

# OTIS REDDING

## GREATEST HITS

PIAN  
VOC  
GUIT

18 CLASSICS, INCLUDING

The Happy Song

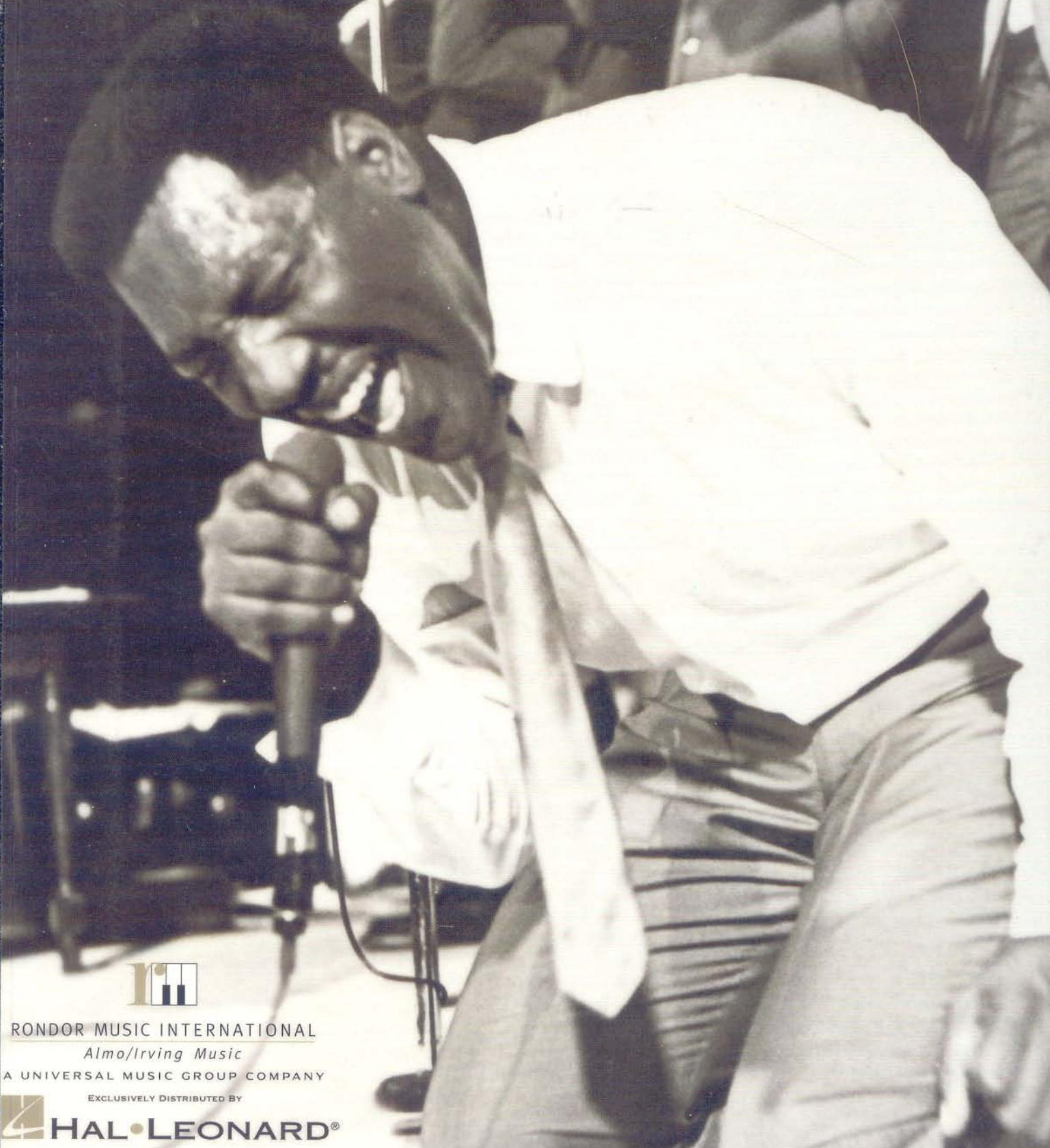
I've Been Loving You Too Long

Papa's Got a Brand New Bag

Respect

(Sittin' On) The Dock of the Bay

Try a Little Tenderness



RONDOR MUSIC INTERNATIONAL

*Almo/Irving Music*

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# OTIS REDDING

## GREATEST HITS

PIANO  
VOCAL  
GUITAR

All photos courtesy of Zelma Atwood Redding

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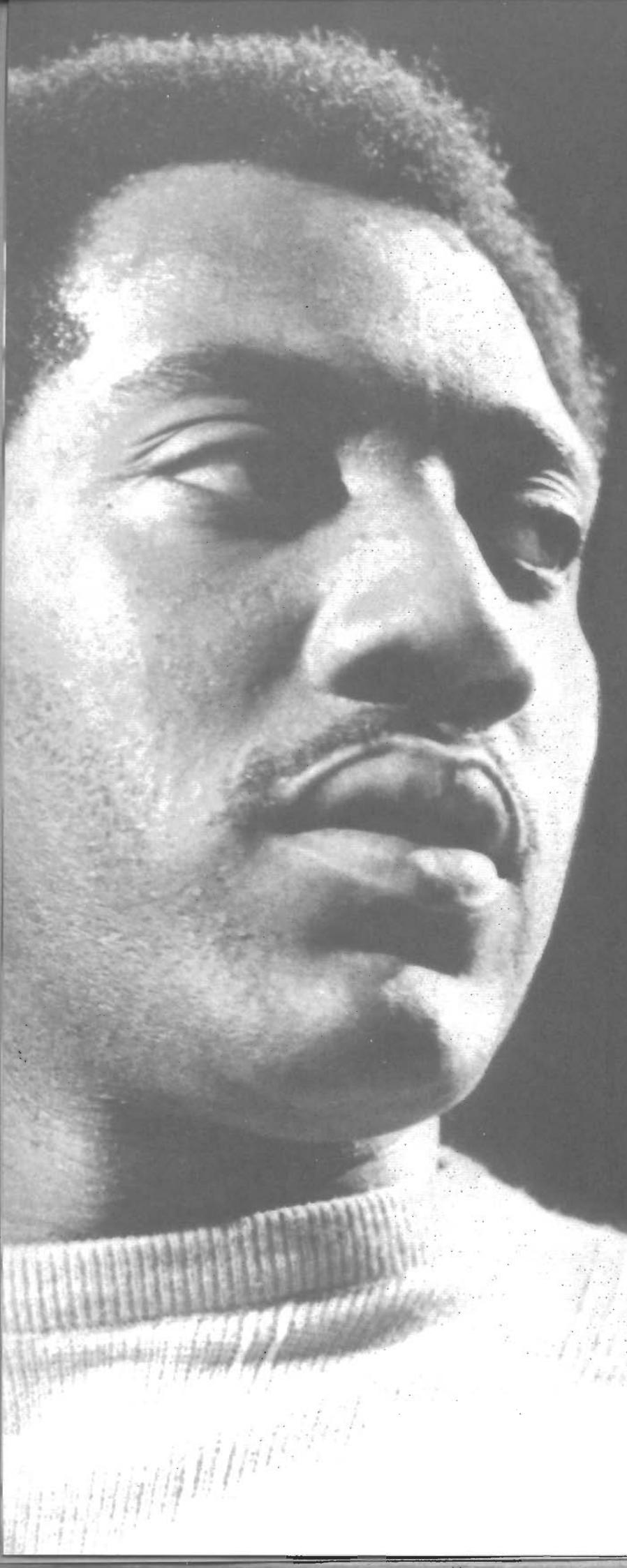


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Extra:  
Come to me  
I can't turn you loose (can't turn you loose)  
Ol' man trouble  
Security  
That's what my heart needs





## OTIS REDDING

(1941—1967)

Otis Redding was born on September 9, 1941, in Dawson, Georgia, the son of a Baptist minister. When he was 10, his family moved to Macon, Georgia, and at an early age he began his career as a singer and musician in the choir of the Vineville Baptist Church. Otis attended Baldwin Hudson High School and participated in the school band. Determined to help his family financially, he dropped out of high school and went on to work with Little Richard's former band, the Upsetters. He also began to compete in local talent shows for the top prize of five dollars. After winning fifteen times straight, he was no longer allowed to compete.

