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

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

**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.

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

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

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

**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.

**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.

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

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

**TREMOL**D PICKING: The note is picked as rapidly and continuously as possible.

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

**SLEEP picking:** Rhythmic downstroke and/or upstroke motion across the strings.

**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.

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

**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**

- **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).
- **Staccato**: Instrument is silent (drops out).
- **Figured Bass**: Repeat bars between signs.
- **Downstroke**: When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
- **Upstroke**: The note is sustained, but a new articulation (such as hammer on or slide) begins.
- **Accent:** A note may be fretted but not necessarily played.

**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, stir it, stir it together.) since I've got you on my mind.

(Ooh. Whoa. Mmm. And)
now you are here. I say it's so clean to

see what a we will do, baby. Just me and you. Come on and

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

Gr. 3: w/ Riff A, 4 times

Stir it up, I wanna say, little darling, yeah.

Gr. 2

Stir it up. Come on, baby.

Come on and

Stir it up, yeah, little darling.

Gr. 3

Stir it up, whoa. Mmm.

(Stir it up.)
Verse
w/Bkgd. Voc. Fig. 1, 2 times

Ger. 1

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

Ger. 2

Then I satisfy your all desire.
Said I stir it, yeah, every minute.

All you've got to do, baby, is keep it in it and
Verse
quench me
when I'm thirsty.

Come on, cool me down, baby,
when I'm hot.
(Ooh...)

pitch: G♭
Your recipe, darling, is so tasty.

And you sure can stir your pot. So,
Chorus
Gr. 3 w/ Riff A, 4 times
Gr. 1

Gr. 2

on, girl
Come on and
(stir it up.)

gr. 2 tacet 
(Kybd. solo)

Instrumental Solo

Gr. 3

P.M. throughout

stir it up
oh, little darling, stir it up,

full

full

1/2

full

full

1/2

full

(5)

7

6 7 6 9

9 11 10 12

full

full

12

full

12

full

(10) 10

12 (12) 10 12 10

12

12

12
Outro Chorus

A

D

E

Oh. _
Lit - tle dar - ling,

A

D

E

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

Gtr. 2

full
1/2 full
let ring __________

18
GET UP, STAND UP
Words & Music by Bob Marley & Peter Tosh

Intro
Moderately Slow Reggae \( \text{\textit{d}} = 76 \)
(per percussion) N.C.(Bb)  Cm

Chorus

Get up, stand up.  Cm

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

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Verse

Don't give up the fight.
1. Preacher man don't tell me heaven is under the earth.
2. Most people think great God will come from the sky.

End Rhy. Fig. 1 Rhy. Fig. 2
I know you don't know what life is really worth. He said all that glitter is gold.

Half that story ain't never been told. So now you see the light, eh.

You stand up for 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!

Chorus

Get up, stand up.

Stand up for your right.

Get up, stand up.

Fill 1

Gr. 3 (clean)

Fill 3

Gr. 3
Verse

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

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

al-might-y God is a liv-ing man  You can fool some peo-ple some-times,  but you
I SHOT THE SHERIFF
Words & Music by Bob Marley

Chorus
Moderately \( \frac{4}{4} \) = 96

Gr. 1 (clean)

(I shot the sheriff but I didn't shoot no deputy, oh no, oh ooh, ooh)

Verse

1. All around in my hometown, they try in' to track me down.
2. Sheriff John Brown always hated me.
3. For what, I don't know...

Fill 1

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Gm

yeah. They say they want to bring me —— guilty —— for the

Ev 'ry —— I plant a seed, —— he said

Eb6

Dm

Gm

killing of the deputy.

Uh! for the life of a deputy.

He said, kill them —— before —— they grow.

Gm

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

And so.

Gm

end Riff A

* Kybd. arr. for grn.

Fill 2

Gtr. 4

Fill 3

Gtr. 2
Chorus

Rhy. Fig. 2

Gm

Cm

Gm

Gm

the shoo...iff.
Lord,....
Lord knows...
where was the dep-u-ty?
(Ooh, ooh,

* No bgd. voc. 3rd time.

