

6	STIR IT UP
20	GET UP, STAND UP
25	I SHOT THE SHERIFF
30	LIVELY UP YOURSELF
44	NO WOMAN, NO CRY
41	ROOTS, ROCK, REGGAE
68	EXODUS
50	JAMMING
62	WAITING IN VAIN
75	THREE LITTLE BIRDS
80	TURN YOUR LIGHTS DOWN LOW
84	ONE LOVE / PEOPLE GET READY
86	IS THIS LOVE
102	SUN IS SHINING
96	SO MUCH TROUBLE IN THE WORLD
105	COULD YOU BE LOVED
110	REDEMPTION SONG
114	BUFFALO SOLDIER
119	IRON LION ZION
124	I KNOW A PLACE
4	GUITAR TABLATURE EXPLAINED

GUITAR TABLATURE EXPLAINED

Guitar music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

DEFINITIONS FOR SPECIAL GUITAR NOTATION

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

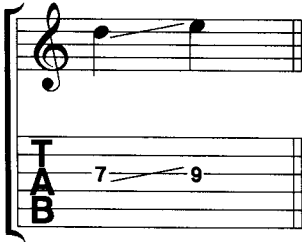
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

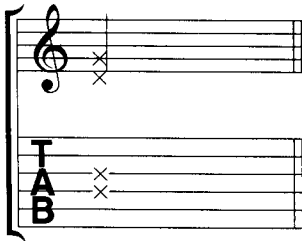
LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

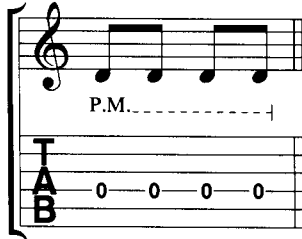
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



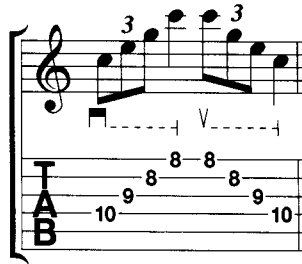
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



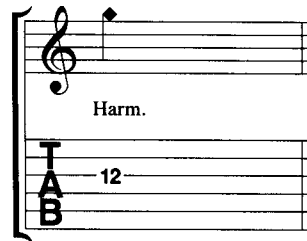
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



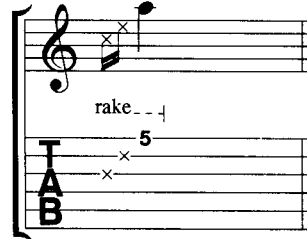
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



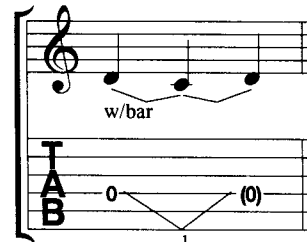
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



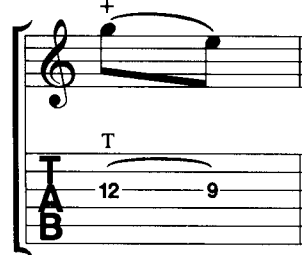
RAKE: Drag the pick across the strings indicated with a single motion.



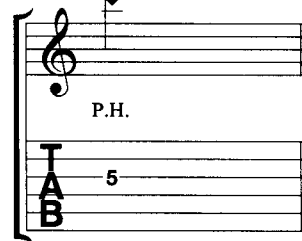
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



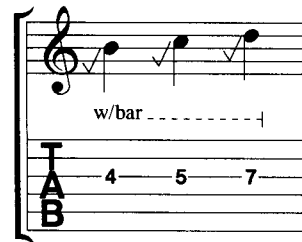
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



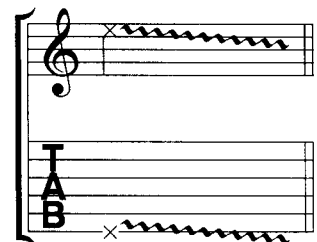
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



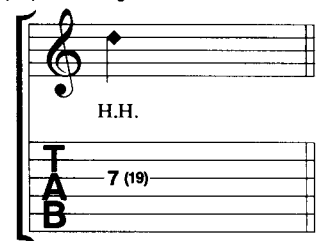
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



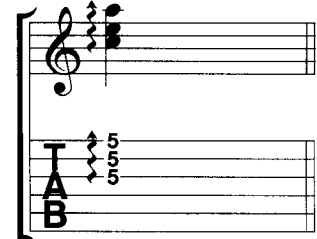
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



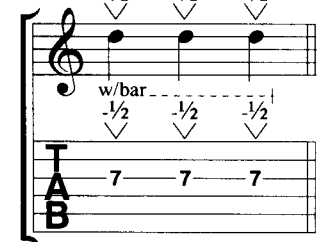
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



ADDITIONAL MUSICAL DEFINITIONS



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

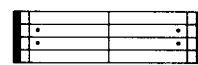
D.%. al Coda

- Go back to the sign (%), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine* (end).

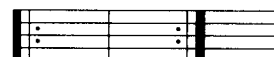
tacet



- Instrument is silent (drops out).

- Repeat bars between signs.

1. 2.

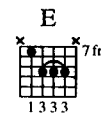
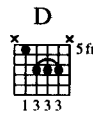
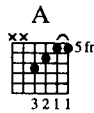


- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean: 1. The note is sustained, but a new articulation (such as hammer on or slide) begins. 2. A note may be fretted but not necessarily played.

STIR IT UP

Words & Music by Bob Marley



Intro

Moderately Slow $\text{♩} = 74$ (♩ = $\bar{\text{♩}}^3$)

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gtr. 1 (clean) *mf*

Rhy. Fig. 1 A D E End Rhy. Fig. 1 A

Gtr. 2 (elec.) *p* w/ wah wah & slight dist.

D E A D E

Gtr. 3 (clean) *mp* P.M. throughout

A D E

Riff A End Riff A

Verse

Gr. 1: w/ Rhy. Fig. 1, 4 times

Gr. 3: w/ Riff A, 3 times

Stir _ it up, _ lit - tle dar - ling. Stir _ it up. _ Come on ba -

let ring -----

(7)

2 / 4 2

2 4 4 5 4 4 5 4 2 5 2 6 4

- by. Come on and stir _ it up, ooh, lit - tle dar - ling.

let ring -

3 2 / 4 (2) / 4 6 4 5 4 5 7

Stir _ it up, oh. _____ 1. It's been

7 / 9 7 10 / 11 9 11

Gtr. 1 γ $\overset{A}{\text{chord}}$ γ chord γ chord γ chord γ $\overset{D}{\text{chord}}$ γ chord γ $\overset{E}{\text{chord}}$ γ chord

*Bkgd. Voc. Fig. 1

Vocal Line
 a long, — long time since I've — got you — on my —
 (Stir it, stir it, stir it to-geth - er.)

Gtr. 2

7 7 7 5 7 7 7

Gtr. 3

7 7 7 7 7 7 7 7 5 5 7 4 5 5 5 5 7 7 4 4 6 6

*Bkgd. vocs. only

γ $\overset{A}{\text{chord}}$ γ chord γ chord γ chord γ $\overset{D}{\text{chord}}$ γ chord γ $\overset{E}{\text{chord}}$ γ chord

End Bkgd. Voc. Fig. 1

— mind, — (Ooh. — Whoa, — Mmm. — And

Vocal Line

7 7 7 7 7 7 7 7 9 9 9 7 9 9 9 7 9

Vocal Line

7 7 7 7 7 7 6 6 6 6 7 7 7 5 5 7 4 5 5 7 7 7 4 4 6 6

w/ Bkgd. Voc. Fig. 1

7 ^A 7 7 7 7 7 ^D 7 7 7 ^E 7 7

now _ you are here. _ I _ say it's so clear _ to

9
10
9

7 7 7 7 6 6 7 6 6 7 7 5 5 7 7 4 4 5 5 4 4 6 6 6

7 ^A 7 7 7 7 7 ^D 7 7 7 ^E 7 7

see _ what - a we will do, ba - by. Just _ me and _ you. Come on and

5 7 6 5 5 5 7 5 6 7 6

7 7 7 6 6 6 6 7 7 5 5 7 4 4 5 5 5 7 7 6 6 7 X

Chorus

Gtr. 3: w/ Riff A, 4 times

Gtr. 1 γ $\overset{A}{\text{riff}}$ γ riff γ riff γ riff γ $\overset{D}{\text{riff}}$ γ riff γ $\overset{E}{\text{riff}}$ γ riff

stir — it up, I wan-na say, lit - tle dar - ling, yeah.
(dar - ling.)

Gtr. 2

(5) 5 4 2



γ $\overset{A}{\text{riff}}$ γ riff γ riff γ riff γ $\overset{D}{\text{riff}}$ γ riff γ $\overset{E}{\text{riff}}$ γ riff

Stir — it up. — Come on, ba - by. Come on and

$\frac{1}{2}$
5 (5) 2



γ $\overset{A}{\text{riff}}$ γ riff γ riff γ riff γ $\overset{D}{\text{riff}}$ γ riff γ $\overset{E}{\text{riff}}$ γ riff

stir — it up, yeah, lit - tle dar - ling.

6 7 9 11 11 13

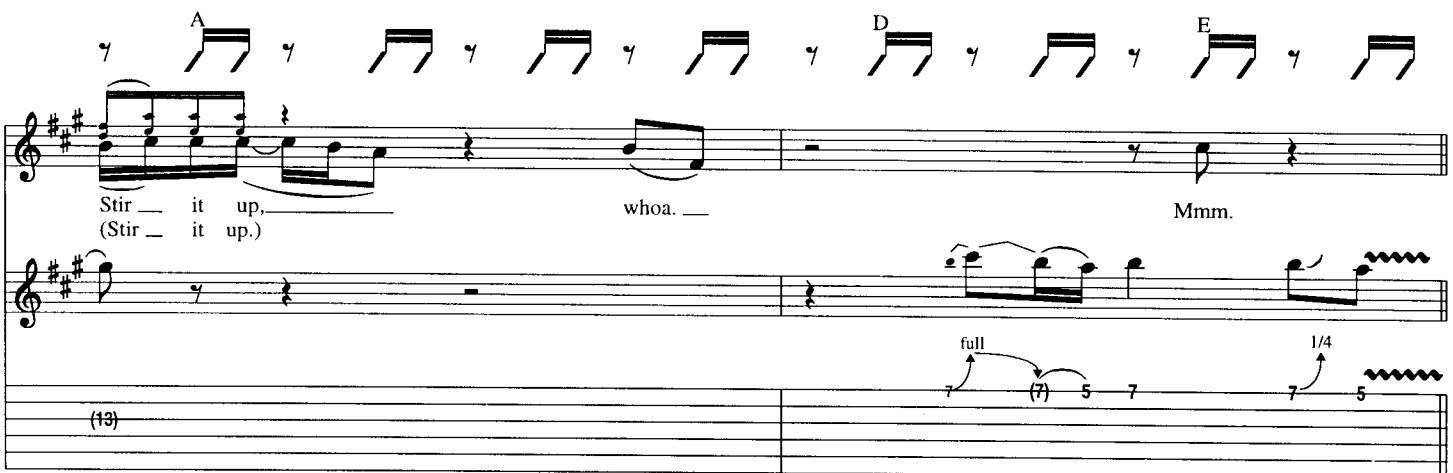


γ $\overset{A}{\text{riff}}$ γ riff γ riff γ riff γ $\overset{D}{\text{riff}}$ γ riff γ $\overset{E}{\text{riff}}$ γ riff

Stir — it up, whoa. — Mmm.
(Stir — it up.)

full $\frac{1}{4}$
7 (7) 5 7 7 5

(13)



Verse

w/ Bkgd. Voc. Fig. 1, 2 times

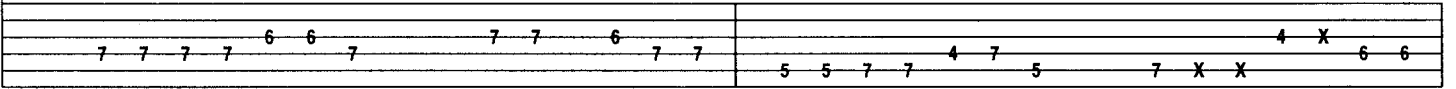
Gr. 1 

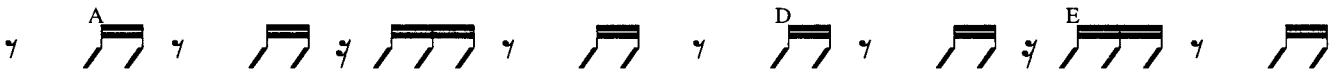
2. I'll ___ push the wood, and I'll blaze your ___ fire. _____

Gr. 2 



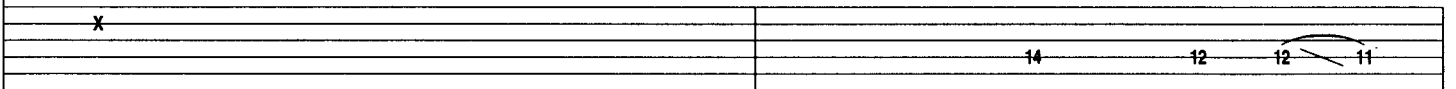
Gr. 3 



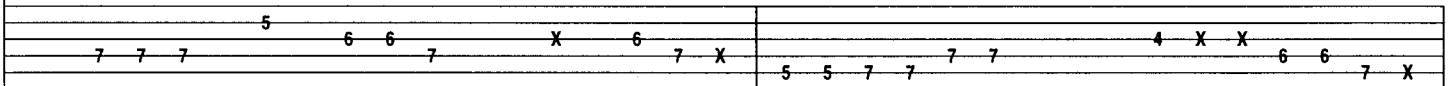


Then I sat - is - fy ___ your ___ all de - sire. _____









7 A 7 7 7 7 7 7 D 7 7 7 7 7 E 7 7

Said I stir it, yeah, ev - 'ry min - ute.

7 A 7 7 7 7 7 7 D 7 7 7 7 7 E 7 7

All you've got to do, ba - by, is keep it in it and

Chorus

Gr. 3: w/ Riff A, 4 times

Gr. 1

stir — it up. Come, on. Lit - tle dar - ling,

Gr. 2

7 5 7

Stir — it up. I'm al - read - y thirst - y. Come on and

let ring -----

5/7 5

stir — it up, oh, oh. Lit - tle dar - ling,

let ring -----










10 9 9 7 7 10 9 7

stir — it up, whoa, mm. 3. And then

7 5 5 5 7 9 9 7

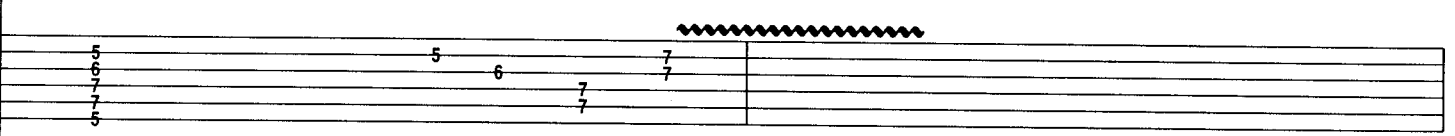
Verse

Gtr. 1

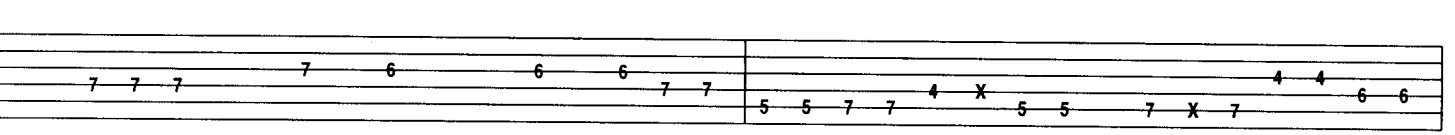
A         










quench - me when I'm thirst - y. —

Gtr. 2

Gtr. 3

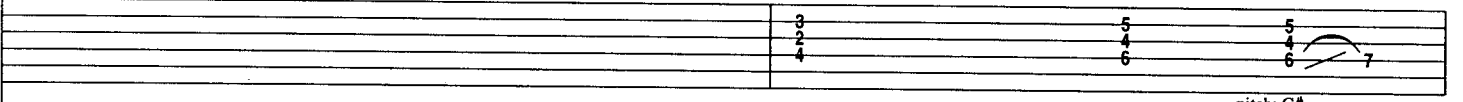



A         

Come on, cool - me down, - ba - by, — when I'm hot. —
(Ooh.)



