

# Songs



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|----|--|
| 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

Em

8 Am C D Em

14 D C Em D C

20 Em D C G B7 Em  
So close no mat-ter

26 D C Em D C Em D C  
how far could'n't be much more from the heart. For-ev-er trust-ing who we are,

31 G B7 Em D C  
and noth-ing else mat-ters. Nev-er o-pened my - self this way

36 Em D C Em D C G B7  
life is ours, we live it our way. All these words I don't just say and noth-ing else

41 Em D C Em  
mat-ters. Trust I seek and I find in you ev-ery day for us

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 D C Em  
 yeah, yeah, yeah.

123 D C Em D C G B7  
 Em

127 Em

134 4x

The musical score consists of eight staves of music. The first four staves are in common time (indicated by 'C') and the last four are in 3/8 time (indicated by '3'). The key signature is one sharp (F#). Chords are labeled above the staff. The lyrics are written below the notes. Measure numbers are provided at the start of each staff. The score includes a section starting at measure 127 with a single 'Em' chord, followed by a section starting at measure 134 with a '4x' repeat sign.

38 Am F C G/B Am F C G/B  
when a we used to sit, in the government 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 <sup>3</sup> 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 <sup>3</sup> C F C



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 couple of years they have build a home— sweet home.  
In a couple of years they have build a home— sweet home.

44 C G D7

With a couple of kids runn-ing in the yard— of Des-mon-d and Mol - ly Jones.  
With a couple of kids runn-ing in the yard— of Des-mon-d and Mol - ly Jones.

48 G D7 G

Happy ev - er af - ter in the mar - ket place,\_\_\_\_ Des - mond lets the child-ren lend a hand.  
Happy 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.

26                    B♭                    E♭7                    B♭                    E♭7                    B♭                    E♭7  
 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♭                    F/A                    E♭/G                    B♭/F  
 Quinn the Es - ki - mo gets here,— all the pi-geons gon - na run— to him.—

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

34                    E♭/G                    B♭/F                    B♭                    E♭7                    B♭                    E♭7  
 Migh-ty Quinn.— 3.Let me do what I wan-na do,— I can't re-cite— 'em all.— Just

37                    B♭                    E♭7                    B♭                    E♭7                    B♭                    E♭7  
 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♭                    E♭7                    B♭                    F/A                    E♭/G                    B♭/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♭                    F                            B♭                    F/A  
 Come all— with-out,— come all— with-in.— You'll not see no - thing like the

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

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

41 Cm F7 B<sub>b</sub> Cm  
 Pret-ty wo-man, give your smile— to me. Pret-ty wo-man,

46 F7 B<sub>b</sub> Gm Cm  
 hey, hey, hey.— Pret-ty wo-man, look my way.— Pret-ty wo-man,

50 F7 B<sub>b</sub> 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 C  
 Is she walk-ing back to me?

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

59 C Am Cm7 Am7(>5 )  
 po - cket is a por - trait of the Queen. He likes to keep his fi - re en - gine clean, —

60 A>Maj7 G7sus4 G7 G7sus4 G7  
 — it's a clean ma-chine. —

65 C Am F G7 C Am Cm7  
 — — — — — — — —

72 Am7(>5 ) 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,

88 G C Am F  
 mean - while back. 3. Be - hind the shel - ter in the midd - le of a round - a - bout —

90 G7 C Am Cm7 Am7(>5 )  
 pret - ty nurse is sell - ing pop - pings from a tray. And though she feels as if she's



# Ride Like The Wind

Christopher Cross

Tempo 123 Orig. Cm  
8-Beat Pop

1 Dm Dm/C Dm Dm/C

5 Dm/B<sup>7</sup> Dm/C Dm Dm/C

9 Dm Dm/C Dm Dm/C

13 Dm/B<sup>7</sup> Dm/C Dm Dm/C

17 Dm Dm/C Dm Dm/C

21 Dm Dm/C Dm Dm/C

25 B<sup>7</sup>Maj7 Am7 B<sup>7</sup>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

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 again. And I've got such a long way to go,

75 Am7 B♭Maj7 Am7 Dm7  
 — to make it to the border of Mexico. 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 border of Mexico. 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  
 —

95 Em7 Dm7 1., 2. CMaj7 3. CMaj7 Dm  
 —

The musical score consists of eight staves of music. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure numbers 68 through 95 are indicated at the start of each staff. Chords are written above the staff, and lyrics are placed below the notes. Measures 68-70 show a progression from Dm to Dm/C to Dm. Measures 71-73 show a progression from Dm/C to Dm to Dm/C to B♭Maj7. Measures 75-77 show a progression from Am7 to B♭Maj7 to Am7 to Dm7. Measures 79-81 show a progression from Dm/C to Dm to Dm/C to B♭Maj7. Measures 83-85 show a progression from Am7 to B♭Maj7 to Am7 to Dm7. Measures 87-89 show a progression from Dm/C to Dm to Dm/C. Measures 90-92 show a progression from Dm7 to Em7 to FMaj7 to Dm7. Measures 93-95 show a progression from FMaj7 to Em7 to Dm7, followed by a repeat sign, then 1., 2. CMaj7, 3. CMaj7, and finally Dm.

32 D<sub>b</sub> E<sub>b</sub> F B<sub>b</sub>  
— e-ven try to go on? When you're gone, though I try—

36 D<sub>b</sub> E<sub>b</sub> F Dm/A A  
— how can I car-ry on?

41 Dm/A A Dm A/C<sup>♯</sup> Dm C/E

45 F C Gm B<sub>b</sub> F B<sub>b</sub>/F F B<sub>b</sub>/F  
So when you're near me, dar- ling can't you hear me S. O. S.—

49 F C Gm B<sub>b</sub> F B<sub>b</sub>/F F B<sub>b</sub>/F  
The love you gave me, noth-ing else can save me S. O. S.— When you're gone,—

53 B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> F  
— how can I e-ven try to go on? When you're gone,—

57 B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> F  
— though I try— how can I car-ry on? When you're gone,—

61 B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> F B<sub>b</sub>  
— how can I e-ven try to go on? When you're gone, though I try

65 D<sub>b</sub> E<sub>b</sub> F C/E Dm C/D B<sub>b</sub>/D rit. F/D Gm/D Dm  
— how can I car-ry on?