Cm

Gm

To Coda (D)

End Rhy. Fig. 2

Yeah.
Ooh.
ooh...

Yeah.
I said
I shot the shoo...iff.
(Oh Lord...
But I swear it was in
And they say it is a

Verse

Eb 6

Dm

Gm

Gm

End Rhy. Fig. 3

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

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

Eb 6

Dm
Gm

yeah.

All of a sudden I saw sheriff John Brown aim-

End Riff C

Es6

in' to shoot me down.

So I shot, I shot, I shot him.

Gm

down. And I say,

Chorus

Gm

But I say, but I didn't shoot no

Cm

guilty. I will pay.

(I shot the sheriff)

Gm

I didn't shoot no deputy, oh no, oh.

But I believe.

D.S. al Coda

Coda

Gm

Outro

Gm

so, yeah.

Gm

4. Re.

Cm

Ooh, ooh, ooh.
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 $\frac{3}{4}$ = 132 ($\frac{3}{4}$)

Wha, who! Oh!

Gr. 1 (clean)

Gr. 2 (clean)

P.M. throughout

Oh, yeah. You're gonna

End Riff B

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Verse

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

D

G

D

G

D

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

(12)

P.M.

P.M.

D

G

D

G

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

Oh...

Gr. 2: w/ Riff B, alike

D

G

D

G

_ yeah.
You skank so you skank so.
be a-live to.
Chorus
Gr. 2: w/ Riff C, simile
Gr. 3
(cont. strum simile)

D G

Day._
You're gonna lively up yourself, and don't say no._

D G

You lively up yourself, big daddy says so._

D G

_y'all.
You lively up yourself, and don't be no

D G

drag.
You lively up yourself, 'cause reggae is a.
Verse
Gr. 1 w/ Riff A, 3 times, simile

noth-er bag.

2. What you got that I don’t know?

I’m a try-in’ to won-der, won-der, won-

let ring.

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

Yeah.
Spoken: Aye, did you hear what the man said?
Live - ly up your, your wom-an in the morn-ing time._
_y'all.

Wha! Keep a live - ly up your wom-an when the eve-ning come and take

Interlude
Come on, _ba - by, 'cause I _ I wan-na be

live - ly my - self, _ y'all._
Verse

G

3. You rock so you rock so.

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

You come so you come so. Oh, reggae is a

nother bag.

Spoken: Get what you get in that bag.
What you got in the other bag you got hanging there?

What you say you got?

Begin Fade

I don't believe you.

Fade Out
ROOTS, ROCK, REGGAE
Words & Music by Vincent Ford

Intro
Moderate Reggae
\( \frac{d}{d} = 68 \) (\( \frac{2}{3} \), \( \frac{2}{3} \))  
Rhy. Fig. 1
Gr. 1 (clean)

Chorus

2., 3. Roots rock reggae; dis-a reggae music.

F\#m7
End Rhy. Fig. 1

To Coda 1

Verse

Em
Bm
F\#m7

To Coda 2

Em
Bm

Gr. 1

Em

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

Sure sounds good to me. I can't refuse it.

Bm
Em
F\#m7

Bm
What to be got to be.

Em
Feel like dancin',

Bm
dance 'cause we are free.

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**Verse**

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

\[
\text{Em} \quad \text{Bm} \quad \text{Em} \quad \text{Bm} \quad \text{F#m7} \quad \text{End Voc. Fig. 1}
\]

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

Gr. 2 (clean)

\[
\text{Bm} \quad \text{Em} \quad \text{Bm} \quad \text{Bm} \quad \text{F#m7}
\]

bub-bl-in' on the top one hundred, just like a mighty dread.

