

Robert Nesta Marley.

1945-1981
Ten Greatest Hits.

No Woman No Cry.

Page 6

I Shot The Sheriff.

Page 10

Exodus.

Page 13

Jamming.

Page 16

Is This Love?

Page 20

Lively Up Yourself.

Page 25

Could You Be Loved?

Page 30

Waiting In Vain.

Page 37

Roots Rock Reggae.

Page 42

Three Little Birds.

Page 46

Robert

Nesta

Marley.

**1945-1981
Ten Greatest Hits.**

Wise Publications
London/New York/Sydney

Exclusive distributors:

Music Sales Limited

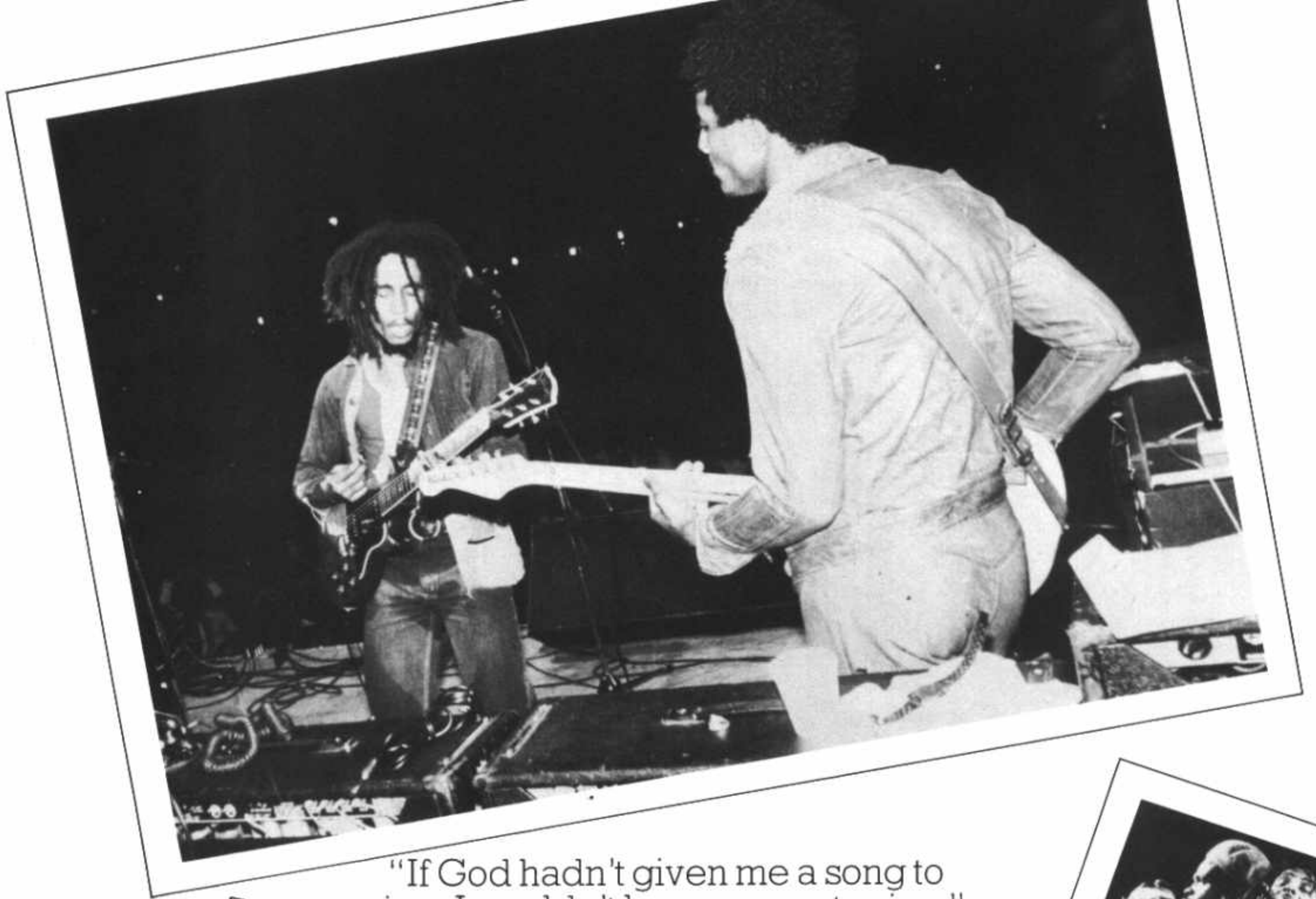
8/9 Frith Street, London W1V 5TZ, England.

