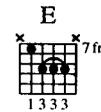
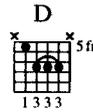
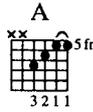


<b>6</b>	<b>STIR IT UP</b>
<b>20</b>	<b>GET UP, STAND UP</b>
<b>25</b>	<b>I SHOT THE SHERIFF</b>
<b>30</b>	<b>LIVELY UP YOURSELF</b>
<b>44</b>	<b>NO WOMAN, NO CRY</b>
<b>41</b>	<b>ROOTS, ROCK, REGGAE</b>
<b>68</b>	<b>EXODUS</b>
<b>50</b>	<b>JAMMING</b>
<b>62</b>	<b>WAITING IN VAIN</b>
<b>75</b>	<b>THREE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

# 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  $\gamma$   $\overset{A}{\text{chord}}$   $\gamma$   $\text{chord}$   $\gamma$   $\text{chord}$   $\gamma$   $\text{chord}$   $\gamma$   $\overset{D}{\text{chord}}$   $\gamma$   $\text{chord}$   $\gamma$   $\overset{E}{\text{chord}}$   $\gamma$   $\text{chord}$

\*Bkgd. Voc. Fig. 1

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

Gtr. 2

*(Guitar line with tremolos)*

*(Fingerings: 7 7 7 5 6 7)*

Gtr. 3

*(Guitar line)*

*(Fingerings: 7 7 7 7 7 5 5 7 4 5 5 5 5 7 7 4 4 6 6)*

\*Bkgd. vocs. only

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

End Bkgd. Voc. Fig. 1

*(Vocal line with lyrics)*  
 — mind, — (Ooh. — Whoa, — Mmm. — And

*(Guitar line with tremolos)*

*(Fingerings: 7 7 7 7 7 9 9 9 7 9 9 9 7 9)*

*(Guitar line)*

*(Fingerings: 7 7 7 7 7 7 6 6 6 6 7 7 7 5 5 7 7 7 4 4 6 6)*

w/ Bkgd. Voc. Fig. 1

7 <sup>A</sup> 7 7 7 7 7 <sup>D</sup> 7 7 7 <sup>E</sup> 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 <sup>A</sup> 7 7 7 7 7 <sup>D</sup> 7 7 7 <sup>E</sup> 7 7

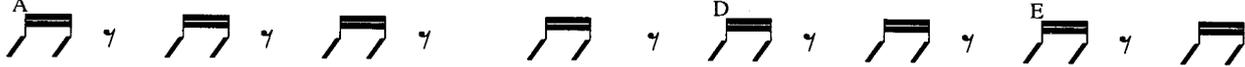
see \_ what - a we will do, ba - by. Just \_ me and \_ you. Come on and

5 7 6 5 7 5 7 5 6 7 5

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

**Chorus**

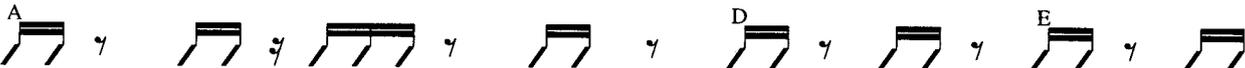
Gr. 3: w/ Riff A, 4 times

Gr. 1 

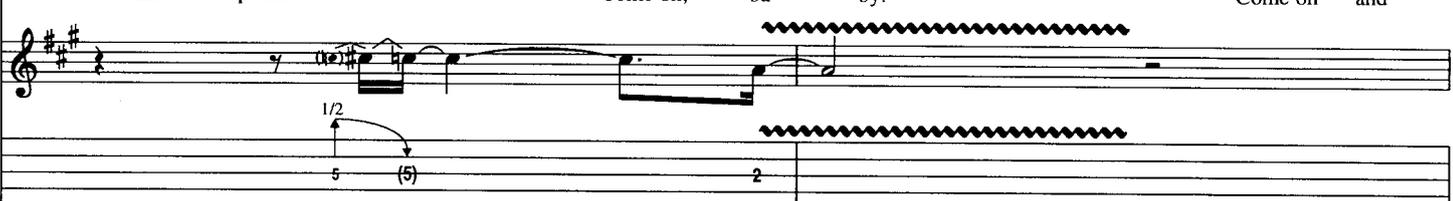
stir — it up, I wan-na say, lit - tle dar - ling, yeah.  
(dar - ling.)

