Ten

doughter of a well-respect ed man,

thousand and eyes were watch ing him leave the floor.
who taught her how to judge and understand, "More, more!"

since she became a rock

'n' rollin' outside the door.

Sweet

Chorus

little rock and roll, sweet little rock and roll.
G

D

C

G

D7

D.S. ⅛ (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

G7

D7
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
A-mer-i-can his-t'ry and prac-ti-cal
Close up your books, get out-a your

you stud-y em' hard, 'n' hop-in' to
down the halls and in-to the

Work-in' your fin-gers right down to the
Up-to the cor-ner and 'round the

and the guy behind you won't leave you a-
right to the juke joint you go
2. Ring, ring, goes the bell.
4. Drop the coin right into the slot.

The cook in the lunchroom's ready to sell hot food.
You're lucky if you can find a seat, ma'am.

With the one you love you're making room.
You're fortunate if you have time to do all day long you've been wanting to...
Back in the classroom, open your eyes.
Feel in’ the music from head to toe.

Gee, but the teacher don’t know how mean she looks.
Round and round and round you go.

3. Soon as three o’clock rolls a-

(to 3rd and 4th verse)
G

C

D

G

D.S. \( \times \) (4th verse) al Coda

CODA

Hail, hail, rock and roll!
De-liv-er me from the days of old.

Long live rock 'n' roll;
the beat of the drums, loud and bold.

Rock, rock, rock 'n' roll;

the feel-in' is there, bod-y and soul.