

Bob Marley

Songs of Freedom



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INTRODUCTION



I didn't see my father as much as I wanted. He didn't have a normal "nine to five" job where you could look forward to him coming home every day — and then put him through total stress. No, we had to wait months at a time to see both Mummy and Daddy (actually we call Mummy "Maw"— kinda southern, don't you think?). And you can imagine how stressed they would get — remember now, it's eleven of us.

We all know how much a boy needs his father. But what about the daughters? The love you feel for him when he's there is so strong. He's your protector, your shield, your strongman. If a kid messes with you, you call your dad. He came to my school once when I told him a girl was teasing me about him being a rasta. I wouldn't cry in front of her, but I cried to him. I pointed out the girl, and he called her over and told her not to trouble his daughter. She then asked for an autograph and he gave it to her. I asked him "why you do dat? Now she thinks you like her." I wonder if he's still laughing.

The memories of the time a daughter spends with her father are cherished. There is a part of my heart reserved just for those memories. And the times we shared were not only precious, they were essential to me. It has been said that if a father is righteous, he helps to mold a young girl's soul into the spirit of a woman. My father was a righteous man.

The pain I feel now that he's not here with us has made my love for him even stronger. I would do anything to have him back. I'm sure we all would. Just to see him smile, to hear his voice one more time. But my father has left us with a strong legacy. I don't mean just me and my brothers and sisters, but all of us.

In each and every one of us there is a little piece of his love that keeps us singing. Singing these songs of freedom.

Cedella Marley
May, 1992

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AFRICA UNITE

Words and Music by Bob Marley

AFRICA, UNITE,

'CAUSE WE'RE MOVING RIGHT OUT OF BABYLON,
AND WE'RE GOING TO OUR FATHER'S LAND.

HOW GOOD AND HOW PLEASANT IT WOULD BE,
BEFORE GOD AND MAN, YEAH.
TO SEE THE UNIFICATION OF ALL AFRICANS, YEAH.
AS IT'S BEEN SAID ALREADY,
LET IT BE DONE, YEAH.
WE ARE THE CHILDREN OF THE RASTAMAN.
WE ARE THE CHILDREN OF THE HIGHER MAN.

AFRICA, UNITE,

'CAUSE THE CHILDREN WANNA COME HOME,
YEAH, YEAH, YEAH.

AFRICA, UNITE,

'CAUSE WE'RE MOVING RIGHT OUT OF BABYLON,
AND WE'RE GROOVING TO OUR FATHER'S LAND.

HOW GOOD AND HOW PLEASANT IT WOULD BE,
BEFORE GOD AND MAN,
TO SEE THE UNIFICATION OF ALL RASTAMAN, YEAH.

AS IT'S BEEN SAID ALREADY,
LET IT BE DONE, YEAH.

I TELL YOU WHO WE ARE UNDER THE SUN.
WE ARE THE CHILDREN OF THE RASTAMAN.
WE ARE THE CHILDREN OF THE HIGHER MAN.

SO, AFRICA, UNITE.

AFRICA, UNITE.

UNITE FOR THE BENEFIT OF YOUR PEOPLE.
UNITE, FOR IT'S LATER THAN YOU THINK.

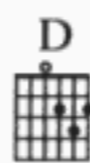
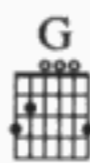
UNITE FOR THE BENEFIT OF YOUR CHILDREN.
UNITE, FOR IT'S LATER THAN YOU THINK.
AFRICA AWAITS ITS CREATORS,
AFRICA AWAITS ITS CREATORS.
AFRICA, YOU'RE MY FOREFATHER CORNERSTONE.
UNITE FOR THE AFRICANS ABROAD.
UNITE FOR THE AFRICANS A YARD.
AFRICA, UNITE.

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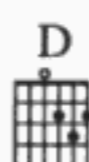
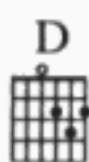
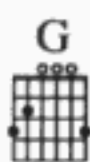
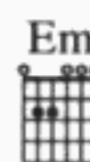
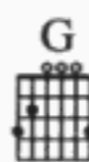
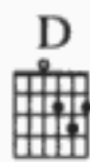
AFRICA UNITE

Words and Music by Bob Marley

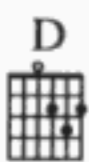
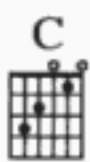
Strum Pattern 1
Moderate Reggae



mf

Af - ri - ca, u - nite, 'cause we're



mov - ing right out of Bab - y - lon, and we're go - ing to our fath - er's land.

G D

How good and how pleas - ant it _____ would be,
 How good and how pleas - ant it _____ would be,

Em C7 G D

be-fore God and man, yeah, — to see the u - ni - fi - ca - tion of all
 be-fore God and man, to see the u - ni - fi - ca - tion of all

Em C7 G D Em C7

Af - ri - cans, yeah. As it's been said al-read-y, let it be done, yeah.
 Ras - ta - man, yeah. As it's been said al-read-y, let it be done, yeah.

G D Em C7

We are the chil - dren of the Ras - ta - man.
I tell you who we are un - der the sun.

G D Em C7 To Coda ⊕

We are the chil - dren of the high - er man.
We are the chil - dren of the Ras - ta - man.

G D Em G D Em

Af - ri - ca, u - nite, 'cause the chil - dren wan - na come home, - yeah, yeah, - yeah.

G D Em C D Em

Af - ri - ca, u - nite, 'cause we're mov - ing right out of Bab - y - lon, and we're

C  D  Em 


D.S. al Coda

groov - ing to our — fath - er's land.



CODA  D  Em  C 

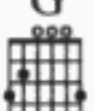
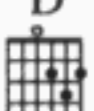
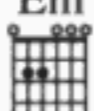
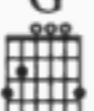
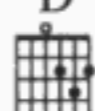
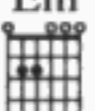
We are the chil - dren of the high - er man.



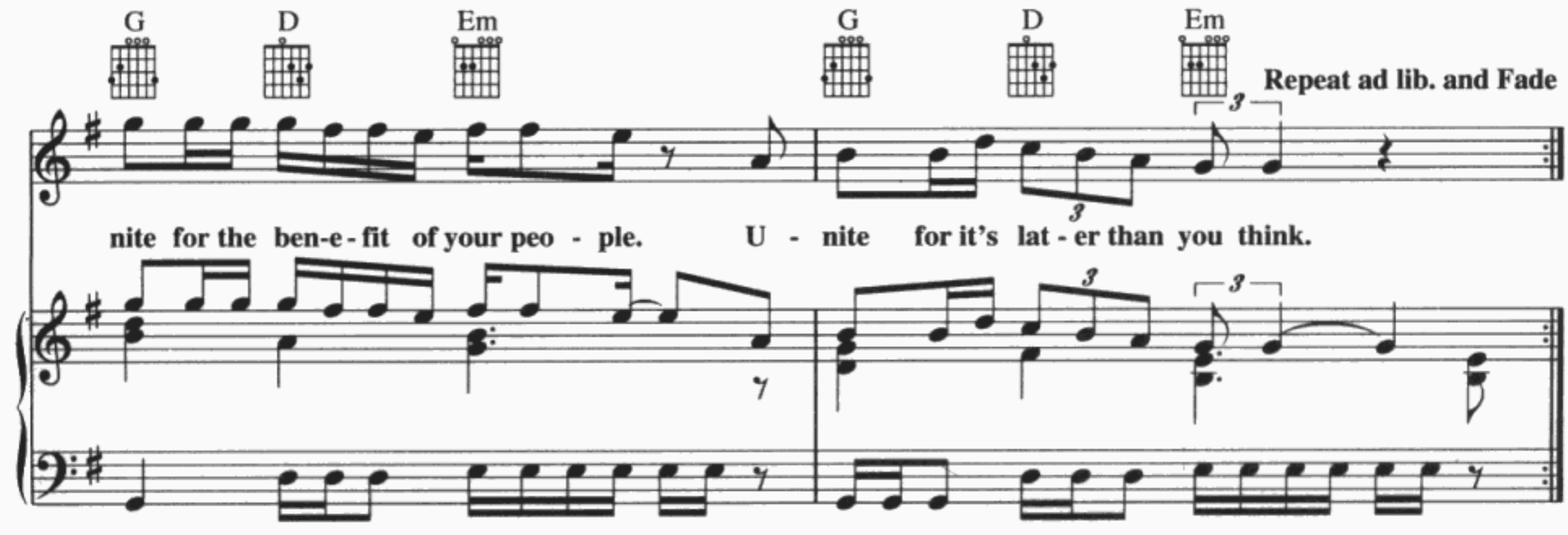
G  D  Em  G  D  Em 

Af - ri - ca, u - nite. Af - ri - ca, u - nite. U -



G  D  Em  G  D  Em  Repeat ad lib. and Fade

nite for the ben - e - fit of your peo - ple. U - nite for it's lat - er than you think.



BELLY FULL

A.K.A. THEM BELLY FULL (BUT WE HUNGRY)

Words and Music by Bob Marley

NA-NA-NA-NA-NA-NA-NA-NA-NA;
NA-NA-NA-NA-NA-NA-NA-NA-NA;
NA-NA-NA-NA-NA-NA-NA-NA-NA;
NA-NA-NA-NA-NA-NA-NA-NA-NA.

THEM BELLY FULL BUT WE HUNGRY.
A HUNGRY MOB IS A ANGRY MOB.
A RAIN A-FALL BUT THE DIRT IT TOUGH;
A POT A-COOK BUT THE FOOD NO 'NOUGH.
YOU'RE GONNA DANCE TO JAH MUSIC, DANCE.
WE'RE GONNA DANCE TO JAH MUSIC, DANCE.
FORGET YOUR TROUBLES AND DANCE.
FORGET YOUR SORROW AND DANCE.
FORGET YOUR SICKNESS AND DANCE.
FORGET YOUR WEAKNESS AND DANCE.
COST OF LIVING GET SO HIGH,
RICH AND POOR, THEY START A CRY.
NOW THE WEAK MUST GET STRONG.
THEY SAY, "OH, WHAT A TRIBULATION."

THEM BELLY FULL BUT WE HUNGRY.
A HUNGRY MOB IS A ANGRY MOB.
A RAIN A-FALL BUT THE DIRT IT TOUGH;
A POT A-COOK BUT THE FOOD NO 'NOUGH.
WE'RE GONNA CHUCK TO JAH MUSIC,
CHUCKIN'.
WE'RE CHUCKIN' TO JAH MUSIC,
WE'RE CHUCKIN'.

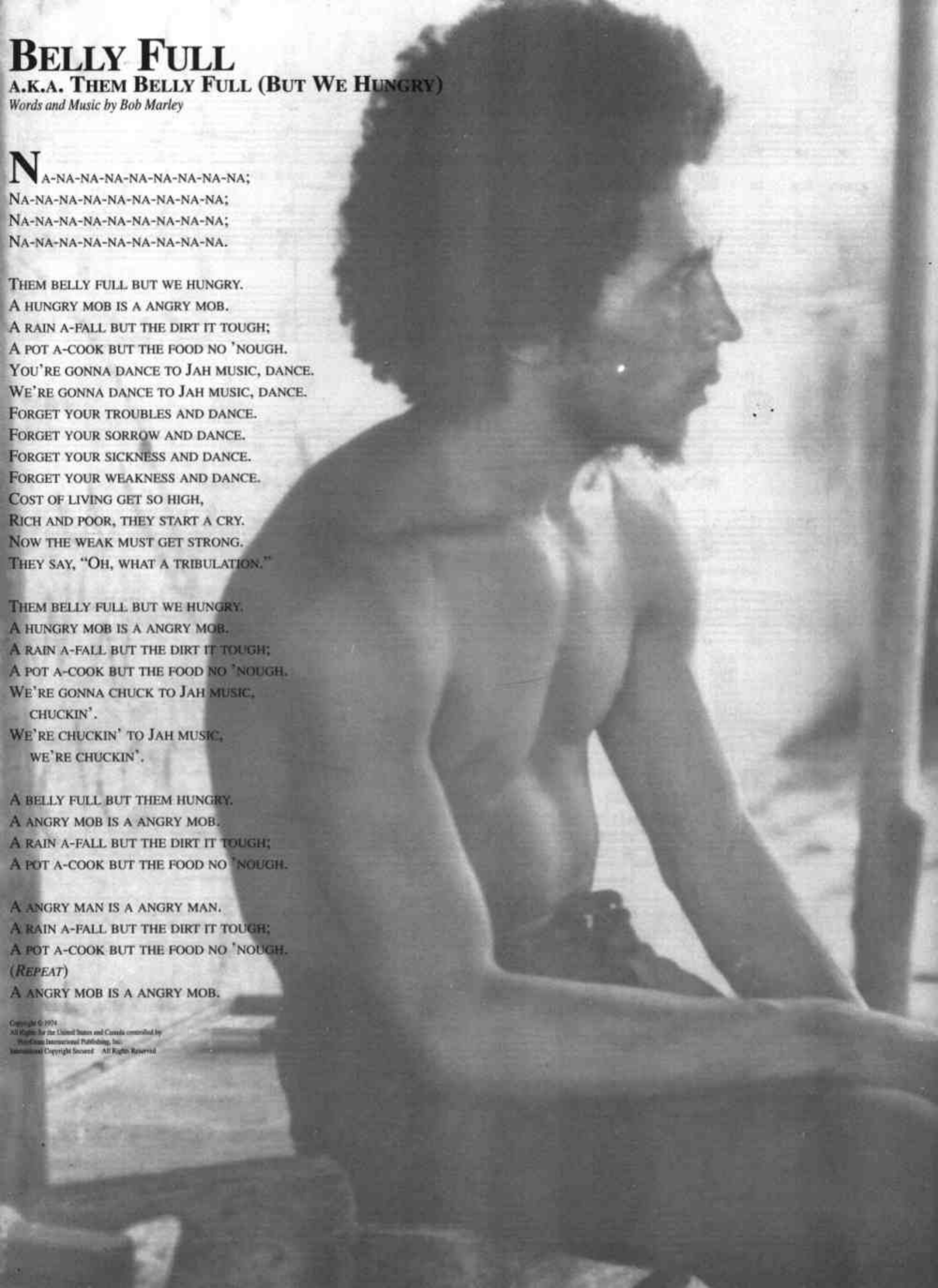
A BELLY FULL BUT THEM HUNGRY.
A ANGRY MOB IS A ANGRY MOB.
A RAIN A-FALL BUT THE DIRT IT TOUGH;
A POT A-COOK BUT THE FOOD NO 'NOUGH.

A ANGRY MAN IS A ANGRY MAN.
A RAIN A-FALL BUT THE DIRT IT TOUGH;
A POT A-COOK BUT THE FOOD NO 'NOUGH.

(REPEAT)

A ANGRY MOB IS A ANGRY MOB.

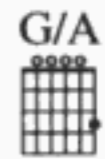
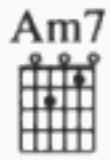
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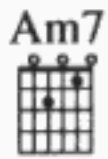
BELLY FULL

A.K.A. THEM BELLY FULL (BUT WE HUNGRY)
 Words and Music by Bob Marley

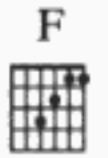
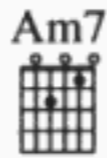
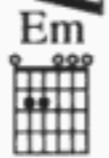
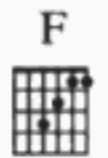
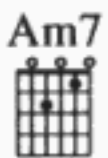
Strum Pattern 1
 Moderate Reggae



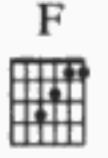
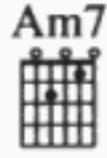
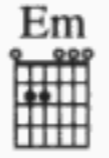
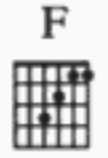
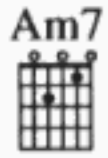
mf



Na - na - na - na - na na - na - na - na - na;



na - na - na - na - na - na - na - na; na - na - na - na - na - na - na - na;



na - na - na - na - na - na - na - na. Them bel - ly full but we hun - gry. -

Am7 F Em Am7 F

A hun-gry mob is a an - gry mob. A rain a fall but the dirt it tough.

Am7 F Em Am7 G

A pot a cook but the food no 'nough. You're gon - na dance to Jah mu - sic,

Am7 G Am7

dance. We're gon-na dance to Jah mu - sic, dance.

G Am7 G

For-get your trou - bles and dance. For-get your sor - row and

Am7  G  Am7 

dance. For-get your sick - ness and dance.



G  Am7 

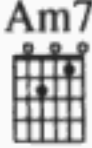
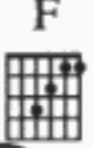
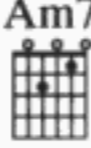
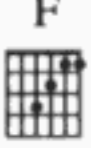
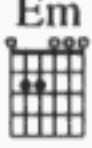
For - get your weak - ness and dance.



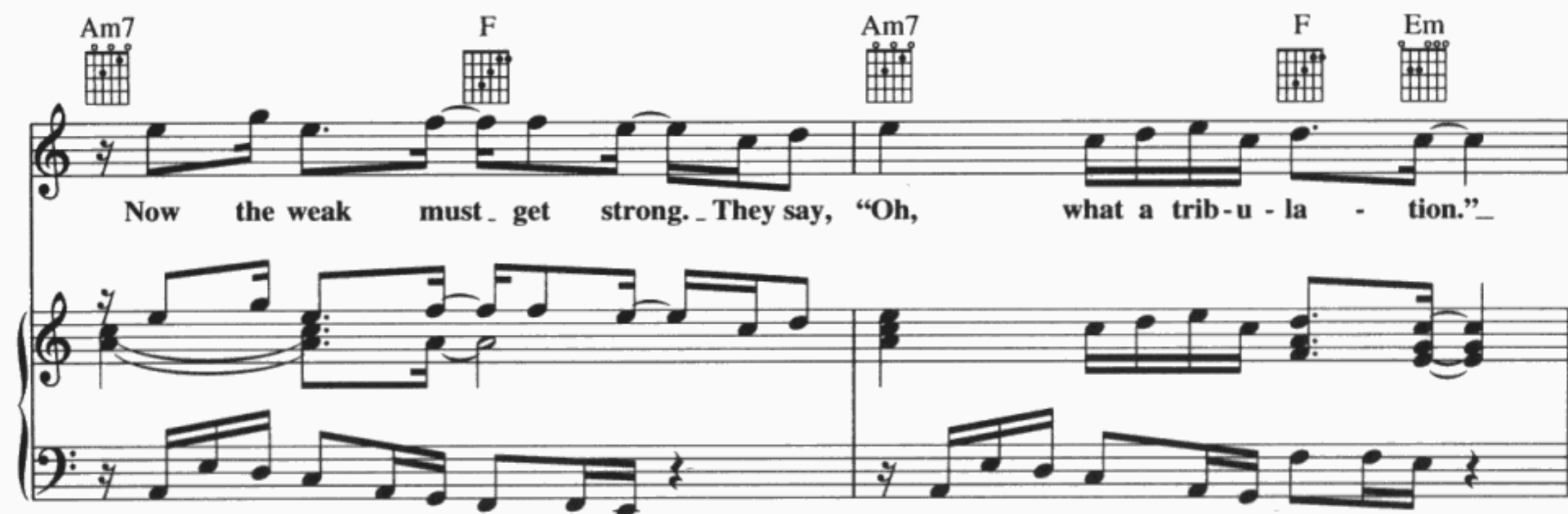
F  Am7  F  Em 

Cost of — liv-ing get — so high, — rich and poor, they start a cry.



Am7  F  Am7  F  Em 

Now the weak must get strong. — They say, "Oh, what a trib-u - la - tion." —



Am7 F Am7 F Em

Them bel-ly full but we hun - gry. _ A hun-gry mob is a an - gry mob. _

Am7 F Am7 F Em

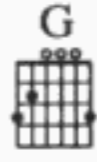
A rain a fall but the dirt it tough. _ A pot a cook but the food no'nough. _ We're gon -

Am7 G Am7 G

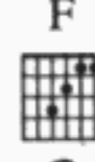
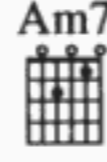
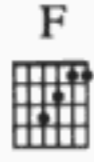
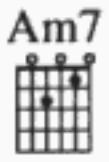
na chuck to Jah mu - sic, _ chuck-in'. We're chuck-in' to Jah mu - sic, _ we're

Am7 Am G Am

chuck-in'. Chuck-in', _

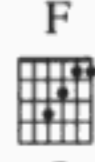
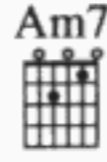
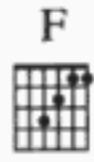
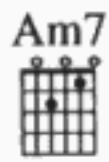


chuck-in'. _____



A bel - ly full but them hun - gry. _

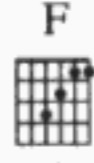
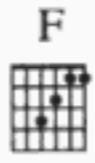
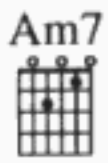
A an - gry mob is a an - gry mob. _



A rain a fall but the dirt it tough. _

A pot a cook but the food no 'nough. _

Repeat ad lib. and Fade



A an - gry man is a an - gry man. _

A rain a fall but the dirt it tough. _

CONCRETE JUNGLE

Words and Music by Bob Marley



NO SUN WILL SHINE IN MY DAY TODAY.
 (NO SUN WILL SHINE.)
 THE HIGH YELLOW MOON WON'T COME OUT TO PLAY.
 (WON'T COME OUT TO PLAY.)
 DARKNESS HAS COVERED MY LIGHT (AND HAS CHANGED,)
 AND HAS CHANGED MY DAY INTO NIGHT.
 NOW WHERE IS THIS LOVE TO BE FOUND, WON'T SOMEONE TELL ME?
 'CAUSE LIFE, SWEET LIFE, MUST BE SOMEWHERE TO BE FOUND, YEAH.
 INSTEAD OF A CONCRETE JUNGLE WHERE THE LIVIN' IS HARDEST.
 CONCRETE JUNGLE, OH MAN, YOU'VE GOT TO DO YOUR BEST, YEAH.

NO CHAINS AROUND MY FEET, BUT I'M NOT FREE.
 I KNOW I AM BOUND HERE IN CAPTIVITY.
 AND I'VE NEVER KNOWN HAPPINESS, AND I'VE NEVER KNOWN SWEET CARESSES.
 STILL, I BE ALWAYS LAUGHING LIKE A CLOWN.
 WON'T SOMEONE HELP ME?
 CAUSE, SWEET LIFE, I'VE, I'VE GOT TO PICK MYSELF FROM OFF THE GROUND, YEAH,
 IN THIS HERE CONCRETE JUNGLE,
 I SAY, WHAT DO YOU GOT FOR ME NOW?
 CONCRETE JUNGLE, OH, WHY WON'T YOU LET ME BE NOW?

(SOLO)

I SAID LIFE MUST BE SOMEWHERE TO BE FOUND, YEAH.
 INSTEAD OF A CONCRETE JUNGLE, ILLUSION, CONFUSION.
 CONCRETE JUNGLE, YEAH.
 CONCRETE JUNGLE, YOU NAME IT, WE GOT IT, CONCRETE JUNGLE NOW.

CONCRETE JUNGLE, WHAT DO YOU GOT FOR ME NOW?

CONCRETE JUNGLE

Words and Music by Bob Marley

Strum Pattern 1
Moderate Reggae

Em D/E Em D/E Em D/E Em D/E

Em D/E Em D/E Em7 Am7

Em7

No sun ___ will
No chains _ a -

Instrumental solo

Am7 Em7

shine in my _ day _ to-day. _ (No sun will shine.) _
round my feet, but I'm _ not _ free. _

Am7  D 


The high yel - low moon won't come out to play.
I know I am bound here in cap - tiv - i - ty.



C 

(Won't come out to play.) - And I've nev - er known Dark - ness has hap - pi -



Em7  C 

covered my light. ness, and I've (And has changed.) And has changed my ca -
nev - er known sweet



Em7  G 

day in - to night. Still, Now where is this
- ress - es. I be al - ways



love laugh - ing to be found, like a clown.

D

Won't some - one tell me? 'Cause (1., D.S.) life must be
 Won't some - one help me? 'Cause I've, I've got

Solo ends

Em7

some-where to be found, yeah. In-stead of a con - crete
 to pick my-self from off the ground, yeah. In this here con - crete

Am7 Em7 C/D Bm7

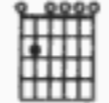
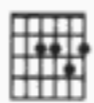
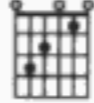
jun - gle where the liv - in' is hard - est.
 jun - gle. I say, what do you got for me now?

Em7 Am7 Em7

C/E

D/E

Em7

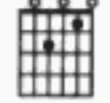


Musical staff with treble clef, key signature of one sharp (F#), and a whole rest in the first measure.

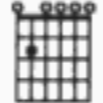
Con - crete jun - gle, oh
Con - crete jun - gle, oh,

Piano accompaniment for the first system, including treble and bass staves.

Am7



Em7



Musical staff with treble clef, key signature of one sharp (F#).

man, you've got to do your best, yeah.
why won't you let me be now?

Piano accompaniment for the second system, including treble and bass staves.

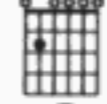
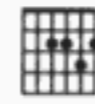
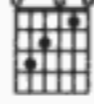
1,2

3

C/E

D/E

Em7

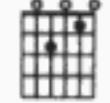


Musical staff with treble clef, key signature of one sharp (F#), and a repeat sign.

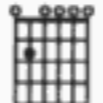
Con - crete jun - gle you

Piano accompaniment for the third system, including treble and bass staves.

Am7



Em7



Musical staff with treble clef, key signature of one sharp (F#).

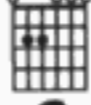
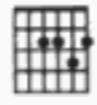
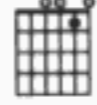
name it, in this con-crete jun - gle.

Piano accompaniment for the fourth system, including treble and bass staves.

C/D

D/E

Em



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

Con - crete jun - gle, — you name it, we

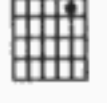
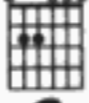
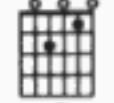
Piano accompaniment for the first system, including treble and bass staves.

Am7

Em

C/D

D/E



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

got it, — con-crete jun - gle now. —

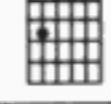
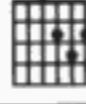
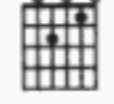
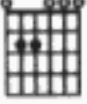
Piano accompaniment for the second system, including treble and bass staves.

Em

Am7

D

Em7



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

Piano accompaniment for the third system, including treble and bass staves.

1

C/D

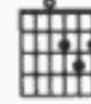
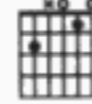
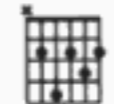
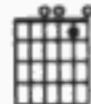
Bm7

2

C/B

D

Em



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

Piano accompaniment for the fourth system, including treble and bass staves.

poco rit.

COMING IN FROM THE COLD

Words and Music by Bob Marley

IN THIS LIFE, IN THIS LIFE,
IN THIS LIFE, IN THIS OH SWEET LIFE
WE'RE COMING IN FROM THE COLD.
WE'RE COMING IN, COMING IN,
COMING IN, COMING IN,
COMING IN, COMING IN,
COMING IN FROM THE COLD.

