

Robert Nesta Marley.

1945-1981
Ten Greatest Hits.

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Robert

Nesta

Marley.

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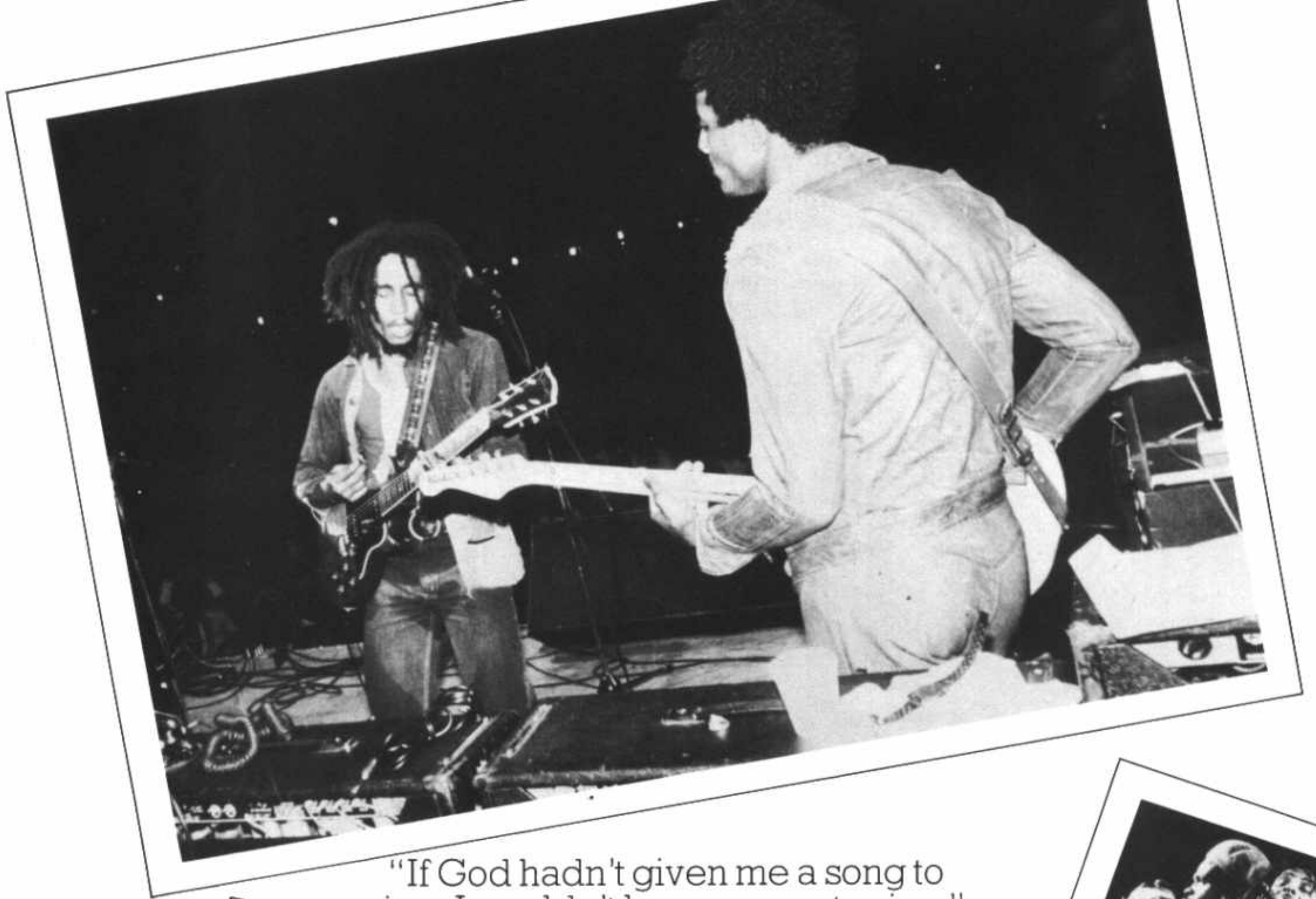
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