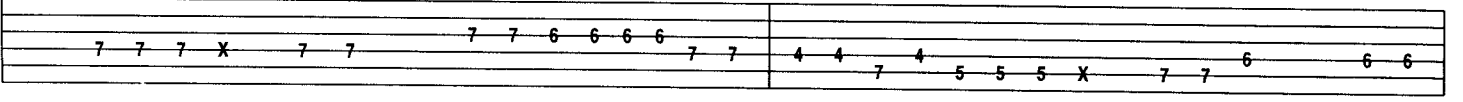
fdbk.



pitch: G#



3



w/ Bkgd. Voc. Fig. 1

A: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

 D: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

 E: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Your rec - i - pe, dar - ling, is so tast - y.

fdbk. -----

pitch: A

A: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

 D: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

 E: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

 And you sure _____ can stir your pot. So,

Chorus

Gr. 3: w/ Riff A, 4 times

Gr. 1

A D E A

stir - it up oh, - lit - tle dar - ling, stir - it up, come

Gr. 2

full

full

10 12 (12) 10 12 10 12 12 1/2 1/2 1/2

D E A D E

on, girl. Come on and stir - it up, - whoa, - lit - tle dar - ling,

(stir - it up.)

full

1/2

1/2

full

full

(12) 10 9 (10) 10 9 9 (9) 7

Instrumental Solo

A D E A

stir - it up, stir it.

full

full

6 6 7 6 9 9/11 9 11 10 12 12 12 12

Gr. 2 tacet (Kybd. solo)

D E A D E

Gr. 3

P.M. throughout

10 12 7 7 7 6 6 7 7 7 6 6 7 7 5 5 7 7 7 7 X 4 X 6 6

A D E A

7 7 7 6 X 6 6 7 6 7 X | 5 5 7 7 7 7 4 4 X 6 6 7 X | 7 7 7 7 7 X 6 7 7 X

D E A D E

5 5 X X 7 7 5 7 7 X 4 4 6 6 7 7 7 7 7 6 6 7 6 7 | 5 7 7 X X 5 5 7 7 X 7 4 X X

A D E A

Riff B End Riff B

Gr. 3: w/ Riff B, 3 times

Gr. 2

7 4 4 5 4 4 | 5 4 7 5 7 6 4 X 6

D E A D E

let ring -----

7 9 7 9 6 9 10 | 9 10 9 10 9 12 | 10 9 10 9 9 10 10

A D E A

Gr. 2 tacet (Kybd. solo)

Gr. 3

7 7 7 7 7 6 6 6 7 6 7 7

D E A D E

5 5 7 7 4 X 5 5 7 7 4 6 6 7 7 7 X 7 7 7 7 6 6 6 7 7 | 5 5 7 4 5 5 X X 7 7 6 6 6

7 A 7 7 7 7 7 7 D 7 7 7 7 7 E 7 7

7 7 7 7 x x x x x x x 7 7 7 5 5 7 4 5 5 5 x 7 7 6 6 7 x

7 A 7 7 7 7 7 7 D 7 7 7 7 7 E 7 7

7 7 7 7 6 7 7 7 6 6 7 7 7 7 5 5 7 4 5 5 5 5 7 7 6 4 x x

Outro Chorus

7 A 7 7 7 7 7 7 D 7 7 7 7 7 E 7 7

Oh. — Lit - tle dar - ling,

7 7 4 4 5 4 5 4 7 5 7 6 4 x 6

Gtr. 3, Riff B, 5 times

7 A 7 7 7 7 7 7 D 7 7 7 7 7 E 7 7

stir — it up. Come on, girl. Come on and

Gtr. 2

full 1/2 full let ring full

17 17 17 17 (17) 17

7 A 7 7 7 7 7 7 D 7 7 7 7 E 7 7

stir — it up, —
(Stir — it up.)

whoa, —

lit - tle dar - ling,

12 11 10 9 10 9 10 9 12 10

7 A 7 7 7 7 7 7 D 7 7 7 7 E 7 7

stir — it up, stir it ba - by, stir — it. Come on, come on — and

fbk.

7 7 7 5 9 9 5 7 6 4 2 (2) 1 2 4

pitch: E D#

7 A 7 7 7 7 7 7 D 7 7 7 7 E 7 7

stir — it up, —
(Stir — it up.)

lit - tle dar - ling,

let ring-

4 6 4 6 7 5 full 1/2 full full

(5) (6) 5 5 (5) 5

7 A 7 7 7 7 7 7 D 7 7 7 7 E 7 7 **Fade Out**

stir — it up. Stir it, stir — it, stir — it, stir — it, stir — it.

(5) 7 6 7 6 4 6 2

GET UP, STAND UP

Words & Music by Bob Marley & Peter Tosh



Intro

Moderately Slow Reggae ♩ = 76

(percussion) N.C.(Bb)

Chorus

Cm

Get up, stand up.

Gtr. 1 (clean)

mf

Rhy. Fig. 1

TAB

	15-13	15-13	8 8	8 X	8 8	8 8
	15-13	15-13	10 10	10 X	X 10 10	X 10 10

Gtr. 2 (w/ slight dist.)

mf

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 (w/ clean tone) P.M.-----4

TAB

6 6	6 6	6 8	6 6	6 6	6	8	5	6	5 6 5
-----	-----	-----	-----	-----	---	---	---	---	-------

Stand up for_ your right. Get up, stand up. Stand up for_ your right.

TAB

8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8
10 10	X 10 10	10 10	10 10	(10)10 10	10 10	10 10	10 10	X 10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10

TAB

8	6	5	3	6	8	5	6	5 6 5	8	3 3	5	6	1	6
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Get up, stand up. Stand up for your right. Get up, stand up.

Chord diagrams for guitar (Gr. 1):

8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8
10 10	10 10	X 10 10	10 10	10 10	10 X	10 10	10 10	10 10	10 10

Bass line: P.M.-----4

Verse

Gr. 1: w/ Rhy. Fig. 1

Gr. 3: w/ Fill 2, 2nd time

Cm

Don't give up the fight. 1. Preach-er man don't tell me heav-en is un-der the earth. 2. Most peo-ple think great God will come from the sky,

End Rhy. Fig. 1 Rhy. Fig. 2

Chord diagrams for guitar (Gr. 1):

8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8
10 10	10 10	10 10	10 10	10 X	10 X	10 10	10 10	10 10	10 10

Bass line: P.M.-----4

Fill 2
Gr. 3

T
A
B

Gr. 3: w/ Fill 3, 2nd time Gr. 3: w/ Fill 1

I know you don't know what life is real-ly worth. He said all ___ that glit-ter is gold. _ Half
 take a - way ev - 'ry - thing and make ev-'ry-bod - y feel high. But if you know what life is worth

P.M.-----4 P.M.-----4 P.M.-----4 P.M.

that sto-ry ain't nev - er been told. _ So now you see_ the light, _ eh. You stand up or_ your right. Come on!
 you would look for yours on earth. And now a you see_ the light. You stand up for_ your right. Jah!

End Rhy. Fig. 2

P.M.-4 P.M.-4 P.M.-4 P.M.

Chorus

w/ Lead Voc. ad Libs., 2nd time
 Gr. 1: w/ Rhy. Fig. 1

Get up, stand up. Stand up for_ your right. Get up, stand up.

P.M.-4 P.M. -4 P.M.-4

Fill 1
 Gr. 3 (clean)

mf
 w/ envelope filter

T
A
B

11 13 11

Fill 3
 Gr. 3

w/ envelope filter

T
A
B

11 8 8 11 8 11 11 8 8 8

8 10 8 8 10 10

Don't give up _ the fight. Get up, stand up. Stand up for_ your right.

P.M.-----4 P.M.-----4 P.M.--4

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2

Get up, stand up. Don't give up _ the fight. 3. You're sick and tired of your i - sm-schi-sm game,

P.M.-----4 P.M.-----4

dy'n and go to heav - en in a Je - sus' name, _ Lord. We know _ and we un - der - stand _

Gtr. 3

pick and fingers

full 1/4

al - might - y God is a liv - ing man _ You can fool some peo - ple some - times, but you

8va-----4 loco

1/4

can't fool all the peo-ple all the time. _ So now we see the light, we gon - na

8 10 8 8 10 8 10

Outro
 Gr. 3 tacet
 w/ Lead Voc. ad Libs., til fade
 Gr. 1: w/ Rhy. Fig. 1

stand up for_ our rights. So_ you bet-ter Get up, stand up. Stand up for_ your right.

Gr. 2

P.M.-----4 P.M.-----4

8 5 6 5 6 5 8 6 5 8 6

Get up, stand up. Don't give up _ the fight. Get up, stand up.

P.M.-----4 P.M.-----4 P.M.-----4

8 5 6 5 6 5 8 8 8 5 8 6 8 5 6 5 6 5

Repeat and Fade

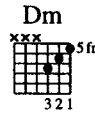
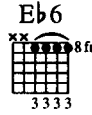
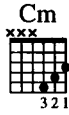
Stand up for_ your right. Get up, stand up. Don't give up _ the fight.

P.M.-----4 P.M.-----4 P.M.-----4

8 6 5 3 6 8 5 6 5 6 5 8 8 8 5 5 8 6

I SHOT THE SHERIFF

Words & Music by Bob Marley



Chorus

Moderately ♩ = 96 (♩ - ♩³)

Gtr. 1 (clean) —

(percussion)

(I shot the sher - iff but I did - n't shoot no

Gtr. 2 (clean)

mf P.M.

T
A
B

Gm

1. 2.

dep - u - ty, oh, no, oh. Yeah. .

ooh, ooh, ooh.)

T
A
B

Verse

Eb6 Dm Gtr. 4: w/ Fill 1, 2nd time Gm Eb Rhy. Fig. 1 Dm

1. All a - round in my home - town, they try - in' to track me down, .

2. Sher-iff John Brown al-ways hat-ed me. For what, I don't know. .

4. See Additional Lyrics

P. M.-----4 w/ wah-wah 3 3 3 3

P. M.-----4 5 6 6 6 6 6 4 3 X X X X 3 3 4 3 X X X X 4 3 X X X 5 3

P. M.-----4 3 3 3 3

T
A
B

Fill 1

Gtr. 4 (clean)

mf

T
A
B

End Rhy. Fig. 1 Gr. 1: w/ Rhy. Fig. 1, 3 times, simile

Gm Eb6 Dm Gm

yeah... They say they want to bring me in guilt y for the
Ev - 'ry time I plant a seed, he said

P.M. - 4 P.M. - 4

Gr. 4: w/ Fill 2, 2nd time

Eb Dm Gm Eb6 Dm

kill - ing of the dep - u - ty. Uh! for the life of a dep - u - ty.
kill it be - fore it grows. He said, kill them be - fore they grow.

Gm

Gr. 2 tacet, 1st & 3rd times
Gr. 2: w/ Fill 3, 2nd time

Gr. 1

But I say. And so. Oh now, now, oh. Read it in the news.

Riff A * Gr. 3 End Riff A

* Kybd. arr. for gr.

Fill 2
Gr. 4

let ring - - 4 1/4

T
A
B

Fill 3
Gr. 2

T
A
B

Chorus

Rhy. Fig. 2
Gtr. 1

Gm Cm Gm

the sher - iff. Lord, _ Lord knows. _
Lord, _ where was the dep-u-ty?

Gtr. 2
Riff B

*(I shot the sher - iff. but I swear it was in self - de - fense.) (Ooh, ooh,

mf P.M.-----4

3 3 3 3 3 4 5 X X X 4 X 3 X X X

* No bkgd. vocs. 3rd time.

Cm

Yeah. I said } I shot the sher - iff. { Oh Lord. _ Oh, now _
Ooh. I said } (I shot the sher - iff and they say it is a
ooh. _)

3 X X X X X X X X 3 4 5 X X X X X X X X

To Coda 1. 2.

Gm

End Rhy. Fig. 2

Yeah. Yeah. _ Yeah. _ Yes. _ a. Ooh. _____

self - de - fense. cap - i - tal of - fence. _) (Ooh, ooh, ooh. _____)

End Riff B

3 X X X 3 X X X X 3 X X X X X

Verse

Eb6 Dm Gm Eb6 Dm

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 4 times

3. Free - dom came my way, one day. _ And I _ start - ed out of _ town. _

Riff C

3 4 5 6 X X X X 3 X X X X X X 3 X X X 3 4 X X X 5 6 X X X X 3

Gr. 2: w/ Riff C, 3 times, simile

Gm Eb6 Dm Gm

— yeah. — All of a sud - den I saw sher - iff John Brown aim -

End Riff C

Eb6 Dm Gm Eb6 Dm

- in' to shoot me down. — So I shot, I shot, I shot him.

Gtrs. 1 & 2 tacet
Gr. 3: w/ Riff A
N.C. (Gm)

Gm

— down. — And I say, — If I am

Chorus

Gr. 1: w/ Rhy. Fig. 2, simile
Gr. 2: w/ Riff B, simile

Gm Cm

guilt - y, I will pay. — (I shot the sher - iff But I say, but I did - n't shoot no

Gm

I did - n't shoot no dep - u - ty, no. — I, I be-lieve.
dep - u - ty, oh no, oh. — I shot the sher - iff

D.S. al Coda

Cm Gm

but I did - n't shoot no dep - u - ty, Oh, — ooh, ooh, — ooh. —) yeah... 4. Re -

Coda

Outro

Gr. 1 Gm Cm

so, — yeah. —

Gr. 2

Gm

Gr. 1 tacet

Cm

All gtrs. tacet
(bass & drums only) 9

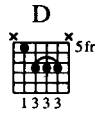
Additional Lyrics

4. Reflexes had the better of me.
 And what is to be, must be.
 Ev'ryday the bucket a - go - a well.
 One day the bottom a - go drop out,
 One day the bottom a - go drop out.

Chorus I, I, I shot the sheriff.
 Lord, I didn't shot the deputy, no.
 Yeah, I, I, (shot the sheriff)
 But I didn't shoot no deputy, yeah.

LIVELY UP YOURSELF

Words & Music by Bob Marley



Intro

Moderately ♩ = 132 (♩ - ♩̣)

N.C.

Whoa, who!

Oh! _____

Gr. 1 (clean)

mf

TAB

Gr. 2 (clean)

Riff A

End Riff A

mf

P.M. throughout

TAB

Oh, yeah. _____

Oh, yeah. _____

You're gon - na _____

1/4

TAB

Riff B

End Riff B

TAB

Chorus

Gtr. 3
(clean)

D

G

D

G

(cont. strum simile)

mf

live - ly up your - self, and don't be no drag. You

Riff C

live - ly up your - self, oh, reg-gae is a - noth-er bag. You

live - ly up your - self, and don't say no. You're gon - na

D G D G

live - ly up your - self, 'cause I said so. Hear what you gon-na do. 1. You

let ring -----

10 10 12 10 12 12 11 12 10 12

11 14 14

End Riff C

5 3 5 5 5 2 4 2 3 5 3 5 5 5

Verse

Gr. 2: w/ Riff A, 3 times, simile

D G D G D

rock so you rock so, like you nev-er did be-fore. Yeah. You dip so you dip so,

P.M. P.M.

(12) 12 12 10 10 10 11 10 11 12 10 10 12 12

G D G D G

dip through my door. You come so you come so. Oh.