In 1959, Otis sang at the Grand Duke Club. He joined Johnny Jenkins and The Pinetoppers in 1960 and also sang in the "Teenage Party" talent shows sponsored by the Kiwanis Bee, Hamp Swain, a local celebrity disc jockey. Held initially at the Roxy Theater, these talent shows were later moved to the Douglass Theater in Macon.

In October, 1962 Johnny Jenkins and The Pinetoppers drove to Memphis, Tennessee for a recording session at Stax Records. The session didn't go well, so Stax co-owner Jim Stewart allowed Otis to cut a couple of songs with the studio time that had been booked. The result was "The Arms of Mine," released that same year. This was the first of many hit singles, including "I've Been Loving You Too Long," "Respect," and "Try a Little Tenderness." Nine months later he was invited to perform at the Apollo Theater for a live recording. That performance included "Shake" and "Satisfaction" and the sold-out audience refused to let him go until he came back onstage for an encore.

As a performer Otis Redding appeared throughout the United States, Canada, Europe and the Caribbean. His concert tours were among the biggest box office successes of any touring performer at that time. In 1967 he was nominated in three categories by the National Academy of Recording Arts and Sciences, but 1968 was destined to

a banner year, with appearances in New York's Philharmonic Hall and Washington's Constitution Hall. Additionally, Otis was booked for several major television network appearances, including *The Ed Sullivan Show* and *The Smothers Brothers Show*. He even starred in a television special.

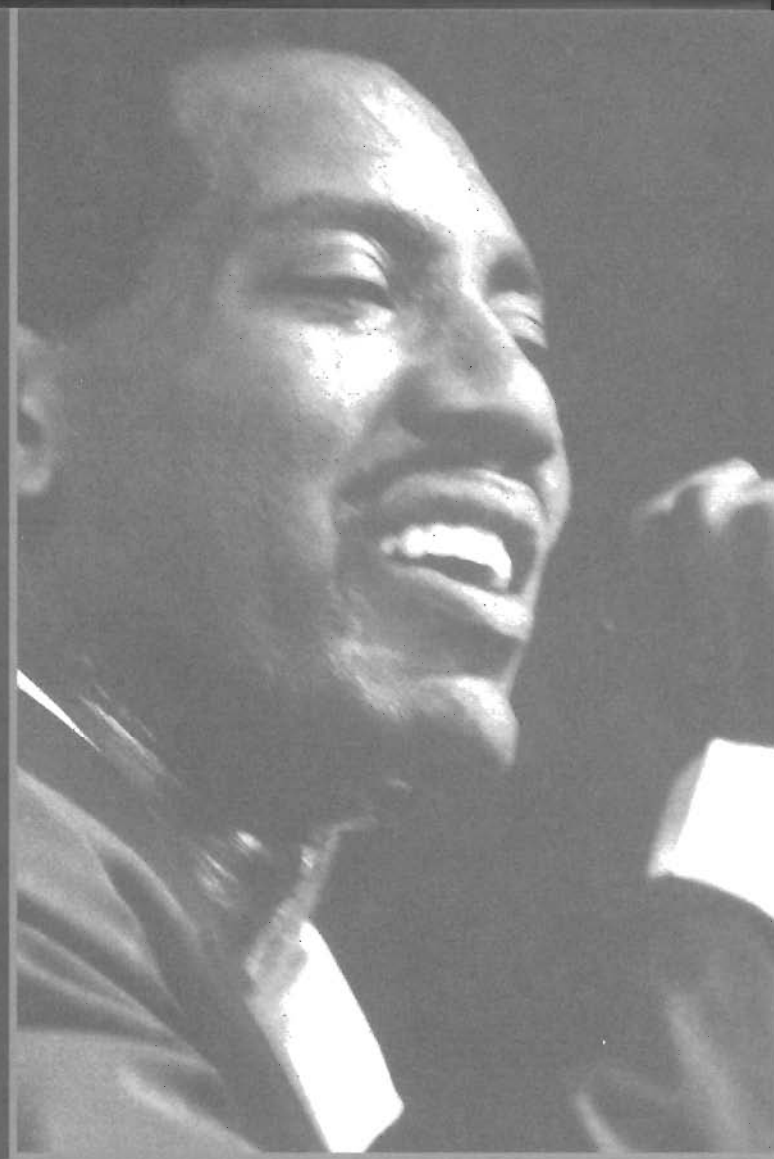
In 1970 Warner Brothers released an album of live recordings from the 1967 Monterey International Pop Festival; it featured Otis Redding on one side and Jimi Hendrix on the other. The record is evidence that hip white audiences, better known as the "love crowd," appreciated Otis Redding just as much as the black audiences for whom he had always played. His energy and excitement, his showmanship, and his relationship with the crowd made Redding a master performer capable of reaching audiences the world over.

Although much has been made of his gifts as a performer, it was his music, composed and arranged by Otis himself, that led to his commercial success. Three of his compositions alone accounted for over three and one half million record sales. Unquestionably his biggest hit was "(Sittin' On) The Dock of the Bay." Unlike anything he had ever written, it was influenced by his admiration for the Beatles' classic *Sgt. Pepper's Lonely Hearts Club Band*. Otis had played their album constantly during a week he spent on a houseboat in Sausalito, while performing at San Francisco's Fillmore West Theater in the summer of 1967. It was there, inspired by the stunning location, that he composed what would become his signature tune.

In 1965 Otis formed his own record label, Jotis Records, but he was also active in other business ventures within his native state, including real estate, investments, stocks and bonds. He was even president of his own publishing company, Redwal Music Co., Inc., and was active in its operation. To date, the company has copyrighted over 200 commercially successful songs, many of which have sold in excess of one million copies.

Beyond his success in the music industry, Otis was a family man. He met Zelma Atwood in 1959, and they were married in August of 1961. Together they have four children: Dexter, Karla, Otis III and Demetria, who was adopted after his death. In 1965 he moved them into a spacious 300 acre property, located in Round Oak, Georgia, just outside of Macon. "The Big O Ranch," affectionately named after "The Big O" himself, included a two story brick home, plenty of livestock and a 3.5 acre lake.

Today sons Dexter and Otis III are active as music producers and songwriters. Karla is a successful and influential entrepreneur. She founded Karla's Shoe Boutique, which she manages with the help of her mother and partner in



downtown Macon. Demetria is a radio producer at WIBB, radio 97.9, also in Macon. Zelma, executress of the Redding Estate, manages the daily requests for song usage in commercials, music sampling, use of name and likeness, and the Scholarship Foundation.

Over the years Otis Redding has received numerous awards and honors. In 1966 *Melody Maker Magazine* of London, England awarded him International Male Vocalist of the Year. (Elvis Presley had "owned" this award for ten years prior to Redding's selection.) In 1989 he was inducted into the Rock and Roll Hall of Fame; in 1993 the United States Postal Service issued a stamp; in 1994 the National Academy of Popular Music presented Otis with a Songwriters Hall of Fame induction. Most recently, in 1999, Redding was given a Lifetime Achievement Grammy by the National Academy of Recording Arts and Sciences.