Music Sales Pty. Limited

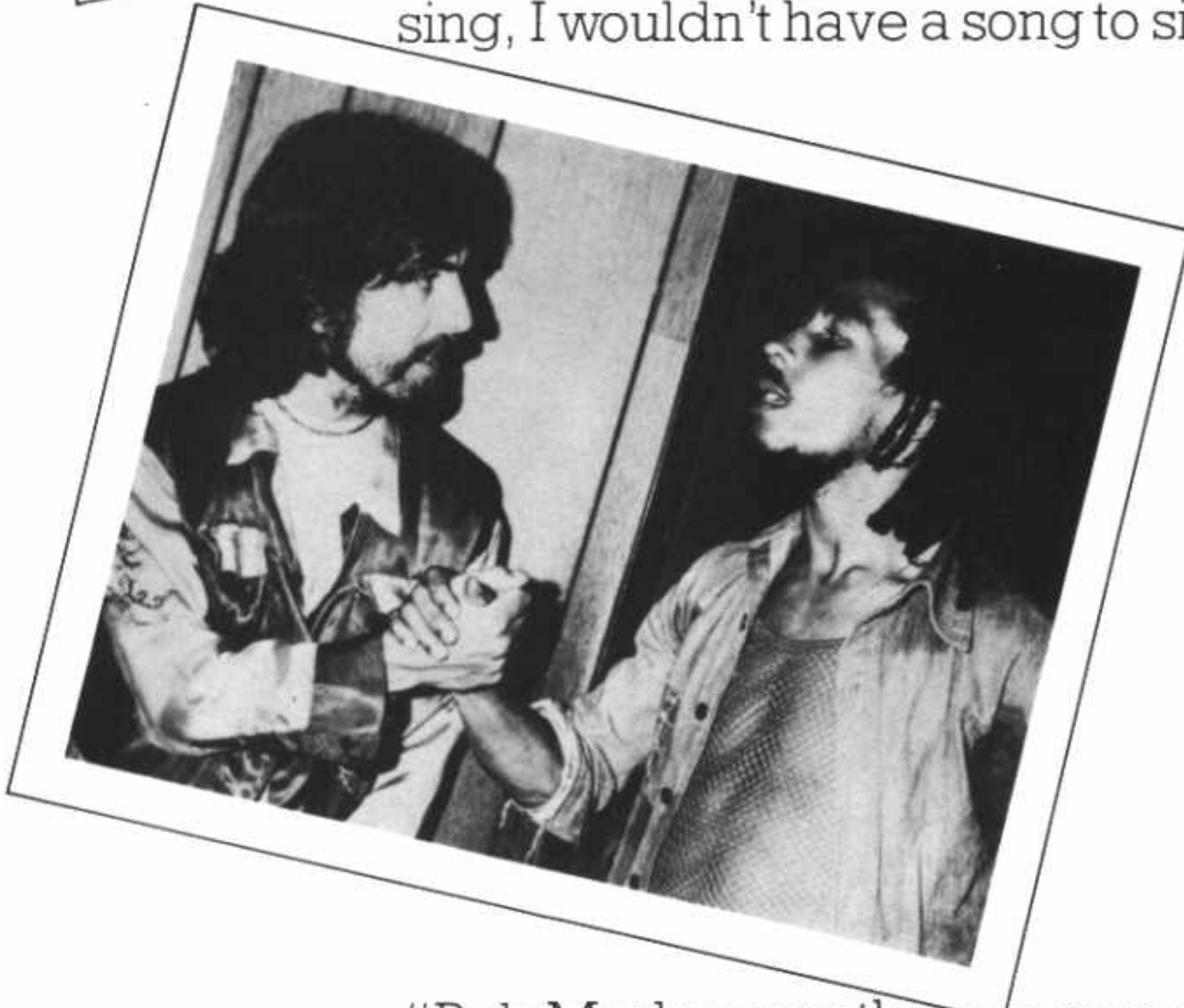
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Book design by Pearce Marchbank.

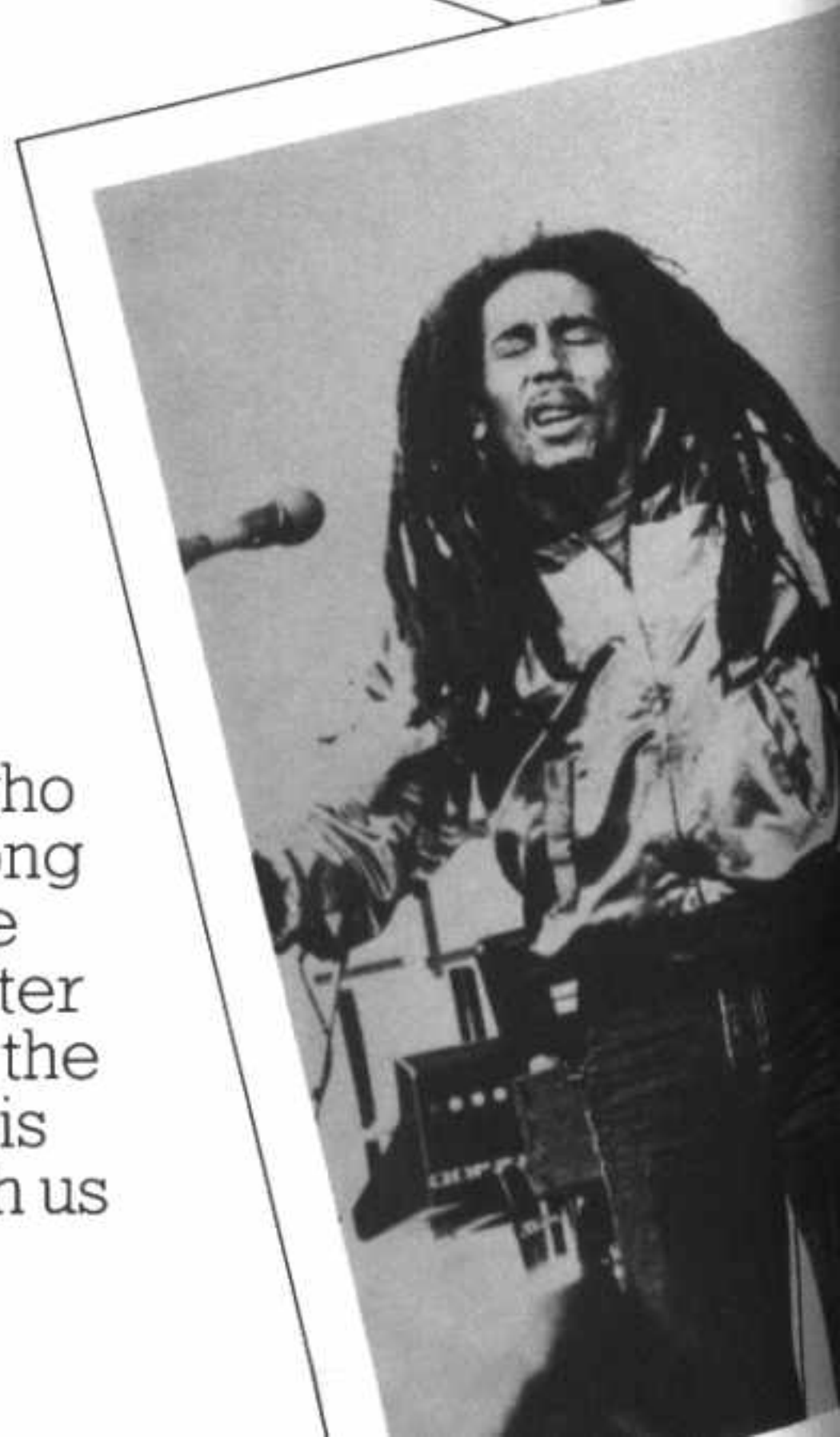




"If God hadn't given me a song to sing, I wouldn't have a song to sing."