IT'S YOU, IT'S YOU, IT'S YOU I'M TALKIN' TO.
WELL, IT'S YOU, YOU, YOU I'M TALKING TO NOW.
WHY DO YOU LOOK SO SAD AND FORSAKEN?
WHEN ONE DOOR IS CLOSED, DON'T YOU KNOW
ANOTHER IS OPENED?

WOULD YOU LET THE SYSTEM MAKE YOU KILL
YOUR BROTHER MAN? NO, DREAD, NO!
WOULD YOU MAKE THE SYSTEM MAKE YOU KILL
YOUR BROTHER MAN? NO, DREAD, NO!
WOULD YOU MAKE THE SYSTEM GET ON TOP OF
YOUR HEAD AGAIN? NO, DREAD, NO!
WELL, THE BIGGEST MAN YOU EVER DID SEE WAS,
WAS JUST A BABY.

IN THIS LIFE, IN THIS LIFE, IN THIS,
IN THIS LIFE, OH SWEET LIFE
COMING IN FROM THE COLD.
WE'RE COMING IN, COMING IN,
COMING IN, COMING IN,
COMING IN, WOO,
COMING IN FROM THE COLD.
IT'S LIFE, IT'S LIFE, IT'S LIFE, IT'S LIFE,
IT'S LIFE, IT'S LIFE, IT'S WOAH, WELL,
COMING IN FROM THE COLD.

WE'RE COMING IN, COMING IN,
COMING IN, COMING, WOO,
COMING IN, COMING IN,
COMING IN FROM THE COLD.

IT'S YOU, IT'S YOU, IT'S YOU I'M TALKIN' TO.
WELL, IT'S YOU, YOU, YOU I'M TALKING TO NOW.
WHY DO YOU LOOK SO SAD AND FORSAKEN?
WHEN ONE DOOR IS CLOSED,
WHEN ONE DOOR IS CLOSED, MANY MORE IS OPENED.

WOULD YOU LET THE SYSTEM GET ON TOP OF
YOUR HEAD AGAIN? NO, DREAD, NO!
WOULD YOU LET THE SYSTEM MAKE YOU KILL
YOUR BROTHER MAN? NO, DREAD, NO!
WOULD YOU MAKE THE SYSTEM GET ON TOP OF
YOUR HEAD AGAIN? NO, DREAD, NO!
WELL, THE BIGGEST MAN YOU EVER DID SEE
WAS, WAS ONCE A BABY.

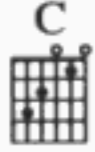
IN THIS LIFE, IN THIS LIFE, IN THIS,
IN THIS LIFE, OH SWEET LIFE
WE'RE COMING IN FROM THE COLD.
WE'RE COMING IN, WE'RE COMING IN,
COMING IN, COMING IN,
COMING IN, WOO,
COMING IN FROM THE COLD.
WE'RE COMING IN, COMING IN,
COMING IN, COMING IN, WHOA, YEAH,
COMING IN FROM THE COLD.

(REPEAT)

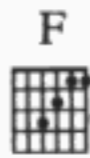
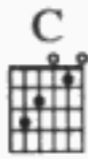
COMING IN FROM THE COLD

Words and Music by Bob Marley

Strum Pattern 5
Reggae



mf

In this life, in this life, in this life,



in this oh — sweet life we're com-ing in from the cold.

We're

C

com-ing in, we're com-ing in, we're com-ing in, we're com-ing in, we're com-ing in, we're

F

com-ing in, we're com-ing in from the cold. —

C

It's you, — it's you, —

F G C

it's you I'm talk - in' to. Well, it's you,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are "it's you I'm talk - in' to. Well, it's you,". Above the vocal line, guitar chord diagrams for F, G, and C are provided. The piano accompaniment features a steady bass line and chords in the right hand.

Am F G

you, you I'm talk - ing to

Detailed description: This system contains the next two staves of music. The lyrics are "you, you I'm talk - ing to". Above the vocal line, guitar chord diagrams for Am, F, and G are provided. The piano accompaniment continues with similar rhythmic patterns.

C Em/B Am

now. Why do you look so sad

Detailed description: This system contains the next two staves of music. The lyrics are "now. Why do you look so sad". Above the vocal line, guitar chord diagrams for C, Em/B, and Am are provided. The piano accompaniment includes triplets in the vocal line and piano accompaniment.

F G C Em/B Am

and for - sak - en? When one door

Detailed description: This system contains the final two staves of music on the page. The lyrics are "and for - sak - en? When one door". Above the vocal line, guitar chord diagrams for F, G, C, Em/B, and Am are provided. The piano accompaniment concludes the piece with a final chord.

is closed, don't you know

an - oth - er is op - ened?
man - y more is op - ened?

The first system of music features a vocal line with a triplet of eighth notes marked with a '3' and a fermata. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Above the vocal line, three guitar chord diagrams are shown for F, G, and C.

Would you let the sys - tem make you kill your bro - ther man? } No, dread, no! _
Would you let the sys - tem get on top of your head a - gain? }

The second system continues the vocal line with two lines of lyrics. The piano accompaniment provides harmonic support. Above the vocal line, guitar chord diagrams for F and Dm are provided.

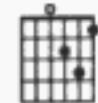
— Would you { make } the sys - tem make you kill your bro - ther man? No, dread no! _
let }

The third system features a vocal line with a bracketed phrase 'make let' and a '—' symbol. The piano accompaniment continues. Above the vocal line, guitar chord diagrams for F and Dm are shown.

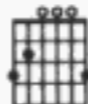
— Would you make the sys - tem get on top of your head a - gain?

The fourth system shows the vocal line with the lyrics 'Would you make the sys - tem get on top of your head a - gain?'. The piano accompaniment is present. A guitar chord diagram for F is shown above the vocal line.

Dm



G



No, dread, no! — Well, the big - gest — man you ev - er did see was,

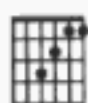
C



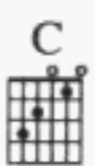
was a just a bab - y. In this life, —

in this life, in this in this life, oh — sweet life

F



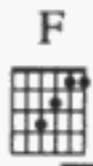
com - ing in from the cold. —



Musical staff with treble clef and a whole rest, followed by a melodic line starting with a quarter note G4.

We're com-ing in, we're com-ing in, we're com-ing in, we're com-ing in,

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and a melodic line starting with a quarter note G4, followed by a whole rest.

com - ing in, woo, com-ing in from the cold.

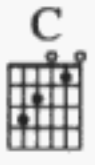
Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

To Coda ⊕

Musical staff with treble clef and a whole rest, followed by a melodic line starting with a quarter note G4.

It's life,

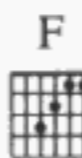
Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and a melodic line starting with a quarter note G4, followed by eighth notes.

it's life, it's life, it's life, it's life, it's life, it's

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.



woah, well, com-ing in from the cold. —



We're com-ing in, we're com-ing in, we're

com-ing in, we're com-ing, woo, com-ing in, com-ing in,



com-ing in from the cold. —

D.S. al Coda

It's you _

CODA

We're



com-ing in, we're com-ing in, we're com-ing in, we're com-ing in, we're com-ing in,



wooh, yeah, com-ing in from the cold. _

Repeat and Fade

We're

COULD YOU BE LOVED

Words and Music by Bob Marley

COULD YOU BE LOVED AND BE LOVED? (*REPEAT*)

DON'T LET THEM FOOL YOU

OR EVEN TRY TO SCHOOL YOU, OH, NO.

WE'VE GOT A MIND OF OUR OWN.

SO, GO TO HELL IF WHAT YOU'RE THINKIN' ISN'T RIGHT.

LOVE WOULD NEVER LEAVE US ALONE;

IN THE DARKNESS THERE MUST COME OUT TO LIGHT.

COULD YOU BE LOVED AND BE LOVED? (*REPEAT*)

THE ROAD OF LIFE IS ROCKY,

AND YOU MAY STUMBLE, TOO.

SO WHILE YOU POINT YOUR FINGERS,

SOMEONE ELSE IS JUDGIN' YOU.

LOVE YOUR BROTHER MAN.

COULD YOU BE, COULD YOU BE, COULD YOU BE LOVED?

COULD YOU BE, COULD YOU BE LOVED?

DON'T LET THEM CHANGE YOU,

OR EVEN REARRANGE YOU. OH, NO.

WE'VE GOT A LIFE TO LIVE. OOH, OOH, OOH.

THEY SAY ONLY, ONLY,

ONLY THE FITTEST OF THE FITTEST SHALL SURVIVE.

STAY ALIVE.

COULD YOU BE LOVED AND BE LOVED? (*REPEAT*)

YOU AIN'T GONNA MISS YOUR WATER

UNTIL YOUR WELL RUNS DRY.

NO MATTER HOW YOU TREAT HIM,

THE MAN WILL NEVER BE SATISFIED.

COULD YOU BE, COULD YOU BE, COULD YOU BE LOVED?

COULD YOU BE, COULD YOU BE LOVED?

(*REPEAT*)

SAY SOMETHIN', SAY SOMETHIN'. (*REPEAT*)



COULD YOU BE LOVED

Words and Music by Bob Marley

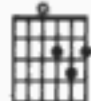
Strum Pattern 1
Moderately bright Reggae

Bm



mf

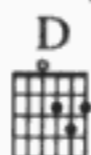
D



Bm7



Could you be loved —

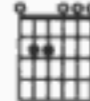


and be loved? —

Bm



Em



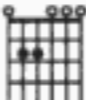
Don't let them fool you
Don't let them change you

Bm



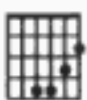
or ev - en try to
or ev - en re - ar -

Em



school you, oh, no.
range you, oh, no.

Bm

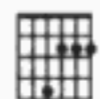


We've got a mind of our own. So, go to
We've got a life to live.

G



F#m

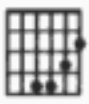


Em



hell if what you're think - in' is - n't right. —
Ooh, ooh, ooh. They say

Bm



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment.

on - ly, Love would nev - er leave us a - lone; in the
on - ly, on - ly, on - ly the

Musical staff with treble and bass clefs, containing piano accompaniment for the first system.

G



F#m



A



Musical staff with treble clef, containing a vocal line that ends with a double bar line and a circled cross symbol.

To Coda ⊕

dark - ness there must come out to light.)
fit - test of the fit - test shall sur - vive.)

Musical staff with treble and bass clefs, containing piano accompaniment for the second system.

D



Bm7



Musical staff with treble clef, containing a vocal line.

Could you be loved_____

Musical staff with treble and bass clefs, containing piano accompaniment for the third system.

G



D



Bm



Musical staff with treble clef, containing a vocal line.

and be loved?_____

Musical staff with treble and bass clefs, containing piano accompaniment for the fourth system.

The

road of life is rock - y and you may stum-ble too. — So

while you point your fin - gers, some - one else is judg - in' you. Love -

— your bro - ther man. —
 Could you be, could you be, could you be loved? Could you be, could you be loved? —

D.S. al Coda

Could you be, could you be, could you be loved? Could you be, could you be loved? _

CODA

Stay a - live _ oh. Could you be loved _

Bm



G



and be loved?

1 D

2 D

You

Bm



ain't gon - na miss your wa - ter un - til your well _ runs dry. _ No

mat - ter how _ you treat _ him, the man will nev - er be sat - is - fied.

Could you be, could you be, could you be loved? Could you be, could you be loved?

Repeat and Fade

Say some - thin', say some - thin'.

EXODUS

Words and Music by Bob Marley

EXODUS, MOVEMENT OF JAH PEOPLE, OH YEAH.
OPEN YOUR EYES AND LET ME TELL YOU THIS.

MIN AND PEOPLE WILL FIGHT YA DOWN (TELL ME WHY?)
WHEN YA SEE JAH LIGHT.

LET ME TELL YOU, IF YOU'RE NOT WRONG (THEN WHY?)
EV'RYTHING IS ALRIGHT.

SO WE GONNA WALK, ALRIGHT,
THROUGH THE ROADS OF CREATION.
WE'RE THE GENERATION (WELL ME WHY.)
TROP THROUGH GREAT TRIBULATION.

EXODUS, MOVEMENT OF JAH PEOPLE.
EXODUS, MOVEMENT OF JAH PEOPLE.

OPEN YOUR EYES AND LOOK WITHIN.
ARE YOU SATISFIED WITH THE LIFE YOU'RE LIVING?
WE KNOW WHERE WE'RE GOING; WE KNOW WHERE WE'RE FROM.
WE'RE LEAVING BABYLON, WE'RE GOING TO OUR FATHERLAND.

EXODUS, MOVEMENT OF JAH PEOPLE.
(MOVEMENT OF JAH PEOPLE.)
SEND US ANOTHER BROTHER MOSES GONNA CROSS THE RED SEA.
(MOVEMENT OF JAH PEOPLE.)
SEND US ANOTHER BROTHER MOSES GONNA CROSS THE RED SEA.

EXODUS, MOVEMENT OF JAH PEOPLE.
EXODUS, EXODUS, EXODUS, EXODUS.
EXODUS, EXODUS, EXODUS, EXODUS.
MOVE! MOVE! MOVE! MOVE! MOVE! MOVE!

OPEN YOUR EYES AND LOOK WITHIN.
ARE YOU SATISFIED WITH THE LIFE YOU'RE LIVING?
WE KNOW WHERE WE'RE GOING; WE KNOW WHERE WE'RE FROM.
WE'RE LEAVING BABYLON, WE'RE GOING TO THE FATHERLAND.

EXODUS, MOVEMENT OF JAH PEOPLE.
EXODUS, MOVEMENT OF JAH PEOPLE.
MOVEMENT OF JAH PEOPLE. (4 TIMES)
MOVE! MOVE! MOVE! MOVE! MOVE! MOVE!

JAH COME TO BREAK DOWN 'PRESSION, RULE EQUALITY.
WIPE AWAY TRANSGRESSION, SET THE CAPTIVES FREE.

EXODUS, MOVEMENT OF JAH PEOPLE.
EXODUS, MOVEMENT OF JAH PEOPLE.
MOVEMENT OF JAH PEOPLE. (5 TIMES)

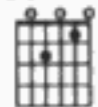
MOVE! MOVE! MOVE! MOVE! MOVE! MOVE!
MOVEMENT OF JAH PEOPLE. (5 TIMES)

EXODUS

Words and Music by Bob Marley

Strum Pattern 4
Moderate Reggae

Am7



mf

Ex - o - dus, —

move - ment of Jah peo - ple, oh —

yeah. — O - pen your eyes and let me

§

tell you this. Men and peo - ple will fight
(2.,3.) O - pen your eyes,

ya down *Spoken: Tell me why.* when you see — Jah light. —
and look with — in. —

Let me tell you, if you're not wrong, *Spoken: Then why?*
Are you sat - is - fied

ev - 'ry - thing is al - right. So we gon - na
with the life you're liv - ing?

walk,
We know where we're go - ing. al - right, —

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

through the roads of cre - a - tion.
We know where we're from. — We're

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a steady eighth-note bass line.

We're the gen - er - a - tion *Spoken: Tell me why!* trod through great trib - u -
leav - ing Bab - y - lon, we're go - ing to our fath - er land.

The third system includes a spoken section. The vocal line has a quarter rest for the spoken part. The piano accompaniment continues with chords and a steady bass line. The system concludes with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

la - tion. Ex - o - dus, —

The fourth system begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

To Coda ⊕

move - ment of Jah peo - ple.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics "move - ment of Jah peo - ple." with a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

1,4

The second system shows the piano accompaniment for measures 1 and 4. It consists of two systems of grand staff notation. The first system has a vocal line with a fermata and a piano accompaniment. The second system continues the piano accompaniment with chords and moving lines.

2

D.S.

The third system shows the piano accompaniment for measure 2. It consists of two systems of grand staff notation. The first system has a vocal line with a fermata and a piano accompaniment. The second system continues the piano accompaniment. The instruction "D.S." (Da Capo) is placed at the end of the system.

3

(Move - ment of Jah peo - ple.)
Send us an - oth - er Broth - er

The fourth system features a vocal line on a single treble clef staff and a piano accompaniment on grand staff. The vocal line contains the lyrics "(Move - ment of Jah peo - ple.) Send us an - oth - er Broth - er" with a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

(Move - ment of Jah peo - ple.)
Mos - es. Gon - na cross the Red Sea.

(Move - ment of Jah peo - ple.)
Send us an - oth - er Broth - er

2
- ple. Ex - o - dus,

move - ment of Jah peo - ple.

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains three measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth and quarter notes with various accidentals, including sharps and naturals.

The second system includes a vocal line with lyrics "Ex - o - dus, _" and "Ex - o - dus, _" under two measures. The piano accompaniment continues with similar rhythmic patterns. The vocal line has a melodic contour with some slurs and accents.

The third system begins with the instruction "Play 4 times" above the vocal staff. The vocal staff has a measure with a rest followed by a measure with a note marked with an 'x' and the instruction "Move!". The piano accompaniment continues with its established rhythmic pattern.

The fourth system features first and second endings for the vocal line, labeled "1,2" and "3" respectively. The instruction "D.S. al Coda" is placed at the end of the second ending. The piano accompaniment concludes with a final measure. The vocal line includes a "Move!" instruction at the beginning of the first ending.

CODA

Move - ment of Jah peo -

ple; move - ment of Jah peo - ple.

Jah come to break down 'pres - sion, rule e - qual - i - ty,

wipe a - way trans - gres - sion,

set the cap - tives free. — Ex - o - dus, —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'set the cap - tives free.' followed by a double bar line and 'Ex - o - dus, —'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

move - ment of Jah peo -

The second system continues the vocal line with the lyrics 'move - ment of Jah peo -'. The piano accompaniment continues with similar harmonic and melodic patterns.

- ple.

The third system shows the vocal line ending with the word '- ple.'. The piano accompaniment concludes this section with sustained chords and moving lines.

Repeat and Fade

Move - ment of Jah peo - ple;

The fourth system is marked 'Repeat and Fade' and contains the lyrics 'Move - ment of Jah peo - ple;'. The vocal line is repeated, and the piano accompaniment features a final sustained chord in the right hand.

EASY SKANKING

Words and Music by Bob Marley

EASY SKANKING, SKANKING IT EASY.
EASY SKANKING, SKANKING IT SLOW.
(REPEAT)

EXCUSE ME WHILE I LIGHT MY SPLIFF.
OH GOD, I'VE GOT TO TAKE A LIFT.
FROM REALITY I JUST CAN'T DRIFT.
THAT'S WHY I'M STAYIN' WITH THIS RIFF.

TAKE IT EASY. LORD, NOW TAKE IT EASY.
TAKE IT EASY. GOT TO TAKE IT EASY.
SEE, WE'RE TAKIN' IT EASY. WE'RE TAKING IT SLOW.
WE'RE TAKIN' IT EASY. GOT TO TAKE IT SLOW.
SO, TAKE IT EASY. OH, TAKE IT EASY.
TAKE IT EASY. TAKE IT EASY.

EXCUSE ME WHILE I LIGHT MY SPLIFF.
OH GOD, I'VE GOT TO TAKE A LIFT
FROM REALITY I JUST CAN'T DRIFT.
THAT'S WHY I'M STAYIN' WITH THIS RIFF.

TAKE IT EASY. GOT TO TAKE IT EASY.
TAKE IT EASY. SKANKING, TAKING IT SLOW.
TELL YOU WHAT.
HERB FOR MY WINE;
HONEY FOR MY STRONG DRINK;
HERB FOR MY WINE;
HONEY FOR MY STRONG DRINK.

TAKE IT EASY. SKANKING, TAKE IT EASY.
TAKE IT EASY. TAKE IT EASY.
TAKIN' IT EASY. SKANKING IT SLOW.
TAKIN' IT EASY. SKANKING IT SLOW.

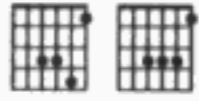
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EASY SKANKING

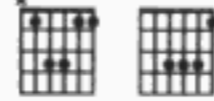
Words and Music by Bob Marley

Strum Pattern 5
Moderately fast

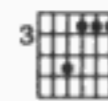
B \flat sus B \flat



B \flat sus2 B \flat



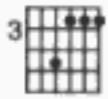
Gm



B \flat



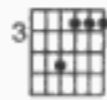
Gm



B \flat



Gm



B♭  Eb 

cuse me while I light my spliff. _____ Oh God, ___ I've got to take a lift. _



B♭ 

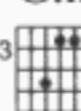
_____ From re - al - i - ty I just can't drift. _____ That's why _



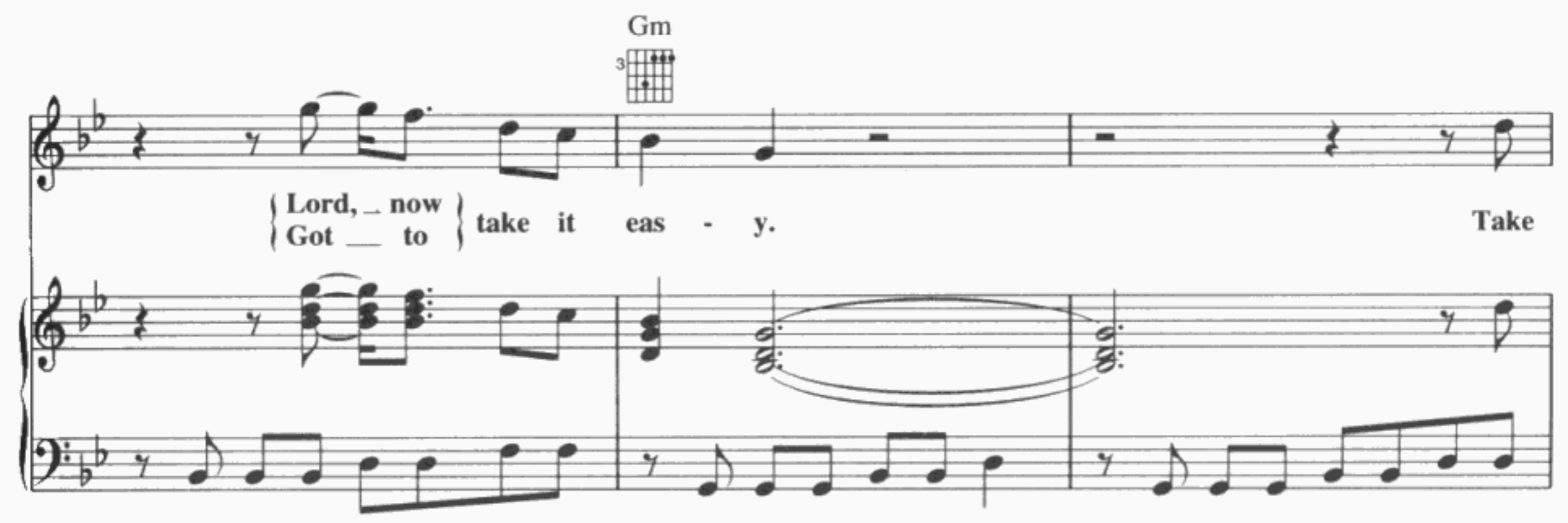
E♭  B♭ 

_____ I'm stay - in' with this riff. _____ Take it eas - y. _____



Gm 

{ Lord, _ now } take it eas - y. Take
 { Got _ to }



B \flat Gm

it eas - y. — { Got — to take it eas - y. }
 { Skank - ing, tak - ing it slow. }

E \flat Dm

See, we're tak - in' — it eas - y.
 Tell you what. Herb — for — my wine;

E \flat Dm E \flat

We're tak - in' — it slow. — We're tak - in' — it
 hon - ey for — my strong drink; herb for — my

Dm E \flat Dm

eas wine; - y. — Got — to take it slow. So, — take
 hon - ey for my strong drink. Take } it eas -

Bb  Gm 

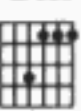
- y. — { Oh, — } take it eas - y. —
 { Skank-ing, }




Bb 

Take it eas - y. — Take



Gm  To Coda ⊕ D.S. al Coda CODA ⊕

it eas - y. — Ex -



Bb  Gm  Repeat and Fade

Tak-in' it eas - y. Skank-ing it slow.



GET UP, STAND UP

Words and Music by Bob Marley



GET UP, STAND UP, STAND UP FOR YOUR
RIGHT. (3 TIMES)
GET UP, STAND UP, DON'T GIVE UP THE FIGHT.

PREACHER MAN, DON'T TELL ME HEAVEN IS
UNDER THE EARTH.
I KNOW YOU DON'T KNOW WHAT LIFE IS
REALLY WORTH.
IS NOT ALL THAT GLITTERS IS GOLD AND,
HALF THE STORY HAS NEVER BEEN TOLD.
SO NOW YOU SEE THE LIGHT, AAY.
STAND UP FOR YOUR RIGHT. COME ON.

GET UP, STAND UP, STAND UP FOR YOUR RIGHT.
GET UP, STAND UP, DON'T GIVE UP THE FIGHT.
(REPEAT)

MOST PEOPLE THINK GREAT GOD WILL COME
FROM THE SKY,
TAKE AWAY EV'RYTHING, AND MAKE
EV'RYBODY FEEL HIGH.
BUT IF YOU KNOW WHAT LIFE IS WORTH,
YOU WOULD LOOK FOR YOURS ON EARTH.
AND NOW YOU SEE THE LIGHT.
YOU STAND UP FOR YOUR RIGHT, YAH!

GET UP, STAND UP, STAND UP FOR YOUR RIGHT.
GET UP, STAND UP, DON'T GIVE UP THE FIGHT.
GET UP, STAND UP. LIFE IS YOUR RIGHT,
SO WE CAN'T GIVE UP THE FIGHT.
STAND UP FOR YOU RIGHT, LORD, LORD.
GET UP, STAND UP. KEEP ON STRUGGLING ON,
DON'T GIVE UP THE FIGHT.

WE'RE SICK AND TIRED OF YOUR ISM AND
SKISM GAME.
DIE AND GO TO HEAVEN IN JESUS' NAME, LORD.
WE KNOW WHEN WE UNDERSTAND.
ALMIGHTY GOD IS A LIVING MAN.
YOU CAN FOOL SOME PEOPLE SOMETIMES,
BUT YOU CAN'T FOOL ALL THE PEOPLE ALL
THE TIME.
SO NOW WE SEE THE LIGHT.
WE GONNA STAND UP FOR OUR RIGHT.

SO YOU'D BETTER GET UP, STAND UP, STAND UP
FOR YOUR RIGHT.
GET UP, STAND UP, DON'T GIVE UP THE FIGHT.
GET UP, STAND UP, STAND UP FOR YOUR RIGHT.
GET UP, STAND UP, DON'T GIVE UP THE FIGHT.

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GET UP, STAND UP

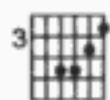
Words and Music by Bob Marley

Strum Pattern 2
Moderately slow Reggae
no chord

mf

The piano introduction consists of two measures in 4/4 time, featuring a reggae strum pattern in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

Cm



Get up, stand up, stand up for — your right.
get up, stand up, stand up for — your right.
get up, stand up, stand up for — your right.

The first system includes a vocal line with lyrics, a guitar line with the Cm chord, and a piano accompaniment. The piano part features a reggae bass line and a treble line with chords.

