

Robert Nesta Marley.

1945-1981
Ten Greatest Hits.

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Robert

Nesta

Marley.

**1945-1981
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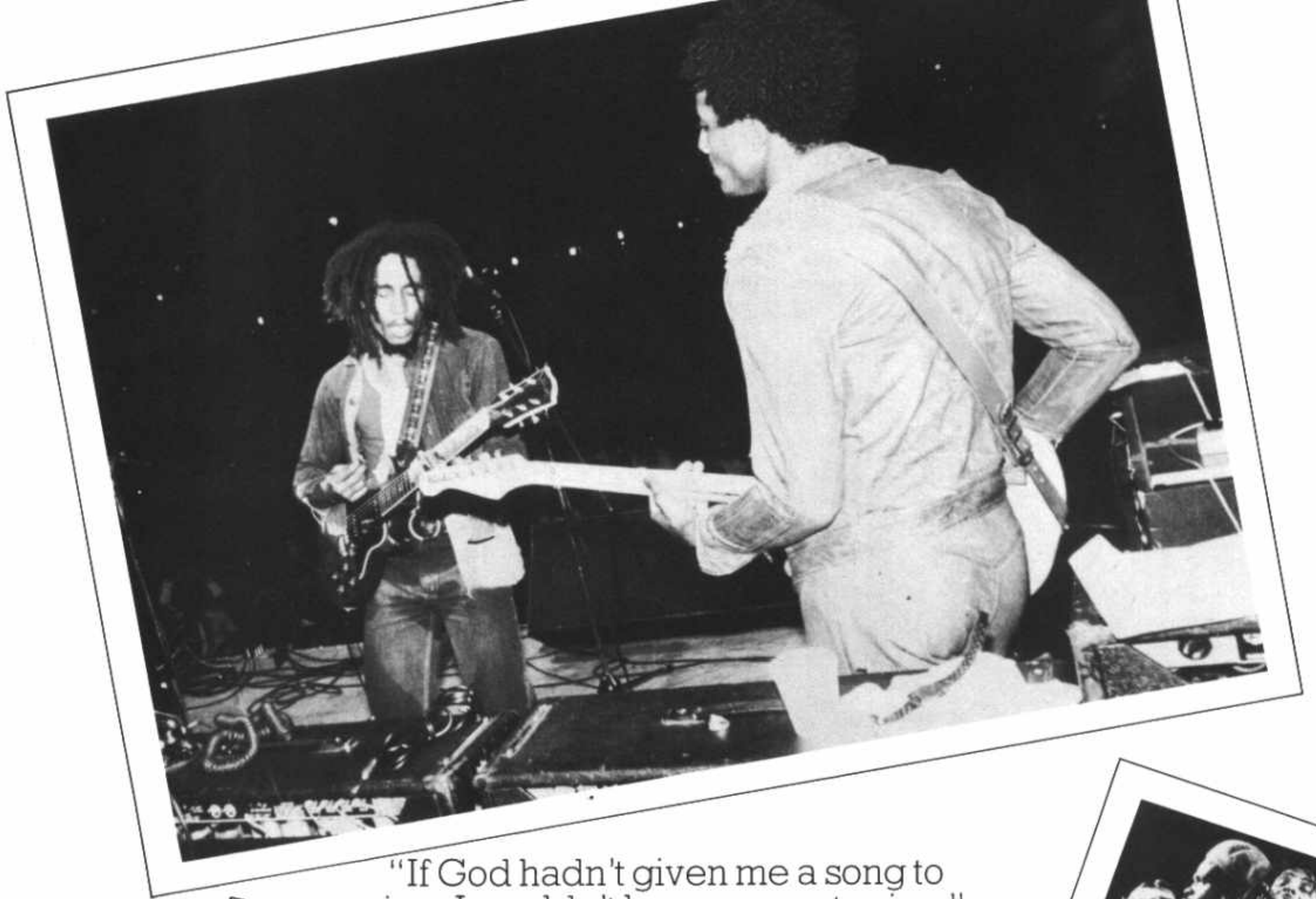
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