

# 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.**

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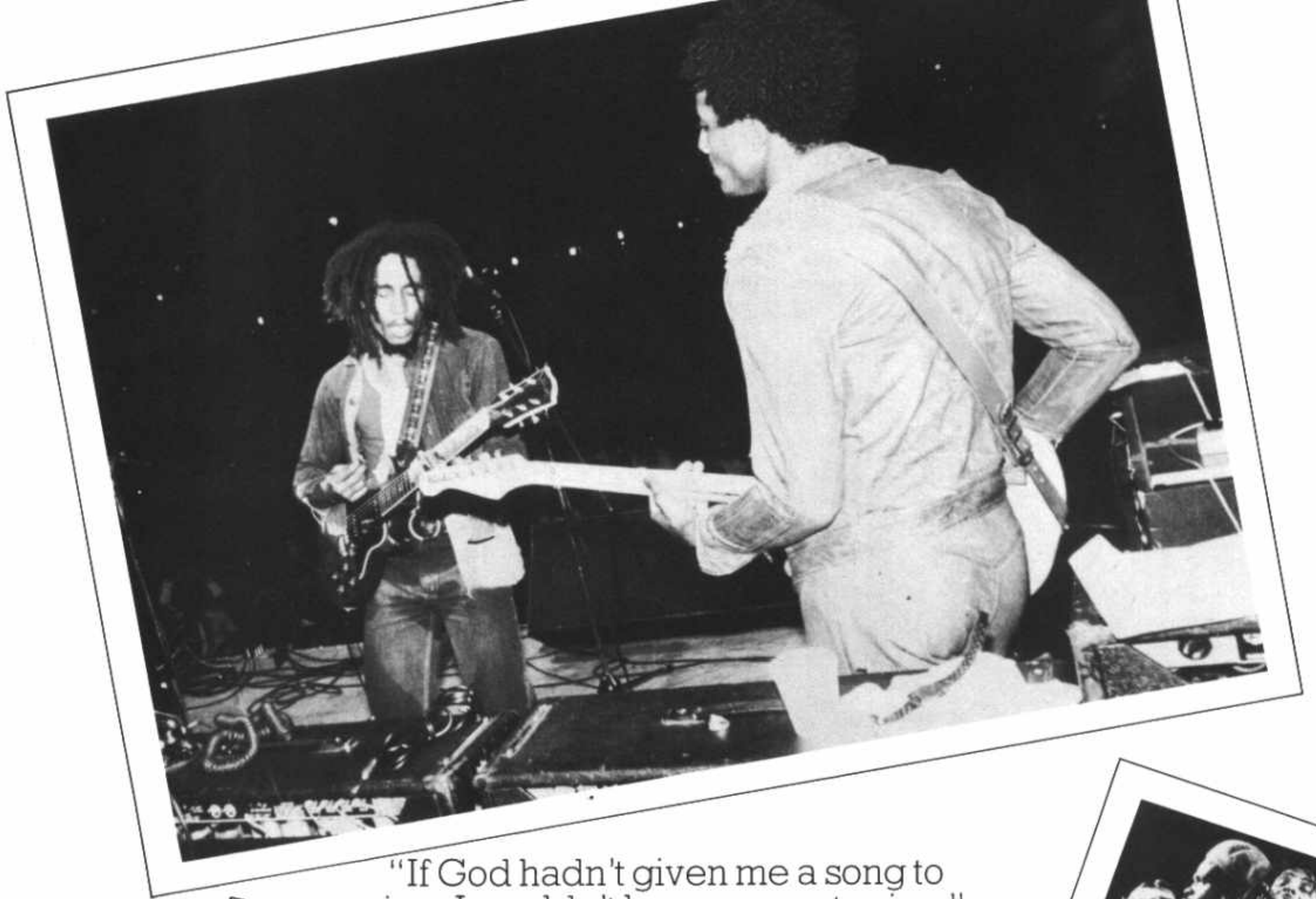