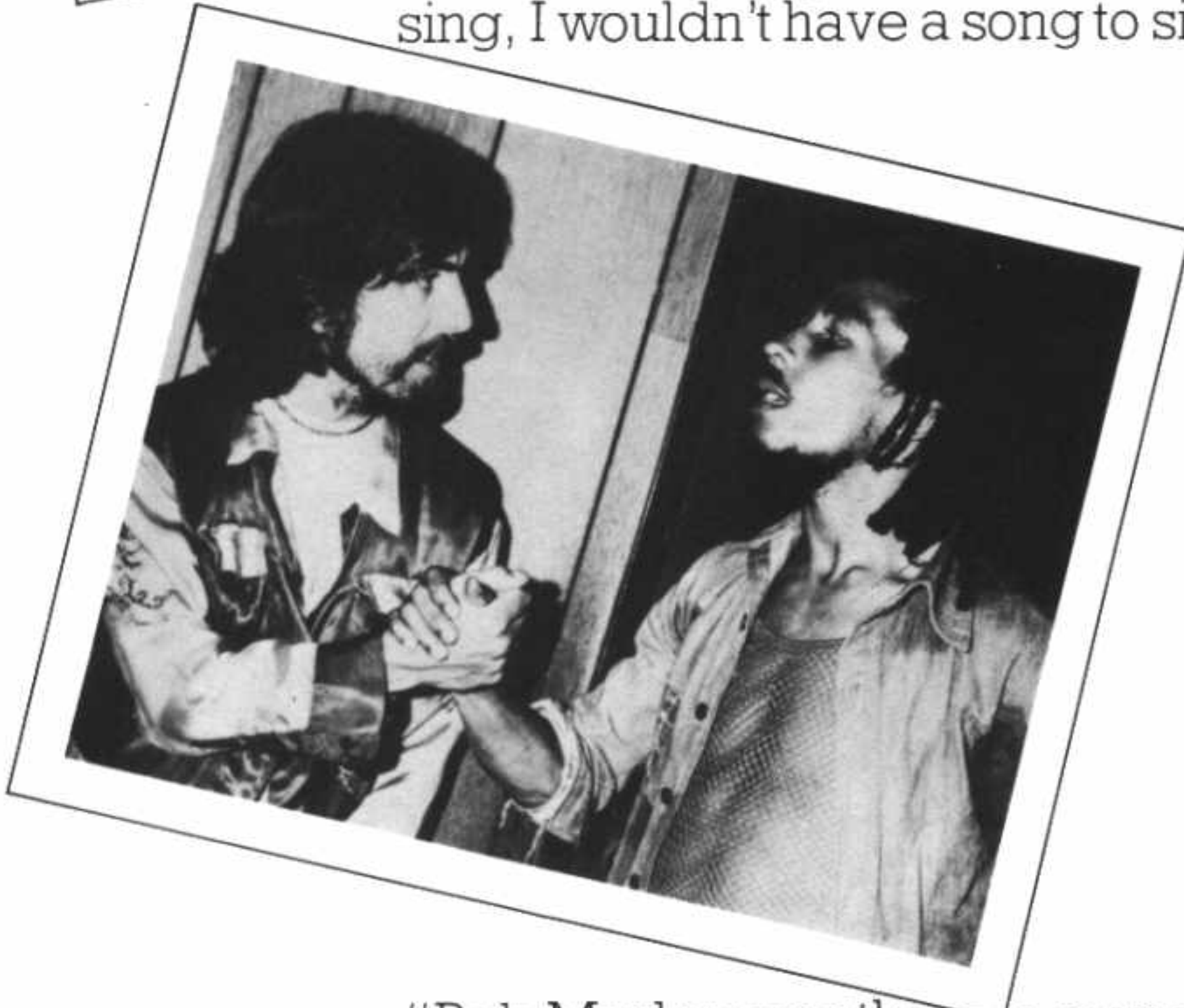
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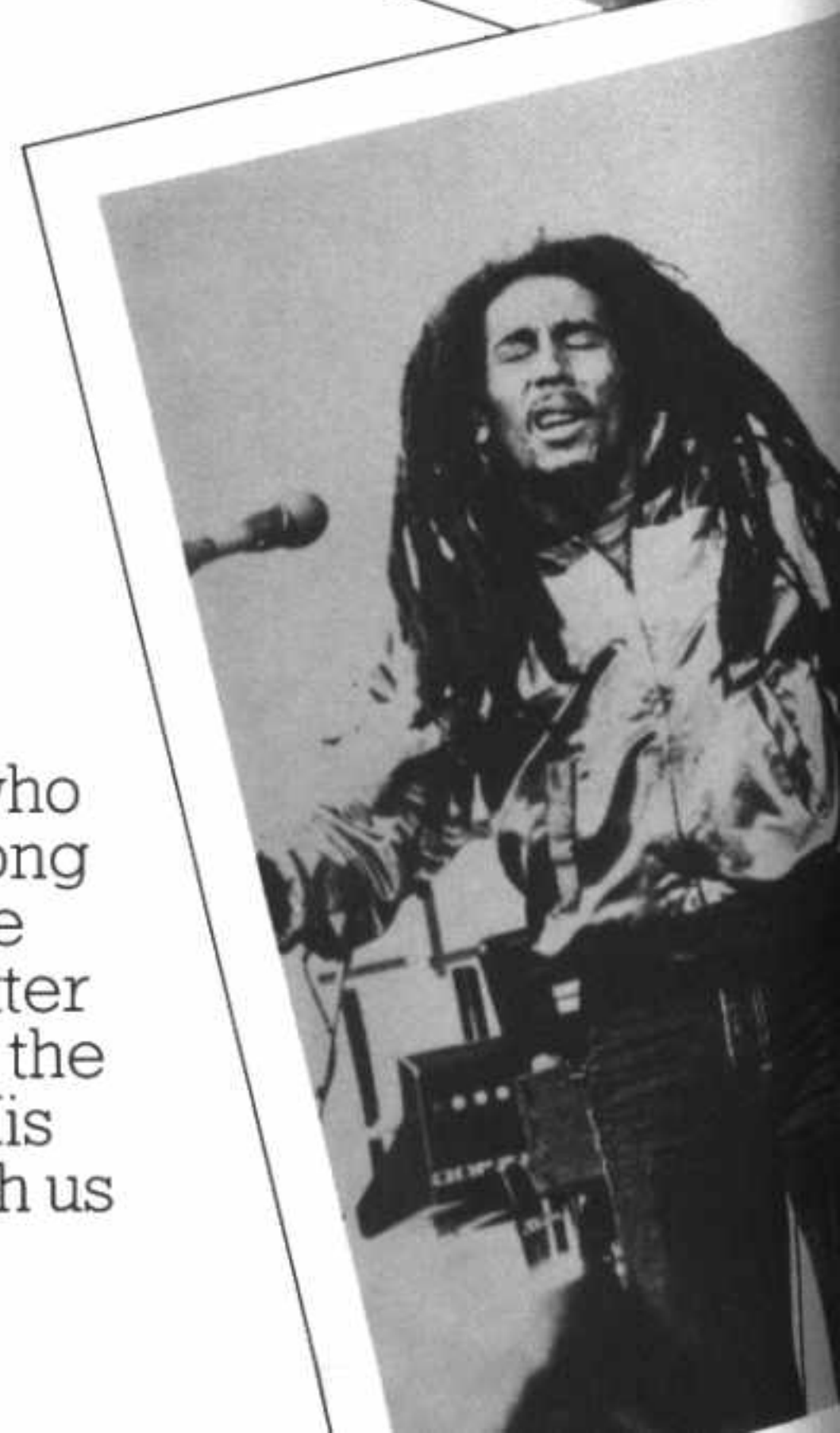




