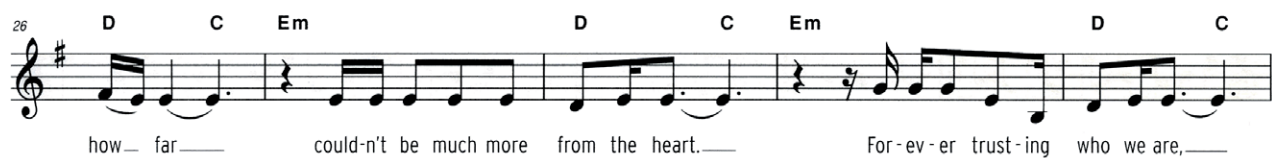




- G1 Nothing Else Matters - Metallica
- G2 No Woman, No Cry - Bob Marley
- G3 Ob-La-Di - Beatles
- G4 Quinn The Eskimo - Manfred Man
- G5 Pretty Woman - Roy Orbison
- G6 Penny Lane - Beatles
- G7 Ride Like The Wind - Christopher Cross
- G8 S.O.S. - Abba
- G9 Adagio Gm - Tomaso Giovanni Albinoni

Nothing Else Matters

Metallica

Tempo 73 Orig. Ebm
Rock Ballad

46 **D C Em D C G B7 Em**

some-thing new, o-pen mind for a differ-ent view and noth-ing else mat-ters.

51 **C A D C A D C A**

Nev-er cared for what they do nev-er cared for what they know.

56 **D Em D C**

and I know. So close no mat-ter how far.

61 **Em D C Em D C G B7**

could-n't be much more from the heart. For-ev-er trust-ing who we are and noth-ing else.

66 **Em C A D C A D**

mat-ters. Nev-er cared for what they do nev-er cared for what they.

71 **C A D Em**

know and I know, yeah.

77 **Am C D Em**

83 **Am C D**

89 **Em D C Em**

Nev-er o-pen-ed my-self this way life is ours, we live it.

94 **D C Em D C G B7 Em**

our way. All these words I don't just say and noth-ing else mat-ters,

99 **D C Em D C**

yeah. Trust I seek and I find in you ev-ery day for us some-thing new

104 **Em D C G B7 Em C A**

o-pen mind for a differ-ent view and noth-ing else mat-ters.

109 **D C A D C A D**

Nev-er cared for what they say, nev-er cared for games they play I nev-er cared for what they

114 **C A D C A D Em**

do I nev-er cared for what they know and I know,

119 **D C Em**

yeah, yeah, yeah.

123 **D C Em D C G B7**

127 **Em**

134 **Em 4x**

No Woman, No Cry

Bob Marley

Tempo 79 Orig. C#
Reggae

38 Am F C G/B Am F C G/B
 when a we used to sit, — in the gov-ern-ment yard in Trench - town. — And then Georgie would

42 Am F C G/B Am F C G/B Am F
 make the fi-re light, As it was log-wood burn-in'through the night. Then we would cook — corn-meal por-ridge, —

47 C G/B Am F C G/B Am F C G/B
 of which I'll share with you, uh. — My feet — is my on - ly car-riage. So I've got to push on

52 Am F C G/B Am F
 through. — But while I'm gone I mean. — Ev-'ry-thing's gon-na be al-right. Ev-'ry-thing's gon-na be al-right.

55 C G/B Am F C G/B
 Ev-'ry-thing's gon-na be al-right. Ev-'ry-thing's gon-na be al-right. I say. Ev-'ry-thing's gon-na be al-right. —

58 Am F C G/B Am F
 Ev-'ry-thing's gon-na be al-right. Ev-'ry-thing's gon-na be al-right. — Ev-'ry-thing's gon-na be al-right. So

61 C G/B Am F C F C G C G/B Am F
 wom-an, no cry. No wom-an, no cry. — Oh, my lit-tle sis-ta, don't shed no tears:

67 C F C G C G/B Am F C F
 No wom-an, no cry. —

72 C G C G/B Am F C F C
 No wom-an, no cry. —

Ob-La-Di

Beatles

Tempo 124 Orig. Bb
60's Beat

Ob la di, — ob la da — life goes on, — oh, — la — la how the life goes on. —

—

Des-mond has a bar-row in the mar-ket place, — Mol - ly is the sing-er in a band. Des-