Get up, stand up, stand up for — your right.
Get up, stand up, don't give up — the fight.
Get up, stand up, don't give up — the fight.

The second system continues the vocal line and piano accompaniment. The piano part includes a treble line with chords and a bass line.

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

The third system concludes the vocal line and piano accompaniment. The piano part includes a treble line with chords and a bass line.

Get up, stand up, don't give up — the fight.
 Get up, stand up, don't give up — the fight.
 Get up, stand up, don't give up — the fight. We're

Preach-er man, don't tell — me — hea - ven is un - der the earth. —
 Most peo - ple think — great God will come — from the sky, —
 sick and tired of your is - m and skism game. Die and go to hea - ven in Je - sus' name, Lord.

I know you don't — know what — life is real - ly worth. — Is not all —
 take a - way ev - 'ry - thing, and make ev - 'ry - bod - y feel high. But
 We know when we un - der - stand. Al - might - y God is a liv - ing man. — You can fool —



— that glit - ters is gold? — And half — the sto - ry has nev - er been told. — So
if you know what life is worth you — would look for yours on earth. — And
— some peo - ple some - times, but you can't fool all the peo - ple all the time. — So



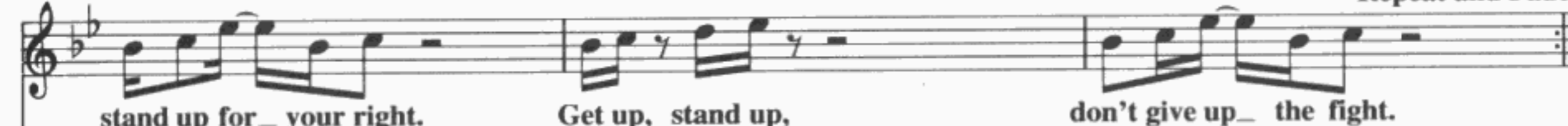
now you see — the light, aay. — Stand up for — your right. — Come on,
now you see — the light. You — stand up for — your right. — Yah, —
now we see — the light. We gon-na



stand up for — our right. So — you'd bet - ter { get } up, stand up,
Get



Repeat and Fade



stand up for — your right. Get up, stand up, don't give up — the fight.



GUAVA JELLY

Words and Music by Bob Marley

YOU SAID YOU LOVE ME.
I SAID I LOVE YOU.
WHY WON'T YOU STOP YOUR CRYING?
DRY YOUR WEEPING EYES.
YOU KNOW THAT I LOVE,
I LOVE, I LOVE, I LOVE YOU SO, DAMSEL,
HERE I AM.
ME SAID, "COME RUB IT 'PON ME BELLY
WITH YOU GUAVA JELLY, DAMSEL."
SAID, "HERE I STAND.
COME RUB IT 'PON ME BELLY WITH YOU GUAVA JELLY."
I REALLY, REALLY, I REALLY LOVE YOU.
YES, I REALLY, REALLY LOVE YOU, CHILD.

I'LL SAY YOU SHOULD STOP, STOP CRYING.
WIPE YOUR WEEPING EYES.
BABY, HOW I'M GONNA LOVE,
LOVE YOU FROM THE BOTTOM OF MY HEART,
DAMSEL, HERE I AM.
OH DAMSEL, COME RUB IT 'PON ME BELLY
WITH YOUR GUAVA JELLY,
DAMSEL, HERE I STAND.
I CAN'T EXPLAIN, THOUGH THE FACT STILL REMAIN.
COME RUB IT 'PON ME BELLY WITH YOU GUAVA JELLY.
I NEED YOUR LOVE SO MUCH.
COME-A, COME-A, COME-A, COME-A,
DAMSEL, OH DARLING,
OH, DAMSEL BABY, ME SAY COME RUB IT,
HERE I AM.
COME RUB IT 'PON ME BELLY WITH YOU GUAVA JELLY.

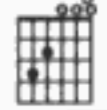
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GUAVA JELLY

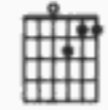
Words and Music by Bob Marley

Strum Pattern 2
Moderate Reggae

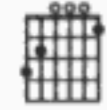
Cmaj7



Dm7

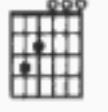


G7



mf

Cmaj7



Dm7



G7

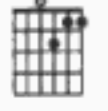


C

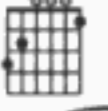


You said _ you

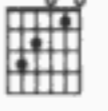
Dm7



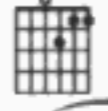
G7



C



Dm7

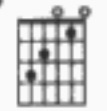


G7



love me. I said _ I love you.

C



Am



Why won't _ you stop your cry - ing?
I'll say you should stop, stop cry - ing.

F F/G G F

Dry your weep - ing eyes. — You know — that I
Wipe, wipe your weep - ing eyes. You'll see how I'm gon-na

C

love, — I love, I love, I love you so,
love, love you from the bot-tom of my heart, } da - da - dam — da - da - dam - sel. —

F C F C G7 C

Here I — am. — Me said, "Come rub it 'pon me bel - ly with you Gua - va Jel - ly." —

F C F C To Coda

Da - da - da — da-da - dam - sel, here I — stand, — come — rub it 'pon me bel - ly with you

G7 C F G7

Gua - va Jel - ly." — I real-ly, real-ly, I real-ly love you.

C F G7

Yes, I real - ly, real - ly love — you, child. D.S. al Coda

CODA G7 C

Gua - va Jel - ly. — Come-a, come-a come-a, come-a dam - sel, oh dar - ling.

F C F C G7 C

Here I — am. — Said, "Come rub it 'pon me bel-ly with you Gua - va Jel - ly." — Repeat and Fade

I SHOT THE SHERIFF

Words and Music by Bob Marley

I SHOT THE SHERIFF, BUT I DIDN'T SHOOT NO DEPUTY.
OH, NO, OH.

I SHOT THE SHERIFF, BUT I DIDN'T SHOOT NO DEPUTY.
OOH, OOH, OOH. YEAH.

ALL AROUND IN MY HOMETOWN
THEY'RE TRYIN' TO TRACK ME DOWN, YEAH.
THEY SAY THEY WANT TO BRING ME IN GUILTY
FOR THE KILLING OF A DEPUTY,
FOR THE LIFE OF A DEPUTY.
BUT I SAY, OH, NOW, NOW...

OH, I SHOT THE SHERIFF, BUT I SWEAR
IT WAS IN SELF DEFENSE. OOH, OOH, OOH.
I SAID, I SHOT THE SHERIFF, OH LORD,
AND THEY SAY IT IS A CAPITAL OFFENSE.
OOH, OOH, OOH. HEAR THIS.

SHERIFF JOHN BROWN ALWAYS HATED ME;
FOR WHAT, I DON'T KNOW.
EV'RY TIME I PLANT A SEED,
HE SAID, "KILL IT BEFORE IT GROWS."
HE SAID, "KILL THEM BEFORE THEY GROW."
AND SO, OH, NOW, NOW,
READ IT IN THE NEWS.

I SHOT THE SHERIFF, BUT I SWEAR IT WAS IN SELF DEFENSE.
OOH, OOH, OOH. WHERE WAS THE DEPUTY?
I SAID, I SHOT THE SHERIFF, BUT I SWEAR
IT WAS IN SELF DEFENSE.

FREEDOM CAME MY WAY ONE DAY,
AND I STARTED OUT OF TOWN, YEAH!
ALL OF A SUDDEN I SAW SHERIFF JOHN BROWN
AIMING TO SHOOT ME DOWN.
SO I SHOT, I SHOT, I SHOT HIM DOWN.
AND I SAY, IF I AM GUILTY I WILL PAY.

I SHOT THE SHERIFF, BUT I SAY, BUT I DIDN'T SHOOT NO DEPUTY.
OH, NO, OH.
I SHOT THE SHERIFF, BUT I DIDN'T SHOOT NO DEPUTY.
OOO, OOO, OOH.

REFLEXES HAD THE BETTER OF ME.
AND WHAT IS TO BE MUST BE.
EV'RY DAY THE BUCKET A-GO-A WELL;
ONE DAY THE BOTTOM A-GO DROP OUT.
ONE DAY THE BOTTOM A-GO DROP OUT.
I SAY, I, I, ...

I, I SHOT THE SHERIFF, BUT I DIDN'T SHOOT THE DEPUTY, NO.
(REPEAT)

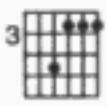
I SHOT THE SHERIFF

Words and Music by Bob Marley

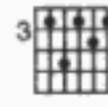
Strum Pattern 8, 6

Bright Reggae ( played as )

Gm



Cm7

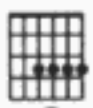


mf



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

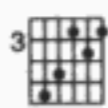
Gm7



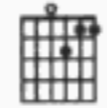

dep - u - ty, { oh, no, — oh.
 ooh, ooh, — ooh.

2

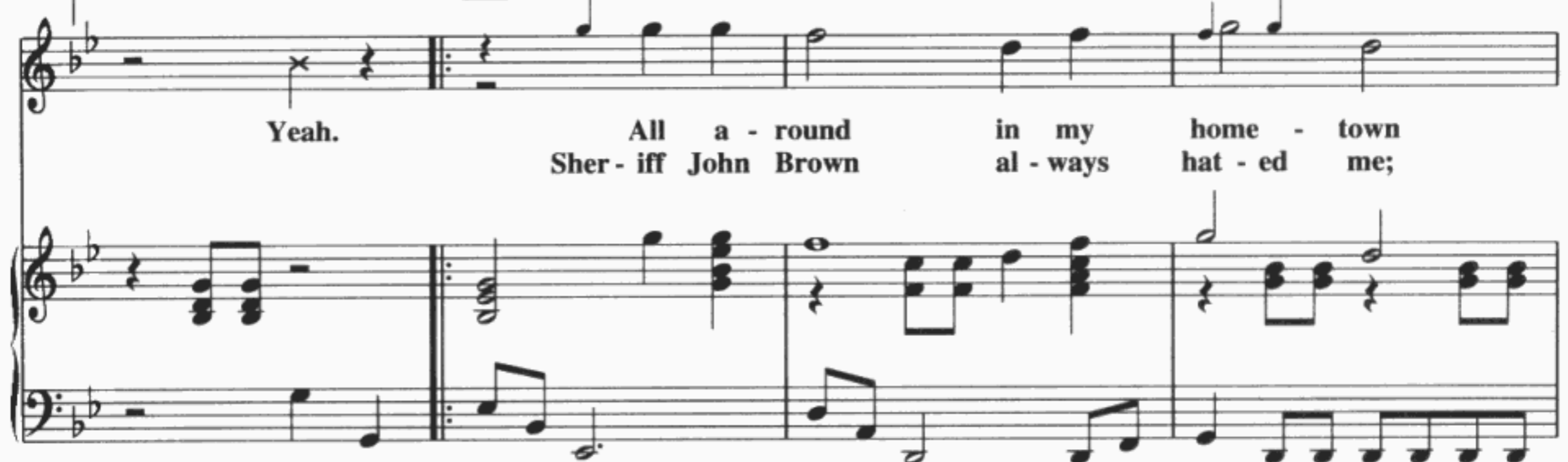
E♭



Dm7



Gm7

Yeah. All a - round in my home - town
Sher - iff John Brown al - ways hat - ed me;

E \flat **Dm7** **Gm**



they're try - in' to track me down,
for what, I don't know. _



E \flat **Dm** **Gm**



yeah. They say they want to bring me in a guilt-ty
Ev - 'ry time I plant a seed,




E \flat **Dm7** **Gm**




for the kill - ing of the dep - u - ty,
he said, "Kill it be - fore_ it grows."



E \flat **Dm** **Gm**



for the life of a dep - u - ty.
He said, "Kill them be - fore_ they grow."



no chord

But I say,
And so,

oh, now, now. Oh, I shot the sher -
Read it in the news. I shot the sher -

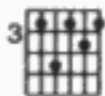
Gm

- iff, but I swear it was in self - de - fense.
- iff, but I swear it was in self - de - fense.

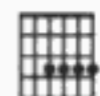
Cm7 Gm7

Ooh, ooh ooh. I said, I shot the sher-
Ooh, ooh ooo. I shot the sher-

Cm7



Gm7



- iff, oh, Lord, and they say it is a cap - i - tal of - fense.
- iff, but I swear it was in self - de - fense.

Ooh, ooh, ooh. Hear this.

Free - dom came my way one of day and I
flex - es had the bet - ter of me. And

start - ed out of town, yeah!
what is to be must be. Ev - 'ry

E \flat Dm7 Gm

day All of a sud-den I saw sher - iff John Brown,
the buck-et a - go a well;

E \flat Dm7 Gm7

aim - in' to shoot me down. So, I
one - day the bot - tom ago drop out.

E \flat Dm Gm

shot, I shot, I shot him down. And I say,
One day the bot - tom ago drop out. I say,

no chord To Coda ⊕

if I am

guil - ty I will pay.

Gm  Cm7 

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

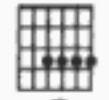
Gm7 

dep - u - ty, oh, no, — oh.

Cm7 

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

Gm7



D.S. al Coda

dep - u - ty, ooo, ooo, — ooh. Re -

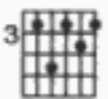
CODA

Gm7



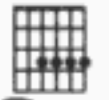
I, I, I, I

Cm7



shot the sher - iff, but I did - n't shoot the dep - u - ty, —

Gm7



Repeat ad lib. and Fade

— no.

I'M HURTING INSIDE

a.k.a. HURTING INSIDE

Words and Music by Bob Marley

WHEN I WAS JUST A LITTLE CHILD,
HAPPINESS WAS THERE AWHILE.
THEN FROM ME, YEAH, IT SLIPPED ONE DAY.
HAPPINESS, COME BACK, I SAY.
'CAUSE IF YOU DON'T COME, I'VE GOT TO GO
LOOKIN' FOR HAPPINESS.
WELL, IF YOU DON'T COME, I'VE GOT TO GO
LOOKIN', LORD, FOR HAPPINESS, HAPPINESS.

I'M HURTING INSIDE.
I'M HURTING INSIDE.
OH, HEAR MY CRY, HEAR MY CRY, YEAH.
MY, MY, MY, MY, MY, MY, MY, MY, MY CRY.

BEEN TOGETHER LIKE SCHOOL CHILDREN,
THEN YOU HURT ME JUST IN VAIN.
LORD, I'M YOUR WEARY CHILD.
HAPPINESS, COME BACK AWHILE.
'CAUSE IF YOU DON'T COME, I'VE GOT TO GO
LOOKIN' FOR HAPPINESS.
THE ROAD IS DANGEROUS.
WELL, IF YOU DON'T COME, I'VE GOT TO GO
LOOKIN', LORD, FOR HAPPINESS, HAPPINESS.

I'M HURTING INSIDE.
I'M HURTING INSIDE.

I'M HURTING INSIDE.
I'M HURTING INSIDE. (REPEAT)

FEEL THE PAIN, FEEL THE PAIN.
I'M HURTING INSIDE.
I'M HURTING INSIDE.

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I'M HURTING INSIDE

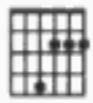
a.k.a. HURTING INSIDE

Words and Music by Bob Marley

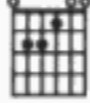
Strum Pattern 1,3

Reggae Rock

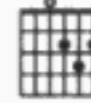
F#m



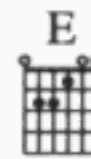
E



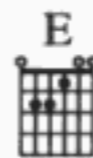
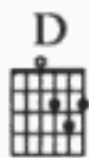
D



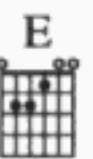
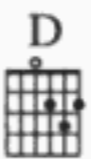
mf



When I was just a
Been to - geth - er like



lit - tle child, hap - pi -
school chil - dren then you



ness was there a - while.
hurt me just in vain.

A E D7

Then from me, yeah, - it slipped one day.
Lord, I'm your wear-y -

E A E

child. Hap - pi - ness, come
Hap - pi - ness, come

D E F#m7

back, I say. 'Cause if you don't come, I've got to go look.
back a - while.

E D E

- in' for hap - pi - ness. Well, if you

F#m7 E D

don't come, I've got to go look - in', Lord, for hap - pi - ness, hap -

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "don't come, I've got to go look - in', Lord, for hap - pi - ness, hap -". Above the staff are three guitar chord diagrams: F#m7, E, and D. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

E A A7

pi - ness. I'm hurt - ing in -

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "pi - ness. I'm hurt - ing in -". Above the staff are three guitar chord diagrams: E, A, and A7. The piano accompaniment continues with chords and moving lines.

D E A A7

side. I'm hurt - ing in -

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "side. I'm hurt - ing in -". Above the staff are four guitar chord diagrams: D, E, A, and A7. The piano accompaniment continues with chords and moving lines.

To Coda ⊕

D E F#m E

side.

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "side.". Above the staff are four guitar chord diagrams: D, E, F#m, and E. The piano accompaniment continues with chords and moving lines.

D

1 **E** **F#m**

Oh, hear my cry, — hear my

E **D** **E**

cry, yeah, my, my, my, my, my, my, my cry.

2 **D.S. al Coda**

E

CODA

A

I'm

A7 **D** **E**

Repeat and Fade

hurt - ing in - side.

I'M STILL WAITING

Words and Music by Bob Marley

I'M STILL WAITING, I'M STILL WAITING,
I'M STILL WAITING, I'M STILL WAITING FOR YOU,
WHY OH WHY, WHY OH WHY?

I SAID MY FEET WON'T KEEP ME UP ANYMORE,
EV'RY LITTLE BEAT MY HEART BEATS, GIRL,
IT'S AT YOUR DOOR,
I JUST WANNA LOVE YOU
AND I'M NEVER GONNA HURT YOU, GIRL,
SO WHY WON'T YOU COME OUT TO ME NOW, GIRL?
OH, CAN'T YOU SEE I'M UNDER YOUR SPELL?
SIT, I GOT TO, GOT TO GO.

WHY, GIRL, OH WHY, GIRL?

WHOA, MY GOSH THE RAIN IS FALLING,
AND I JUST CAN'T STOP CALLING,
AND I JUST CAN'T TELL THE RAINDROPS
FROM MY TEARDROPS
FALLING DOWN MY FACE,
LOOK AT IT,
IT ISN'T REALLY RAINDROPS.

I'M STILL WAITING,
TEARDROPS FALLING DOWN MY FACE,
I'M STILL WAITING, I'M STILL WAITING,
I'M STILL WAITING, I'M STILL WAITING,
YES I WILL.

I WAIT IN THE RAIN, I WAIT IN THE SUN,
PLEASE, RELIEVE ME FROM THESE PAINS,
OH PAINS, JUST PAINS,
I LOVE YOU, YES I DO,
BUT TELL ME, DO YOU REALLY LOVE ME, TOO.

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I'M STILL WAITING

Words and Music by Bob Marley

Strum Pattern 9
Soulfully

Am/G

G

mf

Am/G

G

§

Am/G

G

I'm still wait - ing, —

Am/G

G

I'm still wait - ing, — I'm still

Am/G

G

To Coda ⊕

Am/G

G

wait - ing, — I'm still wait - ing — for

you, _____ no - bod - y else but you, _____

C/G G D7

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures: a quarter note C5, a quarter note D5, and a quarter note E5. The line ends with a quarter note F#5. The piano accompaniment consists of two staves. The right hand starts with a whole note chord of G4, B4, and D5, followed by chords of G4, B4, and D5 in the next two measures, and a final chord of G4, B4, and D5. The left hand plays a simple bass line of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4.

oh.

C

Detailed description: This system contains the next two staves. The vocal line starts with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures: a quarter note C5, a quarter note D5, and a quarter note E5. The line ends with a quarter note F#5. The piano accompaniment continues with chords of G4, B4, and D5 in the right hand and the same bass line in the left hand. A guitar chord diagram for C major is shown above the vocal line in the second measure.

My feet _____
Why, girl, _____

G D7 G

Detailed description: This system contains the next two staves. The vocal line has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A double bar line follows. The line then continues with a quarter note C5, a quarter note D5, and a quarter note E5, all under a slur. The piano accompaniment features chords of G4, B4, and D5 in the right hand and the same bass line in the left hand. Guitar chord diagrams for G major and D7 are shown above the vocal line.

won't keep me up an - y - more.
oh, _____ why girl?

Am7 Bm7 Am7

Detailed description: This system contains the final two staves. The vocal line starts with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A double bar line follows. The line then continues with a quarter note C5, a quarter note D5, and a quarter note E5, all under a slur. The piano accompaniment features chords of Am7, Bm7, and Am7 in the right hand and the same bass line in the left hand. Guitar chord diagrams for Am7, Bm7, and Am7 are shown above the vocal line.

G  Am7 

Ev - 'ry lit - tle beat my heart beats, girl, it's
 You know, you my heart know I love you. That's



Bm7  Am7  G 

at your door. I just wan - na love you
 why _____ I wait my whole life through.



Am7  Bm7 

and I'm nev - er gon - na hurt _____ you, girl.
 My _____ part - ing to you



Am7  G 

So, won't you come out to me now, _____ girl?
 for be - ing what _____ I _____ am.



Am7  Bm7 

Oh, can't you see I'm un - der your spell? —
 But don't you know —



1 Am7  2 Am7  D.S. al Coda


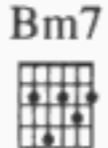
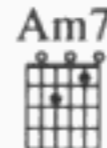
But, I got to got — to go. I'm wait - ing?

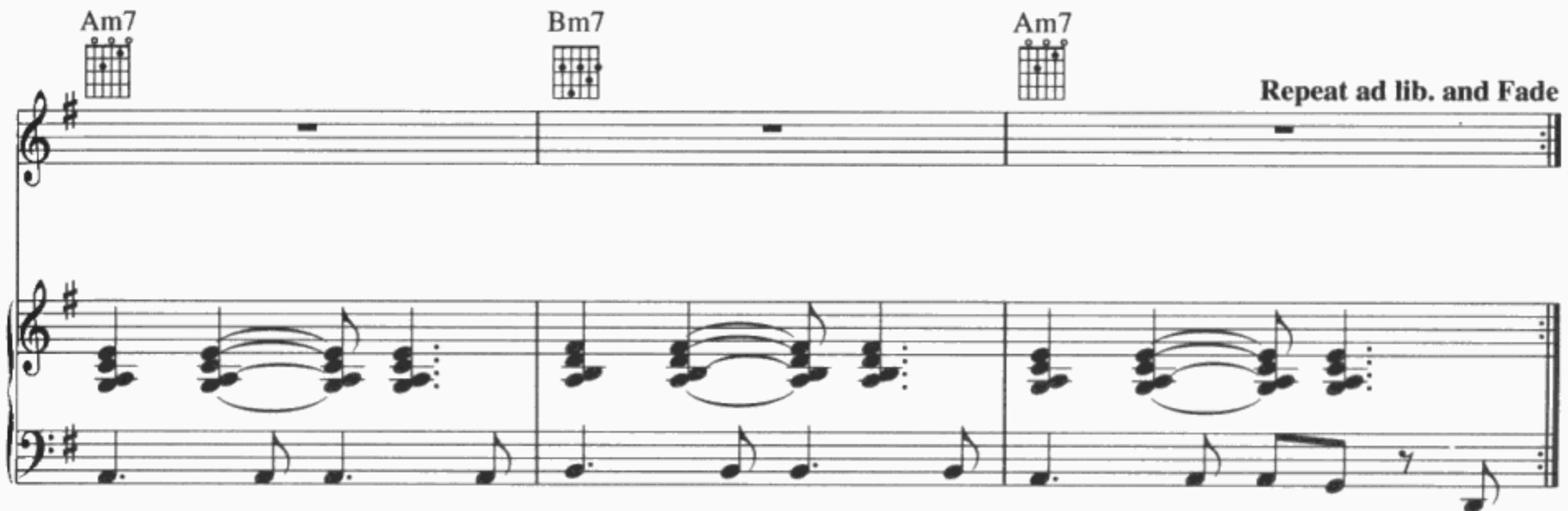


CODA   

wait - ing. —



Am7  Bm7  Am7  Repeat ad lib. and Fade



IS THIS LOVE

Words and Music by Bob Marley

I WANNA LOVE YOU, AND TREAT YOU RIGHT.
I WANNA LOVE YOU, EVERY DAY AND EVERY NIGHT.
WE'LL BE TOGETHER, WITH A ROOF RIGHT OVER OUR HEADS.
WE'LL SHARE THE SHELTER OF MY SINGLE BED.
WE'LL SHARE THE SAME ROOM, JAH PROVIDE THE BREAD.

IS THIS LOVE, IS THIS LOVE,
IS THIS LOVE, IS THIS LOVE THAT I'M FEELIN'?
(REPEAT)

I WANNA KNOW, WANNA KNOW, WANNA KNOW NOW.
I GOT TO KNOW, GOT TO KNOW, GOT TO KNOW NOW.

I, I'M WILLING AND ABLE,
SO I THROW MY CARDS ON YOUR TABLE.
I WANNA LOVE YOU;
I WANNA LOVE YOU AND TREAT YOU RIGHT.
I WANNA LOVE YOU, EVERY DAY AND EVERY NIGHT.
WE'LL BE TOGETHER, WITH A ROOF RIGHT OVER OUR HEADS.
WE'LL SHARE THE SHELTER OF MY SINGLE BED.
WE'LL SHARE THE SAME ROOM, OH, JAH PROVIDE THE BREAD.

IS THIS LOVE, IS THIS LOVE,
IS THIS LOVE, IS THIS LOVE THAT I'M FEELIN'?
(REPEAT)

OH, YES I KNOW, YES I KNOW, YES I KNOW NOW. (REPEAT)

I, I'M WILLING AND ABLE,
SO I THROW MY CARDS ON YOUR TABLE.
SEE, I WANNA LOVE YOU,
I WANNA LOVE AND TREAT YOU RIGHT,
LOVE AND TREAT YOU RIGHT.
I WANNA LOVE YOU EVERY DAY AND EVERY NIGHT.
WE'LL BE TOGETHER WITH A ROOF RIGHT OVER OUR HEADS.
WE'LL SHARE THE SHELTER OF MY SINGLE BED.
WE'LL SHARE THE SAME ROOM, JAH PROVIDE THE BREAD.
WE'LL SHARE THE SHELTER OF MY SINGLE BED.



IS THIS LOVE

Words and Music by Bob Marley

Strum Pattern 5
Moderate Reggae (♪ ♪ played as ♪³ ♪)

F#m7

D

A

F#m7

D

A

E/G#

A

E/G#

F#m7

I wan - na love you

D

A

E/G#

A

E/G#

and treat you right. —

I wan - na love

F#m7  D 

you ev - e - ry day and ev - e - ry night.



The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole rest, followed by a quarter note 'you', another whole rest, and then a triplet of eighth notes 'ev - e - ry' followed by 'day' and 'and', and finally another triplet of eighth notes 'ev - e - ry' followed by 'night.'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand corresponding to the vocal triplet.

A  E/G#  A  E/G#  F#m7 

We'll be to - geth - er with a



The second system continues the vocal line with 'We'll be to - geth - er' and 'with a'. The piano accompaniment features chords and moving lines, with triplets of eighth notes in the bass line.