"Bob Marley was the one man who raised black consciousness among the youth of our generation. He helped us understand a little better the problems that blacks around the world are faced with today... His effect on our lives will remain with us forever."
Bob Geldof.



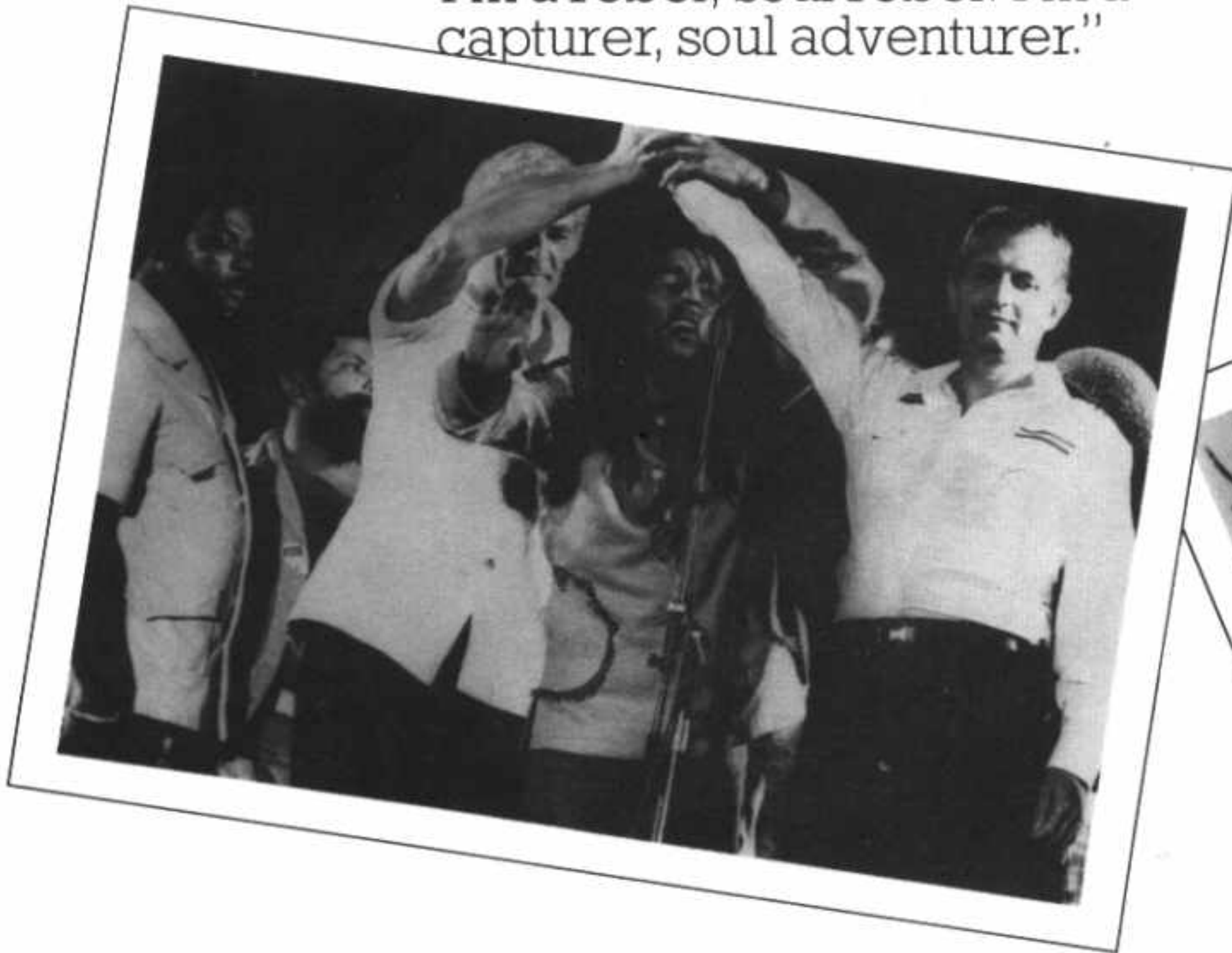
This book © copyright 1981
by Wise Publications
ISBN 0 86001 966 7
Order No. AM 29539

Unauthorised reproduction
of any part of this publication
by any means including
photocopying is an
infringement of copyright.

Printed in England by
Halstan & Co. Ltd.,
Amersham, Bucks.



"I'm a rebel, soul rebel. I'm a capturer, soul adventurer."



"Bob Marley was Jamaica's greatest artist and it's very, very sad to lose him this way."
Eddy Grant.



"He became a cultural ambassador for Jamaica, expressing the need for unity among peoples of different colour, tongues and creed.... His spirit will always live on in his music...."

*The Hon. Edward Seaga,
Prime Minister of Jamaica.*





"Wake up and live."