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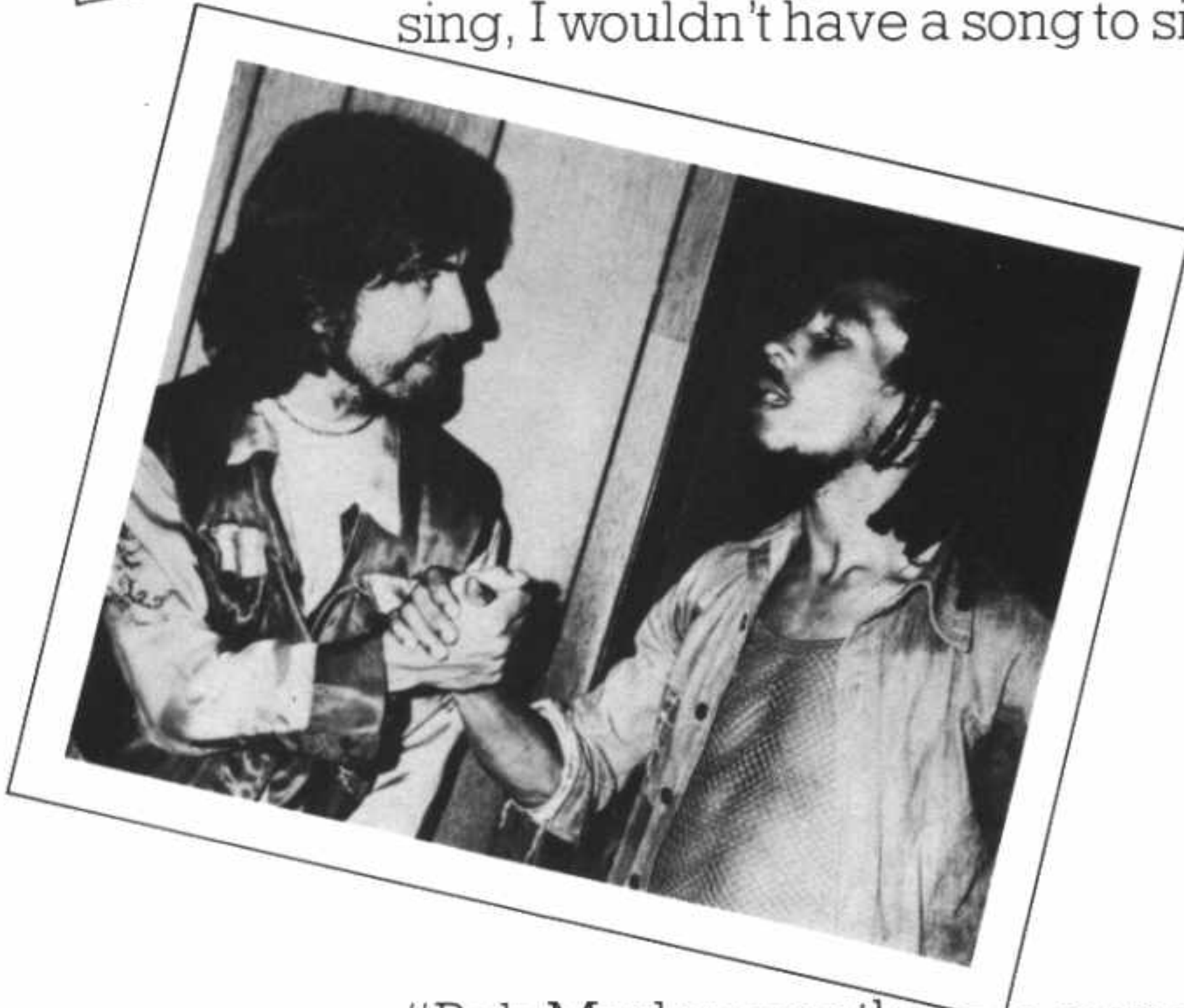
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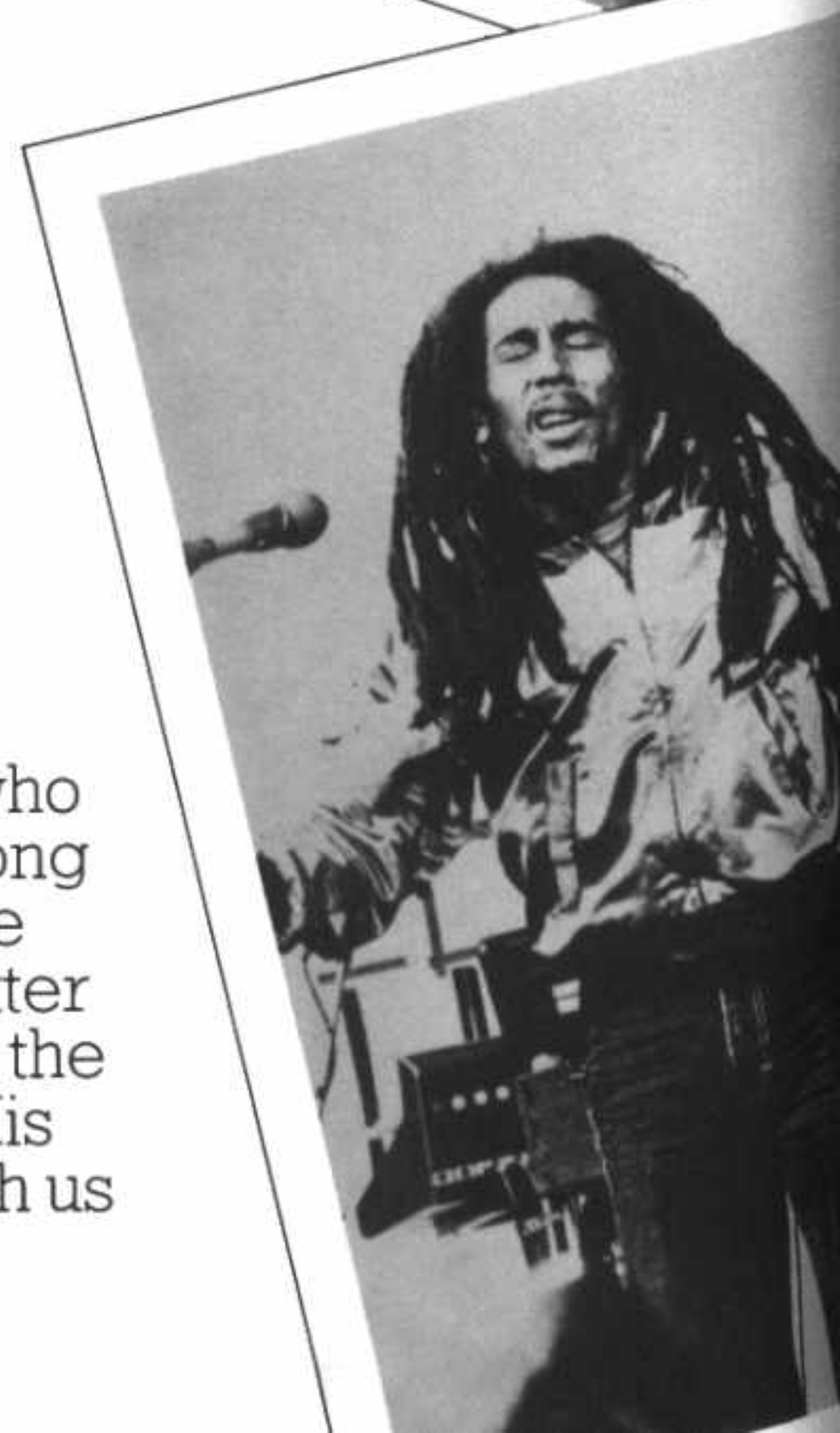
WWF