Gr. 2 

(5) 5 4 2



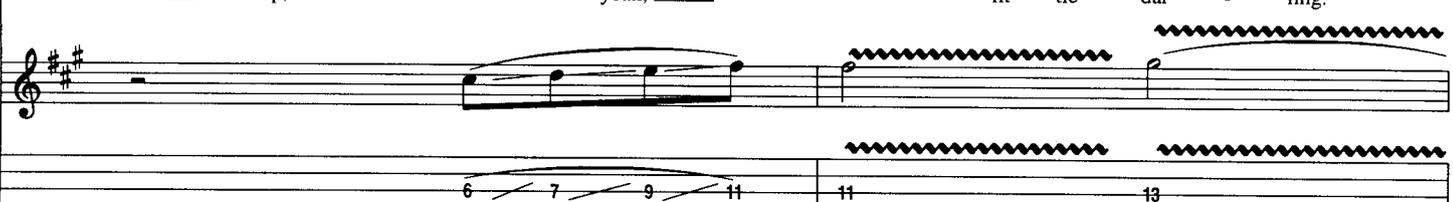
Stir — it up. — Come on, ba - by. Come on and



1/2 5 (5) 2



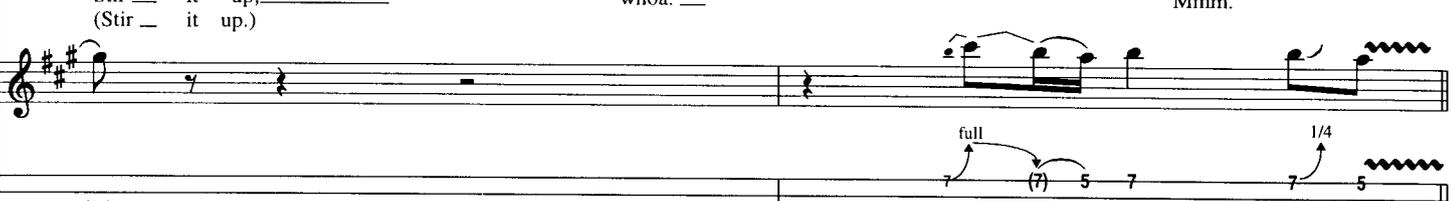
stir — it up, yeah, lit - tle dar - ling.



6 7 9 11 11 13



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



full 7 (7) 5 7 7 5 1/4

(13)

Verse

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

Gr. 1  $\gamma$   $\overset{A}{\text{chord}}$   $\gamma$   $\text{chord}$   $\gamma$   $\text{chord}$   $\gamma$   $\text{chord}$   $\gamma$   $\overset{D}{\text{chord}}$   $\gamma$   $\text{chord}$   $\gamma$   $\overset{E}{\text{chord}}$   $\gamma$   $\text{chord}$

2. I'll \_\_\_ push the wood, and I'll blaze your \_\_\_ fire. \_\_\_\_\_

Gr. 2  $\text{melody}$

5  $\text{fingering}$  5  $\text{fingering}$  5-7 5  $\text{fingering}$  5-7 9 7  $\text{fingering}$

Gr. 3  $\text{melody}$

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

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

Then I sat - is - fy \_\_\_ your \_\_\_ all de - sire. \_\_\_\_\_

$\text{melody}$

X 14 12 12 11  $\text{fingering}$

$\text{melody}$

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

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.

The first system of the musical score consists of four staves. The top staff shows guitar chords: A, D, and E, with rhythmic notation above them. The second staff is the vocal line with lyrics: "Said I stir it, yeah, ev - 'ry min - ute." The third staff is the piano accompaniment, featuring a long sustained chord in the first measure followed by moving lines. The fourth staff contains guitar fretboard diagrams with numbers 9, 10, 9, 7, 7, 5, 7, 7, 7, 7, 7, 7, 4, 4, 6, 6.

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

The second system of the musical score consists of four staves. The top staff shows guitar chords: A, D, and E, with rhythmic notation above them. The second staff is the vocal line with lyrics: "All you've got to do, ba - by, is keep it in it and". The third staff is the piano accompaniment, featuring a sustained chord in the first measure followed by moving lines. The fourth staff contains guitar fretboard diagrams with numbers 7, 7, 7, 6, 6, 6, 7, X, 7, 5, 7, 7, 7, X, 5, 5, 7, 7, 7, X, 4, 4, X, X.