- mond says to Mol-ly, girl I like your face, — and Mol - ly says this as she takes him by the hand. Ob la di, —

— ob la da, — life goes on, — oh, — la — la how the life goes on. — Ob la di, —

— ob la da, — life goes on, — oh, — la — la how the life goes on. —

Des-mond takes a trol-ley to the jewel-ers stores, — buys — a twen-ty ca-rat gol-den ring. Takes —

— it back to Mol - ly wait-ing at the door — and as he gives it to her, she be-gins — to sing. Ob la di, —

32 G D Em G D7 G

— ob la da, — life goes on, — oh, — la — la how the life goes on. — Ob la di, —
 — ob la da — life goes on, — oh, — la — la how the life goes on. — Ob la di, —

36 D Em G D7 G

— ob la da, — life goes on, — oh, — la — la how the life goes on. —
 — ob la da, — life goes on, — oh, — la — la how the life goes on. —

40 C G

In a coup-le of years they have build a home — sweet home. —
 In a coup-le of years they have build a home — sweet home. —

44 C G D7

With a coup-le of kids runn-ing in the yard — of Des-mond and Mol - ly Jones. —
 With a coup-le of kids runn-ing in the yard — of Des-mond and Mol - ly Jones. —

48 G D7 G

Hap-py ev-er af-ter in the mar-ket place, — Des - mond lets the child-ren lend a hand.
 Hap-py ev-er af-ter in the mar-ket place, — Mol - ly lets the child-ren lend a hand. Des -

52 C G D7 G

Mol - ly stays at home and does her pret - ty face — and in the ev'n-ing she's the sing-er with the band. Ob la di, —
 - mond stays at home and does his pret - ty face — and in the ev'n-ing he's a sing-er with the band. Ob la di, —

56 D Em G D7 G

— ob la da, — life goes on, — oh, — la — la how the life goes on. — Ob la di,

60 D Em G D7

— ob la da, — life goes on, — oh, — la — la how the life goes on. —

63 Em D7 G

— And if you want some fun take Ob la di bla da.

Quinn The Eskimo

Manfred Man

Tempo 97 Orig. H
Rock Beat

B \flat **F** **E \flat** **B \flat** **B \flat**

Come all _____ with-out, _____

4 **F** **B \flat** **F/A** **E \flat /G** **B \flat /F**

come all _____ with-in. _____ You'll not see no - thing like the Migh - ty Quinn. _____

7 **B \flat** **E \flat 7** **B \flat** **E \flat 7** **B \flat** **E \flat 7**

1. Ev - 'ry - bo - dy's build - ing

10 **B \flat** **E \flat 7** **B \flat** **E \flat 7** **B \flat** **E \flat 7**

ships and boats. _____ Some are build - ing mo - nu - ments, _____ oth - ers jott - ing down notes.

13 **B \flat** **E \flat 7** **B \flat** **E \flat 7** **B \flat** **F/A**

Ev - 'ry - bo - dy's in de - spair, _____ ev - 'ry girl and boy. But when Quinn the Es - ki - mo gets here, _____ ev - 'ry -

16 **E \flat /G** **B \flat /F** **B \flat** **F** **B \flat**

bo - dy's gon - na jump _____ for joy. _____ Come all _____ with-out, _____ come all _____ with-in. _____ You'll

19 **F/A** **E \flat /G** **B \flat /F** **B \flat** **E \flat 7** **B \flat** **E \flat 7**

not see no - thing like the Migh - ty Quinn. _____ 2.1

23 **B \flat** **E \flat 7** **B \flat** **E \flat 7** **B \flat** **E \flat 7**

like to go _____ just like the rest, I like my su - gar sweet. _____ But jump - ing cues and mak - ing haste, it

26 $B\flat$ $E\flat7$ $B\flat$ $E\flat7$ $B\flat$ $E\flat7$
 ain't my cup of meat.— Ev-'ry-one's be-neath the trees,— feed-ing pi-geons gon - na limb.— But when

29 $B\flat$ F/A $E\flat/G$ $B\flat/F$
 Quinn the Es - ki - mo gets here,— all the pi-geons gon - na run— to him.—