On December 10, 1967, while flying his twin-engine Beechcraft near Madison, Wisconsin, Otis Redding crashed into Lake Monona. Though cut down in his prime, Otis, the man *and* his music, continues to impact the world.

# AMEN

By OTIS REDDING

Medium Swing (♩ = ♪<sup>3</sup>)



Chorus

A - a - men, — a - a - men, —

a - a - men, — a -

G	D7	1 G	D7	To next strain	2 G	To Coda ⊕
---	----	--------	----	----------------	--------	-----------

men, — a - men. —





Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

1. This lit - tle light of mine, I'm gon - na let it shine.  
2. (See additional lyrics)

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.



Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

This lit - tle light of mine,

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.



Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

I'm gon-na let it shine. This lit - tle light of mine,

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.



Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

I'm gon - na let it shine. Let it shine, let it

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes.

1

C7

G

shine, — to show my love. — 2. One thing my pap - py used to say. He say that

2

G

D.C. (take 2nd ending)

And then I said, "Dad - dy help me sing this line one time: —"

CODA

G

Am G Am G

rit.

*Additional Lyrics*

2. One thing my pappy used to say. He say that  
 "Even in my home, son, (I said, 'What, dad?')  
 I'm gonna let it shine. (He said:)  
 Even in your home, son,  
 You've got to let your little light shine.

Even in your home, son,  
 You've got to let it shine.

Just let it shine, just let it shine,  
 To show your love."

And then I said, "Daddy, help me sing this line one time."

*To Chorus*

# CHAINED AND BOUND

Words and Music by  
OTIS REDDING

Slowly



Bb



Eb



1. Dar - ling, you made me change my mind. \_  
2. (See additional lyrics)

*mf*

Bb



F



Bb



F



Can't go no fur - ther, be-cause you got me chained and bound.

Bb



Bb7



Eb



Tall-er than the tall - est pine, sweet-er than a grape on a vine;



Bb

F

Bb

F

To Coda

can't go no fur - ther be - cause you got me \_\_\_\_\_ chained and bound. \_\_\_\_\_

Bb

Eb  
3fr

I'm so glad, I'm so glad, — I'm so glad. — Oh, I don't have to

Bb

F7

Bb

wor - ry no more. Oh my, my my, \_\_\_\_\_ ba - by, — some - bod - y, some - bod - y.

Gm  
3fr

Bb

What kind of life is this that I'm a liv - ing? — Oh, — what kind of love is this you're try'n' to

Gm Bb F N.C. D.S. al Coda

give me? \_      Feel like stand-ing up and tell-ing the world      I'm chained to your love.

CODA Bb Eb Optional Ending

Repeat and Fade Bb

Vocal ad lib.

*Additional Lyrics*

2. Darling, don't break this little heart of mine.  
 There's no greater love than the love of yours and mine.  
 Walk with your head in the sky; darling, don't ever pass me by.  
 I ain't goin' no further, 'cause you got me chained and bound.

# FA-FA-FA-FA-FA

(Sad Song)

Words and Music by OTIS REDDING  
and STEVE CROPPER

Moderately

Bb



G



Bb



Fa - fa - fa - fa - fa fa - fa - fa - fa, fa - fa - fa - fa - fa

Eb



Bb



Bb



fa - fa - fa. — I keep sing-ing them sad, — sad songs, y'all; sad songs — is —

Eb



Bb



all I know. — I keep sing-ing them sad, — sad songs, y'all; sad songs — is —





Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains the first line of the melody.

all I know. — It has a { 1. sweet mel-o - dy to - night; — an-y-bod-y can sing it

2. (See additional lyrics)

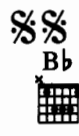
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains the second line of the melody.

an - y old time. — Cap-tures your heart, puts you in a groove, — and

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains the third line of the melody.

when you sing this song it 'll make your whole bod-y move. } It goes: Fa - fa - fa - fa - fa fa - fa - fa. —

Spoken: Your turn.

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains the fourth line of the melody.

Spoken: Our turn. Fa - fa-fa-fa-fa fa-fa - fa. — Spoken: Your turn.

Piano accompaniment for the fourth system, including treble and bass staves.

1	D.S. (take 2nd ending)	2	To next strain
Eb 3fr	Bb	Eb 3fr	Bb

3	Repeat and Fade		<i>Sung ad lib:</i>
Eb 3fr	Bb	Bb	F

Sung: It's a      Spoken: Our turn.      lovely song, y'all,  
You got to get the message,

Bb	Eb 3fr	Bb	F
----	--------	----	---

1	2
Bb 3fr	Eb 3fr

sweet music, honey.      It's just a line over,      it tells a story, baby.      a wordy line. Watch me:  
a soul message, honey.      A lovely line, baby,

Bb	G
----	---

D.S.S.  
(take 3rd ending)

*Additional Lyrics*

All my life I been singing sad songs,  
 Trying to get my message to you, honey.  
 But this the only song, y'all, I can sing,  
 And when I get to singing, my message be to you. It goes:  
*To Chorus*

# HARD TO HANDLE

Words and Music by ALLEN JONES,  
ALVERTIS BELL and OTIS REDDING

Moderate Funk

N.C.

Introduction for piano, marked *f* (forte). The music is in 4/4 time and consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

§

Bb7



1.,3. Ba - by, here I am — I'm a man on the scene. —  
2. (See additional lyrics)

I can give you what you want, — but you got to go home — with me.

I've got some good — old lov - in' and I've got some in store. —



When I get \_ through throw - in' it on \_ you, you got to come back for more. \_

F7

Boys and things will come \_ by the doz-en; but that ain't noth - in' but drug - store lov-in'.

N.C.

Pret-ty lit - tle thing, let me light the can - dle, 'cause ma-ma I'm sure \_ hard to han-dle now, yes I am.

1	E $\flat$	F	A $\flat$	E $\flat$	B $\flat$	2,3	A $\flat$	E $\flat$	B $\flat$

Ab 4fr Eb 3fr Bb

Ab 4fr Eb 3fr Bb

1 Ab 4fr Eb 3fr Bb

D.S. (take 3rd ending)

2 Ab 4fr Eb 3fr Bb

Repeat and Fade (Vocal ad lib.)

Optional Ending

#### Additional Lyrics

- Action speaks louder than words, and I'm a man with a great experience.  
 I know you got you another man, but I can love you better than him.  
 Take my hand, don't be afraid, I want to prove every word that I said.  
 I'm advertising love for free, so won't you place your ad with me?  
 Boys will come a dime by the dozen, but that ain't nothin' but kiss and look.  
 Pretty little thing, let me light the candle, 'cause mama, I'm sure hard to handle, now.

# THE HAPPY SONG

Words and Music by OTIS REDDING  
and STEVE CROPPER

Moderately



*mf*



1. We're sing'n' - this song, - y'all,  
2.,3. (See additional lyrics)

sing-in' it for my

*mp*



ba - by. \_\_\_\_\_

She's the on - ly one can bring me joy;

Chorus:



that's why I sing these hap-py songs. They go: }

Dum - dum, di - di - di, dum - dum, -

To Coda ⊕

A D A D

dum - dum, di - di - di, dum - dum. — Dum - dum, di - di - di, dum - dum, — come on now.

C/D D 1 C/D D 2 C/D D D.C. al Coda

Hap - py song, hap - py song, — now. hap - py, hap - py song.