**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 ----- 4  
5/7 5

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

let ring ----- 4  
10 9 9 7 7

stir — it up, whoa, mm. 3. And then

7 5 5 5 7 9

Verse

Gr. 1  $\gamma$  <sup>A</sup>  $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$  <sup>D</sup>  $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$  <sup>E</sup>  $\gamma$   $\gamma$

quench - me when I'm thirst - y. —

Gr. 2

Gr. 3

$\gamma$  <sup>A</sup>  $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$  <sup>D</sup>  $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$  <sup>E</sup>  $\gamma$   $\gamma$

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

fdbk.

pitch: G#

w/ Bkgd. Voc. Fig. 1

A:  $\begin{matrix} x & 0 & 2 & 2 & 1 & 0 \end{matrix}$ 
  
 D:  $\begin{matrix} x & 0 & 2 & 3 & 2 & x \end{matrix}$ 
  
 E:  $\begin{matrix} x & 1 & 2 & 0 & 1 & 0 \end{matrix}$

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

fdbk. -----

5  
6  
7

pitch: A

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

A:  $\begin{matrix} x & 0 & 2 & 2 & 1 & 0 \end{matrix}$ 
  
 D:  $\begin{matrix} x & 0 & 2 & 3 & 2 & x \end{matrix}$ 
  
 E:  $\begin{matrix} x & 1 & 2 & 0 & 1 & 0 \end{matrix}$

And you sure can stir your pot. So,

4/6    5    |    6/7    5

7 7 7 7    7 6    7 7    7 7 6    7 7 X X    |    5 5 7 4    5 5 5 5    7 7 6    4 4 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 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 A 7 7 7 7 7 7 D 7 7 7 7 7 E 7 7 7 7 7

Outro Chorus

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

Oh. — Lit - tle dar - ling,

Gtr. 3, Riff B, 5 times

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

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

Gtr. 2

full 17 full 17 1/2 full 17 let ring full 17 (17) 17

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

stir — it up, — whoa, — lit - tle dar - ling,

(Stir — it up.)

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

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, — lit - tle dar - ling,

(Stir — it up.)

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

let ring-----4

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
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

TAB

8	6	5	3	6	8	5	6	5 6 5	8	3 3	5	6	1	6
---	---	---	---	---	---	---	---	-------	---	-----	---	---	---	---

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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

10    8 10    (10)    8    10    8

15    13    (15)  
15    13    15

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

8va-----4    loco

20    20    8    (8)    10  
20    20    8    (8)

1/4

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

**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

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

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

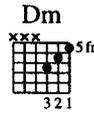
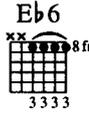
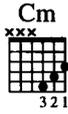
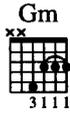
*Repeat and Fade*

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

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

# I SHOT THE SHERIFF

Words & Music by Bob Marley



**Chorus**

Moderately ♩ = 96 (♩ - ♩<sup>3</sup>)

Gtr. 1 (clean) —

(percussion)

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

Gtr. 2 (clean)

*mf* P.M.

TAB

Gm

1. 2.

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

ooh, ooh, ooh.)

TAB

**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

**Fill 1**

Gtr. 4 (clean)

*mf*

TAB

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**

Gtr. 1 **Rhy. Fig. 2**

Gm Cm Gm

the sher - iff. Lord, \_ Lord knows \_

Gtr. 2 **Riff B**

*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 3 4 5 X X X X

Gm **To Coda** 1. | 2.

**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

**Verse**

Eb6 Dm Gm Eb6 Dm

**Rhy. Fig. 3** **End Rhy. Fig. 3** **Riff C**

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

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

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

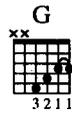
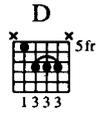
*Additional Lyrics*

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*

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

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

Gr. 2 (clean)

Riff A

End Riff A

*mf*  
P.M. throughout

TAB: 5 3 5 5 3 5 5 3 5 5

Oh, yeah. \_\_\_\_\_

Oh, yeah.

You're gon - na

1/4

TAB: 10 12 12 14 11 14 14 14 11 11 12 10 10 10 10

Riff B

End Riff B

TAB: 3 5 5 3 5 5 3 5 5

Chorus

Gtr. 3  
(clean)

D

G

D

G

(cont. strum simile)

*mf*

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

12 14 12 10 12 14 14

Riff C

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

D

G

D

G

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

10 10 12 10 10 12 12 14

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

D

G

D

G

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

11 11 0 10 12 10 10 12 full (12) 10 10 12 10 10 12 10 10

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

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**

Gtr. 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)

Gtr. 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 12 10 10

D G D G

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

let ring ----- 3

full

12 12 10 12 14 14 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) 10 12 12 10 10 12 10 13 13 13 12 12 12 1/4

D G D G

Yeah.

8va -----

full

10 10 12 10 10 1/4 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.)

