

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

(spoken)

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

TAB

G

Yeah'n' I'm do-in' all right in school. —

- (2.)
- (3.) *(Piano solo)*
- (4.)
- (5.) —

They ain't said I broke no
Got my - self a lit - tle

Ah, she's real-ly out of this
But I done mar-ried and set-tled

TAB

C

rule.
job.

I ain't nev - er been in Dutch. —
I'm gon - na buy me a lit - tle car,

world.
down.

When I take her to a dance, —
Now I real - ly have a ball, —

TAB

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)

TAB

10	10	12	10	12	12	10	5	5	7	5	5	5	7	5
8	8	9	8	8	8	8	5	5	3	5	5	5	3	5

D

G

To Coda

lone.

An - y - way, I'm al - most grown.
 (we)

TAB

7	7	9	7	7	7	9	9	5	5	7	5	5	5	7
5	5	5	5	5	5	5	5	5	5	3	5	5	5	3

1., 2., 3., 4.

5. (after 4th verse)

2. I don't run a-round with no mob. — *Guitar Solo*
 3. (*Piano solo*)
 4. Got my eye on a lit - tle girl. — **G**

TAB

5	5	5	5	5	5	5
5	5	5	5	5	5	5

System 1: Treble clef, key signature of one sharp (F#). Guitar tablature below.

System 2: Treble clef, key signature of one sharp (F#). Chord symbol: C. Triplet notation: 3.

System 3: Treble clef, key signature of one sharp (F#). Chord symbols: G, D. Triplet notation: 3.

System 4: Treble clef, key signature of one sharp (F#). Chord symbols: C, G, D7. Text: D.S. 5/8 (5th verse) al Cod. Lyrics: 5. You know I'm still liv-in' in tow. Triplet notation: 3.

⊕ CODA

Piano solo

G

Musical notation for the first system of the CODA section, featuring a treble clef, a key signature of one sharp (F#), and a guitar tablature below. The treble staff shows a melodic line starting with a quarter rest, followed by eighth notes. The guitar tablature shows fret numbers 3, 5, 5, 7, 5, 5, 7, 5, 5, 7, 5, 5. The system ends with two measures marked with a percentage sign (%).

C

Musical notation for the second system of the CODA section. The treble staff continues the melodic line with eighth notes. The guitar tablature shows fret numbers 5, 5, 7, 5, 5, 7, 5, 5, 10, 10, 12, 10, 13, 13, 12, 10. The system ends with two measures marked with a percentage sign (%).

G

D

Musical notation for the third system of the CODA section. The treble staff shows a melodic line with eighth notes. The guitar tablature shows fret numbers 5, 5, 7, 5, 5, 7, 5, 5, 7, 6, 6, 8, 7, 7, 7, 8, 8. The system ends with two measures marked with a percentage sign (%).

G

Musical notation for the fourth and final system of the CODA section. The treble staff shows a melodic line with eighth notes, ending with a quarter rest. The guitar tablature shows fret numbers 7, 7, 8, 7, 7, 7, 8, 8, 5, 5, 7, 5, 5, 7, 5, 5. The system ends with two measures marked with a percentage sign (%).

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

The first system of music is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line, a guitar line, and a bass line. The vocal line begins with a rest, followed by the lyrics "1. They say the joint was rock-in'". The guitar line includes two triplet eighth notes and a sliding ninth chord. The bass line contains a triplet eighth note and a sliding ninth chord. A section marker "B" is placed above the vocal line.

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

The second system of music continues the piece. The vocal line has lyrics "a - go - in' 'round and 'round..." and "Yeah, reel - in' and a -". The guitar line features a sliding ninth chord. The bass line contains a sliding ninth chord.

a - go - in' 'round and 'round... Yeah, reel - in' and a -

E **B**

rock - in', what a cra - zy sound...

TAB: 2 2 4 4 2 | 9 9 11 11 9

F#

Well, they nev - er stopped rock - in' 'til the moon — went

TAB: 4 4 6 6 4

B **B**

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

TAB: 9 9 11 11 9 | 7 7 7 6

I got - ta take me a chance... well, the place was packed... Rose out - a my Front doors was

TAB: 7 7 7 6

E

B

rock-in', what a cra - zy sound.

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

F#

A - well, they nev - er stopped rock-in' 'til the moon went

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

B

(Last time, repeat Chorus and fade)

down. (Last time) Oh, they kept on a -

Guitar Solo

Musical notation for the third system, including vocal line, piano accompaniment, and guitar solo with tablature.

E9

Musical notation for the fourth system, including piano accompaniment and guitar solo with tablature.

B F#

TAB

B Solo B

TAB

E

TAB

B F#

TAB

B D.S. (3rd verse), repeat chorus and

3. Twelve o'

TAB

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

Medium Rock
Guitar intro

D

The first system of the guitar intro consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. This is followed by a series of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a guitar tablature staff with fret numbers: 11, 10, 12, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 13, 12, 10, 11, 12, 10, 12.

G

The second system of the guitar intro consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. This is followed by a series of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a guitar tablature staff with fret numbers: 12, 12, 12, 12, 12, 12, 12, 12, 11, 9, 10, 9, 7, 9, 7, 5, 5, 5, 7, 7, 5, 5, 7, 5.

D

The third system of the guitar intro consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. This is followed by a series of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a guitar tablature staff with fret numbers: 5, 7, 7, 5, 5, 7, 5, 7, 5, 9, 9, 7, 7, 9, 7, 5, 5, 5, 7, 7, 5, 5, 7, 5.

A

D

7 9 9 7 7 9 7 | 7 9 9 7 7 9 7 | 7 9 9 7 7 9 7

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,

7 9 9 7 7 9 7 | 7 9 9 7 7 9 7 | 7 9 9 7 7 9 7

G

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

7 9 9 7 7 9 7 | 5 7 7 5 5 7 5

D

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

5 7 7 5 5 7 5 | 7 9 9 7 7 9 7

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. _____

T
B
7 9 9 7 7 9 7 7 9 9 7 7 9 7 7 9 9 7 7 9 7

D

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. -

T
B
7 9 9 7 7 9 7 % %

G

way? From the De - troit, Chi - ca - go,
 coast of Cal - i - for - nia to the
 Yes, I'm so glad I'm

T
B
7 9 9 7 7 9 7 % 5 7 7 5 5 7 5

D

Chat - ta - noo - ga, Ba - ton Rouge, - let a -
 shores of the Del - a - ware Bay. - You can
 liv - in' in the U. S. A. - An - y -

T
B
5 7 7 5 5 7 5 7 9 9 7 7 9 7 %

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.____

TAB 7 9 9 7 7 9 7 7 9 9 7 7 9 7 7 9 9 7 7 9 7

Guitar Solo D 2. (to Guitar solo)

TAB 7 9 9 7 7 9 7 10 10 10 10 12 10 11 12 10 10 10 10 12 10 11 12 18 18 18 12 12

G

TAB 18 18 10 12 (13) 10 12 10 10 12 10 12 (13)(12) 18 12 (13)(12) 18 12 (13)(12)

D A

TAB 18 12 (13)(12) 18 12 (13)(12) 18 12 (13) (12) 18 12 (13)(12) 12 18 10 18 12 10 12 18 12

D.S. $\frac{3}{8}$ (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 B

Brisk, steady rock beat

$\frac{3}{4}$ C7

Guitar intro

1. Beau - ti - ful De - li
2. Beau - ti - ful De - li
3. Beau - ti - ful De - li

lah, sweet as ap - ple pie,
lah, dressed in the lat - est style,
lah, bath - in' in the sun, for

al - ways gets a sec - ond look from fel - las pass - ing by
swing - in' like a pen - du - lum, walk - in' down the ais
au - di - ence of sev - en - teen and no - ticed not a on

Ev - 'ry time — you see her, she's
 Deep ro - man - tic eyes, who
 Lo - cal Ca - sa - no - va

with a diff - 'rent guy. — Beau - ti - ful — De - li -
 speaks so low — and mild. — May - be she — will set -
 would - n't be — out - done, — let her steal — his heart

lah, that's the rea - son why —
 tle down a - way, and 'n' mar - ry af - ter a - while. } Re - bec - ca don't
 break it, just for fun. —

F7
 'low — me — fool — a - round — with

C7

you. _____

This system contains the first line of music. The vocal line starts with a whole note on a high pitch, followed by a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The guitar tablature shows a simple pattern of open strings and a few fretted notes.