CODA ⊕ A D7 Repeat and Fade (Vocal ad lib.) Optional Ending A

Additional Lyrics

2. On a cold, windy, rainy night,  
 She shut all my doors, she cut off the light.  
 She hold me and squeeze me tight,  
 She tell me: "Big O, everything's all right," and I go  
*To Chorus*

3. Bring my breakfast to the table;  
 When I go to work she know I'm able.  
 Do my job, when I come back in,  
 You oughta' see my baby's face, she just grin, grin, grin.  
*To Chorus*

# I'VE BEEN LOVING YOU TOO LONG

Words and Music by OTIS REDDING  
and JERRY BUTLER

Slowly



1. I've been lov-ing you \_\_\_\_\_  
2. (See additional lyrics)

*mp*



too long \_\_\_\_\_ to stop now. \_\_\_\_\_



You are tired \_\_\_\_\_ and you



C#

D

want to be free.

My love is grow-ing strong - er, \_\_\_\_\_

as

F

A

you be-come a ha-bit \_ to me. \_\_\_\_\_

Ooh, I'm lov-ing you \_\_\_\_\_

E

A

a lit-tle too long. \_

I don't wan-na stop now. \_\_\_\_\_

1

E

2

F

2. With you, my Oh, oh, I've been

*f*

*mp*

B $\flat$  F

lov-ing you. \_\_\_\_\_ a lit-tle too long. —

B $\flat$  G $\flat$

I don't wan-na stop now. \_\_\_\_\_ Oh,

B $\flat$

oh, and don't make me stop now. \_\_\_\_\_

Repeat and Fade  
(Vocal ad lib.)

Optional  
Ending

*Additional Lyrics*

2. With you, my life has been so wonderful;  
I can't stop now.  
You are tired,  
And your love is growing cold;  
My love is growing stronger,  
As our affair grows old.  
I've been loving you, a little too long;  
I don't wanna stop now.

# KNOCK ON WOOD

Words and Music by EDDIE FLOYD  
and STEVE CROPPER

Moderately fast



1 + 2 + 3 + 4 +



1. I don't wan - na lose this good thing, ba - by,  
 2. sti - tious a - bout you,  
 3. (See additional lyrics)

1 + 2 + 3 + 4 +



but I can't take no chance. If I do now, I will sure - spin -  
 You got me spin - ning,

- ly, I got to, I got to lose a lot. } 'Cause your love -  
 - ning; ba - by; ba - by, I'm in a trance. }

A

is bet - ter than an - y love I know.

E A

It's like thun - der, light - ning;

E A E

the way you love me is fright - 'ning I think I bet - ter knock knock knock knock on wood.

To Coda ⊕

G A B D B A G

I'm not su-per-

2

B A G F# G#<sup>4fr</sup>

*mf* *cresc.*

D.S. al Coda

A C B

Ain't no

*f*

CODA

B A G E A7

Repeat and Fade (Vocal ad lib.)

Optional Ending

*Additional Lyrics*

3. Ain't no secret that a woman can feel my love come up.  
 You got me seeing, she really sees that, that I get enough.  
 Just one touch from you, baby, you know it means so much.  
 It's like thunder, lightning;  
 The way you love me is frightening,  
 I think I better knock-knock-knock-knock on wood.



# I'VE GOT DREAMS TO REMEMBER

Words and Music by OTIS REDDING,  
ZELMA REDDING and JOE ROCK

Slowly

I've got dreams,

*mp*

A

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. Above the staff, a guitar chord diagram for the A major chord is shown. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part starts with a half rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, and a quarter note B3. A fermata is placed over the B3 note. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic marking *mp* is placed in the piano part.

dreams \_\_\_\_\_ to re - mem - ber. \_\_\_\_\_ I've got dreams,

D

A

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. The vocal line then has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. Above the staff, guitar chord diagrams for the D major and A major chords are shown. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3. A fermata is placed over the B3 note. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3.

dreams \_\_\_\_\_ to re - mem - ber. \_\_\_\_\_


D

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. The vocal line then has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. Above the staff, a guitar chord diagram for the D major chord is shown. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3. A fermata is placed over the B3 note. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The piano part continues with a quarter note G3, a quarter note A3, and a quarter note B3.

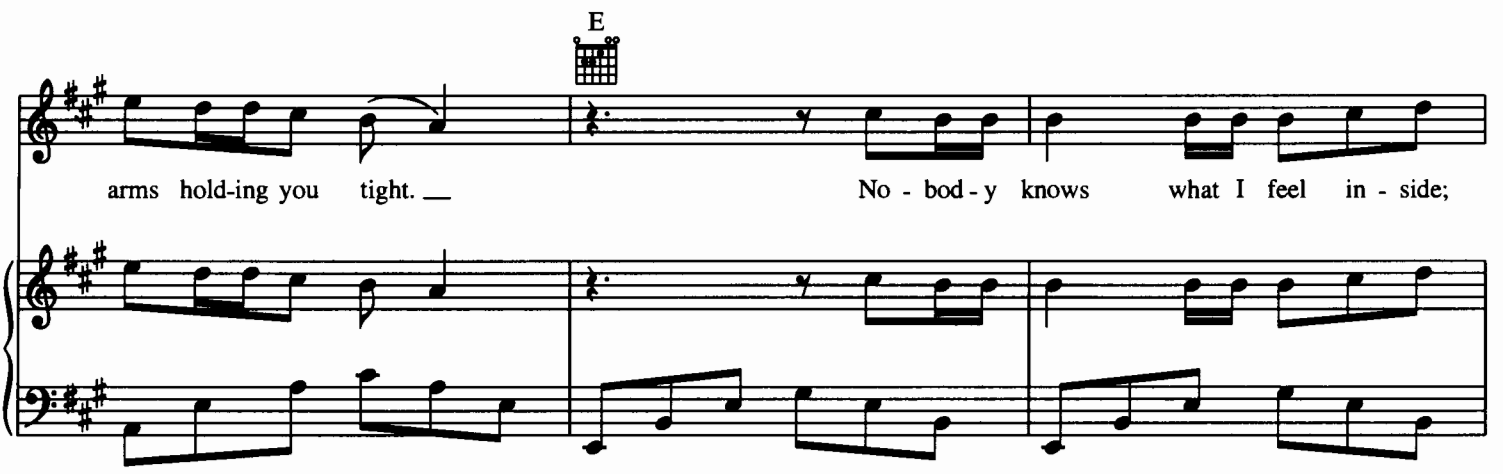
E  A 


Hon-ey, I saw you there last night, an-oth-er man's



E 


arms hold-ing you tight. — No - bod - y knows what I feel in - side;




A  E   $\text{♩}$  A 

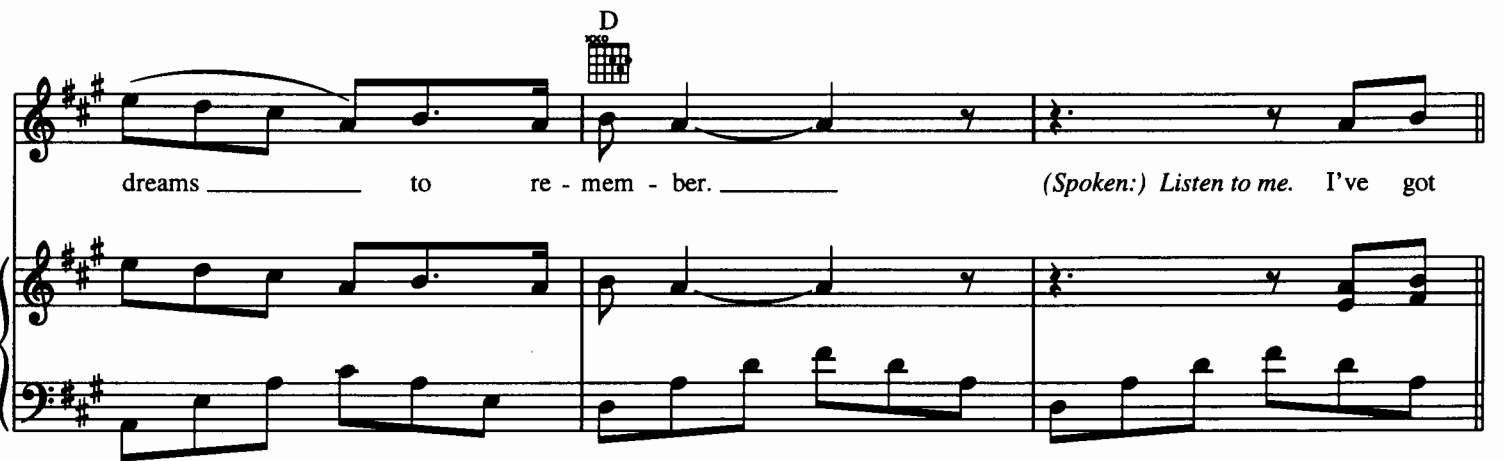
all I know, I walked a - way and cried. — I've got dreams, —