"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.*



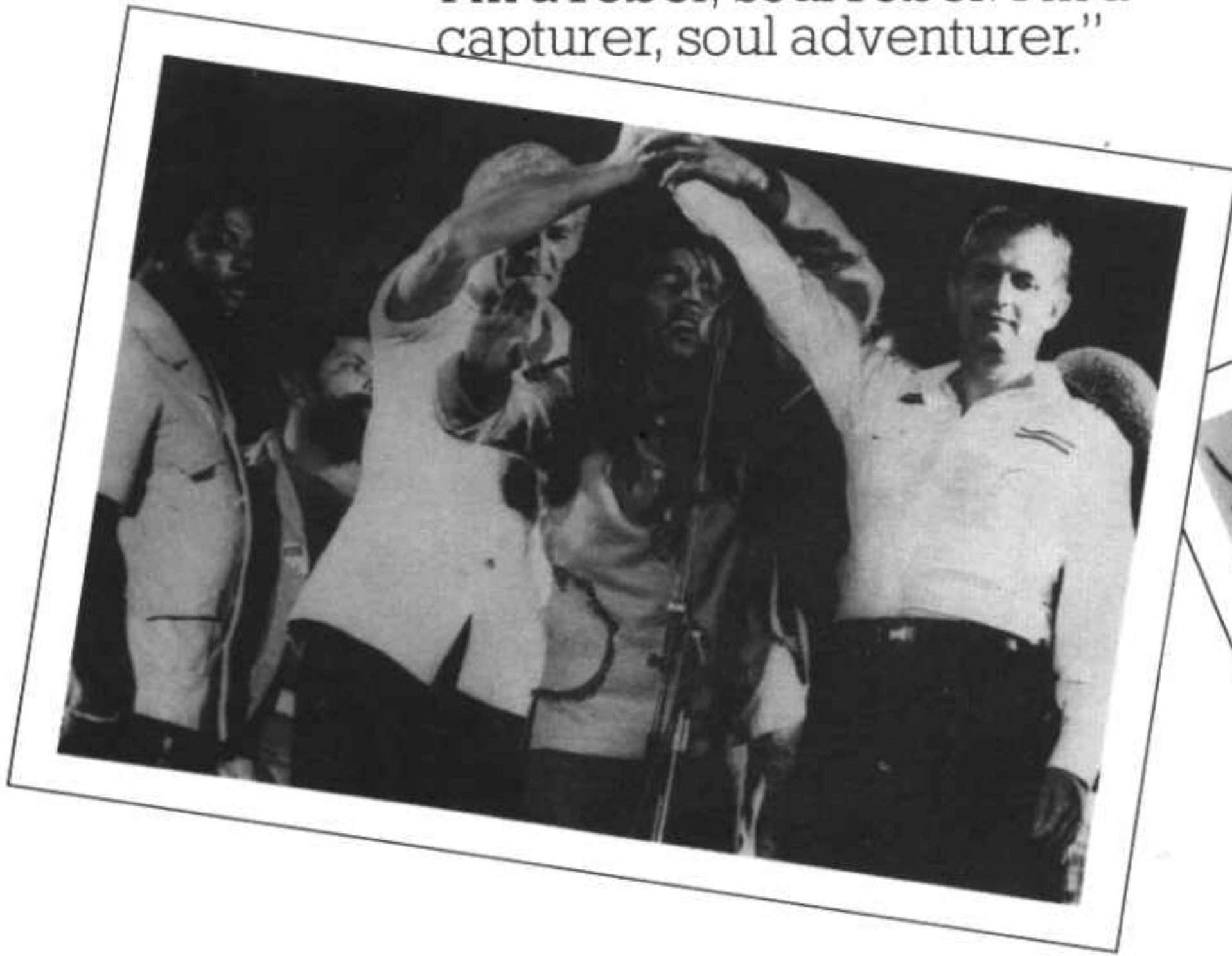
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"I'm a rebel, soul rebel. I'm a capturer, soul adventurer."



"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."



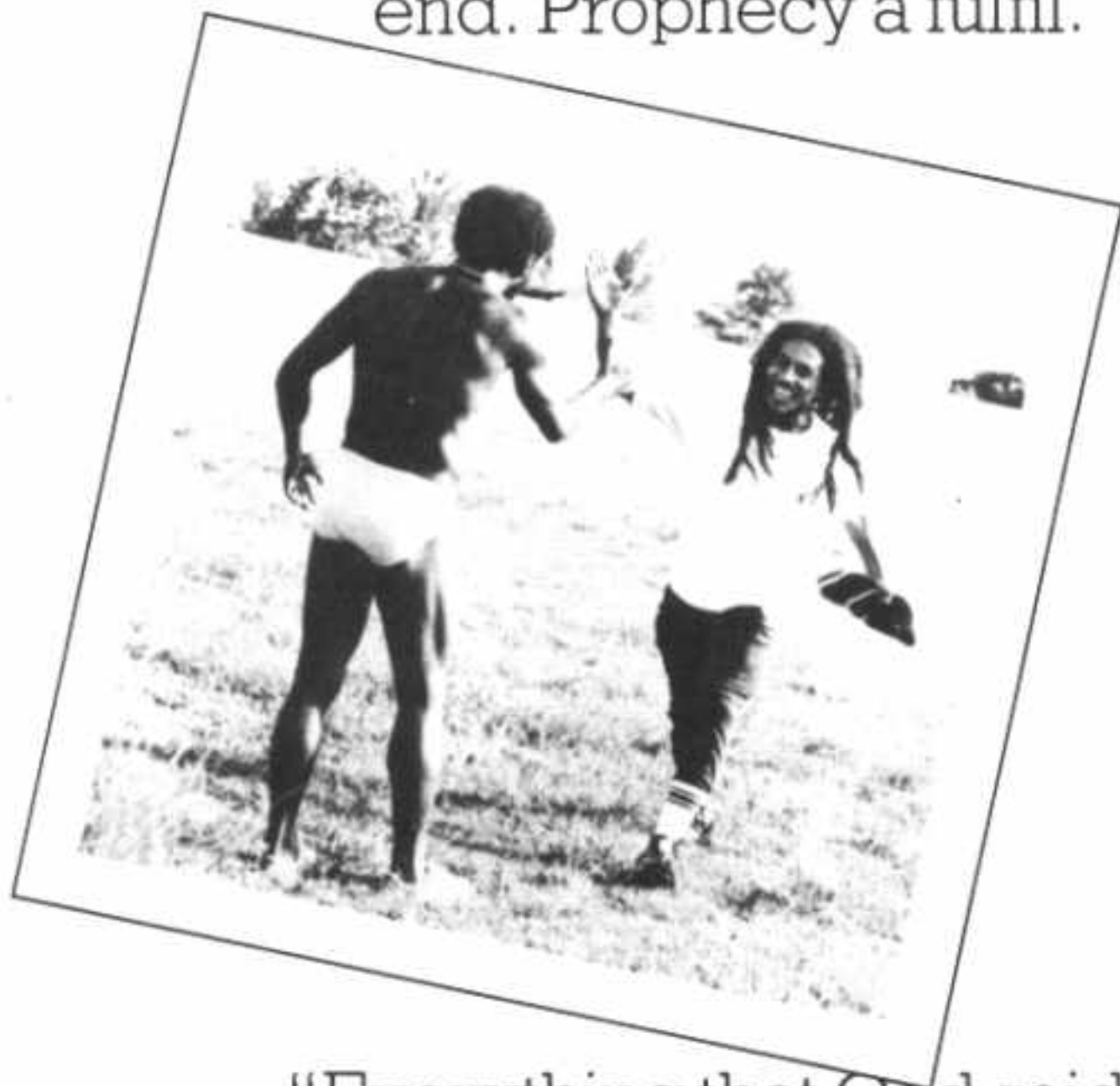
"The Devil always come in between politicians and they start quarrelling. Y'have to imagine what really go on, because power became a pride business instead of we live together and trade together and stop the war."



