



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

BOB MARLEY & WAILERS

The Very Best of Bob Marley and the Wailers

1968-1983

20 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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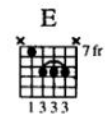
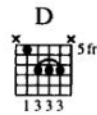
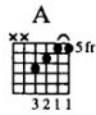
Buffalo Soldier

Iron Lion Zion

I Know A Place

STIR IT UP

Words & Music by Bob Marley



Intro

Moderately Slow ♩ = 74 (♩ = 3/4)

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

Rhy. Fig. 1

A

D

E

End Rhy. Fig. 1

A

Gtr. 1 (clean) *mf*

Gtr. 2 (elec.)

D

E

A

D

E

p w/ wah wah & slight dist.

Gtr. 3 (clean)

mp P.M. throughout

A

D

E

Riff A

End Riff A

Verse

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

Gtr. 3: w/ Riff A, 3 times

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

let ring -----

(7)

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

2 4 2

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

let ring 4

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

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

7 9 7 10 11 9 11

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

*Bkgd. Voc. Fig. 1

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

Gtr. 2

Gtr. 3

*Bkgd. vocs. only

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

— mind, — (Ooh. — Whoa, — Mmm. — And

End Bkgd. Voc. Fig. 1

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

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

9
10
9

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

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

5 7 6 5 7 5 7 6

Chorus

Gtr. 3: w/ Riff A, 4 times

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

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

Gtr. 2

(5) 5 4 2

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

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

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

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

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

6 7 9 11 11 13

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

Stir — it up, whoa. — Mmm.

(Stir — it up.)

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

(13)

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

Then I sat is fy your all de - sire.

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

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

9 10 9 7 7 7 9 9 7

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

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

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

(7) 5 5 7 7 7 6 6 6 7 X 7 5 7 7 7 X 5 5 7 7 7 X 4 4 X X

Chorus

Gtr. 3: w/ Riff A, 4 times

Gtr. 1

A D E

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

Gtr. 2

7 5 7

A D E

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

let ring -----

5/7 5

A D E

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

let ring -----

10 9 9 7 7 10 9 9 7 7

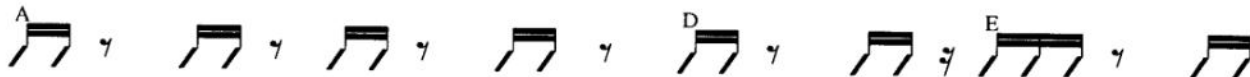
A D E

stir — it up, whoa, mm. 3. And — then

7 5 5 5 7 9 7 9 (9) 7

Verse

Gtr. 1



Gtr. 2



Gtr. 3



fdbk.

pitch: G#



γ A γ γ γ γ γ D γ γ E γ γ

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

fdbk. -----

5 6 7 (5 6 7)

pitch: A

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

γ A γ γ γ γ γ D γ γ E γ γ

And you sure _____ can stir your pot. So,

4/6 5 6/7 5

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

Chorus

Gtr. 3: w/ Riff A, 4 times

Gr. 3: w/ Km A, 4 times

Gr. 1

A

D

E

A

stir _ it up

oh, _

lit - tle dar - ling,

stir _ it up,

come

Gr. 2

10

12

(12)

10

12

10

full

12

1/2

1/2

12

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

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

Instrumental Solo

Gtr. 2 tacet
(Kybd. solo)

7 A 7 7 7 7 7 7 7 D 7 7 7 7 7 7 7 A 7 7 7 7 7 7 7

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

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

Riff B

End Riff B

Gr. 2

Gr. 3: w/ Riff B, 3 times

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

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

Gr. 2 tacet (Kybd. solo)

Gr. 3

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

Chorus (first system)

Chords: A, D, E

Lyrics: Oh. — Lit - tle dar - ling,

Tab: 7 7 7 7 X X X X X 7 7 7 5 5 7 4 5 5 5 X 7 7 6 6 7 X

Chorus (second system)

Chords: A, D, E

Lyrics: Oh. — Lit - tle dar - ling,

Tab: 7 7 7 7 6 7 7 7 6 6 7 7 7 7 5 5 7 4 5 5 5 5 7 7 6 4 X X

Outro Chorus

Outro Chorus

Chords: A, D, E

Lyrics: Oh. — Lit - tle dar - ling,

Tab: 7 7 4 4 5 4 5 4 7 5 7 6 4 X 6

Gtr. 3, Riff B, 5 times

Gtr. 3, Riff B, 5 times

Chords: A, D, E

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

Gtr. 2

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

A D E
 stir it up, — whoa, — lit - tle dar - ling,
 (Stir it up.)

12 11 10 9 10 9 10 9 12 10

A D E
 stir it up, stir it ba - by, stir it. Come on, come on and

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

pitch: E D#

A D E
 stir it up, — lit - tle dar - ling,
 (Stir it up.)

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

let ring-----4

A D E **Fade Out**
 stir it up. Stir it, stir it, stir it, stir it, stir it.

(5) 7 6 7 6 4 6 2

GET UP, STAND UP

Words & Music by Bob Marley & Peter Tosh



Intro

Moderately Slow Reggae ♩ = 76

(percussion) N.C.(Bb)

Chorus

Cm

Get up, stand up.

Gtr. 1 (clean)

Rhy. Fig. 1

mf

T
A
B

Gtr. 2 (w/ slight dist.)

mf

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

(w/ clean tone)

P.M. - 4

T
A
B

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

(Musical notation for the chorus melody)

(Musical notation for the chorus bass line)

(Musical notation for the chorus guitar solo)

(Musical notation for the chorus guitar solo)

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

10 10 10 10 X 10 10 10 10 10 10 10 10 X 10 10 10 10

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

5 6 5 6 5 6 5 3 6 5 6 5

Verse

Gtr. 1: w/ Rhy. Fig. 1

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

Cm

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

End Rhy. Fig. 1 Rhy. Fig. 2

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

10 10 10 10 10 10 10 10 X 6 8 5 8 6 8 5 6 8 8

P.M.-----4

5 5 8 8

Fill 2
Gtr. 3

T.A.B.

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

Gtr. 3: w/ Fill 1

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

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

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

End Rhy. Fig. 2

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

Chorus

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

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

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

Fill 1
 Gtr. 3 (clean)

mf w/ envelope filter

TAB

Fill 3
 Gtr. 3

w/ envelope filter

TAB

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

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

Verse

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

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

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

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

Gtr. 3

pick and fingers

full 1/4

10 8 10 (10) 8 10 8

15 13 (15)
15 13 15

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

8va-----4 loco

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

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

The first system of the musical score. The vocal line (treble clef) contains the lyrics "can't fool all the peo-ple all the time. _ So now we see the light, we gon - na". The guitar line (treble clef) has a melodic line. The bass line (bass clef) has fret numbers: 6, 10, 8, 8, 8, 8, 10, 8, 10.

Outro

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

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

Gtr. 2

P.M.4 P.M.4

The second system of the musical score. The vocal line (treble clef) contains the lyrics "stand up for_ our rights. So_ you bet-ter Get up, stand up. Stand up for_ your right.". The guitar line (treble clef) has a melodic line. The bass line (bass clef) has fret numbers: 5, 6, 5, 6, 5, 8, 6, 5, 6.

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

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

The third system of the musical score. The vocal line (treble clef) contains the lyrics "Get up, stand up. Don't give up _ the fight. Get up, stand up.". The guitar line (treble clef) has a melodic line. The bass line (bass clef) has fret numbers: 5, 6, 5, 6, 5, 8, 5, 8, 6, 5, 6, 5.

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

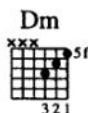
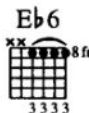
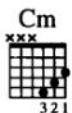
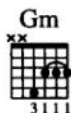
P.M.4 P.M.4 P.M.4

Repeat and Fade

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "Stand up for_ your right. Get up, stand up. Don't give up _ the fight.". The guitar line (treble clef) has a melodic line. The bass line (bass clef) has fret numbers: 6, 5, 3, 6, 8, 5, 6, 5, 6, 5, 8, 5, 8, 6.

I SHOT THE SHERIFF

Words & Music by Bob Marley



Chorus

Moderately $\text{♩} = 96$ ($\text{♩} - \text{♩} \text{♩}$)

Gtr. 1 (clean)

Gm

Cm

(percussion)

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

Gtr. 2 (clean)

mf P.M.

TAB

Gm

1. 2.

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

ooh, ooh. ooh.)

TAB

Verse

Eb6

Dm

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

Gm

Rhy. Fig. 1

Eb

Dm

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

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

4. See Additional Lyrics

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

P. M. ----- 4

P. M. ----- 4

TAB

Fill 1

Gtr. 4 (clean)

mf

TAB

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

Gm Eb6 Dm Gm

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

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

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

Eb Dm Gm Eb6 Dm

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

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

Gm Gr. 1

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

Riff A End Riff A

* Gr. 3

* Kybd. arr. for gtr.