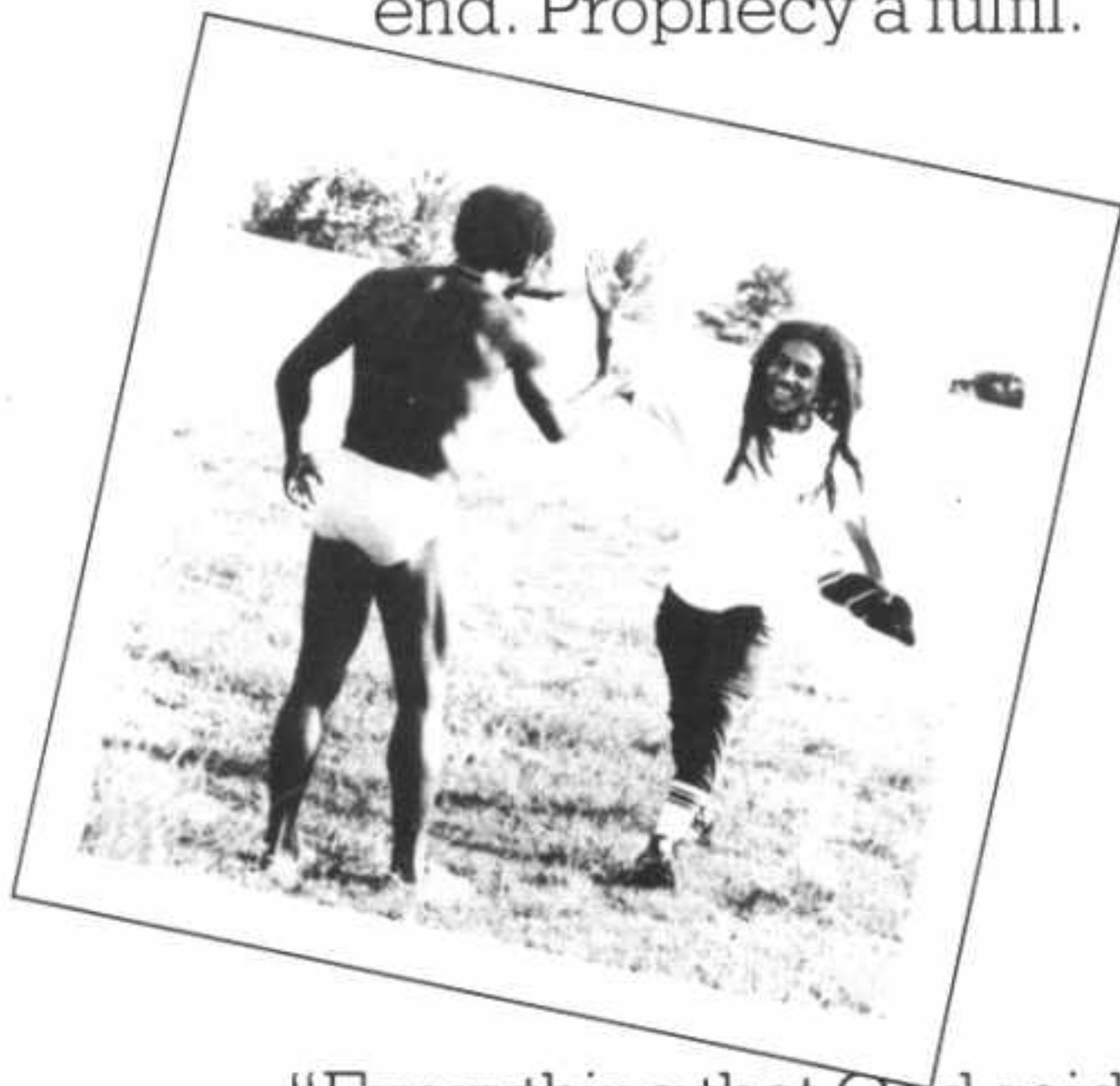
"The Devil always come in between politicians and they start quarrelling. Y'have to imagine what really go on, because power became a pride business instead of we live together and trade together and stop the war."



"When the race is hard to run, and
you just can't stand the pace/ All I
know is that Jah will be waiting
there/ I know."
from "I Know."



"If politics deal with prophecy, then
good. If it deal with sommat else, then
it no good. Now is a wicked time, but
wickedness come to a perpetual
end. Prophecy a fulfil."



"Everything that God said in
prophecies have to come true. It's
just that some people are more
aware of it, more aware of the
spiritual part of life."

No Woman No Cry.

Words and music by Vincent Ford

© Copyright 1975 Tuff Gong Music, USA. Rights throughout the World (excluding the Caribbean) controlled by Almo Music Corp., U.S.A. Rondor Music (London) Ltd., 10a Parsons Green, London SW6 for the British Commonwealth (except Canada, Australia, New Zealand and the British Far East Territories), Eire and Czechoslovakia.

The musical score is written in 4/4 time and consists of several systems. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The vocal line is written in a single treble clef staff. Chord symbols (C, G, Am, F) are placed below the piano accompaniment. The lyrics are written below the vocal staff.

System 1: Piano accompaniment with chords C, G, Am, F, C, F, C. The vocal line begins with a melodic phrase.

System 2: Vocal line with the word "Ooh" and a long note. Piano accompaniment continues with chords G, C, G, Am, F, C, F, C.

System 3: Vocal line with lyrics: "1. 2. No wo - man, no cry" and "3. Wo-man, no cry". The piano accompaniment continues with chords G, C, G, Am, F.

System 4: Vocal line with lyrics: "No wo - man, no cry" and "wo - man_ no wo - man, no cry". The piano accompaniment continues with chords C, F, C, G, C, G.

System 5: Vocal line with lyrics: "1. No wo - man," "2. Here lit - tle dar - ling," and "3. Wo-man lit - tle sis - ter,". The piano accompaniment continues with chords C, F, C, G, C, G.

To Coda ◊

no cry
don't shed no tears
don't shed no tears—

1.2.3. No wo - man, no cry—

said, said,

Am F C F C G

said I re-mem-ber when we used_ to sit—

in the government yard in

C G Am F C G

Trench-town,

and Ob - er - ob - er - serv - ing the

and then Geor - gie would

Am F C G

hy - po-crites,
make the fi - re light,

as they would
as it was

min - gle with the good
log wood burn - ing through the

3

Am F C G

meet,
night,

good friends we have_ oh good friends we've lost
then we would cook corn meal por - ridge,

Am F C G Am F

a-long the way—
of which I'll share with you— ooh—

in this great fu - ture,
my feet is my

C G Am F C G

you can't for - get your past—
on - ly car - riage—

So dry your tears— I
So I've got to push on

Am F C G

1 2

say. And through. But while I'm gone I mean,

Am F Am F G

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

C Am F G

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

C Am F G

ev-'ry things gon-na be al-right, so

D. S. al Coda \oplus CODA Gtr. ad lib.

Am F G C G

To fade


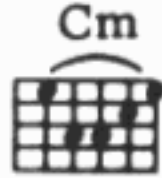
Am F C F C G

I Shot The Sheriff.


Words and music by Bob Marley

© Copyright 1973 Cayman Music Inc., USA.
Administered by Leosong Copyright Service Ltd., 7-8 Greenland Place, London NW1, for the British Commonwealth
(except Canada, Australasia, Singapore and Hong Kong) and Eire.

Moderately slow 2-beat

Gm  3 fr. Cm  3 fr.