10 10 13 13 15 13 15 15 (15)

Gr. 2: w/ Riff B, simile

D G D G

yeah. You skank so you skank so, be a - live to -

full full 1/4 1/4 full

15 13 15 15 15 13 15 15 10 10 12

Chorus

Gtr. 2: w/ Riff C, simile

D

G

Gtr. 3



(cont. strum simile)

day. — You're gon-na live - ly up your - self, — and don't say no. —

let ring -----

— You live - ly up your - self, — big dad-dy says so, —

let ring -----

— y'all. You live - ly up your - self, — and don't be no

drag. You live - ly up your - self, — 'cause reg-gae is a -

Verse

Gtr. 1: w/ Riff A, 3 times, simile

D G D G

noth-er bag. — 2. What you got that I don't know?.

full 1/4

10 (13) 10 13 10 10 12 12 10 12 10 12 10 10 12 10 12 10 10

D G D G

— I'm - a try - in' to won - der, won - der, won -

let ring -----

full 1/4

12 12 10 12 12 10 10 11 12 12 10 12 5 3 5 5

D G D G

der why you, won - der won - der why you act so. —

full 1/4

10 10 12 10 10 12 12 12 12 (12) 10 12 12 10 10 12 10 10 13 13 13 12 12 13 1/4

D G D G

Yeah.

8va -----

full 1/4

10 10 12 10 10 12 10 12 10 13 13 13 13 13 14 14 14 14 14 15 15 13 15 17 17 15 17 13

Chorus

Gtr. 2: w/ Riff C, 1st 8 meas. only

D

G

D

G

*Bkgd. Voc. Fig. 1 End Bkgd. Voc. Fig. 1

Spoken: Aye, did you hear what the man said? Live - ly up your, your_wom-an in the morn-ing time,
(Live - ly up your - self.)

8va
loco

full 1/4 1/4

15 15 12 15 13 10 13 10 10 12 10 12 12 12 10 12 10

*Bkgd. Voc. only

— y'all. Wha! Keep a live - ly up your wom-an when the eve-ning come and take

D G D G

12 12 12 14 14/16 14 12 10 10 12 10 12

12/14 14 14 14 15 17

Interlude

Gtr. 2: w/ Riff C, 1st 7 meas. only

D

G

D

G

her, take you, take you, take you. _____ Come on, ba - by, 'cause I _____ I wan-na be

13 13 13 13 13
12 12 12 12 12

live - ly my - self, — y'all. —

10 10 12 10 12 12 10 10 12 12

D G D G D G

Gr. 2

let ring -----

D G D G

Fill 2 End Fill 2

let ring -----

Guitar Solo

Gr. 2: w/ Riff A, 3 times, simile

Gr. 1 D G D G

8va

full full

8va D G loco D G

1/4 1/2 1/4

D G D G Gtr. 2: w/ Riff B, simile

let ring ----- 4

12 12 14 14 16 14 17 15 10 10 12 10 10 12 (10) 10 12 12 10

Chorus
w/ Bkgd. Voc. Fig. 1
Gtr. 2: w/ Riff C, 1st 7 meas. only

G D G D Gtr. 1 8va

full

13 13 10 10 12 10 12 10 10 15 13 15 15 15

D G w/ Bkgd. Voc. Fig. 1

Live - ly up your - self.

8va loco full full 1/4

15 13 15 13 10 10 10 10 12 12 14 10 10 12 10 12 12 12 10 12 12

D G Gtr. 2: w/ Fill 1, 4 times, simile **Saxophone Solo** D G

You're gon - na rock so you rock so.

let ring ----- 4

10 10 12 10 12

Fill 1
Gtr. 2

let ring ----- 4 let ring ----- 4

T 5 5 5 5 5 5

A 5 5 5 5 5 5

B 5 5 5 5 5 5

D G D G D G

D G D

G D G D

Gtr. 2: w/ Fill 2

G

Verse

Gtr. 2: w/ Riff A, 3 times, simile

G

3. You rock so you rock so.

D G D

You dip so you dip so.

G D G

You

D G D (cont. strum simile)

skank so you skank so, and don't be no drag.

Gr. 2: w/ Riff B

G D G

You come so you come so. Oh, reg - gae is a -

Outro
Gr. 2: w/ Riff C, till end, simile

D G D G

noth - er bag. Spoken: Get what you get in that bag.

D G

What you got in the other bag you got hanging there?

1/4 1/4

15 (12) 17 15 17 17 (17) 15 12 15

13 12 13 12 13

D G D G

What you say you got?

8va

1/4 full full

15 13 13 15 15 15 15 (15) 13 15 17

Begin Fade D G

I don't believe you.

8va loco

full 1/4

(17) 17 (17) 15 17 18 15 18 10 13 10 13 10 12

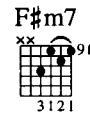
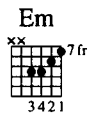
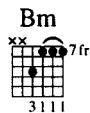
D G D G *Fade Out*

full 1/2 1/4

10 10 12 12 (12) 12 (12) 10 10 12 12 10 12 12

ROOTS, ROCK, REGGAE

Words & Music by Vincent Ford



Intro Chorus

Moderate Reggae

$\text{♩} = 68$ (♩ = $\frac{3}{4}$)

Rhy. Fig. 1

Gtr. 1 (clean)

mf

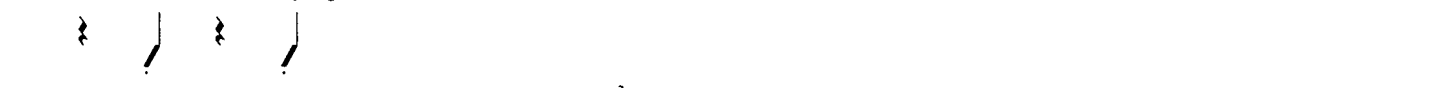


2., 3. Roots 1. Play I some mu - sic, _____ } reg - gae mu - sic.
rock reg - gae; _____ } (Dis - a reg - gae)

Gtr. 1: w/ Rhy. Fig. 1, 3 times

F#m7

End Rhy. Fig. 1



{ Roots, Play I some mu - sic, } reg - gae mu - sic.
rock reg - gae; _____ yeah, } (Dis - a reg - gae)



{ Roots, rock reg - gae; _____ } dis - a reg - gae mu - sic. { Roots, rock, reg - gae; -
Play I some mu - sic, } { Play I some mu -

To Coda 1 ⊕

To Coda 2 ⊕

Verse

Em

Bm

F#m7

Bm

Em

Rhy. Fig. 2

Gtr. 1



_____ sic, } dis - a reg - gae mu - sic. 1. Hey Mis - ter Mu - sic,

Gtr. 1: w/ Rhy. Fig. 2, 3 times

Bm

Em

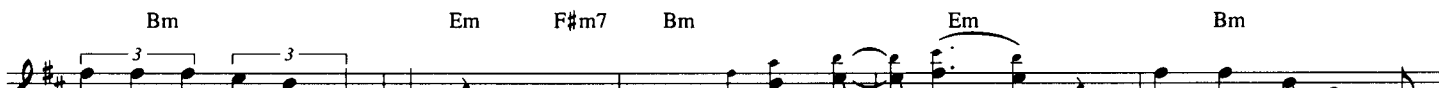
F#m7
End Rhy. Fig. 2

Bm

Em



sure sounds good to me. _____ I _____ can't re - fuse _____ it, _____



what to be got to be. _____ Feel like danc - in', _____ dance 'cause we are free. _

D.S. al Coda 1

Em F#m7 Bm Em Bm Em F#m7

Feel like danc - in', _____ come dance with me. _____

⊕ Coda 1

Verse

Gr. 1: w/ Rhy. Fig. 1, 4 times

Bm Em Bm F#m7

Voc. Fig. 1 End Voc. Fig. 1

8va ----- loco

Play I on the R. and B., _____ whoa, _____ want all my peo-ple to see. (Doo doo doo doo.) We

Gr. 2 (clean)

Bkgd. Voc.: w/ Voc. Fig. 1
F#m7

Bm Em Bm

bub-bl-in' on the top one hun - dred, just like a might - y dread.

Riff A End Riff A

Bkgd. Voc.: w/ Voc. Fig. 1
F#m7

Bm Em Bm

Play I on the R. and B., _____ want all my peo-ple to see. We're

Riff B End Riff B

D.S. al Coda 2

Bkgd. Voc.: w/ Voc. Fig. 1
F#m7

Bm Em Bm

bub-blin' on the top one hun - dred just like a might - y dread.

⊕ Coda 2

Chorus

Gr. 1: w/ Rhy. Fig. 1, till fade

Bm Em Bm F#m7 Bm

Play I some mu - sic, (Dis - a reg - gae mu - sic.) Play I some

Verse

Em Bm F#m7 Bm Em

mu - sic. 3. Play I on the R and B.

Bm F#m7 Bm Em

want all my peo-ple to see. We're bub-mlin' on the top one hun - dred

Outro

Bm F#m7 Bm Em Bm

just like a might-y dread. Play I some mu - sic, reg - gae mu - sic.

F#m7 Bm Em Bm

Play I some mu - sic reg - gae mu - sic.

F#m7 Bm Em

Begin Fade

Bkgd. Voc.: w/ Voc. Fig. 2

Bm F#m7 Bm Em

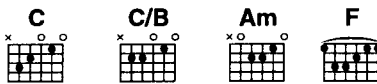
full full

Fade Out

Bkgd. Voc.: w/ Voc. Fig. 2

NO WOMAN, NO CRY

Words & Music by Vincent Ford



Intro

Moderately Slow $\text{♩} = 78$

(organ & drums)

C/B Am F C F C

(Ooh. _____)

* Gr. 1 (clean)

mf

let ring throughout

T
A
B

0 1 0 0 0 2 2 1 2 X 2 5 3 1 1

3 2 2 0 0 2 0 3 2 3 2 3 2 0 2 0 3

* Two gtrs. arr. for one.

(G)

C/B Am F C F C

(Ooh. _____)

let ring throughout

T
A
B

0 1 0 0 0 2 2 1 2 X 2 5 3 1 1

3 2 2 0 0 2 0 3 2 3 2 3 2 0 2 0 3

C/B Am F

** (Ooh. _____)

Rhy. Fig. 1

let ring throughout

T
A
B

0 1 0 0 0 2 2 1 2 X 2 5 3 1 1

3 2 2 0 0 2 0 3 2 3 2 3 2 0 2 0 3

** Bkgd voc. 1st time only

Chorus
Gr. 1: w/ Rhy. Fig. 1, 2 times, simile
C C/B

C F C (G)

play 3 times

3

No, _ wom - an, _ no
No, _ wom - an, no cry. _

End Rhy. Fig. 1

T
A
B

0 1 0 5 3 1 0 3 0 2 0 2

3 0 2 0 2

Am F C F C (G) C C/B

cry. _ No, _ wom - an, no cry. _ No, _ wom - an, _ no
_ No, _ wom - an, no cry. _ Here, _ lit - tle dar - lin',

Am F C F C (G)

cry. _ No, _ wom - an, no cry. _ Say, say.
don't shed no tears. No, _ wom - an, no cry. _ Say, say.

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Verse

Gtr. 1: w/ Riff A, 7 times, simile
Gtr. 2: w/ Rhy. Fig. 2, 7 times, simile

C C/B Am F C C/B

1. Said, I re - mem - ber when we used to sit in the gov - ern - ment's yard in
2.,3. Said I re - mem - ber when we used to sit in the gov - ern - ment's yard in

Gtr. 1 Riff A End Riff A

3 3 3 2 5 5 7 2 3

Gtr. 2 Rhy. Fig. 2 (clean) End Rhy. Fig. 2

let ring ----- let ring ----- let ring -----

mf

Am F C C/B Am F

— Trench - town. — O - ba, o - ba, — serv - ing the — hyp - o - crites as they
— Trench - town. — And then Georg - ie would make a fire - light, as it was

C C/B Am F C C/B

would min - gle with the good peo - ple we met. Good friends we had, — oh
log - wood burn - in' through the night. Then we would cook corn - meal

Am F C C/B Am F

good friends we've lost — a - long — the way. — (Yeah. —)
por - ridge, — of which I'll share — with you. — (Ooh. —)

C C/B Am F

In — this bright fu - ture you — can't for - get your — past.
My feet — is my on - ly car - riage. —

To Coda 1. 2.

C C/B Am F Am F

So dry your tears — I — say. And
So I've — got to push on through. But while I'm gone, I'm mean - a...

Bridge
N.C. (C)

(C/B) (Am) (F)

Ev - 'ry-thing is gon - na be al - right. Ev - 'ry-thing's gon - na be al - right.

Gr. 1

(C) (C/B) (Am) (F)

Ev - 'ry-thing is gon - na be al - right. Ev - 'ry-thing's gon - na be al... I say,
(be al - right.)

(C) (C/B) (Am) (F)

Ev - 'ry-thing's gon - na be al - right, ya. Oh, ev - 'ry-thing's gon - na be al - right.

(C) (C/B) (Am) (F)

Ev - 'ry-thing's gon - na be al - right, yeah. Ev - 'ry-thing's gon - na be al - right. So,

Chorus

Gr. 1: w/ Rhy. Fig. 1, 2 times, simile

C C/B Am F C F C

wom - an, no cry. No, no wom - an (No) wom - an no cry.

(G) C C/B Am F

Oh, my lit - tle sis - ter, don't shed no tears.

C F C (G)

Gtr. 2 No, wom - an, no cry.

Guitar Solo

C C/B Am F C F C

Gtr. 2

Gtr. 1 Rhy. Fig. 3

let ring throughout

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile

(G) C C/B Am F

let ring ----- 4

End Rhy. Fig. 3

C F C (G)

full 1/4 full 1/2 full 1/2 1/2 full

C C/B Am F

full full

C F C (G)

7 5 5 6 5 6 5 7 5 5 7 5 7 5 5

C C/B Am F

let ring ----- 4

(5) 5 7 7 9 8 10 8 10 8 9

C F C (G) *D.S. al Coda*

10 8 9 10 9 8 10 8

⊕ *Coda*

Outro

Gr. 1: w/ Rhy. Fig. 1, 5 times, simile

through, but while I'm gone... No - wom - an, no cry.

Gr. 2

P.M. ----- 4

2 0 1 1 1 2 2 0 0

C F C (G) C C/B

No, wom - an, no cry. Oh, my lit - tle dar - lin', say

1 1 1

Am F C F C (G)

don't shed no tears. No, wom - an, no cry. Eh!

1 1 1

C C/B Am F

Lit - tle dar - lin' don't shed no tears. ____

C F C (G)

No, wom - an, no ____ cry. ____

C C/B Am F

Lit - tle sis - ter, don't shed no tears. ____

C F C (G)

No, wom - an, no ____ cry. ____

C C/B Am F C F C (G)

* Gtrs. 1 & 2

C C/B Am F

let ring throughout

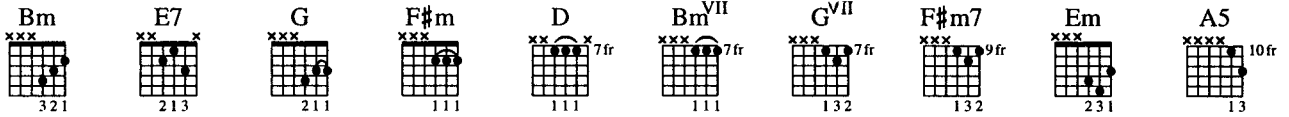
*Two gtrs. arr. for one.

C F C

rit.

JAMMING

Words & Music by Bob Marley



Intro

Moderately ♩ = 124

N.C.
(drums)

†Bm7

E9

G

F#m

Intro musical notation. Top staff: Treble clef, key signature of one sharp (F#), 4/4 time. It shows a drum part (N.C.) and a guitar part (Gtr. 1) with notes and rests. The guitar part starts with a *mp* dynamic. Below the guitar staff are the bass staff (T, A, B strings) and a fretboard diagram showing fingerings for the guitar part.