Fill 2 Gr. 4

let ring . . . 4 1/4

TAB

Fill 3 Gr. 2

TAB

Chorus

Rhy. Fig. 2
Gtr. 1

Gm Cm Gm

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

Gtr. 2
Riff B

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

mf P.M.

* No bkgd. vocs. 3rd time.

Cm

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

Gm

To Coda 1. 2.

End Rhy. Fig. 2

Yeah. Yeah. — Yes, — a. Ooh. —

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

End Riff B

Verse

E♭6 Dm Gm E♭6 Dm

Rhy. Fig. 3

End Rhy. Fig. 3

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

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

Riff C

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

Gm Eb6 Dm Gm

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

End Riff C

X X X 3 X X X 3 X X 3

Eb6 Dm Gm Eb6 Dm

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

Gm

— down. — And I say, — If — I am

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

Chorus

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

Gm Cm

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

Gm

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

Cm Gm

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

D.S. al Coda

Coda

Outro

Gr. 1 Gm Cm

so, — yeah. —

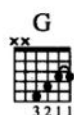
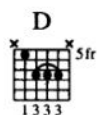
Gr. 2

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

All gtrs. tacet
(bass & drums only) 9

LIVELY UP YOURSELF

Words & Music by Bob Marley



Intro

Moderately ♩ = 132 (♩ - ♩[♯])

N.C.



Gtr. 1 (clean)



Gtr. 2 (clean)

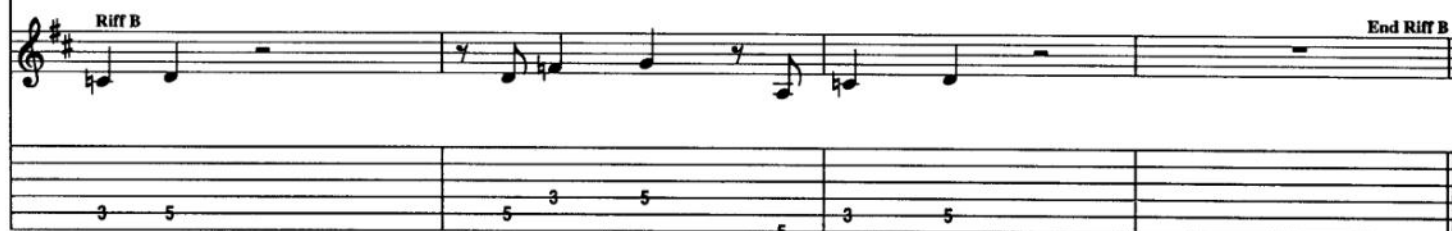
Riff A

End Riff A



Riff B

End Riff B



Chorus

Gtr. 3
(clean)

D

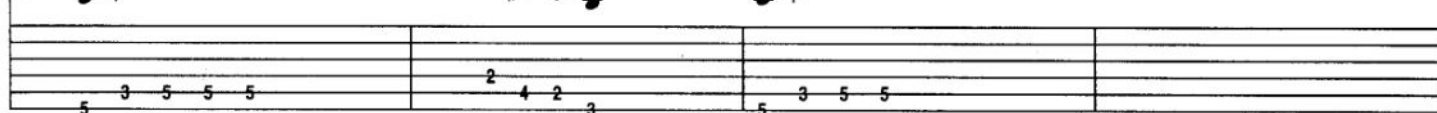
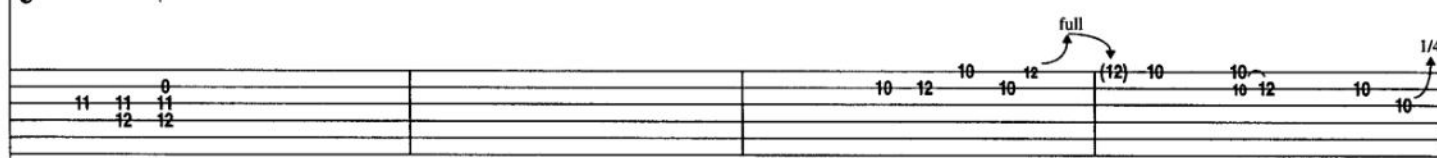
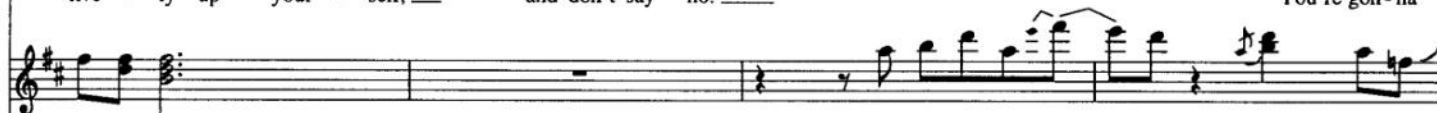
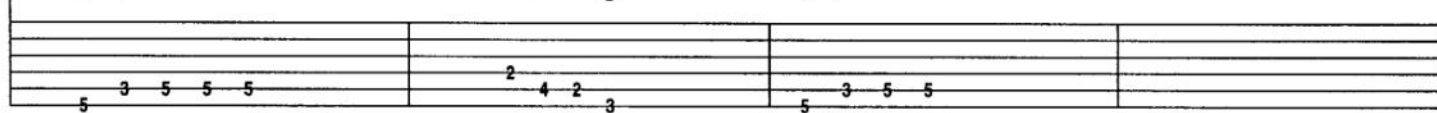
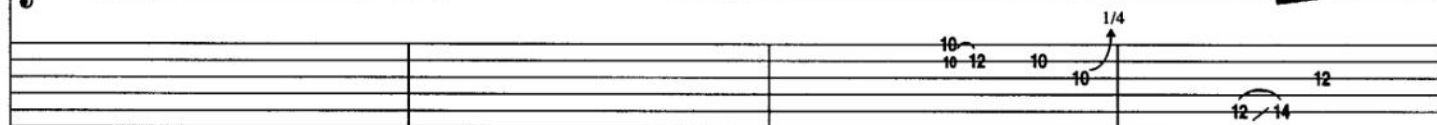
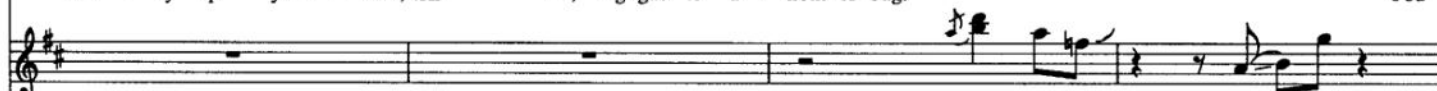
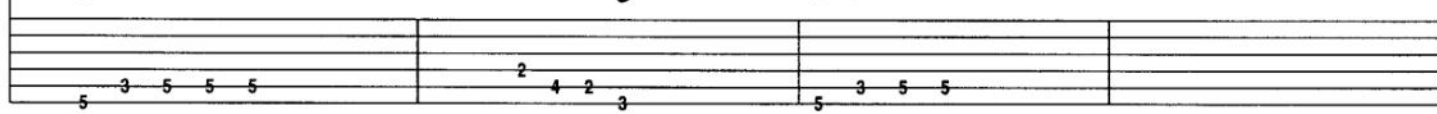
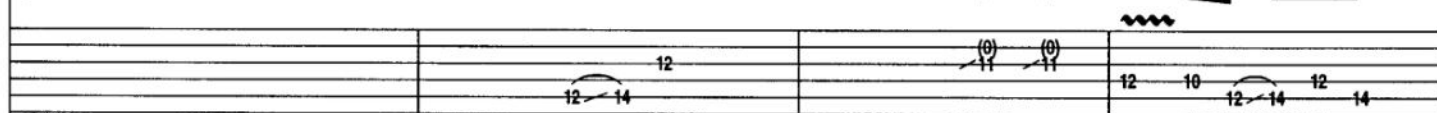
G

D

G

(cont. strum simile)

mf



D G D G

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

let ring ----- 4

10 10 12 10 12 12 11 12 10 12

11 14 14

End Riff C

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

Verse

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

D G D G D

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

P.M. P.M.

(12) 12 12 10 10 10 11 10 11 12 10 10 12 12 1/4 1/4

10 10 12 12

G D G D G

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

1/4 1/4 full

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

Gtr. 2: w/ Riff B, simile

D G D G

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

full full 1/4 1/4 full

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

Gtr. 2: w/ Riff C, simile

Gtr. 2: w/ Riff C, simile

G

Gtr. 3   (cont. strum simile)

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

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

Chorus

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

D

G

D

G

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

Spoken: Aye, did you hear what the man said?

Live - ly up your, your_wom-an in the morn-ing time,
(Live - ly up your - self.)

8va

loco

full

1/4

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

*Bkgd. Voc. only

y'all.

Wha!