**Riff A**

End Riff A

\[
\text{Bm} \quad \text{Em} \quad \text{Bm} \quad \text{Bm} \quad \text{Bkgd. Voc.: w/ Voc. Fig. 1} \quad \text{F#m7}
\]

Play I on the R. and B., want all my people to see. We're

**Riff B**

End Riff B

\[
\text{Bm} \quad \text{Em} \quad \text{Bm} \quad \text{Bm} \quad \text{Bkgd. Voc.: w/ Voc. Fig. 1} \quad \text{F#m7}
\]

bub-bl-in' on the top one hundred just like a mighty dread.

**D.S. al Coda 2**

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

\[
\text{Bm} \quad \text{Em} \quad \text{Bm} \quad \text{F#m7}
\]
Chorus
Bm | Em | Bm | F#m7 | Bm
--- | --- | --- | --- | ---
Play I some music, (Dis-a reggae music.)

Verse
Em | Bm | F#m7 | Bm | Em
--- | --- | --- | --- | ---
3. Play I on the R and B.

Outro
Bkdg. Voc.: w/ Voc. 1
F#m7 | Bm | Em | Bm
--- | --- | --- | ---
just like a mighty dread.

Begin Fade
Bkdg. Voc.: w/ Voc. 2
Bm | F#m7 | Bm | Em
--- | --- | --- | ---
Fade Out
Bkdg. Voc.: w/ Voc. 2
Bm | F#m7 | Bm | Em
--- | --- | --- | ---

want all my people to see.
We're bub-blin' on the top one hundred

Play I some music, reggae music.

Play I some music, reggae music.

Begin Fade
Bkdg. Voc.: w/ Voc. 2
Bm | F#m7 | Bm | Em
--- | --- | --- | ---
Fade Out
Bkdg. Voc.: w/ Voc. 2
Bm | F#m7 | Bm | Em
--- | --- | --- | ---
NO WOMAN, NO CRY
Words & Music by Vincent Ford

Intro
Moderately Slow \( \frac{4}{4} \) \( \text{C} \)

Chords: C/C/B Am F

*Gr. 1 (clean)

(Ooh.

* Let ring throughout

**Bkrd voc. 1st time only

C
F
C
(G)

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

C
C/B

No, woman, no cry.

Am
F
C
F
C
(G)

No, woman, no cry.

Am
F
C
F
C
(G)

No, woman, no cry.

Here, little darlin',

No, woman, no cry.

Say, say.

Say, say.

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Verse

1. Said, I remember when we used to sit in the government's yard.

2. Said I remember when we used to sit in the government's yard.

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

Am F C C/B Am F

Trench-town, Trench-town,
O-ba, o-ba, serving the hypocrites
And then George would make a fire light, as it was

C C/B Am F C C/B

would mingle with the good people we met.
Good friends, we had, oh
log-wood burnin' 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...) (Ooh...) of which I'll share with you.

C C/B Am F

In this bright future you can't forget your past.
My feet is my only carriage.

To Coda

So dry your tears I say.
So I've got to push on through. But while I'm gone, I'm mean a...
C  F  C  (G)

Gr. 2: No, woman, no cry.

Guitar Solo

Gr. 2
C  C/B  Am  F  C  F  C

Gr. 1
Rhy. Fig. 3

let ring throughout

End Rhy. Fig. 3

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile
C  C/B  Am  F

let ring

C  F  C  (G)

C  C/B  Am  F
C
Lit - tle dar - lin'
F
Am
C/B
don't shed no tears.

C  F  C
No, wom - an, no cry.

C  C/B  Am  F
Lit - tle sis - ter,
F  C  F  C
Am
don't shed no tears.

C  F  C
No, wom - an, no cry.

* Gen. 1 & 2
C
let ring throughout

Two gtrs. arr. for one.

C
F
C
rit.
JAMMING
Words & Music by Bob Marley

Intro
Moderately \( \frac{d}{=124} \)
N.C. (drums) \( \uparrow \text{Bm7} \)

E9
G
F\#m

*Gr. 1 (clean)

TAB

Two gui. arr. for one. *Chord symbols reflect combined tonality.

[1.]

Chorus

Rhy. Fig. 1

Gr. 1 \( \uparrow \text{Bm} \)

Ooh, yeah. Alright. We're jamming.