"If God hadn't given me a song to sing, I wouldn't have a song to sing."



"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.



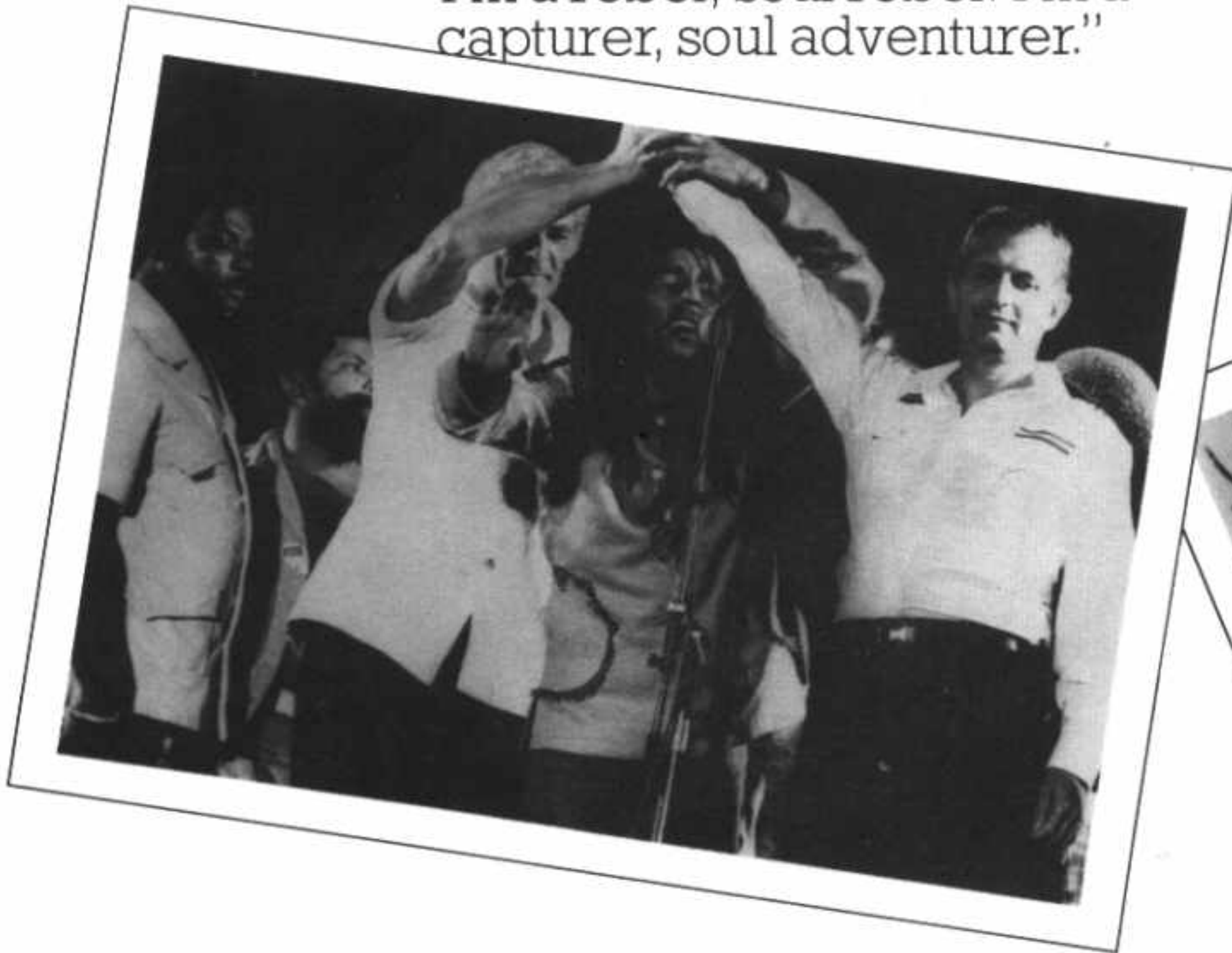
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"I'm a rebel, soul rebel. I'm a capturer, soul adventurer."