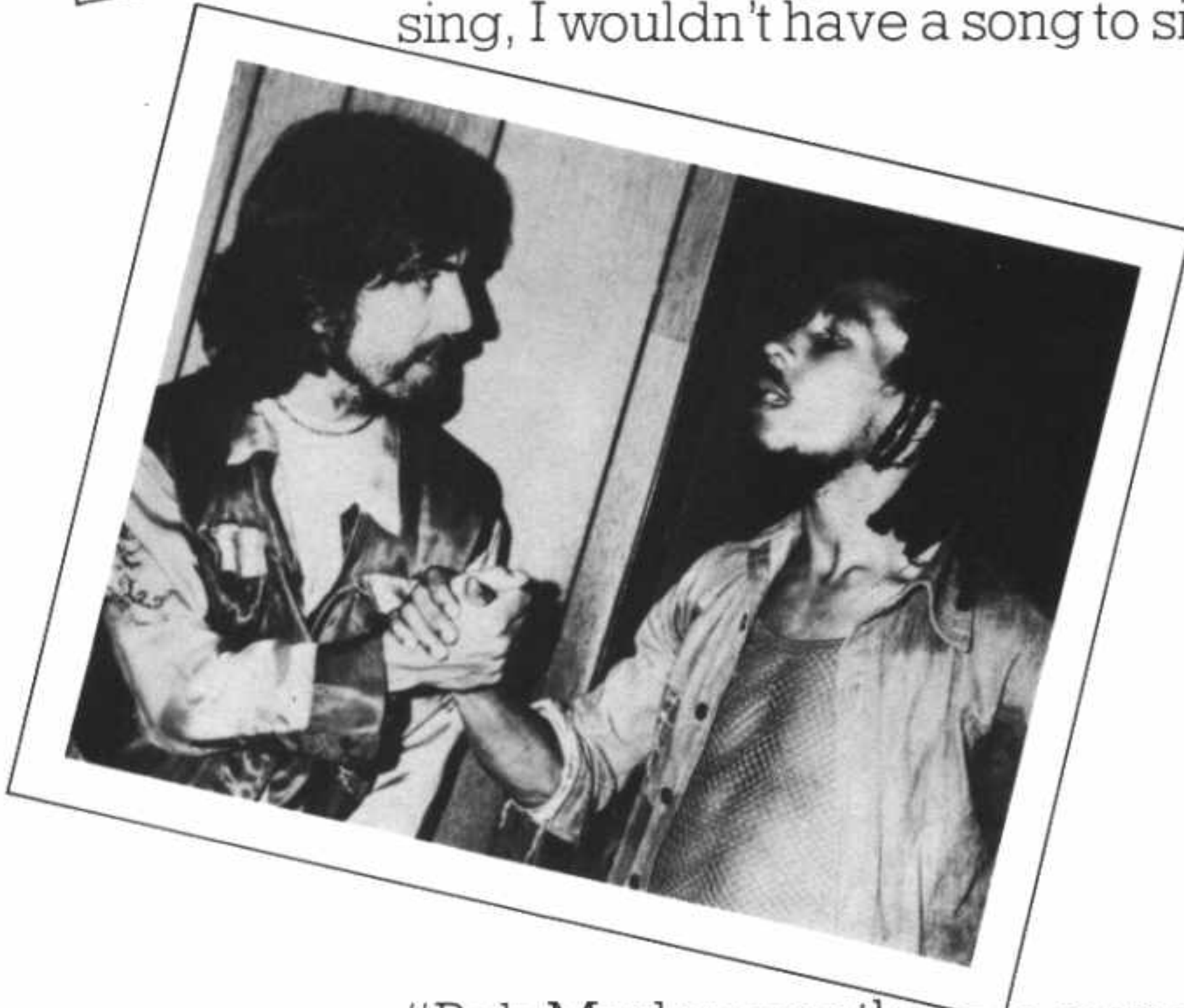
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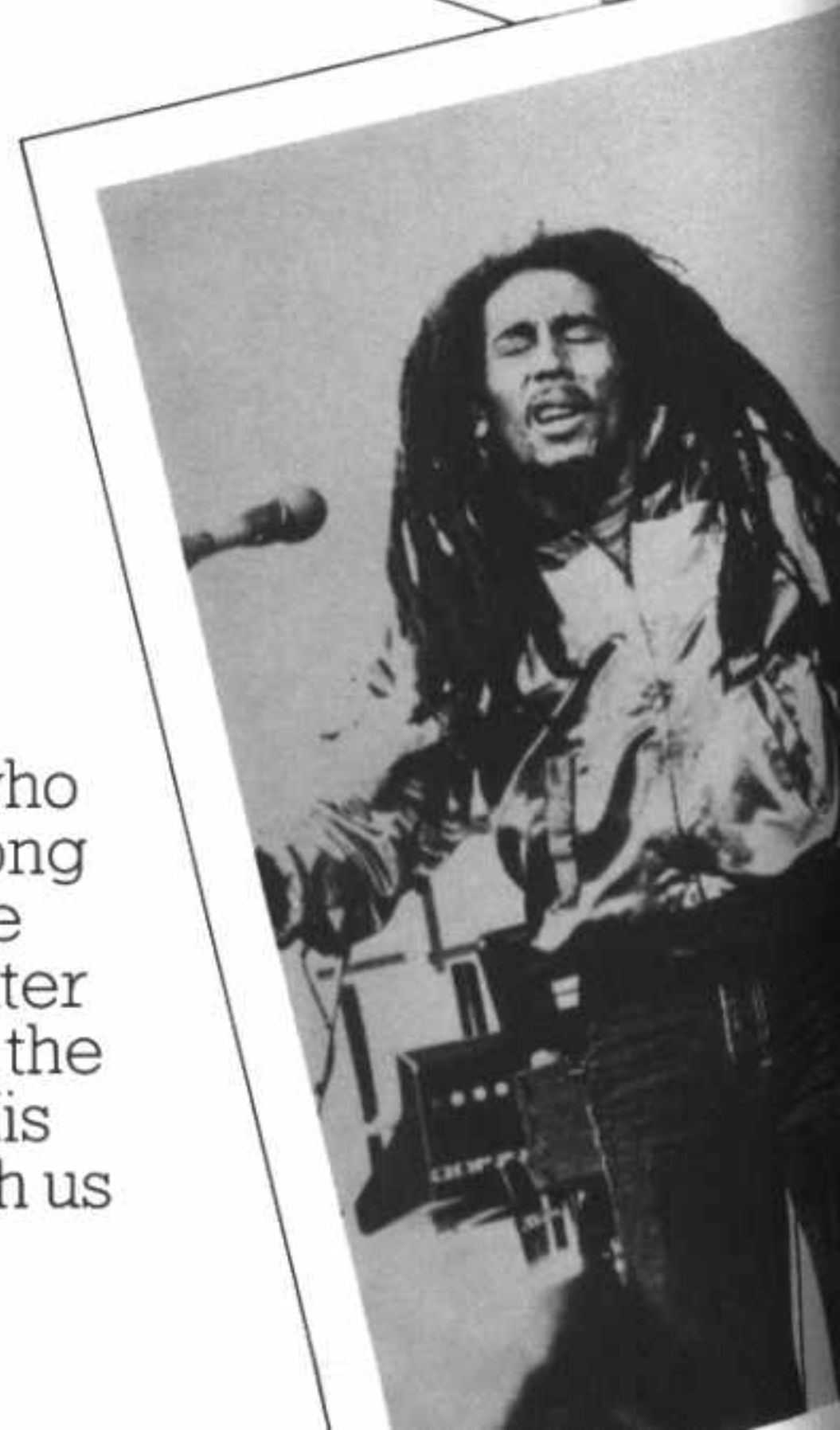
WWF