*mf*



D 

dreams — to re - mem - ber. — (Spoken:) Listen to me. I've got



To Coda ⊕

1

To next strain



(Spoken:)  
dreams, rough dreams, dreams to \_\_\_\_\_ re-mem-ber. \_\_\_\_\_

§ §

2

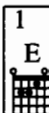
Repeat and Fade



I've got I know you said he was just a friend,



but I saw him kiss you a-gain and a-gain. \_\_\_\_\_ These eyes are



D.S. al Coda

D.S. (take 2nd ending)

mine, they don't fool me; why did he hold you so ten-der-ly? I've got so ten-der-ly? I've got

CODA

D

E

I still want you to stay; —

F#

D

I still love you an - y - way. — I don't

E

A

want you to ev-er leave; girl, — you just sat-is - fy me.

D

1

2 D.S.S. (take 2nd ending)

# LOVE MAN

Words and Music by  
OTIS REDDING

Fast



B7



1. I'm a love man, they call me the  
2., D.S. (See additional lyrics)

*f*

E7



love man. Ooh ba - by, I'm a love man;

B7



that's what they call me, I'm a love man. I'm



F#7



six - feet one and weigh two hun-dred and ten, long hair and pret -

- ty fair skin. Long legs and all my eye - sight;

B7



Hey look out I'm gon - na take you out, - 'cause I'm a love man;

F#



N.C.

To Coda

that's what they call me, I'm a love man.

1

B7

Make love to — you in the morn - ing, make love to — you at

night. Make love to — you when you think a - bout it, I wan - na

N.C.

make sure ev - 'ry - thing's all right, 'cau - 'cau - 'cau - 'cau - 'cause I'm a

2

B A G D B A

G  F# 

N.C. D.S. al Coda



The first system of music features a guitar part with two chords, G and F#, and a piano accompaniment. The guitar part has a whole rest in the first measure, followed by a half note G in the second measure, and a whole note F# in the third measure. The piano part consists of a melody in the right hand and a bass line in the left hand, both in 2/4 time. The key signature has three sharps (F#, C#, G#).

CODA  B7 

Repeat and Fade  
(Vocal ad lib.)

Optional Ending  
N.C./B



The second system of music is a coda section. It begins with a CODA symbol and a B7 chord diagram. The guitar part has a whole rest in the first measure, followed by a half note B7 in the second measure, and a whole note B7 in the third measure. The piano part consists of a melody in the right hand and a bass line in the left hand, both in 2/4 time. The key signature has three sharps (F#, C#, G#).

*Additional Lyrics*

2. Love man, that's all I am now; I'm just a  
 Love man, ooh baby, call me a  
 Love man; yes I am, I'm just a  
 Love man.  
 Which one of you girls wants me to hold you?  
 Which one of you girls wants me to kiss you?  
 Which one of you girls wants me to take you out?  
 I'm a love man;  
 I'm a love man.  
*To Coda*

# MR. PITIFUL

Words and Music by OTIS REDDING  
and STEVE CROPPER

Fast Rock

*ff*

C C7 F/C C

C7 F/C C C7 F/C C N.C.

They call me Mis - ter

*f*

C C7 F/C C C7 F/C C C7 F/C C

— Pit - i - ful; ba - by, that's my name. —  
2. (See additional lyrics)

C7 F/C C C7 F/C C

They call me Mis - ter Pit - i - ful;

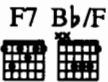
The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Fast Rock' and 'ff'. The piano part features a steady bass line and chords in the right hand. Chord diagrams for C, C7, and F/C are provided above the staff. The vocal line enters with the lyrics 'They call me Mis - ter'. The piano accompaniment continues with a dynamic marking of 'f'. The second system includes a key signature change to one flat (Bb) and a time signature change to 8/8. The vocal line continues with '— Pit - i - ful; ba - by, that's my name. —' and a second line of lyrics '2. (See additional lyrics)'. The final system returns to 4/4 time and includes the lyrics 'They call me Mis - ter Pit - i - ful;'. The piano accompaniment provides harmonic support throughout.



that's how I got my fame. — But no - bod - y seems



to un - der - stand — now, what makes a man — feel —



— so blue. — Oh, they call me Mis - ter — Pit - i - ful —

To Coda ⊕



N.C.

'cause I lost — some-one just — like you. — 2. They call — me Mis - ter —

Piano accompaniment for the final section of the page.

2

C N.C. C

This system contains the first two systems of musical notation. The top staff is a guitar line with two measures. The first measure has a guitar chord diagram for C (x02321) and the text 'N.C.' below it. The second measure has a guitar chord diagram for C (x02321). The piano accompaniment consists of two staves (treble and bass clef) with a melody in the treble and a bass line in the bass. The melody starts with a grace note on the first note of the first measure.

This system contains the next two systems of musical notation, which are piano accompaniment staves. The melody continues in the treble clef, and the bass line continues in the bass clef. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

G/B Am7 G

How can I ex -

This system contains the third and fourth systems of musical notation. The guitar line has three measures with chord diagrams for G/B (x20003), Am7 (x02020), and G (x02321). The piano accompaniment continues. The vocal line begins in the treble clef with the lyrics 'How can I ex -'.

Am7 G/B C

- plain to you \_\_\_\_\_ some - bod - y act -

This system contains the fifth and sixth systems of musical notation. The guitar line has three measures with chord diagrams for Am7 (x02020), G/B (x20003), and C (x02321). The piano accompaniment continues. The vocal line continues with the lyrics '- plain to you \_\_\_\_\_ some - bod - y act -'.

G/B Am7 G

- ing so ver - y blue? How can I tell

Am7 G/B C N.C. D.S. al Coda (verse 1)

you 'bout my fame?\_ Oh, \_\_\_\_\_ don't think t'will do. Yeah, Mis - ter \_

CODA C C7 F/C C Repeat and Fade Optional Ending

Vocal ad lib.

Additional Lyrics

- 2. They call me Mr. Pitiful; yes, everybody knows, now.  
 They call me Mr. Pitiful most every place I go.  
 But nobody seems to understand, now, what makes a man sing such a sad song,  
 When he lost everything, when he lost everything he had.