"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

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C G Am F C F C

Ooh

G C G Am F C F C

1. 2. No wo - man, no cry  
3. Wo-man, no cry no no

G C G Am F

No wo - man, no cry  
wo - man\_ no wo - man, no cry

1. No wo - man,  
2. Here lit - tle dar - ling,  
3. Wo-man lit - tle sis - ter,

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,

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

and then Geor - gie would

Am F C G

hy - po - crites, as they would min - gle with the good peo - ple we  
make the fi - re light, as it was log wood burn - ing through the

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\_ in this great fu - ture,  
of which I'll share with you\_ ooh\_ my feet is my

C G Am F C G

you can't for - get your past\_ So dry your tears\_ I  
on - ly car - riage\_ So I've got to push on

Am F C G

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

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

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

Am F G C G

*To fade*

Am F C F C G

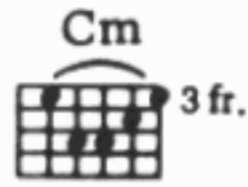
# I Shot The Sheriff.

Words and music by Bob Marley

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Moderately slow 2-beat



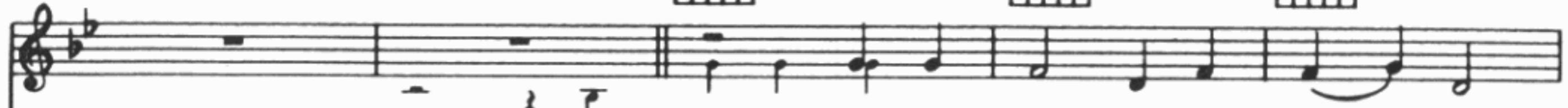
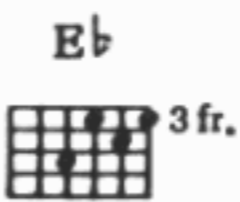
1. I shot the sher - iff, but I did not shoot the  
 2. I shot the sher - iff, but I swear it was in  
 3. I shot the sher - iff, but I swear it was in  
 4. I shot the sher - iff, but I did not shoot the



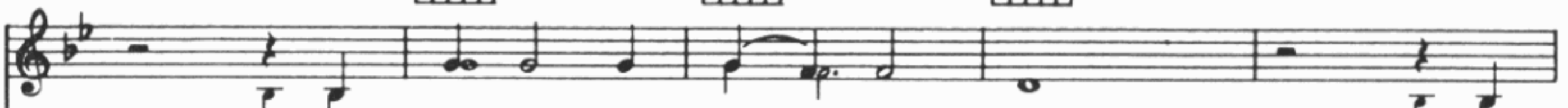
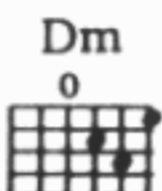
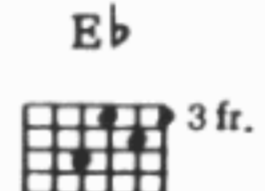
dep - u - ty. \_\_\_\_\_ I shot the sher -  
 self de - fense. \_\_\_\_\_ I shot the sher -  
 self de - fense. \_\_\_\_\_ I shot the sher -  
 dep - u - ty. \_\_\_\_\_ I shot the sher -



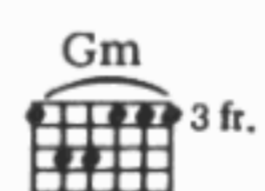
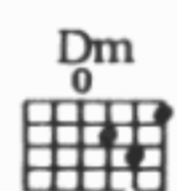
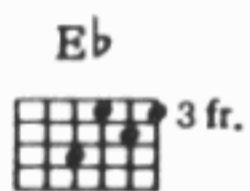
iff, but I did not shoot the dep - u - ty. \_\_\_\_\_  
 iff, and they say it is a cap - i - tal of - fense.  
 iff, but I swear it was in self de - fense. \_\_\_\_\_  
 iff, but I did not shoot no dep - u - ty. \_\_\_\_\_