"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."



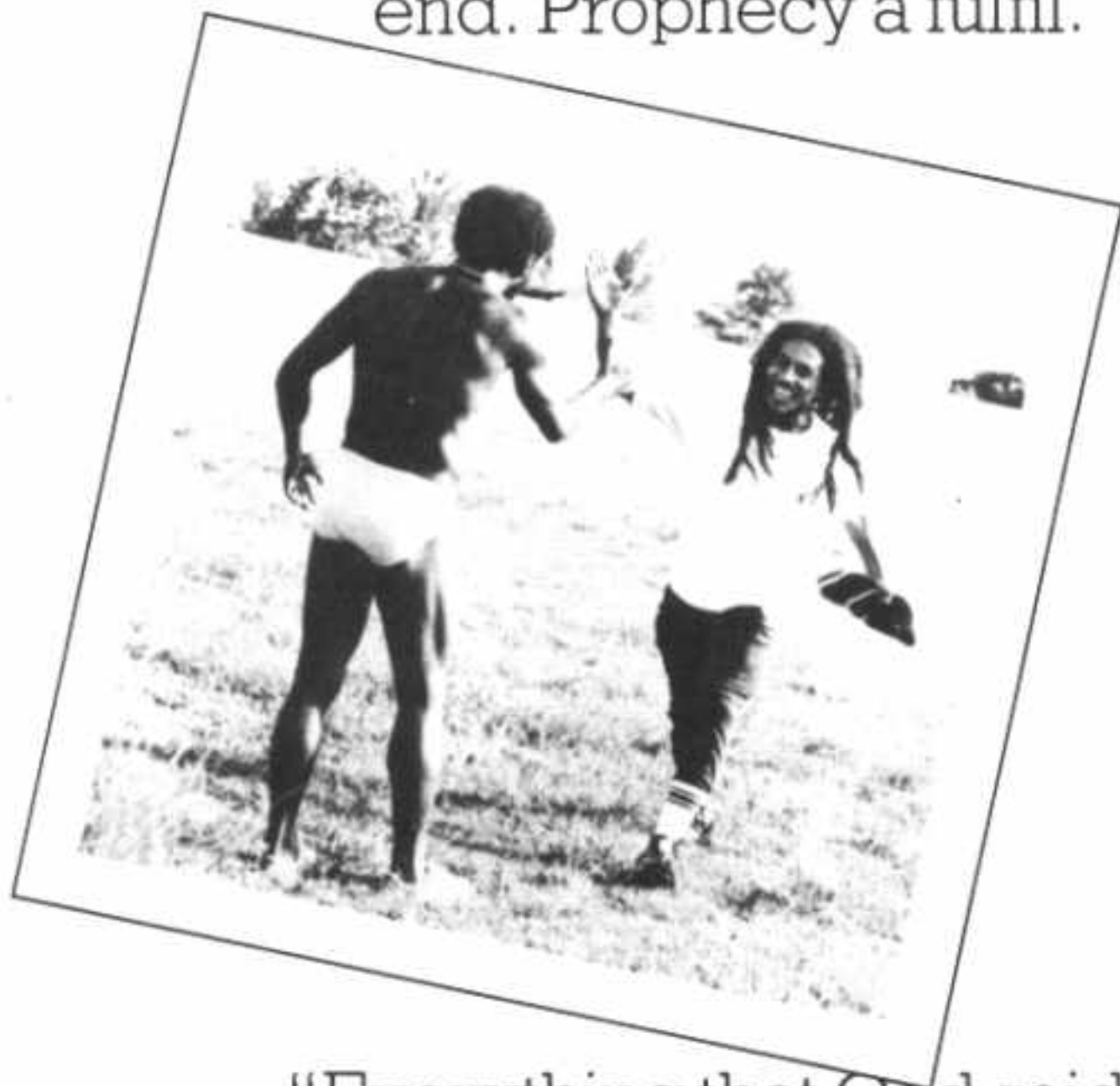
"The Devil always come in between politicians and they start quarrelling. Y'have to imagine what really go on, because power became a pride business instead of we live together and trade together and stop the war."



"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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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. Lyrics are placed below the vocal line. Chord symbols (C, G, Am, F) are placed below the piano accompaniment.

System 1: Piano accompaniment. Chords: C, G, Am, F, C, F, C.

System 2: Vocal line with a long note and the lyric "Ooh".

System 3: Piano accompaniment. Chords: G, C, G, Am, F, C, F, C.

System 4: Vocal line with lyrics: "1. 2. No wo - man, no — cry no no" and "3. Wo-man, no cry".

System 5: Piano accompaniment. Chords: G, C, G, Am, F.

System 6: Vocal line with lyrics: "No wo - man, no cry —" and "wo - man_ no wo - man, no cry —".

System 7: Vocal line with lyrics: "1. No wo - man, Here — lit - tle dar - ling," and "3. Wo-man lit - tle sis - ter,".

System 8: Piano accompaniment. 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

peo - ple we

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

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

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. _____

E \flat 3 fr. Dm 0 Gm 3 fr.

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

E \flat 3 fr. Dm 0 Gm 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

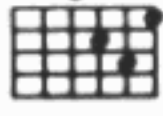
E \flat 3 fr. Dm 0 Gm 3 fr.

say they want to bring me in guilt - y for the
 Ev - 'ry time that I see 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,

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. _____

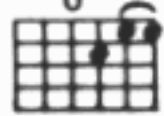
For the
 He said
 So I
 Yes, one



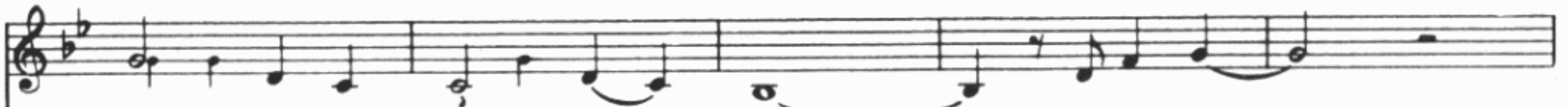
E \flat



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. _____

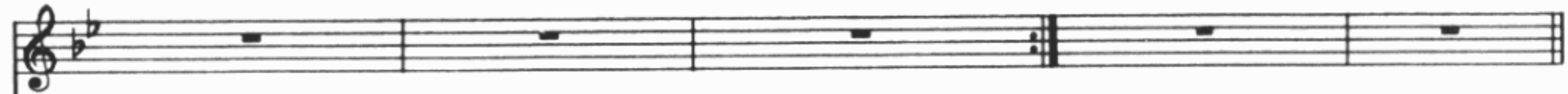
But I say: _____



1. 2. 3.