Gr. 2 (clean)

(cont. in slash)

E7
G
F\#m

End Rhy. Fig. 1

I wanna jam it with you.

We're
Verse

Ain't no vow, we can do it any how. I and I will see you through, 'Cause ev'ry-

Day we pay the price. We are the living sacrifice, jam-ming 'til the jam is through. We're
Chorus

Rhy. Fig. 3

Gr. 1

Gr. 2

Gr. 3

Gr. 1: w/ Rhy. Fig. 3

Verse

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

Gr. 3: w/ Ruff B, 2 times

52
Interlude

Gr. 3: w/ Fill 1
F#m

Gr. 1: Bm

Gr. 1:

Sing-in' Holy Mount Zion, holy

Gr. 2

Mount Zion. Jah siteth in Mount Zion and rules all

Gr. 3 division

* Grs. 2 & 3

Chorus

Gr. 1: w/ Rhy. Fig. 1, 1st 2 meas. only

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

Bm

- creation. Yeah, we're, we're jamming. (Bop-chu-wah-wah. We're jamming,

Gr. 2

E7

Bm

F.M. 

Fill 1

Gr. 3
jam by my side.

We're

4 2 2 2 2 2 2 2

Chorus
Bm
Bm\textsuperscript{VII}
G\textsuperscript{VII}

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

Gtr. 2

Gtr. 3

56
We're jam-ming, we're jam-ming, we're jam-ming, we're jam-ming, we're jam-ming.

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

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

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

(I want to jam it with you.)
I like, I hope you, I hope you like - a jamming, too.

I want to jam it,
want to jam it.
Ooh, hoo.
WAITING IN VAIN
Words & Music by Bob Marley

Intro
Moderately Slow \( \text{\textbf{\textit{d}} = 78} \)

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

Abmaj7                  Dbmaj7

Gtr. 1 (clean)

Dbmaj7

Gtr. 2 (clean)

Riff A

End Rhy. Fig. 1

I don't wanna wait in vain for your love.

Gtr. 3 (with Rhy. Fill 1)

End Riff A

Rhy. Fill 1

Gtr. 3 (clean)

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summer is here, I'm still waiting there.  Winter is here, and

Guitar Solo
Gr. 1: w/ Rhy. Fig. 1, 2 times
Gr. 2: w/ Riff B
Abmaj7

I'm still waiting there.

Gr. 2: w/ Riff A, 3 times
Abmaj7

Abmaj7

Abmaj7

2. Like I said,
Verse
Gtr. 1: w/Rhy. Fig. 1, 4 times
Gtr. 2: w/Riff B, 9 times
Abmaj7

it's been, three years, since I'm knock-ing on your door,
and I still can knock some more.

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

for 1 to knock some more?

Ya see, in life I know

there's lots of grief,

but your love is my re-lief.

Tears

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

65
Outro Chorus
Gr. 1: w/Rhy. Fig. 1 till fade
Abmaj7

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

Gr. 2: w/Riff A
Abmaj7

I don't wanna wait in vain for your love.

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

I don't wanna wait in vain for your love.

Gr. 2: w/Riff B till fade
Abmaj7

I don't wanna, I don't wanna, I don't wanna, I don't wanna, I don't wanna wait in vain.

Abmaj7

I don't wanna, I don't wanna, I don't wanna, I don't wanna, I don't wanna wait in vain... No,
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, no, I, no, no, no.

It’s your love that I’m waiting on, it’s my love that you’re running from. It’s your love that I’m waiting on, it’s my love that you’re running from. Oh
Verse
1. Men and people will fight you down. Tell me why. (When you see Jah light.) Ha, ha, ha, ha, ha!

Let me tell you if you're not wrong, then why? (Well, every thing is all right.) So we're gonna walk, all-right, through the roads of creation. We, the generation, tell me why,

Chorus
(Trod through great tribulation. Exodus, all-right.

(Movement of Jah people.) Oh, yeah, oh, yeah.