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

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

12/14 14 14 14 15 17

Interlude

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

D

G

D

G

her, take you, take you, take you. _____

Come on, ba - by, 'cause I _____ I wan-na be

13 13 13 13 13 12 12 12 12 12

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

10 10 12 10 12 12 10 10 12 12

D G D G D G

Gtr. 2

let ring ----- 4

let ring ----- 4

D G D G

Fill 2 End Fill 2

let ring ----- 4

let ring ----- 4

Guitar Solo

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

D G D G

D G loco D G

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

let ring ----- 4

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

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

G D G D Gtr. 1 8va -----

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

w/ Bkgd. Voc. Fig. 1

D G D G

Live - ly up your - self.

8va ----- loco full 15 13 15 13 10 10 12 10 10 12 12 14 10 10 12 10 12 12 10 12 12 10 12 12

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

D G D G

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

let ring ----- 4 10 10 12 10 12

Fill 1
Gtr. 2

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

TAB

5 5 5 5 5 5 5

The musical notation for the song "D" and "G" is shown. The notation is in treble clef with a key signature of one sharp (F#). The melody for "D" is written on a single staff, featuring a series of eighth and sixteenth notes, with some notes beamed together. The melody for "G" is written on a single staff, featuring a series of eighth and sixteenth notes, with some notes beamed together. The notation includes a 3/4 time signature and a 1/4 time signature. The notation also includes a 10-12-12-10-10-15 sequence of notes, which is a common sequence in the song.

The guitar solo in "The Highway" by The Highwaymen is a melodic line in G major. The notation shows a melodic line on a single staff with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some triplets. The chords G and D are indicated above the staff. The fretboard notation below the staff shows the fingerings for each note, with a "full" pickup note indicated by an arrow.

Gtr. 2: w/ Fill 2

G

Verse

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

G

(cont. strum simile)

3. You rock so you rock so.

The musical score is written for guitar on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes. The lyrics "3. You rock so you rock so." are written below the staff. The score includes a double bar line and a repeat sign. The guitar part is indicated by a "1/4" time signature and a "10" fret marker. The fretboard diagram shows the following fret numbers: 10, 12, 12, 12, 10, 10, 12, 13, 10. The diagram also includes a "3" fret marker and a "1/4" time signature.

D G D
 You dip so you dip so.

The musical score is written for guitar on a treble clef staff with a key signature of one sharp (F#). The melody is simple, with the lyrics "You dip so you dip so." written below the notes. The guitar accompaniment features a repeating rhythmic pattern of eighth notes, with some measures containing triplets and slurs. The fret numbers for the guitar are indicated below the staff: 12, 14, 15, 14, 16, 14, 10, 12, 10.

G D G

You

D G D (cont. strum simile)

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

Gtr. 2: w/ Riff B

G D G

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

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

D G D G

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

The musical score is written for guitar on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score consists of three systems. The first system contains the title and the first line of lyrics: 'What you got in the other bag you got hanging there?'. The second system contains the second line of lyrics: 'You got hanging there?'. The third system contains the third line of lyrics: 'You got hanging there?'. The guitar part features a mix of eighth, quarter, and sixteenth notes, with some triplets and slurs. The bass part is a simple bass line with some triplets and slurs. The lyrics are written in a stylized, handwritten font.

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The first staff shows a simple harmonic accompaniment with chords D and G. The second staff contains a more complex melodic line with triplets and a '8va' (octave) marking. The third staff shows a bass line with a '1/4' note and a 'full' (full fret) marking. The lyrics 'What you say you got?' are written below the second staff.

Begin Fade

D G

I don't believe you.

8va

loco

full

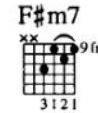
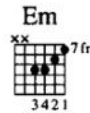
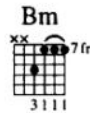
1/4

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

The musical score for "The Wind" by Peter Dinklage is presented in three staves. The top staff is for guitar, the middle for piano, and the bottom for double bass. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part features a melody with a "Fade Out" instruction at the end. The piano part includes a triplet and a "full" dynamic marking. The double bass part includes a "1/2" dynamic marking and a "1/4" dynamic marking. The score is divided into three measures, with the final measure ending with a "Fade Out" instruction.

ROOTS, ROCK, REGGAE

Words & Music by Vincent Ford



Intro Moderate Reggae

♩ = 68 (♩ = 3̣)

Chorus

Bm Rhy. Fig. 1

Gtr. 1 (clean)

mf

Em

Bm



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

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

F#m7

Bm

Em

Bm

F#m7

End Rhy. Fig. 1



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



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

To Coda 1 ⊕

To Coda 2 ⊕

Verse

Em

Bm

F#m7

Bm

Em

Rhy. Fig. 2

Gtr. 1



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

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

Bm

Em

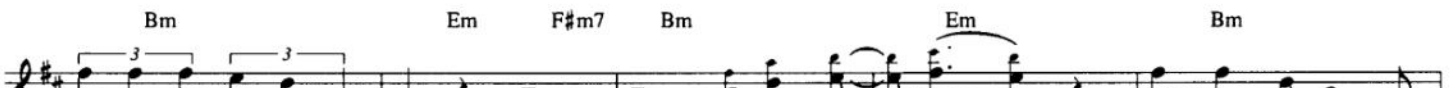
F#m7
End Rhy. Fig. 2

Bm

Em



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

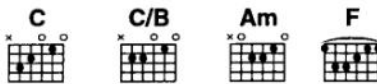


what to be got to be. Feel like danc - in', dance 'cause we are free.

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NO WOMAN, NO CRY

Words & Music by Vincent Ford



Intro

Moderately Slow $\text{♩} = 78$

C/B Am F C F C

(organ & drums)

* Gr. 1 (clean)

mf

let ring throughout

TAB

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

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

* Two gtrs. arr. for one.

(G)

C C/B Am F

** (Ooh. _____)

Rhy. Fig. 1

let ring throughout

1 0 0 0 0 0 0 0 1 2 1 0 1 2 1

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

** Bkgd voc. 1st time only

Chorus

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

C C/B

C F C (G)

play 3 times

3

End Rhy. Fig. 1

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

3 0 2 0 2

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

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

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

Am F C F C (G)

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

No, wom-an, no cry. _____ Say, say.

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Verse

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

C C/B Am F C C/B

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

Gtr. 1 Riff A

End Riff A

3 3 3 2 5 5 7 2 3

Gtr. 2 Rhy. Fig. 2 (clean)

End Rhy. Fig. 2

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

mf

0 1 0 1 0 2 1 0 1 2 3

Am F C C/B Am F

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

C C/B Am F C C/B

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

Am F C C/B Am F

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

C C/B Am F

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

To Coda

1. 2.

C C/B Am F Am F

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

Bridge
N.C. (C)

(C/B) (Am) (F)

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

Gr. 1

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

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

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

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

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

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

Chorus

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

C C/B Am F C F C

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

(G) C C/B Am F

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

C F C (G)

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

12 10

Guitar Solo

C C/B Am F C F C

Gtr. 2

full full

10 (10) 14 12 14 13 15 13 15 13 14 12 14 10 9 10 8 8 10 8 10 8 10 8

Gtr. 1 Rhy. Fig. 3

let ring throughout

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

3 2 0 3 2 3 3 5 2

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

(G) C C/B Am F

let ring -----

(8) 8 10 8 10 11 10 13 9 10 10 10 10 10 14 12 14 12 13 15 13 13 14 12

End Rhy. Fig. 3

(0) 2 3 0 2 0

C F C (G)

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

13 15 15 13 13 12 (12) 8 7 (7) 5 7 7 (7) (7) (7) (7) (7) 6 7 (7) 5 7 5

C C/B Am F

full full

(5) 7 5 5 8 5 7 5 5 7 5 5 8 5 7 5 5 7 5 3 5 3 3 5 7 5

C F C (G)

7 5 5 6 5 6 5 (7) 5 5 7 5 7 5 5

full

C C/B Am F

let ring ----- 4

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

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

10 8 9 10 9 8 10 8

⊕ Coda

Outro

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

(G) C C/B Am F

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

Gtr. 2

P.M. ----- 4

(2) 1 1 3 2 2 0 0

C F C (G) C C/B

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

Am F C F C (G)

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

C C/B Am F

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

C F C (G)

No, wom - an, no ____ cry. ____

C C/B Am F

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

C F C (G)

No, wom - an, no ____ cry. ____

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

* Gtrs. 1 & 2

C C/B Am F

let ring throughout

0 1 0 1 0 0 1 2 1 0 1 2 0 0 1 1

0 2 0 0 0 0 0 2 0 0 0 1 1

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

*Two gtrs. arr. for one.

C F C

rit.

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

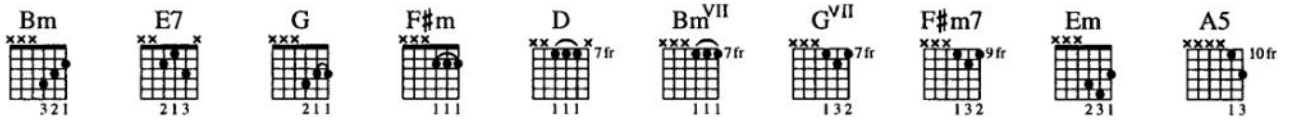
0 5 4 2 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

JAMMING

Words & Music by Bob Marley



Intro

Moderately ♩ = 124

N.C.
(drums)

†Bm7

E9

G

F#m

* Gtr. 1 (clean)

mp

T
A
B

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

*Two gtrs. arr. for one.