31 $B\flat$ F $B\flat$ F/A
 Come all — with-out,— come all — with-in.— You'll not see no - thing like the

34 $E\flat/G$ $B\flat/F$ $B\flat$ $E\flat7$ $B\flat$ $E\flat7$
 Migh-ty Quinn.— 3.Let me do what I wan-na do,— I can't re-cite— 'em all.— Just

37 $B\flat$ $E\flat7$ $B\flat$ $E\flat7$ $B\flat$ $E\flat7$
 tell me where it hurts,— and I'll tell— you who— to call.— No-bo - dy can get no sleep, there's some-

40 $B\flat$ $E\flat7$ $B\flat$ F/A $E\flat/G$ $B\flat/F$
 - one on ev-'ry-one's toes. But when Quinn the Es - ki-mo gets here,— ev-'ry - bo-dy's gon-na wan - na doze.—

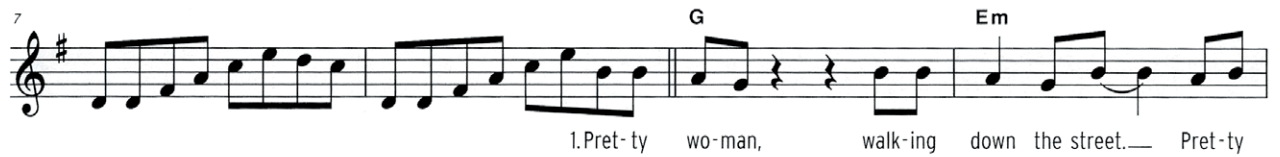
43 $B\flat$ F $B\flat$ F/A
 Come all — with-out,— come all — with-in.— You'll not see no - thing like the

46 $E\flat/G$ $B\flat/F$ $B\flat$ F $B\flat$
 Migh-ty Quinn.— Come all — with-out,— come all — with-in.— You'll

49 F/A $E\flat/G$ $B\flat/F$ $B\flat$ F $E\flat$ $B\flat$
 not see no - thing like the Migh-ty Quinn.—

Pretty Woman

Roy Orbison

Tempo 125 Orig. A
Modern Beat

41 Cm F7 B \flat Cm
 Pret-ty wo-man, give your smile_____ to me. Pret-ty wo-man,

46 F7 B \flat Gm Cm
 hey, hey, hey._____ Pret-ty wo-man, look my way._____ Pret-ty wo-man,

50 F7 B \flat G Em C D
 say you'll stay_____ with me._____ 'Cause I_____ need you,_____ I'll treat you right.

56 G Em Cm D G
 Come with me ba-by,_____ be mine to-night._____ 3.Pret-ty wo-man, don't

64 Em G Em C D
 walk on by._____ Pret-ty wo-man, don't make me cry._____ Pret-ty wo-man, don't walk a-way,_____ hey.

70
 O - kay._____ If that's the way it must be, o - kay. I guess I'll go on home,

77
 _____ it's late._____ There'll be to-mor-row night, but wait! What do I see?_____

82
 Is she walk-ing back to me?

88 G
 She's walk - ing back to me!_____ pret-ty wo-man.

Penny Lane

Beatles Tempo 113 Orig. H
60's Beat

1. Pen - ny Lane there is a bar - ber show - ing pho - to - graphs. — of ev - 'ry head he's had the

6 Am Cm7 Am7(b5) A♭Maj7
plea - sure to — know. — And all the peop - le that come and — go — stop and

13 G7sus4 G7 G7sus4 G7 C Am
say hel - lo. — On the cor - ner is a ban - ker with a

19 F G7 C Am Cm7
mo - tor - car, — the litt - le child - ren laugh at him be - hind his back. — And the

25 Am7(b5) A♭Maj7 G7sus4 G7 F
ban - ker nev - er wears a mack — in the pour - ing rain, — ver - y strange. —

32 B♭ B♭/D E♭ 3
Pen - ny Lane — is in my — ears — and in my — eyes. —

41 B♭ B♭/D E♭ G
There — be - neath the — blue — sub - ur - ban — skies I sit and mean - while

48 C Am F G7
back. 2. Pen - ny Lane there is a fire - man with an ho - ur - glass — and in his

53 C Am Cm7 Am7(b5)



po - cket is a por - trait of the Queen. He likes to keep his fi - re en - gine clean, -