*Chord symbols reflect overall tonality.
Verse

2. Uh, open your eyes. (Look within.)

Are you satisfied? (With the life you're living?) Huh.

We know where we're going, uh, we know where we're from. We leavin' Babylon, we're going to our father-land, two, three, four.

Chorus

Exodus.

(Movement of Jah people.) Oh, yeah. (Movement of Jah people.) Send us another brother.

*Bgkd. Voc. Fig. 1

Moses, from across the Red Sea. Send us another brother.

Moses, from across the Red Sea.
life you're liv-ing? We know where we're go-ing,
leav-in' Bab-y-lon, yah,
we're go-ing to our fa-ther's land.

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

(Am)

(Bm C6 Dm9)


Gtr. 2: w/ Rhy. Fig. 1A, 12 times, simile
Gtr. 2: w/ Rhy. Fig. 1A, 9 times, simile
Gtr. 3: w/ Riff A, 52 times, simile
Am

Rhy. Fill 3
Gtr. 2
Move.

Bridge
Gtr. 5 w/Riff C, 3 1/2 times, simile
Am7

Play 7 times

rule equality.

Verse
Gtr. 5 turret
Am

4. Jah come to break down 'pres-sion,

Wipe a-way trans-gres-sion,

Chorus
Am

set the cap-tives free. Exodus, al-right, al-right.

Move-ment of Jah peo-ple.

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

Oh, yeah. Exodus.

(Move-ment of Jah peo-ple.)

Outro
Gtr. 5 w/Riff C, 2 1/2 times, simile
Bkgd. Voc. Fig. 3

End Bkgd. Voc. Fig. 3

(Bm) (C6) (Dim9)

Move.

(Play 8 Times and Fade)

Move.

74
THREE LITTLE BIRDS
Words & Music by Bob Marley

Intro
Moderately Slow \( \frac{d}{d} = 74 \)

Gr. 1 (clean)

(tambourine)

Gr. 2

* Gr. 3 (clean)

* Kybd. arr. for gr.

Chorus

A
Rhy. Fig. 1

D

worried about a thing...
"cause every little thing's gonna be alright...
Sing-in', don't worry about a thing. 'cause

ev'ry little thing gonna be alright. 1. Rise up this

End Rhy. Fig. 1

End Rhy. Fig. 1A

End Rhy. Fig. 1B
morn'in', smile, with the ris-ing sun.

Three, lit-tle birds, pitched by my

doors-step.

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

77
TURN YOUR LIGHTS DOWN LOW
Words & Music by Bob Marley

Intro NC. Am/D D Am/D D

Gr. 1 (elec.)

mf

Drums

w/clean tone
Gr. 2 w/Fig. 1 (x2)

Gtr. 2: w/Fig. 2 (x/6)
Gtr. 3: w/Fig. 3

Verse G D/F♯ Em C Bm Am

Gtr. 2: w/Fig. 2 (x/6)
Gtr. 3: w/Fig. 3

1. Turn your lights down low,
and a pull your win-dow cur-
ner try to re-sist,

2, 3. Turn your lights down low,

Fig. 1

Am/D D

Gr. 2 (elec.)

w/phaser
P.M.

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Oh let jah moon come shining in,
Oh let my love come tumbling in,
C*    Bm*    Am*
in-to our life a-gain.
in-to our life a-gain.
Say-ing ooh
Say-ing ooh
it's been a
I love

3rd begin fade

C*    Bm*    Am*

long long time,
you,
I kept this message for you girl,
and I want you to know right now.

Gtr. 3: w/Fig. 4

Fig. 4

Am*    C*    Bm*    Am*

Gtr. 3

Full

Full

Full

Full

Full

Full

Full

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

But it seems I was never on time,
Ooh, I love you,
still I want to get through to you girl,
and I want you to know.

Am/D D Am/D D

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

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

Chorus
G D/F# Em C Bm Am

I want to give you some love,
I want to give you some good, good loving.