*Two gtrs. arr. for one.

†Chord symbols reflect combined tonality.

1. | 2.

Chorus

Bm

Rhy. Fig. 1

Gtr. 1

Chorus musical notation. Top staff: Treble clef, key signature of one sharp (F#), 4/4 time. It shows the vocal line with lyrics: "Ooh, ___ yeah. Al - right. We're jam - ming." Below the vocal staff is the guitar accompaniment (Gtr. 2) with notes and rests, marked *p*. The bass staff shows fretboard diagrams for the guitar accompaniment.

E7

G

F#m

End Rhy. Fig. 1

Chorus musical notation. Top staff: Treble clef, key signature of one sharp (F#), 4/4 time. It shows the vocal line with lyrics: "I wan - na jam it with you. ___ We're". Below the vocal staff is the guitar accompaniment (Gtr. 2) with notes and rests, marked *p*. The bass staff shows fretboard diagrams for the guitar accompaniment.

Gtr. 1: w/ Rhy. Fig. 1

Bm

E7

G

F#m

jam-ming, jam - ming, and I hope you like jam-ming, too. 1. Ain't no rules, -

Gtr. 2

Gtr. 3 (clean)

Riff A

End Riff A

Verse

Bm

D

Bm

D

G

F#m

End Rhy. Fig. 2

Rhy. Fig. 2

— ain't no vow, we can do it an - y - how. — I and I will see you through. — 'Cause ev - er - y -

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff B

Bm

D

Bm

D

G

F#m

day we pay the price. We are the liv-ing sac - ri - fice, jam-ming 'til the jam is through. — We're

Chorus

Rhy. Fig. 3
Gtr. 1

Bm^{VII} E7 G^{VII} F#m7 End Rhy. Fig. 3

jam-ming. To think that jam-ming was a thing of the past. — We're

Gtr. 2

even ♩-----4
full
12 12 10 12 12 12

Gtr. 3

Gtr. 1: w/ Rhy. Fig. 3
Bm E7 G F#m7

jam-ming, and I hope this jam is gon-na last. — 2. No

p

P.M. -----4

Verse

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 3: w/ Riff B, 2 times

Bm D Bm D G

bul-lets can stop us now, we nei-ther beg nor we won't bow. Nei-ther can be bought nor sold. —

Gtr. 2

F#m Bm D Bm D

We all de - fend the right, Jah Jah chil - dren must u - nite, well,

Chorus

Gr. 1: w/ Rhy. Fig. 3, 2 times

G F#m Bm

life is worth much more than gold. We're jam - ming, (jam - ming,

E7 G F#m7

jam - ming, jam - ming,) and we're jam - ming in the name of the Lord. We're

Gr. 2

Gr. 3

Gr. 3: w/ Riff A, 1st 3 meas. only

Bm E7 G

jam - ming, (jam - ming, jam - ming, look out, jam - ming,) we're jam - ming right straight from yard. _

Gr. 2

Interlude

Gr. 3: w/ Fill 1
F#m

Gr. 1 *Bm* *Em* *Bm*

Sing - in' Ho - ly Mount Zi - on, ho - ly

Gr. 2

Gr. 3 *divisi*

Em *Bm^{VII}*

Mount Zi - on. Jah sit - teth in Mount Zi - on and rules - all -

* Gtrs. 2 & 3

* 2 gtrs. arr. as 1

Chorus

Gr. 1: w/ Rhy. Fig. 1, 1st 2 meas. only
Gr. 3: w/ Riff A, 1st 2 meas. only
Bm

Gr. 1: w/ Rhy. Fig. 1, 2 times
Gr. 3: w/ Riff A
Bm

cre - a - tion. Yeah, we're, we're jam-ming, Bop-chu-wah-wah - wah. We're jam-ming,
(Bop - chu-wah.)

Gr. 2 *p* P.M. 4

Fill 1
Gr. 3

TAB

4 4 4 4 2 2 2 2

E7 G F#m

(Bop - chu - wah.)hmm, hm. I want to jam it with you. — We're

P.M.-----1 P.M.-----1

1 1 1 1 1 1 2 2 2 2 2 4 4

Bm E7 G F#m

jam - ming, — (jam - ming, jam - ming; jam - ming,) And jam down hope you're jam - ming, too. — 3. Jah

Gtr. 2 *p*

7 7 7 7 9 7 2 1 2 2 4 2 2/4

Gtr. 3 *p* P.M.-----1

2 2 2 2 2 2 2 1 1 1 2 2 2 5 5 5 0 5 4 4 4 6 6 2 2 2 4 4

Verse

Gtrs. 1 & 3 tacet Bm7 E7 Bm7 E9 G F#m7

knows how much I've — tried, the truth I can - not hide to keep you sat - is - fied. —

Gtr. 2

3 3 3 3 3 3 3 0 3 3

2 2 2 2 2 2 2 4 4

Gtr. 1 *w/ Riff B, 1st 3 meas. only*

F#m7 Bm^{VII} E7 Bm^{VII} E7

True love that now ex - ists is the love I can't re - sist, so

2/4 4 2 2 2 2 4 3 4 4 4 3 4 3 4 3 4 3 4

Gtr. 3: w/ Fill 2

A5

jam by my side. We're

4 2 2 4 2 2 2 4

Chorus

Bm

Bm^{VII}

G^{VII}

jam - ming, (jam-ming, yeah. jam-ming, jam-ming.) I want to jam it with you.

Gtr. 2

Gtr. 3

2 2 2 2 2 2 2 2 2 2 0 0 0 0 4

Fill 2
Gtr. 3

T
A
B

4 4 4 4 4

F#m7

Bm^{VII}

We're jam-ming, we're jam-ming, we're jam-ming, we're jam-ming, we're

The first system of music features a vocal line with lyrics and a guitar accompaniment. The guitar part includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains several triplet eighth notes and a wavy line indicating a tremolo effect. The bass line is shown in a six-string guitar format with fret numbers (4, 2, 2, 2, 2, 2) and an 'X' on the fifth string.

E7

G

F#m

jam-ming, we're jam-ming, we're jam-ming, we're jam-ming. Hope you like jam-ming, too. ___ We're

P.M.-----1

The second system continues the musical score. The vocal line includes the lyrics 'jam-ming, we're jam-ming, we're jam-ming, we're jam-ming. Hope you like jam-ming, too. ___ We're'. The guitar accompaniment features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, with a 'P.M.' (palm mute) instruction. The bass line shows fret numbers (2, 1, 2, 2, 2, 2) and (5, 5, 5, 5, 5, 0, 5, 4) and (4, 4, 4, 4, 4, 4, 4).

Bm7 E7 G

jam-ming, we're jam-ming. We're jam-ming, we're jam-ming. I want I want, I
(Jam-ming, jam - ming, jam-ming. I want to jam it with you.)

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring lyrics and musical notation with rests and notes. The middle staff is the guitar line, showing chords and melodic lines with some tremolos. The bottom staff is a fretboard diagram with two lines, showing fingerings for the guitar. Chord symbols Bm7, E7, and G are placed above the first three measures. The fretboard diagram includes a barre at the 12th fret.

F#m Bm7 E7

want to jam with you now. We're jam - ming, we're jam - ming.

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics and musical notation. The middle staff is the guitar line with chords and melodic lines. The bottom staff is a fretboard diagram with two lines. Chord symbols F#m, Bm7, and E7 are placed above the first three measures. The fretboard diagram includes a barre at the 12th fret and a 'full' marking above the first measure. A 'P.M. ---4' marking is present at the end of the guitar line.

G F#m Bm7

(Hope you like jam-ming too.) Hey, and I hope you like (jam-ming) I

The first system of the musical score features a vocal line in treble clef with lyrics: "(Hope you like jam-ming too.) Hey, and I hope you like (jam-ming) I". Above the vocal line are guitar chords: G, F#m, and Bm7. The guitar accompaniment is shown in two staves: the top staff has a treble clef with a wavy line indicating a tremolo effect, and the bottom staff has a bass clef with fret numbers (0, 0, 3, 3, 7, 9, 7, 9, 7, 7) and a 3-measure rest. The key signature is one sharp (F#).

E9 G F#m

hope you like jam-ming, 'cause I want to jam it with you.
(jam-ming) (jam-ming)

8va loco full full full full

The second system of the musical score features a vocal line in treble clef with lyrics: "hope you like jam-ming, 'cause I want to jam it with you." and "(jam-ming) (jam-ming)". Above the vocal line are guitar chords: E9, G, and F#m. The guitar accompaniment is shown in two staves: the top staff has a treble clef with a wavy line indicating a tremolo effect, and the bottom staff has a bass clef with fret numbers (12, 12, 10, 10, 9, 9, 9) and a 3-measure rest. The key signature is one sharp (F#).

Bm7

E7

G

F#m

Bm7

E7

G

F#m

Bm^{VII}

N.C.(E9)
Gtr. 1 tacet

want to jam it. Ooh, hoo.

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

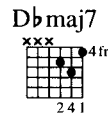
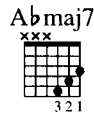
Freely

(G) (Bm9)

13 12 11 10 9 10 9 | 10 12 9 12 10 9 7 7 | 9 7 9

WAITING IN VAIN

Words & Music by Bob Marley



Intro
Moderately Slow ♩ = 78

Spoken: One, two, one, two, three.

Ab maj7 Rhy. Fig. 1 D♭ maj7 Ab maj7

Gtr. 1 (clean) *f*

Gtr. 2 (clean) *p* P.M. Riff A P.M.

TAB: 4 4 6 4 4 4 4 6 4 4 6 4 4 4 4 6

Gtr. 3: w/ Rhy. Fill 1 D♭ maj7 Ab maj7 D♭ maj7

End Rhy. Fig. 1

I don't wan - na wait _ in vain _ _ _ for your_ love.

End Riff A

TAB: 4 4 6 4 4 4 4 6 4 4 4 4 6 4

Rhy. Fill 1
Gtr. 3 (clean) *mf*

TAB: 4 4 4 4 4 4 4 4 4 4

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Verse

Gr. 1: w/ Rhy. Fig. 1, 5 1/2 times

Abmaj7 Dbmaj7

1. From the ver - y first time I placed my eyes on you, - girl,

Riff B End Riff B

P.M.-----4

4 4 6 4 4 4 4 6 4 4 6 4 4 4 6

Gr. 2: w/ Riff B, 8 times

Abmaj7 Dbmaj7 Abmaj7

my - heart says - fol - low - through. But I know now that I'm

Dbmaj7 Abmaj7 Dbmaj7

way down on your line, - but the wait - ing feel is fine. -

Abmaj7 Dbmaj7 Abmaj7

So don't treat me - like a pup - pet on a string, - 'cause I know how to do my

Dbmaj7 Abmaj7 Dbmaj7

thing. Don't talk - to me - as if you think - I'm dumb, -

Abmaj7 Dbmaj7

I wan - na know when you're gon - na come. - See,

Chorus

Abmaj7 Dbmaj7

*Bkgd. Voc. Fig. 1 End Bkgd. Voc. Fig. 1

I don't wan - na wait - in vain - for your love. I don't wan - na wait - in vain, -

Gr. 3

mf P.M.-----4

15 14 13 15 15 13 13 15 13 13 15 13 15

*Bkgd. voes. only

w/ Bkgd. Voc. Fig. 1

Dbmaj7 Abmaj7 Dbmaj7

- for your love. I don't wan - na wait in vain - for your love, - 'cause if

P.M.-----4

15 14 13 15 15 13 13 15 13 13 15 13 15 15 14 13 15 15 13 15

Gtrs. 1 & 3 tacet

Db Eb Cm7 Bbm7 Db Eb

sum - mer is — here, I'm still wait - ing — there. — Win - ter is — here, and

Gr. 2

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1, 2 times

Gr. 2: w/ Riff B

Abmaj7

Dbmaj7

Cm7 Bbm7

I'm still wait - ing there. —

Gr. 3

Gr. 2: w/ Riff A, 3 times

Abmaj7

Dbmaj7

Abmaj7

Dbmaj7

full

1/2

Abmaj7

Dbmaj7

8va

full

2. Like I said,

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Gtr. 2: w/ Riff B, 9 times

Abmaj7 Dbmaj7 Abmaj7

it's been_ three years_ since I'm knock-ing on your door, _ and I still can knock some

loco
mf

6/8 6 8/ 10\8

Dbmaj7 Abmaj7 Dbmaj7

more. Ooh, _ girl, ooh, _ girl, is it feas - i - ble, I want to know now,

P.M. ---- 4

8/10\8 6 8 6 6/8 6

Abmaj7 Dbmaj7 Abmaj7

for I to knock some more? Ya _ see, in life _ I know _

/10\8 (8) 8/9\8 6 8 8\6

Dbmaj7 Abmaj7 Dbmaj7

there's lots of grief, _ but _ your love is my re - lief. Tears _

(6) 6/8 6 8/10 (10)\8 8/10 6 8

Abmaj7 Dbmaj7 Abmaj7

_ in my eyes _ burn, tears _ in my eyes _ burn while I'm _ wait - ing, _ while I'm . wait - ing _ for my.

P.M.

6 6/8 6

Outro Chorus

Gr. 1: w/ Rhy. Fig. 1 til fade
Abmaj7

Dbmaj7

turn. See. I don't wan - na wait in vain for your love.

P.M.

15 14 13 15 15 13 13 15

Gr. 2: w/ Riff A
Abmaj7

Dbmaj7

I don't wan - na wait in vain for your love.

P.M.

13 15 13 15 14 13 15 15 13 13 15

Gr. 2: w/ Riff A
w/ Bkgd. Voc. Fig. 1, 2 times
Abmaj7

Dbmaj7

I don't wan - na wait in vain for your love.

P.M.

13 15 13 15 14 13 15 15 13 13 15

Gr. 2: w/ Riff B til fade

Abmaj7

Dbmaj7

I don't wan - na wait in vain for your love, whoa.

13 15 13 15 13 15 13

Abmaj7

Dbmaj7

I don't wan-na, I don't wan-na, I don't wan-na, I don't wan-na, I don't wan-na wait in vain. No,

12 13 12 13 14 13 15 13 15 13

Abmaj7 *Bkgd. Voc. Fig. 2* *Dbmaj7* *End Bkgd. Voc. Fig. 2*

I don't wan-na, I don't wan-na, I don't wan-na, I don't wan-na, I don't wan-na wait in vain. No, I, —

13 15 12 13 12 13 15 13 14 13 12 13

w/ Bkgd. Voc. Fig. 2, til fade *Abmaj7* *Dbmaj7*

no, — I, no, no,

12 13 14 (13 14) 13 12 13

Abmaj7 *Dbmaj7*

no, I, — oh, I. It's your

12 13 14 13

Abmaj7 *Begin Fade* *Dbmaj7*

love that I'm — wait - ing on, — it's my love that you're run - ning from. — It's your

13 14 13

Abmaj7 *Dbmaj7* *Fade Out*

love that I'm wait - ing on, — it's my love that you're run - ning from, — Oh. —

13 12 13 14 13

EXODUS

Words & Music by Bob Marley



Intro
Slowly ♩ = 66

Gr. 1 Am
(clean)

* Gr. 2

* Elec. piano arr. for gr.

Am

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

play 4 times

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fig. 1A

End Rhy. Fig. 1A

- ple.) Oh, _____ yeah. — O - pen your eyes and let me tell you this.

Verse

Gr. 1: w/ Rhy. Fig. 1, 60 times, simile
Gr. 2: w/ Rhy. Fig. 1A, 3 times, simile

Gr. 3: w/ Riff A, 60 times, simile

Am
1. Men and peo-ple will fight you down. Tell me why. (When you see ___ Jah light.) Ha, ha, ha, ha, ha, ha!