"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."



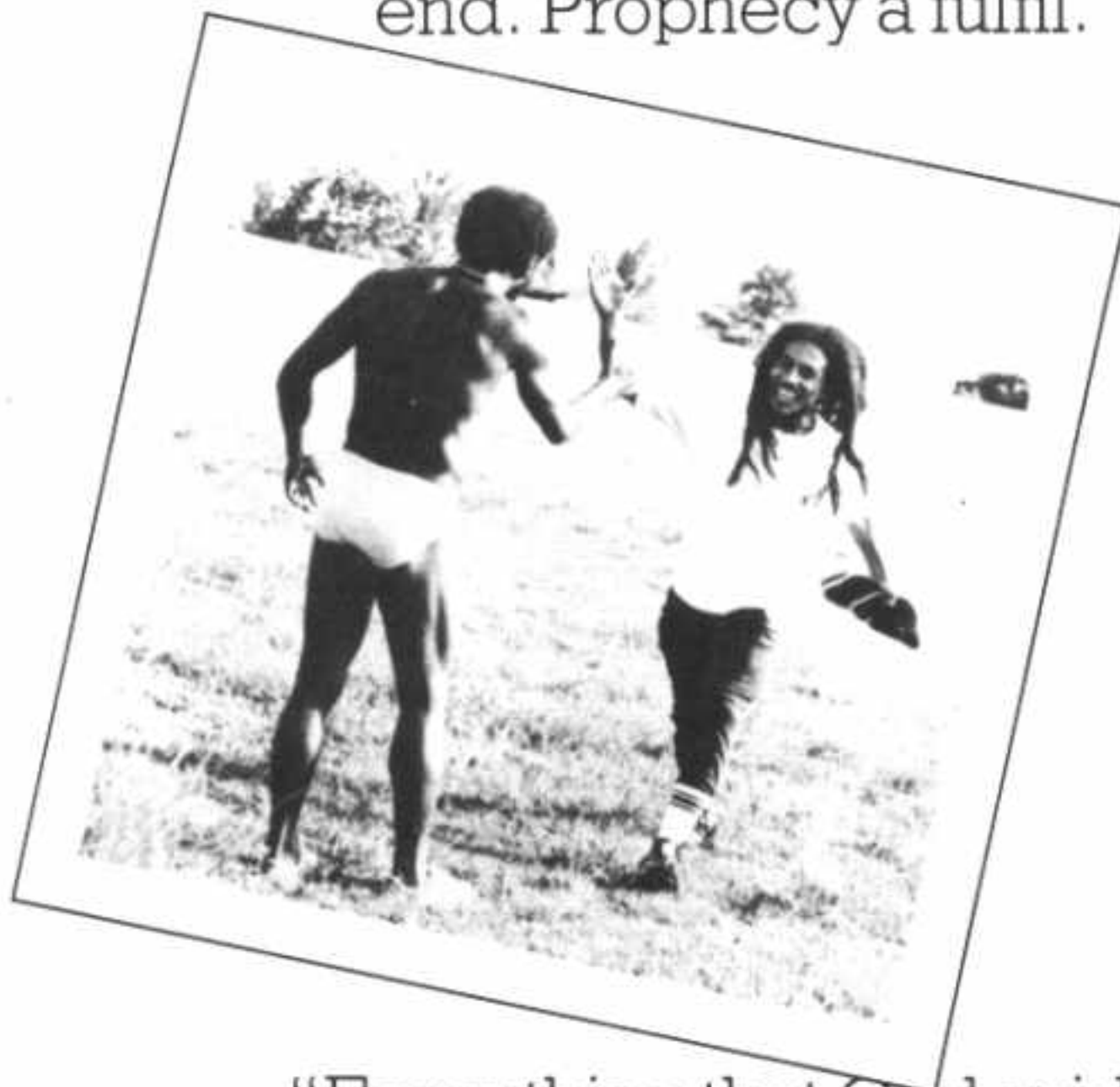
"The Devil always come in between politicians and they start quarrelling. Y'have to imagine what really go on, because power became a pride business instead of we live together and trade together and stop the war."