D  A  E/G#  A  E/G# 

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



The third system continues the vocal line with 'roof right o - ver our heads. — We'll share the shel -'. The piano accompaniment features chords and moving lines, with triplets of eighth notes in the bass line.

F#m7  D 

- ter of my sin - gle bed.



The fourth system concludes the vocal line with '- ter of my sin - gle bed.'. The piano accompaniment features chords and moving lines, with triplets of eighth notes in the bass line.

A E/G# A E/G# F#m7

— We'll share the same — room,

D A

Jah pro - vide the bread. Is this

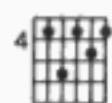
C#m7

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

Bm7

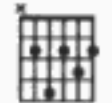
feel - in'? Is this

C#m7



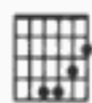
love, is this love, is this love, is this love that I'm

Bm7

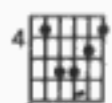


feel - in'?

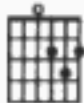
Bm



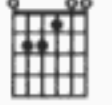
C#m



D

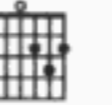


E



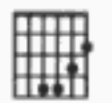
no chord

D

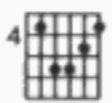


I wan - na know, wan - na know, wan - na know now.
 Oh, yes I know, yes I know, yes I know now.

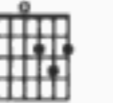
Bm



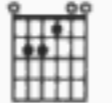
C#m



D

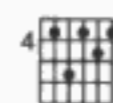


E



no chord

C#m7



I got to know, got to
 Oh, yes I know, yes I

know, got to know now. } I,
 know, yes I know now. }

The first system of music features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment includes a triplet of eighth notes in the bass line.

I'm will - ing and a - ble,

Bm7

The second system continues the vocal line and piano accompaniment. A guitar chord diagram for Bm7 is provided above the piano part. The piano accompaniment features a long, sustained chord in the right hand.

so I throw my cards on your ta -

F#m7

The third system continues the vocal line and piano accompaniment. A guitar chord diagram for F#m7 is provided above the piano part. The piano accompaniment includes a triplet of eighth notes in the right hand.

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

E D C#m Bm C#m Bm D.S. and Fade

The fourth system concludes the piece with a vocal line and piano accompaniment. It includes guitar chord diagrams for E, D, C#m, Bm, C#m, and Bm. The system ends with the instruction "D.S. and Fade".

IRON LION ZION

Words and Music by Bob Marley

I'M ON THE ROCK
AND THEN I CHECK A STOCK.
I HAD TO RUN LIKE A FUGITIVE
TO SAVE THE LIFE I LIVE.

I'M GONNA BE IRON, LIKE A LION, IN ZION.
I'M GONNA BE IRON, LIKE A LION, IN ZION,
OHH YEAH.
LION, IRON, ZION, LION, ZION.

I'M ON THE RUN
BUT I AIN'T GOT NO GUN.
SEE, THEY WANT TO BE THE STAR,
SO THEY FIGHTING TRIBAL WAR.
AND THEY SAYING,

IRON LIKE A LION IN ZION;
IRON LIKE A LION IN ZION,
IRON, LION, ZION.

I'M ON THE ROCK, I CHECK A STOCK.
I HAD TO RUN LIKE A FUGITIVE, OHH GOD.
JUST, JUST TO SAVE THE LIFE I LIVE, OHH NOW.
AND STILL I'M GONNA BE

IRON LIKE A LION IN ZION (WHAT DID I SAY?)
I'M GONNA BE IRON, LIKE A LION IN ZION.
WHAT DID YOU SAY, IRON, LION, ZION.

I'M ON THE RUN
BUT I DON'T GOT NO GUN.
SEE, MY BROTHERS WANNA BE THE STARS,
SO THEY ARE FIGHTING TRIBAL WARS.
AND THEY SAYING,

IRON LIKE A LION IN ZION.
IRON LIKE A LION IN ZION.
IRON, LION, ZION.
I'M ON A RUN, GOT NO GUN,
IRON, LION, ZION.

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IRON LION ZION

Words and Music by Bob Marley

Strum Pattern 6

Reggae ( played as )
no chord

1



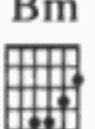
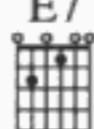

mf

2

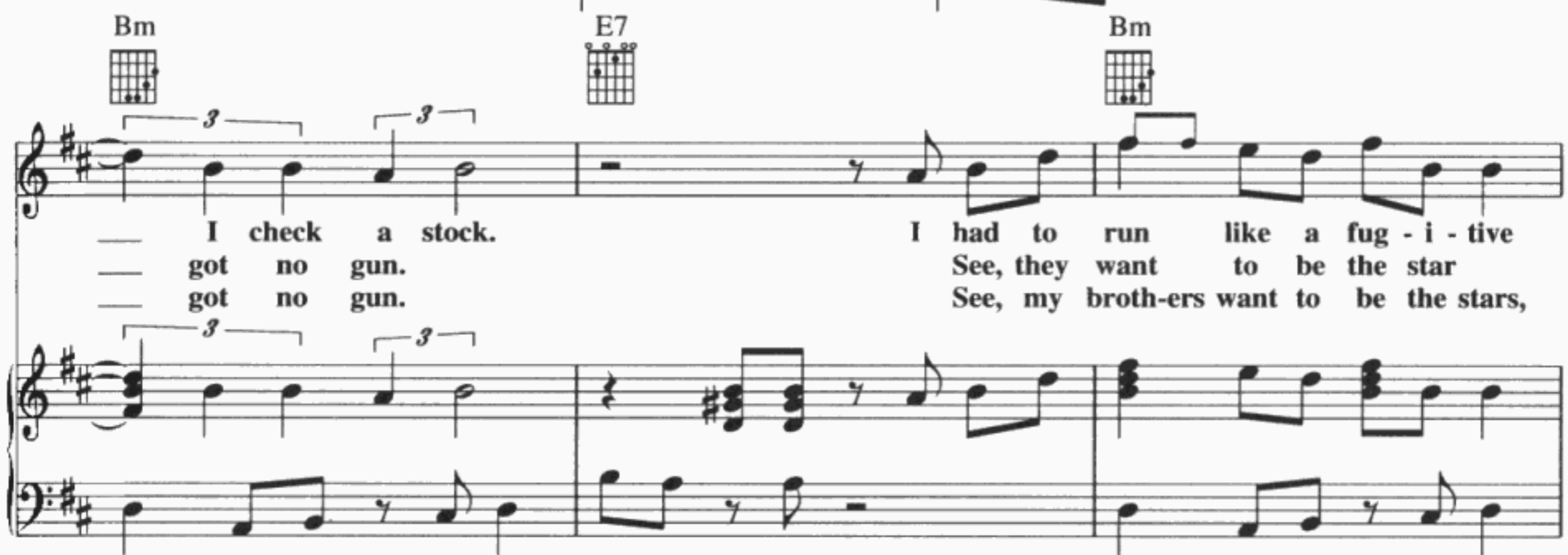
Bm  E7 


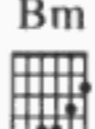
Well, I'm on the rock, and then
I'm on the run, but I ain't
I'm on the run, but I don't



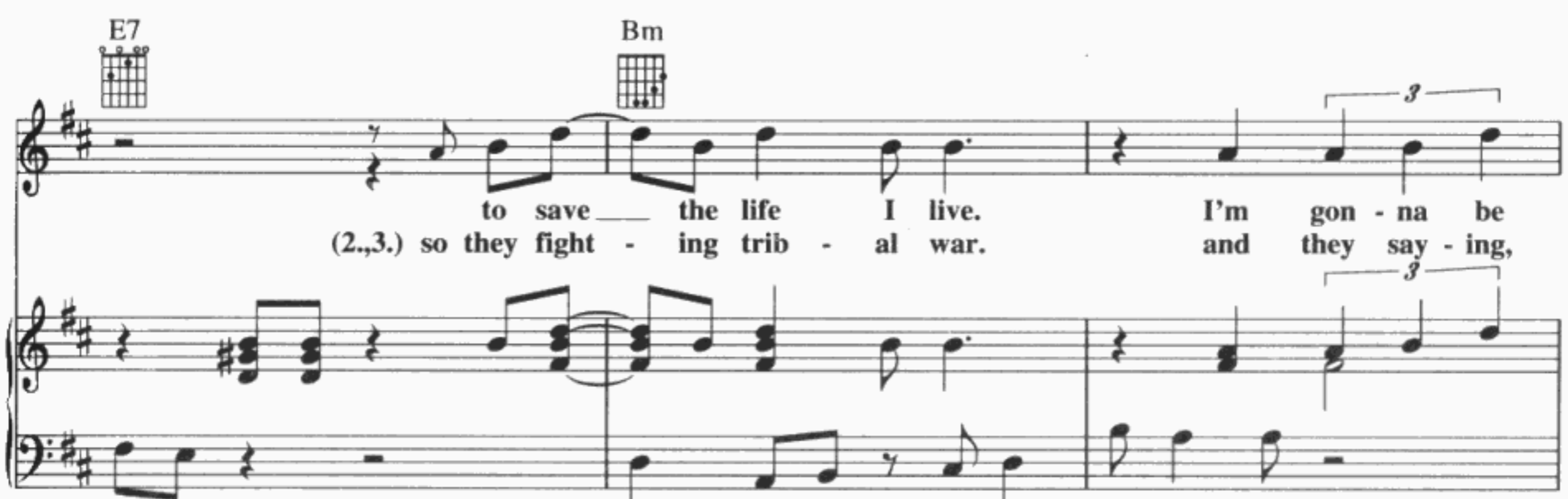
Bm  E7  Bm 

I check a stock. I had to run like a fug - i - tive
got no gun. See, they want to be the star
got no gun. See, my broth-ers want to be the stars,



E7  Bm 

to save the life I live. I'm gon - na be
(2.,3.) so they fight - ing trib - al war. and they say - ing,



D  A7  Bm 

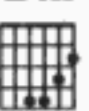
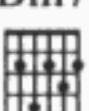
i - ron, like a li - on, in Zi - on.
 "I - ron, like a li - on, in Zi - on.



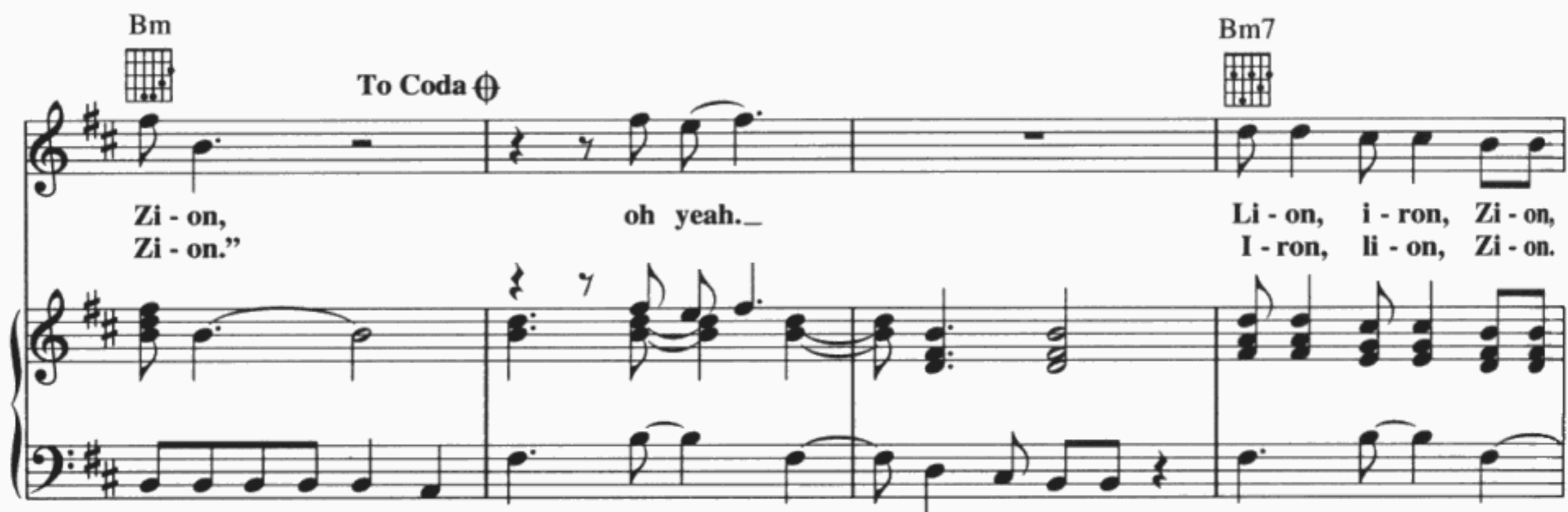
D  A7 

I'm gon - na be i - ron, like a li - on, in
 I - ron, like a li - on, in



Bm  To Coda ⊕ Bm7 

Zi - on, oh yeah... Li - on, i - ron, Zi - on,
 Zi - on." I - ron, li - on, Zi - on.

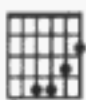


1 2 Bm  E7 

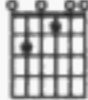
li - on, Zi - on. I'm on the rock,



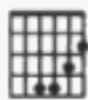
Bm



E7



Bm



E7



I check a stock.

Bm



E7



Bm

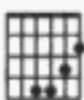


I had to run like a fug - i - tive.

E7



Bm



E7

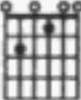


just

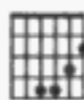
Bm



E7



Bm



to, just to save the life I live, oh now.

E7  D  A7 

And still, I'm gonna be i - ron like a li - on in



Bm  D 

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



A7  Bm 


li - on in Zi - on. What did you say? _



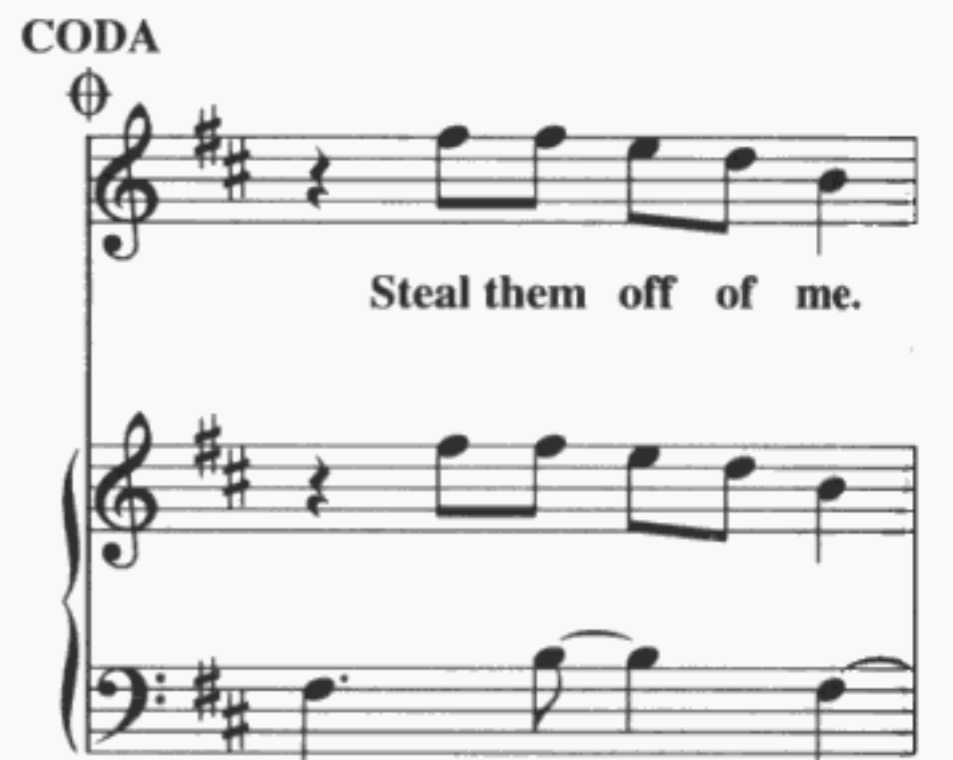
Bm7  D.S. al Coda

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



CODA 

Steal them off of me.



Bm7



Bm



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

E7



Bm



E7



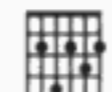
Bm



E7



Bm7



E7



I - ron, li - on, Zi - on. I'm ³ on the run.

Bm



E7



no chord

Got no gun. I - ron, li - on, Zi - on.

JAMMIN'

Words and Music by Bob Marley

OH, YEAH; WELL, ALRIGHT.

WE'RE JAMMIN'.

I WANNA JAM IT WITH YOU.

WE'RE JAMMIN', JAMMIN',

AND I HOPE YOU LIKE JAMMIN', TOO.

AIN'T NO RULES, AIN'T NO VOW,

WE CAN DO IT ANYHOW.

I AND I WILL SEE YOU THROUGH.

'CAUSE EVERY DAY WE PAY THE PRICE.

WE ARE THE LIVING SACRIFICE,

JAMMIN' TILL THE JAM IS THROUGH.

WE'RE JAMMIN'.

TO THINK THAT JAMMIN' WAS A THING OF THE PAST.

WE'RE JAMMIN',

AND I HOPE THIS JAM IS GONNA LAST.

NO BULLET CAN STOP US NOW,

WE NEITHER BEG NOR WE WON'T BOW.

NEITHER CAN BE BOUGHT NOR SOLD.

WE ALL DEFEND THE RIGHT,

JAH JAH CHILDREN MUST UNITE,

FOR LIFE IS WORTH MUCH MORE THAN GOLD.

WE'RE JAMMIN', JAMMIN', JAMMIN', JAMMIN'.

AND WE'RE JAMMIN' IN THE NAME OF THE LORD.

WE'RE JAMMIN', JAMMIN', JAMMIN', JAMMIN'.

WE'RE JAMMIN' RIGHT STRAIGHT FROM YARD.

SINGING HOLY MOUNT ZION, HOLY MOUNT ZION.

JAH SITTETH IN MOUNT ZION AND RULES ALL CREATION.

YEAH, WE'RE JAMMIN'. BOP-CHU-WA-WA-WA.

WE'RE JAMMIN'.

I WANNA JAM IT WITH YOU.

WE'RE JAMMIN', JAMMIN', JAMMIN', JAMMIN'.

AND JAMDOWN HOPE YOU'RE JAMMIN', TOO.

JAH KNOWS HOW MUCH I 'AVE TRIED.

THE TRUTH CANNOT HIDE

TO KEEP YOU SATISFIED.

TRUE LOVE THAT NOW EXISTS

IS THE LOVE I CAN'T RESIST,

SO JAM BY MY SIDE.

WE'RE JAMMIN', JAMMIN', JAMMIN', JAMMIN'.

I WANNA JAM IT WITH YOU.

WE'RE JAMMIN', WE'RE JAMMIN', WE'RE JAMMIN', WE'RE JAMMIN',

WE'RE JAMMIN', WE'RE JAMMIN', WE'RE JAMMIN', WE'RE JAMMIN'.

HOPE YOU LIKE JAMMIN', TOO.

(REPEAT)

JAMMIN'

Words and Music by Bob Marley

Strum Pattern 4
Moderate Reggae ( played as )

Bm7  E9  1 G  F#m7 

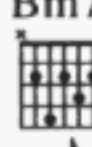
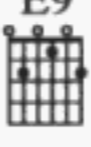


mf

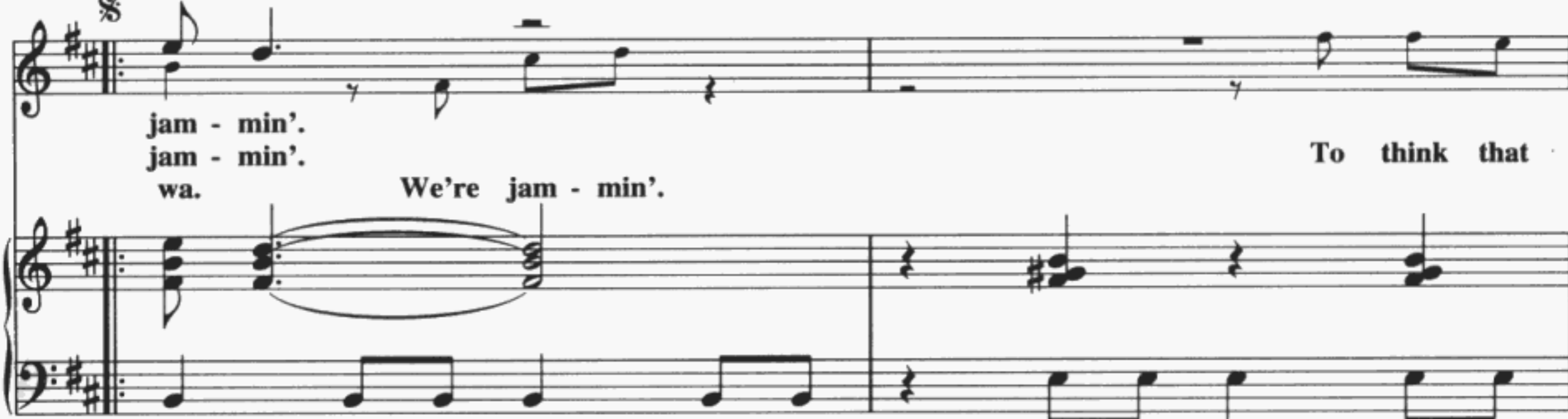
2 G  F#m7 

Ooh _ yeah; well al - right. _ We're



Bm7  E9 

jam - min'. To think that
jam - min'.
wa. We're jam - min'.



G  F#m7  Bm7  E9 

I wan-na jam it with you. _ We're jam-min', jam -
jam-min' was a thing of the past. _ We're jam-min',
I wan-na jam it with you. _ We're jam-min',



G  F#m7 

- min', and I hope you like jam-min', too. — Ain't no rules,
 and I hope this jam is gon - na last. — No
 and jam down, hope you're jam-min', too. — Jah



Bm7  E9  Bm7  E9 

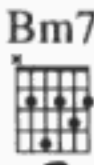
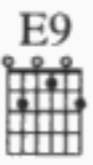
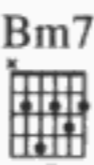

— ain't no vow, — we can do it an - y - how. —
 bul - let can stop us now, we neith - er beg nor we won't bow.
 knows how much I've tried, the truth can - not hide,




G  F#m7 

I and I will see you through. — 'Cause ev - e - ry
 Neith - er can be bought nor sold. — We
 to keep you sat - is - fied. — True



Bm7  E9  Bm7  E9 

day we pay the price we are the liv - ing sac - ri - fice,
 all de - fend the right, Jah Jah chil - dren must u - nite, for
 love that now ex - ists is the love I can't re - sist, — so



G  **To Coda** \oplus **F#m7** 

jam - min' till the jam is through. — We're
 life is worth much more than gold. —
 jam by my side. —



2 **Bm7** 

We're jam - min', jam - min',



E9  **G**  **F#m7** 

jam - min', jam - min'. And we're jam - min' in the name of the Lord.



Bm7  **E9** 

We're jam-min', jam-min', jam-min', jam-min'. We're



G F#m7 Bm7

jam-min' right straight from yard. — Ho - ly Mount.

Em7 Bm7 Em7

— Zi - on; Ho - ly Mount - Zi - on.

Bm7 no chord Bm7 no chord

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

Bm7 E9 D.S. al Coda

cre - a - tion. Yeah, we're we're jam - min'. Bop - chu - wa - wa -

CODA

Bm7



We're jam - min', jam - min',

E9 **G** **F#m7**

jam - min', jam - min'. I wan - na jam it with you. — We're

Bm7 **E9**

jam-min', we're jam-min', we're jam-min', we're jam-min', we're jam-min', we're jam-min', we're jam-min'.

G **F#m7**

Hope you like jam - min', too. — We're

Repeat and Fade

LIVELY UP YOURSELF

Words and Music by Bob Marley

YOU'RE GONNA LIVELY UP YOURSELF AND
DON'T BE NO DRAG;
YOU LIVELY UP YOURSELF, OH
REGGAE IS ANOTHER BAG.
YOU LIVELY UP YOURSELF AND DON'T SAY NO.
YOU'RE GONNA LIVELY UP YOURSELF
'CAUSE I SAID SO.
(HEAR WHAT YOU GONNA DO.)
YOU ROCK SO, YOU ROCK SO,
LIKE YOU NEVER DID BEFORE.
YOU DIP SO, YOU DIP SO,
DIP THRU MY DOOR.
YOU COME SO, YOU COME SO,
OH, YEAH.
YOU SKANK SO, YOU SKANK SO,
BE ALIVE TODAY.

YOU'RE GONNA LIVELY UP YOURSELF AND
DON'T SAY NO.
YOU LIVELY UP YOURSELF,
BIG DADDY SAYS SO.
YOU LIVELY UP YOURSELF AND
DON'T BE NO DRAG.
YOU LIVELY UP YOURSELF
'CAUSE REGGAE IS ANOTHER BAG.

WHAT YOU GOT THAT I DON'T KNOW?
I'M A-TRYING TO WONDER WHY YOU ACT SO,
(HEY, DO YOU HEAR WHAT THE MAN SEH?)
LIVELY UP YOUR WOMAN IN THE
MORNING TIME, YOU' ALL,
KEEP A LIVELY UP YOUR WOMAN WHEN
THE EVENING COME AND TAKE HER, TAKE YA.

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,
FOR REGGAE IS ANOTHER BAG.

GET WHAT YOU GOT IN THAT BAG,
WHAT HAVE YOU GOT IN THE OTHER BAG
YOU GOT HANGING THERE?
WHAT YOU SAY YOU GOT?
I DON'T BELIEVE YOU!

LIVELY UP YOURSELF

Words and Music by Bob Marley

Strum Pattern 6

Bright Reggae Shuffle (♩ ♩ played as ♩ ♩)

no chord

1 **D7** **G7** 2 **D7**

G7 **D7** **G7**

Oh, live - ly up — your - self — and don't be no

D7 **G7** **D7**

drag. Live - ly up — your - self, —

G7 **D7** **G7**

— reg - gae is an - oth - er bag.

D7 G7 D7

Live - ly up ___ your - self ___ and don't say no. ___

Detailed description: This system contains the first three measures of the piece. It features a guitar part with chord diagrams for D7, G7, and D7. The vocal line has lyrics: "Live - ly up ___ your - self ___ and don't say no. ___". The piano accompaniment includes a triplet in the bass line.

G7 D7 G7

Live - ly up ___ your - self ___ 'cause I said so. ___

Detailed description: This system contains the next three measures. The guitar part has chord diagrams for G7, D7, and G7. The vocal line has lyrics: "Live - ly up ___ your - self ___ 'cause I said so. ___". The piano accompaniment continues with a triplet in the bass line.

D7 G7 D7

— You, what you gon - na do? You rock so, you rock so,

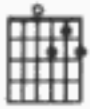
Detailed description: This system contains the next three measures. The guitar part has chord diagrams for D7, G7, and D7. The vocal line has lyrics: "— You, what you gon - na do? You rock so, you rock so,". The piano accompaniment features a sustained chord in the right hand.