4.

D. C. (Lyric 1) and fade



Exodus.

Words and music by Bob Marley

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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 has one flat (B-flat) 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, Oh - yeh" and "Let me tell you this yeh yeh yeh well,". The piano accompaniment maintains the rhythmic accompaniment.

- ple, Oh - yeh

Let me tell you this
yeh yeh yeh well,

The fourth system introduces a key change, indicated by a double bar line and a new key signature with two flats (B-flat and E-flat). 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 match the new key signature.

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 fifth system continues the vocal and piano accompaniment in the new key signature. The vocal line includes the lyrics "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 -". The piano accompaniment continues with the same accompaniment.

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 - 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 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 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.

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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 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 for the first phrase 'We're jamming' is written on a single staff. It includes a first ending bracket over the first two measures and a repeat sign at the end.

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

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords, and the left hand plays a bass line. The dynamics are 'mf'.

F#m

F#m

Bm

The vocal line for the second phrase is written on a single staff.

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 phrase consists of two staves. The right hand plays chords, and the left hand plays a bass line.

E7

G

F#m7

The vocal line for the third phrase is written on a single staff.

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 phrase consists of two staves. The right hand plays chords, and the left hand plays a 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 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?

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

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 12/8. The music is marked with a dynamic of *mf*. The bass line starts with a chord of F#m and then moves to D. The treble line features a melodic line with eighth and sixteenth notes, often beamed together, and includes some triplets.

The second system continues the musical notation from the first system. The bass line starts with a chord of A and then moves to F#m. The treble line continues the melodic line with similar rhythmic patterns and triplet markings.

The third system includes the vocal line and piano accompaniment. The vocal line has the lyrics "I wan-na love ___ you ___". The piano accompaniment features a bass line with chords D, A, C#m/G#, and F#m. The treble line has triplet markings over the chords.

The fourth system includes the vocal line and piano accompaniment. The vocal line has the lyrics "and treat you right ___ I wan-na love ___ you ___". The piano accompaniment features a bass line with chords D, A, C#m/G#, and F#m. The treble line has triplet markings over the chords.

3

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 \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.

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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

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 G (3)

— 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

- 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

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Moderately
No chord

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? —————

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

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Steady beat

mf

Gmaj7 Cmaj7

Gmaj7 Cmaj7

mf

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

Gmaj7 Cmaj7

mf

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

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.

To Coda

Gmaj7 Cmaj7

'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.

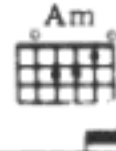
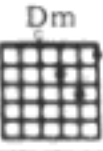
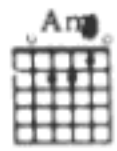
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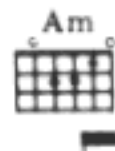
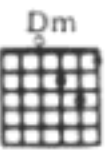
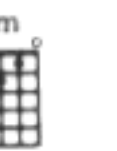
Lively Reggae Feel (Accent on 2 and 4)

(Repeat 2 times)

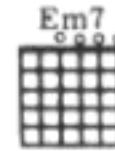
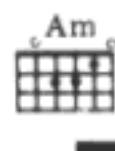
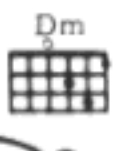
mf



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



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-bl-ing 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

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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 G4, a quarter note A4, and a quarter note B4. The left hand starts with a quarter note G2, a quarter note A2, and a quarter note B2. The music is in 4/4 time and B-flat major.

mf

The piano accompaniment for the first line of lyrics. The right hand has whole rests for the first three measures, then a quarter note B4 in the fourth measure. The left hand continues with a steady eighth-note bass line.

Don't

The piano accompaniment for the second line of lyrics. The right hand has a whole rest for the first measure, then a quarter note G4, a quarter note A4, and a quarter note B4. The left hand continues with a steady eighth-note bass line.

B \flat

wor - ry

a - bout a thing —

'Cause

The piano accompaniment for the third line of lyrics. The right hand has a whole rest for the first measure, then a quarter note G4, a quarter note A4, and a quarter note B4. The left hand continues with a steady eighth-note bass line.

E \flat

ev - 'ry lit - tle thing

gon - na be al - right —

B \flat

The piano accompaniment for the fourth line of lyrics. The right hand has a whole rest for the first measure, then a quarter note G4, a quarter note A4, and a quarter note B4. The left hand continues with a steady 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

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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