

SIMMER DOWN

By BOB MARLEY

Bright two-beat

Bb

F7

The first system of musical notation is in 4/4 time with a key signature of two flats (Bb and Eb). It features a treble clef staff with a melody starting on a quarter rest, followed by eighth notes, and a bass clef staff with a steady eighth-note accompaniment. A dynamic marking of *mf* is present. Chord diagrams for Bb and F7 are shown above the staff.

Bb

Cm7

F7

Bb

The second system continues the piano accompaniment. It includes chord diagrams for Bb, Cm7 (with a 3rd fret marking), F7, and Bb. The melody in the treble clef continues with eighth and quarter notes.

F7

Bb

The third system continues the piano accompaniment. It includes chord diagrams for F7 and Bb. The melody in the treble clef continues with eighth and quarter notes.

Cm7

F7

Bb

The fourth system includes the vocal melody in the treble clef and the piano accompaniment in the bass clef. The lyrics are: "Sim-mer down. You're look - ing too hot, so sim - mer down." The piano accompaniment includes a triplet of eighth notes in the treble clef. Chord diagrams for Cm7 (with a 3rd fret marking), F7, and Bb are shown above the staff.

Cm7

F7

Bb

Cm7

F7

Soon you'll get drunk, so sim-mer down. Can you hear what I say?

Bb

Cm7

F7

Sim-mer down. Then why won't you, why won't you, why won't you sim-mer down?

Bb

Cm7

F7

Bb

Sim-mer down. Long the peo-ple, there
Jim-my gettin' Mary

Cm7

F7

Bb

used to say, once a week down they go and we're
amp-ly near. I went in, they leer;

Cm7  F7  Bb  Cm7  F7 


on it, there it is, so ——— } sim-mer down. ——— Oh, con-trol your tem - per.
 you must be - ware, so ——— }



Bb  Cm7  F7  Bb 


Sim-mer down ——— or the bat - tle will be hot - ter. { Sim-mer down, ——— can you
 Sim-mer down ——— and ah




Cm7  F7  Bb 

hear what I say? ——— Sim - mer down. Oh, ——— then I'm a -
 you won't get your sup - per. Sim - mer down and you know you're



Cm7  F7  To Coda  Bb  Cm7  F7 

leav - ing you to - day. ——— Sim-mer down.
 bound to suf - fer.



Bb

Cm7

F7

Bb

Repeat ad lib.

Sax solo ad lib.

Sim-mer down. Oh you

Cm7

F7

Bb

Cm7

F7

hear what I say? Sim-mer down. And that I'm leav-ing you to-day?

Bb

Cm7

F7

Bb

Sim-mer down. Can you hear what I say? Sim-mer down.

D.S. al Coda

Cm7

F7

CODA

Bb

Cm7

F7

Sim-mer down, sim-mer, sim-mer, sim-mer down.

Bb



Cm7



F7



Bb



Sim-mer down — like you nev - er did be - fore. — Sim-mer down. Oh — oh —

Cm7



F7



Bb



Cm7



F7



oh. — Sim-mer down. — Can you hear what I say? —

Bb



Cm7



F7



Bb



Sim-mer down. You're look - ing too hot, so sim-mer down. — And you know

Cm7



F7



Bb



Cm7



F7



Repeat and Fade

Opt. Ending



soon you will get drunk, so sim-mer down. Why won't you sim-mer sim-mer down? —