Gr. 3 (clean) Riff A End Riff A
p 1/4

7 5 7 5 7 5 7 5 6 7

Let me tell you if you're not wrong, then why? (Well, ev-'ry-thing is al-right.) So we're gon-na

Gr. 2: w/ Rhy. Fill 1

walk, al-right, through the roads of cre-a-tion. We, the gen-er-a-tion, tell me why, —

Gr. 2: w/ Rhy. Fig. 1A, 27 times, simile

Chorus
Am
(Tro-d through great tri-bu-la-tion.) Tro-d through great tri-bu-la-tion. Ex-o-dus, al-right.

*Am/B C6 Dm9 Am
(Move-ment of Jah peo-ple.) Oh, _____ yeah, oh, _____ yeah, —

* Chord symbols reflect overall tonality.

al-right. — Ex-o-dus. (Ex-o-dus.)

Rhy. Fill 1
Gr. 2

TAB

5 5 5 8 7 5 7 5 5 5 5 5 8 5 5 5 5 X 5 7 5 7 5 7

(Move-ment of Jah peo - ple.) Oh, yeah. Yeah, yeah, yeah, well.

Verse
Am

2. Uh, o - pen your eyes. (Look with - in.)

Are you sat - is - fied? (With the life you're liv - ing?) Huh.

We know where we're go - ing, uh, we know where we're from. We

leav - in' Bab - y - lon, we're go - ing to our fa - ther-land, two, three, four.

Chorus
Am

Ex - o - dus. (Move - ment of Jah peo -

- ple.) Oh, yeah. Send us an - oth - er broth - er (Move - ment of Jah peo - ple.)

*Bkgd. Voc. Fig. 1

*Bkgd. Voc. only

End Bkgd. Voc. Fig. 1

Mo - ses, from a - cross the Red Sea. Send us an - oth - er broth - er

w/ Bkgd. Voc. Fig. 1, 4 times

Mo - ses, from a - cross the Red Sea.

Interlude

* Gr. 4

Gr. 2: w/ Rhy. Fill 2

Am

mf
w/ wah-wah

* Clavichord arr. for grt.

Gr. 2: w/ Rhy. Fig. 1A, 25 times, simile

Chorus

Am

(Ex - o - dus.) Al - right, ooh..

Riff B

End Riff B

Gr. 4: w/ Riff B, 2 times

Am/B C6 Dm9 Am

ooh, — (Move-ment of Jah peo - ple.) Oh, - yeah.

Gr. 4

*Bkgd. Voc. Fig. 2

End Bkgd. Voc. Fig. 2

Ex - o - dus. (Ex - o - dus.) (Ex - o - dus.) Al - right.

*Bkgd. vocs. only

Rhy. Fill 2
Gr. 2

Gr. 4: w/ Riff B, 6 times
w/ Bkgd. Voc. Fig. 2, 3 times

Now, now, now, now. Oh, yeah, _____

Al - right. Spoken: One, two, three, four.

Bridge

Gr. 4 tacet
Am7

Move! Move.

Gr. 5 (clean)

f P.M. w/ phase shifter P.M.

Move. Move.

Riff C

End Riff C

P.M.

Move. Move.

semi-harm. semi-harm.

* Produce random harmonics by gradually moving from nut up the full length of the neck while lightly touching open ③ string.

† Gradually move from upper frets toward nut while lightly touching open ③ string.

Verse

Am

Gr. 5 tacet

3. Open your eyes, and look with-in. Are you sat-is-fied with the

decresc. *p*

life you're liv-ing? We know where we're go - ing, we know where we're from. We

Gtr. 2: w/ Rhy. Fill 3

leav - in' Bab - y - lon, yah, we're go - ing to our fa - ther's land.

A (4) 7fr G (4) 5fr A (4) 7fr G (4) 5fr A (4) 7fr C (3) 5fr

Gtr. 3

Gtr. 1

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 49 times, simile
 Gtr. 2: w/ Rhy. Fig. 1A, 9 times, simile
 Gtr. 3: w/ Riff A, 52 times, simile

Am

(Ex - o - dus.) Al - right. (Move - ment of Jah peo - ple.)

Bm C6 Dm9

(Ex - o - dus.) (Move - ment of Jah peo -

Am

- ple.) Move - ment of Jah peo - ple, move - ment of Jah peo - ple.

Gtr. 2: w/ Rhy. Fig. 1A, 12 times, simile

Move - ment of Jah peo - ple, move - ment of Jah peo - ple.

Gtr. 2

Rhy. Fill 3
 Gtr. 2

T	8	8	8	8	8	8	5												
A	9	9	9	9	9	9		5	6	7	5	7	5	5	5	5	5	6	7
B	7	7	7	7	7	7													

Bridge

Gr. 5: w/ Riff C, 3 1/2 times, simile
Am7

Verse

Gr. 5 tacet
Am

play 7 times

Move. 4. Jah come to break down 'pres - sion,
rule e - qual - i - ty. Wipe a - way trans - gres - sion,

Chorus

Am

set the cap - tives free. Ex - o - dus, al - right, al - right.
Move - ment of Jah peo - ple.

Gr. 2: w/ Rhy. Fig. 1A, 25 times, simile

Oh, ___ yeah. Ex - o - dus.
(Ex - o - dus.)
(Move - ment of Jah peo - ple.)

No, no, no, no. ___ Move - ment of Jah peo - ple.

Gr. 5
P.M. ----- 4 P.M. ----- 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 7 | 5 5 7 5 7 5 5 5 5 5 5 6 7

Outro

Gr. 5: w/ Riff C, 2 1/2 times, simile
Bkgd. Voc. Fig. 3

w/ ad Lib lead voc.
w/ Bkgd. Voc. Fig. 3, 4th time, 5 times
N.C. (Am)

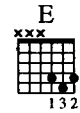
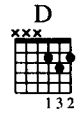
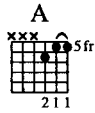
Play 8 Times and Fade
(Bm) (C6) (Dm9)

play 5 times

(Move - ment of Jah peo - ple.) Move. Move.

THREE LITTLE BIRDS

Words & Music by Bob Marley



Intro
Moderately Slow ♩ = 74

Gr. 1 (clean) *mf* *play 3 times*

(timbales)

* Gr. 2 *f* Don't

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

Gr. 3 (clean) *mf*

TAB: 5 5 5 7 | 5 5 5 7 | 5 5 5 7 | 5 5 5 7

* Kybd. arr. for gtr.

Chorus

A Rhy. Fig. 1 D

wor-ry a - bout a thing, 'cause ev - 'ry lit-tle thing's gon-na be r - ight.

Rhy. Fig. 1A

TAB: 10 12 10 12 9 12 10 | 10 12 10 12 9 12 10 | 10 10 10 11 10 11 10 10 12 10 10

Rhy. Fig. 1B

TAB: 5 X 5 5 | 5 5 | 5 X 5 5 | 5 5 | 4 5 5

6 X 6 6 | 6 6 | 6 X 6 6 | 6 6 | 3 4 4

7 X 7 7 | 7 7 | 7 X 7 7 | 7 7 | 4 4 4

A

Sing-in', don't wor-ry a-bout a thing, 'cause

(10) 10 12 10 / 12 9 12 10 10 12 10 / 12 9 12 10 10 12 10 / 12 9 12 10

D A End Rhy. Fig. 1

ev-'ry lit-tle thing gon-na be al-right. — 1. Rise up this

End Rhy. Fig. 1A

End Rhy. Fig. 1B

10 10 10 11 10 11 10 10 12 10 10 10 12 10 12 9 12 10

Verse

Gtr. 3 tacet

Gtr. 1 γ $\overset{A}{\text{---}}$ γ --- γ --- $\overset{E}{\text{---}}$ γ --- γ --- $\overset{A}{\text{---}}$ γ --- γ ---

morn-in', smile_with the ris-ing sun. Three_lit-tle birds, — pitched by my

Gtr. 4 (clean)

mf

5 5 /9 7 5 12 14 /16 14 12 5 7 $\overset{7}{/9}$ 7 5
 /6 /9 7 /13 14 /16 14 13 $\overset{4}{/6}$ 7 $\overset{7}{/9}$ 7 6

Gtr. 2

γ --- γ --- γ --- γ --- γ --- γ --- γ --- γ --- γ ---

$\begin{matrix} 7 & X & X & X & 7 & 5 \\ 7 & X & X & X & 7 & 6 \\ 7 & X & X & X & 7 & 7 \end{matrix}$ $\begin{matrix} 7 & X & X & X & 7 & 5 \\ 4 & X & X & X & 4 & 4 \\ 6 & X & X & X & 6 & 6 \end{matrix}$ $\begin{matrix} 7 & X & X & X & 7 & 5 \\ 7 & X & X & X & 7 & 6 \\ 7 & X & X & X & 7 & 7 \end{matrix}$

γ $\overset{D}{\text{---}}$ γ --- γ --- γ --- $\overset{A}{\text{---}}$ γ --- γ --- $\overset{E}{\text{---}}$ γ --- γ ---

door-step. Sing-in' sweet songs, of mel-o-dies pure and true, say-in'

mf

10 13 /14 13 10 5 7 /9 7 5 12 14 /16 14 12
 /11 12 /14 12 11 $\overset{4}{/6}$ 7 /9 7 6 /13 14 /16 14 13

γ --- γ --- γ --- γ --- γ --- γ --- γ --- γ --- γ ---

$\begin{matrix} 7 & 5 \\ 7 & 5 \end{matrix}$ $\begin{matrix} 7 & X & X & X & 7 & 5 \\ 7 & X & X & X & 7 & 6 \\ 7 & X & X & X & 7 & 7 \end{matrix}$ $\begin{matrix} 7 & X & X & X & 7 & 5 \\ 4 & X & X & X & 4 & 4 \\ 6 & X & X & X & 6 & 6 \end{matrix}$

Gr. 4: w/ Fill 1, 2nd time

D A

“This is my mes - sage to you, whoo, hoo.” Sing - in', don't

7 7 7 5 5 4 7 6 5 4 7 /9 7 /11 9 11 10 12 (12)

Chorus

Gr. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B

A

wor - ry a - bout a thing, — 'cause
wor - ry a - bout a thing, — wor - ry 'bout a thing, no.

Gr. 4

2 3 3 /5 3 2 2 3 3 /5 3 2
2 4 4 /5 4 2 2 4 4 /5 4 2

D A

ev - 'ry lit - tle thing is gon - na be al - right. — Sing - in', don't
Ev - 'ry lit - tle thing gon - na be al - right. — Don't wor - ry sing - in', don't

7 8 8 10 8 2 3 3 /5 3 2
7 9 9 10 9 2 4 4 /5 4 2

Fill 1
Gr. 4

3
full
5 5 10 12 (12)
x 6 /11 9 11

wor - ry, don't wor - ry 'bout a thing, — 'cause
 wor - ry a - bout a thing, — I won't wor - ry,

2 3 3 / 5 3 2 | 2 3 3 / 5 3 2
 2 4 4 / 5 4 2 | 2 4 4 / 5 4 2

ev-'ry lit-tle thing gon-na be al - right. — 2. Rise up this — Hmm, don't
 ev-'ry lit-tle thing gon-na be al - right..

7 8 8 / 10 8 | 2 3 3 / 5 3 2 | 2 3 3 / 5 3 2
 7 9 9 / 10 9 | 2 4 4 / 5 4 2 | 2 4 4 / 5 4 2

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs 1, 1A & 1B, 1 1/2 times, simile

wor - ry a - bout a thing, — 'cause, a - ev-'ry lit - tle thing is gon-na be al - right..

I won't wor-ry. Ba-by, don't wor - ry a - bout a thing, — 'cause

5 7 / 9 7 5 | 5 7 / 9 7 5
 / 6 7 / 9 7 6 / 6 7 / 9 7 6

ev-'ry lit-tle thing is gon-na be al - right. — Say, don't wor - ry a - bout a
 ('bout a thing..

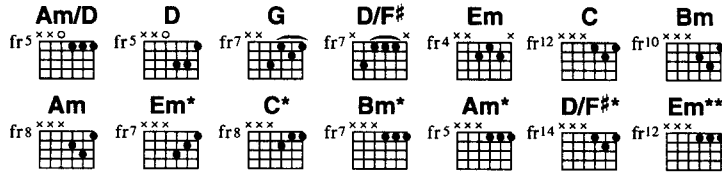
10 12 / 14 12 10 | 5 7 / 9 7 5 | 5 7 / 9 7 5
 / 11 12 / 14 12 11 / 6 7 / 9 7 6 / 6 7 / 9 7 6

thing, no girl, — 'cause ev - 'ry lit - tle thing is gon - na be al - right..

5 7 / 9 7 5 | 10 / 12 14 12 10
 / 6 7 / 9 7 6 / 11 / 12 14 12 11

TURN YOUR LIGHTS DOWN LOW

Words & Music by Bob Marley



♩ = 71

Intro NC. Am/D D Am/D D

Intro

mf Drums

Gtr. 1 (elec.)

w/clean tone

Gtr. 2: w/Fig. 1 (x2)

TAB

Verse G D/F# Em C Bm Am

1. Turn your lights down low, and a pull your win-dow cur-
 2, 3. Turn your lights down low, nev - er try to re - sist,

Gtr. 2: w/Fig. 2 (x16)
 Gtr. 3: w/Fig. 3

TAB

Fig. 1

Am/D D

Gtr. 2 (elec.)

w/phaser
 P.M.

TAB

Am(Dbass) G D/F# Em*

- tains. Oh let — jah moon come — shin - ing — in,
oh no. Oh let my love come — tumb - ling — in,

T
A
B

8 8 8 7 8 7 7 7 7 8 9 8 7 7 7 8
9 9 9 9 7 7 7 7 7 9 9 7 7 7 9

Fig. 2*
Gtr. 2 G D/F#

P.M.

T
A
B

5 5 7 5 5 7 5 5 7 5 5 7

*Play ad lib. sim. throughout

Fig. 3
Gtr. 3 (elec.) G D/F# Em C Bm Am

B B B

Full Full Full

T
A
B

10 8 10 8-10-10

G D/F# Em B C* Bm* Am*

Full Full Full

T
A
B

10 10 8 10 10 8 8

C* Bm* Am* C* Bm* Am*

in-to our life a-gain.—— Say-ing ooh—— it's been a
 in-to our life a-gain.—— Say-ing ooh—— I love

3° begin fade

TAB

C* Bm* Am*

long long time, I kept this mes-sage for you girl.——
 you, and I want you to know—— right now.

Grtr. 3: w/Fig. 4

TAB

Fig. 4

Am* C* Bm* Am*

Grtr. 3

Full Full Full

TAB

C* Bm* Am* C* Bm* Am*

Full Full Full

TAB

C* Bm* Am* C* Bm* Am*

But it seem I was nev - er on time, — still I want to get through to you girl —
 Ooh, I love you, and I want you to know —

TAB

Am/D D Am/D D

right now. on time, on time.
 'Cause I, 'cause I, 'cause I, }

Gr. 2: w/ Fig. 1 (x2)

TAB

Chorus G D/F# Em C Bm Am

I want to give you some love, I want to give you some good, — good lov-ing. Oh

Gr. 2: w/ Fig. 2 (x8)

TAB

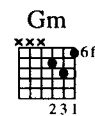
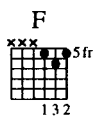
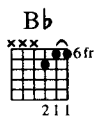
G D/F#* Em** C Bm Am Play 3 times

I, oh I, oh I say I want to give you some good, — good lov-ing.

TAB

ONE LOVE / PEOPLE GET READY

"One Love": Words & Music by Bob Marley
 "People Get Ready": Words & Music by Curtis Mayfield



Intro

Moderately Slow ♩ = 76 (♩ - ♩³ - ♩)

Gtr. 1 (clean) *mf*

(percussion)

Chorus

F Bb Bb Rhy. Fig. 1 F

One love, one heart.