1. I shot the sher - iff, but I did not shoot the
2. I shot the sher - iff, but I swear it was in
3. I shot the sher - iff, but I swear it was in
4. I shot the sher - iff, but I did not shoot the



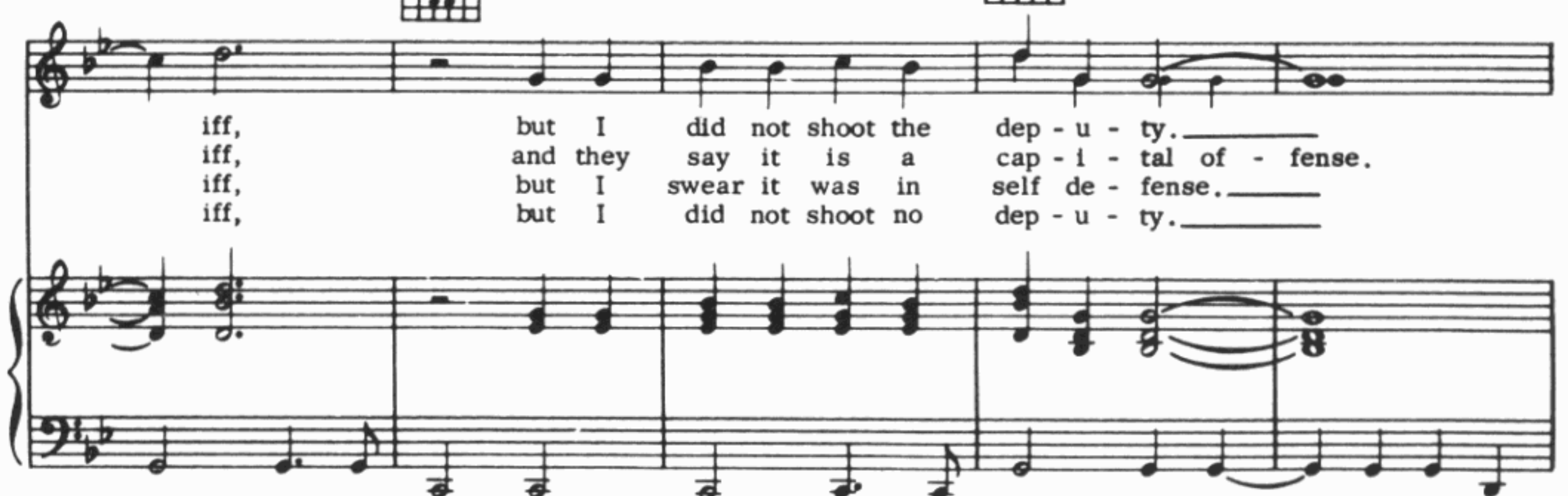
Gm  3 fr.

dep - u - ty. _____ I shot the sher -
self de - fense. _____ I shot the sher -
self de - fense. _____ I shot the sher -
dep - u - ty. _____ I shot the sher -



Cm  3 fr. Gm  3 fr.

iff, but I did not shoot the dep - u - ty. _____
iff, and they say it is a cap - i - tal of - fense.
iff, but I swear it was in self de - fense. _____
iff, but I did not shoot no dep - u - ty. _____



Eb
Dm
Gm

3 fr.
0
3 fr.

Sher-iff John All a - round in my home_ town
 Free-dom came my way al - ways hat - ed me
 Re - flex - es got the bet - ter of day_ me_

Eb
Dm
Gm

3 fr.
0
3 fr.

they're try - ing to track_ me down. They
 for what I don't know.
 and I start - ed out_ of town.
 and what is to be_ must be. Ev - 'ry

Eb
Dm
Gm

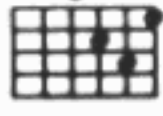
3 fr.
0
3 fr.

say they want to bring me in guilt - y for the
 Ev - 'ry time that I plant a seed, _ he said
 All of a sud - den I see Sher - iff John Brown, _
 day the buck - et goes to the well, but one

E \flat



Dm



Gm



kill - ing of a dep - u - ty. _____
 kill it be - fore it _____ grow. _____
 aim - ing to shoot me _____ down. _____
 day the bot - tom will drop _____ out. _____

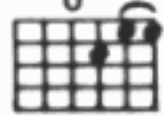
For the
 He said
 So I
 Yes, one



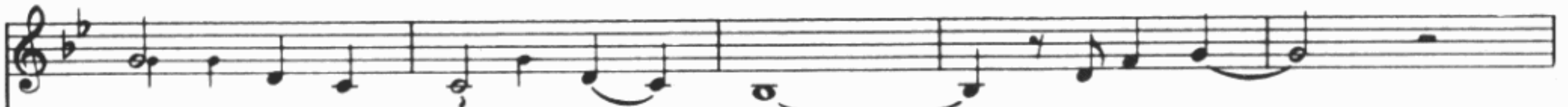
E \flat



Dm7



Gm



life of a dep - u - ty. _____
 kill it be - fore it _____ grow. _____
 shot, I shot him down. _____
 day the bot - tom will drop _____ out. _____

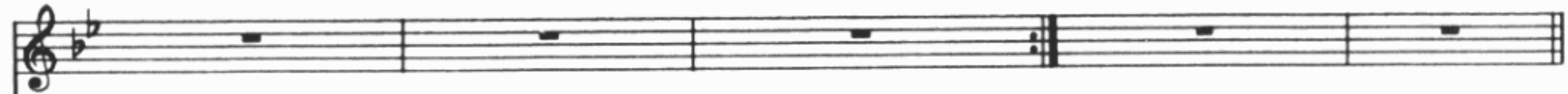
But I say: _____



1. 2. 3.

4.

D. C. (Lyric 1) and fade



Exodus.

Words and music by Bob Marley

© Copyright 1977 Bob Marley Music Ltd., controlled for USA & Canada by
Almo Music Corp., rest of the World (excluding Caribbean) by
Rondor Music Inc., Rondor Music (London) Ltd., 10a Parsons Green,
London SW6 for the United Kingdom and Eire.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a treble clef, while the left hand plays a simple bass line in a bass clef. The key signature is one flat (F major/D minor) and the time signature is common time (C).

Am

Ex - o - dus — { Move - ment of Jah peo-
Move - ment of Jah peo-

The first system of the song features the vocal melody in the upper staff and the piano accompaniment in the lower staves. The lyrics are 'Ex - o - dus —' followed by a bracketed phrase 'Move - ment of Jah peo-' repeated twice.