"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. 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 lyric "Ooh". 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

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. _____

Eb
Dm
Gm

3 fr.
0
3 fr.

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

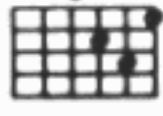
3 fr.
0
3 fr.

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

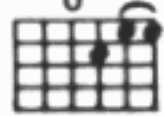
For the
 He said
 So I
 Yes, one



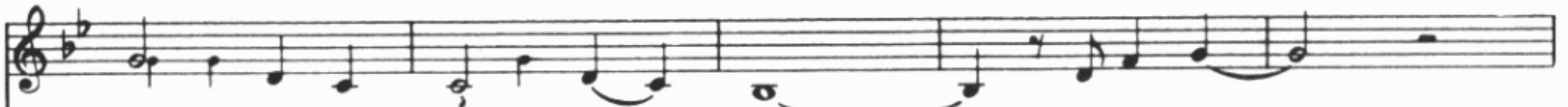
E \flat



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. _____

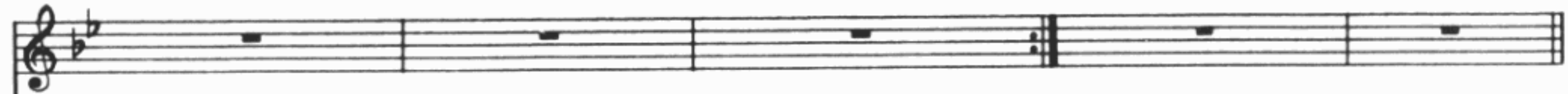
But I say: _____



1. 2. 3.

4.

D. C. (Lyric 1) and fade



Exodus.

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The piano introduction for the first system consists of a treble clef staff with a series of chords and a bass clef staff with a simple bass line. The key signature has one sharp (F#) 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 a vocal line with lyrics and a piano accompaniment. The piano part continues with the same chordal pattern as the introduction.

Am

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

The second system continues the vocal and piano parts. The piano accompaniment remains consistent.

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 and a second/third ending. The piano accompaniment changes slightly to accommodate the new lyrics.

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 piece with a final vocal line and piano accompaniment.

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 Sea) 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 a series of chords in a steady reggae rhythm, while the left hand plays a bass line with eighth notes. The dynamic marking is *mf*.

Bm

E7

G

1

2

3

The vocal line begins with a rest, followed by the lyrics "We're jam-ming" repeated three times. 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" 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 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" 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 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 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

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

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

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, a quarter note B-flat4, and a half note C5, all under a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Don't let them fool you —————

The second system continues the vocal line with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5, all under a slur. The piano accompaniment continues with chords and a bass line.

Or ev - en try to school you.

The third system features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5, all under a slur. The piano accompaniment continues with chords and a bass line.

Oh no —————

The fourth system features a vocal line 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 continues with chords and a bass line.

We've got a mind — of our own So

The fifth system features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5, all under a slur. The piano accompaniment continues with chords and a bass line.

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'on - ly,' followed by a half note 'On - ly' and a quarter note 'the'. The piano accompaniment features a steady bass line of quarter notes in the left hand and chords in the right hand.

Gm Bb

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

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'fit - test shall sur - vive,' and a half note 'Stay a - live.'. The piano accompaniment continues with similar harmonic support.

Eb Cm

Could you be loved —

Detailed description: This system contains the next two measures. The vocal line has a half note rest followed by a half note 'Could you be loved —'. The piano accompaniment provides accompaniment for the vocal line.

Ab Eb

and be loved? —

Detailed description: This system contains the next two measures. The vocal line has a half note rest followed by a half note 'and be loved? —'. The piano accompaniment continues.