Eb Bb F Bb End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

Let's get to-gether and feel al - right. _ Hear the chil-dren cry-ing, hear _ the chil-dren

(One love...)

F Eb Bb F Bb

cry - ing. _ Say-ing, give thanks and praise to the Lord and I will feel al - right. _ Say - ing,

(One heart...)

Gtr. 1

Eb Bb F Bb

let's get to-gether and feel al - right, _ whoa, whoa, whoa, whoa.

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"People Get Ready": © Copyright 1965 Chi' Sounds/Warner-Tamerlane Publishing Corporation, USA.

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Verse

Bb Rhy. Fig. 2 Gm Eb Bb End Rhy. Fig. 2 Gm

Gr. 1: w/ Rhy. Fig. 2, 2 1/2 times

1. Let them all _ pass all _ their dir - ty re - marks. There is one _ ques - tion _ I'd
 2. Let's get to - geth - er to fight this ho - ly Ar - ma - ged - di - on. So when the man comes there will
 (One love,)

real - ly love to ask. Is there a place _ for the hope - less sin - ner who has _
 be no, no doom. Have pit - y on those _ whose chan - ces grow thin - ner. There ain't _
 (one heart.)
 (one soul.)

Chorus

Gr. 1: w/ Rhy. Fig. 1, 2 times

Gm Eb F Bb

Gr. 1

— hurt _ all man - kind just to a - save his own? _ Be - lieve _ me. One love, — what a - bout - a -
 — no — hid - ing place _ from the fath - er of cre - a - tion. Say - ing, One love, — what a - bout - a -
 (One love, —)

F Eb Bb

one heart? One heart. What a - bout oh! get to - geth - er and
 one heart? One heart. What a - bout let's get to - geth - er and
 (one heart. _) (Let's get to - geth - er and

F Bb F

feel al - right. _ As it was in the be - gin - ning. So shall it be in the end. Al - right.
 feel al - right. _ I'm plead - ing to man - kind, whoa. _ Whoa. _ Give
 feel al - right. _ (One love, _) (one heart. _) (Give

Gr. 1 Eb Bb F Bb

— Praise to the Lord, and I will feel al - right, _ yeah. Let's - a - get to - geth - er and
 thanks and praise to the Lord, and I will feel al - right. _ Let's get to - geth - er and
 thanks and praise to the Lord.) (Feel al - right. _)

1. 2. Begin Fade

F Bb F Bb Eb Bb

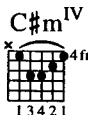
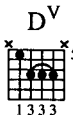
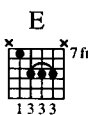
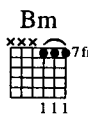
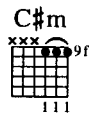
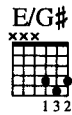
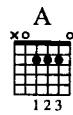
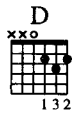
feel al - right. _ One more thing. feel al - right. _ Give thanks and praise to the Lord, and I will

F Bb Eb Bb F Bb Fade Out

feel al - right, _ so, let's get to - geth - er and feel al - right. _

IS THIS LOVE

Words & Music by Bob Marley



Intro

Moderately $\text{♩} = 122$ ($\text{♩} = \text{♩}^3$)

*Gtrs. 1 & 2

(percussion) N.C. (F#m) (D)

mf P.M.

*Composite arrangement (Gtr. 1 clean elec., Gtr. 2 acous.)

(A) (F#m)

(D)

(A)

Verse

Rhy. Fig. 1
Gtr. 3 (clean)

F#m

1. I wan - na love ya _____

Fill 1 End Fill 1 Gtrs. 1&2

D

A

*E/G#

F#m

End Rhy. Fig. 1

and treat you right. _____ I wan - na love ya _____

*Bass plays G#

Gr. 3 w/ Rhy. Fig. 1, 3 1/2 times

F#m D A E/G#

ev - er - y day and ev - er - y night. — We'll be to - geth -

P.M.-----4

(2/2) 4 4 2 4 5 5 4 2 7 9 10 9 7

F#m D

er — with the roof right o - ver our heads..

P.M.-----4

5 4 2 4 2 4 4 4 2 4 5 5 4 2 2

A E/G# F#m

We'll share the shel - ter

P.M. P.M.

10 10 9 10 10 12 4 2 4 2 4 4 2 4

D A E/G#

of my sin - gle bed. — We'll share the same —

3 3

5 5 4 7 9 9 9 7 9 7 11 11 11 9 11 9

F#m

D

Gr. 3



— room, yeah, oh, Jah pro - vide our bread. — Is this

Gr. 1

mf

semi-harm. P.M.

full

1/4

7 7 (7) 5 7 7 5 7 5

Gr. 2

P.M.

pp

P.M.

9 10 11

4 2 4 2 4 4 2 4 5 / 4 2 7 7 7 7 9 10

Chorus

Rhy. Fig. 2

C#m

Bm

love, is this love, is this love, is this love that I'm feel - ing?
(Love, love, love, love that I'm feel - ing?)

full full full

7 7 4 (4) 4 4 2 4

Riff A

11 9 11 9 9 9 9 9 8 9 9 9 (7) 7 7 7 9

End Rhy. Fig. 2

Gr. 3: w/ Rhy. Fig. 2
C#m

Is this love, is this love, is this love, is this love that I'm
Love, love,)

2 4 2 2 4

7 9 7 7 7 11 8 9 9 11 8 9 9

Gtrs. 2 & 3 tacet
N.C.(Bm) (C#m) (D)

Bm

feel - ing?

Riff B

Gr. 1

full

5 7 (7) 5 7 12 (12) 12 12 12 12 12 14 15

End Riff A

9 x 7 7 7 9 7 10 9

Bridge

N.C.(D6)

(E)

I wan - na know, wan - na know, wan - na know now.

8va

loco

P.M.

P.M.

12 19 3 4 4 3 4 4

(Bm) (C#m) (D) (E) (C#m)

I've got to know, got

End Riff B

12 14 X 15 12 21 1/2 (21)

Gtr. 1 tacet

Gtr. 3

C#m

to know, got to know, now. I, I'm will-ing and a -

(Ah. _____)

Gtr. 2

7 6 9 10 9 9 11 12 11 10

Bm F#m

- ble, so I throw my cards on your ta -

(Ah. _____)

(Ah. _____)

Gtr. 1

full (7) 7 5 7 7

4 2 3 4

Gtr. 2

(cont. in slash)

9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

Verse

Gtr. 1 tacet

Gtr. 3: w/ Rhy. Fig. 1, 4 1/2 times

F#m

Gtr. 2

E D^v C#m^{IV} Cm Bm^{II} (cont. in notation)

- ble. 2. I wan - na love ya. I wan - na

(Ooh. _____)

Gtr. 1

2 2 5 4 2 4 2 5 2 4 1 5 4

Gtr. 2

(4) 4 4 2 2 4

D A E/G# F#m

love and treat, love and treat you right. I wan-na love ya ev-'ry

(Love and treat you right.)

* Gtrs. 1 & 2

semi-harm.

*composite arrangement

D A E/G# F#m

day and ev-er-y night. We'll be to-gether, yeah,

(Ooh.)

Gr. 1

Gr. 1 & 2

semi-harm.

Gr. 2: w/ Fill 1

Bkgd. Voc. Fig. 1

D A E/G#

with the roof right o-ver our heads. We'll share the shel-

ter, yeah

(Ooh. yeah)

oh, yeah

of my sin-gle bed

End Bkgd. Voc. Fig. 1

F#m D

ter, yeah

(Ooh. yeah)

oh, yeah

of my sin-gle bed

Gr. 1

semi-harm.

Gr. 2: w/ Fill 1
Gr. 4: w/ Fill 2
A

E/G#

w/ Bkgd. Voc. Fig. 1
F#m

D

We'll share the same room, yeah, oh, Jah provides the bread.

Gr. 1 & 2

(6) 4 2 4 2 4 4 2 4 5 5 4 2

Chorus

Gr. 2: w/ Riff A, simile
Gr. 3: w/ Rhy. Fig. 2, 2 times

C#m

Is this love, is this love, is this love, is this love that I'm

Gr. 3

Gr. 1

Gr. 2 divisi

P.M. full

1/2

5 5 5 5 4 2 7 7 5 9 5

Bm

C#m

feel-ing? Is this love, is this love, is this love, is this love that I'm

7 7 0

Bm

Gr. 1: w/ Riff B
Gr. 2 & 3 tacet
N.C.(Bm) (C#m) (D) (E)

feel - ing? Whoa.

full semi-harm. 4

4 2 4 2 4

Fill 2
Gr. 4 (clean)

mf full full full

T
A
B

2 2 4 (4) 4 (4) 4 (4) 4 2 4 2 2 2

Bridge

N.C.(D6) (Bm) (C#m) (D) (E) (C#m)

Oh yes, I know, yes, I know, yes, I know now.

Gtr. 1 tacet

C#m

Gtr. 3

Oh, yes I know, yes I know, yes I know now. I, I'm will-ing and a -

(Ah. _____)

Gtr. 2

Bm F#m

- ble, so I throw my cards on your ta -

(Ah. _____) (Ah. _____)

Gtr. 1

full full semi harm. full full

Gtr. 2

(cont. in slash)

Gtr. 3 tacet

E D^v C#m^{IV} Cm Bm^{II}

Gtr. 2

- ble. 3. See, I wan - na love

Gtr. 1

Verse

Gtr. 3: w/Rhy. Fig. 1, til fade
w/Bkgd. Voc. Fig. 1

F#m D A E/G#

— ya. I wan - na love and treat — ya, love and treat you right..

Gtr. 1

Gtr. 2

Detailed description: This block contains the first four measures of the verse. The vocal line starts with a rest followed by the lyrics '— ya. I wan - na love and treat — ya, love and treat you right..'. The guitar parts include Gtr. 1 with a melodic line and triplets, and Gtr. 2 with a rhythmic accompaniment. Chord changes are indicated above the staff: F#m, D, A, and E/G#.

F#m w/Bkgd. Voc. Fig. 1 D A E/G#

— I wan-na love ya ev-er - y day and ev - er - y night. We'll be to-geth -

* Gtrs. 1 & 2
semi-harm.

Gtr. 4 Riff C End Riff C

Detailed description: This block contains measures 5-8 of the verse. The vocal line continues with '— I wan-na love ya ev-er - y day and ev - er - y night. We'll be to-geth -'. Gtr. 1 & 2 play a semi-harmonic accompaniment. Gtr. 4 plays Riff C, which ends with 'End Riff C'. Chord changes are indicated: F#m, D, A, and E/G#.

*composite arrangement

w/Bkgd. Voc. Fig. 1
Gtr. 4: w/ Riff C, 4 times, simile
F#m

D

- er with the roof right o - ver our heads.

semi-harm.

Detailed description: This block contains measures 9-12 of the verse. The vocal line continues with '- er with the roof right o - ver our heads.'. Gtr. 4 plays Riff C four times with a simile instruction. A semi-harmonic accompaniment is also present. A final chord change to D is indicated above the staff.

w/ Bkgd. Voc. Fig. 1

A E/G# F#m

We'll share the shel - ter

semi-harm.

(6) 4 2 4 2 4 4 2 4

w/ Bkgd. Voc. Fig. 1

D A E/G# F#m

of my sin - gle bed. We'll share the same room, yeah,

semi-harm.

5 5 4 2 6 4 2 5 2 4 4 4 4 2 4

1/4 1/2

Begin Fade

D A E/G#

Jah pro - vides the bread. We'll share the shel -

full

(2) 4 4 2 4 5 4 2 6 4 2 2 4 2 4 2

w/ Bkgd. Voc. Fig. 1

Fade Out

F#m D A E/G#

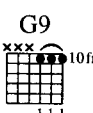
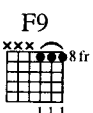
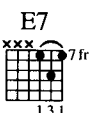
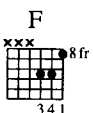
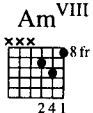
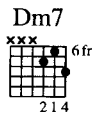
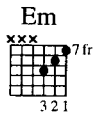
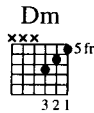
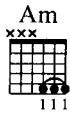
- ter of my sin - gle bed. We'll share the same

full full

(4) (4) 2

SO MUCH TROUBLE IN THE WORLD

Words & Music by Bob Marley



Intro
Moderately ♩ = 78

Gr. 1 (elec.) *f*

(drums)

Gr. 2 (acous.) *mf*

TAB

Gr. 3 (elec.) *f* P.M. throughout w/ clean tone

TAB

Gr. 2 tacet

*Bkgd. Voc. Fig. 1

So much trou - ble in the world.

End Bkgd. Voc. Fig. 1

Gr. 3

Riff A

End Riff A

TAB

*Bkgd. Voc. only

Verse

Gr. 3: w/ Riff A, 4 times

Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1, 3 times

Am

End Rhy. Fig. 1

Gr. 2

1. Bless my eyes this morn - ing, Jah's sun is on the

TAB

Dm Am Dm

rise once a gain. The way earth - ly things are go - ing,

Fretboard diagram: 6 6 6 8 8 8 | 5 | 6 6 6 6 6 8 8 8 8 | 7 7 7 7 7 9 9 9 9

Am Dm

an - y - thing can hap - pen. You see, men

Fretboard diagram: 5 | 6 6 6 6 6 8 8 8 8 | 7 7 7 7 7 9 9 9 9

Pre-Chorus

Am^{VIII} Gtr. 2 tacet F Em Gtr. 3: w/ Riff B, 3 times, simile Am Rhy. Fig. 2

Gtr. 1 7

sail - ing on their e - go trips. Blast off on their space - ships.

Gtr. 3 *Riff B End Riff B

Gtr. 2 *divisi*

Fretboard diagram: 2 4 5 2 4 5 5 2 4 5 4 2 | 3 3 3 3 2 2 2 2

F Em End Rhy. Fig. 2 Am F Em

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

Mil - lion miles from re - al - i - ty, no

Fretboard diagram: 2 4 5 2 4 5 5 2 4 5 4 2 | 3 3 3 3 2 2 2 2

Chorus

Am F Em Am Gtr. 3: w/ Riff A, 2 times, simile w/ Bkgd. Voc. Fig. 1, 2 times Gtr. 1 7

care for you, no care for me. So much trou - ble in the world.

p

7 Dm Dm7 Am Dm Dm7

So much trou - ble in the world. All you got-ta do is

Am Dm E7

sim.

give a lit - tle, take a lit - tle, give a lit - tle, one, more time, yeah.

(Give a lit - tle, take a lit - tle, give a lit - tle more.)

Gr. 2

Gr. 3 *divisi*

*Gr. 3 indicated to right of slash in TAB.

Am Dm E7

Give a lit - tle, yeah, take a lit - tle, yeah, give a lit - tle.)

Bridge

F9

Rhy. Fig. 3

End Rhy. Fig. 3

So you think you've found the so - lu - tion,

*Riff C

End Riff C

Gr. 2

Gr. 3 *divisi*

*Gtrs. 2 & 3

Gr. 1: w/ Rhy. Fig. 3, 2 times
 Gr. 2 & 3: w/ Riff C, 2 times

(But it's just. but it's just another illusion.

See before you check out this tide

G9

Gr. 1

don't you leave another cornerstone standing there behind, yeah.

Ooh. _____)

Gr. 2

Gr. 3
divisi

10 10 10 10

8-10 8-10 8-10 8-10

5 5 5 5 5 0 0 0 0 5 5 5 5 5 0 0

Verse
 Gr. 1: w/ Rhy. Fig. 1, 4 times
 Gr. 3: w/ Riff A, 6 times
 Am

2. Mm!

Gr. 2

We've got to face the day,

6 6 6 6 6 8 8 8 8

7 7 7 7 7 9 9 9 9

Am

Ooh, wee, come what may.