Am

- ple, Oh — yeh — Let me tell you this
- ple, Oh — yeh yeh yeh well,

The second system continues the vocal melody and piano accompaniment. The lyrics are '- ple, Oh — yeh — Let me tell you this' followed by '- ple, Oh — yeh yeh yeh well,'.

1. Men and peo - ple will fight ya down (Tell me why) When you see Jah light —
2.3. Op - en your eyes — and look with - in —

The third system introduces a first ending. The lyrics are '1. Men and peo - ple will fight ya down (Tell me why) When you see Jah light —' and '2.3. Op - en your eyes — and look with - in —'.

Let me tell ya if you're not right (then why?) Ev - 'ry-thing is al-right
Are you sat - is - fied — With the life you're liv -

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are 'Let me tell ya if you're not right (then why?) Ev - 'ry-thing is al-right' and 'Are you sat - is - fied — With the life you're liv -'.

in' So we gon-na walk We know where we're go - in', al-right through the roads of cre - á - we know where we're from

- tion We're leav - in' We the gen - er - a - tion (Tell me why) Ba - by - lon We're go - in' to our fa - thers' land Trials and great tri - bu -

To Coda ♦ la - tions we're look - in' for } Ex - o - dus - (alright)

1 Move - ment of Jah peo - ple, oh - yeh oh - yeh - al -

2 - right - Move - ment of Jah peo - ple Move - ment of Jah peo - (Send us an - oth - er bro - ther Mo - ses)

ple from a - cross — the Red Move - ment of Jah peo - ple (Send us an - oth - er bro - ther

Move - ment of Jah peo - ple Mo - ses from a - cross the Red Move - ment of Jah peo - ple

Repeat 6 times *D. S. al Coda*

Move!

⊕ CODA

Ex - o - dus — (alright, alright)

Move - ment of Jah peo - ple

1 Oh — yeh 2 Move! (-ment of Jah peo - ple) *to fade*

Jamming.

Words and music by Bob Marley

© Copyright 1977 Bob Marley Music Ltd., controlled for USA & Canada by
Almo Music Corp., rest of the World (excluding Caribbean) by
Rondor Music Inc., Rondor Music (London) Ltd., 10a Parsons Green,
London SW6 for the United Kingdom and Eire.

Steady reggae beat - $\frac{12}{8}$ feel

The piano introduction consists of two staves. The right hand plays chords in a reggae style, and the left hand plays a steady eighth-note bass line. The tempo is marked as 'Steady reggae beat - 12/8 feel' and the dynamics are 'mf'. The key signature has two sharps (F# and C#).

Bm

E7

G

1

2

3

The vocal line starts with a rest, followed by the lyrics 'We're jam-ming' repeated three times. The melody is simple and fits the reggae rhythm.

We're jam-ming
jam-ming
jam-ming

The piano accompaniment for the first vocal phrase. The right hand plays chords, and the left hand continues the bass line. Dynamics are 'mf'.

F#m

F#m

Bm

The vocal line continues with the lyrics 'I wan - na jam it with you, we're' and 'To think that jam-ming was a thing of the past, we're'.

I wan - na jam it with you, we're
To think that jam-ming was a thing of the past, we're
I wan - na jam it with you, we're

The piano accompaniment for the second vocal phrase, continuing the reggae bass line and chordal accompaniment.

E7

G

F#m7

The vocal line continues with the lyrics 'jam-ming' repeated three times, followed by 'and I hope you like jam-ming too' and 'and I hope this jam is gon - na last'.

jam-ming jam - ming and I hope you like jam-ming too
jam-ming jam - ming and I hope this jam is gon - na last
jam-ming jam - ming I'm jammed I hope you're jam-ming too

The piano accompaniment for the third vocal phrase, concluding the reggae accompaniment.

Bm

E7

G

Ain't no rules — ain't no vow — we can do — it an - y - how and
 No bul-let can stop us now we neither beg nor will we bow
 Jam's a - bout my pride and truth — I can-not hide

F#m7 Bm E7 Bm E7

I jah know will see you through, — 'cos ev-e-ry day we pay the price with a
 neith-er can be bought nor sold. — We all de-fend the right that the
 to keep you sat - is - fied. — True love that now ex - ist is the

G F#m7 Bm E7

lov - ing sac - ri - fice jam-ming till the jam is through. — We're
 chil - dren us un - ite, your life is worth much more than gold. —
 love I can't re - sist so jam by my side. —

To Coda

Bm E7 G F#m7

jam-ming — jam-ming — jam-ming — jam-ming — we're jam-ming in the name of the Lord.

Bm E7 G

We're jam-ming — jam-ming — jam-ming — jam-ming we're

F#m7 Bm E7

jam-ming right straight from Jah. — Ho - ly mount:

G F#m7 Bm

— Zi - on Ho - ly mount — Zi - on

Em Bm Em

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

Bm Bm

D. S. al Coda

Cre - a - tion yeah we're ___ we're jam - ming we're

Bm E7

♠ CODA

Jam - ming ___ jam - ming ___ jam - ming ___ jam - ming ___
(+ adlibs to fade)

Bm E7

I wan - na jam it with you. ___ Jam-ming ___

G F#m7 Bm

jam - ming ___ jam - ming ___ hope you like jam - ming too ___ We're
to fade

E7 G F#m7

Is This Love?

Words and music by Bob Marley

©Copyright 1978 Bob Marley Music Ltd., controlled for USA & Canada by
Almo Music Corp., rest of the World (excluding Caribbean) by
Rondor Music Inc., Rondor Music (London) Ltd., 10a Parsons Green,
London SW6 for the United Kingdom and Eire.

Steady reggae beat $\frac{12}{8}$ feel

mf

F#m D

A F#m

I wan-na love — you —

D A C#m/G# F#m

and treat you right — I wan-na love — you —

D A C#m/G# F#m

Ev - er - y day and ev - er - y night — we'll be to - geth -

3

D A C#m/G

- er — With a roof right ov - er our heads

F#m D

— we'll share the shel - ter — of my sing - le bed -

A C#m/G F#m D

— We'll share the same — room. — JAH

A C#m/G F#m

To Coda ♩

PRO-VIDE THE BREAD _____ Is this love, is this love, is this

D A C#m

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

Bm

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

C#m Bm

C#m D E

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

Dmaj7 Bm C#m D

I've got to know got to know got to know now.
 Oh yes I know yes I know yes I know now.