# MY LOVER'S PRAYER

Words and Music by  
OTIS REDDING

Slowly

B D E7

*mf*

A D

1. This is my lov - er's prayer; — I hope it - 'll reach out to — you, my love.  
2.-6. (See additional lyrics)

E7

This is my lov - er's prayer, and I hope you can

A 1,3,5 2

D C#m Bm A

un - der - stand — it, my love. —

4 D.C. 6  
(take 5th ending)

A

*Vocal ad lib.*

D A D

Optional Ending

Repeat and Fade

A

*rit.*

*Additional Lyrics*

- |  |  |
|--|--|
| <p>2. My life is such a weary thing,<br/>         But in my ears old prayers just ring and ring.<br/>         You keep me wanting, waiting, and wishing,<br/>         When I know deep down I'm not to blame.</p>            | <p>4. You can't let that be no problem;<br/>         You got to come on home and help me solve all.<br/>         Dear, I won't be missing you,<br/>         And honey, my love affair would be all over.</p>         |
| <p>3. What are you going to do tonight,<br/>         When you need some loving arms to hold you tight?<br/>         What are you going to do tonight,<br/>         When you need my loving voice to tell you good night?</p> | <p>5. What can the matter be?<br/>         It can't be too serious.<br/>         We can't talk it over, living in this misery.<br/>         Darling, you can't make my life all over.<br/> <i>Repeat Verse 4</i></p> |

# PAIN IN MY HEART

Moderate Blues Ballad

Words and Music by  
NAOMI NEVILLE

**Bb** **F7** **Bb** **F7**

*mf*

Pain in my heart, it's treat-in' me cold. \_\_\_\_\_

Where can my ba - by be?\_\_\_ Lord,\_\_\_ no one\_\_\_ know. \_\_\_

Pain in my heart, \_\_\_\_\_ just won't let me sleep. \_\_\_\_\_

**Eb**<sup>3fr</sup> **Bb** **F7** **Bb** **F7**

E $\flat$   
3fr

B $\flat$

Where can my ba - by be? —

Lord, — where can she be?

Gm  
3fr

And now the days —

{ has be-gan to get tough.  
has be-gan to get rough.

Said I want you to  
Said I want you to

B $\flat$   
N.C.

F7

To Coda ⊕

come back, come back, come back, ba - by. —  
love me, love me, love me, ba - by. —

I had e - nough. —  
Did not get e-nough. —

B $\flat$

F7

B $\flat$

F7

A lil' pain in my heart

just won't let me be. —

E $\flat$  3fr      B $\flat$       F7

Wake up rest-less nights, — Lord, — and I can't e-ven sleep. —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for E $\flat$  (3 fret), B $\flat$ , and F7 are provided above the staff.

B $\flat$       F7      B $\flat$       F7

Detailed description: This system contains the next two measures. The piano accompaniment continues with eighth-note patterns. Chord diagrams for B $\flat$ , F7, B $\flat$ , and F7 are provided above the staff.

B $\flat$       F7      B $\flat$       D.S. al Coda

Detailed description: This system contains the final two measures of the main section. The piano accompaniment concludes with a final chord. Chord diagrams for B $\flat$ , F7, and B $\flat$  are provided. The instruction "D.S. al Coda" is written at the end of the system.

CODA      B $\flat$       F7      B $\flat$       F7      Repeat and Fade      Optional Ending      B $\flat$       B $\flat$ 7#9

Pain in my heart.      A lil' pain in my heart.

(Vocal ad lib.)

rit.

Detailed description: This section includes the Coda and an Optional Ending. The Coda consists of two measures with a vocal line and piano accompaniment. The Optional Ending consists of two measures, marked "rit." (ritardando). Chord diagrams for B $\flat$ , F7, B $\flat$ , F7, B $\flat$ , and B $\flat$ 7#9 are provided. The instruction "Repeat and Fade" is written above the Optional Ending section.

# PAPA'S GOT A BRAND NEW BAG

Words and Music by  
JAMES BROWN

Moderate Funk

D7



G6



Come here sis - ter  
ma - ma

*mf*

C/G



Pa - pa's in the swing. He ain't too  
and dig this cra - zy scene. He's not too

C9



G6



hip a - bout that new breed babe.  
fan - cy but this line is pret - ty clean.

C/G



D7



C6



no chord

He ain't no drag. Pa-pa's got a brand new

D7



1

2

bag. —

Come here

He's do - ing the

G6



Jerk.

He's do - ing the Fly.

Don't play him cheap 'cause you know he ain't

shy.

He's do - ing the Mon - key,

the Mashed Po -



ta - toes, Jump back Jack, See you la - ter al - li - ga - tor. Come here

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "ta - toes, Jump back Jack, See you la - ter al - li - ga - tor. Come here". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. A triplet of eighth notes is marked with a '3' and a bracket over the notes in the vocal line and the right-hand piano part.

sis - ter, Pa - pa's in the swing.



The second system continues the vocal line with the lyrics "sis - ter, Pa - pa's in the swing.". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp.

He ain't too hip now but I can dig that new breed

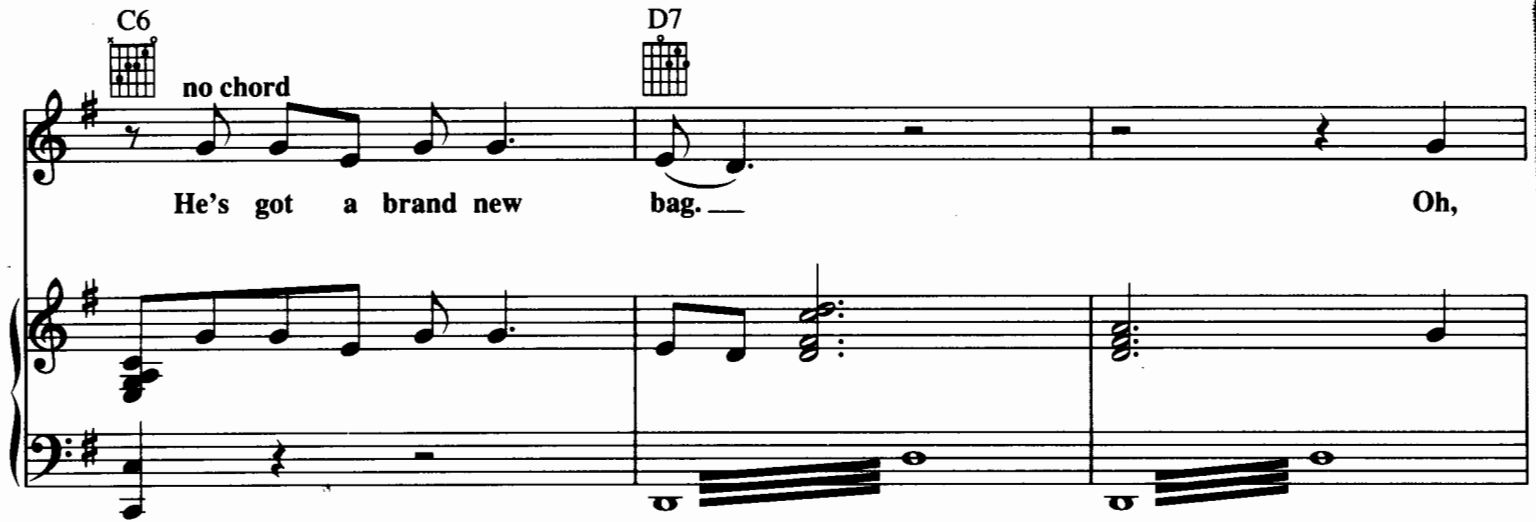
The third system includes guitar chord diagrams for C/G and C9. The lyrics are "He ain't too hip now but I can dig that new breed". The piano accompaniment features a prominent bass line with eighth notes and some chords in the right hand.

babe. He ain't no drag.

The fourth system includes guitar chord diagrams for G6, C/G, and D7. The lyrics are "babe. He ain't no drag.". The piano accompaniment continues with a steady bass line and chordal accompaniment in the right hand.

C6  no chord  D7

He's got a brand new bag. — Oh,



G6 

Pa - pa, he's do - ing the Jerk. Pa - pa, he's do - ing the



C9 

Jerk. He's do - ing the Twist just like this. He's do - ing the



G6  D7 

Fly ev - 'ry day and ev - 'ry night. The thing's -



C6

D7

no chord

like the Boom - er - ang. Hey, come

on. Hey! Hey, come on. Hey!