G7 D7 G7

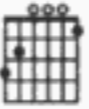
like you nev - er did be - fore. You

Detailed description: This system contains the final three measures. The guitar part has chord diagrams for G7, D7, and G7. The vocal line has lyrics: "like you nev - er did be - fore. You". The piano accompaniment features a sustained chord in the right hand.

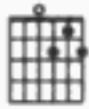
D7



G7

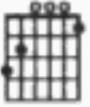


D7

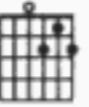


dip so, you dip so till you dip through my door. —

G7



D7

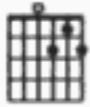


G7



You skank so, you skank so, oh —

D7



G7



D7

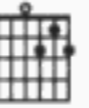


— yeah. You come so, you come so,

G7



D7



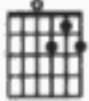
G7



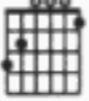
come a - live to - day. — And

To Coda ☺

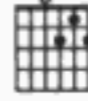
D7



G7

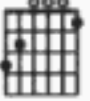


D7

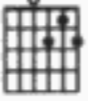


live - ly up ___ your - self ___ a - lot - a, a - lot - a, a -

G7



D7



G7



lot - a, a - lot - a, Live - ly up ___ your - self, ___ did you

D7



G7



D7



know, did you know? Live - ly up ___ your - self, _

G7



D7

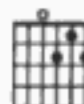


G7

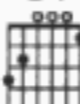


___ 'cause if you don't do it, ain't ___ no - bod - y gon - na do it for you.

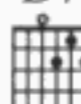
D7



G7

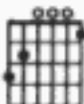


D7

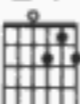


Live - ly up — your - self — and don't be no, don't be no, don't be no,

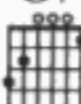
G7



D7

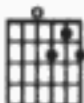


G7

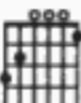


don't be no, no drag. What you got that I don't know?

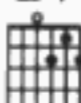
D7



G7

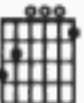


D7

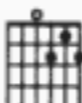


I'm a - try - in' to

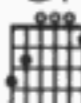
G7



D7



G7



won - der, won - der why you, won - der, won - der why you

D7 G7 D7

act so. And don't be no drag.

Detailed description: This system contains the first three measures of the piece. The guitar part has chords D7, G7, and D7. The vocal line has lyrics 'act so. And don't be no drag.' The piano accompaniment features a bass line with eighth notes and chords in the right hand.

G7 D7 G7

Live - ly up — your - self, — for reg - gae is an -

Detailed description: This system contains the next three measures. The guitar part has chords G7, D7, and G7. The vocal line has lyrics 'Live - ly up — your - self, — for reg - gae is an -'. The piano accompaniment continues with a steady bass line and chordal accompaniment.

D7 G7 D7

oth - er bag. *Instrumental solo*

Detailed description: This system contains the final three measures. The guitar part has chords D7, G7, and D7. The vocal line has lyrics 'oth - er bag.' followed by an instrumental solo section. The piano accompaniment features a more active bass line during the solo.

G7 D7 G7

Detailed description: This system contains the final three measures of the piece. The guitar part has chords G7, D7, and G7. The piano accompaniment concludes with a final chord and a steady bass line.

D7  G7  1,2 etc. D7 



G7  Last time D7  G7  D.S. al Coda

Solo ends You're gon - na



CODA  

Live - ly up — your - self, — your wom - an in the morn -



D7  G7  D7 

ing time, y'all. — Keep a live - ly up your - self and



G7 D7 G7

when the eve - ning come and take ya, take ya, — take ya, — take ya. —

D7 G7 D7

Come on ba - by, I wan - na be live - ly my - self. —

G7 D7 G7

Come on babe, I wan - na be live -

D7 G7 D7 G7

- ly my - self. — Live - ly up — your - self. —

D7



G7



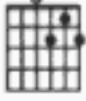
D7



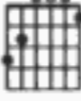
G7



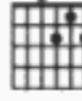
D7



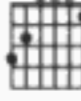
G7



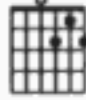
D7



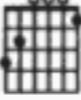
G7



D7



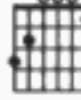
G7



D7



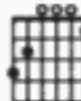
G7



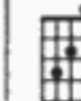
1 D7



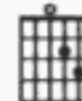
G7



2 C



D



LICK SAMBA

Words and Music by Bob Marley



LICK SAMBA, LICK SAMBA, LICK SAMBA,
OH, LICK SAMBA.

ME SAY, LICK SAMBA, LICK SAMBA.

OH NOW, OH LICK SAMBA.

I COULD NOT RESIST, LICK SAMBA, LICK SAMBA,
OH NOW, ANOTHER LIKE THIS, LICK SAMBA.

OH NOW, OH LICK SAMBA.

AND THOUGH I KNOW YOU'LL HURT ME AGAIN,

OH LICK SAMBA,

I'LL GO ON, I'LL FEEL THE PAIN,

OH LICK SAMBA.

AND IT'S NOT THAT I AM WEAK,

OH LICK SAMBA.

BUT IT'S THAT I'M ON A PEAK, OH DARLING,

OH LICK SAMBA. JUST A...

LICK SAMBA, LICK SAMBA, LICK SAMBA.

I SAY, OH LICK SAMBA.

OH NOW, OH LICK SAMBA, OH LICK SAMBA.

BRING IT UP A-LICK IT ONE TIME,

OH LICK SAMBA.

I'LL SETTLE THE LITTLE A CLAIM,

OH LICK SAMBA.

YOU CAN WRITE IT DOWN IN MY NAME,

OH LICK SAMBA.

MORNING TIME, NOON OR NIGHT,

OH LICK SAMBA.

LICK SAMBA, LICK SAMBA, LICK SAMBA,

OH LICK SAMBA.

LICK SAMBA, LICK SAMBA, LICK SAMBA,

OH LICK SAMBA, OH DARLING,

OH LICK SAMBA.

IF IT'S MORNING TIME, I'M READY,

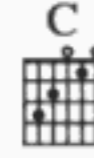
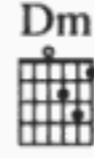
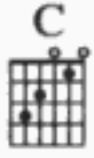
OH LICK SAMBA.

AND IF IT'S LATE AT NIGHT, I'M STEADY,

LICK SAMBA

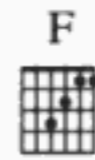
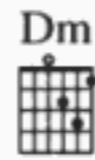
Words and Music by Bob Marley

Strum Pattern 2
Moderate Reggae



Lick sam - ba, lick sam - ba, lick sam - ba; _____ oh, _____ lick sam - ba _____ Ah, me say,

mf



"Lick sam - ba, lick sam - ba, oh yeah." I _____ could not



re - sist, oh now, _____ an - oth - er like this, oh now.





And though I know you'll hurt me a - gain,
 up a - lick - y one time.





I'll go on. I'll feel the pain.
 I'll set a lit - tle flame.





And it's not that I am weak,
 You can write it down in my name,



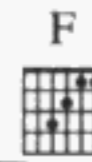


but it's that I'm on a peak, oh dar - lin'.
 morn - ing time, noon or night.

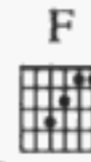
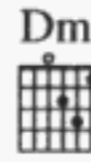


To Coda \oplus no chord

A just a lick sam - ba, lick sam - ba, lick sam - ba, —



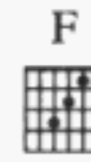
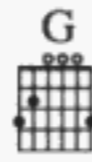
oh, — lick sam-ba. — Oh, — lick sam-ba; —



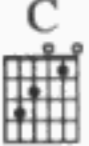
D.S. al Coda

oh, — lick sam - ba. — Bring it

CODA \oplus



lick sam - ba, lick sam - ba, lick sam - ba, — oh, — lick sam - ba. —

G  Dm  F  C 

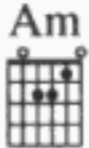
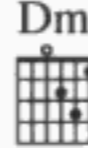
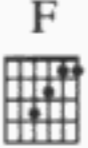
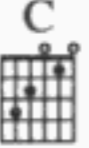
Lick sam - ba, lick sam - ba, lick sam - ba, _____ oh, _____ lick sam - ba. _____




G  Dm  F  C 

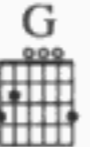

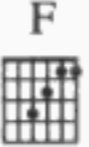

Oh, _____ lick sam - ba. _____ If it's




Am  Dm  F  C 

morn - ing time, I'm read - y. _____ Oh, _____ lick sam - ba. _____ And if it's



G  Dm  F  C  Repeat ad lib. and Fade

late at night, I'm stead - y. _____ Oh, _____ lick sam - ba. _____



NATURAL MYSTIC

Words and Music by Bob Marley

THERE'S A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.
 IF YOU LISTEN CAREFULLY NOW, YOU WILL HEAR.
 THIS COULD BE THE FIRST TRUMPET,
 MIGHT AS WELL BE THE LAST.
 MANY MORE WILL HAVE TO SUFFER,
 MANY MORE WILL HAVE TO DIE.
 DON'T ASK ME WHY.
 THINGS ARE NOT THE WAY THEY USED TO BE.
 I WON'T TELL NO LIE.

ONE AND ALL GOT TO FACE REALITY NOW.
 THOUGH I TRY TO FIND THE ANSWER
 TO ALL THE QUESTIONS THEY ASK,
 THOUGH I KNOW IT'S IMPOSSIBLE
 TO GO LIVING THROUGH THE PAST.
 DON'T TELL NO LIE.

THERE'S A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.
 CAN'T KEEP THEM DOWN.
 IF YOU LISTEN CAREFULLY NOW, YOU WILL HEAR.
 SUCH A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.

THIS COULD BE THE FIRST TRUMPET,
 MIGHT AS WELL BE THE LAST.
 MANY MORE WILL HAVE TO SUFFER,
 MANY MORE WILL HAVE TO DIE.
 DON'T ASK ME WHY.

THERE'S A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.
 I WON'T TELL NO LIE.
 IF YOU LISTEN CAREFULLY NOW, YOU WILL HEAR.
 THERE'S A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.
 SUCH A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.

THERE'S A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.
 SUCH A NAT'RAL MYSTIC BLOWING THROUGH THE AIR.
 (REPEAT)

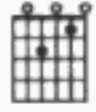
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NATURAL MYSTIC

Words and Music by Bob Marley

Strum Pattern 5
Moderate Reggae (♪ ♪ played as ♪³ ♪)

Am7



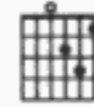
p *cresc. poco a poco*

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords (Am7) with a rhythmic pattern of quarter notes and eighth notes. The left hand plays a bass line with a similar rhythmic pattern. The dynamics start at *p* (piano) and gradually increase to *cresc. poco a poco* (crescendo, a little by a little).

1

2

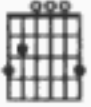
Dm



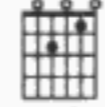
There's a nat - 'ral mys - tic

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "There's a nat - 'ral mys - tic". The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamics are marked *mf* (mezzo-forte).

G



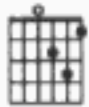
Am7



blow - ing through the air. — If you

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "blow - ing through the air. — If you". The piano accompaniment maintains the reggae rhythm. The dynamics are marked *mf*.

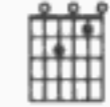
Dm



G



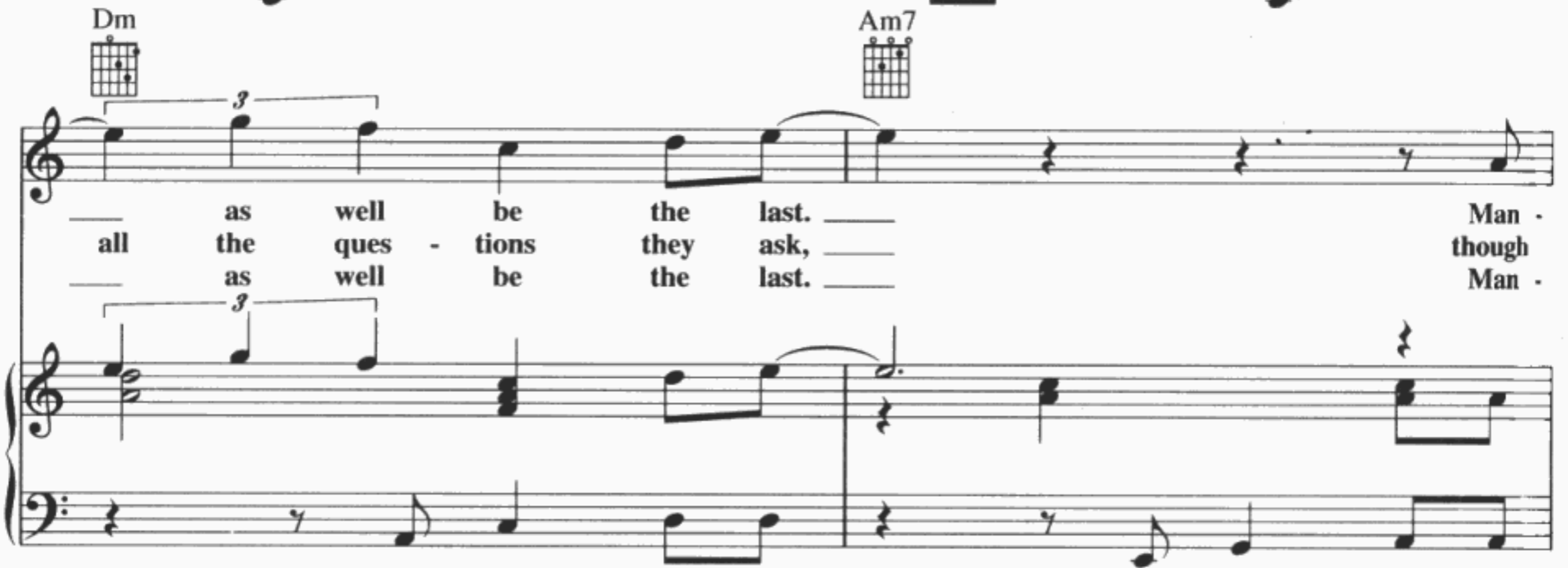
Am7



lis - ten care - ful - ly — now, you will hear. —
and all got to face — re - al - i - ty now.

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics "lis - ten care - ful - ly — now, you will hear. — and all got to face — re - al - i - ty now.". The piano accompaniment continues with the reggae rhythm. The dynamics are marked *mf*.


 This could be the first trum - pet, might.
 Though I try be to find the first the an - swer to
 be the first trum - pet, might.


 all as well be the last. Man -
 the as ques - tions they ask, though
 well be the last. Man -


 y more will have to suf - fer, man -
 I know it's im - pos - si - ble to
 y more will have to suf - fer, man -


 y more will have to die. Don't ask me
 go liv - ing through the past. Don't tell no
 y more will have to die. Don't ask me

Am Dm

— why. — Things are not the way —
 — lie. — There's a nat - 'ral mys - tic blow -
 — why. — There's a nat - 'ral mys - tic blow -

G Am7 Dm

— they used to be. — I won't tell no
 — ing through the air. — Can't keep them
 — ing through the air. — I won't tell no

Am7

To Coda ⊕ 1 2

lie. — One — If
 down. —
 lie. —

Dm G Am7

you lis - ten care - ful - ly — now, you will hear. —

Such a nat - 'ral — mys - tic —

blow - ing through the air.

D.S. al Coda
This could

CODA

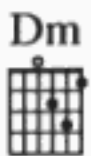

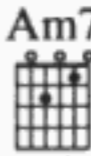
If you lis - ten care - ful - ly —

Dm


G  Am7 

— now, you will hear. — There's a



Dm  G  Am7 

nat - 'ral mys - tic blow - ing through the air. —

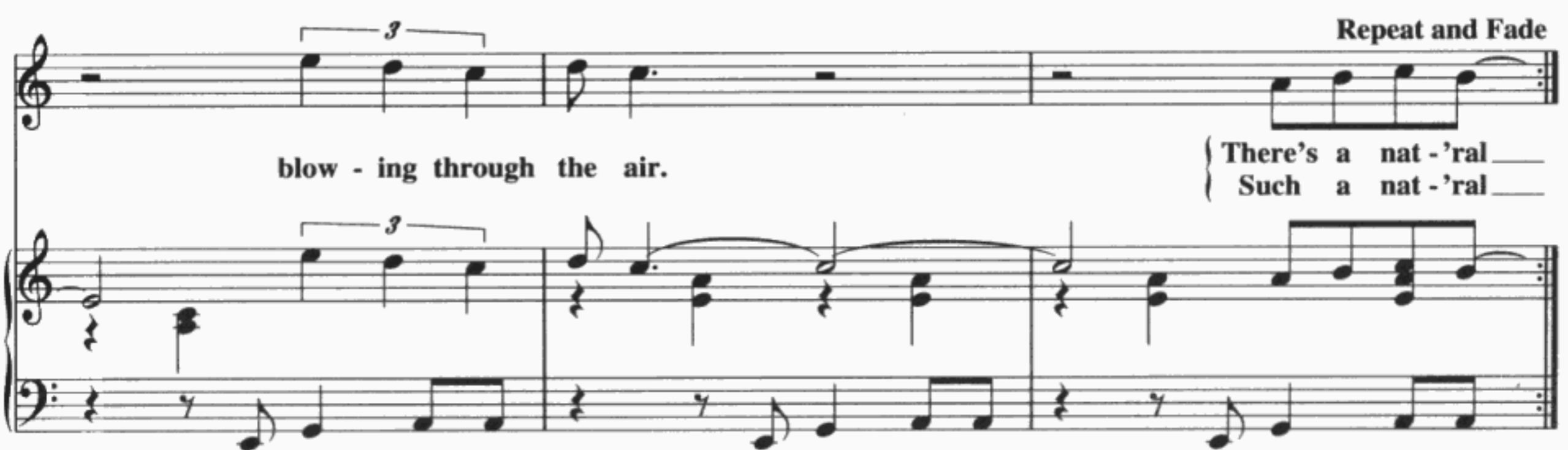


Such a nat - 'ral — mys - tic



blow - ing through the air. Repeat and Fade

{ There's a nat - 'ral —
Such a nat - 'ral —



NICE TIME

Words and Music by Bob Marley

LONG TIME WE NO HAVE NO NICE TIME,
DOO-YOO-DEE-DUN-DOO-YEA.
THINK ABOUT THAT.
(REPEAT)

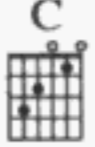
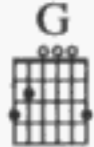
THIS IS MY HEART TO ROCK YOU STEADY.
I'LL GIVE YOU LOVE THE TIME YOU'RE READY.
THIS LITTLE HEART IN ME
JUST WON'T LET ME BE.
I'M JUST TO ROCK YOU, NOW.
WON'T YOU ROCK WITH ME?
LONG TIME WE NO HAVE NO NICE TIME,
DOO-YOO-DEE-DUN-DOO-YEA.
THINK ABOUT THAT.
(REPEAT)

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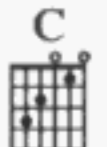
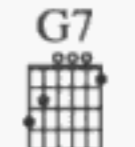
NICE TIME

Words and Music by Bob Marley

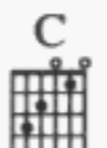
Strum Pattern 1
Moderately



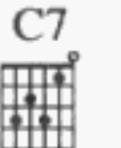
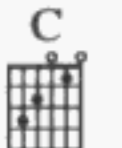
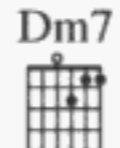
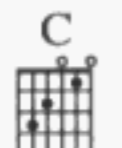
mf



Long time we no have no nice time,



doo yoo - dee-dun - doo-yea. Think _a-bout that. Long time



we no have no nice time, doo yoo - dee-dun - doo, yea. Think _a-bout that.








This is my heart _____ to rock you stead - y. I'll give you love _____






_____ the time you're read - y. This lit - tle heart in me






just won't let me be. I'm just to rock you, now.








Won't you rock with me? Long time we no have no nice time,

Am

Dm7

G7

C

Am

To Coda

doo yoo - dee-dun - doo, yea. Think a-bout that.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics "doo yoo - dee-dun - doo, yea. Think a-bout that." The piano accompaniment consists of chords and moving lines in both hands. Above the vocal staff, guitar chord diagrams for Am, Dm7, G7, C, and Am are provided. A "To Coda" symbol is placed above the piano staff.

Dm7

G7

C

Am

1 Dm7

G7

C

The second system of music shows the piano accompaniment for the first system. It includes guitar chord diagrams for Dm7, G7, C, Am, and a first ending for Dm7, G7, C. The piano part continues with chords and moving lines in both hands.

2

Dm7

G7

C

D.S. al Coda

C7

CODA

Am

Dm7

G7

C

The third system of music includes the piano accompaniment for the second system and the Coda section. The Coda section is marked with a Coda symbol and includes guitar chord diagrams for Am, Dm7, G7, and C. The piano part continues with chords and moving lines in both hands.

Am

Dm7

G7

C

Repeat and Fade

The fourth system of music shows the piano accompaniment for the third system. It includes guitar chord diagrams for Am, Dm7, G7, and C. The piano part continues with chords and moving lines in both hands.

MELLOW MOOD

Words and Music by Bob Marley

I'LL PLAY YOUR FAV'RITE SONG, DARLIN'.
WE CAN ROCK IT ALL NIGHT LONG, DARLIN'.
'CAUSE I'VE GOT LOVE, DARLIN'.
LOVE, SWEET LOVE, DARLIN'.
MELLOW MOOD HAS GOT ME,
SO LET THE MUSIC ROCK ME.

'CAUSE I'VE GOT LOVE, DARLIN',
LOVE, SWEET LOVE, DARLIN'.
QUIET AS THE NIGHT,
PLEASE TURN OFF YOUR LIGHT.

I'LL PLAY YOUR FAV'RITE SONG, DARLIN'.
WE CAN ROCK IT ALL NIGHT LONG, DARLIN'.

STRIKE THE HAMMER WHILE IRON IS HOT.
STRIKE THE HAMMER WHILE IRON IS HOT.
STRIKE THE HAMMER WHILE IRON IS HOT.
OPEN UP YOUR HEART.
OPEN UP YOUR HEART.
LET LOVE COME RUNNING IN, DARLIN',
LOVE, SWEET LOVE, DARLIN'.
LOVE, SWEET LOVE, DARLIN'.

STRIKE THE HAMMER WHILE IRON IS HOT.
STRIKE THE HAMMER WHILE IRON IS HOT.
STRIKE THE HAMMER WHILE IRON IS HOT.
OPEN UP YOUR HEART.
OPEN UP YOUR HEART.
LET LOVE COME RUNNING IN, DARLIN',
LOVE, SWEET LOVE, DARLIN'.
LOVE, SWEET LOVE, DARLIN'.

MELLOW MOOD HAS GOT ME, DARLIN'.
LET THE MUSIC ROCK ME, DARLIN'.
'CAUSE I GOT YOUR LOVE, DARLIN'.
LOVE, SWEET LOVE, DARLIN'.

LOVE, SWEET LOVE, DARLIN'.

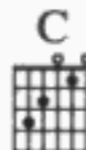
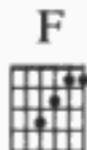
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MELLOW MOOD

Words and Music by Bob Marley

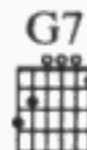
Strum Pattern 3
Moderate Reggae



Musical notation for the first line of the song, including a vocal line and piano accompaniment.

I'll play your fav'r - ite song, dar - lin'.

Piano accompaniment for the first line of the song, including treble and bass staves.



Musical notation for the second line of the song, including a vocal line and piano accompaniment.

We can rock it all night long, dar - lin'.

Piano accompaniment for the second line of the song, including treble and bass staves.



Musical notation for the third line of the song, including a vocal line and piano accompaniment.

'Cause I've got love, dar - lin', love, sweet

Piano accompaniment for the third line of the song, including treble and bass staves.

C G7 C F

love, dar - lin'. Mel - low mood has
Qui - et as the

C G7 C F

got me, so let the mu - sic
night, me, please turn off your

C G7 C F

rock me. I'll play your fav'r - ite
light.

C G7 C F

song, dar - lin'. We can rock it all night

C G7 C F

long, dar - lin'. Strike the ham - mer while

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C, G7, C, and F. The second line is the piano accompaniment, showing the right and left hands.

C G

Play 3 times

i - ron is hot. O - pen up your heart...

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C and G. The instruction 'Play 3 times' is written above the second measure of the vocal line. The piano accompaniment continues below.

F

O - pen up your heart... Let love come run - ning

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it is a guitar chord diagram for F. The piano accompaniment continues below.

C G7 C F C G7

in, dar - lin', love sweet love, dar - lin',

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C, G7, C, F, C, and G7. The piano accompaniment continues below.

C F C G7 C

To Coda ⊕ D.S. al Coda (with repeats)

love sweet love, dar - lin'.

CODATA ⊕ C F C G7

Mel-low mood has got me, dar - lin'.

C F C G7 C F

Let the mu - sic rock me, dar - lin'. 'Cause I got your

C G7 C F C G7

love, dar - lin'. Love sweet love, dar - lin'.

Repeat and Fade

NO WOMAN NO CRY

Words and Music by Vincent Ford



NO WOMAN, NO CRY. (4 TIMES)

'CAUSE I REMEMBER WHEN WE USED TO SIT
IN THE GOVERNMENT YARD IN TRENCHTOWN.
OBA, OB-SERVING THE HYPOCRITES
AS THEY WOULD MINGLE WITH THE GOOD
PEOPLE WE MEET;
GOOD FRIENDS WE HAVE HAD, OH GOOD
FRIENDS WE'VE LOST ALONG THE WAY.
IN THIS BRIGHT FUTURE YOU CAN'T FORGET
YOUR PAST,
SO DRY YOUR TEARS, I SAY.

NO WOMAN, NO CRY.
NO WOMAN, NO CRY.
LITTLE DARLIN', DON'T SHED NO TEARS.
NO WOMAN, NO CRY.

SAID, SAID, SAID I REMEMBER WHEN WE USED
TO SIT
IN THE GOVERNMENT YARD IN TRENCHTOWN.
AND THEN GEORGIE WOULD MAKE THE FIRE
LIGHT,
LOG WOOD BURNIN' THROUGH THE NIGHT.

THEN WE WOULD COOK CORN MEAL PORRIDGE
OF WHICH I'LL SHARE WITH YOU.
MY FEET IS MY ONLY CARRIAGE,
SO I'VE GOT TO PUSH ON THROUGH,
BUT WHILE I'M GONE,...

EV'RYTHING'S GONNA BE ALRIGHT. (7 TIMES)
EV'RYTHING'S GONNA BE ALRIGHT,
SO, NO WOMAN, NO CRY.
NO, NO WOMAN, NO WOMAN, NO CRY.
OH, LITTLE DARLING, DON'T SHED NO TEARS.
NO WOMAN, NO CRY.

NO WOMAN, NO WOMAN, NO WOMAN, NO CRY.
NO WOMAN, NO CRY.
OH, MY LITTLE DARLIN', PLEASE DON'T SHED
NO TEARS.
NO WOMAN, NO CRY, YEAH.

NO WOMAN, NO WOMAN, NO CRY.