\*Bkgd. Voc. only

D

G

D

G

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

**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

D

G

D

G

live - ly my - self, — y'all. —

D G D G D G

3 3 3

11 12 12 14 14 14 15 15 15 17 12

Gr. 2

let ring ----- 1/4 let ring ----- 1/4

5 5 5

D G D G

3 3 3

12 12 14 14 14 14 16 14 14 14 15 15 15 17 15

10 12 10 12 10 1/4 12 10 12

Fill 2 End Fill 2

let ring ----- 1/4 let ring ----- 1/4

5 5 5

**Guitar Solo**

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

Gr. 1 D G D G

8va 8va

10 12 10 15 15 15 13 15 13 15 15 (15) 13 15 15 15

1/4 full full

D G loco D G

8va loco

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

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 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 5

**A**

**B** 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

(cont. strum simile)

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?

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

1/4 1/4

13 13 13  
12 12 12

D G D G

What you say you got?

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

1/4 full full

8va

*Begin Fade* D G

I don't believe you.

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

1/4 full loco

8va

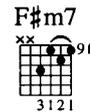
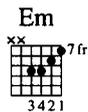
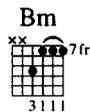
D G D G *Fade Out*

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

full 1/2 1/4

# 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. \_

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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

Voc. Fig. 2 End Voc. Fig. 2

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

## Verse

Em Bm F#m7 Bm Em

Bkgd. Voc.: w/ Voc. Fig. 2 Gr. 2: w/ Riff B

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

Bm F#m7 Bm Em

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

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

## Outro

Bm F#m7 Bm Em Bm

Bkgd. Voc.: w/ Voc. Fig. 1 Bkgd. Voc.: w/ Voc. Fig. 2

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

F#m7 Bm Em Bm

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

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

Gr. 2 full

11 10 12 10 9 7 10 full

F#m7 Bm Em

full

10 10 7 10 7 10 7 9 7 7 10 7 7 10 7 7 10 7 7

## Begin Fade

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

Bm F#m7 Bm Em

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

10 10 full 10 full

## Fade Out

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

2



Verse

Gr. 1: w/ Riff A, 7 times, simile  
Gr. 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

Gr. 1 Riff A End Riff A

3 3 3 2 5 5 7 2 3

Gr. 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

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

(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.)

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

(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.

10 10 10 10 8 10 10 8 10 8 9 8 | 10 10 10 10 8 10 10 8 10

(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,

10 10 10 10 8 10 10 8 10 8 9 8 | 10 10 10 10 8 10 10 8 10 (10)

**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)

C C/B Am F

let ring ----- 4

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

⊕ *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

C F C (G) C C/B

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

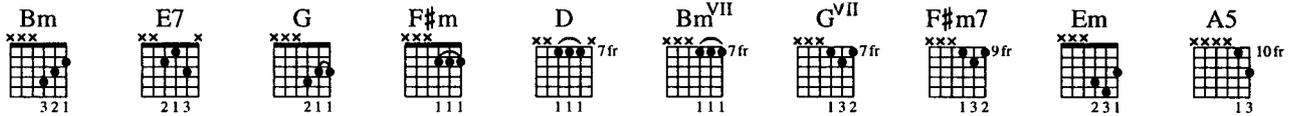
Am F C F C (G)

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



# JAMMING

Words & Music by Bob Marley



## Intro

Moderately ♩ = 124

N.C.

(drums)

†Bm7

E9

G

F#m

Intro musical notation showing guitar and bass parts. The guitar part is marked *mp* and includes a note for *\* Gtr. 1 (clean)*. The bass part includes fret numbers 7 and 9. Chord symbols are placed above the staff.

\*Two gtrs. arr. for one.

†Chord symbols reflect combined tonality.

1. | 2.

## Chorus

Bm

Rhy. Fig. 1

Gtr. 1



Chorus musical notation with lyrics: "Ooh, \_\_\_ yeah. Al - right. We're jam - ming." Includes guitar accompaniment with a *p* dynamic marking and a note for *Gtr. 2 (clean)*. Bass part includes fret numbers 9 and 10.

E7

G

F#m

End Rhy. Fig. 1

Chorus musical notation with lyrics: "I wan - na jam it with you. \_\_\_ We're". Includes guitar accompaniment with a note for *Gtr. 2 (clean)* and a note for *End Rhy. Fig. 1*. Bass part includes fret numbers 9 and 10.