G7

You are so tan - ta - liz - ing,

This system contains the second line of music. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment continues with a similar rhythmic pattern. The guitar tablature includes some double stops and fretted notes.

To Coda ⊕

C7

you just can't be true. _____

This system contains the third line of music. The vocal line ends with a long note. The piano accompaniment features a more complex chordal structure. The guitar tablature includes a double bar line and a key signature change to one flat.

1.

2.

(to Guitar solo)

This system contains the final line of music. The piano accompaniment features a complex, rhythmic pattern. The guitar tablature shows a series of chords and a key signature change to two flats.

r Solo
C

TAB: 10 (11) 8 10 8 | 10 (11) 8 10 | 10 (11) 8 10 (11) 8 | 10 (11) 8 10 (11) 8 8

F7 C

TAB: 10 (11) 10 (11) 10 8 | 8 8 8 | 10 (11) 10 (11) 10 8 | 10 8 8 10 8 10 9 10

G C D.S. (3rd verse) al Coda

TAB: (11) 8 10 (11) 8 10 (11) 8 10 (11) 8 | 10 8 9 9 10 10 | 10 8 9 9 10 8 10 8 10 10 10 10

⊕ CODA C7

true. _____

TAB: 11 12 11 12 11 12 10 8

Repeat and fade

TAB: 10 10 10 10 10 | 11 10 8 9 8 8 8

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

Bright rock beat
Chorus

C F9

C F

Oh, Carol, don't

C

let him steal your heart a - way. — I'm gon-

TAB

G

na learn to dance — if it takes me all — night — and day. —

TAB

C fade C

1. Climb in - to my ma - chine so we can
2. wan - na hear some mu - sic like the

TAB

cruise on — out. I know a
boys are — play'n, hold

TAB

swing - in' lit - tle joint where we can jump and shout. —
 tight, pat your foot, don't let him car - ry it a - way.

TAB 10 (12) (10) (12)

It's not too far back off the high - way not so
 Don't let the heat o - ver - come you when the

F

TAB (10) (12) (10) 8 10 8 10 8 10 10

long a ride. — You park yo
 play so loud. — Oh, don't th

TAB 8 10 8 10 8 10 (11) 8 8 10 (11) 8 10 8 11 8

C
 car out in the o - pen, you can walk in - side. —
 mu - sic in - trigue — you when they get a crowd. —

TAB 10 (12) 8 8

G

A lit - tle cu - tie takes your hat 'n' you can
If you can't dance, I know you

TAB: 11 (12) 8 10 8 10 (11) 10 8 10 10 8 10 10

thank her, ma'am... Yeah, ev - 'ry
wish you could... I got my

TAB: 11 8 8 10 (11) 8 10 8 11 10 8 10 (12) 8

C

time you make the scene you find the joint___ is jammed...
eyes on you, ba - by, 'cause you dance___ so good.---

TAB: 11 (12) 8 8

Chorus
C

TAB: 11 (12) 8 11 (12) 8 11 (12) 8 11 (12) 8 10 8 9 10 10 9 8 10 8 8 8 8 8 9 8 10

F9

C

Oh, _____

This system contains the first three measures of the piece. The vocal line starts with a whole note rest followed by a half note G4. The guitar accompaniment features a steady eighth-note pattern in the right hand and a bass line with notes G2, B1, and D2. The guitar tablature shows chords for F9 and C, with specific fretting instructions for the bass strings.

F9

Car - ol, don't let him steal your heart a - wa

This system contains measures 4 and 5. The vocal line continues with the lyrics 'Car - ol, don't let him steal your heart a - wa'. The guitar accompaniment provides harmonic support with chords F9 and C. The guitar tablature includes a slide instruction on the 10th fret of the bass string.

C

G

I'm gon - na learn to dance_ if i

This system contains measures 6 and 7. The vocal line has the lyrics 'I'm gon - na learn to dance_ if i'. The guitar accompaniment features a mix of C and G chords. The guitar tablature shows specific fretting for the G chord and a slide on the 5th fret.

C

2nd time, repeat Chorus and

takes me all__ night and day.____

This system contains measures 8 and 9. The vocal line concludes with 'takes me all__ night and day.____'. The guitar accompaniment continues with the C chord. The guitar tablature includes a slide on the 11th fret and various fretting instructions for the final measures.

C F9 C

This system contains the first three measures of the piece. The treble clef staff shows a sequence of chords and notes: C major, F9, and C major. The guitar TAB staff provides the corresponding fretting for each measure, including a 10-fret bend in the second measure.

This system contains the next three measures. The treble clef staff features a melodic line with a flat (Bb) and a sharp (F#). The guitar TAB staff includes complex fretting such as (11)(10), (11)(10), (11)(10), (11)(10), (10)(12), (10), and (11)(12).

This system contains the next three measures. The treble clef staff shows a melodic line with flats (Bb, Fb). The guitar TAB staff includes fret numbers like 10, 8, 11, 10, 8, 10, 9, 9, 8, 8, 8, 8, 10, 8, 9, 10, 17, 15, 13, 11, 10, 11.

(to 2nd verse, Chorus, repeat Chorus and fade)

This system shows the end of the first section, with a treble clef staff ending on a final note and a double bar line.

2. Well, if you

This system contains the second system, starting with the lyrics "2. Well, if you". The treble clef staff shows a melodic line with a flat (Bb). The guitar TAB staff includes fret numbers like 8, 10, 8, 5, 6, 4, 5, 5, 5, 5, 5, 9, 8, 10, 8, 10, 8, 9, 8.

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.

TAB: 1 2 3 4 5 4 3 2 1 | 1 2 3 4 5 4 3 2 1 | 1 2 3 4 5 4 3 2 1 | 1 2 3 4 5 4 3 2 1 | 1 2 3 4 5 4 3 2 1 | 1 2 3 4 5 4 3 2 1

Chorus C7

I'm talk-in' 'bout you. No-bod-y but you..
 No-bod-y but you..
 I do mean you..

TAB: 10 12 10 13 10 12 10 | 12 10 13 10 12

Come on, give me a cue, Yeah, I do mean you.
 A-no-bod-y but you.

TAB: 10 12 10 13 10 12 10 | 10 12 10 13 10 12 10 | 3 3 3 3 3 3

To Coda

1. G
 I'm just try'n' to get a mes-sage to you.

TAB: 3 3 3 3 3 3 | 3 3 3 3 3 3

2. G

so I can get a mes - sage to you. —

TAB 5

Guitar Solo

C7

TAB 15 16 (17) 15 15 16 (17) 15 15 16 (17) 15 15 16 (17) 15 15 16 (17) 15 15

TAB 13 13 13 13 13 13 13 10 10 8 8 8 8

C

TAB 8 8 10 10 8 8 10 8 9 8 8 9 8 9 8

F

TAB

C

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

TAB

⊕ CODA

G

C7

Come on 'n' let me get a mes - sage through.

TAB

C7

Repeat and fade

TAB

Sd
F

Do
Bb

Musical notation for the first system, including a treble clef staff with a melody and a guitar tablature staff below it.

Bb

Musical notation for the second system, including a treble clef staff with a melody and a guitar tablature staff below it.

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

Musical notation for the third system, including a treble clef staff with a melody and a guitar tablature staff below it.

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!!

Musical notation for the fourth system, including a treble clef staff with a melody and a guitar tablature staff below it.

ED

Musical notation for the fifth system, including a treble clef staff with a melody and a guitar tablature staff below it.

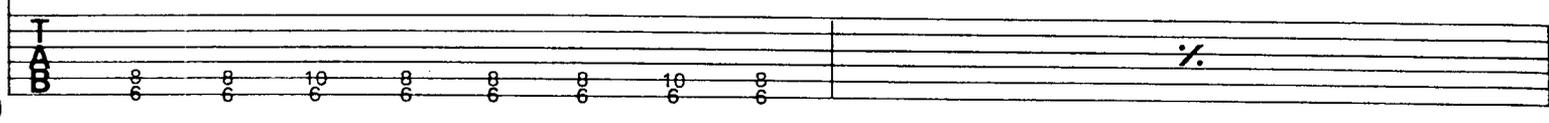
stood a log — cab - in made of earth and wood — where
 en - gin - eers would see him sit - tin' in miles the shade, —
 Man - y peo - ple com - in' from miles a - round — will

Musical notation for the sixth system, including a treble clef staff with a melody and a guitar tablature staff below it.