†Chord symbols reflect combined tonality.

1.

2.

Chorus

Bm

Rhy. Fig. 1

Gtr. 1



Ooh, — yeah. Al - right. We're jam - ming.

Gtr. 2 (clean)

(cont. in slash)

p

9 9 9 9
10 10 10 10
11 11 11 11

E7

G

F#m

End Rhy. Fig. 1

I wan - na jam it with you. — We're

Gtr. 1: w/ Rhy. Fig. 1

Bm E7 G F#m

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

Gtr. 2

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

Gtr. 3 (clean)

Riff A **End Riff A**

P P.M. -----4

Verse

Bm D Bm D G F#m **End Rhy. Fig. 2**

Rhy. Fig. 2

Gtr. 1

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

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

Riff B **End Riff B**

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff B

Bm D Bm D G F#m

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

Gtr. 2

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

Riff B **End Riff B**

Chorus

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

Gtr. 1 $\hat{z}$ $\hat{z}$ $\hat{z}$ $\hat{z}$ $\hat{z}$ $\hat{z}$ $\hat{z}$ $\hat{z}$ $\hat{z}$ $\hat{z}$

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

Gtr. 2

even $\hat{z}$ — — — — — 4

full

12 12 10 12 12 12

7 9 7 9 7 9

X 4 6 6 6 6

Gtr. 3

7/9 9/7

3 X X X 3 X X X 2 X X 2 X X 2 X X

4 X X X 4 X X X 2 X X 2 X X 2 X X

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

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

p

P.M. — — — — — 4

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

Verse

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

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

Gtr. 2

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

F#m Bm D Bm D

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

full

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

G F#m

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

E7 G F#m7

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

Gtr. 2

Gtr. 3

Gtr. 3: w/ Riff A, 1st 3 meas. only
Bm E7 G

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

Gtr. 2

Gtr. 3: w/ Fill 1
F#m

Interlude

Gtr. 1: Bm Em Bm

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

Gtr. 2

Gtr. 3: divisi

Em Bm^{VII}

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

* Gtrs. 2 & 3

* 2 gtrs. arr. as 1

Chorus

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

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

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

Gtr. 2

p *P.M. 4*

Fill 1
Gtr. 3

T
A
B

E7 G F#m

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

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

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

Bm E7 G F#m

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

Gtr. 2 *p*

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

Gtr. 3 *p* P.M.-----4

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

Verse

Gtrs. 1 & 3 tacet
Bm7

E7 Bm7 E9 G F#m7

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

Gtr. 2

3 3 3 3 3 3 3 0 3 3

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

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

Gtr. 1

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

2 4 2 4 2 2 2 4 3 3 3 3 3 3 3 3

Gtr. 3: w/ Fill 2

A5

jam by my side. We're

3

4 2 2 4 2 2 2 4

Chorus

Bm

Bm^{VII}

G^{VII}

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

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

Gtr. 2

Gtr. 3

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

Fill 2
Gtr. 3

4 4 4 4 4 4

F#m7 Bm^{VII}

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

1/4

7 9 9

E7 G F#m

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

P.M.

1

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

Bm7 E7 G

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

12

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

F#m Bm7 E7

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

full 12 (12) (10) 0

7/9 9 (9) 7

P.M.---4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

G F#m Bm7
 (Hope you like jam - ming too.) Hey, and I hope you like (jam-ming) I

0 0 3 3 7 9 7 9 7 (7)

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

E9 G F#m
 hope you like jam-ming, 'cause I want to jam it with you.
 (jam-ming) (jam-ming) (I want to jam it with you.)

(12) 12 full 10 (10) 10 9 full 9 full

(7) 2 2 1 2 5 5 5 0 5 4 4 4 2 2 2 2 2

Bm7 E7 G F#m

I like, I hope you, — I hope you like - a jam-ming, too.

Bm7 E7 G

I want to jam it,

F#m

Bm^{VII}

N.C.(E9)

Gtr. 1 tacet

want to jam it. Ooh, hoo.

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

2 2 2 2 2 2 2 2 4 4 4 4 4 2 4 4 2 4 4 4 4 2

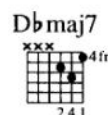
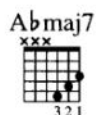
(G) **Freely** (Bm9)

13 12 11 10 9 10 9 10 12 9 12 10 9 7 7 1/2 (9) 7 9

9 9

WAITING IN VAIN

Words & Music by Bob Marley



Intro

Moderately Slow ♩ = 78



A♭maj7
Rhy. Fig. 1

D♭maj7

A♭maj7

Gtr. 1 (clean)

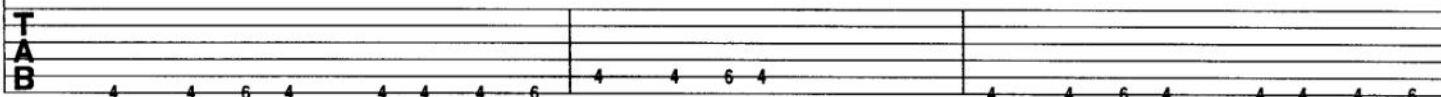


Gtr. 2 (clean)



Riff A

P.M.



Gtr. 3: w/ Rhy. Fill 1

D♭maj7

End Rhy. Fig. 1

A♭maj7

D♭maj7

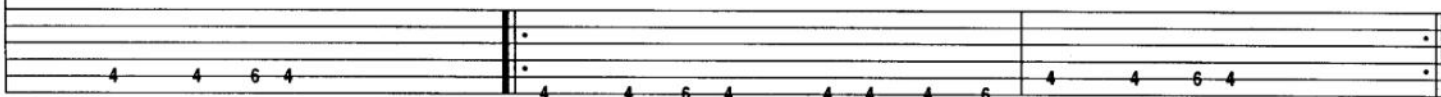


I don't wan - na wait in vain for your love.

End Riff A

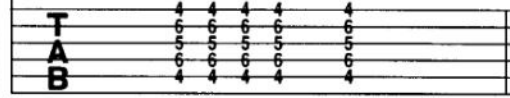
P.M.

P.M.



Rhy. Fill 1

Gtr. 3 (clean)



Verse

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

Abmaj7 **Dbmaj7**

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

Riff B **End Riff B**

P.M.-----4

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

Gr. 2: w/ Riff B, 8 times

Abmaj7 **Dbmaj7** **Abmaj7**

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

Dbmaj7 **Abmaj7** **Dbmaj7**

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

Abmaj7 **Dbmaj7** **Abmaj7**

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

Dbmaj7 **Abmaj7** **Dbmaj7**

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

Abmaj7 **Dbmaj7**

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

Chorus

Abmaj7 **Dbmaj7** **Abmaj7**

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

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

Gr. 3

mf P.M.-----4

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

*Bkgd. vocs. only

Dbmaj7 **Abmaj7** **Dbmaj7**

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

P.M.-----4

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

Gtrs. 1 & 3 tacet
 Eb Cm7 Bbm7 Db Eb

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

Gtr. 2

Guitar Solo

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

Gtr. 2: w/ Riff B

Abmaj7

Dbmaj7

Cm7 Bbm7

I'm still wait - ing there. _

Gtr. 3

Gtr. 2: w/ Riff A, 3 times

Abmaj7

Dbmaj7

Abmaj7 Dbmaj7

Abmaj7 Dbmaj7

full

1/2

Abmaj7 Dbmaj7

8va

full

Verse

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

Gtr. 2: w/ Riff B, 9 times

A♭maj7 **D♭maj7** **A♭maj7**

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

loco
mf

6/8 6 8 10\8

D♭maj7 **A♭maj7** **D♭maj7**

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

P.M. ---- 4

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

A♭maj7 **D♭maj7** **A♭maj7**

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

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

D♭maj7 **A♭maj7** **D♭maj7**

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

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

A♭maj7 **D♭maj7** **A♭maj7**

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

P.M.

6 6/8 6

Outro Chorus

Gtr. 1: w/ Rhy. Fig. 1 til fade

Dbmaj7 **Abmaj7** **Dbmaj7**

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

P.M. ...

15 14 13 15 15 13 13 15

Gtr. 2: w/ Riff A

Abmaj7 **Dbmaj7**

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

P.M. ...

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

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

Abmaj7 **Dbmaj7**

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

P.M. ...