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

Gtr. 2



F#m Bm D Bm D

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

7 7 7 7

full

X X 9 7 X X 7 7 X X 9 7 X X 7 7

**Chorus**

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

Bm

G F#m

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

2 2 4

9 7 7 0 7

E7 G F#m7

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

Gr. 2

(7) 9 7 0 2 2 2 4

Gr. 3

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

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

4 4 4 4 4 4 4 4 4 4 4 4

**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<sup>VII</sup>*

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

\* Gtrs. 2 & 3

*f*

\* 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<sup>VII</sup> E7 Bm<sup>VII</sup> 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<sup>VII</sup>

G<sup>VII</sup>

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<sup>VII</sup>

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

7 7 3 3 3 3 3 3

1/4 7 (7) X 0 7 9 9

4 4 4 4 4 2 2 2 2 2 2

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

3 3 3 3 7 P.M.----- 1

X X X X 2 2 2

2 1 2 2 2 2 5 5 5 5 5 0 5 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 a melody with triplets and rests. Above the staff are chord symbols: Bm7, E7, and G. The middle staff is the guitar melody, with various rhythmic values and a wavy line indicating a tremolo effect. The bottom staff shows fretboard diagrams for the guitar, with fingerings like 7/7, 9/9, and 7/7, and a fret number '12'.

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 a melody. Above the staff are chord symbols: F#m, Bm7, and E7. The middle staff is the guitar melody, including a wavy line for tremolo and a 'P.M.' (palm mute) marking. The bottom staff shows fretboard diagrams with fingerings like 12, (12), (10), 0, 7/9, (9), 7, and 0.

G F#m Bm7

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

Detailed description of the first system: The system contains four staves. The top staff shows guitar chords G, F#m, and Bm7 with rhythmic notation. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment with wavy lines indicating tremolos. The fourth staff is the guitar fretboard with diagrams for the first three measures.

Detailed description of the second system: This system contains two staves, both guitar fretboard diagrams. The top staff shows fret numbers 5, 5, 5, 0, 5, 4 for the first measure, and 4, 2, 2, 2, 2, 4, 4 for the second measure. The bottom staff shows fret numbers 2, 2, 2 for the first measure, and 7, 9, 7 for the second measure.

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

Detailed description of the second system: The system contains four staves. The top staff shows guitar chords E9, G, and F#m with rhythmic notation. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment with wavy lines and 'loco' markings. The fourth staff is the guitar fretboard with diagrams for the first three measures, including 'full' markings and fret numbers like 12, 10, 9.

Bm7

E7

G

F#m

Bm7

E7

G

F#m

Bm<sup>VII</sup>

N.C.(E9)

Gr. 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

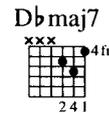
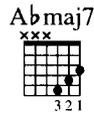
2 2 2 2 2 | 4 4 4 4 4 2 | 4 4 2 4 4 4 4 2

(G) **Freely** (Bm9)

13 12 11 10 9 10 9 | 10 12 9 12 10 9 7 7 | 1/2 (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 6 4

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

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

**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

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. -----

P.M. -----

13 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 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 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)

*f*

\* Gr. 2

*f* w/ phase shifter

\* Elec. piano arr. for gr.

Am

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

play 4 times

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

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

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

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

**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

(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

w/ Bkgd. Voc. Fig. 1, 4 times  
Mo - ses, from a - cross the Red Sea. Send us an - oth - er broth - er

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 gtr.

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

TAB



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.

Gtr. 3:  $\begin{matrix} A & G & A & G & A & C \\ \textcircled{4} & \textcircled{4} & \textcircled{4} & \textcircled{4} & \textcircled{4} & \textcircled{3} \\ 7fr & 5fr & 7fr & 5fr & 7fr & 5fr \end{matrix}$

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 7 9 9 9 7 9 5 6 7  
 B 7 5 7 5 7 5 7 5 6 7 X 7 5 7 5 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. ----- P.M. -----

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 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)

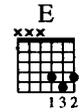
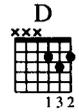
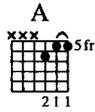
Play 8 Times and Fade  
(Bm) (C6) (Dm9)

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 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



Verse

Gtr. 3 tacet

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

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

$\gamma$   $\text{---}$   $\gamma$   $\text{---}$

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

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

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

$\gamma$   $\text{---}$   $\gamma$   $\text{---}$

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

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  
T  
A  
B  
x 5 5 10 12 (12)  
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..