B♭



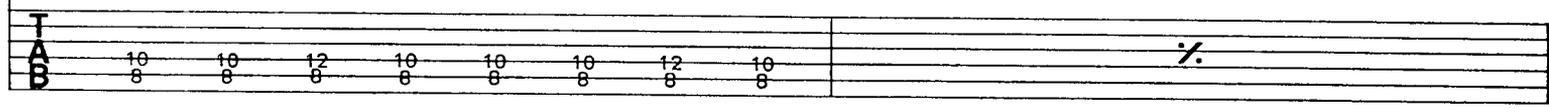
lived a coun - try boy named John - ny B. Goode who
strum - min' with the rhy - thm that the driv - ers made. When
hear you play your mu - sic when the sun go down.



Sd
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',

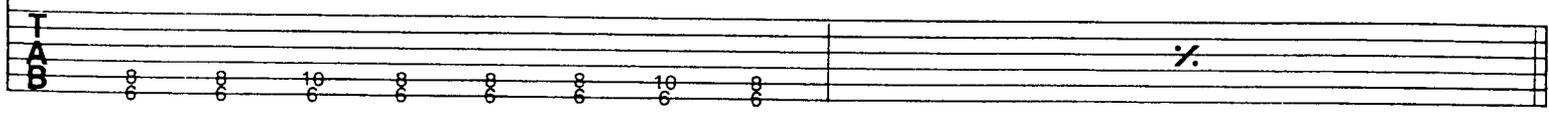


D
B♭

Chorus



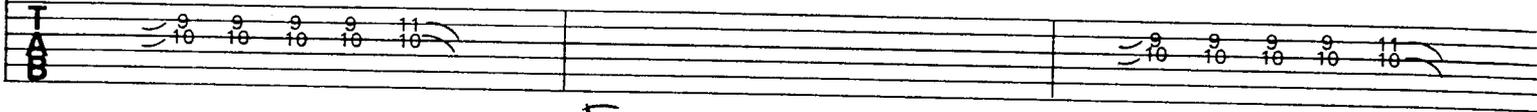
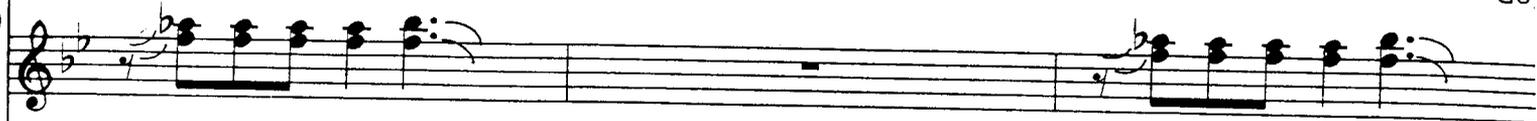
play a gui - tar just like a - ring - in' a bell. } Go! Go!
but that lit - tle coun - try boy could play." }
'John - ny B. Goode to - night.'"



D_b
B_b



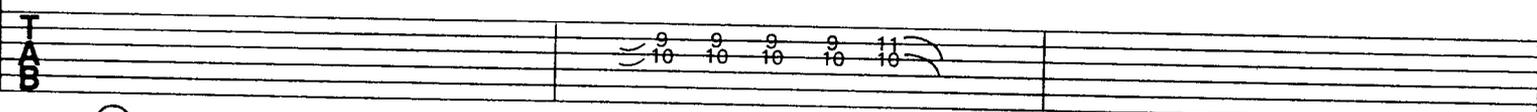
Go, John-ny, go! Go! Go



F_d
E_b



John-ny, go! Go! Go, John-ny, go! Go!

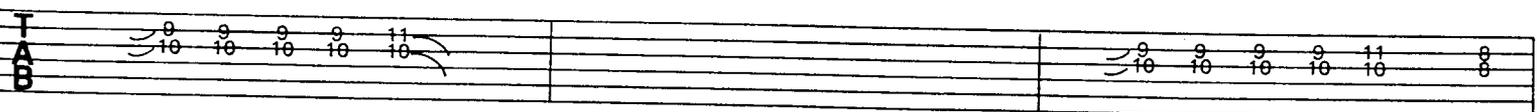
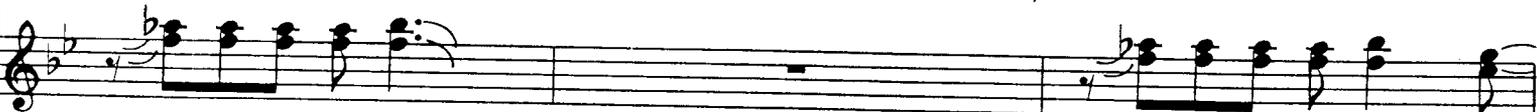


D_b
B_b

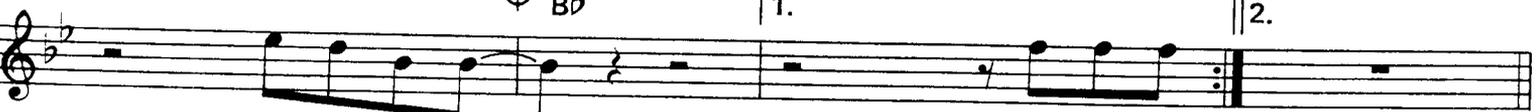
Sol
F



Go, John-ny, go! Go,



To Coda D_b
B_b



John-ny B. Goode...



2. He used to



E \flat

T
A
B

B \flat

T
A
B

F

T
A
B

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

His

T
A
B

⊕ CODA **B \flat** **E \flat** **B \flat** **B \flat 7**

T
A
B

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:



← original chord

← slide up to these notes

Steady, rolling beat

Words and Music by Chuck Berry

Guitar intro

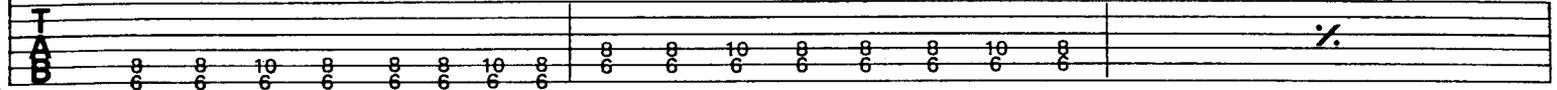
1. In the hea

of the day, down in Mo-bile, Al - a - bam - a, work - in' on the rail - road with a
 2. in the eve - nin' when the sun is sink - in' low, all day I've been wait - in' for the
 3. ev - 'ry - bod - y's scram - bl - in' and jump - in' a - round, pick - in' up the mon - ey tear - in' the

E \flat



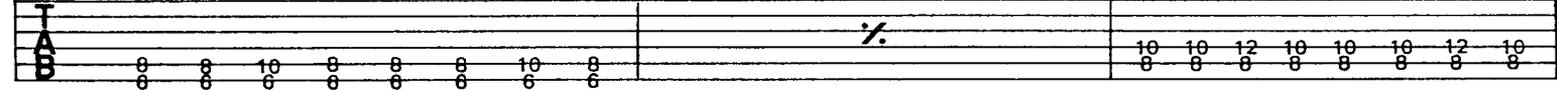
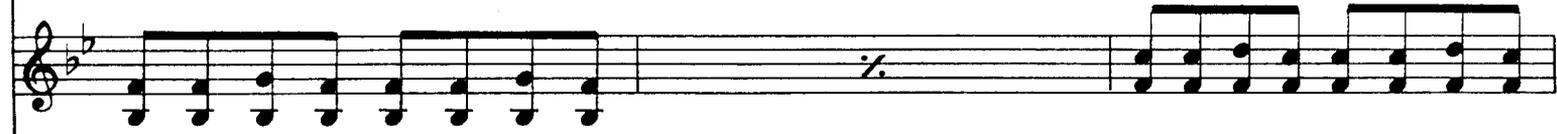
steel__ driv - in' ham-mer, I got - ta get some mon-ey, buy some brand new shoes,_
whis-tle to blow. A - sit - tin' in a tee-pee built right on the track,
tee - pee __ down. A fore-man was a - fran-tic, 'bout to go in - sane, __



B \flat



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

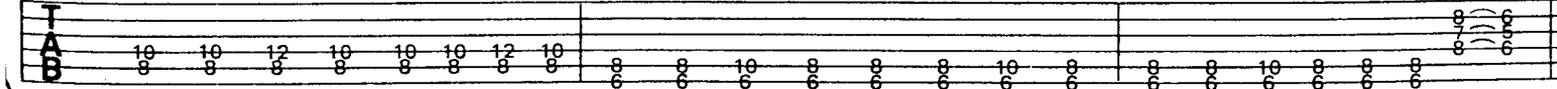


B \flat

To Coda \oplus



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

B7

The first system of the piano solo features a treble clef staff with a key signature of two flats. The melody consists of quarter notes and rests. The guitar tablature below shows fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20.