Oh

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

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

Play 3 times

I, oh I, oh I
I say I want to give you some good, good loving.
ONE LOVE / 
PEOPLE GET READY

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

Intro
Moderately Slow $J = 76$ (\(\frac{3}{4}, \frac{3}{4}\))

Gr. 1 (clean) $Bb$

(percussion)

Gr. 1: w/Rhy. Fig. 1

Chorus

Let's get together and feel all right. Hear the children crying. (One love,...)

Gr. 1

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

Gr. 1

let's get together and feel all right, whoa, whoa, whoa, whoa.


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Verse

1. Let them all pass all their dirty remarks. There is one question I'd really love to ask.
2. Let's get together to fight this holy Armageddon. Is there a place for the hopeless sinner who has no heart?

Chorus

There ain't no hiding place from the Father of Creation. Be-neath the ce-n-tur-y. I'm pleading to man-kind.

<table>
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<tr>
<th>Gr. 1</th>
<th>F</th>
<th>Bb</th>
<th>Gr. 1</th>
<th>Gm</th>
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Feel al-right. As it was in the begin-ning, So shall it be in the end. Al-right.

F | Bb | F | Bb |
---|----|---|----|
1 | 2  | 1 | 2  |

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Praise to the Lord, and I will feel al-right, yeah. Let's a-get to-geth-er and feel al-right. One more thing. Feel al-right.

Begin Fade

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

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 \( d = 122 \) (\( \frac{4}{4} \))

*Chorus 1 & 2 (percussion) N.C. (F\#m)

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

Verse

Rhy. Fig. 1

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86
ever-y day and ever-y night. We'll be to-geth-

er-

er

with the roof right over our heads.

We'll share the shel-

ter

of my sin-

gle bed. We'll share the same _

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

feeling?

I wanna know, wanna know, wanna know now.
Bridge

N.C.(D6)

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

Gr. 1 tacet

Gr. 3

C#m

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

I'm willing and able,

(Ah.)

so I throw my cards on your table,

(Ah.)

full (7) 5 (7) 5 (7) 5 (7) 5

full

semi horn.

Gr. 2

(cont. in slash)

Gr. 3 tacet

E

D\(^V\)

C#m\(^IV\) Cm Bm\(^II\)

(cont. in notation)

ble.

Gr. 1

3. See, I wanna love

2 2 4 2 2 4 2 4 2 4 6 7

full

(cont. in notation)
Verse
Gr. 3: w/Rhy. Fig. 1, till fade
w/Bkgd. Voc. Fig. 1

Fm

D
A
E/G#

I wanna love and treat ya,
love and treat you right...

Gr. 1

Gr. 2

Fm
w/Bkgd. Voc. Fig. 1

D
A
E/G#

* Gers. 1 & 2. Bkgd. Voc. Fig. 1

I wanna love ya
ever day and ever night.
We'll be together.

semi-harm.

Gr. 4
Riff C

End Riff C

*composite arrangement

w/Bkgd. Voc. Fig. 1
Gr. 4: w/Riff C, 4 times, stille

Fm

D

with the roof right over our heads.

semi-harm.

94
We'll share the shelter

of my single bed. We'll share the same room, yeah,

Jah provides the bread. We'll share the shelter

of my single bed. We'll share the same
SO MUCH TROUBLE
IN THE WORLD

Words & Music by Bob Marley

Intro
Moderately \( \frac{3}{8} = 78 \)

Gr. 1 (elec.)

(drum)

Gr. 2 (acous.)

Gr. 3 (elec.)

Gr. 2 tacet

*Bkgd. Voc. Fig. 1

Gr. 3 Riff A

*Bkgd. Voc. only

Verse
Gr. 3, w/ Riff A, 4 times

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

Gr. 2

1. Bless my eyes, this morning...

Jah's sun is on the
The way, earth-ly things are going. 

You see, men anything can happen.

sailing on their ego trips.

Blast off on their spaceships.

Million miles from reality, no

So much trouble in the world.