Rhy. Fig. 4

(Ooh, - wee. -)

End Rhy. Fig. 4

5 5 5 5 5 8 8 8 8

5 5 5 5 5 9 9 9 9

Gr. 2: w/ Rhy. Fig. 4, 4 times
 Am

We, the street people talking,

Dm

Am Dm

yeah, we the peo - ple strug - gling.
(We the peo - ple strug - gl - ing.)

Synth Solo

Gr. 17 Am Dm Em Am Dm Em

Now they're.

Pre-Chorus

Gr. 1: w/ Rhy. Fig. 2, 4 times
Gr. 3: w/ Riff B, 4 times, simile
Am

— sit - ting on the time bomb. (Ha ha ha, ha ha ha.)

Am F Em Am

Now I know your time has come. (Ha ha ha, ha ha ha.) What goes on up is com-ing on down.

F Em Am F Em

(Ha ha ha, ha ha ha.) Goes a - round and comes a - round. (Ha ha ha, ha ha.)

Chorus

Gr. 3: w/ Riff A, simile, till end
w/ Bkgd. Voc. Fig. 1, 4 times
Am

Gr. 1 7 (cont. strum simile)

So much — trou - ble in the world.

Am Dm7

So much — trou - ble in the world. There is

Am Dm7

so much — trou - ble, there is so much — trou - ble, there is

Gr. 2

p

Am Dm7 End Bkgd. Voc. Fig. 2
 *Bkgd. Voc. Fig. 2

so much _ trou-ble, there is so much_ trou - ble, there is
 (So much in the world. _____)

*Bkgd. Voc. only

w/ Bkgd. Voc. Fig. 2, 2 times
 Am Dm7

so much trou - ble in the world. _____ (There _ is.)

mf full

Begin Fade
 Am Dm7

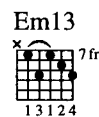
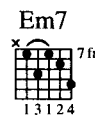
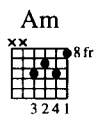
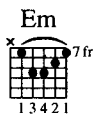
P.M.-----

w/ Bkgd. Voc. Fig. 1, till end
 Am Dm7 Fade Out

tr *tr* *tr*

SUN IS SHINING

Words & Music by Bob Marley



Intro

Slowly ♩ = 72

Verse

Gtr. 1 (clean) *f* Em Am Em Am Em Em13 Em

1. Sun is shin-ing, the weath-er is
2. Sun is shin-ing, the weath-er is

*Gtr. 2

(2nd time simile)

T
A
B

*Wind piano arr. for gtr.

Em7 Em6 Em Em7 Em6 Em Em7 Em13 Em (cont. strum simile)

sweet, yeah. Make you wan-na move — your danc-ing feet, now. To
sweet, now. Make you wan-na move — your danc-ing feet, yeah. But to

15 14 13 12

15 14 13 12

Am

the res - cue here I am. Want you to know, y'all. — Can you un -
the res - cue here I am. Want you to know, just if you can. Here I

8va

15 17

15 15 17

15 15 17

To Coda ⊕

der - stand? stand. No, no no no no no

When the morn - ing gath - er the rain - bow, _ yeah, _ yeah.

8va -----

loco

15 15 18 18 17 15 15 14 15 14 13

Want you to know I'm a rain - bow_ too, now. _ To the res - cue, here I

Em7 Em13 Em Em7 Em13 Em Am

8va -----

12 15 15 13 15 13 12 15 15 17

am. Want you to know, y'all. Can you, can you, can you un - der - stand?

8va -----

15 15 17 12 15 15 12 12 15 15 12

Interlude

Em Em7 Em13 Em Em7 Em13 Em Em7 Em13 Em

loco

12 14 15 14 15 14 15 14 14 13 14 13 12 13 12 14 12 12 14 15 14 15

Em7 Em13 Em Am

14 15 14 14 13 14 13 12 14 12 13 12 12 14 15 15 14 15 14 15 14 13 14 13 12 13 12

D.S. al Coda

12 15 14 15 14 15 14 13 14 13 12 13 12 15

Coda

Gtr. 1 γ Em Em7 Em13 Em Em7 Em13 Em

no no no!

12 14 15 13 14 13 12 14 12 13

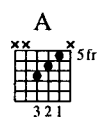
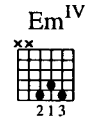
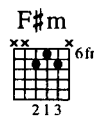
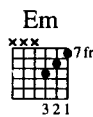
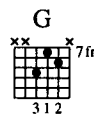
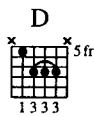
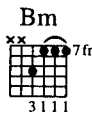
Em7 Em13 Em Em7 Em13 Em

Can you un-der-stand me, now, ba - by? _ Do you be - lieve me?

12 14 15 14 15 14 13 14 13 12 13 12 15 15 15 17

COULD YOU BE LOVED

Words & Music by Bob Marley



Intro
Moderately ♩ = 102

Gtr. 1 (clean)

N.C. * (Bm) (E/B) (Bm) (E/B) (Bm) (E/B) (Bm) (E/B)

mf P.M. throughout

T																																			
A																																			
B	2	2	2	2	2	4	4	0	5	0	4	4	2	2	2	2	X	2	X	4	5	0	4	X	2	X	X	2	0	2	X	4	5	0	4

* Chords in parenthesis played by organ.

Gtr. 2 (clean)

Bm

mf

(Bm) (E/B) (Bm) (E/B)

2 X X 2 X 2 X 2 2 X 2 2 2 0 2 0 2 2 X 4 4 5 4 2 2 0 2 0 2 2 X 4 4 5 4

Chorus

Gtr. 2 **D**

Could you be loved?

* Gtr. 3

Riff A1

mf

5 7 5 3 2 5 7 5 7 4

* Kybd. arr. for gtr.

Gtr. 1

Riff A

5 X 5 5 5 7 0 9 7 7 2 2 0 2 0 2 2 X 4 4 5 4

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G D

Then be loved.

End Riff A1

End Riff A

Verse

Gtr. 2 Bm Em

Gtr. 1

1. Don't let them fool _ ya,
2. Don't let them change _ ya, oh,

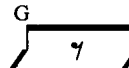
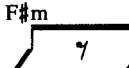
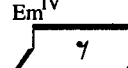
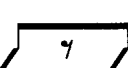
Bm


or e - ven try to school _ ya.
or e - ven re - ar - range ya.

Em Bm


Oh, _ no.
Oh, _ no.

We've got
We've got

7  7  7  7 

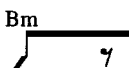



3 


a mind of our own. — So, go to hell if what you think - in' is not right. —
 the life to live. — (Ooh, ooh, ooh.) They say




2 2 2 2 2 2 4 4 5 4 | 5 5 5 5 5 4 4 4 4 4 | 2 2 0 2 2 0 2 2 0 2 0 2

To Coda ⊕

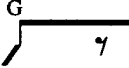
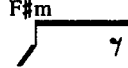
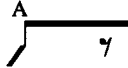

Bm 7  7  7  7 


3 

on - ly, — Love — would nev - er leave us a - lone. — Ah, in




2 2 2 2 2 2 2 2 2 2 4 0 5 0 4 | 2 2 2 2 0 2 2 4 4 5 4

7  7  7  7 

3 

the dark - ness, there must come out — to light. —



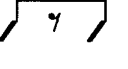
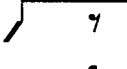

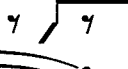


5 5 5 5 0 4 4 0 4 4 4 | 0 0 x 0 0 0 0 0 0 0 0

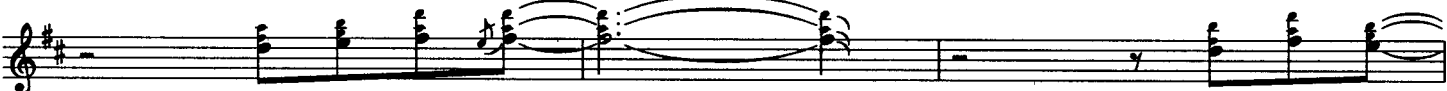
Chorus

Gtrs. 1 & 3: w/ Riffs A & A1, 2 times

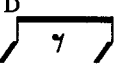
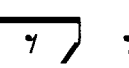

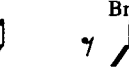
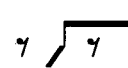
D

Rhy. Fig. 1

Gr. 2 7  7  7  7  7  7 



Could you be loved? — Then be loved. —

D 7  7  7  7  7  7 



Now, could you be loved? — Whoa, —

G D End Rhy. Fig. 1 Rhy. Fig. 2 Bm End Rhy. Fig. 2

yeah. Then be loved.

Riff B
Gr. 1

2 2 2 2 2 2 X 4 0 5 0 4

Gr. 2: w/ Rhy. Fig. 2, 11 times

Spoken:
Could you be loved, now, could you be loved?..

Female: The

End Riff B

2 2 2 2 0 2 X 2 2 4 4 2 2 2 2 0 2 2 4 0 5 2 4 2 2 2 0 2 2 0 2 2

Gr. 1: w/ Riff B, 2 times, simile

road of life is rock - y and you may stum-ble, too. So, why don't you point your fin - gers at some-one

else that's judg-ing you. Bob: Love_ your bro - ther, man. _
(Could you be, could you be, could you be loved?) (Could you be, could you be loved?)

Bkgd Voc. Fig. 1

End Riff B

End Bkgd. Voc. Fig. 1

(Could you be, could you be, could you be loved?) (Could you be, could you be loved?)

D.S. al Coda

⊕ Coda

Bm G F#m

Gr. 2 7 3 5:4 3

on - ly, on - ly the fit - test of the fit - test shall

Gr. 1

2 2 0 2 0 2 2 4 4 X 5 X 4 5 5 0 5 5 0 4 4 0 4 4

7 A 7 7 7 7 7 7

sur - vive. _____ Stay a - live. _____ Eh. _____

Chorus

Gtrs. 1 & 3: w/ Riff A & A1, 2 times
Gtr. 2: w/ Rhy. Fig. 1

Bm G

Could you be loved? _____ Then be loved. _____

Now, could you be loved? _____ Whoa, _____

Gtr. 1: w/ Riff B, 6 times
Gtr. 2: w/ Rhy. Fig. 2 til fade
Bm

G D

yeah. Then be loved. _____ Oh, _____

(Ain't gon-na miss the wa - ter un -

yeah. til the well runs dry.) Girl! _____

(And no mat - ter how you treat the man, he'll

w/ Bkgd. Voc. Fig. 1, 2 times

nev - er be sat - is - fied.) Say some - thing. Say some - thing!

say some - thing, say some - thing. Say some - thing.

Say some - thing. (Some - thing.) Say some - thing. Say some - thing. (Could you be loved? _____)

Say some - thing. Say some - thing. Reg - gae, reg - gae. Say some - thing. Rock on, rock on.

Say some - thing. Reg - gae, reg - gae. Say some - thing. Rock on, rock on. Say some - thing. (Could you be loved? _____)

Begin Fade

w/ Bkgd. Voc. Fig. 1, 2 times

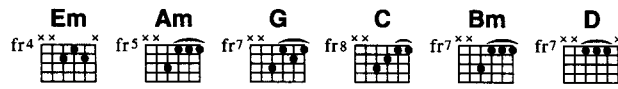
Say some - thing. Could you be loved? Say some - thing. Come on! Say some - thing.

Fade Out

Say some - thing. Say some - thing. Say some - thing.

REDEMPTION SONG

Words & Music by Bob Marley



Intro N.C. Gtr. 1 (elec.) Em Am
 Drums Gtr. 2 (elec.)
 Piano

Musical notation for the Intro section, including guitar and piano parts.

TAB: 7 9 7

Em Am

Musical notation for the first part of the verse, including guitar and piano parts.

TAB: 7 9 7

1. Old

Verse Gtr. 1 G Em C Bm

Musical notation for the start of the verse, including guitar parts.

(2, 3[♯]) - pi - rates yes, they — rob I, sold — I — to the mer - chant ships.
 - pate your - selves from men - tal slavery, none but our - selves — can — free our minds.

Musical notation for the second part of the verse, including guitar and piano parts.

P.M...

TAB: 3 3 0 3 5 7 7 5 7 2 3 3 3 2 2 2

Am G Em

cont. sim.

Have no fear for minutes after they took I
ato-mic e-ner-gy, 'cause none of

TAB: 0 0 3 0 | 3 3 0 3 | 5 | 7 7 5 7 | 2

C G(Bbass) D G

from the bot-tom-less pit. But my hand was made-
them can stop the time. How long shall they kill our pro-

TAB: 3 3 | 3 2 2 | 2 | 5 5 3 5 | 3 3 0 3 | 5

Em C Bm Am

strong phets while we stand by the hand of the Al- might- y, for -
look? a-side and look?

TAB: 7 7 5 7 | 2 | 3 3 | 3 2 2 | 2 | 0 0 3 0

G Em C G(Bbass)

- ward in this ge- ne- ra- - - tion
Some say it's just a part of it, we've got to tri- um- phant-
ful- fil- the book.

TAB: 3 3 0 3 | 5 | 7 7 5 7 | 2 | 3 3 | 3 2 2 | 2

D

ly. All I ev - er have
Won't you help to sing

T
A
B 5 5 3 5 3 5 5 3 5

Chorus

G C D G
Gtr. 1 *cont. sim.*

these songs of free - dom.
these songs of free - dom?

T
A
B 5 7 5 3 2 0 5 7 5

C D G C D G To Coda ⊕

Won't you help me sing
Won't you help me sing
(3, 8) All I ev - er have

these songs of free - dom?
re - demp - tion songs?

T
A
B 3 2 0 5 7 5 3 2 0 5 7 5

C D G 1. C D 2. C D

Re demp - tion songs.
Re-demp - tion songs.

2. E-man - ci -

...end P.M.

T
A
B 3 2 0 5 7 5 3 2 0 3 2 0

Em Am Em Am

cont. sim.

TAB: 7-9 7 7-9 7

Em Am Em Am D.%. al Coda

3. E-man - ci -

TAB: 7-9 7 7-9 7

⊕ Coda C D G C D

All I ev - er have re - demp - tion—

P.M...

TAB: 3 2 0 5 7 5 3 2 0

Repeat to fade

— songs.—

TAB: 5 7 5 3 2 0 5 7 5 3 2 0

BUFFALO SOLDIER

Words & Music by Bob Marley & Noel Williams

A 3 2 1 1 5fr
F#m 3 2 4 6fr
D 3 3 3 7fr
C#m 3 2 1 4fr
E 1 3 2 5fr
F#m^{IX} 9fr
F#m^V 5fr 2 4 1
E7 3 2 4 6fr
C#m7 7fr 3 4 1

Intro

Moderately ♩ = 124 (♩ - ♩³)

A
 ⑥
 5 fr

Gr. 2 (clean) *mf*

Gr. 1 (clean) (percussion) *mf*

(cont. in notation)

(cont. in slash)

T
A
B

	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6	X	X	6	6	6
	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	X	X	7	7	7
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	X	X	7	7	7

Verse

Rhy. Fig. 1

Gr. 1

A **F#m**

1. Buf - fa - lo sol - dier, dread - lock Ras - ta.
 tak - en from Af - ri - ca, brought to A - mer - i - ca.

Gr. 2 **Riff A**

P.M.-----

4 4 4 4 4 4 4 4 4 4 4 4 2 0 4

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile
 Gr. 2: w/ Riff A, 3 times

A **End Rhy. Fig. 1**

It was a buf - fa - lo sol - dier in the
 Fight - ing on ar - riv - al,

End Riff A

let ring-----

4 2 0 0

F#m **A**

heart of A - mer - i - ca. Stol - en from Af - ri - ca,
 fight - ing for sur - viv - al. Said, he was a buf - fa - lo sol - dier,

F#m **A**

brought to A - mer - i - ca. Fight - ing on ar - riv - al,
 dread - lock Ras - ta. Buf - fa - lo sol - dier

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F#m A

fight - ing for sur - viv - al. I mean it.
in the heart of A - mer - i - ca.