Eb9

Bb

F9

The second system continues the piano solo with a treble clef staff and guitar tablature. The key signature remains two flats. The guitar tablature includes fret numbers 1 through 20.

Bb

2. Well,

The third system of the piano solo features a treble clef staff with a key signature of two flats. The melody includes quarter notes and rests. The guitar tablature below shows fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20.

2. GUITAR SOLO

B7

Eb9

The first system of the guitar solo features a treble clef staff with a key signature of two flats. The melody consists of quarter notes and rests. The guitar tablature below shows fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20.

Bb

F

The second system of the guitar solo features a treble clef staff with a key signature of two flats. The melody consists of quarter notes and rests. The guitar tablature below shows fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20.

B \flat

D.S. X (3rd verse) al Coda

3. Yeah,

TAB

C CODA

B \flat

let it roll on. —

Guitar Solo

TAB

E \flat 9

TAB

B \flat

fade

TAB

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

C F C

F

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

F

C G

I got the wig-gles in my knees when she

C G

C

min - ute o - ver sev - en - teen. _____ Me

The first system of music features a vocal line with a melodic line and lyrics. The piano accompaniment consists of a steady eighth-note pattern. The guitar tablature shows a consistent fretting pattern for the C chord.

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

The second system continues the vocal melody and piano accompaniment. The guitar tablature includes a section with a slash, indicating a change in the guitar part.

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

The third system introduces a new chord, F. The vocal line and piano accompaniment continue. The guitar tablature shows specific fret numbers for the F chord.

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

The fourth system features two chord changes, C and G. The vocal line and piano accompaniment continue. The guitar tablature shows fret numbers for both chords.

C

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

The first system of music features a vocal line with lyrics and a guitar accompaniment. The guitar part consists of a series of chords and single notes. Below the guitar part is a guitar tablature with the following fret numbers: 5 5 5 7 5 5 5 7 5 | 10 10 12 10 13 10 12 10 | 10 10 12 10 10 10 12 10.

C

Go, go, — go, — lit - tle Queen-ie!

The second system of music features a vocal line with lyrics and a guitar accompaniment. The guitar part consists of a series of chords and single notes. Below the guitar part is a guitar tablature with the following fret numbers: 12 10 10 12 8 | % | 12 10 10 12 8.

F

Go, go, — go, — lit - tle Queen-ie!

The third system of music features a vocal line with lyrics and a guitar accompaniment. The guitar part consists of a series of chords and single notes. Below the guitar part is a guitar tablature with the following fret numbers: 12 10 10 12 8 | 12 10 10 12 8 | 12 10 10 12 8.

C

G

Go, go, — go, —

The fourth system of music features a vocal line with lyrics and a guitar accompaniment. The guitar part consists of a series of chords and single notes. Below the guitar part is a guitar tablature with the following fret numbers: 12 10 10 12 8 | 12 10 10 12 5 | 5 5 7 5 5 5 5 5.

C

1.

lit - tle Queen-ie!

This system contains the first musical system. It features a vocal line with the lyrics "lit - tle Queen-ie!". Below the vocal line is a guitar melody line in treble clef. At the bottom is a guitar tablature line with fret numbers: 7 5 5 5 7 | 10 10 12 10 10 10 12 10 | 12 10 10 10 12.

Guitar Solo

2.

C

This system contains the second musical system, labeled "Guitar Solo". It features a guitar melody line in treble clef. Below it is a guitar tablature line with fret numbers: 12 10 10 | 10 9 | 10 9 10 9 10 9 | 10 9 10 9 | %.

F9

C

This system contains the third musical system. It features a guitar melody line in treble clef. Below it is a guitar tablature line with fret numbers: 10 9 10 9 10 9 | 10 9 10 9 | 10 9 10 9 | 10 9 10 9.

G

C

This system contains the fourth musical system. It features a guitar melody line in treble clef. Below it is a guitar tablature line with fret numbers: 10 9 10 9 | % | % | %.

C

fade

This system contains the fifth musical system, labeled "fade". It features a guitar melody line in treble clef. Below it is a guitar tablature line with fret numbers: 10 9 | 11 (12) 11 (12) | 11 (12) 11 (12) | 11 (12) 11 (12) | 11 (12) 11 (12) | 11 (12) 11 (12) | 11 (12) 11 (12) | 11 (12) 11 (12).

Oh, Ma - bel - lene, why can't cha be

TAB 1 1 6 6

true? You done start - ed in do - in' the things

B7 F

TAB 1 1 1 1 1 3

you used to do.

1. As
3. The

B7

TAB 1 3 1 1 1 1

(2.) I was mo - ti - vat - in' o - ver the hill, I
Cad - il - lac pulled up to the 'hun - dred and four, the
mo - tor cooled down, the heat went four, down, and

B7

TAB 1 1

saw Ford that's Ma - bel - lene and heard in a Coupe de Ville; a
 got when I heard that would - n't do high - no way mo'. The
 sound. —

TAB 1 1

Cad - il - lac a - rol - lin' on a o - pen road. —
 done got cloud - y on and start - ped to rain. I
 Cad - il - lac set - tin' like a ton o' lead, — a

TAB 1 1

Noth - in'd out - run my V - eight Ford. — The
 toot - ed my and - horn ten, a for the pass - ing lane. — The
 hun - dred and a half a mile a - head. —

TAB 1 1

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

TAB 1 1

Chorus

bump - er to bump - er, rol - lin' side to side. —
 knew that was do - in' my the mo - tor of good. — } Ma - bel -
 caught Ma - bel - lene at the top of the hill.

B \flat

lene, why can't cha be true? —

E \flat

Oh, Ma - bel - lene, why can't cha be

B \flat F

true? — You done start - ed back do - in' the thir

To Coda

B \flat

1.

you used to do.

The

Guitar Solo

2.

B \flat

E \flat

B \flat

F

B \flat

Musical notation for the first system, including vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one flat (B \flat). The lyrics are "you used to do." and "The". The guitar accompaniment is in standard tuning with a key signature of one flat. The system ends with a double bar line and repeat signs.

Musical notation for the second system, featuring a guitar solo. The solo is in treble clef with a key signature of one flat (B \flat). The guitar accompaniment is in standard tuning with a key signature of one flat. The system ends with a double bar line and repeat signs.

Musical notation for the third system, featuring a guitar solo. The solo is in treble clef with a key signature of one flat (E \flat). The guitar accompaniment is in standard tuning with a key signature of one flat. The system ends with a double bar line and repeat signs.

Musical notation for the fourth system, featuring a guitar solo. The solo is in treble clef with a key signature of one flat (B \flat). The guitar accompaniment is in standard tuning with a key signature of one flat. The system ends with a double bar line and repeat signs.

Musical notation for the fifth system, featuring a guitar solo. The solo is in treble clef with a key signature of one flat (F and B \flat). The guitar accompaniment is in standard tuning with a key signature of one flat. The system ends with a double bar line and repeat signs.