G6

Hey, he's up tight, out of sight, come

on. Hey! Hey!

on. Hey! Hey!

on. Hey! Hey!

on. Hey! Hey!

on. Hey! Hey!

# RESPECT

Words and Music by  
OTIS REDDING

Solid 4 Beat

Introduction for piano, marked *mf*. The music is in common time (C) and consists of a solid 4-beat pattern. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Chorus 1

Guitar chords: G (x02332), F (x1332)

Vocal line: What you want ba - by I got.  
I ain't gon-na do you wrong while you gone.

Piano accompaniment: *f*. The piano part continues with the same rhythmic pattern as the introduction, supporting the vocal line.

Chorus 2

Guitar chords: G (x02332), F (x1332)

Vocal line: What you need You know I got it.)  
I ain't gon-na do you wrong 'Cause I don't wan - na.)

Piano accompaniment: The piano part continues with the same rhythmic pattern, providing harmonic support for the second vocal line.



All I'm ask-in'

is for a lit-tle re - spect, when you come home.

Ba -



- by,

when you come home, —

Re - spect.



I'm out — to give you  
Ooh, — your kiss - es,

all my mon - ey,  
sweeter than hon - ey,

But all I'm ask - in'  
But guess — what, —



in re - turn, hon - ey,  
so here's my mon - ey,

Is to give me  
All I want you to do for me

F C

my pro-per re - spect when you get home. Yeah,  
 is give me some here when you get home. Yeah,

F C7 F

ba - by, when you get home.  
 ba - by, when you get home.

C7 F C7

R - E - S - P - E - C - T, find out what it means to me, R - E - S - P - E - C - T,

F C7 F

take out T - C - P, a lit-tle re - spect.

*Repeat and fade out*

# (SITTIN' ON) THE DOCK OF THE BAY <sup>51</sup>

Words and Music by STEVE CROPPER  
and OTIS REDDING

Moderate beat

The first system of the score is a piano introduction. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderate beat' and the dynamics are 'mp'. The right hand plays a series of chords, with a G major chord indicated above the staff. The left hand plays a simple bass line.

The second system contains the first verse of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Sit - tin' in the morn - ing sun, I'll be / left my home in Geor - gia / Sit - tin' here rest - in' my bones, and this". The piano accompaniment features a treble clef with a key signature of one sharp and a 4/4 time signature. Chords G and B are indicated above the staff.

The third system contains the second verse of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "sit - tin' when the eve - nin' come. / head - ed for the Fris - co bay. / lone - li - ness won't leave my a - lone.". The piano accompaniment features a treble clef with a key signature of one sharp and a 4/4 time signature. Chords C, B, Bb, and A are indicated above the staff.

The fourth system contains the third verse of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Watch - in' the ships roll in, then I / I have noth - in' to live for, look like / Two thou - sand miles I roam just to". The piano accompaniment features a treble clef with a key signature of one sharp and a 4/4 time signature. Chords G and B are indicated above the staff.



C B Bb A

watch 'em roll a - way a - gain. \_\_\_\_\_ Yeah, \_\_\_\_\_ I'm  
 noth - in's gon - na come my \_\_\_\_\_ way. \_\_\_\_\_ So \_\_\_\_\_ I'm just gon'  
 make this dock my \_\_\_\_\_ home. \_\_\_\_\_ Now \_\_\_\_\_ I'm just gon'

G Esus2 E

sit - tin' on the dock of the bay, \_\_\_\_\_ } watch - in' the tide \_\_\_\_\_  
 sit on the dock of the bay, \_\_\_\_\_ }  
 sit at the dock of the bay, \_\_\_\_\_ }

G Esus2 E G

roll \_\_\_\_\_ a - way. \_\_\_\_\_ Ooh, \_\_\_\_\_ I'm just sit - tin' on the dock of the bay, \_\_\_\_\_

A G To Coda 1 E 2 E

\_\_\_\_\_ wast - in' time. \_\_\_\_\_ I \_\_\_\_\_

G D C G D C

Looks like noth-in's gon - na change; — ev - 'ry-thing

G D C

still \_ re-mains the same. — I can't do what ten peo-ple tell me \_ to do, —

F D D.S. al Coda

so I guess I'll re - main \_ the same. \_

CODA E G

E Repeat ad lib. Optional Ending E

# THESE ARMS OF MINE

Words and Music by  
OTIS REDDING

Moderately slow

B $\flat$  F7

These arms of mine, they are lonely,

*mf*

E $\flat$  B $\flat$

lonely and feeling blue. These arms of mine, they are

F7 E $\flat$  B $\flat$

yearning, yearning from wanting you. And if you



would let them hold you, oh I'll grieve for,



I be - lieve. — These arms of mine, — they are



burn - ing, — burn - ing for want - ing —



you. These arms of mine, — they are long - ing, —

E $\flat$  3fr      B $\flat$       B $\flat$ +

long - ing to hold \_ you.      And if you \_      would let them

B $\flat$ 6      B $\flat$ 7      E $\flat$  3fr      F7      B $\flat$

hold \_ \_ \_ you,      oh I'll grieve \_ for, I be - lieve. \_

E $\flat$  3fr      F      B $\flat$       B $\flat$ 7      Repeat and Fade

Vocal ad lib. (See additional lyrics)

*Additional Lyrics*

Come home, baby,  
 Just be my little woman,  
 Just be my lovin'  
 Oh, I need somebody  
 Oh, to treat me right,  
 Oh, I need two warm lovin' arms to hold me tight.  
 And I need your tender lips to hold me,  
 Oh, hold me tight.

# TRAMP

Words and Music by LOWELL FULSOM  
and JIMMY McCRACKLIN

**Moderately fast**

N.C. (Drums)

(Spoken duet:) { (Carla:) Tramp! (Otis:) What you call me? Tramp. You didn't!

You don't wear continental clothing or Stetson hats.  
But I'll tell ya one doggone thing, it makes me feel good

### Chorus

F7



Drums continue

to know one thing: I know I'm a lov - er (Carla:) Not in my opinion, baby. Huh.

(Otis:) That's all right, Mama was, Papa too.



(Otis; sung:) { 1. And I'm their on - ly child - and lov-in' is all I  
2., D.C. And I'm the on - ly son-of - a gun - this side of the

To Coda ⊕



1

N.C.

know to do.  
sun.

(Carla:) You know what, Otis? You're country. You're straight from  
(Otis:) What? That's all right.



the Georgia woods. You know what? You wear overalls, and big old brogan shoes, and you need a  
That's good.

2



haircut, tramp.

(Otis:) Haircut? Woman, you're too cruel. I'm a



(Otis:) Tramp?                      (Carla:) That's right, that's what you are.

G7                      F7                      C7                      D.C. al Coda  
(see Additional Lyrics)

CODA                      C7                      Repeat and Fade (Ad lib. dialogue)                      Optional Ending

*Additional Lyrics*

Carla: You know what, Otis, I don't care what you say,  
You're still a tramp.

Otis: What?

That's right, you don't even have a fat bankroll  
in your pocket. You probably haven't even got  
twenty-five cents.