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No Woman No Cry

Words and Music by Vincent Ford

Strum Pattern 3
Relaxed Reggae

G
C
G/B
Am7
F
C
F
C

G
C
G/B
Am
F

Play 4 times

do si do so la

No wom-an, no cry.

C
F
C
G
C
G/B

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

Am
F
C
F
C
G

cry. don't shed no tears. } No wom-an, no cry. Said, said,

C G/B Am F

said I re - mem - ber when we used _ to sit

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, four guitar chords are indicated: C, G/B, Am, and F. The piano accompaniment features a bass line and a treble line with triplets and slurs.

C G/B Am F

in the gov - ern - ment yard in Trench - town.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, four guitar chords are indicated: C, G/B, Am, and F. The piano accompaniment continues with similar rhythmic patterns.

C G/B Am F

1. O - ba, O - b - serv - ing the hyp - o - crites as they would
 2.,3. And then Geor - gie would make a fi - re - light as it was

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with two verses of lyrics. The second line is a piano accompaniment. Above the vocal line, four guitar chords are indicated: C, G/B, Am, and F. The piano accompaniment includes a fermata over a chord in the second measure.

C G/B Am F

min - gle with the good peo - ple we meet,
 log wood burn - in' through the night.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line, four guitar chords are indicated: C, G/B, Am, and F. The piano accompaniment features triplets and slurs.

C G/B Am F

good friends_ we had_ oh good friends we've lost_
Then we_ would cook_ corn meal por - ridge

C G/B Am F

of which I'll share a - long the way. _
with you. _

C G/B Am F

In_ this bright_ fu - ture you_ can't for - get your_ past
My feet_ is my on - ly_ car - riage, -

C G/B Am F To Coda

so, dry your tears_ I_ say. And
so, I've got to push on_ through, but while I'm gone I mean...

C G/B Am F G

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

C G/B 1 Am F G

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

2 Am F C G/B

Ev-'ry - thing's gon-na be al - right so, wom - an, no cry.

Am F C F C

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

C G C G/B

Oh, my lit - tle sis - ter

Am F C F C

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

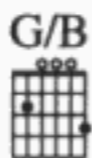
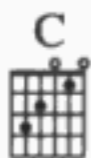
G C G/B Am F

Guitar solo - ad lib.

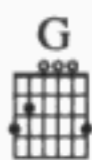
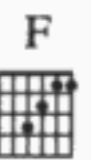
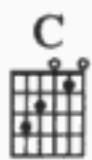
C F C 1-3 G 4 G

Solo ends **D.S. al Coda**

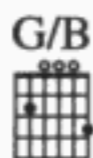
CODA



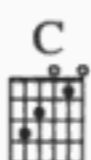
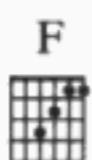
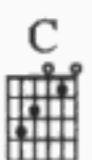
No wom - an, no cry.



No wom - an, no cry.



Oh, my lit - tle dar - lin', I say don't shed no tears.



No wom - an, no cry. Yeah.

PLEASE DON'T ROCK MY BOAT

Words and Music by Bob Marley

OH, PLEASE DON'T YOU ROCK MY BOAT
'CAUSE I DON'T WANT MY BOAT TO BE ROCKING.
DON'T ROCK MY BOAT. (REPEAT)

I'M TELLING YOU THAT, OH-WHOOH-WHOOH,
I LIKE IT LIKE THIS, I LIKE IT LIKE THIS.
AND YOU SHOULD KNOW, YOU SHOULD KNOW BY NOW
I LIKE IT, I LIKE IT LIKE THIS,
I LIKE IT LIKE THIS.

YEAH, YOU SATISFY MY SOUL, SATISFY MY SOUL.
YOU SATISFY MY SOUL, SATISFY MY SOUL.
EVERY LITTLE ACTION, THERE IS A REACTION.
OH, CAN'T YOU SEE WHAT YOU HAVE DONE FOR ME?
I AM HAPPY INSIDE, ALL, ALL OF THE TIME.

WHEN WE BEND A NEW CORNER,
I FEEL LIKE A SWEEP-STAKE WINNER.
WHEN I MEET YOU AROUND THE CORNER,
YOU MAKE ME FEEL LIKE A
SWEEP-STAKE WINNER.
WHOA CHILD, CAN'T YOU SEE,
YOU MUST BELIEVE ME.
OH DARLING, DARLING, I'M CALLING, CALLING.
CAN'T YOU SEE, WHY WON'T YOU BELIEVE ME.
OH DARLING, DARLING, I'M CALLING, CALLING.

WHEN I MEET YOU AROUND THE CORNER,
OH, I SAID BABY, NEVER LET ME BE A LONER.
AND THEN YOU HOLD ME TIGHT,
YOU MAKE ME FEEL ALRIGHT.
YES, WHEN YOU HOLD ME TIGHT,
YOU MADE ME FEEL ALRIGHT.

WHOA, HONEY, CAN'T YOU SEE,
DON'T YOU BELIEVE ME?
OH DARLING, DARLING, I'M CALLING, CALLING.
CAN'T YOU SEE, WHY WON'T YOU BELIEVE ME?
OH DARLING, DARLING, I'M CALLING, CALLING.

SATISFY MY SOUL, SATISFY MY SOUL,
SATISFY MY SOUL.
THAT'S ALL I WANT FROM YOU,
THAT'S ALL I'LL TAKE FROM YOU.
SATISFY MY SOUL, SATISFY MY SOUL.

PLEASE DON'T ROCK MY BOAT

Words and Music by Bob Marley

Strum Pattern 1
Moderately slow Reggae

A **C#m7** **Bm7** **E7**

mf

A **C#m7** **Bm7** **E7**

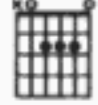
A **C#m7** **Bm7** **E7**

Please don't you rock my boat, 'cause I

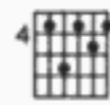
don't want my boat to be rock-in' an - y - how.

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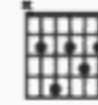
A



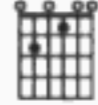
C#m7



Bm7



E7

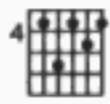


Please don't you rock - a my boat, _____ no, _____ 'cause I

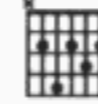
A



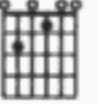
C#m7



Bm7

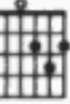


E7



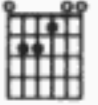
don't want my boat to be rock-in'. I'm tell-in' you that

D



oh, ooo, oh, _____ I like it a like a
oh, ooo, oh, _____ I like it a like a

E



this. this. Can you miss? Yes I do. And you should And you should

D



know, ooh, oh, — when I like it a like a
 know, ooh, oh, — when I like it a like a



E



this, I'm a real-ly is, ooh, yeah.
 this, I've got it. Just can't miss, ooh.



Bm7 **E7**





You sat - is, sat - is, sat - is - fy my soul till morn - ing
 You sat - is, sat - is - fy my soul, — darl - in'. Make me



Bm7 **E7**




time. Ev - 'ning goes... Sat - is - fy my soul. Yes, I been a
 love you in the morn-in' time, Yeah. — If ev - er I



Bm7  **E7** 

tell - in' you. Bake me the sweet - est cake —
 treat - ed you bad, make it up to you one time. 'Cause I'm



D  **A** 

hap - py in - side all the time. Oh, can't you
 hap - py in - side all the time. I want you be -



D  **A** 

see what you've done for me, yeah. You make me feel like
 side me, yeah, — to be mine. One thing you got to



Bm7  **E7**  **Bm7** 

do, when we bend a new cor - ner. We feel like
 when are we hold - ing hands to - geth - er, you've got to know that



E7

Bm7

sweep - stake win-ners, yeah. When we bend a
we love, we love each oth-er, yeah. And if ev-'ry time you should

E7

Bm7

new cor - ner. — We feel like
walk a - way from me, you know I

1

E7

2

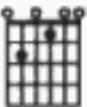
E7

sweep - stakes win - ners. And I say need your sym-path-y, yeah. —

D

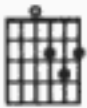
Can you see — it? Do you be-lieve — me?

E7



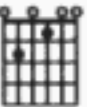
Oh, dar - lin', dar - lin', I'm call - in', call - in'.

D



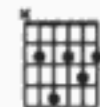
Sat - is - fy my soul, — sat - is - fy my soul. —

E7

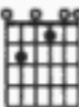


Nev - er, nev - er, nev - er give it up now.

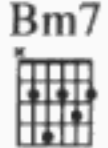

Bm7



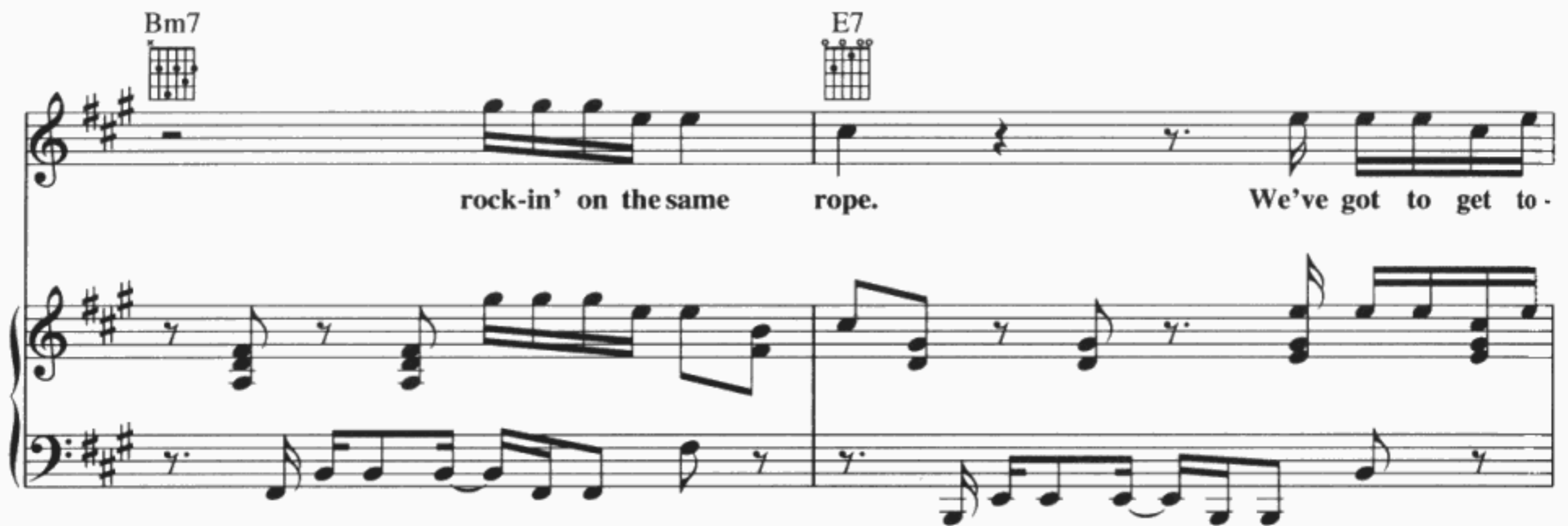
E7



We're all in the same boat,

Bm7  E7 

rock-in' on the same rope. We've got to get to-



Bm7  E7 

geth - er, lov - ing each oth - er. And can't you



D  A 

see what I've got for you, yeah.



D  A  Repeat ad lib. and Fade

I'm hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, and not e - ven time to be blue, yeah.



ONE LOVE

Words and Music by Bob Marley



ONE LOVE, ONE HEART.

LET'S GET TOGETHER AND FEEL ALL RIGHT.
 HEAR THE CHILDREN CRYING. (ONE LOVE.)
 HEAR THE CHILDREN CRYING. (ONE HEART.)
 SAYIN', "GIVE THANKS AND PRAISE TO THE LORD
 AND I WILL FEEL ALL RIGHT."
 SAYIN', "LET'S GET TOGETHER AND FEEL ALL RIGHT."
 WHOA, WHOA, WHOA, WHOA.

LET THEM ALL PASS ALL THEIR DIRTY REMARKS.
 (ONE LOVE.)
 THERE IS ONE QUESTION I'D REALLY LOVE TO ASK.
 (ONE HEART.)
 IS THERE A PLACE FOR THE HOPELESS SINNER
 WHO HAS HURT ALL MANKIND JUST TO SAVE HIS OWN?
 BELIEVE ME.

ONE LOVE, ONE HEART.
 LET'S GET TOGETHER AND FEEL ALL RIGHT.
 AS IT WAS IN THE BEGINNING, (ONE LOVE.)
 SO SHALL IT BE IN THE END. (ONE HEART.)
 ALRIGHT, "GIVE THANKS AND PRAISE TO THE LORD
 AND I WILL FEEL ALL RIGHT."
 "LET'S GET TOGETHER AND FEEL ALL RIGHT."
 ONE MORE THING.

LET'S GET TOGETHER TO FIGHT THIS HOLY
 ARMAGEDDON, (ONE LOVE.)
 SO WHEN THE MAN COMES THERE WILL BE NO,
 NO DOOM. (ONE SONG.)
 HAVE PITY ON THOSE WHOSE CHANCES GROW THINNER.
 THERE AIN'T NO HIDING PLACE FROM THE FATHER OF
 CREATION.

SAYIN', "ONE LOVE, ONE HEART.
 LET'S GET TOGETHER AND FEEL ALL RIGHT."
 I'M PLEADING TO MANKIND. (ONE LOVE.)
 OH, LORD. (ONE HEART.) WHOA.

"GIVE THANKS AND PRAISE TO THE LORD
 AND I WILL FEEL ALL RIGHT."
 LET'S GET TOGETHER AND FEEL ALL RIGHT.
 (REPEAT)

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ONE LOVE

Words and Music by Bob Marley

Strum Pattern 1
Relaxed Reggae beat

B \flat F E \flat

mf

F F7 B \flat F

One love, — one heart. —

E \flat B \flat F B \flat

Let's get to - geth - er and feel all right. } Hear the chil-dren
As it was in the be-
I'm plead-ing to —

F

To Coda

cry - ing. (One love.) — Hear the chil-dren cry - ing. (One heart.) — Say - in', }
gin - ning, (One love.) — so shall it be in the end. — (One heart.) — Al-right, } "Give
man-kind. (One love.) — Oh, Lord. — (One heart.) — Whoa. — }

E \flat B \flat F B \flat

thanks and praise to the Lord and I will feel all right." Say - in',

E \flat B \flat F B \flat

"Let's get to-gether and feel all right." } Whoa, whoa, whoa, whoa.
One more thing.

Gm E \flat B \flat

Let them all pass all their dir - ty re - marks. (One
Let's get to - geth - er to fight this Ho - ly Ar - ma - ged - don, (One

Gm E \flat F B \flat

love.) There is one ques - tion I'd real - ly love to ask. (One
love.) so when the Man comes there will be no, no doom. (One

Gm Eb Bb

heart.) Is there a place for the hope-less sin-ner who has
 song.) Have pit - y on those whose chanc - es grow thin-ner. There ain't

Gm Eb F Bb

hurt all man-kind just to save his own? Be-lieve me.
 no hid-ing place from the

2 Eb F Bb D.S. al Coda

Fath-er of Cre-a-tion. Say-in',

CODA Eb/Bb Bb

thanks and praise to the Lord and I will

F Bb Eb Bb F Bb Repeat and Fade

feel all right." Let's get to-geth-er and feel all right. "Give

SMALL AXE

Words and Music by Bob Marley

WHY BOASTETH THYSELF, OH EVIL MEN,
PLAYING SMART AND NOT BEING CLEVER?
I SAY YOU'RE WORKING INIQUITY TO ACHIEVE
VANITY, YEAH,
BUT THE GOODNESS OF JAH JAH ENDURETH
FOREVER.

IF YOU ARE THE BIG TREE,
WE ARE THE SMALL AXE
SHARPENED TO CUT YOU DOWN,
READY TO CUT YOU DOWN.

THESE ARE THE WORDS OF MY MASTER,
KEEP ON TELLING ME
NO WEAK HEART SHALL PROSPER,
OH, NO THEY CAN'T.

AND WHOSOEVER DIGGETH A PIT, LORD,
SHALL FALL IN IT, SHALL FALL IN IT.
WHOSOEVER DIGGETH A PIT SHALL BURY IN IT,
SHALL BURY IN IT.

IF YOU ARE THE BIG TREE, WE ARE THE SMALL AXE
SHARPENED TO CUT YOU DOWN, READY TO CUT YOU DOWN.

AND WHOSOEVER DIGGETH A PIT SHALL FALL IN IT,
FALL IN IT.
WHOSOEVER DIGGETH A PIT SHALL BURY IN IT,
SHALL BURY IN IT.

IF YOU HAVE A BIG TREE, WE HAVE A SMALL AXE
READY TO CUT YOU DOWN,
SHARPENED TO CUT YOU DOWN.

IF YOU ARE THE BIG TREE, WE ARE THE SMALL AXE
READY TO CUT YOU DOWN, SHARPENED TO CUT YOU DOWN.

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SMALL AXE

Words and Music by Bob Marley

Strum Pattern 2
Bright Reggae (double-time feel)

A D A Bm A

The first system of music features a piano accompaniment with a rhythmic pattern of eighth notes and rests. Above the staff, guitar chords are indicated: A, D, A, Bm, and A. The key signature is two sharps (F# and C#) and the time signature is 4/4.

1 2 G D

Why - boast - eth thy -
work - ing in - iq - ui - ty

The second system continues the piano accompaniment and introduces a vocal melody. The vocal line starts with a rest for two measures, then begins with the lyrics "Why - boast - eth thy - work - ing in - iq - ui - ty". Above the staff, guitar chords G and D are indicated. The piano accompaniment continues with the same rhythmic pattern.

A E7

- self, — oh e - vil men,
to a - chieve van - i - ty, yeah, but the

The third system continues the piano accompaniment and the vocal melody. The vocal line has the lyrics "- self, — oh e - vil men, to a - chieve van - i - ty, yeah, but the". Above the staff, guitar chords A and E7 are indicated. The piano accompaniment continues with the same rhythmic pattern.

D A E7

good - ness play - ing smart — and — not — be - ing — clev - er? —
of Jah Jah — en - dur - eth for - ev - er. —

The fourth system continues the piano accompaniment and the vocal melody. The vocal line has the lyrics "good - ness play - ing smart — and — not — be - ing — clev - er? — of Jah Jah — en - dur - eth for - ev - er. —". Above the staff, guitar chords D, A, and E7 are indicated. The piano accompaniment continues with the same rhythmic pattern.

1 2

D A

I say you're If you are the big tree

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord diagrams for D and A are shown above the vocal line.

Bm A

we are the small axe, sharp-ened to

Detailed description: This system contains measures 3 and 4. The vocal line continues with eighth notes G4, A4, B4, C5, B4, A4, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm and A are shown above the vocal line.

D A Bm A

cut you down, read - y to cut you down.

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, and a quarter rest. The piano accompaniment continues. Chord diagrams for D, A, Bm, and A are shown above the vocal line.

G D A

{ These are the words of my
Instrumental solo

Detailed description: This system contains measures 7 and 8. The vocal line has a whole rest, followed by eighth notes G4, A4, B4, C5, B4, A4, and a quarter rest. The piano accompaniment continues. Chord diagrams for G, D, and A are shown above the vocal line.

E7

D

— mas - ter. Keep on — tell - ing — me no

A

E7

weak — heart shall pros - per, oh, no — they can't. — } Solo ends } And

D

A

E7

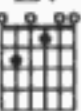
who - so - ev - er dig - geth a pit, Lord, shall fall — in it, shall fall.

D

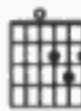
A

— in it. Who - so - ev - er dig - geth a pit shall bur-

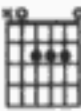
E7



D



A

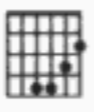


Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

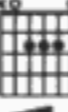
- y in it, shall bur - y in it. { If you are the
If you have a big tree _

Piano accompaniment for the first system, including treble and bass staves.

Bm



A

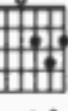


Musical staff with treble clef, key signature of two sharps, and a melody line.

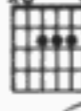
we { have a } small _ axe, _ read - y to

Piano accompaniment for the second system, including treble and bass staves.

D



A

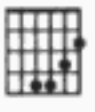


Musical staff with treble clef, key signature of two sharps, and a melody line.

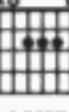
cut you _ down, _ sharp - ened to

Piano accompaniment for the third system, including treble and bass staves.

Bm



A



Musical staff with treble clef, key signature of two sharps, and a melody line.

cut you _ down. _ If you are the

Repeat and Fade

Piano accompaniment for the fourth system, including treble and bass staves.

REDEMPTION SONG

Words and Music by Bob Marley

OLD PIRATES, YES, THEY ROB I.
SOLD I TO THE MERCHANT SHIPS
MINUTES AFTER THEY TOOK I FROM THE BOTTOMLESS PIT.
BUT MY HAND WAS MADE STRONG
BY THE HAND OF THE ALMIGHTY.
WE FORWARD IN THIS GENERATION TRIUMPHANTLY.

CHORUS

WON'T YOU HELP TO SING THESE SONGS OF FREEDOM?
'CAUSE ALL I EVER HAD, REDEMPTION SONGS,
REDEMPTION SONGS.

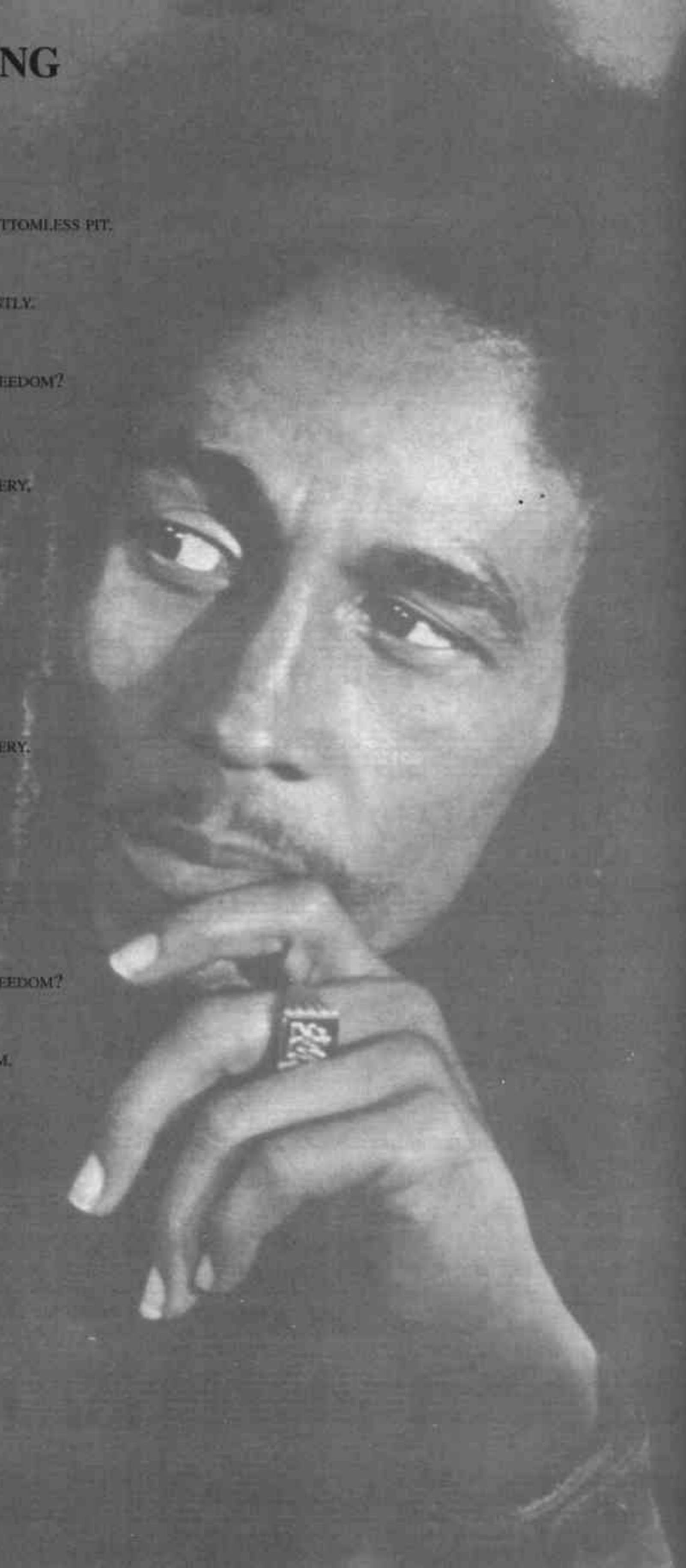
EMANCIPATE YOURSELVES FROM MENTAL SLAVERY.
NONE BUT OURSELVES CAN FREE OUR MINDS.
HAVE NO FEAR FOR ATOMIC ENERGY,
'CAUSE NONE OF THEM CAN STOP THE TIME.
HOW LONG SHALL THEY KILL OUR PROPHETS
WHILE WE STAND ASIDE AND LOOK?
YES, SOME SAY IT'S JUST A PART OF IT.
WE'VE GOT TO FULFILL THE BOOK.

To CHORUS

EMANCIPATE YOURSELVES FROM MENTAL SLAVERY.
NONE BUT OURSELVES CAN FREE OUR MINDS.
HAVE NO FEAR FOR ATOMIC ENERGY,
'CAUSE NONE OF THEM CAN STOP THE TIME.
HOW LONG SHALL THEY KILL OUR PROPHETS
WHILE WE STAND ASIDE AND LOOK?
YES, SOME SAY IT'S JUST A PART OF IT.
WE'VE GOT TO FULFILL THE BOOK.

WON'T YOU HELP TO SING THESE SONGS OF FREEDOM?
'CAUSE ALL I EVER HAD, REDEMPTION SONGS,
ALL I EVER HAD, REDEMPTION SONGS,
THESE SONGS OF FREEDOM, SONGS OF FREEDOM.

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REDEMPTION SONG

Words and Music by Bob Marley

Strum Pattern 10
Moderately, folk style
no chord

Am G

Have no min - utes af - ter they took
fear for a - tom - ic en - er -

Em C G/B

I gy, 'cause none of from them the can bot - tom - less -
stop the time -

Am G Em7

pit. But my hand was made strong
How long shall they kill our proph-ets while we

C G/B Am G

by the hand of the Al - might - y. We for - ward in this gen - er -
stand a - side and look? Some say it's just a

Em C D

a - tion of it. We've got to triumph - ant ly. }
 part of it. We've got to ful - fill the book. }

G C D

Won't you help to sing these songs of

G C D Em

free - dom? 'Cause all I ev - er had,

C D G C D

To Coda

re - demp - tion songs, re - demp - tion

1 **G** **C** **D** 2 **G**

— songs. E - man - ci - — songs,

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G, C, and D in the first measure, and G in the second measure. The vocal line has a melodic line with lyrics "— songs. E - man - ci - — songs,". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

C **D** **G** **C** **D**

re - demp - tion — songs.

Detailed description: This system contains the next two measures. The guitar part features chords C, D, G, C, and D. The vocal line continues with the lyrics "re - demp - tion — songs.". The piano accompaniment continues with chords and moving lines.

Em **C** **D** **Em**

Detailed description: This system contains the next two measures. The guitar part features chords Em, C, D, and Em. The piano accompaniment continues with chords and moving lines.