59 A♭Maj7 G7sus4 G7 G7sus4 G7



- it's a clean ma - chine. -

65 C Am F G7 C Am Cm7



-

72 Am7(b5) A♭Maj7 G7sus4 G7



-

79 F B♭ B♭/D E♭



Pen - ny Lane is in my ears and in my eyes. -

86 3 B♭ B♭/D E♭



Four of fish and fin - ger pies in sum - mer, -

95 G C Am F



mean - while back. Be - hind the shel - ter in the midd - le of a round - a - bout -

100 G7 C Am Cm7 Am7(b5)



pret - ty nurse is sell - ing pop - pings from a tray. And though she feels as if she's -

106 **A^bMaj7** **G7sus4** **G7** **G7sus4** **G7**

in a play she is an-y-way. Pen-ny

113 **C** **Am** **F** **G7** **C**

Lane the bar-ber shaves an-oth-er cus-tom-er, we see the ban-ker sitt-ing

118 **Am** **Cm7** **Am7(b5)** **A^bMaj7**

wait-ing for a trim. Then the fi-re-man ru-shes in from the

125 **G7sus4** **G7** **F** **B^b** **B^b/D**

pour-ing rain, ver-y strange. Pen-ny Lane is in my ears and

132 **E^b** **3** **B^b** **B^b/D**

in my eyes. There be-neath the blue sub-

140 **E^b** **G** **C**

ur-ban skies I sit and mean-while back. Pen-ny Lane is in my ears-

147 **C/E** **F** **3** **C** **C/E**

and in my eyes. There be-neath the blue sub-

156 **F** **C**

ur-ban skies. Pen-ny Lane.

Ride Like The Wind

Christopher Cross

Tempo 123 Orig. Cm
8-Beat Pop

Dm Dm/C Dm Dm/C
 5 Dm/B \flat Dm/C Dm Dm/C
 9 Dm Dm/C Dm Dm/C
 13 Dm/B \flat Dm/C Dm Dm/C
 17 Dm Dm/C Dm Dm/C
 21 Dm Dm/C Dm Dm/C
 25 B \flat Maj7 Am7 B \flat Maj7 Am7
 29 Dm Dm/C Dm Dm/C

1. It is the night,
 my bod-y's weak, I'm on the run, no time to sleep. I've got to ride,
 ride like the wind, to be free a - gain. And I've got
 such a long way to go, to make it to the bor-der of Me - xi - co. So I'll ride -
 like the wind, ride like the wind. 2. I was born

33 **Dm** **Dm/C** **Dm** **Dm/C**

the son of a law - less man, al-ways spoke my mind with a gun in my hand. Lived nine lives,

37 **Dm** **Dm/C** **Dm** **Dm/C**

gonned down ten, gon-na ride like the wind. And I've got

41 **B \flat Maj7** **Am7** **B \flat Maj7** **Am7**

such a long way to go, to make it to the bor-der of Me - xi-co. So I'll ride-

45 **Dm7** **Dm/C** **Dm** **Dm/C**

like the wind, ride like the wind. Gon-na ride like the wind.