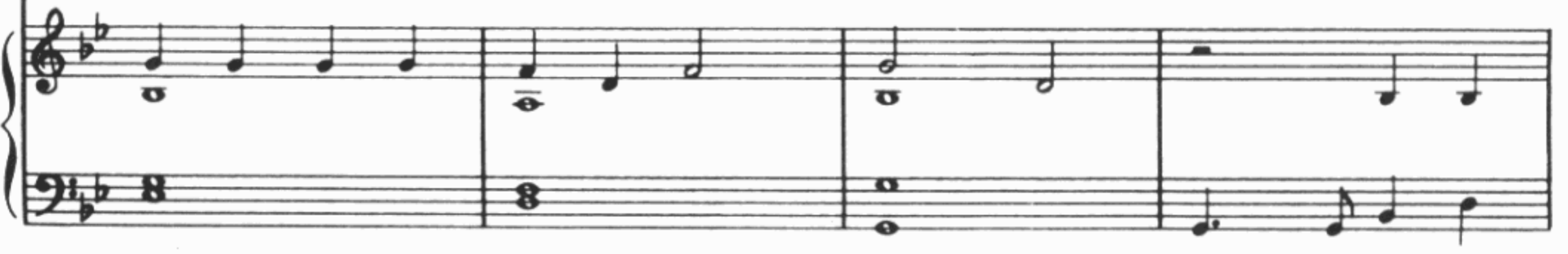
Sher-iff John a - round in my home\_ town  
 Free-dom came my way one hat - ed me  
 Re - flex - es got the bet - ter of me\_



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



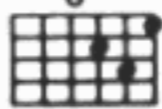
say they want to bring me in guilt - y for the  
 Ev - 'ry time that I plant a seed, he said  
 All of a sud - den I see Sher - iff John Brown, but one  
 day the buck - et goes to the well,



Eb



Dm



Gm



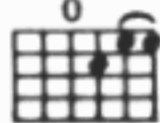
kill - ing of a dep - u - ty. For the  
kill it be - fore it grow. He said  
aim - ing to shoot me down. So I  
day the bot - tom will drop out. Yes, one



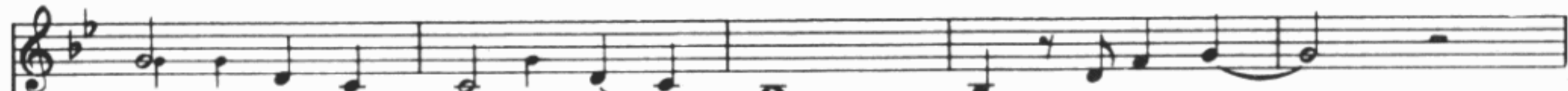
Eb



Dm7



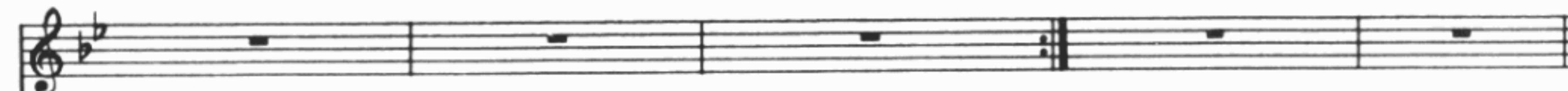
Gm



1. 2. 3.

4.

*D. C. (Lyric 1) and fade*



# Exodus.

Words and music by Bob Marley

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The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a series of chords and a bass clef staff with a simple bass line. The key signature is one flat (F major/D minor) and the time signature is common time (C).

Am

The second system features the vocal melody and piano accompaniment. The vocal line starts with the lyrics "Ex - o - dus" followed by a rest. The piano accompaniment continues with the same chordal pattern as the introduction. The key signature and time signature remain the same.

Ex - o - dus

{ Move - ment of Jah peo -  
Move - ment of Jah peo -

Am

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics "ple, ple, Oh yeh" and "Oh yeh". The piano accompaniment remains consistent. The key signature and time signature are unchanged.

- ple, ple, Oh yeh Oh yeh

Let me tell you this yeh yeh yeh well,

The fourth system introduces a key change to D major (two sharps) and a 3/4 time signature. The vocal line has two verses: "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". The piano accompaniment changes to a new rhythmic pattern. The key signature and time signature are updated.

1. Men and peo - ple will fight ya down (Tell me why)  
2.3. Op - en your eyes

When you see Jah light  
and look with - in

The fifth system continues the vocal and piano accompaniment in D major and 3/4 time. The vocal line includes the lyrics "Let me tell ya if you're not right (then why?) Are you sat - is - fied" and "Ev - 'ry-thing is al-right With the life you're liv -". The piano accompaniment remains consistent with the previous system.

Let me tell ya if you're not right (then why?)  
Are you sat - is - fied

Ev - 'ry-thing is al-right  
With the life you're liv -

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

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

*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 brother 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 Move - ment of Jah peo - ple  
 Mo - ses from a - cross the Red Sea)

*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.

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

The piano introduction consists of two staves. The right hand plays chords in a steady reggae rhythm, while the left hand plays a rhythmic bass line. The music is in the key of B major (two sharps) and common time. The dynamic marking is *mf*.

Bm

E7

G

The vocal line begins with a rest for two measures, followed by the lyrics "We're jam-ming". The melody is simple and follows the rhythm of the piano accompaniment.

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

The piano accompaniment continues with the same reggae rhythm. The right hand plays chords, and the left hand plays the bass line. The dynamic marking is *mf*.

F#m

F#m

Bm

The vocal line continues with the lyrics "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 continues with the same reggae rhythm. The right hand plays chords, and the left hand plays the bass line.

E7

G

F#m7

The vocal line continues with the lyrics "jam-ming jam - ming and I hope you like jam-ming too".

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 continues with the same reggae rhythm. The right hand plays chords, and the left hand plays the bass line.

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 neith - er 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

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?

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

mf

F#m D

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a steady reggae beat with a '12/8 feel'. The first measure has a dynamic marking of 'mf'. The first staff ends with a fermata over a chord. The second staff continues the melody and accompaniment.

A F#m

The second system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of three sharps and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the reggae beat. The first staff ends with a fermata over a chord. The second staff continues the melody and accompaniment.