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

Gtr. 2: w/ Riff B til fade

Abmaj7 **Dbmaj7**

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

13 13 15 13 15 13 15 13

Abmaj7 **Dbmaj7**

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

12 13 12 13 14 13 15 13 15 13

A♭maj7 *Bkgd. Voc. Fig. 2* *D♭maj7* *End Bkgd. Voc. Fig. 2*

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

13 15 12 13 12 13 14 13 12 13

w/ Bkgd. Voc. Fig. 2, til fade *A♭maj7* *D♭maj7*

no, _ I, no, no,

12 13 14 (13 14) 13 12 13

A♭maj7 *D♭maj7*

no, I, _ oh, I. It's your

12 13 14 13

A♭maj7 *Begin Fade* *D♭maj7*

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

13 14 13

A♭maj7 *D♭maj7* *Fade Out*

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

13 12 13 14 13

EXODUS

Words & Music by Bob Marley



Intro

Slowly ♩ = 66

Gtr. 1 Am
(clean)

f

TAB

* Gtr. 2

f w/ phase shifter

TAB

* Elec. piano arr. for gtr.

Am

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

play 4 times

(Ex - o - dus.)

(Move - ment of Jah peo -

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

Rhy. Fig. 1A

End Rhy. Fig. 1A

TAB

69

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

Verse
Am

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

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

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

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

Chorus
Am

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

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

*Bkgd. Voc. Fig. 1

End Bkgd. Voc. Fig. 1

*Bkgd. Voc. only

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

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

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

• Gtr. 4

Am

* Clavichord arr. for gtr.

Chorus

Gr. 4: w/ Riff B, 2 times
Am/B

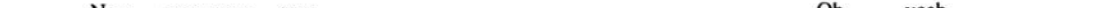
*Bkgd. Voc. Fig. 2

End Bkgd. Voc. Fig. 2

*Bkgd. vocs. only

71

w/ Bkgd. Voc. Fig. 2, 3 times



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

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

Gtr. 4 tacet
Am7

Gtr. 4 tacet
Am7

Move!

Move.

Gtr. 5 (clean)

P.M. - - - - -
w/ phase shifter

P.M. -----

6 7

5 5 5 — 5 5 X 5 5 5 5 5 X X 5 X X X 5 5 5 6 7 5 | 5 5 5 — 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 7

Move.

Move.

Rift C

End Riff C

P.M. -----

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

Move.

Move.

semi-harm. - - - - -

semi-harm. -----

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

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

Am

3. O - pen your eyes, _

and look with-in.

Gtr. 5 tacet

Are you satisfied with the

decresc.

p

Bridge

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

Verse

Gtr. 5 tacet
Am

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

rule e - qual - i - ty. Wipe a - way trans - gres - sion,

Chorus
Am
set the cap - tives free. Ex - o - dus, al - right, al - right.

Move - ment of Jah peo - ple.

Gtr. 2: w/ Rhy. Fig. 1A, 25 times, simile
Oh, — yeah. Ex - o - dus.
(Ex - o - dus.)

(Move - ment of Jah peo - ple.)

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

Gtr. 5
P.M. ————— P.M. —————
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 7 5 5 7 5 7 5 5 5 5 5 5 6 7

Outro

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

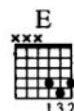
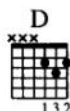
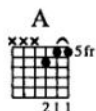
w/ ad Lib lead voc.
w/ Bkgd. Voc. Fig. 3, 4th time, 5 times
N.C. (Am)

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

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

THREE LITTLE BIRDS

Words & Music by Bob Marley



Intro

Moderately Slow ♩ = 74

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

(timbales)

* Gtr. 2 *f*

TAB

Gtr. 3 (clean) *mf*

TAB

Don't

* Kybd. arr. for gtr.

Chorus

A Rhy. Fig. 1

D

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

Rhy. Fig. 1A

Rhy. Fig. 1B

A

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

(10) 10 12 10 / 12 9 12 10

D A End Rhy. Fig. 1

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

10 10 10 11 10 11 10 12 10 10

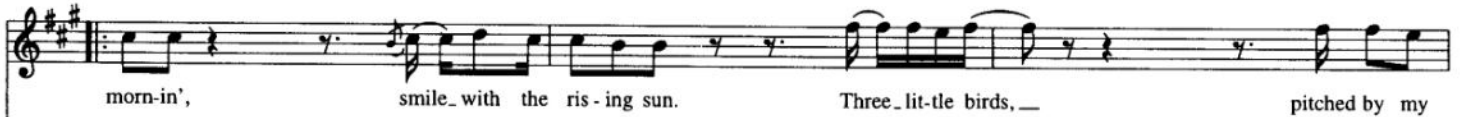
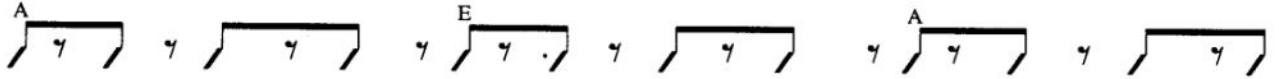
End Rhy. Fig. 1A

End Rhy. Fig. 1B

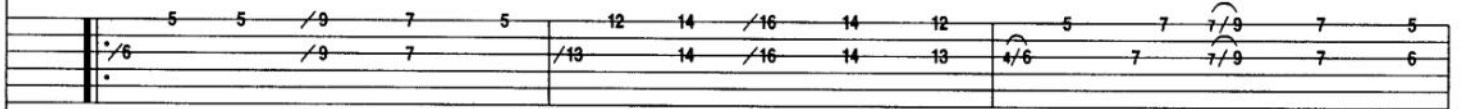
Verse

Gtr. 3 tacet

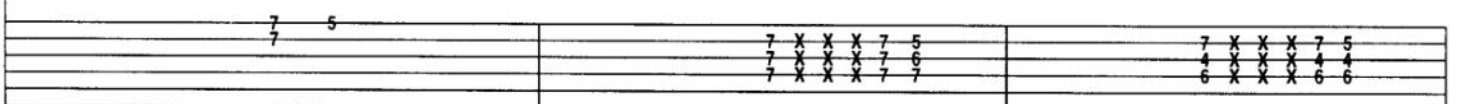
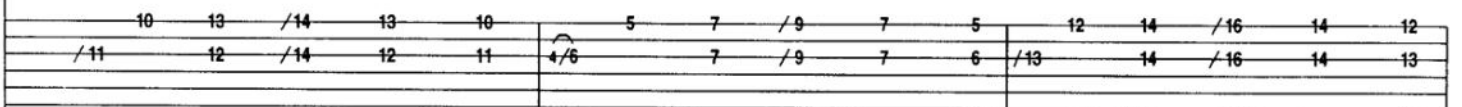
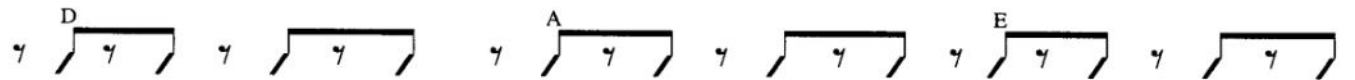
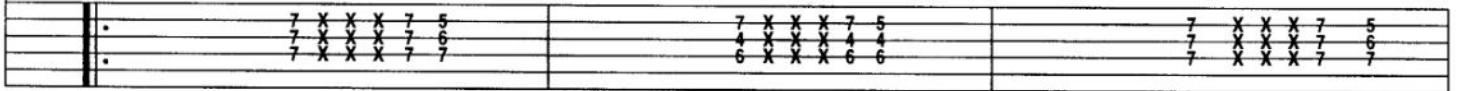
Gtr. 1



Gtr. 4 (clean)



Gtr. 2



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

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

D 1. A 2. A
 ev-'ry lit-tle thing gon-na be al - right. — 2. Rise up this Hmm, don't
 ev-'ry lit-tle thing gon-na be al - right..

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

Chorus

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

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

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

Gtr. 4
 mf 5 7 / 9 7 5 5 7 / 9 7 5
 / 6 7 / 9 7 6 / 6 7 / 9 7 6

D A Begin Fade
 ev-'ry lit-tle thing is gon-na be al - right. — Say, don't wor - ry a - bout a
 thing, no girl, — 'cause ev - 'ry lit - tle thing is gon - na be al - right..

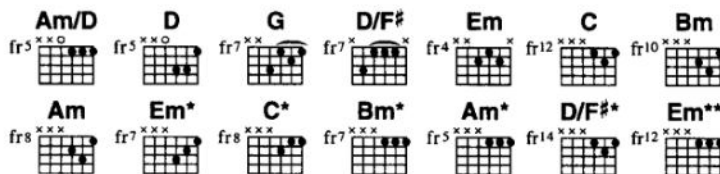
10 12 / 14 12 10 5 7 / 9 7 5 5 7 / 9 7 5
 / 11 12 / 14 12 11 / 6 7 / 9 7 6 / 6 7 / 9 7 6

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

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

TURN YOUR LIGHTS DOWN LOW

Words & Music by Bob Marley



♩ = 71

Intro N.C.

Am/D

D

Am/D

D

Gtr. 1 (elec.)

mf Drums

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

TAB

5	5	5	5	5	5	5	5
5	5	5	5	7	5	5	5
0	5	0	0	7	0	0	0

Verse

G

D/F#

Em

C

Bm

Am

1. Turn your lights down low,
2, 3. Turn your lights down low,

and a pull your win-dow cur-
nev - er try to re - sist,

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

TAB

9	7	8	7	7	7	5	7	7	7	8	12	13	12	12	10	8
						4				9			12			10
						5										9

Fig. 1

Am/D

D

Gtr. 2 (elec.)

w/phaser
P.M.