49 **Dm7** **Em7** **FMaj7** **Dm7** **FMaj7** **Em7**

I was no-where in sight when the church-

53 **Dm7** **Em7** **FMaj7** **Em7** **Dm7** 1. **CMaj7**

I was no-where in sight when the church-

57 2. **CMaj7** **Dm** **Dm/C** **Dm**

I was no-where in sight when the church-

3. Ac - cused and tried and told to hang, I was no-where in sight when the church-

61 **Dm/C** **Dm** **Dm/C**

bells rang, Ne-ver was the kind to do as I was told, gon-na ride like the wind-

64 **Dm** **Dm/C** **Dm** **Dm/C**

before I get old. 4. It is the night, my bod-y's weak, I'm on the run-

68 **Dm** **Dm/C** **Dm**

— no time to sleep. — I've got — to ride, — ride like the wind, —

71 **Dm/C** **Dm** **Dm/C** **B♭Maj7**

— to be free a - gain. — And I've got — such a long — way to go, —

75 **Am7** **B♭Maj7** **Am7** **Dm7**

— to make it to the bor - der of Me - xi - co. — So I'll ride — like the wind, —

79 **Dm/C** **Dm** **Dm/C** **B♭Maj7**

— ride like the wind. — And I've got — a long way to go, —

83 **Am7** **B♭Maj7** **Am7** **Dm7**

— to make it to the bor - der of Me - xi - co. — So I'll ride — like the wind, —

87 **Dm/C** **Dm** **Dm/C**

— ride like the wind. — Gon - na ride like the wind.

90 **Dm7** **Em7** **FMaj7** **Dm7**

93 **FMaj7** **Em7** **Dm7** **Em7** **FMaj7**

96 **Em7** **Dm7** 1., 2. **CMaj7** 3. **CMaj7** **Dm**

S.O.S.

Abba

Tempo 120 Orig. Dm
70's 8-Beat

1. Where are those hap - py days, — they seem so hard to find. — I tried to reach for you,
2. You seem so far a - way — though you are stand - ing near. — You made me feel a - live,



— but you have closed your mind. — What - ev - er hap - pened to — our love?
— but some - thing died I fear. — I real - ly tried to make — it out,



I wish I un - der - stood. — It used to be so nice, — it used to be so good. —
I wish I un - der - stood. — What hap - pened to our love, — it used to be so good. —



So when you're near me, dar -



- ling can't you hear me S. — O. S. — The love you gave me, noth -



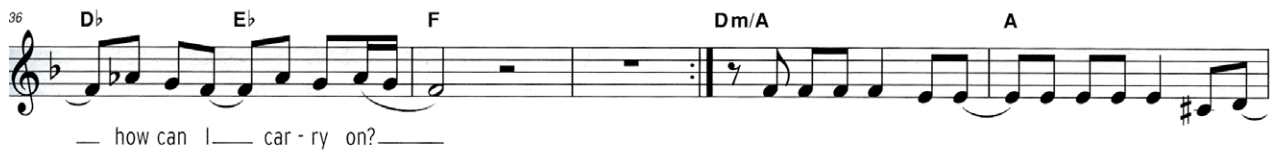
- ing else can save me S. — O. S. — When you're gone, — how can I —

32 $D\flat$ $E\flat$ F $B\flat$



— e-ven try — to go on? — When you're gone, — though I try —

36 $D\flat$ $E\flat$ F Dm/A A



— how can I — car-ry on? —

41 Dm/A A Dm $A/C\sharp$ Dm C/E



So when you're near me, dar - ling can't you hear me S. — O. S. —

45 F C Gm $B\flat$ F $B\flat/F$ F $B\flat/F$



The love you gave me, noth - ing else can save me S. — O. S. —

49 F C Gm $B\flat$ F $B\flat/F$ F $B\flat/F$



When you're gone, — how can I — e-ven try — to go on? —

53 $B\flat$ $D\flat$ $E\flat$ F



When you're gone, — though I try — how can I — car-ry on? —

57 $B\flat$ $D\flat$ $E\flat$ F



When you're gone, — how can I — e-ven try — to go on? —

61 $B\flat$ $D\flat$ $E\flat$ F $B\flat$



When you're gone, — though I try — how can I — car-ry on? —

66 $D\flat$ $E\flat$ F C/E Dm C/D $B\flat/D$ rit. F/D Gm/D Dm



— how can I — car-ry on? —

Adagio Gm - Tomaso Giovanni Albinoni

Tempo 54

The musical score is written in G minor (one flat) and 3/4 time. It consists of five staves of music. The tempo is marked 'Adagio' and the key signature is Gm. The score includes various chords and dynamic markings:

- Staff 1: Gm, Gm/F, Eb, Cm, Eb/D, Cm, C#dim7
- Staff 2: Dsus, D7, Gm, A#m5, Adim7, Bb
- Staff 3: Gm/Bb, Cm, F/A, Eb/G, Bb
- Staff 4: Adim, Bb, Gm/D, N.C., Bdim7
- Staff 5: Cm, Gm/Bb, Ab, D7, Gm