I wan-na love \_\_\_\_\_ you \_\_\_\_\_

D A C#m/G# F#m

The first system of the vocal melody and piano accompaniment consists of three staves. The top staff is the vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. The middle and bottom staves are the piano accompaniment in treble and bass clefs respectively, with the same key signature and time signature. The vocal line has the lyrics "I wan-na love \_\_\_\_\_ you \_\_\_\_\_". The piano accompaniment features a steady reggae beat with triplets. The first staff ends with a fermata over a chord. The second and third staves continue the melody and accompaniment.

and treat you right \_\_\_\_\_ I wan-na love \_\_\_\_\_ you \_\_\_\_\_

D A C#m/G# F#m

The second system of the vocal melody and piano accompaniment consists of three staves. The top staff is the vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. The middle and bottom staves are the piano accompaniment in treble and bass clefs respectively, with the same key signature and time signature. The vocal line has the lyrics "and treat you right \_\_\_\_\_ I wan-na love \_\_\_\_\_ you \_\_\_\_\_". The piano accompaniment features a steady reggae beat with triplets. The first staff ends with a fermata over a chord. The second and third staves continue the melody and accompaniment.

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

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*

you ev-er-y

**CODA**

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

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Medium beat

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a whole rest followed by a repeat sign and a whole rest. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The bass line includes guitar chords labeled 'D', 'G', and 'D'.

The second system features a vocal line on a single treble clef staff and piano accompaniment on a grand staff. The vocal line has two measures: the first measure contains a whole rest, and the second measure contains the lyrics "You're gon-na live-ly up your - self\_". The piano accompaniment continues with chords labeled 'G7', 'G7', and 'D'.

The third system features a vocal line on a single treble clef staff and piano accompaniment on a grand staff. The vocal line has two measures: the first measure contains a whole rest followed by the lyrics "and don't be no drag," and the second measure contains the lyrics "You live-ly up your-self\_". The piano accompaniment continues with chords labeled 'G', 'D', 'G', and 'D'.

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

G (3) D G

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

D G (3) D

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

G D (3) G

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

D G D

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

1 - 2 3

- oth - er bag You're gon - na lively up your - self \_\_\_\_\_

D G G D

\_\_\_\_\_ 'cause I said so \_\_\_\_\_

G D G

*Repeat and fade*

**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

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Moderately  
No chord

Musical notation for the first system, featuring a treble clef staff with a melody and a bass clef staff with rests. The key signature has two flats and the time signature is common time. A dynamic marking 'f' is present in the bass staff.

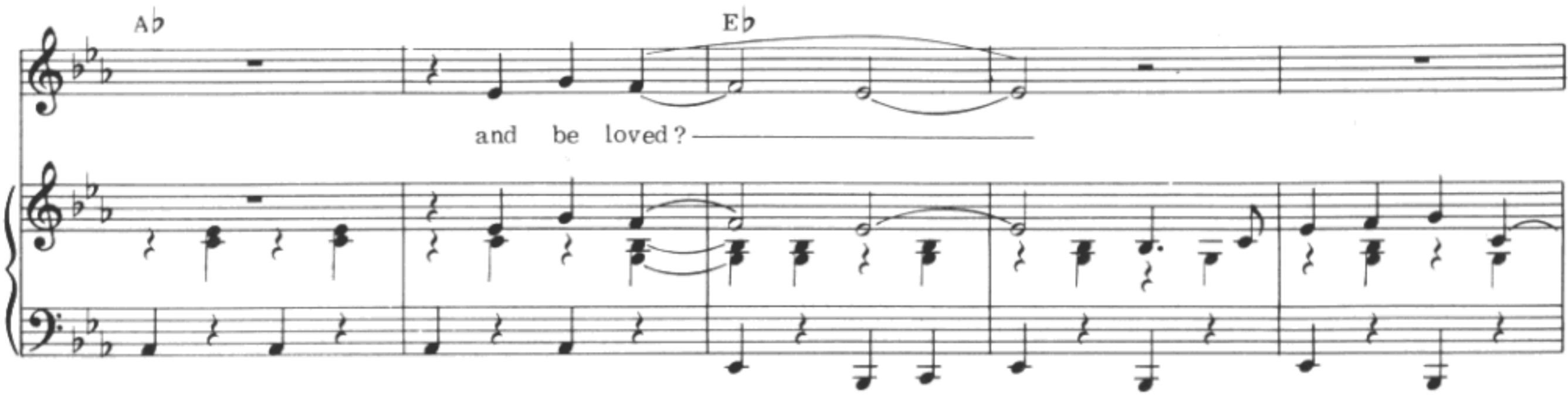
Musical notation for the second system, continuing the melody in the treble staff and accompaniment in the bass staff. A chord symbol 'Cm' is placed above the treble staff.

Musical notation for the third system, including the vocal line "Could you be loved—" and the piano accompaniment. A chord symbol 'Eb' is placed above the treble staff.

Musical notation for the fourth system, including the vocal line "and be loved?" and the piano accompaniment. Chord symbols 'Cm', 'Ab', and 'Eb' are placed above the treble staff.

Musical notation for the fifth system, including the vocal line "Could you be loved" and the piano accompaniment. A chord symbol 'Cm' is placed above the treble staff.

Ab Eb  
and be loved? —————



Cm Fm  
Don't let them fool you —————



Cm  
Or ev - en try to school you.