TAB

5	5	5	5	5	5	5	5	5	5	5	0
---	---	---	---	---	---	---	---	---	---	---	---

Am(Dbass) G D/F# Em*

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

TAB

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

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

P.M.

TAB

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

*Play ad lib. sim. throughout

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

B B B

Full Full Full

TAB

10 — 8 10 — 8-10-10

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

B B B

Full Full Full

TAB

10 — 10 — 8 10 — 10 — 8 8

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

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

3° begin fade

TAB

C* Bm* Am*

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

Gtr. 3: w/Fig. 4

TAB

Fig. 4

Am* C* Bm* Am*

Gtr. 3

Full

TAB

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

Full

TAB

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

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

TAB

Am/D D Am/D D

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

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

TAB

Chorus G D/F# Em C Bm Am

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

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

TAB

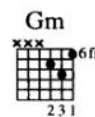
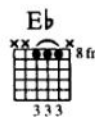
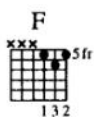
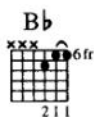
G D/F#* Em** C Bm Am Play 3 times

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

TAB

ONE LOVE / PEOPLE GET READY

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



Intro

Moderately Slow ♩ = 76 (♩ · ♩̇ ♩̇)

Gtr. 1 (clean) *mf*

(percussion)

Chorus

Bb
Rhy. Fig. 1

F Bb F

One love, one heart.

Gtr. 1: w/ Rhy. Fig. 1

End Rhy. Fig. 1

Eb Bb F Bb

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

F Eb Bb F Bb

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

Gtr. 1 Eb Bb F Bb

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

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Verse

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

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

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

Chorus

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

Gm Eb F Bb

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

F Eb Bb

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

F Bb F

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

1. 2. Begin Fade

1. 2. Bb Bb F Bb Eb Bb

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

1. 2. Begin Fade

1. 2. Bb Bb F Bb Eb Bb

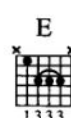
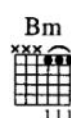
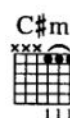
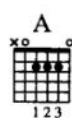
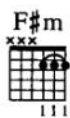
feel al - right. One more thing. feel al - right. Give thanks and praise to the Lord, and I will

F Bb Eb Bb F Bb Fade Out

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

Words & Music by Bob Marley

Words & Music by Bob Marley



Moderately ♩ = 122 (♩ = $\frac{3}{4}$ ♩)

Moderately ♩ = 122 (♩ = $\frac{3}{4}$ ♩)

A # # (percussion)

N.C. (F#m)

(D)

P.M.

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

(D)

(A)

Verse

Rhy. Fig. 1

Gtr. 3 (clean)

F#m

mp

1. I wan - na love ya _____

Fill 1

End Fill 1

Gtrs. 1&2

and treat you right. ____

I wan - na love ya _____

End Rhy. Fig. 1

*Bass plays G#

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

F#m D A E/G#

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

P.M. --- 4

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

F#m D

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

P.M. --- 4

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

A E/G# F#m

— We'll share the shel - ter

P.M. P.M.

10 10 9 10 10 12 11 11 9 11 4 2 4 2 4 4 4 2 4

D A E/G#

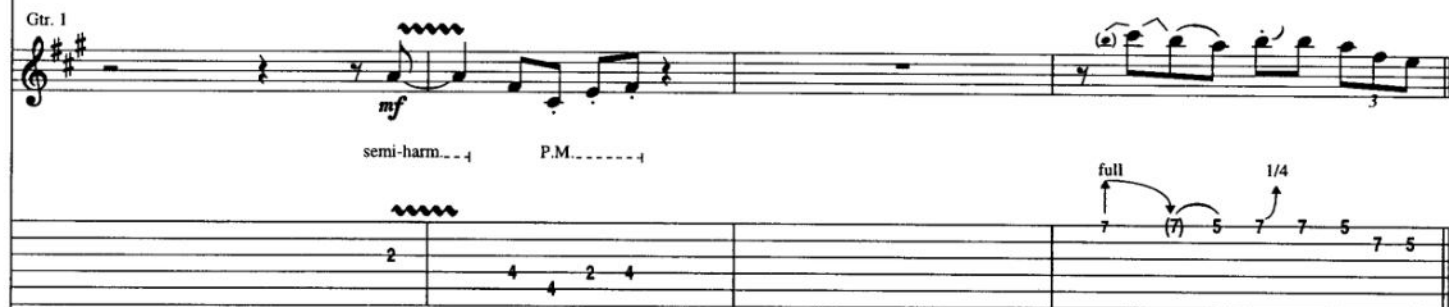
of my sin - gle bed. — We'll share the same —

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

F#m

D

Gtr. 3

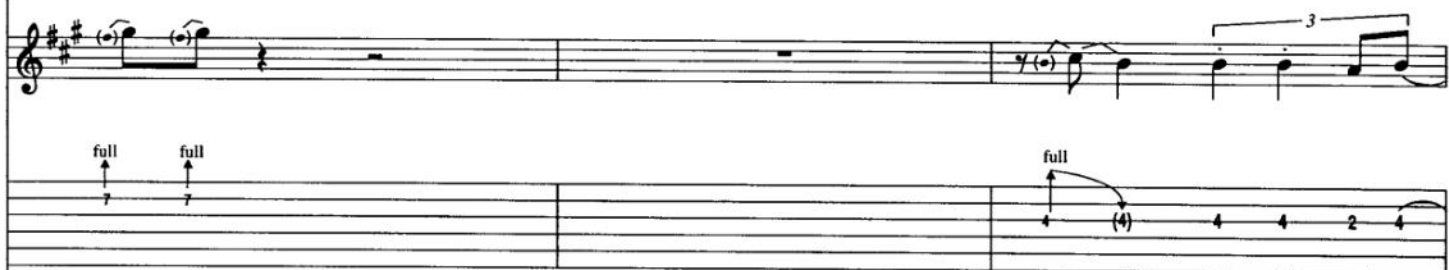


Chorus

Rhy. Fig. 2

C#m

Bm



End Rhy. Fig. 2

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

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

full

full

7 7 7

11 11

Bm

Gtrs. 2 & 3 tacet

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

feel - ing?

Riff B

Gtr. 1

full

full

full

full

5 7 (7) 5 7

12 (12) 12 12 12

12 14 15

End Riff A

9 x 7 7 7 9 7 10 9

Bridge

N.C.(D6)

(E)

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

8va

loco

P.M.

P.M.

12 19

3 4 4

3 4 4

Gtr. 1 tacet

Gr. 1 tacet

Gr. 3

C#m

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

Gr. 2

(Ah. _____)

7 6 9 10 9 9 11 12 11 10

[illegible]

Verse

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

Gtr. 3 tacet

E D^V

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

F#m

Gtr. 2

- ble.

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

(Ooh.)

Gtr. 1

3 3 1/2

2 2 5 4 2 4 2 1 5 4

(4) 4 4 2 2 4

D A E/G# F#m

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

(Love and treat you right.)

*Gtrs. 1 & 2

semi-harm.

*composite arrangement

D A E/G# F#m

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

(Ooh.)

Gtr. 1

Gtrs. 1 & 2

semi-harm.

D A E/G#

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

End Bkgd. Voc. Fig. 1

(2)

F#m D

-ter, yeah oh, yeah, of my sin-gle bed.

(Ooh.)

Gtr. 1

semi-harm.

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

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

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

Gr. 1 & 2

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

Chorus
Gr. 2: w/ Riff A, simile
Gr. 3: w/ Rhy. Fig. 2, 2 times
C#m

Gr. 3

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

Gr. 1

Gr. 2 divisi

P.M. full 2 5 2 4 2 4 4

1/2 7 (7) 5 9 5

5 5 5 5 4 2

Bm C#m

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

7 7 0

Bm

feel - ing? Whoa.

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

full semi-harm. 4

4 2 4 2 4

Fill 2
Gr. 4 (clean)

mf full full full

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

TAB

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

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

Gtr. 1 tacet

Gtr. 3 C#m

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

Gtr. 2

Bm F#m

- ble, (Ah.) so I throw my cards on your ta -

(Ah.)

Gtr. 1

full full full full semi harm. full full

Gtr. 2

(cont. in slash)

Gtr. 3 tacet

Gtr. 2 E D^V C#m^{IV} Cm Bm^{II} (cont. in notation)

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

Gtr. 1

full

Verse

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

w/ Bkgd. Voc. Fig. 1

F#m

D

A

E/G#

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

Gtr. 1

Gtr. 2

full full full

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

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

F#m

w/ Bkgd. Voc. Fig. 1

D

A

E/G#

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

* Gtrs. 1 & 2

semi-harm.