Chorus

Gr. 1: w/ Riff A, 2 times, simile w/ Bkgd. Voc. Fig. 1, 2 times
So much trouble in the world.

All you gotta do is
give a little,
take a little,
give a little,
one more time.

(Give a little,
take a little,
give a little more.

Give a little,
yeah,
take a little,
yeah,
give a little.)

Bridge

F9

So you think, you’ve found the solution,

End Riff C

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

*Riff C

*Gr. 2 & 3
(But it's just another illusion.

See before you check out this tide.

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

Verse
2. Mm!
We've got to face the day.

(Ooh, wee, come what may.

We, the street people talking,
Am

(We, yeah, we the people struggling.)

**Synth Solo**
Gr. 1 4

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

Am F Em Am

— sitting 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 coming on down.

Am F Em Am

(Ha ha ha, ha ha ha.) Goes around and comes around. (Ha ha ha, ha ha ha.)

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

Gr. 1 4

(cont. strum simile)

Am

So much trouble in the world.

Am Dm7

So much trouble in the world. There is

Am Dm7

So much trouble, there is so much trouble, there is

100
SUN IS SHINING
Words & Music by Bob Marley

Intro
Slowly \( \text{d} = 72 \)

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

(2nd time simile)

sweet, yeah.
sweet, now.

Make you wan-na move your danc-ing feet, now.

To

But to

the rescue here I am.
the rescue here I am.

Want you to know, y’all.
Want you to know, just if you can.

Can you un-
der - stand?  
stand.  
No, no no no no
When the morn-ing
gath-er the rain - bow, _ yeah_ yeah.

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

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

Interlude

Em  Em7  Em13  Em

Em7  Em13  Em

Em7  Em13  Em
Coda

Can you understand me, now, baby?

Do you believe me?
COULD YOU BE LOVED
Words & Music by Bob Marley

Intro
Moderately \( \frac{J}{J} = 102 \)

Gr. 1 (clean)

N.C.

*Chords in parenthesis played by organ.

Chorus

Gr. 2

*Kybd. arr. for grs.

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105
Then be loved.

Verse

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

or even try to school ya.
or even re-ar range ya.

Oh, no.
Oh, no.

We've got We've got

106
Yeah. Then be loved.

Gr. 1

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

Female: The

End Riff B

(2 2 0 2 2 2 2 4 2)

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

road of life is rock-y and you may stumble, too.

So, why don't you point your fingers at some-one else that's judging you.

Bob: Love your brother, man.
(Could you be, could you be, could you be loved?)
(Could you be, could you be loved?)

D.S. al Coda

End Bkgd. Voc. Fig. 1

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

Coda

Gr. 2

G

Gr. 1

only, only the fittest of the fittest shall

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

108
Chorus

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

Bm

Could you be loved?

G

Then be loved

D

Now, could you be loved?

Bm

Whoa...

G

Yeah.

D

Then be loved

Bm

(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

never be sat-is-fied.)

Say some-thing.

Say some-thing,

Say some-thing.

Say something.

Say some-thing.

(Some-thing.)

Say some-thing.

Say some-thing.

Say some-thing.

(Say some-thing.


Say some-thing. Rock_on, rock_on.


Say some-thing. Rock_on, rock_on.

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

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

Begin Fade

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

Say some-thing.

Say some-thing. Could you be loved?

Say some-thing. Come on!

Say some-thing.

Fade Out
REDEMPTION SONG
Words & Music by Bob Marley

Intro NC.

Gtr. 1 (elec.)

Drams

Piano

Em

Gtr. 2 (elec.)

Em

Am

Em

Verse

G

Em

C

Bm

(2, 3[8]) - pate yourselves from mental slavery,

Gtr. 1

sold I to the merchant ships.

Gtr. 2

none but ourselves can free our minds.

P.M...

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D

All I ever have

Won’t you help to sing

Chorus

G

C

D

cont. sim.

G

these songs of freedom,

these songs of freedom?

C

D

G

C

D

G

To Coda

Won’t you help me sing

Won’t you help me sing

(3, 8) All I ever have

To Coda

Won’t you help me sing

re-demption songs?