B \flat

TAB

E \flat **B \flat**

TAB

F **B \flat** **D.S. $\frac{3}{4}$ (Chorus and 3rd verse) al Cod**

Oh, Ma - bel -

TAB

⊕ CODA **B \flat**

TAB

Repeat and fade

TAB

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

Moderate rock

G Dm G

TAB 5 10 12 10 10 12 12 10 10

Dm D

1. Long dis - tance in - for - ma - tion, give me
 2. Help me, in - for - ma - tion, get in
 3. Help me, in - for - ma - tion, more than
 4. Last time I saw Ma - rie, she's

TAB 10 10 10 9-11 9 10

Mem - phis, Ten - nes - see. _____
 touch with my Ma - rie. _____ She's the
 that I can - not add; _____
 way - ing me good - bye, _____ with

TAB 10 12 12 12-10 10

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

TAB 12 9 11 10 9 8 10

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

TAB 10 12 12 12 12 10 10

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

TAB 12 12 14 13 15 14 15 17 17

high who placed the call, 'cause my
 up did on a ridge, and
 In for ma - tion, please,

TAB 15 14 15 15 14 15 15

D
 un - cle took the mes sage and he wrote -
 just a half the a mile sage from the Mis -
 tore a part our hap py to home in Mem -
 try to put me through to her in Mem -

TAB 12 10 9 11 10 9 8

G To Coda

it on the wall.
 sis sip pi bridge.
 phis, Ten nes - see.
 phis, Ten nes - see.

TAB 10 12 10 3 5

1., 3.

TAB 14 16 15 15 16 15 17 14 16 15 15 15 16 15 17 16

2. (TO GUITAR SOLO)

Guitar Solo

D

TAB: 15 15 16 15 17 16 | 12 10 10 12 8 12 10 12 10 8 12 | 12 10 8 12 11 9 12

TAB: 12 10 12 10 10 12 8 8 8 12 | 12 10 10 12 12 10 10 12 9 9 9 12

G

TAB: 12 10 13 13 17 17 15 15 17 13 13 13 17 | 12 10 14 14 17 17 15 15 17 14 14 14 17

D **G**

TAB: 17 15 10 12 10 10 8 8 10 12 7 8 8 12 10 3 | 17 15 10 12 11 11 9 9 10 12 6 9 9 12 10 4

D.S. (3rd and 4th verses) al Cod

TAB: 14 16 15 16 15 16 17 14 16 16 15 16 16 16 17 16

⊕ CODA

Repeat and fade

G

TAB: 16 15 15 15 17 16 16 16 15 16 15 15 17 16

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

D+ G

1. Rid-in' a-long in my au-to-mo - bile,
 2. bile,
 3. go,
 4. —

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.

C

So I stole a kiss at the turn of a mile;
 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,

TAB 5

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.____

TAB 5

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,

TAB 3

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

The first system of music features a vocal line with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each with a triplet of eighth notes. The guitar line, in standard tuning, has a single note on the 5th fret of the low E string in the first measure, followed by six measures of a rhythmic pattern consisting of eighth notes on the 7th, 7th, 7th, 7th, 7th, and 7th frets, ending with a triplet of eighth notes on the 5th, 5th, and 5th frets. The bass line is mostly silent, with a single note on the 5th fret of the low E string in the first measure.

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,

The second system begins with a vocal line in treble clef with a key signature of one sharp. It contains two measures of music, each with a triplet of eighth notes. The guitar line features a 'Guitar Solo' section starting with a double bar line. It consists of a series of triplets of eighth notes, each with a sharp sign indicating a key change to two sharps (F# and C#). The fret numbers for these triplets are 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10. The bass line is mostly silent, with a single note on the 5th fret of the low E string in the first measure.

The third system continues the guitar solo with a series of triplets of eighth notes, each with a sharp sign. The fret numbers for these triplets are 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10.

The fourth system continues the guitar solo with a series of triplets of eighth notes, each with a sharp sign. The fret numbers for these triplets are 12, 12, 12, 12, 12, 12, 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10, 11, 12, 12, 12, 10, 10, 10, 10.

C

G

D C

G **D.S. $\frac{3}{4}$ (3rd and 4th verses) al Coda**

No par - tic - u - lar place to

⊕ CODA

G *Guitar Solo*

go.

This system contains the first two staves of the guitar solo. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of chords. The bottom staff is a guitar tablature with six lines. It shows fret numbers 10 and 12, with triplets of notes indicated by a '3' below the notes. The first measure has frets 10 and 12 on strings 1, 2, and 3. Subsequent measures follow a similar pattern with frets 10 and 12 on strings 2, 3, and 4, and so on, ending with frets 10 and 12 on strings 4, 5, and 6.

G

This system contains the next two staves of the guitar solo. The top staff continues the chordal pattern from the first system. The bottom staff continues the guitar tablature with fret numbers 10 and 12, and triplets of notes. The fret numbers and string positions are consistent with the first system, showing a descending sequence of chords across the strings.

This system contains the third and fourth staves of the guitar solo. The top staff features a more melodic line with triplets of eighth notes. The bottom staff shows the corresponding guitar tablature with fret numbers 6, 7, and 8, and triplets of notes. The fret numbers are 6, 7, 8 on strings 1, 2, 3 for the first triplet, and 6, 7, 8 on strings 2, 3, 4 for the second triplet, continuing with similar patterns on strings 3, 4, 5 and 4, 5, 6.

C

fade

This system contains the final two staves of the guitar solo. The top staff continues the melodic line with triplets of eighth notes. The bottom staff shows the corresponding guitar tablature with fret numbers 3, 4, 5, and triplets of notes. The fret numbers are 3, 4, 5 on strings 1, 2, 3 for the first triplet, and 3, 4, 5 on strings 2, 3, 4 for the second triplet, ending with a final triplet on strings 3, 4, 5. The word "fade" is written at the end of the system.

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

1. |

TAB: 9 8 10 | 8 8 8 8 8 8 8 8 | 8 11 10 8 8 | 10 10

2. | C

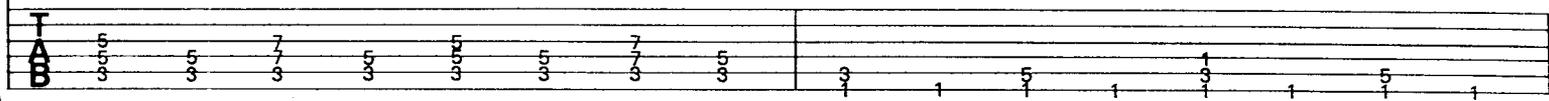
left my home in Nor - folk, Vir - gin - ia, Cal - i -
 2. Right a - way I bought me a through train tick - et, rid - in'
 3. Work - in' on a T - bone steak a la car - te, fly - in'

TAB: 7 7 7 7 7 7 7 7 | %

F



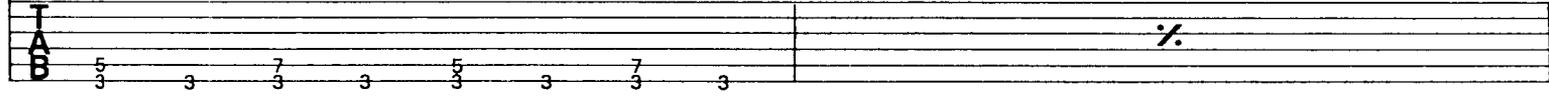
for - nia on my mind. I
'cross Mis - sis - sip - pi clean. And
o - ver to the Gold - en State, a - when the



G



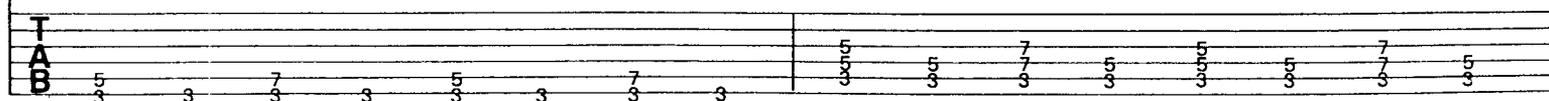
strad - dled that Grey - hound and rode him in - to Ral - eigh and on
I was on that Mid - night Fly - er out of Bir - ming - ham, I
pi - lot told us in thir - teen min - utes he would



C



a - cross Car - o - line. We
smok - in' in to New Or - leans. Some-
set us at the ter - mi - nal gate.



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;

TAB: 5 5 7 5 5 7 5

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.