1 **C** **D** 2 **C** **D** **D.S. al Coda**

E - man - ci -

Detailed description: This system contains the next two measures. The guitar part features chords C, D, C, and D. The piano accompaniment continues with chords and moving lines. The instruction "D.S. al Coda" is present.

CODA **C** **D**

all I ev - er had,

Detailed description: This system contains the final two measures. The guitar part features chords C and D. The piano accompaniment continues with chords and moving lines. The instruction "CODA" is present.

Em C D Em

re - demp - tion — songs,

This system contains the first four measures of music. It features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The guitar chords are Em, C, D, and Em. The lyrics are "re - demp - tion — songs,".

C D G C D

these — songs of free-dom, songs of free -

This system contains the next four measures of music. The guitar chords are C, D, G, C, and D. The lyrics are "these — songs of free-dom, songs of free -".

G C G/B Am

dom.

This system contains the next four measures of music. The guitar chords are G, C, G/B, and Am. The lyrics are "dom.". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

D7/A

This system contains the final four measures of music. The guitar chord is D7/A. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

SO MUCH TROUBLE IN THE WORLD

Words and Music by Bob Marley

SO MUCH TROUBLE IN THE WORLD,
SO MUCH TROUBLE IN THE WORLD.

BLESS MY EYES THIS MORNING,
JAH SUN IS ON THE RISE ONCE AGAIN.
THE WAY EARTHLY THINGS ARE GOING,
ANYTHING CAN HAPPEN.

YOU SEE MEN SAILING ON THEIR EGO TRIPS,
BLAST OFF ON THEIR SPACESHIPS,
MILLION MILES FROM REALITY;
NO CARE FOR YOU, NO CARE FOR ME.

SO MUCH TROUBLE IN THE WORLD,
SO MUCH TROUBLE IN THE WORLD.
ALL YOU GOT TO DO IS
GIVE A LITTLE, TAKE A LITTLE,
GIVE A LITTLE, ONE MORE TIME.
GIVE A LITTLE, TAKE A LITTLE,
GIVE A LITTLE.

SO YOU THINK YOU FOUND THE SOLUTION,
BUT IT'S JUST ANOTHER ILLUSION,
SO BEFORE YOU CHECK OUT THIS TIDE
DON'T LEAVE ANOTHER CORNERSTONE
STANDING THERE BEHIND.

WE'VE GOT TO FACE THE DAY,
OOH WEE, COME WHAT MAY.
WE THE STREET PEOPLE TALKING,
WE THE PEOPLE STRUGGLING.
NOW THEY'RE SITTING ON A TIME BOMB;
NOW I KNOW THE TIME HAS COME.
WHAT GOES ON UP IS COMING ON DOWN,
GOES AROUND AND COMES AROUND.

SO MUCH TROUBLE IN THE WORLD,
SO MUCH TROUBLE IN THE WORLD.

THERE IS SO MUCH TROUBLE IN THE WORLD,
SO MUCH TROUBLE IN THE WORLD.

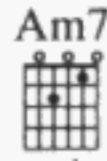
(REPEAT)

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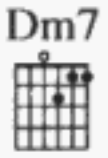
SO MUCH TROUBLE IN THE WORLD

Words and Music by Bob Marley

Strum Pattern 1, 5
Moderate Reggae



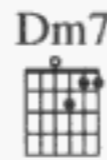
mf



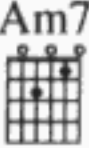

So much - trou - ble in the world. —



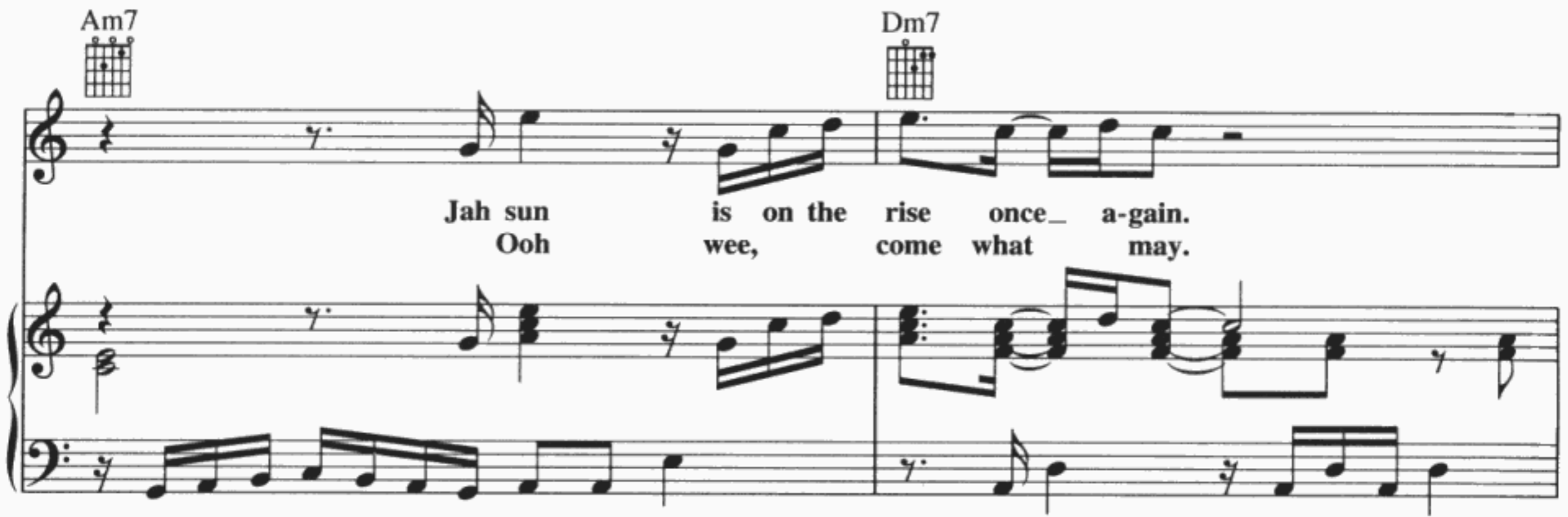
So much - trou - ble in the world. —

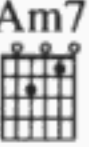



Bless - my eyes - this morn - ing, —
We've - got to - face the - day.

Am7  Dm7 

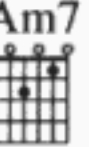
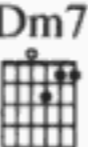
Jah sun is on the rise once a-gain.
Ooh wee, come what may.



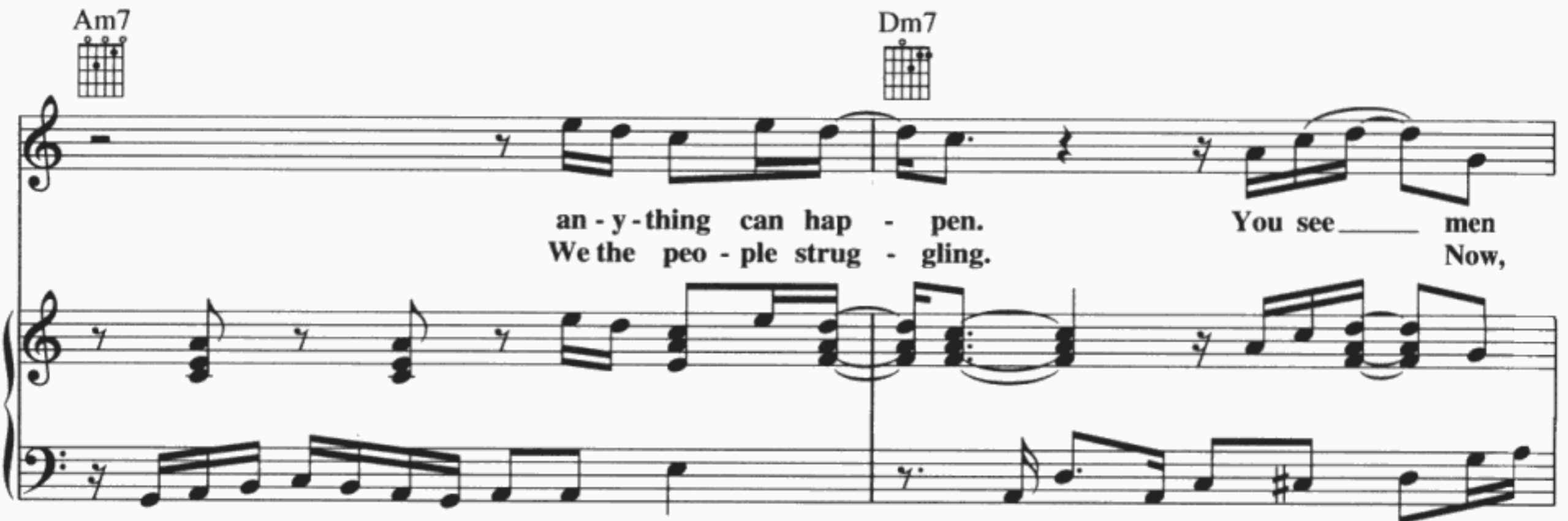
Am7  Dm7 

The way earth-ly things are go-ing,
We the street peo-ple talk-ing.



Am7  Dm7 

an-y-thing can hap-pen. You see men
We the peo-ple strug-gling. Now,



Am7  F  Em 

sail-ing on their e-go trips,
they're sit-ting on a time bomb.



Am7 F Em

blast off on their space - ships, mil - lion
 Now I know the time has come. What

Am7 F Em Am7

miles from re - al - i - ty, no care for you, no care for me.
 goes on up is com-ing on down. Goes a - round and comes a-round.

F Em Am7

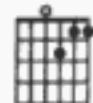
To Coda

So much - trou - ble in the world..

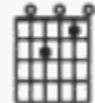
Dm7 Am7

So much - trou - ble in the world..

Dm7

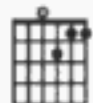


Am7

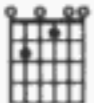


All you got to do is give a lit - tle, take a lit - tle,

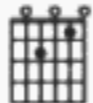
Dm7



E7

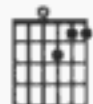


Am7

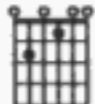


give a lit - tle one _ more time. _ Give a lit - tle, take a lit - tle,

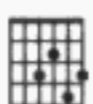
Dm7



E7



F9



give a lit - tle. So you think_ you found_ the so - lu -

- tion. But it's_ just an-oth - er il - lu -

- sion. So be- fore_ you check out this tide,

G7 D.S. al Coda
 don't leave an-oth-er cor - ner - stone stand - ing there be - hind...

CODA Am7 Dm7
 { So } much_ trou - ble in the world.____
 { so }

Am7 Dm7 Repeat and Fade
 So much_ trou - ble in the world.____ There is

SUN IS SHINING

Words and Music by Bob Marley

SUN IS SHINING, THE WEATHER IS SWEET.
MAKE YOU WANT TO MOVE YOUR DANCING FEET.
TO THE RESCUE, HERE I AM.
WANT YOU TO KNOW, Y'ALL, WHERE I STAND.

(MONDAY MORNING), HERE I AM.
WANT YOU TO KNOW JUST IF YOU CAN,
(TUESDAY EVENING) WHERE I STAND.
(WEDNESDAY MORNING),
TELL MYSELF A NEW DAY IS RISING.
(THURSDAY EVENING), GET ON THE RISE,
A NEW DAY IS DAWNING.
(FRIDAY MORNING), HERE I AM.
(SATURDAY EVENING), WANT YOU TO KNOW JUST,
WANT YOU TO KNOW JUST WHERE I STAND.

WHEN THE MORNING GATHERS THE RAINBOW,
WANT YOU TO KNOW I'M A RAINBOW, TOO.
SO, TO THE RESCUE, HERE I AM.
WANT YOU TO KNOW JUST IF YOU CAN,
WHERE I STAND, KNOW, KNOW, KNOW, KNOW, KNOW.

WE'LL LIFT OUR HEADS AND GIVE JAH PRAISES,
WE'LL LIFT OUR HEADS AND GIVE JAH PRAISES, YEAH.

SUN IS SHINING, THE WEATHER IS SWEET.
MAKE YOU WANT TO MOVE YOUR DANCING FEET.
TO THE RESCUE, HERE I AM.
WANT YOU TO KNOW JUST IF YOU CAN,
WHERE I STAND;
KNOW, KNOW, KNOW, KNOW WHERE I STAND.

MONDAY MORNING, SCOOP-BE-DOOP-SCOOP-SCOOP;
TUESDAY EVENING, SCOOP-BE-DOOP-SCOOP-SCOOP;
WEDNESDAY MORNING, SCOOP-BE-DOOP-SCOOP-SCOOP;
THURSDAY EVENING, SCOOP-BE-DOOP-SCOOP-SCOOP;
FRIDAY MORNING, SCOOP-BE-DOOP-SCOOP-SCOOP;
SATURDAY EVENING, SCOOP-BE-DOOP-SCOOP-SCOOP.

SO TO THE RESCUE, TO THE RESCUE, TO THE RESCUE,
AWAKE FROM YOUR SLEEP AND SLUMBER.
TODAY COULD BRING YOUR LUCKY NUMBER.

SUN IS SHINING, THE WEATHER IS SWEET. (REPEAT)

SUN IS SHINING

Words and Music by Bob Marley

Strum Pattern 2
Moderately Slow Reggae

mf

Dm7 Gm7 Dm7 Gm7

Dm7 Dm6 Bb/D Dm7 Dm6 Bb/D

Dm7 Dm6 Bb/D Dm7 Dm6 Bb/D

Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G

Sun is shin - ing, the weath - er is sweet. —

Make you want to move your danc - ing feet. To the

res - cue, here I am. Want you to

Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G Dm Dm7 Dm6 Bb/D

know, y'all, where I stand.

Dm Dm7 Dm6 Bb/D Dm Dm7 Dm6 Bb/D Dm Dm7 Dm6 Bb/D

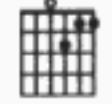
Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G

(Mon-day morn - ing,) here I am... Want

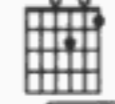
Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G

you to know just if you can, where I stand.
(Tues - day eve - ning;)

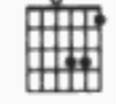
Dm7



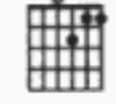
Dm6



Bb/D



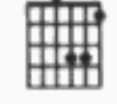
Dm7



Dm6



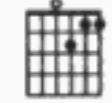
Bb/D



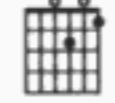
(Wed'n-s'day morn-ing,) tell my - self a new day is ris - ing.



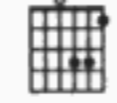
Dm7



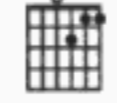
Dm6



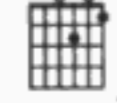
Bb/D



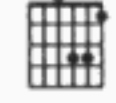
Dm7



Dm6



Bb/D



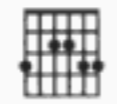
(Thurs-day eve - ning;) get on the rise, a new day is dawn - ing.



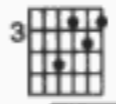
Gm7



Gm6



Eb/G



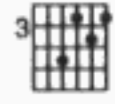
Gm7



Gm6



Eb/G



(Fri - day morn - ing,) here I am.



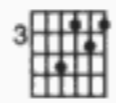
Gm7



Gm6



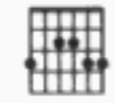
Eb/G



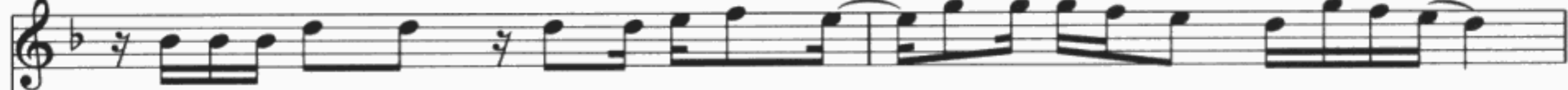
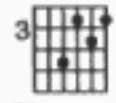
Gm7



Gm6



Eb/G



(Sat-ur-day eve - ning,) want you to know just, — want you — to know just where I stand. —



Dm7 Dm6 Bb/D Dm7 Dm6 Bb/D

When the morn - ing gath - ers the rain - bow, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams are provided above the vocal staff for each measure.

Dm7 Dm6 Bb/D Dm7 Dm6 Bb/D

want you to know I'm a rain - bow, too. So, to the

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams are provided above the vocal staff.

Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G

res - cue, here I am. Want you

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment continues with eighth notes. Chord diagrams are provided above the vocal staff.

Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G

to know just if you can, — where I stand, know, know, know, know, know, know, know, know.

Detailed description: This system contains the final two measures. The vocal line features eighth notes and quarter notes. The piano accompaniment continues with eighth notes. Chord diagrams are provided above the vocal staff.

Dm7
Dm6
Bb/D
Dm7
Dm6
Bb/D
Dm7
Dm6
Bb/D

Dm7
Dm6
Bb/D
Gm7
Gm6
Eb/G

We'll lift our heads and give Jah

Gm7
Gm6
Eb/G
Gm7
Gm6
Eb/G
Gm7
Gm6
Eb/G

prais - es. We'll lift our heads and give Jah prais-es, yeah. —

Dm7
Dm6
Bb/D
Dm7
Dm6
Bb/D

Sun is shin - ing, the weath - er is sweet.

Dm7 Dm6 Bb/D Dm7 Dm6 Bb/D

Make you want to move your danc - ing feet. To the

Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G

res - cue, here I am. Want you

Gm7 Gm6 Eb/G Gm7 Gm6 Eb/G

to know just if you can — where I stand, no, no, no, no, where — I stand. —

Repeat and Fade

Dm7 Dm6 Bb/D Dm7 Dm6 Bb/D

Sun is shin-ing. Sun is shin-ing.

SOUL REBEL

Words and Music by Bob Marley

I'M A REBEL, SOUL REBEL.
I'M A CAPTURER, SOUL ADVENTURER.
I'M A REBEL, SOUL REBEL.
I'M A CAPTURER, SOUL ADVENTURER.

SEE THE MORNING SUN, THE MORNING SUN,
ON THE HILLSIDE.
IF YOU'RE NOT LIVING GOOD, TRAVEL WIDE,
YOU GOTTA TRAVEL WIDE.
SAID I'M A LIVING MAN,
AND I'VE GOT WORK TO DO.
IF YOU'RE NOT HAPPY, CHILDREN,
THEN YOU MUST BE BLUE,
MUST BE BLUE, PEOPLE SAY.

I'M A REBEL, LET THEM TALK,
SOUL REBEL, TALK WON'T BOTHER ME.
I'M A CAPTURER, THAT'S WHAT THEY SAY,
SOUL ADVENTURER, NIGHT AND DAY.
I'M A REBEL, SOUL REBEL.
DO YOU HEAR THEM LIPPY.
I'M A CAPTURER, GOSSIP AROUND THE CORNER,
SOUL ADVENTURER. HOW THEY ADVENTURE ON ME.

BUT, SEE THE MORNING SUN, THE MORNING SUN,
ON THE HILLSIDE.
IF YOU'RE NOT LIVING GOOD, TRAVEL WIDE,
YOU GOTTA TRAVEL WIDE.
SAID I'M A LIVING MAN,
I'VE GOT WORK TO DO.
IF YOU'RE NOT HAPPY, THEN YOU MUST BE BLUE,
MUST BE BLUE, PEOPLE SAY.

I'M A REBEL, SOUL REBEL.
I'M A CAPTURER, SOUL ADVENTURER.
DO YOU HEAR ME?
I'M A REBEL, REBEL IN THE MORNING.
SOUL REBEL, REBEL AT MIDDAY TIME.



SOUL REBEL

Words and Music by Bob Marley

Strum Pattern 3
Moderate Reggae

Bm7

Piano introduction in G major, 4/4 time. The right hand features a reggae strum pattern (down, up, down, up) with chords. The left hand plays a bass line. The piece starts with a Bm7 chord and moves to an A chord in the third measure. The dynamic marking is *mf*.

Bm7

Vocal line: Soul reb - el, soul

Piano accompaniment continues with the reggae strum pattern and bass line. A repeat sign is present at the end of the first line.

Bm7

Vocal line: reb - el. I'm a cap - tur - er,

Piano accompaniment continues with the reggae strum pattern and bass line. A repeat sign is present at the end of the second line.

A

1,3

Vocal line: soul ad - ven - tur - er. I'm a

Piano accompaniment continues with the reggae strum pattern and bass line. A repeat sign is present at the end of the third line.

2,4

See the morn - ing sun, -

Bm7



see the morn - ing sun, - on the hill -

D



side. If you're not liv - ing good, got - ta

A

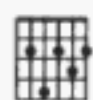


trav - el wide, - you got - ta trav - el wide. -

Said I'm a liv - ing man. —

Said I'm a liv - ing man — and I've.

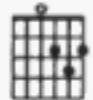
Bm7



got,

I've got work to do.

D



If you're not hap - py

then — you must

A



To Coda ⊕

F#7



D.S. al Coda

be blue,

must be blue, — peo - ple say. —

Soul

CODA

F#7

Bm7



— peo - ple say. — I'm a reb - el

A



soul reb - el.

Bm7



I'm a cap - tur - er,

A



Repeat and Fade

soul ad - ven - tur - er. I'm a

STIR IT UP

Words and Music by Bob Marley



STIR IT UP, LITTLE DARLING, STIR IT UP.
 COME ON, BABY, COME ON AND STIR IT UP, LITTLE DARLING,
 STIR IT UP.
 IT'S BEEN A LONG, LONG TIME SINCE I'VE GOT YOU ON MY MIND.
 AND NOW YOU ARE HERE,
 I SAY, IT'S SO CLEAR
 TO SEE WHAT WE CAN DO, HONEY, JUST ME AND YOU.

COME ON AND STIR IT UP, LITTLE DARLING, STIR IT UP.
 COME ON BABY, COME ON AND STIR IT UP, LITTLE DARLING,
 STIR IT UP.
 I'LL PUSH THE WOOD, I'LL BLAZE YOUR FIRE,
 THEN I'LL SATISFY YOUR HEART'S DESIRE.
 SAID I'LL STIR IT, YEAH, EV'RY MINUTE, YEAH.
 ALL YOU GOT TO DO IS KEEP IT IN, BABY.
 AND STIR IT UP, LITTLE DARLING, STIR IT UP.
 COME ON AND STIR IT UP, OOH, LITTLE DARLING, STIR IT UP, YEAH.

OH, WILL YOU QUENCH ME WHILE I'M THIRSTY?
 COME AND COOL ME DOWN WHEN I'M HOT?
 YOUR RECIPE, DARLING, IS SO TASTY,
 AND YOU SURE CAN STIR YOUR POT.
 SO STIR IT UP, LITTLE DARLING, STIR IT UP.
 COME ON AND STIR IT UP, OOH, LITTLE DARLING, STIR IT UP.
 COME ON AND STIR IT UP, OH, LITTLE DARLING, STIR IT UP.
 STIR IT UP, LITTLE DARLING, STIR IT UP.

(GUITAR SOLO)

LITTLE DARLING, STIR IT UP.
 COME ON AND STIR IT UP, LITTLE DARLING, STIR IT UP.

STIR IT UP

Words and Music by Bob Marley

Strum Pattern 2
Moderate Reggae

A D E A

1 D E 2 D E A D A/C#

Stir it up, -

D E A D A/C#

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

D E A D A/C#

Come on and stir it up, -

D E A D A/C#

lit - tle dar - ling, stir it up. —

D E A

It's been a long, — long time —
I'll push — the wood, —
Oh, will you quench me —

D E A

since I've — got you — on my — mind.
I'll blaze your fire, — then I'll sat - is - fy your,
while I'm — thirst - y? Or would you cool me down

D E A

And now you are — here, I — say
your heart's de - sire. Said I'll stir it, yeah,
when I'm hot? Your rec - i - pe, dar - ling,

D E A

it's so clear. See what we can do, hon-ey,
 ev - 'ry minute, yeah. All you got to do, hon-ey,
 is so tast - y, and you sure

1 D E 2,3 D E

just me and you. Come on and is keep it in. And
 can stir your pot. So

A D A/C# D E A D A/C#

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

D E A D A/C# D E

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

To Coda ⊕

A D A/C# D E A D A/C#

stir it up, — yeah. *Instrumental solo*

D E A D A/C# 1-3 D E

4 D E D.S. al Coda

Solo ends

CODA ⊕ D E A D A/C#

Come on and stir it up,

D E A D A/C# D E

oh, lit-tle dar - ling, stir it up. —

A D A/C# D E A D A/C#

Stir it up, _ lit - tle dar - ling, stir it up. _

This system contains the first three measures of the piece. It features a vocal line with lyrics, a guitar line with chord diagrams for A, D, A/C#, D, E, A, D, and A/C#, and a piano accompaniment with a rhythmic pattern of eighth notes and chords.

1,2 D E 3 D E no chord

Come on and

This system contains measures 4-6. It includes guitar chord diagrams for D, E, D, and E, followed by a measure with 'no chord'. The piano accompaniment continues with the established rhythmic pattern.

A D A/C# D E

This system contains measures 7-9. It features guitar chord diagrams for A, D, A/C#, D, and E. The piano accompaniment continues with the established rhythmic pattern.

A D A/C# D E A7

This system contains the final three measures of the piece. It features guitar chord diagrams for A, D, A/C#, D, E, and A7. The piano accompaniment concludes with a final chord in the right hand.

THANK YOU LORD

Words and Music by Bob Marley

THANK YOU, LORD, FOR WHAT YOU'VE DONE FOR ME.
THANK YOU, LORD, FOR WHAT YOU'RE DOING NOW.
THANK YOU, LORD, FOR EV'RY LITTLE THING.
THANK YOU, LORD, FOR YOU MADE ME SING.

SAY I'M IN NO COMPETITION,
BUT I MADE MY DECISION.
YOU CAN KEEP YOUR OPINION.
I'M JUST CALLING ON THE WISE MAN'S COMMUNION.

THANK YOU, LORD, FOR WHAT YOU'VE DONE FOR ME.
THANK YOU, LORD, FOR WHAT YOU'RE DOING NOW.
THANK YOU, LORD, FOR EV'RY LITTLE THING.
THANK YOU, LORD, FOR YOU MADE ME SING.

SING ALONG, SING ALONG.

I DON'T FEAR THEIR HUMILIATION,
JUST TO PROVE MY DETERMINATION.
I DON'T YIELD TO TEMPTATION,
I HAVEN'T LEARN'T MY LESSON IN REVELATION.

THANK YOU, LORD, FOR WHAT YOU'VE DONE FOR ME.
THANK YOU, LORD, FOR WHAT YOU'RE DOING NOW.
THANK YOU, LORD, FOR EV'RY LITTLE THING.
THANK YOU, LORD, FOR YOU MADE ME SING.

SING ALONG, SING ALONG.

(HORN SOLO)

SAY I'M IN NO COMPETITION
BUT I MADE MY DECISION,
LORD, IN MY SIMPLE WAY.
COMIN', COMIN', COMIN', COMIN'.
I LOVE TO PRAY.