C

D

G

1.

C

D

2.

C

D

Redemption songs.

Redemption songs.

Redemption songs.

2. E-man-ci-

end P.M.

112
BUFFALO SOLDIER

Words & Music by Bob Marley & Noel Williams

Intro
Moderately \( \frac{3}{4} \)

A

Gtr. 2 (clean)

Gtr. 1 (clean)

(percussion)

(continuation in notation)

Verse

Rhy. Fig. 1

A

Gr. 1

It was a buffalo soldier,
Fighting on arrival,
HEART OF AMERICA.

Gr. 2

Riff A

P.M.

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

End Rhy. Fig. 1

A

Stolen from Africa.

End Riff A

A

Brought to America.

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fighting for survival. I mean it.

in the heart of America.

Chorus

Gr. 1: D C#m D A E
When I analyze the stench,
If you know your history,

Gr. 2: (Ooh,

Riff B

(Ah.

Then you would know where you're

End Riff B

(Ooh.

Verse

Gr. 2: w/Riff A, 4 times

Gr. 1: C#m D A F

was the buffalo soldier.

2. And he was think I am.

(Ah.

3. I'm just the

Gr. 1: C#m A

buf-fa-lo sol-dier

buf-fa-lo sol-dier

in the heart of America.

in the war for America.

Stolen from Africa,

Buffalo sol-dier,

brought to America.

dread-lock Rasta.
Said he was fighting on arrival,
Fighting on arrival,
Fighting for survival.
Said, he was the buffalo soldier,
Driven from the main land
—in the war for America.
Tell ya. The heart of the Caribbean.
Sing in!


Bridge
Buffalo soldier,
(Whoop, whoo, whoo, whoo, whooo.
Whoo, whoo, whoo, whoo,
Whoo, whoo, whoo, whoo

To Coda
Verse
Coda

land, whoo, whoo, whoo, whoo, whoo, whoo.) (Na, na, na, na.

ran and make you wanna hang, Na, na, na, na, na.

4. Said, he was a

5. Driv-in' through San Juan, in the arms of America.
cut into Jamaica, a buffalo soldier.

F#m A

F#m

fighting on arrival, fighting for survival.

F#m A

F#m

Buffalo soldier, dreadlock Rasta.

Gtr. 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?
Verse

1. Yeah, I'm on the rock, and then
   run like a fugitive,

2. I'm on the run, but I ain't

End Rhy. Fig. 1

(simile 2nd & 3rd time)

End Riff A

I check a stock. I had to run like a fugitive to save.
got no gun. See, they want to be the star, so they

just to, just to save the life I live.

End Riff A

Rhy. Fill 1

Gr. 2
A

BmVII

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

N.C. (Bm)

(cont. in notation)

li-on

in Zi-on.

Riff B

End Riff B

Gtr. 1

Gtr. 2
divisi Riff B1

End Riff B1

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

Sax Solo

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

Gtr. 2: w/ Riff A, simile

Verse

Em

Bm

I-ron, li-on, Zi-on.

(Li-on.)

3. Yeah, I'm on the

rock

7

Gtr. 1

Gtr. 2

9 9 7 7 7 9 7 7 7 5 5

9 9 7 7 7 5 5

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

See you pop, I take a stock.

Rhy. Fig. 2

7 7 7 7

6 5 9 9 8 7 9 7 9 7 9

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

122
(Runnin’ like a fugitive)

Coda

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

[1, 2.]

Outro

Gr. 2 tacet
D
Gr. 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.

Gr. 2

Simile on repeats

7 7 9 0 7 0 9 7 9 7 7 7 7 9 0 7 0 7 7 7 7 7 9 0 7 0 7 7 7 7 7 7
all of your best friends place in the sun where there is love for everyone where we can be free.

Then you try to accumulate,

but the world is full of hate. So all of your best thoughts
just a drift - through space.

I know a place where we can carry on.

I know a place where we can carry on.