F

TAB: 5 5 7 5 5 7 5 3 1 1 1 1 1 1 1

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

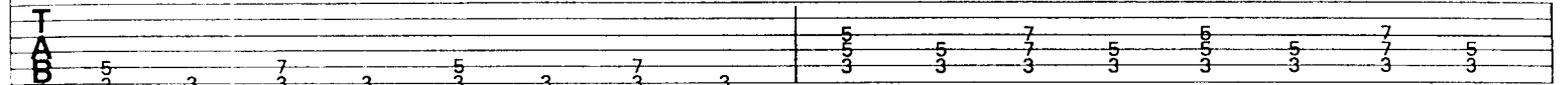
G

TAB: 5 3 3 5 3 7 3

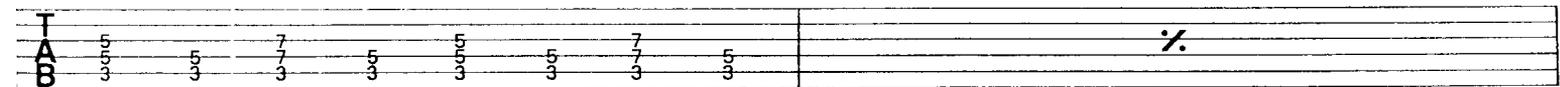
C



they in' out of Geor - gia State. We
make won't let the poor boy down. Los
it to the tel - e - phone.



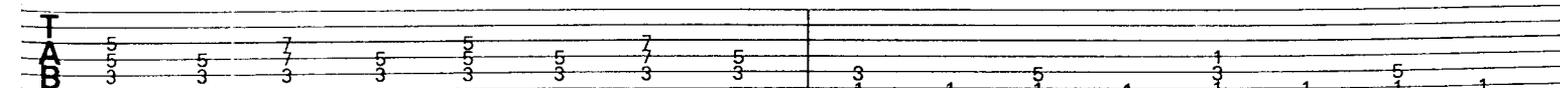
had mo - tor trou - ble that turned in - to a strug - gle half -
Sure as you're born, they bought me a silk suit; they
An - gel - es, give me Nor - folk, Vir - gin - ia, Tide -



F



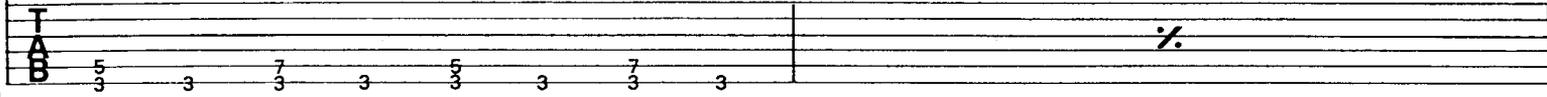
way a - cross Al - a - bam', and that 'Hound
put lug - gage in my hand, and I woke
wa - ter, four - ten - o - nine. Tell the folks



G



— broke down — and left — us all strand - ed in
 — up high — o - ver the Al - bu quer - que on a
 — back home, — this is the prom - ised land call - in' and the

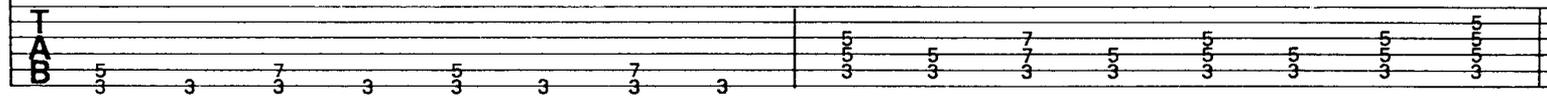


C

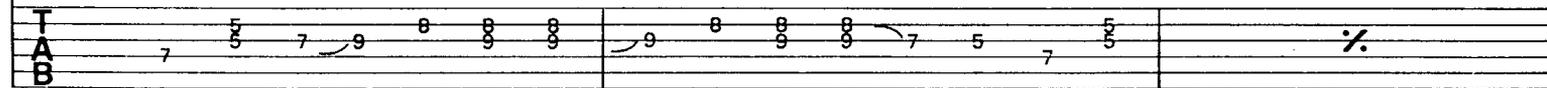
To Coda



down - town Bir - ming - ham. —
 jet to the prom - ised land. —
 poor boy's on — the line. —

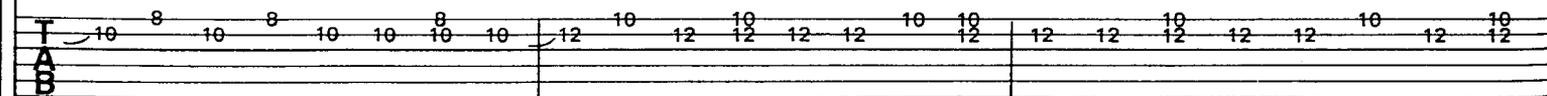


1. Guitar Solo



F

G



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

Bright rock
Guitar intro

D **G**

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "1. Well, I'm a - write a lit - tle, let-ter I'm gon' mail it to my lo - cal D. J.". Below the vocal line is a guitar chord diagram showing a D major chord (x02321) and a G major chord (x02332). At the bottom is a guitar tablature line with fret numbers: 11 12, followed by seven measures of 7/5 chords, and seven measures of G major chords (302332).

D **G**

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

The second system continues the song with the lyrics "Yeah, this's a jump-in' lit - tle rec - ord I want". The guitar chord diagrams show a D major chord (x02321) and a G major chord (x02332). The tablature consists of seven measures of 7/5 chords, a measure with a slash indicating a rest, and seven measures of G major chords (302332).

D

my jock - ey to play. Roll o -

The third system has the lyrics "my jock - ey to play. Roll o -". The guitar chord diagram shows a D major chord (x02321). The tablature includes eight measures of G major chords (302332), seven measures of 7/5 chords, and a final measure with a slash indicating a rest.

A **D**

ver, Bee - tho - ven, I got - ta hear it a - gain to - day.

The fourth system concludes with the lyrics "ver, Bee - tho - ven, I got - ta hear it a - gain to - day.". The guitar chord diagrams show an A major chord (x02232) and a D major chord (x02321). The tablature features seven measures of 7/5 chords, a measure with a slash indicating a rest, and seven measures of D major chords (x02321).

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'
 She got a cra - zy part - ner, Hey, did - dle did - dle, I'm a - you

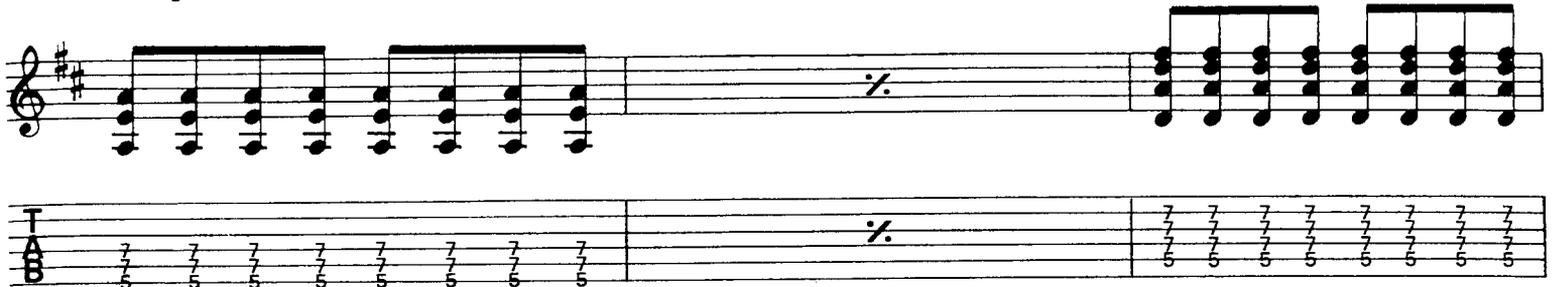
D

soul keep a - sing - in' the blues. — A-roll o -
 down at a rhy - thm re - view. — A-roll o -
 play - in' my fid - dle, ain't got — no - thin' to lose. Roll o -
 ought - a see 'em reel and rock. — Long as