7 2 4 4 2 4 6

Gtr. 4 Riff C

End Riff C

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

*composite arrangement

w/ Bkgd. Voc. Fig. 1

Gtr. 4: w/ Riff C, 4 times, simile

F#m

D

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

semi-harm.

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

w/ Bkgd. Voc. Fig. 1

A E/G# F#m

We'll share the shel - ter

semi-harm.

(6)

4 2 4 2 4 4 2 4

w/ Bkgd. Voc. Fig. 1

D A E/G# F#m

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

semi-harm.

1/4 1/2

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

Begin Fade

D A E/G#

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

full

(2)

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

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

Fade Out
E/G#

D A

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

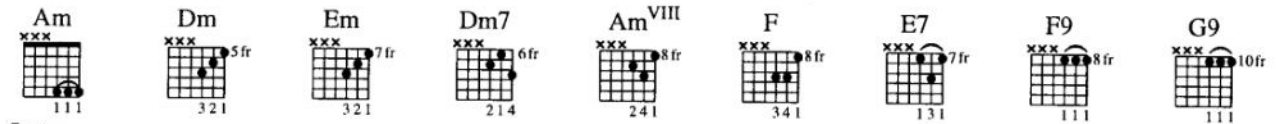
full full

(4) (4)

2

SO MUCH TROUBLE IN THE WORLD

Words & Music by Bob Marley



Intro
Moderately ♩ = 78

Gtr. 1 (elec.) *f* Am Dm Em

(drums)

Gtr. 2 (acous.) *mf*

TAB

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

TAB

Gtr. 2 tacet

*Bkgd. Voc. Fig. 1

So much trou - ble in the world.

End Bkgd. Voc. Fig. 1

Gtr. 3 Riff A

End Riff A

*Bkgd. Vocs. only

Verse

Gtr. 3: w/ Riff A, 4 times

Rhy. Fig. 1

Am Dm

End Rhy. Fig. 1

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

Am

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

Gtr. 2

TAB

Dm Am Dm

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

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

Am Dm

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

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

Pre-Chorus

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

Gtr. 1 7 sail - ing on their e - go trips. Blast off on their space - ships.

Gtr. 3 *Riff B End Riff B

Gtr. 2 divisi

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

*Gtr. 3 only

F Em End Rhy. Fig. 2 Am F Em

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

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

Chorus

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

Gtr. 1 7

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

p

The musical score is presented in three systems. The first system shows the guitar part with chords Dm, Dm7, Am, Dm, and Dm7. The second system shows the vocal line with the lyrics "So much _ trou - ble in the world. ____ All you got-ta do is". The third system shows the piano accompaniment with a bass line and a right hand playing chords. The piano part includes a bass line with notes like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 8

Am Dm E7

sim.

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

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

Gtr. 2

Gtr. 3
divisi

0 0 0 0 0 0 3 0 0 0 0 0 0 0 3 0 0

0 0 0 0 3 0 0 2 2 2 2 4

[illegible]

Bridge

F9
Rhy. Fig. 3

End Rhy. Fig. 3

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

*Riff C

End Riff C

Gtr. 2

Gtr. 3
divisi

0 8 7 8 3 3 3 3 3 1 0 8 7 8 3 3 3 3 3 1

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

(But it's just an - oth - er il - lu - sion.

See be - fore you check out this tide

G9
Gtr. 1
Ooh. don't you leave an - oth - er corn - ner - stone stand - ing there be - hind, _ yeah. _
Gtr. 2
Gtr. 3
divisi

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

2. Mm!
Gtr. 2
We've got to face the day, _
Dm

Am
Dm
Rhy. Fig. 4
End Rhy. Fig. 4
Ooh, wee, come what may.
(Ooh, _ wee, _)

Gtr. 2: w/ Rhy. Fig. 4, 4 times
Am
Dm
We, the street peo - ple talk - ing, _

Am

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

Synth Solo

Gtr. 1

Now they're.

Pre-Chorus

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

Am

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

Am

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

F

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

Chorus

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

Am

So much trou - ble in the world.

Am

So much trou - ble in the world. There is

Am

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

Gtr. 2

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

Am Dm7 End Bkgd. Voc. Fig. 2

*Bkgd. Voc. Fig. 2

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

*Bkgd. Voc. only

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

Am Dm7

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

mf

full

Begin Fade

Am Dm7

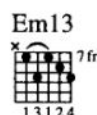
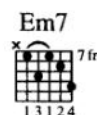
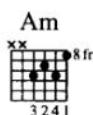
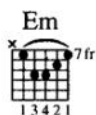
P.M. 4

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

Am Dm7 Fade Out

SUN IS SHINING

Words & Music by Bob Marley



Intro

Slowly ♩ = 72

Verse

Gtr. 1 (clean) *f*

Em Am Em Am Em7 Em13 Em

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

(2nd time simile)

T
A
B

*Wind piano arr. for gtr.

Em7 Em6 Em Em7 Em6 Em Em7 Em13 Em

(cont. strum simile)

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

f

15 14 13 12 15 14 13 12

Am

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

f

15 17 15 15 17 15 15 17

To Coda ⊕

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

Em Em7 Em13 Em Em7 Em13 Em

8va

loco

15 15 18 18 17 15 15 14 15 14 13

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

Em7 Em13 Em Em7 Em13 Em Am

8va

12 15 15 13 15 13 12 15 15 17

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

8va

15 15 17 12 15 15 12 12 15 15 12

Interlude

Em Em7 Em13 Em Em7 Em13 Em Em7 Em13 Em

loco

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

Em7 Em13 Em Am

D.S. al Coda

Coda

Gtr. 1

Em Em7 Em13 Em Em7 Em13 Em

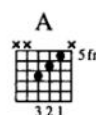
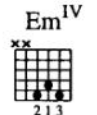
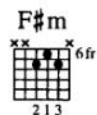
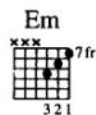
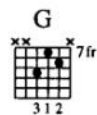
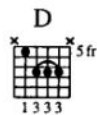
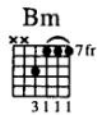
no no no!

Em7 Em13 Em Em7 Em13 Em

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

COULD YOU BE LOVED

Words & Music by Bob Marley



Intro

Moderately ♩ = 102

Gtr. 1 (clean)

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

mf P.M. throughout

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

* Chords in parenthesis played by organ.

Gtr. 2 (clean)

Bm

mf

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

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

Chorus

Gtr. 2

D

Could you be loved?

Riff A1

* Gtr. 3

mf

5 7 5 3 2 5 7 5 7 4

* Kybd. arr. for gtr.

Gtr. 1

Riff A

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

G D

Then be loved.

End Riff A1

End Riff A

Verse

Gtr. 2 Bm Em

Gtr. 1

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

Bm

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

Em Bm

Oh, no.
Oh, no.

We've got
We've got

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

— yeah. Then be loved. —

Riff B
Gtr. 1

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

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

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

Female: The

End Riff B

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

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

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

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

Bkgd Voc. Fig. 1

D.S. al Coda
End Bkgd. Voc. Fig. 1

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

⊕ Coda

Bm G F#m

Gtr. 2 7 3 5:4 3

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

Gtr. 1

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

7 A 7 7 7 7 7 7 7

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

Chorus

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

Bm G

Could you be loved? _____ Then be loved. _____

Now, could you be loved? _____ Whoa, ..

G D Bm G

_____ yeah. _____ Then be loved. _____

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

Oh, ..

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

yeah. _____

til the well _____ runs dry.)

Girl! _____

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

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

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

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

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

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

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

Begin Fade

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

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

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

Fade Out

REDEMPTION SONG

Words & Music by Bob Marley



Intro N.C. Gtr. 1 (elec.) Em Am

Drums Gtr. 2 (elec.) Piano

1. Old

Verse Gtr. 1 G Em C Bm

(2, 3[8]) - pate pi - rates yes, they — rob I, sold — I — to the mer - chant ships.
your - selves from men - tal slavery, none but our - selves — can — free our minds.

Gtr. 2 P.M...

TAB

Am G Em

cont. sim.

Have no fear Mi - nutes af - ter they took I
for ato - mic e - ner - gy, 'cause none of

TAB

0 0 3 0 3 3 0 3 5 7 7 5 7 2

C G(Bbass) D G

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

TAB

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

Em C Bm Am

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

TAB

7 7 5 7 2 3 3 3 2 2 2 0 0 3 0

G Em C G(Bbass)

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

TAB

3 3 0 3 5 7 7 5 7 2 3 3 3 2 2 2

D

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

TAB 5 5 3 5 3 5 5 3 5

Chorus

Gtr. 1

G

C

D

G

cont. sim.

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

TAB 5 7 5 3 2 0 5 7 5

C

D

G

C

D

G

To Coda ⊕

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

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

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

C

D

G

1.

C

D

2.

C

D

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

2. E-man - ci -

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

...end P.M.

Em Am Em Am

cont. sim.

TAB 7-9 7-9

Em Am Em Am *D.%. al Coda*

3. E-man - ci -

TAB 7-9 7-9

♢ *Coda*

C D G C D

All I ev - er have re - demp - tion—

P.M...