E C#m

I _____ I'm will - ing and a - ble, —

Bm

So I throw my cards on your ta -

C#m

- ble. I wan-na love — you — I wan-na

E D C# Bm F#m

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

D A C#m/G F#m

D. S. al Coda \oplus CODA — you — ev - er - y — We'll share the shel - ter —

A C#m/G F#m

of my sing - le bed. — We'll share the shel -

D A C#m/G

Lively Up Yourself.

Words and music by Bob Marley

© Copyright 1973 Cayman Music Inc., USA. Administered by Leosong Copyright Service Ltd., 7-8 Greenland Place, London NW1, for the British Commonwealth (except Canada, Australasia, Singapore and Hong Kong) and Eire.

Medium beat

1 2

You're gon-na live-ly up your - self —

G7 G7 D

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

G D G D

— cause reg-gae is an - oth- er bag You

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "cause reg-gae is an - oth- er bag" followed by "You". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. Chords G, D, and G are indicated below the bass line.

live -ly up your - self — and don't say no —

The second system continues the vocal line with lyrics "live -ly up your - self — and don't say no —". The piano accompaniment includes a triplet in the bass line. Chords D, G, and D are indicated below the bass line.

You're gon - na live-ly up your - self — 'cause I said so —

The third system features the vocal line with lyrics "You're gon - na live-ly up your - self — 'cause I said so —". The piano accompaniment includes a triplet in the bass line. Chords G, D, and G are indicated below the bass line.

— Hear what you gon - na do you rock so you rock so

The fourth system concludes the vocal line with lyrics "— Hear what you gon - na do you rock so you rock so". The piano accompaniment includes a triplet in the bass line. Chords D, G, and D are indicated below the bass line.

Like you nev- er did be - fore You

G D

dip so you dip so dip — thru my door

G D

You come so you come so — Oh —

G7 D G

— yeah You skank so you skank so —

D G D

— be a - live to day — You're gon - na

G7 D G

live-ly up your - self — and don't say no — You

D G (3) D G

live - ly up your self — big Dad - dy says so —

D G (3) D

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

G D G (3) D

You live - ly up your - self _____ cause reg - gae is an

G D G

- oth - er bag 1 - 2 3 You're gon - na lively up your - self _____

D G G D

_____ 'cause I said so _____ *Repeat and fade*

G D G

Additional Lyrics.

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 say?)
 Lively up your woman in the morning
 Time you'll
 Keep a lively up your woman when
 The evening comes
 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
 Be no drag
 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.

Could You Be Loved?

Words and music by Bob Marley

© Copyright 1980 Bob Marley Music Ltd., controlled for USA & Canada by
Almo Music Corp., rest of the World (excluding Caribbean) by
Rondor Music Inc., Rondor Music (London) Ltd., 10a Parsons Green,
London SW6 for the United Kingdom and Eire.

Moderately
No chord

and be loved? —————

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B-flat4, all under a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a whole rest in the vocal line and a chord in the piano. The second measure has a half note G4 in the vocal line and a chord in the piano. The third measure has a quarter note A4 in the vocal line and a chord in the piano. The fourth measure has a half note B-flat4 in the vocal line and a chord in the piano. The fifth measure has a whole rest in the vocal line and a chord in the piano. The sixth measure has a whole rest in the vocal line and a chord in the piano.

Don't let them fool you —————

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B-flat4, all under a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a whole rest in the vocal line and a chord in the piano. The second measure has a half note G4 in the vocal line and a chord in the piano. The third measure has a quarter note A4 in the vocal line and a chord in the piano. The fourth measure has a half note B-flat4 in the vocal line and a chord in the piano. The fifth measure has a whole rest in the vocal line and a chord in the piano. The sixth measure has a whole rest in the vocal line and a chord in the piano.

Or ev - en try to school you.

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B-flat4, all under a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a whole rest in the vocal line and a chord in the piano. The second measure has a half note G4 in the vocal line and a chord in the piano. The third measure has a quarter note A4 in the vocal line and a chord in the piano. The fourth measure has a half note B-flat4 in the vocal line and a chord in the piano. The fifth measure has a whole rest in the vocal line and a chord in the piano. The sixth measure has a whole rest in the vocal line and a chord in the piano.

Oh no —————

The fourth system of music continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B-flat4, all under a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a whole rest in the vocal line and a chord in the piano. The second measure has a half note G4 in the vocal line and a chord in the piano. The third measure has a quarter note A4 in the vocal line and a chord in the piano. The fourth measure has a half note B-flat4 in the vocal line and a chord in the piano. The fifth measure has a whole rest in the vocal line and a chord in the piano. The sixth measure has a whole rest in the vocal line and a chord in the piano.

We've got a mind — of our own So

The fifth system of music continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B-flat4, all under a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a whole rest in the vocal line and a chord in the piano. The second measure has a half note G4 in the vocal line and a chord in the piano. The third measure has a quarter note A4 in the vocal line and a chord in the piano. The fourth measure has a half note B-flat4 in the vocal line and a chord in the piano. The fifth measure has a whole rest in the vocal line and a chord in the piano. The sixth measure has a whole rest in the vocal line and a chord in the piano.

Ab Cm Fm

go to hell— if what you're think— ing is not right—

Cm Ab

Love would nev-er leave— us a - lone.— In the dark - ness— there

Gm Bb Eb

must come out— the light.— Could you be loved—

Cm Ab Eb

and be loved?

Cm

Could you be loved—

Ab Eb Cm

and be loved? —————

1 2

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-ing you. Could you be, could you be,

1 2

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

Fm

Don't let them change you

Cm

Or ev - en , re - ar -

Fm

- range you. ——— Oh, no! ———

Cm

We've got a life — to live —

A \flat Gm Fm

They say ——— on - ly, —

Cm Ab

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

Gm Bb

fit - test shall sur - vive, ———— Stay a - live. ————

Eb Cm

——— Could you be loved ————

Ab Eb

and be loved? ————

Cm Ab

Could you be loved ———— and be loved? ————

E_b *Cm*

You 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? — Say some-thing,

3 times

Say some-thing, Say some-thing.