Cm Ab

Could you be loved — and be loved? —

Detailed description: This system contains the final two measures. The vocal line has a half note rest followed by a half note 'Could you be loved —' and a half note rest followed by a half note 'and be loved? —'. The piano accompaniment concludes the piece.

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, —

3 times

Could you be, could you be loved? — Say some — thing,

Repeat and fade

Say some — thing, Say some — thing.

Waiting In Vain.

Words and music by Bob Marley

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Steady beat

Musical notation for the first system, featuring piano accompaniment in G major 7 and C major 7. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a dynamic of *mf* and includes a 'Steady beat' instruction. The bass line consists of quarter notes, while the treble line features a rhythmic pattern of eighth notes and chords.

Musical notation for the second system, featuring piano accompaniment in G major 7 and C major 7. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a dynamic of *mf* and includes a 'Steady beat' instruction. The bass line consists of quarter notes, while the treble line features a rhythmic pattern of eighth notes and chords.

Musical notation for the third system, featuring vocal melody and piano accompaniment in G major 7 and C major 7. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a dynamic of *mf* and includes a 'Steady beat' instruction. The bass line consists of quarter notes, while the treble line features a rhythmic pattern of eighth notes and chords. The lyrics are: "I don't wan - na wait in vain for you love."

Musical notation for the fourth system, featuring vocal melody and piano accompaniment in G major 7 and C major 7. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a dynamic of *mf* and includes a 'Steady beat' instruction. The bass line consists of quarter notes, while the treble line features a rhythmic pattern of eighth notes and chords. The lyrics are: "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"

— 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

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

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.

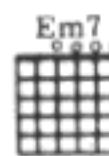
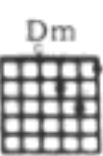
Words and music by Vincent Ford

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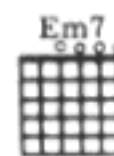
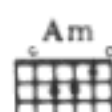
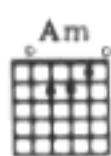
Lively Reggae Feel (Accent on 2 and 4)

(Repeat 2 times)

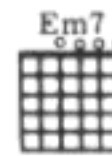
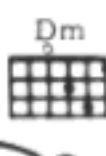
mf



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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London SW6 for the United Kingdom and Eire.

Moderately

B \flat

The piano introduction consists of two staves. The right hand (treble clef) plays a sequence of chords: B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), and B \flat major (F \flat , A \flat , C). The left hand (bass clef) plays a simple bass line: B \flat (F \flat), B \flat (F \flat), B \flat (F \flat), B \flat (F \flat).

The piano accompaniment for the first line of lyrics. The right hand plays chords: B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), and B \flat major (F \flat , A \flat , C). The left hand plays a simple bass line: B \flat (F \flat), B \flat (F \flat), B \flat (F \flat), B \flat (F \flat).

Don't

The piano accompaniment for the second line of lyrics. The right hand plays chords: B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), and B \flat major (F \flat , A \flat , C). The left hand plays a simple bass line: B \flat (F \flat), B \flat (F \flat), B \flat (F \flat), B \flat (F \flat).

B \flat

wor - ry

a - bout a thing —

'Cause

The piano accompaniment for the third line of lyrics. The right hand plays chords: E \flat major (B \flat , D \flat , F), E \flat major (B \flat , D \flat , F), B \flat major (F \flat , A \flat , C), and B \flat major (F \flat , A \flat , C). The left hand plays a simple bass line: B \flat (F \flat), B \flat (F \flat), B \flat (F \flat), B \flat (F \flat).

ev - 'ry lit - tle thing

gon - na be al - right —

The piano accompaniment for the fourth line of lyrics. The right hand plays chords: B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), B \flat major (F \flat , A \flat , C), and B \flat major (F \flat , A \flat , C). The left hand plays a simple bass line: B \flat (F \flat), B \flat (F \flat), B \flat (F \flat), B \flat (F \flat).

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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