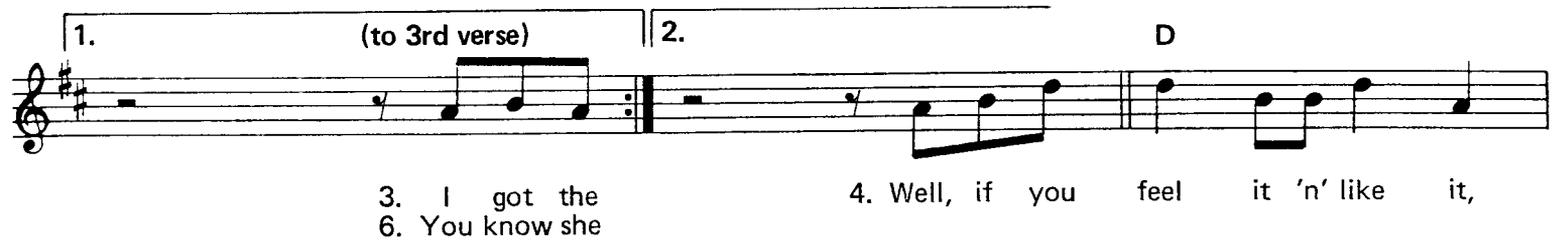
A D To Coda



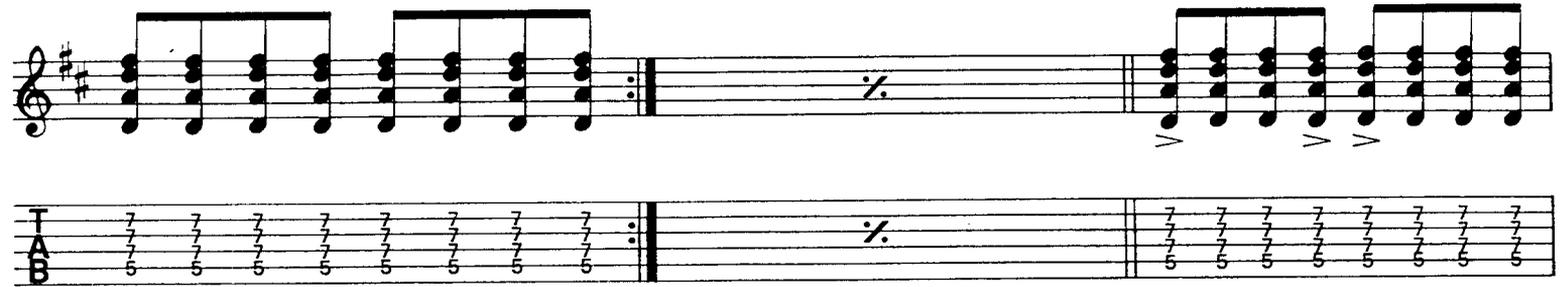
ver, Bee - tho - ven, tell Tchai - kow - ski the news. —
 ver, Bee - tho - ven, they're rock - in' in two by two. —
 ver, Bee - tho - ven, tell Tchai - kow - ski the news. —
 she got a dime, the mu - sic won't nev - er stop. —



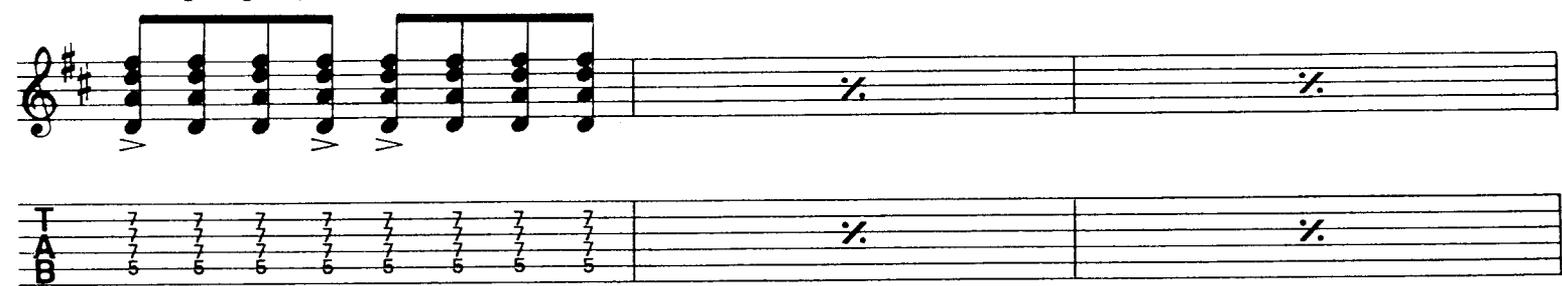
1. (to 3rd verse) 2. D



3. I got the 6. You know she 4. Well, if you feel it 'n' like it,



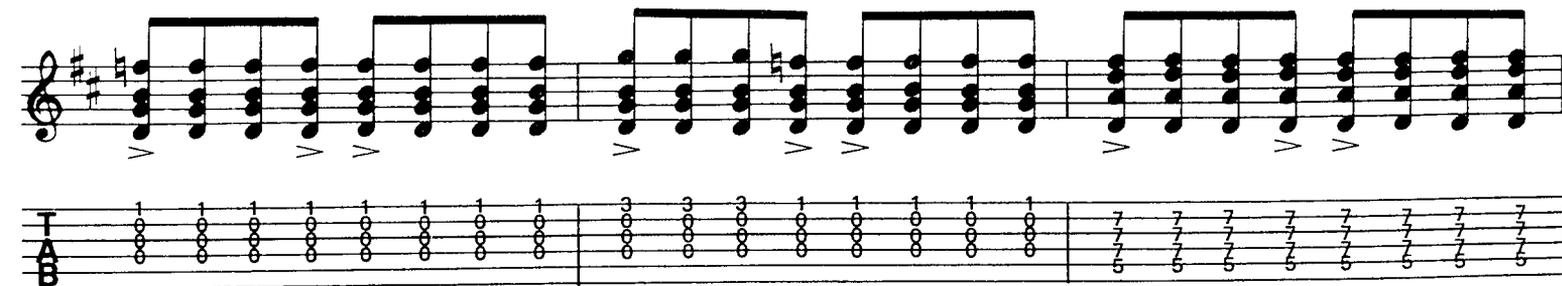

go get your lov - er, then reel and rock it; roll it o - ver, then



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. —

TAB 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 | % | 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 | % | 5 5 5 5 5 5 5 5 5

Guitar Solo

D G D

TAB 7 7 7 7 7 7 7 7 10 | 10 10 13 12 10 13 12 | 10 12 11 11 12 10 13 12 10 | 14 10 10 14 10 10 14 10

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

G7

TAB 10 14 10 10 14 10 14 10 | 14 10 12 10 12 10 14 10 | 14 10 12 10 12 10 14 10

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

D A

TAB 10 10 10 10 10 10 13 (14) 10 10 10 12 10 | 13 12 10 12 11 11 10 10 13

5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5

G7 D D.S. (5th and 6th verses) al Cod. (5.) Well, ear -

TAB 12 10 10 10 10 10 12 10 | 12 10 11 10 10 10 10 10

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

C

all dressed up like a down - town Christ - mas tree,
 and the fam - ous sing - ers sang and bowed a - way.

This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern. The guitar tablature shows a C chord (x02321) for the first two measures and a whole rest for the third.

G D

When the danc - in' and star per - hum - min' a rock -
 formed she screamec

This system contains measures 4-6. The vocal line has a whole rest in measure 4, followed by a quarter note G4 in measure 5, and a quarter note A4 in measure 6. The piano accompaniment continues with eighth notes. The guitar tablature shows a G chord (x02033) for measures 4-5 and a D chord (xx0232) for measure 6.

C G

roll and mel - o - dy. She's the
 and yelled "hoo - ray." Ten

This system contains measures 7-9. The vocal line has a whole rest in measure 7, followed by a quarter note G4 in measure 8, and a quarter note A4 in measure 9. The piano accompaniment continues with eighth notes. The guitar tablature shows a C chord (x02321) for measures 7-8 and a G chord (x02033) for measure 9.

C G

daugh - ter of a well re - spect - ed man
 thous - and eyes were watch - ing him leave the floor.