TAB 3 2 0 5 7 5 3 2 0

Repeat to fade

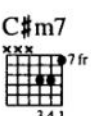
G C D G C D

— songs.—

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

BUFFALO SOLDIER

Words & Music by Bob Marley & Noel Williams



Intro

Moderately ♩ = 124 (♩ = $\overset{\sim}{\underset{\sim}{\overset{\sim}{\text{♩}}}}$)

[illegible]

Verse

Rhy. Fig. 1

Gtr. 1 ♀

verse

Rhy. Fig. 1

Gtr. 1

A

F#m

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

Gtr. 2

Riff A

P.M.

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

Gr. 2: w/ Riff A, 3 times

A

End Rhy. Fig. 1

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

End Riff A

let ring-----4

4 2 0 0

heart of A - mer - i - ca.
fight - ing for sur - viv - al.

Said, he was a buf - fa - lo from Af - ri - ca,
sol - dier,

brought to A - mer - i - ca.
dread - lock Ras - ta.

Fight - ing on ar - riv - al,
Buf - fa - lo sol - dier

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

Chorus

Gr. 1

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

(Ooh, _____) (Ah, _____)

Gr. 2

Riff B

5 5 5 0 4 4 2 2 2 5 5 4 X 4 4 2 2 4 4 4 (0) 2 2 2 (0)

lot of sense. com - ing from. (Ooh, _____)

How the dread - lock Ras have to ask ta - me
Then you would - n't have to ask me

(Ooh, _____)

End Riff B

2 2

1. was the buf - fa - lo sol - dier. 2. And he was think I am. 3. I'm just the
who the heck do I

(Ah, _____)

Verse

Gr. 2: w/ Riff A, 4 times

Gr. 1

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

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

A

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

F#m A

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

F#m A

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

F#m E7 A

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

Gtr. 2 Riff C P.M. End Riff C

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

F#m E7 To Coda

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

Gtr. 2: w/ Riff C

Bridge F#m

Buf - fa - lo sol dier, whoo, whoo, whoo, whoo, whoo. trod in to the
(Who, whoo, whoo, whoo, whoo)

Gtr. 2 P.M.

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

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

P.M.

5 5 5 5 2 5 2 4 4

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

P.M.

2 2 2 2 2 2 2 2 2 2

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

P.M.

5 5 5 2 5 2 4 2

⊕ Coda
Verse

Gr. 2: w/ Riff A, 4 times

Gr. 1

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

F#m

A

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

F#m A

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

F#m A

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

Gtr. 2: w/ Riff C, 2 times

Why, yi - yi? Why, — yi - yi - yi?

Begin Fade

F#m E7 A

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

F#m E7 A

Fade Out

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

IRON LION ZION

Words & Music by Bob Marley

Bm



Bsus4



D



A



Bm^{VII}



Intro

Moderate Reggae ♩ = 70

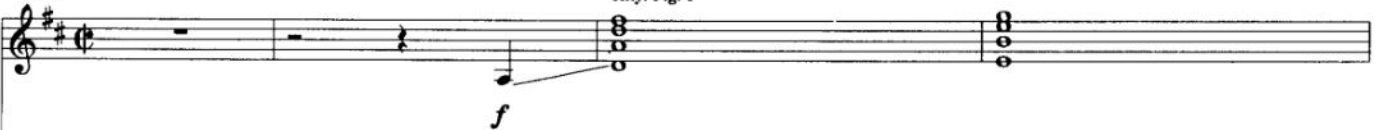
N.C.

*Gtr. 1

D

Rhy. Fig. 1

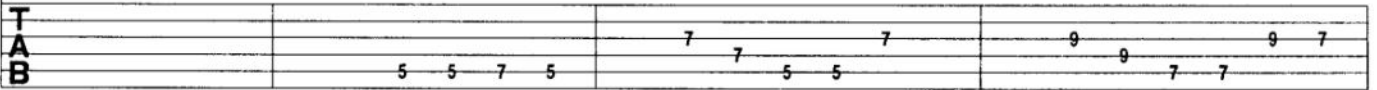
Em



*Gtr. 2

Riff A

mf
P.M. throughout



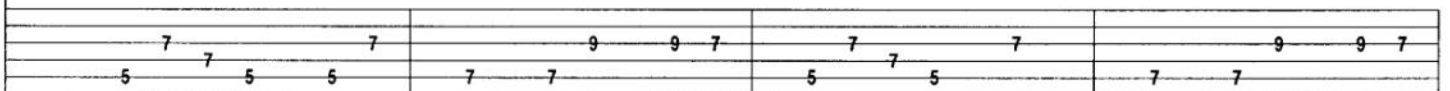
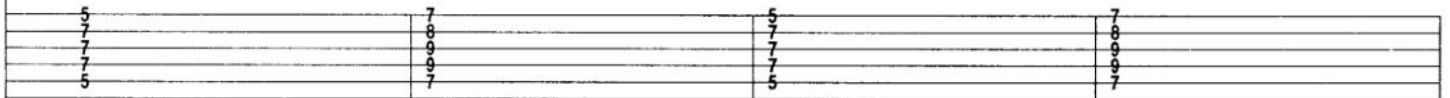
*Kybd. arr. for gtrs.

D

Em

D

Em



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

Gtr. 1: w/ Rhy. Fig. 2, 3rd time

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

N.C. (Bm)

(cont. in slash)

10	12	15	14	
10	12	17	14	
11	12	16	14	
12	14	17	16	
12	14			
10	12			

simile 2nd & 3rd time

The musical score for 'The Rose Tree' is presented on a single staff. The melody begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The piece concludes with a double bar line.

I check a ____ stock. I had to run like a fu - gi - tive to save
 got no gun. See, they want to be the star, - so they
 ooh God, just to, just to save the life I live.

Gtr. 2

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

[illegible]

Bm Bsus4 Chorus D A

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

Gtr. 2: w/ Fill 1, 2nd time
Gtr. 2: w/ Fill 2, 3rd time
Bm^{VII} D

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

Fill 1
Gtr. 2

TAB

Fill 2
Gtr. 2

TAB

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

Bm^{VII}

N.C. (Bm)

(cont. in notation)

A

li - on in Zi - on.

Riff B

End Riff B

Gtr. 1

Gtr. 2

divisi Riff B1

End Riff B1

Sax Solo

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

Gtr. 2: w/ Riff A, simile

Em

Verse

Bm

Voc. Fig. 1

End Voc. Fig. 1

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

3. Yeah, I'm on the rock

Gtr. 1

Gtr. 2

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

See you pop, I take a stock.

Rhy. Fig. 2

D.S. al Coda
(no repeat)

Voc. Fig. 2 End Voc. Fig. 2

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

let ring — — — — — let ring — — — — —

⊕ *Coda*

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

1., 2.

3.

Outro

Gtr. 2 tacet
D
Gtr. 1 //

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

Play 6 Times and Fade

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

A

Bm

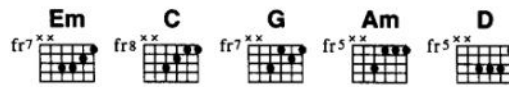
li - on in Zi - on.

Gtr. 2

simile on repeats

I KNOW A PLACE

Words & Music by Bob Marley & Rita Marley



♩ = 121

Intro

Em

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

Drums

mf

TAB

C

G

Verse

Em

Oy, oy, oy, oy.

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

TAB

C

G

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

TAB

Em Am

all of your best friends is love let you down, down.
place in the sun where there is love for every one where we can be free.

2° Gtr. 2 w/ Fig. 1

TAB

D Em

Then you try to ac - cu - mu - late,

omit 2°

TAB

C G Em

but the world is full of hate. So all of your best thoughts

TAB

Fig. 1

Gtr. 2 Am D

w/chorus + wah

TAB

Am D

just a drift through space.

TAB

Chorus G C

I know a place where we can carry on.

TAB

G

I know a place where

TAB

C G C

we can carry on, we can carry on,

TAB

G C G

we can car - ry on, —

TAB

7 7 7 7 8 8 8 8 7 7 7 7

8 8 8 8 9 9 9 9 10 10 10 10

9 9 9 9 9 9 9 9 9 9 9 9

C G C

we can car - ry on, — we can car - ry on. —

TAB

8 8 8 8 7 7 7 7 8 8 8 8

9 9 9 9 9 9 9 9 10 10 10 10

10 10 10 10 9 9 9 9 9 9 9 9

1. G (F# bass) 2. G (F# bass) 3. G

2. And it's — Yeah. —

TAB

7 7 7 7 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8 8 8 8 8

9 9 9 9 9 9 9 9 9 9 9 9

C G C G Repeat and fade

We can car - ry on, — we can car - ry on. —

TAB

8 8 8 8 7 7 7 7 8 8 8 8

9 9 9 9 9 9 9 9 10 10 10 10

10 10 10 10 9 9 9 9 9 9 9 9

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En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