Fm  
Oh no —————



Cm  
We've got a mind — of our own So





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



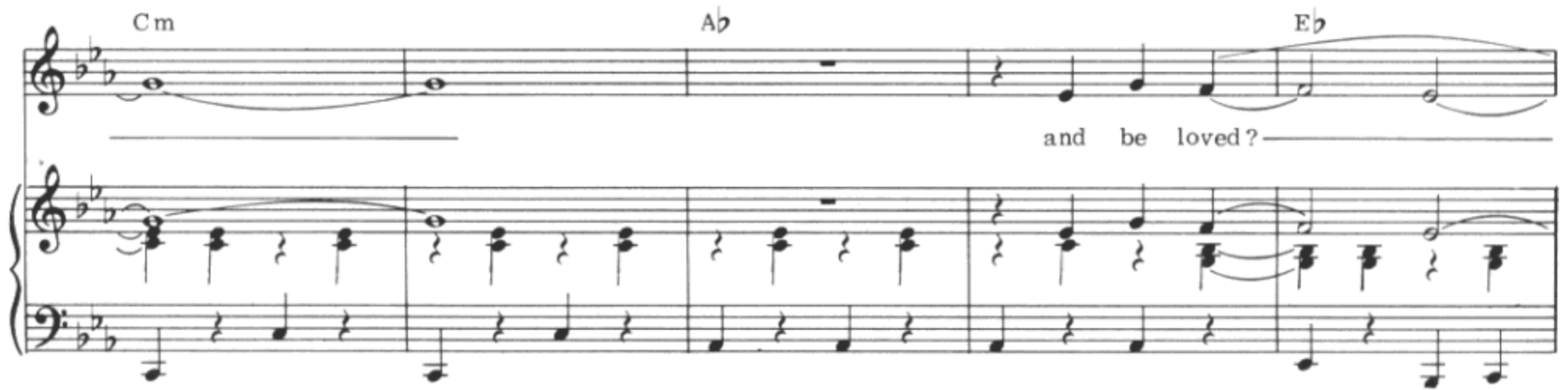
Gm Bb Eb

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? —————

The first system of the musical score. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (Bb and Eb). The system is divided into three measures by vertical bar lines. Above the first measure is the chord symbol 'Ab', above the second is 'Eb', and above the third is 'Cm'. The lyrics 'and be loved?' are written below the vocal line, with a long horizontal line extending from the end of the phrase across the bar lines.

1 2

The road of life is

The second system of the musical score. The vocal line continues from the previous system. Above the first two measures of this system are the first and second endings, marked with '1' and '2' respectively. The lyrics 'The road of life is' are written below the vocal line. The piano accompaniment continues with chords and moving lines.

rock - y And you may stum-ble too ————— So while you point your fin—

The third system of the musical score. The vocal line continues with the lyrics 'rock - y And you may stum-ble too ————— So while you point your fin—'. The piano accompaniment provides harmonic support with chords and a steady bass line.

gers Some - one else is judg-ing you. ————— Could you be, could you be,

The fourth system of the musical score. The vocal line continues with the lyrics 'gers Some - one else is judg-ing you. ————— Could you be, could you be,'. The piano accompaniment continues with chords and a steady bass line.

1 2

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

The fifth system of the musical score. The vocal line continues with the lyrics 'could you be loved?— Could you be, could you be loved?—'. Above the first two measures of this system are the first and second endings, marked with '1' and '2' respectively. The piano accompaniment continues with chords and a steady bass line.

Fm

Don't let them change you



Cm

Or, ev - en, re - ar -



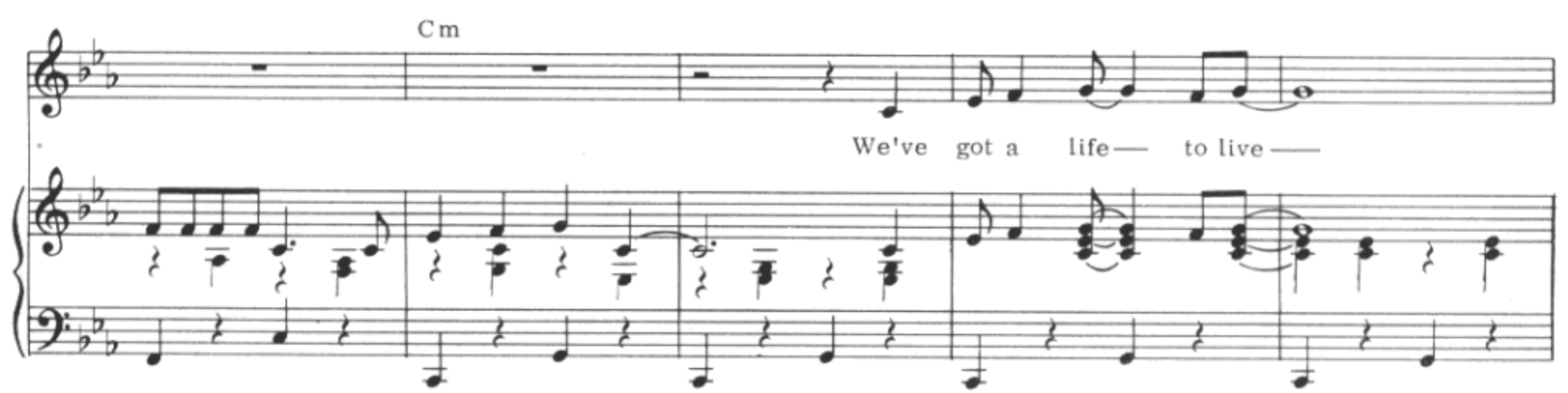
Fm

- range you. Oh, no!