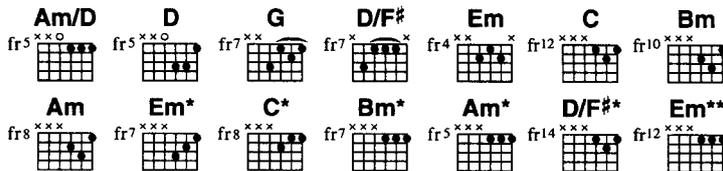
10 12 / 14 12 10 | 5 7 / 9 7 5 | 5 7 / 9 7 5  
 / 11 12 / 14 12 11 | / 6 7 / 9 7 6 | / 6 7 / 9 7 6

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)

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

**Fig. 1**

Am/D D

Gtr. 2 (elec.)

w/phaser  
 P.M. ....

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

**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.

Gtr. 3: w/Fig. 4

TAB

**Fig. 4**

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

Gtr. 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

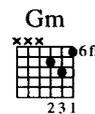
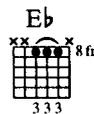
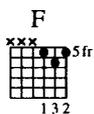
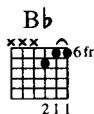
G D/F#\* Em\*\* C Bm Am Play 3 times

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 (♩ - ♩<sup>3</sup> - ♩)

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. (One heart...) Say-ing, give thanks and praise to the Lord and I will feel al-right. Say-ing,

Gtr. 1

Eb Bb F Bb

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

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Verse

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

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

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

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

Gm Eb F Bb Bb

— 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

3 Eb Bb F Bb Eb 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

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. \_



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)  
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 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 2 2 4 4 2 4

11 11 9 11

D A E/G#

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

3 3

5 5 4 7 9 11 9 11 9 7 9 7 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 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<sup>v</sup> C#m<sup>IV</sup> Cm Bm<sup>II</sup> (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.)

oh, yeah,

of my sin-gle bed.

End Bkgd. Voc. Fig. 1

Gr. 1

semi-harm.

F#m D

ter, yeah

(Ooh.)

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 full semi harm. full full

Gtr. 2

(cont. in slash)

Gtr. 3 tacet

D<sup>v</sup>

C#m<sup>IV</sup>

Cm

Bm<sup>II</sup>

(cont. in notation)

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

Gtr. 1

full

**Verse**

Gr. 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

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

\*composite arrangement

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

D

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

semi-harm.

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,

3 3 3

1/4 1/2

semi-harm.

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

Begin Fade

D A E/G#

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

3

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#

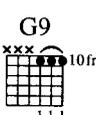
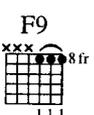
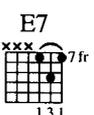
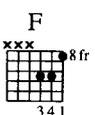
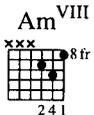
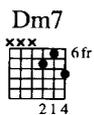
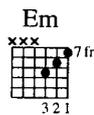
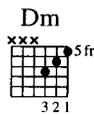
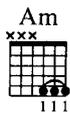
- ter of my sin - gle bed. We'll share the same

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

\*Bkgd. Voc. only

## Verse

Gr. 3: w/ Riff A, 4 times

Am Rhy. Fig. 1

Dm

End Rhy. Fig. 1

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

Gr. 2

TAB

Dm Am Dm

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

6 6 6 8 8 8 5 6 6 6 6 6 8 8 8 8  
 X X X X X X X X X X X X X X X X  
 7 7 7 9 9 9 5 7 7 7 7 7 9 9 9 9

Am Dm

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

5 6 6 6 6 6 8 8 8 8  
 X X X X X X X X X X X X X X X X  
 5 7 7 7 7 7 9 9 9 9

**Pre-Chorus**

Am<sup>VIII</sup> 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*

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

**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

**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,

Am

Ooh, wee, come what may.

Rhy. Fig. 4

(Ooh, - wee. - )

End Rhy. Fig. 4

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

We, the street people talking,

Dm

Am Dm

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

so much \_ trou - ble, there is so much \_ trou - ble, there is

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.-----

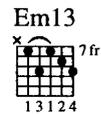
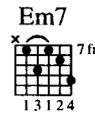
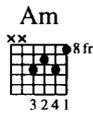
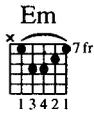
w/ Bkgd. Voc. Fig. 1, till end

Am Dm7 Fade Out

*tr*

# SUN IS SHINING

Words & Music by Bob Marley



## Intro

Slowly  $\text{♩} = 72$

## Verse

Gtr. 1 (clean)  $\text{7}$  *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

(2nd time simile)

T  
A  
B

\*Wind piano arr. for gtr.

$\text{7}$  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

*f*

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.