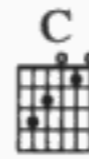
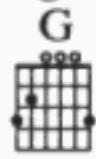
THANK YOU, LORD, FOR WHAT YOU'VE DONE FOR ME.
THANK YOU, LORD, FOR WHAT YOU'RE DOING NOW.
THANK YOU, LORD, FOR EV'RY LITTLE THING.

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THANK YOU LORD

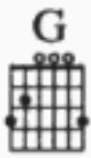
Words and Music by Bob Marley

Strum Pattern 7
Bright Reggae beat

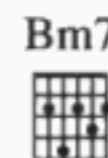
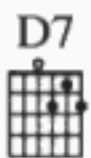


Thank you, Lord. _____

mf



Thank you, Lord, for what you've done for me. _____



Thank you, Lord, for what you're do - ing

Am7

D7

G

now. _____ Thank you, Lord, for

Bm7

Am7

D7

ev - 'ry lit - tle thing.

G

Bm7

Am7

Thank you, Lord, for ev - 'ry song I sing. _

D7

G

Bm7

Say I'm in no
Said I can't find

Am7 D7 G Bm7

com - pe - ti - tion, but I
 the ex - pla - na - tion, Lord, have mer - cy, to prove

Am7 D7 G

made my de - ci - sion.
 my ap - pre - ci - a - tion.

Bm7 Am7 D7 G

You Lord, can in keep my your o - pin - ion. I'm just
 Lord, in my sim - ple way, yes, I am a - com - in', com - in',

Bm7 Am7 D7

call - ing on the wise man's com - mun - ion.
 com - in', com - in'. I love to pray.

G Bm7 Am7

Thank, you, Lord, for what you've done for me, ev - 'ry

D7 G Bm7

day when I pray. } Thank you, Lord, for what you're do - ing
 thank you, — Lord. }

Am7 D7 G

now. { In my pray-ers I say: } Thank you, Lord, for
 All I can say: }

Bm7 Am7 D7

ev - 'ry lit - tle thing.

G Bm7 Am7

Thank you, Lord, for ev - 'ry song I sing. _

D7 1 G Bm7

Sing a-long, sing a-long. Sing a-long, sing a-long.

Am7 D7 2 G

Sing a-long, sing a-long. Sing a-long,

Bm7 Am7 D7

Repeat ad lib. and Fade

sing a-long. Sing a-long, sing a-long.

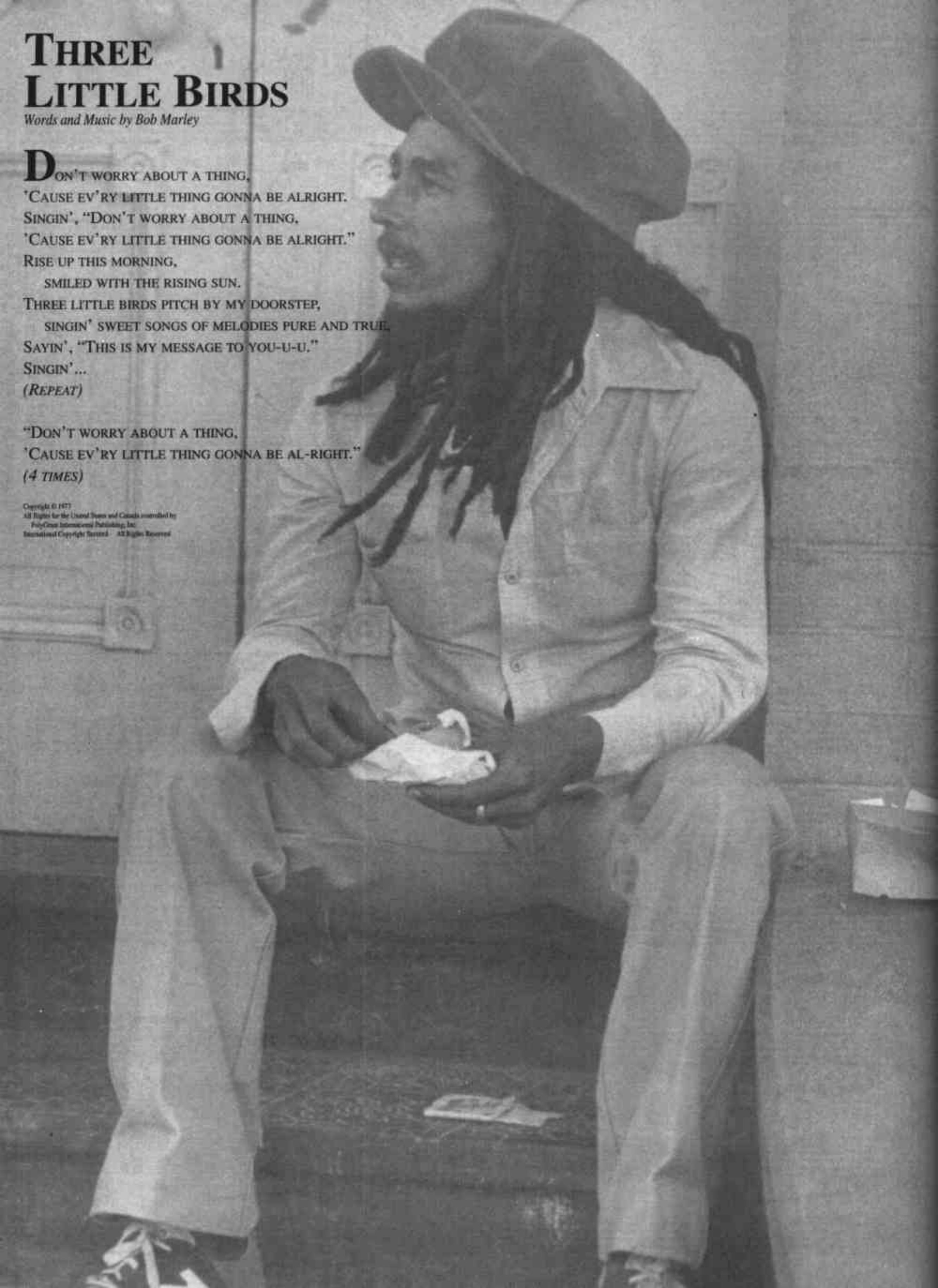
THREE LITTLE BIRDS

Words and Music by Bob Marley

DON'T WORRY ABOUT A THING,
'CAUSE EV'RY LITTLE THING GONNA BE ALRIGHT.
SINGIN', "DON'T WORRY ABOUT A THING,
'CAUSE EV'RY LITTLE THING GONNA BE ALRIGHT."
RISE UP THIS MORNING,
SMILED WITH THE RISING SUN.
THREE LITTLE BIRDS PITCH BY MY DOORSTEP,
SINGIN' SWEET SONGS OF MELODIES PURE AND TRUE,
SAYIN', "THIS IS MY MESSAGE TO YOU-U-U."
SINGIN'...
(REPEAT)

"DON'T WORRY ABOUT A THING,
'CAUSE EV'RY LITTLE THING GONNA BE AL-RIGHT."
(4 TIMES)

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THREE LITTLE BIRDS

Words and Music by Bob Marley

Strum Pattern 2
Moderate slow Reggae



mf

Don't

wor - ry a - bout a thing, 'cause



ev - 'ry lit - tle thing gon - na be al - right. Sing - in', 'Don't

wor - ry a - bout a thing, 'cause

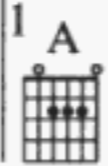
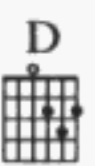
ev-'ry lit - tle thing gon-na be al - right." Rise up this

morn - ing, smiled with the ris - ing sun. Three lit - tle birds.

pitch by my door - step, sing-in' sweet.



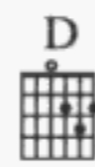
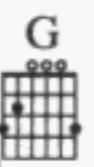
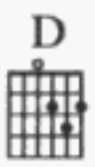
— songs of mel - o - dies pure and true, say - in',



"This is my mes - sage to you - u - u." Sing - in', "Don't u - u." Sing - in', "Don't



wor - ry a - bout a thing, 'cause



ev - 'ry lit - tle thing gon - na be al - right." Sing - in', "Don't

Repeat and Fade

WAITING IN VAIN

Words and Music by Bob Marley

I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
FROM THE VERY FIRST TIME I BLESSED MY EYES ON YOU, GIRL,
MY HEART SAYS, "FOLLOW THROUGH."
BUT I KNOW NOW THAT I'M WAY DOWN ON YOUR LINE,
BUT THE WAITING FEEL IS FINE.
SO DON'T TREAT ME LIKE A PUPPET ON A STRING,
'CAUSE I KNOW HOW TO DO MY THING.
DON'T TALK TO ME AS IF YOU THINK I'M DUMB.
I WANNA KNOW WHEN YOU'RE GONNA COME.

SEE, I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
'CAUSE IT'S SUMMER IS HERE,
I'M STILL WAITING THERE.
WINTER IS HERE AND I'M STILL WAITING THERE.
LIKE I SAID,
IT'S BEEN THREE YEARS SINCE I'M KNOCKIN' ON YOUR DOOR,
AND I STILL CAN KNOCK SOME MORE.
OOH, GIRL, OOH, GIRL,
IS IT FEASIBLE, I WANNA KNOW NOW,
FOR I TO KNOCK SOME MORE?
YA SEE, IN LIFE I KNOW THERE IS LOTS OF GRIEF,
BUT YOUR LOVE IS MY RELIEF.
TEARS IN MY EYES BURN,
TEARS IN MY EYES BURN WHILE I'M WAITING,
WHILE I'M WAITING FOR MY TURN.

SEE, I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
I DON'T WANNA WAIT IN VAIN FOR YOUR LOVE.
OH, 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 WANNA, I DON'T WANNA,
I DON'T WANNA, I DON'T WANNA,
I DON'T WANNA WAIT IN VAIN.

IT'S YOUR LOVE THAT I'M WAITING ON.
IT'S MY LOVE THAT YOU'RE RUNNING FROM.
(REPEAT)

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WAITING IN VAIN

Words and Music by Bob Marley

Strum Pattern 1
Moderately slow Reggae

Gmaj7 **Cmaj7** **Gmaj7**

mf

Cmaj7 **Gmaj7**

I don't wan - na wait in vain

Cmaj7 **Gmaj7**

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

Cmaj7 **Gmaj7**

for your love. { From the ver - y first time I
It's been three years since I'm

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Cmaj7

Gmaj7

blessed my eyes on you, girl,
knock-in' on your door,

my heart says, "Follow
and I still can knock some

Cmaj7

Gmaj7

through."
more.

Ooh

But I know now that I'm
girl, ooh girl,

Cmaj7

Gmaj7

way down on your line,
is it feasible, I wan-na know now,

but the wait-ing feel is fine.
for I to knock some more?

Cmaj7

Gmaj7

Ya see,

So don't treat me like a
in life I know

Cmaj7 Gmaj7

pup- pet on a string, - 'cause I know how to do my
 there is lots of grief, - but your love is my re -

Cmaj7 Gmaj7

thing. Don't talk to me as
 lief. Tears in my eyes burn,

Cmaj7 Gmaj7

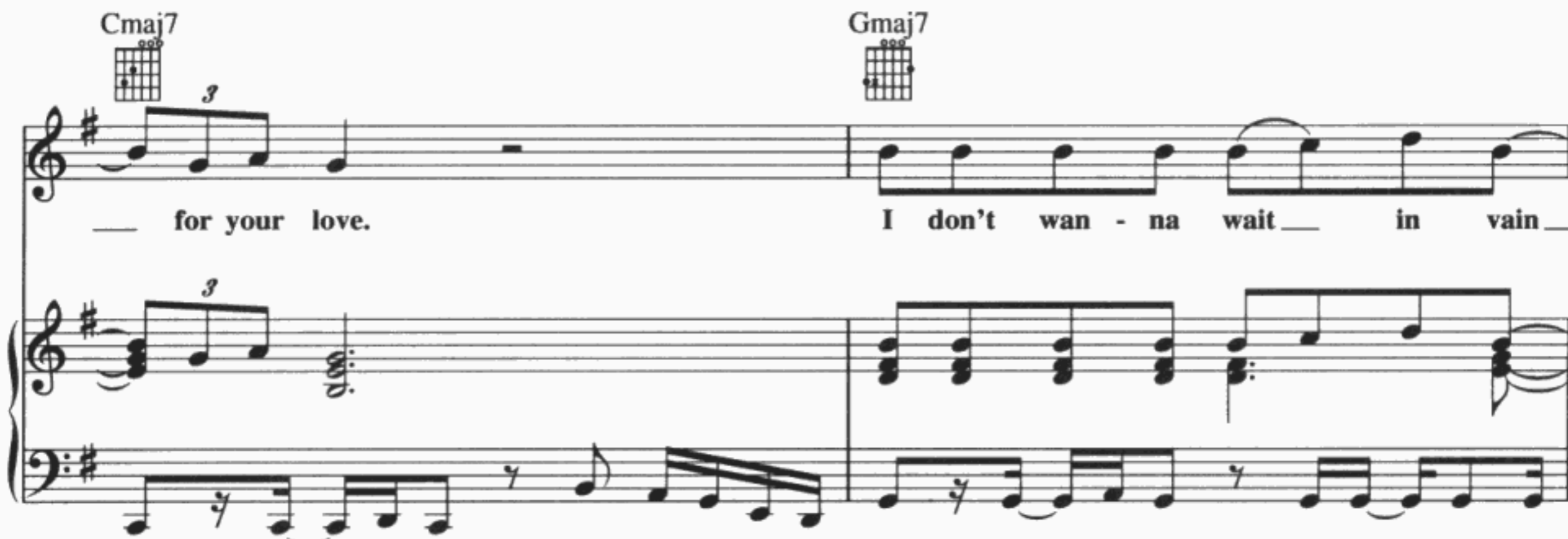
if you think I'm dumb. I wan-na know when you're gon - na come. -
 tears in my eyes burn while I'm wait-ing, while I'm wait - ing for my turn. -

Cmaj7 Gmaj7

See, I don't wan - na wait in vain

Cmaj7  Gmaj7 

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



Cmaj7  Gmaj7  To Coda 

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



Cmaj7  C  D 

vain — for — your love. — 'Cause it's sum - mer is here,



Bm7  Am7  C  D 

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



Bm7

Am7

Gmaj7

Cmaj7

I'm still wait - ing there. _____ *Guitar solo*

Gmaj7

1 Cmaj7

2 Cmaj7

3 D.S. al Coda

Solo ends

Like I said,

CODA

Gmaj7

Cmaj7

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

Gmaj7

Cmaj7

I don't wan - na wait

in

vain _

for _

your

love. _

Gmaj7

Cmaj7

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

Gmaj7

Cmaj7

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,

Gmaj7

Cmaj7

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. _ It's your

Gmaj7

Cmaj7

Repeat and Fade

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

WHO THE CAP FIT

Words and Music by Aston Barrett and Carlton Barrett

MAN TO MAN IS SO UNJUST, CHILDREN.
YOU DON'T KNOW WHO TO TRUST.
YOUR WORST ENEMY COULD BE YOUR BEST FRIEND,
AND YOUR BEST FRIEND YOUR WORST ENEMY.

SOME WILL EAT AND DRINK WITH YOU,
THEN BEHIND THEM SU-SU 'PON YOU.
ONLY YOUR FRIEND KNOW YOUR SECRETS,
SO ONLY HE COULD REVEAL IT.
AND WHO THE CAP FIT, LET THEM WEAR IT.
WHO THE CAP FIT, LET THEM WEAR IT.

SAID I THROW ME CORN,
ME NO CALL NO FOWL.
I SAYING,
"COK-COK-COK, CLUK-CLUK-CLUK," YEA!

SOME WILL HATE YOU,
PRETEND THEY LOVE YOU NOW.
THEN, BEHIND THEY TRY TO ELIMINATE YOU.
BUT WHO JAH BLESS, NO ONE CURSE.
THANK GOD, WE'RE PAST THE WORSE.

HYPOCRITES AND PARASITES
WILL COME UP AND TAKE A BITE.
AND IF YOUR NIGHT SHOULD TURN TO DAY,
A LOT OF PEOPLE WOULD RUN AWAY.
AND WHO THE CAP FIT, LET THEM WEAR IT.
WHO THE CAP FIT, LET THEM WEAR IT.

AND THEN A GONNA THROW ME CORN.
AND THEN A GONNA CALL NO FOWL.
AND THEN A GONNA
"COK-COK-COK, CLUK-CLUK-CLUK," YEA!

SOME WILL EAT AND DRINK WITH YOU.
THEN BEHIND THEM SU-SU 'PON YOU.
AND IF YOUR NIGHT SHOULD TURN TO DAY,
A LOT OF PEOPLE WOULD RUN AWAY.
AND WHO THE CAP FIT, LET THEM WEAR IT.
WHO THE CAP FIT, LET THEM WEAR IT.
I THROW ME CORN.
ME NO CALL NO FOWL.

I SAYING, "COK-COK-COK, CLUK-CLUK-CLUK."
(REPEAT)

WHO THE CAP FIT

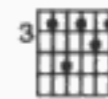
Words and Music by Aston Barrett and Carlton Barrett

Strum Pattern 1
Moderate Reggae (♩ played as ♩ ♩)

B♭maj7

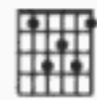


Cm7



mf

B♭maj7



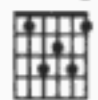
Man to man is so un - just, chil -
Some will hate you, pre - tend they love you, now.

Cm7



dren. You don't know who to trust.
Then, be - hind they try to e - lim - i - nate you. —

B♭maj7



Your worst en - e - my could be your best friend,
But who Jah bless, no one curse. —

Cm7

and your best friend_ your worst en - e - my.
 Thank God, we're past the worse.

3

E \flat

F

Some will eat and drink with you.
 Hyp - o - crites and par - a - sites
 Some will eat and drink with you.

3

E \flat

F

Then be - hind them_ su - su 'pon you.
 will come up and_ take a bite.
 Then be - hind them_ su - su 'pon you.

3

E \flat

F

On - ly your friend know your se - crets, so on -
 And if your night should turn to day, a lot
 And if your night should turn to day, a lot

3

E_b **F**

ly he could re - veal it.
 of peo - ple would run a - way.
 of peo - ple would run a - way. } And who the

Gm7 **Cm7** **Gm7**

cap fit, let them wear_ it. Who the cap fit, let them

Cm7 **Gm7**

wear_ it. { 1.,3. Said I throw me corn... me no
 2. And then a gon - na throw me corn... And then a gon - na

Cm7 **Gm7** **To Coda**

call no fowl... I say - ing, "Cok-cok - cok,
 call no fowl... And then a gon - na, "Cok-cok - cok,

1 Cm7  2 Cm7  Bbmaj7 

cluk, cluk, cluk," yea. cluk, cluk, cluk."



Cm7  1



2 D.S. al Coda



CODA Cm7 

cluk, cluk, cluk." I say-ing,



Gm7  Cm7  Repeat and Fade

"Cok-cok - cok, cluk, cluk, cluk." I say-ing,



WHY SHOULD I

Words and Music by Bob Marley

WHY SHOULD I BEND DOWN MY HEAD AND CRY?

WHY SHOULD I BEND DOWN MY HEAD AND CRY?

THE OLD WORLD HAS ENDED,

THE NEW WORLD HAS JUST BEGUN.

AND ALL THEM PEOPLE THAT LIVE THEREIN

SHALL LIVE ON AND ON.

ONE MORE THING:

GOT TO GET WHAT I NEED,

GOT TO GET WHAT I WANT.

GOT TO GET WHAT I NEED,

GOT TO GET WHAT I WANT.

GOT TO GET SATISFACTION,

GOT TO GET THE ACTION.

GOT LOVE AND AFFECTION.

ONE MORE THING:

ONCE THERE WAS TWO ROADS BEFORE US

TO PICK OUR CHOICE.

BUT GOOD HAS OVERCOME BAD.

THE SHEEP HAS HEARD THEIR MASTER'S VOICE.

SO TELL ME WHY.

WHY SHOULD I BEND DOWN MY HEAD AND CRY?

NO REASON WHY.

WHY SHOULD I BEND DOWN MY HEAD AND CRY?

(GOT TO MOVE)-GOT TO GROOVE.

GOT TO GET WHAT I WANT.

WHAT DID YOU SAY?

GOT TO GET IT.

GOT TO GET WHAT I NEED.

GOT TO GET IT, TODAY NOW.

GOT TO GET WHAT I WANT.

LIKE I SAY, GOT TO GET IT.

GOT TO GET WHAT I NEED...SATISFACTION.

THE OLD WORLD HAS ENDED,

THE NEW WORLD HAS JUST BEGUN.

AND ALL THEM PEOPLE THAT LIVE THEREIN

SHALL LIVE ON AND ON.

ONE MORE THING:

WHY SHOULD I BEND DOWN MY HEAD AND CRY?

MY FATHER IS A KING.

WHY SHOULD I BEND DOWN MY HEAD AND CRY?

ALL THE RICHES IN THE EARTH.

SO TELL ME WHY.

WHY SHOULD I BEND DOWN MY HEAD AND CRY?

WHY SHOULD I

Words and Music by Bob Marley

Strum Pattern 3
Reggae

Chord diagrams: A, E, A

mf

Chord diagrams: E, Amaj7, E

Why should I bend down my

Chord diagrams: A, E, A

head and cry? Tell me why

Chord diagrams: E, A

should I bend down my head and cry?

E D F#m

The old world has end - ed, _____

D E

the___ new world_ has just be - gun. _

D F#m

And___ all them_ peo - ple that live___ there - in___

D E To Coda ⊕

shall live on___ and___ on. One___ more thing:___

F#m



Bm7



Got to get__ what I need,

got to get__ what I want.

F#m



Bm7



Got to get__ what I need,

got to get__ what I want.

F#m



Bm7



Got to get__ sat - is - fac - tion,

got to get__ the ac - tion.

F#m




Bm7

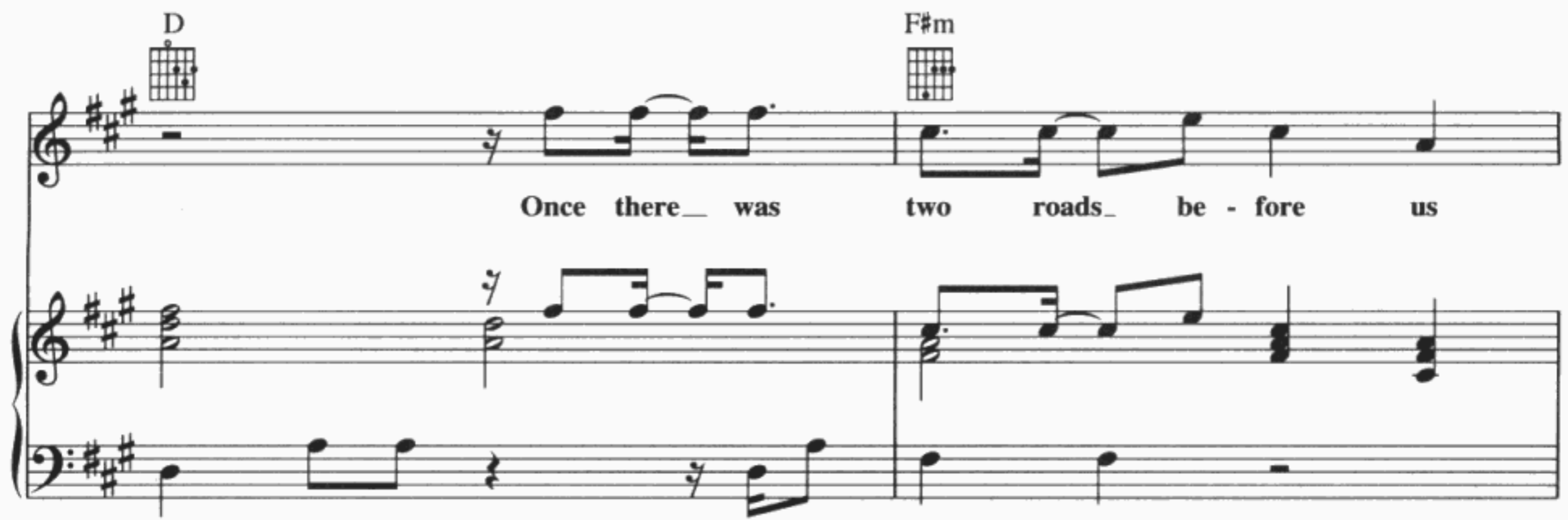


Got love__ and af - fec - tion.

One more thing:

D  F#m 

Once there_ was two roads_ be - fore us



D  E  D 

to pick our ___ choice. _ But_ good has o-ver -



F#m  D 

come bad. _ The ___ sheep has _ heard their_ mas - ter's.



E  Amaj7 

___ voice. ___ So ___ tell me ___ why. Why

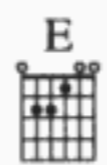




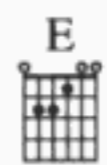
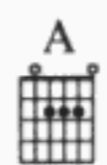
should I ___ bend down my ___ head and cry? _____



No rea-son why. Why should I ___ bend down my_



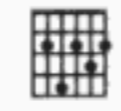
___ head and cry? Got to groove. _
(got to move,)_



F#m



Bm7



F#m

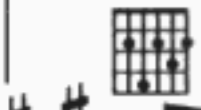


Musical notation for the first system, including vocal line and piano accompaniment.

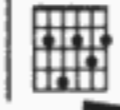
it.) Got to get what I want. Got to get it. Got to get

Musical notation for the second system, including piano accompaniment.

1 Bm7



2 Bm7



D.S. al Coda

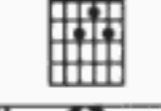
Musical notation for the third system, including vocal line and piano accompaniment.

what I need. Got to get what I need.

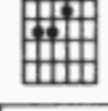
Musical notation for the fourth system, including piano accompaniment.

CODA

Amaj7



E

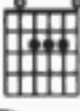


Musical notation for the fifth system, including vocal line and piano accompaniment.

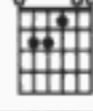
Why should I bend down my

Musical notation for the sixth system, including piano accompaniment.

A



E



Repeat and Fade

Musical notation for the seventh system, including vocal line and piano accompaniment.

head and cry?

Musical notation for the eighth system, including piano accompaniment.



AFRICA UNITE
COMING IN FROM THE COLD
CONCRETE JUNGLE
COULD YOU BE LOVED
PLEASE DON'T ROCK MY BOAT
EASY SKANKING
EXODUS
GET UP, STAND UP
GUAVA JELLY
I SHOT THE SHERIFF
I'M HURTING INSIDE
I'M STILL WAITING
IS THIS LOVE
JAMMING
LICK SAMBA
LIVELY UP YOURSELF
MELLOW MOOD
NATURAL MYSTIC
NICE TIME
NO WOMAN NO CRY
ONE LOVE
REDEMPTION SONG
SMALL AXE
SO MUCH TROUBLE IN THE
WORLD
SOUL REBEL
STIR IT UP
SUN IS SHINING
THANK YOU LORD
BELLY FULL
THEM BELLY FULL (BUT WE HUNGRY)
THREE LITTLE BIRDS
WAITING IN VAIN
WHO THE CAP FIT
WHY SHOULD I

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