This system contains measures 10-13. The vocal line has a whole rest in measure 10, followed by a quarter note G4 in measure 11, a quarter note A4 in measure 12, and a quarter note B4 in measure 13. The piano accompaniment continues with eighth notes. The guitar tablature shows a C chord (x02321) for measures 10-12 and a G chord (x02033) for measure 13.

C

who taught her and how to judge and un-der-stand,
 Five thous- and tongues- were scream- in', "More, more!"

TAB

G

D

since she be- came a rock-
 'N' a- bout fif- teen hun- dred wait

TAB

C

G

'n' roll mu- sic fan. Sweet
 in' out- side the door. Sweet

TAB

Chorus

lit- tle rock and roll- er, sweet lit- tle rock and roll-
 lit- tle rock and roll- er, sweet lit- tle rock and roll-

TAB

C

er,
er,

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

TAB: 11 (12) 10 11 (12) 12 | 11 (12) 10 11 (12) 10 | 11 (12) 12 11 (12) 12 11 (12)

G D

part-ner cain't hard - ly hold her.
sweet lit-tle rock and roll - er,

She nev - er gets an - y old -
sweet lit-tle rock and roll - er.

TAB: 10 11 (12) 10 | 11 (12) 10 11 (12) 10 | 11 (12) 10 11 (12) 10

C G 2nd time, repeat 2nd Chorus and fade

er,
er,

sweet sweet lit-tle rock and roll - er.
lit-tle rock and roll - er.

TAB: 11 (12) 10 11 (12) 10 11 (12) | 11 (12) 10 11 (12) 10 | 11 (12) 10 11 (12) 10

Guitar Solo

TAB: 5 4 3 5 6 3 10 8 | 12 10 12 10 12 10 12 12

10 11 (12) 10 10 11 (12) 10 10 11 (12) 10 10 11 (12) 11 3 5

C

3 5 3 5 3 3 6 (7) 3 3 3 5 5 3

G

4 5 5 4 3 3 3 5 3 4 5 4 4 4 5 (6) 3

D C

5 (9) 3 5 (9) 3 5 (9) 3 5 (9) 3 5 (9) 3 5 (9) 3 5 3 4

G D7 D.S. $\frac{3}{4}$ (2nd verse and Chorus) and fade

2. Should have seen

5 3 4 4 5 4 4 4

C9

G

C7

G

D7

First system of musical notation. The treble clef staff contains a sequence of chords and notes. The guitar tablature staff below it shows the corresponding fret numbers for each note.

1. G

First variation of the musical notation, labeled '1. G'. It features a treble clef staff with a melodic line and a guitar tablature staff with fret numbers and fingerings.

2. G

Second variation of the musical notation, labeled '2. G'. It features a treble clef staff with a melodic line and a guitar tablature staff with fret numbers and fingerings.

3. G

Third variation of the musical notation, labeled '3. G'. It features a treble clef staff with a melodic line and a guitar tablature staff with fret numbers and fingerings.

G

Fourth variation of the musical notation, labeled 'G'. It features a treble clef staff with a melodic line and a guitar tablature staff with fret numbers and fingerings.

C7

G7

Fifth variation of the musical notation, labeled 'C7' and 'G7'. It features a treble clef staff with a melodic line and a guitar tablature staff with fret numbers and fingerings.

Musical notation system 1: Treble clef, key signature of one sharp (F#). Chords: D7, C7. Includes guitar tablature with fret numbers.

Musical notation system 2: Treble clef, key signature of one sharp (F#). Chords: G7, G, D7, G. Includes guitar tablature with fret numbers.

Musical notation system 3: Treble clef, key signature of one sharp (F#). Includes guitar tablature with fret numbers.

Musical notation system 4: Treble clef, key signature of one sharp (F#). Chords: C7, G7. Includes guitar tablature with fret numbers and repeat signs.

Musical notation system 5: Treble clef, key signature of one sharp (F#). Chords: D7, C7, G, C9. Includes guitar tablature with fret numbers.

Musical notation system 6: Treble clef, key signature of one sharp (F#). Chords: G, D7, G. Includes guitar tablature with fret numbers and a first ending bracket labeled '1. G'.

2. G

TAB: 3 3 7 3 | 5 5 7 5 | 5 3 7 5 | 6 7 3 7

TAB: 12 12 10 10 | 12 10 10 10 | 12 10 10 10 | 12 10 10 10

3. G

TAB: 5 5 5 5 | 5 5 5 5 | 9 9 9 9 | 9 9 9 9

C

TAB: 7 7 7 7 | 7 7 7 7 | 10 10 10 10 | 10 10 10 10

Piano Solo

G D

TAB: 5 5 7 5 | 5 5 5 7 | 12 12 14 12 | 12 12 12 14

C G G7

TAB: 10 10 12 10 | 10 10 12 10 | 14 10 12 14 | 13 13 12 12 | 10 10 10 8

rule...
down...

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

The first system of music features a vocal line with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each starting with a triplet of eighth notes. The lyrics are "rule... down..." and "A - mer - i - can his - t'ry and prac - ti - cal Close up your books, get out - a your". The guitar line is in standard tuning (E, A, D, G, B, E) and consists of two measures of chords, with the first measure containing a triplet of eighth notes. The bass line is in standard tuning and consists of two measures of chords.

C

math;
seat,

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

The second system of music features a vocal line with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each starting with a triplet of eighth notes. The lyrics are "math; seat," and "you stud - y em' hard, 'n' hop - in' to down the halls and in - to the". The guitar line is in standard tuning and consists of two measures of chords, with the first measure containing a triplet of eighth notes. The bass line is in standard tuning and consists of two measures of chords.

G

pass.
street.

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

The third system of music features a vocal line with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each starting with a triplet of eighth notes. The lyrics are "pass. street." and "Work - in' your fin - gers right down to the Up to the cor - ner and 'round the". The guitar line is in standard tuning and consists of two measures of chords, with the first measure containing a triplet of eighth notes. The bass line is in standard tuning and consists of two measures of chords.

D

bone,
bend,

and the guy right to be - hind you won't leave you a -
the juke joint you go

The fourth system of music features a vocal line with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each starting with a triplet of eighth notes. The lyrics are "bone, bend," and "and the guy right to be - hind you won't leave you a - the juke joint you go". The guitar line is in standard tuning and consists of two measures of chords, with the first measure containing a triplet of eighth notes. The bass line is in standard tuning and consists of two measures of chords.

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

G

eat. dance.

Back in the class - room, o - pen your
Feel - in' the mu - sic from head to

The first system of music is in the key of G major. The vocal line starts with a whole note G, followed by a quarter rest, then a quarter note G, and a quarter note A. The guitar line features a series of eighth notes: G, A, B, A, G, F#, E, D, C, B, A, G. The tablature shows the corresponding fret numbers: 0, 2, 3, 2, 1, 2, 3, 2, 1, 0, 2, 3.

D

books. toe,

Gee, but the teach - er don't know how mean she
'round and 'round and 'round you

To Coda

The second system continues in G major. The vocal line has a quarter note G, a quarter note A, a quarter note B, and a quarter note A. The guitar line has eighth notes: G, A, B, A, G, F#, E, D, C, B, A, G. The tablature shows fret numbers: 0, 2, 3, 2, 1, 2, 3, 2, 1, 0, 2, 3.

1. G

looks.

3. Soon as three o - clock rolls a -

(to 3rd and 4th verse)

The third system is in G major. The vocal line has a quarter note G, a quarter note A, a quarter note B, and a quarter note A. The guitar line has eighth notes: G, A, B, A, G, F#, E, D, C, B, A, G. The tablature shows fret numbers: 0, 2, 3, 2, 1, 2, 3, 2, 1, 0, 2, 3.

2. G *Guitar Solo*

go.

The fourth system is a guitar solo in G major. The guitar line has eighth notes: G, A, B, A, G, F#, E, D, C, B, A, G. The tablature shows fret numbers: 0, 2, 3, 2, 1, 2, 3, 2, 1, 0, 2, 3.

G

TAB

C

TAB

G **D**

TAB

G **D.S. (4th verse) al Coda**

TAB

⊕ CODA

G

go. Hail, hail, rock and

TAB

G

roll. De-liv-er me from the days of old.

TAB

C

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

TAB

G D

bold. Rock, rock, rock 'n' roll;

TAB

G

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

TAB