Em Em7 Em13 Em Em7 Em13 Em

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

*D.S. al Coda*

⊕ *Coda*

Gtr. 1 7 Em Em7 Em13 Em Em7 Em13 Em

no no no!

Em7 Em13 Em Em7 Em13 Em

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



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,

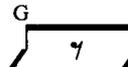
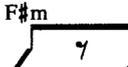
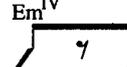
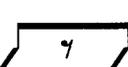
Bm

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 

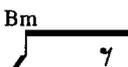
3 

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* ⊕

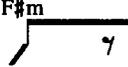
Bm  7  7  7 

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

G  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**

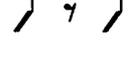
Gtrs. 1 & 3: w/ Riffs A & A1, 2 times

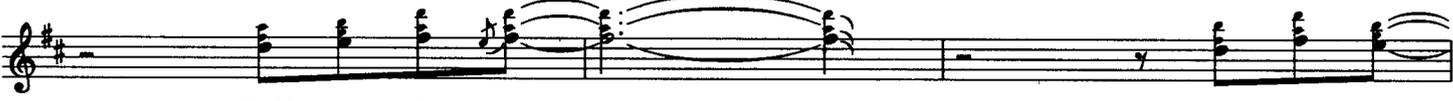
D

Rhy. Fig. 1

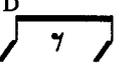
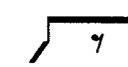
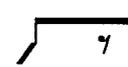
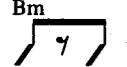
Bm

G

Gr. 2  7  7 



Could you be loved? — Then be loved. —

D  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?)

⊕ 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

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, \_\_\_\_\_

G D Bm G

yeah. Then be loved. \_\_\_\_\_ Oh, \_\_\_\_\_

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

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

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

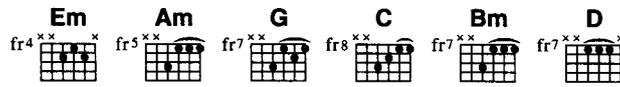
Say some - thing. Could you be loved? Say some - thing. Come on! Say some - thing.

**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

TAB: 7 9 7

Em Am  
1. Old

TAB: 7 9 7

Verse Gtr. 1 G Em C Bm  
pi - rates yes, they rob I, sold I to the mer - chant ships.  
(2, 3[♯]) - pate your - selves from men - tal slavery, none but our - selves can free our minds.

Gtr. 2 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 -  
 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-  
 to 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** **F#m** **D** **C#m** **E** **F#m<sup>IX</sup>** **F#m<sup>V</sup>** **E7** **C#m7**

**Intro**

Moderately ♩ = 124 (♩ - ♩<sup>3</sup>)

**A**  
 ⑥  
 5 fr

Gr. 2 (clean) *mf*

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

(cont. in notation)

(cont. in slash)

**T**

**A**

**B**

**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.

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-----

**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

Gr. 1 A F#m A

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<sup>v</sup> 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?

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?

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.

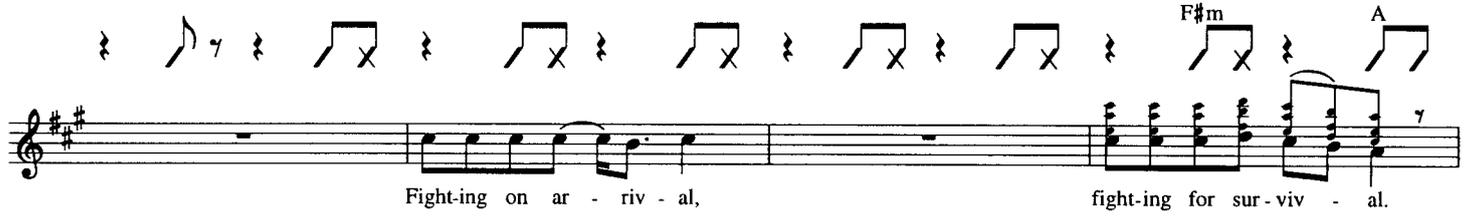
Gr. 1 F#m

A



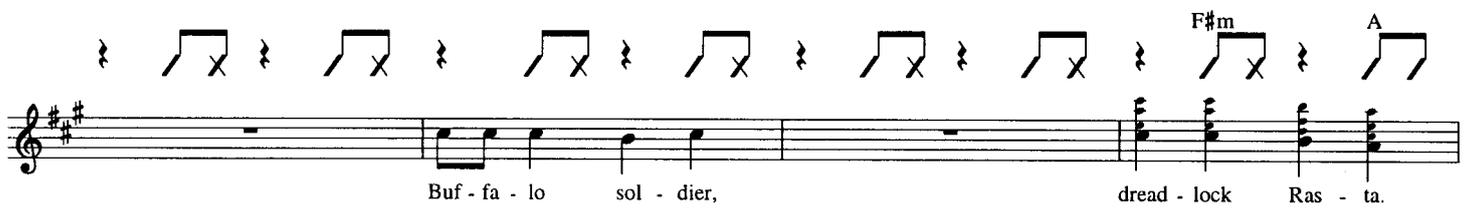
cut in - to Ja - mai - ca, a buf - fa - lo sol - dier.