Repeat and fade

Waiting In Vain.

Words and music by Bob Marley

© Copyright 1977 Bob Marley Music Ltd., controlled for USA & Canada by
Almo Music Corp., rest of the World (excluding Caribbean) by
Rondor Music Inc., Rondor Music (London) Ltd., 10a Parsons Green,
London SW6 for the United Kingdom and Eire

Steady beat

mf

Gmaj7 Cmaj7

Gmaj7 Cmaj7

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

mf

Gmaj7 Cmaj7

From the ve - ry first time I placed my eyes on you.
It's been three years since I'm knock-ing on your door

mf

Gmaj7 Cmaj7

— girl. My heart says fol - low
And I still can knock some

Gmaj7

— through... more. oo But I know
Girl oo

Cmaj7 Gmaj7

— now that I'm way down on your line.
girl is it feas - a - ble (I wanna know now)

Cmaj7

But the wait-ing feel is fine.
For I can knock some more.

mf
Gmaj7 Cmaj7

So don't treat me like a pup-pet on a string—
 In life I know there's lots of grief

Gmaj7 Cmaj7

'Cos I know how to do my
 But your love is my re -

Gmaj7

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

Cmaj7 Gmaj7 *mf*

if you think I'm dumb.—
 tears in my eyes burn. While I'm I wan - na
 I wan - na wait - ing while

Cmaj7 Gmaj7

know when you're gon - na come
I'm wait - ing for my turn. see,

Cmaj7

CHORUS

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.

Gmaj7 Cmaj7

To Coda ◊

'Cos sum - mer is here, I'm still wait - ing

f

C D Bm Am

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

C D Bm Am

D.S. al Coda

there.

⊕ CODA

Oh I don't wan-na I don't wan-na

Cmaj7 Gmaj9

Repeat to fade

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

Cmaj7

Roots Rock Reggae.

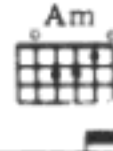
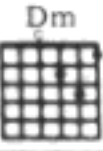
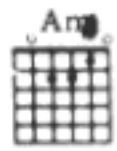
Words and music by Vincent Ford

© Copyright 1976 Tuff Gong Music, USA. Rights throughout the World (excluding the Caribbean) controlled by Almo Music Corp., U.S.A. Rondor Music (London) Ltd., 10a Parsons Green, London SW6 for the British Commonwealth (except Canada, Australia, New Zealand and the British Far East Territories), Eire and Czechoslovakia.

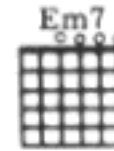
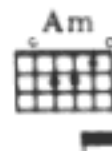
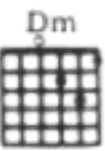
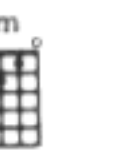
Lively Reggae Feel (Accent on 2 and 4)

(Repeat 2 times)

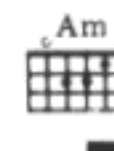
mf



Play I — some mu - sic. — This a reg-gae mu - sic.



Play I — some mu - sic. — This a reg-gae mu - sic.



Roots, rock, reg-gae. — This a reg-gae mu - sic.

Am Dm Am

Roots, rock, reg - gae. — This a reg - gae mu - sic.

Em7 Am Dm

Hey mis - ter mu sic, —

Am Dm Em7 Am

sure sound good to me. — I can't re - fuse —

Dm Am Dm Em7

— it, — what to be, got to be. —

Am Dm Am

Feel like danc - in', — dance 'cause we are free. —

Dm Em7 Am Dm

Feel like danc - in', —

Am Dm Em7 Am

come dance with me. — Roots, rock, — reg - gae. —

Dm Am Em7

This a reg - gae mu - sic. (Repeat 2 times)

Am Dm Am

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

Em7 Am Dm

(Repeat 2 times)

Play I on the R and B, whoa.

Am Em7 Am

Want all my peo-ple to see. We bub-ling on the top one hun -

Dm Am Em7

(Repeat 2 times)
(D.S.—repeat, ad lib and fade)

dred, just like a might-y dread.

Three Little Birds.

Words and music by Bob Marley

© Copyright 1977 Bob Marley Music Ltd., controlled for USA & Canada by
Almo Music Corp., rest of the World (excluding Caribbean) by
Rondor Music Inc., Rondor Music (London) Ltd., 10a Parsons Green,
London SW6 for the United Kingdom and Eire.

Moderately

B \flat

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The left hand plays a steady eighth-note bass line: G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat .

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords: G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter). The left hand continues the eighth-note bass line.

Don't

The piano accompaniment for the second vocal line consists of two staves. The right hand plays chords: G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter). The left hand continues the eighth-note bass line.

B \flat

wor - ry

a - bout a thing —

'Cause

The piano accompaniment for the third vocal line consists of two staves. The right hand plays chords: G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter). The left hand continues the eighth-note bass line.

ev - 'ry lit - tle thing

gon - na be al - right —

The piano accompaniment for the fourth vocal line consists of two staves. The right hand plays chords: G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter). The left hand continues the eighth-note bass line.

Sing-in' don't wor - ry

a - bout a thing —

E \flat

'Cause ev - 'ry lit - tle thing gon - na be al - right.—

B \flat

Rise up this morn - ing, Smiled with the

F B \flat

ris - ing sun. Three lit - tle birds be - side my

E \flat B \flat

door step Sing-in' sweet songs of mel - o - dies

F E \flat

pure and true, Sing-in' This is my mes - sage to you

B \flat 1 2 B \flat

oo oo. Sing-in' don't Please don't wor - ry

a-bout a thing — 'Cause, ev-'ry lit - tle thing

B \flat

gon - na be al - right — Sing-in' don't

wor - ry a-bout a thing — 'Cause

E \flat B \flat Repeat and fade

ev-'ry lit - tle thing gon-na be al - right. — Please don't

**No Woman No Cry.
I Shot The Sheriff.
Exodus.
Jamming.
Is This Love?
Lively Up Yourself.
Could You Be Loved?
Waiting In Vain.
Roots Rock Reggae.
Three Little Birds.**



Wise Publications
ISBN 0.86001.966.7
Order No. AM 295