Cm

We've got a life — to live —



Ab 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<sub>b</sub>* *Cm*

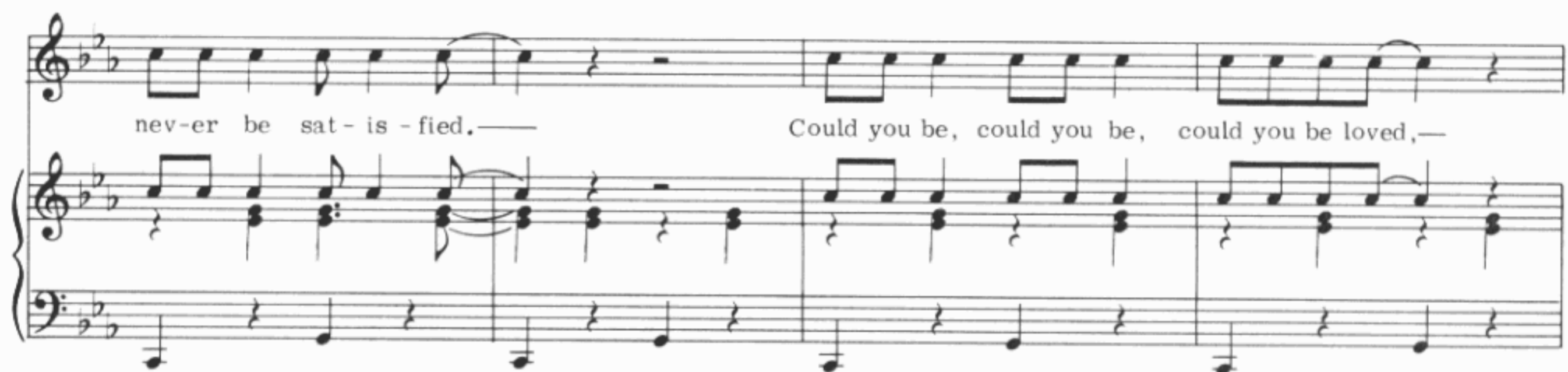
You ain't gon-na miss your wa-ter — Un-



-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

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Steady beat

Musical notation for the first system of the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a steady, rhythmic accompaniment with chords and eighth notes. The first measure is marked with a dynamic of *mf*. The system ends with a fermata over the final notes.

Gmaj7 Cmaj7

Musical notation for the second system of the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the same rhythmic accompaniment as the first system. The system ends with a fermata over the final notes.

Gmaj7 Cmaj7

Musical notation for the first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I don't wan - na wait in vain for you love." The piano accompaniment features a steady, rhythmic accompaniment with chords and eighth notes. The first measure is marked with a dynamic of *mf*. The system ends with a fermata over the final notes.

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

Gmaj7 Cmaj7

Musical notation for the second system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "From the ve - ry first time since I placed my eyes on you - It's been three years since I'm knock-ing on your door". The piano accompaniment features a steady, rhythmic accompaniment with chords and eighth notes. The first measure is marked with a dynamic of *mf*. The system ends with a fermata over the final notes.

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

Gmaj7 Cmaj7

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

Gmaj7

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

To Coda ◊

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

Gmaj7 Cmaj7

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

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.

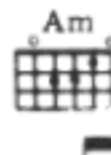
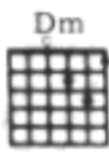
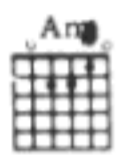
Words and music by Vincent Ford

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Lively Reggae Feel (Accent on 2 and 4)

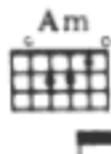
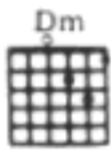
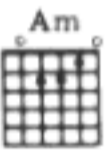
(Repeat 2 times)

*mf*



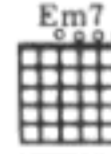
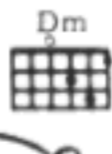
Play I — some mu - sic. — This a reg-gae mu - sic.

*mf*



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

*mf*



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

Am Dm Am

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a quarter rest, followed by quarter notes G4, A4, B4, and a half note C5. The second line is the guitar accompaniment, featuring chords and arpeggios. The bottom line is the bass line, consisting of quarter notes G2, A2, B2, and a half note C3.

Em7 Am Dm

Hey mis - ter mu sic, —

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a quarter rest, followed by quarter notes G4, A4, B4, and a half note C5. The guitar accompaniment continues with chords and arpeggios. The bass line consists of quarter notes G2, A2, B2, and a half note C3.

Am Dm Em7 Am

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and a half note C5. The guitar accompaniment continues with chords and arpeggios. The bass line consists of quarter notes G2, A2, B2, and a half note C3.

Dm Am Dm Em7

it, — what to be, got to be. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, and a half note B4. The guitar accompaniment continues with chords and arpeggios. The bass line consists of quarter notes G2, A2, B2, and a half note C3. A triplet of eighth notes is marked with a '3' over the notes in both the vocal and guitar lines.

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

dred, just like a might-y dread.

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

# Three Little Birds.

Words and music by Bob Marley

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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 first line of the song. The vocal line has a whole rest for the first three measures, followed by a quarter note G $\flat$  in the fourth measure. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

Don't

The second line of the song. The vocal line has a whole rest for the first measure, followed by quarter notes G $\flat$ , A $\flat$ , and B $\flat$  in the second measure, and a quarter note C $\flat$  in the third measure. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

B $\flat$

wor - ry

a - bout a thing —

'Cause

The third line of the song. The vocal line has a whole rest for the first measure, followed by quarter notes G $\flat$ , A $\flat$ , and B $\flat$  in the second measure, and a quarter note C $\flat$  in the third measure. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

ev - 'ry lit - tle thing

gon - na be al - right —

The fourth line of the song. The vocal line has a whole rest for the first measure, followed by quarter notes G $\flat$ , A $\flat$ , and B $\flat$  in the second measure, and a quarter note C $\flat$  in the third measure. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

Sing-in' don't wor - ry

a - bout a thing —

**E<sub>b</sub>**

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is E-flat major (one flat). The lyrics are: 'Cause ev - 'ry lit - tle thing gon - na be al - right. —

**B<sub>b</sub>**

Rise up this morn - ing, Smiled with the

This system contains the third and fourth staves of music. The key signature changes to B-flat major (two flats). The lyrics are: Rise up this morn - ing, Smiled with the

**F** **B<sub>b</sub>**

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

This system contains the fifth and sixth staves of music. The key signature changes to F major (two flats). The lyrics are: ris - ing sun. Three lit - tle birds be - side my

**E<sub>b</sub>** **B<sub>b</sub>**

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

This system contains the seventh and eighth staves of music. The key signature changes to E-flat major (one flat). The lyrics are: door step Sing - in' sweet songs of mel - o - dies

**F** **E<sub>b</sub>**

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

This system contains the ninth and tenth staves of music. The key signature changes to F major (two flats). The lyrics are: 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



E $\flat$

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.**



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