F#m A



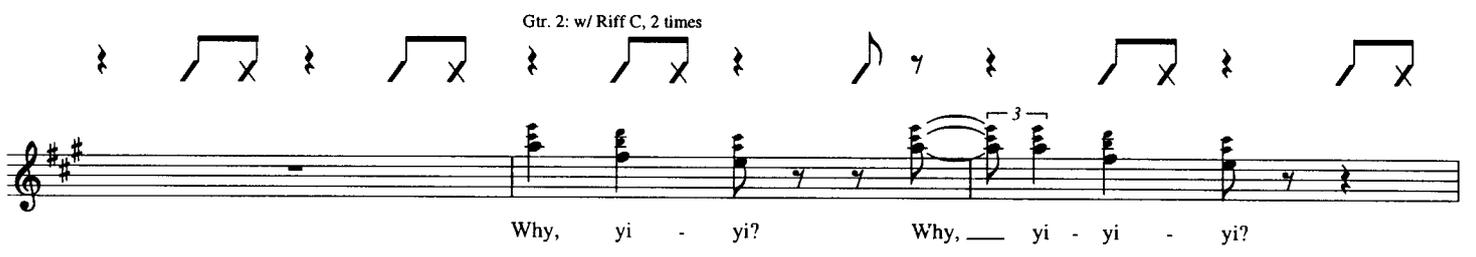
Fight-ing on ar - riv - al, fight-ing for sur - viv - al.

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*

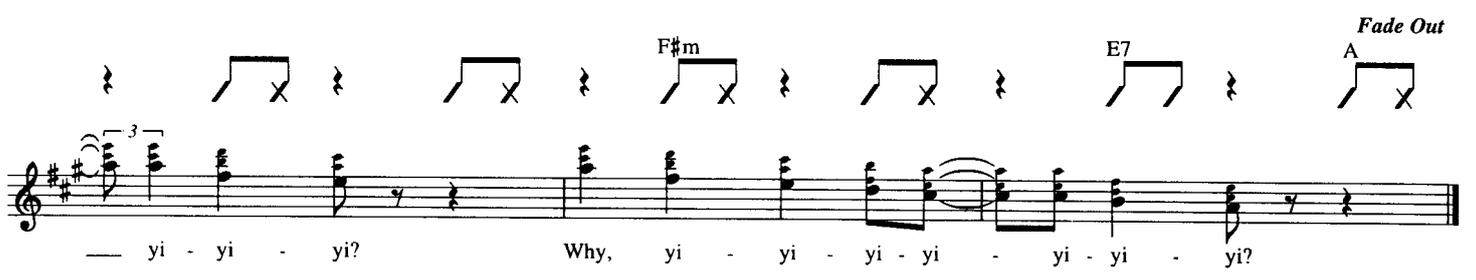
F#m E7 A



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

*Fade Out*

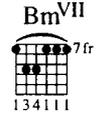
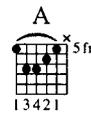
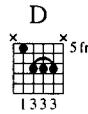
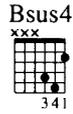
F#m E7 A



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

# IRON LION ZION

Words & Music by Bob Marley



Intro  
Moderate Reggae  $\text{♩} = 70$   
N.C.

\*Gtr. 1

D Rhy. Fig. 1

Em

T			
A		7	8
B	0	7	8

\*Gtr. 2

Riff A

*mf*  
P.M. throughout

T			
A		7	7
B	5	5	7

\*Kybd. arr. for gtrs.

D Em D Em

T			
A		7	7
B	5	5	7

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

BmVII

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<sup>VII</sup>

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

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

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

See you pop, I take a stock.

Rhy. Fig. 2

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*

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

A  
//

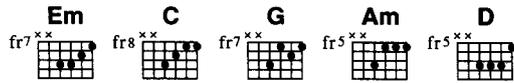
Bm  
//

li - on in Zi - on.

Gtr. 2  
simile on repeats

# 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

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