Chorus

Gr. 1 D C#m D C#m A E

When I an - a - lyze the stench, to me it makes a
If you know your his - to - ry, then you would know where you're

Gr. 2 (Ooh, _____) (Ah, _____)

Riff B P.M.

5 5 5 0 4 4 2 2 5 5 4 x 4 4 4 4 4 (0) 2 2 2 (0)

F#mIX Gr. 2: w/ Riff B D C#m D C#m

lot of sense. How the dread - lock Ras
com - ing from. Then you would - n't have to ask ta

(Ooh, _____)

End Riff B P.M.

2 2

1. 2.

A E F#m A

was the buf - fa - lo sol - dier. 2. And he was think I am. 3. I'm just the
who the heck do I brought to A - mer - i - ca.

(Ah, _____)

Verse

Gr. 2: w/ Riff A, 4 times A F#m A

Gr. 1 A F#m A F#m

buf - fa - lo sol - dier in the heart of A - mer - i - ca.
buf - fa - lo sol - dier in the war for A - mer - i - ca.

F#m^v A F#m

Stol - en from Af - ri - ca, brought to A - mer - i - ca.
Buf - fa - lo sol - dier, dread - lock Ras - ta.

A

Said he was fight - ing on ar - riv - al,
Fight - ing on ar - riv - al,

F#m A

fight - ing for sur - viv - al. Said, he was the buf - fa - lo sol - dier,
fight - ing for sur - viv - al. Driv - en from the main land

F#m A

in the war heart for A - mer - i - ca. Tell ya.
to the heart of the Car - ib - be - an. sing - in!

F#m E7 A

Why, yi - yi? Why, — yi - yi - yi? Why, yi - yi - yi - yi - yi - yi - yi?

Gr. 2 Riff C End Riff C

P.M. ----- 4 P.M. ----- 4

4 4 4 4 4 4 4 4 4 4 4 4 2 0 0 0 2 0

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

Gr. 2: w/ Riff C To Coda ⊕

Why, yi - yi? Why, — yi - yi - yi? Why, yi - yi - yi - yi - yi - yi - yi?

Bridge F#m

Buf - fa - lo sol - dier, — trod in 3 - to the
(Who, whoo, whoo, whoo, whoo. Whoo, whoo, whoo, whoo

Gr. 2

P.M. ----- 4 P.M. ----- 4

2 2 2 0 2 2 2 2 2 0 2 2

land, whoo, whoo, whoo, whoo, whoo, whoa. (Na, said he would - 've na, na, na, na.)

D C#m7 C#m

P.M.

ran na. and Na, make na, you na, wan - na na, hang, na. Na, trod in - to na the

F#m

P.M.

land, na, na, na, na, na, na.) 4. Said, he was a

D C#m E D.S. al Coda

P.M.

⊕ Coda Verse

Gr. 2: w/ Riff A, 4 times

5. Driv - in' through San Juan, in the arms of A - mer - i - ca.

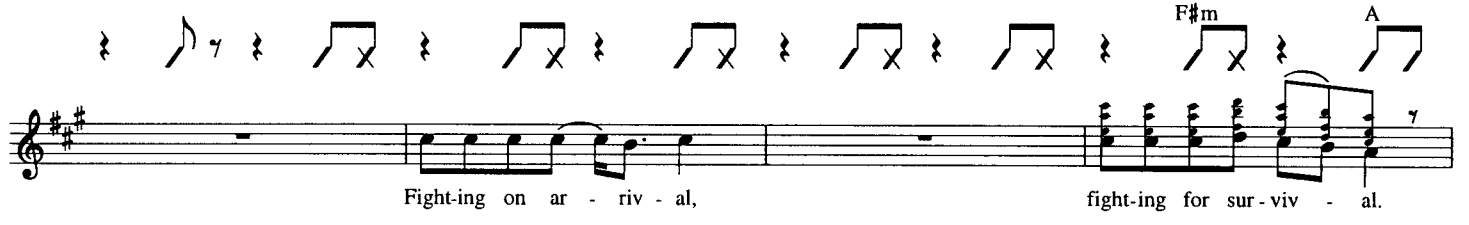
Gr. 1 A F#m

A



cut in - to Ja - mai - ca, a buf - fa - lo sol - dier.

F#m A



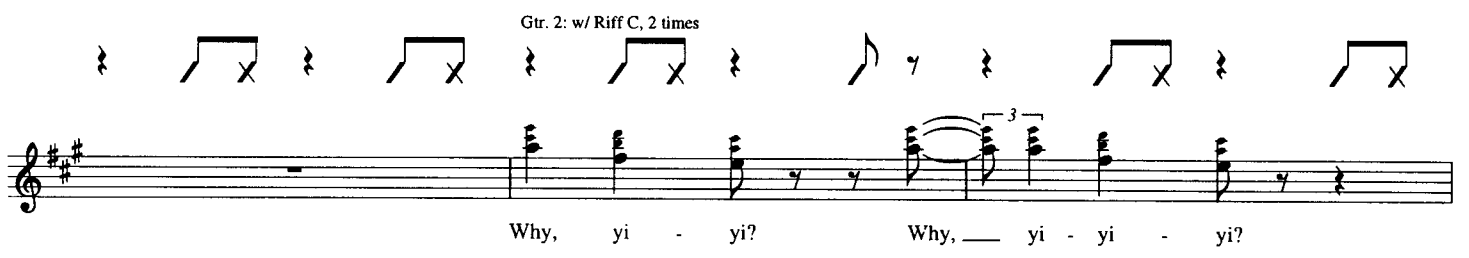
Fight-ing on ar - riv - al, fight-ing for sur - viv - al.

F#m A



Buf - fa - lo sol - dier, dread - lock Ras - ta.


Gr. 2: w/ Riff C, 2 times



Why, yi - yi? Why, yi - yi - yi?

Begin Fade

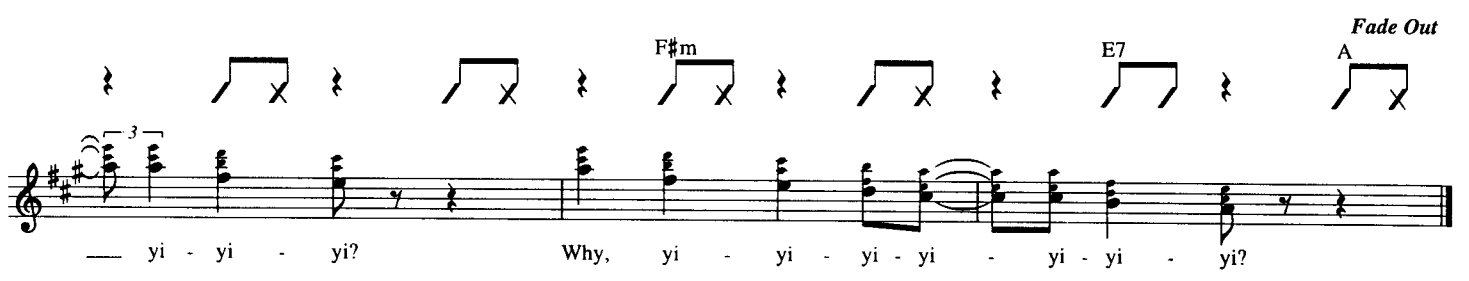
F#m E7 A



Why, yi - yi - yi - yi - yi - yi - yi? Why, yi - yi? Why.

Fade Out

F#m E7 A



yi - yi - yi? Why, yi - yi - yi - yi - yi - yi - yi?

IRON LION ZION

Words & Music by Bob Marley

Bm



Bsus4



D



A



Bm^{VII}



Intro

Moderate Reggae $\text{♩} = 70$
N.C.

*Gtr. 1

D

Rhy. Fig. 1

Em

Musical notation for Gtr. 1. Treble clef, key signature of one sharp (F#), 4/4 time. The first measure is a whole rest. The second measure contains a quarter note G4 (5th fret, 2nd string) with a forte (*f*) dynamic marking. The third measure is a whole chord D (open strings). The fourth measure is a whole chord Em (open strings). Below the staff is a guitar tablature with strings T, A, B and fret numbers 7, 7, 7, 0 for the first measure, and 7, 7, 7, 5 for the second measure.

*Gtr. 2

Riff A

mf
P.M. throughout

Musical notation for Gtr. 2. Treble clef, key signature of one sharp (F#), 4/4 time. The first measure is a whole rest. The second measure contains a quarter note G4 (5th fret, 2nd string). The third measure contains a quarter note A4 (7th fret, 2nd string). The fourth measure contains a quarter note G4 (5th fret, 2nd string). The fifth measure contains a quarter note F#4 (4th fret, 2nd string). The sixth measure contains a quarter note E4 (open, 2nd string). The seventh measure contains a quarter note D4 (open, 2nd string). The eighth measure contains a quarter note C#4 (2nd fret, 2nd string). The ninth measure contains a quarter note B3 (open, 2nd string). The tenth measure contains a quarter note A3 (open, 2nd string). The eleventh measure contains a quarter note G3 (open, 2nd string). The twelfth measure contains a quarter note F#3 (2nd fret, 2nd string). The thirteenth measure contains a quarter note E3 (open, 2nd string). The fourteenth measure contains a quarter note D3 (open, 2nd string). The fifteenth measure contains a quarter note C#3 (2nd fret, 2nd string). The sixteenth measure contains a quarter note B2 (open, 2nd string). The seventeenth measure contains a quarter note A2 (open, 2nd string). The eighteenth measure contains a quarter note G2 (open, 2nd string). The nineteenth measure contains a quarter note F#2 (2nd fret, 2nd string). The twentieth measure contains a quarter note E2 (open, 2nd string). Below the staff is a guitar tablature with strings T, A, B and fret numbers 5, 5, 7, 5 for the first measure, 7, 7, 5, 5 for the second measure, and 9, 9, 7, 7 for the third measure.

*Kybd. arr. for gtrs.

Musical notation for the main body of the song. Treble clef, key signature of one sharp (F#), 4/4 time. The first measure is a whole chord D (open strings). The second measure is a whole chord Em (open strings). The third measure is a whole chord D (open strings). The fourth measure is a whole chord Em (open strings). Below the staff is a guitar tablature with strings T, A, B and fret numbers 5, 7, 7, 5 for the first measure, 7, 9, 9, 7 for the second measure, 5, 7, 7, 5 for the third measure, and 7, 9, 9, 7 for the fourth measure.

Verse

Gr. 1: w/ Rhy. Fig. 2, 3rd time
 Gr. 2: w/ Rhy. Fill 1, 3rd time
 N.C. (Bm)

D

Em

1. Yeah,

I'm on the rock,

and then

2. I'm on the run,

but I ain't

run like a fu - gi - tive, -

End Rhy. Fig. 1

8va -----

(cont. in slash)

End Riff A

simile 2nd & 3rd time

Bm

Bsus4

Bm

Bsus4

Gr. 1

I check a ___ stock.
 got no gun.
 ooh God,

I had to run like a fu - gi - tive
 See, they want to be the star, -
 just to, just to save the life I live.

to save -
 so they

Gr. 2

Rhy. Fill 1

Gr. 2

**T
A
B**

Bm

Bsus4

Chorus

D

A



the life I live. I'm gon - na be
 fight - ing tri - bal war. And they say - ing } i - ron like a li - on in
 Oh now, I'm gon - na be }

Gtr. 2: w/ Fill 1, 2nd time

Gtr. 2: w/ Fill 2, 3rd time

Bm^{VII}

D



Zi - on. I'm gon - na be i - ron like a

Fill 1

Gtr. 2

Fill 2

Gtr. 2

Gr. 2: w/ Fill 2, 1st meas. 3rd time

Bm^{VII}

N.C. (Bm)

A

(cont. in notation)

li - on in Zi - on.

Riff B

Gr. 1

Gr. 2

divisi Riff B1

End Riff B

End Riff B1

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

Sax Solo

Gr. 1: w/ Rhy. Fig. 1, simile

Gr. 2: w/ Riff A, simile

Verse

Em

Bm

Voc. Fig. 1

End Voc. Fig. 1

I - ron, li - on, Zi - on. (Li-on.)

3. Yeah, I'm on the rock

Gr. 1

Gr. 2

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

(Run-nin', and you're run-nin'.)

See you pop, I take a stock.

Rhy. Fig. 2

0 0 2 | 4 4 | 7 7 7 7 | 7 7 9 9 9 9 9 7 | 9 9 7 7 | 9 7 9

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

Voc. Fig. 2 End Voc. Fig. 2

(Run-nin' like a fu - gi - tive. ___) 4. I had to

let ring - - - - ♪ let ring - - - - ♪

End Rhy. Fig. 2

⊕ Coda

Gtrs. 1 & 2: w/ Riffs B & B1
N.C. (Bm)

1., 2. 3. **Outro**
Gtr. 2 tacet
D
Gtr. 1 //

I - ron, li - on, Zi - on. (Li - on. ___) I - ron like a

Play 6 Times and Fade

A Bm

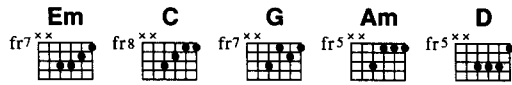
li - on in Zi - on.

Gtr. 2
simile on repeats

Bkgd. Voc.: w/ Voc. Fig. 1, 3rd & 5th time
Bkgd. Voc.: w/ Voc. Fig. 2, 4th & 6th time

I KNOW A PLACE

Words & Music by Bob Marley & Rita Marley



♩ = 121

Intro

Em

Ba, dop, scoo - ba, dop, scoo - ba doo - ba, doo - ba, doy.

Drums *mf*

TAB

7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9

Verse

Em

Oy, oy, oy, oy.

1. 3. When the whole world
(2.) people like you, ooh,

TAB

8	8	7	7	7	7	7	7
9	9	8	8	8	8	8	8
10	10	7	7	9	9	9	9
9	9	9	9	9	9	9	9

C

G

lets you down, and there's no - where for you to turn. 'Cause
people like me, people need to be free. There's a

TAB

7	7	7	7	8	8	8	8	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	7	8	8	8
9	9	9	9	10	10	10	10	9	9	9	9

Em Am

all of your best friends let you down, down.
 place in the sun where there is love for every one where we can be free.

2° Gr. 2 w/ Fig. 1

TAB

D Em

Then you try to ac - cu - mu - late,

omit 2°

TAB

C G Em

but the world is full of hate. So all of your best thoughts

TAB

Fig. 1

Gr. 2 Am D

w/chorus + wah

TAB

Am

D

just a drift through space.

TAB

7	7	7	7	5	5	5	5	5	5
8	8	8	8	5	5	5	5	5	5
9	9	9	9	7	7	7	7	7	7
9	9	9	9	7	7	7	7	7	7

Chorus G

C

I know a place where we can carry on.

TAB

7	7	7	7	7	7	8	8	8	8
8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	10	10	10	10

G

I know a place where

TAB

7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	9

C

G

C

we can carry on, we can carry on,

TAB

8	8	8	8	7	7	7	7	8	8
9	9	9	9	8	8	8	8	8	8
10	10	10	10	7	7	7	7	9	9
10	10	10	10	9	9	9	9	10	10

G C G

we can car - ry on, —

TAB

7	7	7	7	8	8	8	8	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	9	9	9	9	7	7	7	7
9	9	9	9	10	10	10	10	9	9	9	9

C G C

we can car - ry on, — we can car - ry on. —

TAB

8	8	8	8	7	7	7	7	8	8	8	8
8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	7	7	7	7	9	9	9	9
10	10	10	10	9	9	9	9	10	10	10	10

1. G (F# bass) 2. G (F# bass) 3. G

2. And it's — Yeah. —

TAB

7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7
9	9	9	9	9	9	9	9	9	9	9	9

C G C G Repeat and fade

We can car - ry on, — we can car - ry on. —

TAB

8	8	8	8	7	7	7	7	8	8	8	8	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	9	9	9	9	10	10	10	10	9	9	9	9