I got six Cadillacs, five Lincolns, four Olds,  
six Mercurys, three T-Birds, a Mustang...  
To Chorus:

# TRY A LITTLE TENDERNESS

Words and Music by HARRY WOODS,  
JIMMY CAMPBELL and REG CONNELLY

Moderately

G A<sup>dim</sup>/E<sup>b</sup> C/E G<sup>7</sup>/F C/E G/D

*mf*

Slowly

C<sup>#dim</sup> D G Em Am

Oh, she may be wea - ry, and young

*mp*

D<sup>7</sup> G Dm/F

girls, they do get wea - ry; wear - ing the same — shab - by

E<sup>7</sup> Am

dress. But

D7



when she gets wea - ry \_\_\_\_\_ try \_\_\_\_\_ a lit - tle ten - der -

G/B



Bb7



Am



Am/D



ness. \_\_\_\_\_

**Moderately**

G



Em



Am7



You know she's wait - ing, \_\_\_\_\_ just an -  
 You won't re - gret it; \_\_\_\_\_ young girls,

D7



Gmaj7



Dm/F



tic - i - pat - ing things \_\_\_\_\_ that she'll nev - er, \_\_\_\_\_ nev - er,  
 they don't for - get it. Love \_\_\_\_\_ is their on - ly \_\_\_\_\_ hap - pi -

E7 Am

nev - er, nev - er \_\_\_\_\_ pos - sess. \_\_\_\_\_ But while.  
 ness. \_\_\_\_\_ But it's

D7 To Coda ⊕

\_\_\_\_\_ she's there wait - ing, \_\_\_\_\_ and with-out them, \_\_\_\_\_ try \_\_\_\_\_ a lit-tle  
 all so eas - y \_\_\_\_\_ all you got - ta do is try \_\_\_\_\_ a lit-tle

G C G

ten-der-ness. \_

C B7

It's not just sen - ti - men - tal,

Em A7

no; — she has her grief and care. —

C

But for soft words —

Bm B A7

we all spoke so gen - tle, yeah, — it makes it

Am7 D7

eas - i - er, eas - i - er to bear. —

D.S. al Coda

CODA

G/B

E

ten - der - ness.

Am

Bm

C

A/C#

(Vocal ad lib.)

*mf*

D

B/D#  
4fr

E

F

F#

G

F7

*ff*

Optional Ending

Repeat and Fade

Am

Am7/D

G6

E7#9

*rit.*



Amen  
Chained and Bound  
Fa-Fa-Fa-Fa-Fa (Sad Song)  
The Happy Song  
Hard to Handle  
I've Been Loving You Too Long  
I've Got Dreams to Remember  
Knock on Wood  
Love Man  
Mr. Pitiful  
My Lover's Prayer  
Pain in My Heart  
Papa's Got a Brand New Bag  
Respect  
(Sittin' On) The Dock of the Bay  
These Arms of Mine  
Tramp  
Try a Little Tendr

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# COME TO ME

Words and Music by Otis Redding and Phil Walden

Slow rock



2<sup>nd</sup> v. (Bb)

Come to me \_\_\_\_\_ for I'm \_\_\_\_\_ lone - ly \_\_\_\_\_  
 Come to me \_\_\_\_\_ for - get \_\_\_\_\_ the past \_\_\_\_\_  
 Come to me \_\_\_\_\_ for I'm \_\_\_\_\_ beg - ging \_\_\_\_\_

Sib

come to me \_\_\_\_\_ for I'm \_\_\_\_\_ lone - ly, \_\_\_\_\_ dar -  
 think of life \_\_\_\_\_ we \_\_\_\_\_ have ahead, \_\_\_\_\_ my  
 come to me \_\_\_\_\_ for I'm \_\_\_\_\_ beg - ging, \_\_\_\_\_ dar -



my \_\_\_\_\_ ba - ling \_\_\_\_\_ come to me \_\_\_\_\_ and  
 \_\_\_\_\_ by \_\_\_\_\_ come to me \_\_\_\_\_ and  
 \_\_\_\_\_ ling \_\_\_\_\_ come to me \_\_\_\_\_ and

Mib





be my girl for I love, love you  
 be my girl for I love, love,  
 be my girl for I love, love,

Sib Solm Fa



so. love you so, oh now!

Sib Sib Sib7



Days are get - ting so lone - ly, yeah now

Mib Sib



lives are get - ting so

Fa7 Sib



blue \_\_\_\_\_ time \_\_\_\_\_ has come for \_\_\_\_\_

Mib



you and I \_\_\_\_\_ to get to -

Sib Do



geth - er and we'll make \_\_\_\_\_ two, \_\_\_\_\_ my my my my ba - be.

Fa Fa5#

*Dal  $\text{S}$  al  $\text{C}$ , poi segue*



love you so \_\_\_\_\_ yeah! \_\_\_\_\_ Come on now

Sib



ba - by arms of mine ba - by they have I'm down been lone - ly said I'm down on my lone - ly so

Mib

Fa7



knees, long oh (but I know, but I know) need me some - I know what my

Sib



one, heart needs said I need some love know, just to stand right I know what my

Mib

Fa7



by me, heart needs. oh! You know that these

Sib

*ad libitum sfumando*

# I CAN'T TURN YOU LOOSE

(Can't turn you loose)

Words and Music by Otis Redding

Rhythm'n'blues



The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady bass line and a more active treble part. The first system begins with a C major chord diagram. The second system continues the piano accompaniment. The third system concludes with a vocal line ending on the word 'Huh!' and a final piano accompaniment ending with a sharp sign (#).



I can't turn you\_\_\_ loose\_\_\_ now if I do\_\_\_ I'm gon - na loose\_\_\_ my life\_\_\_  
 I can't turn you\_\_\_ loose\_\_\_ now I'm in love\_\_\_ with the\_\_\_ pret - ti - est thing\_\_\_

Do

- oh I can't\_\_\_ nev - er turn you\_\_\_ loose\_\_\_ now if I do\_\_\_  
 - uh I\_\_\_ nev - er, nev - er turn you\_\_\_ loose\_\_\_ be - cause all\_\_\_

- I'm gon - na loose\_\_\_ my life,\_\_\_ life, life,\_\_\_ I can't turn you loose\_\_\_ to no - bod -  
 - the sweet\_\_\_ love\_\_\_ she brings.\_\_\_\_\_

F7

Fa7

- y\_\_\_ 'cause I love\_\_\_ you, ba - by, yes I do.\_\_\_\_\_



Give shak - ing ma - ma, I told \_\_\_\_\_ you I'm in love \_\_\_\_\_ with \_\_\_\_\_ on - ly you \_\_\_\_\_

Do



\_\_\_\_\_ ba - by do it, ba - by why don't \_\_\_\_\_ you I'm \_\_\_\_\_ gon - na give \_\_\_\_\_

Sol7



you eve - ry - thing \_\_\_\_\_ that you want. \_\_\_\_\_ I got - ta, I got - ta \_\_\_\_\_ keep \_\_\_\_\_

Fa7 Do

on hold - ing on, \_\_\_\_\_ ba - by nev - er, nev - er gon - na turn you loose \_\_\_\_\_

keep on, keep on — hold - ing on got-ta, got-ta.



*Parlato:* I can't turn you loose

yes, I'm never gonna turn you loose.



I'm gonna keep holding on turn you loose.

*ad lib. sfumando con improv. di Voce solista*

# OL' MAN TROUBLE

Words and Music by Otis Redding

Lento rhythn'n'blues

The musical score is divided into three systems. Each system includes a guitar chord chart at the top, a piano accompaniment in the middle, and a vocal melody with lyrics at the bottom.

**System 1:**

- Guitar chords: A, E7, A
- Piano accompaniment: Treble clef with chords and bass clef with a walking bass line. Chords labeled: La, Mi7, La.
- Vocal melody: Treble clef, lyrics: "Oh now, Ole man trou - ble leave\_ me a - lone look like I'm down in\_ my\_ luck"



**System 2:**

- Guitar chords: E7, F#, A7
- Piano accompaniment: Treble clef with chords and bass clef with a walking bass line. Chords labeled: Mi7, Fa#, La7.
- Vocal melody: Treble clef, lyrics: "Oh now, Ole man trou - ble leave\_ me a - lone look like I'm down in\_ my\_ luck"


**System 3:**

- Guitar chords: A, E7
- Piano accompaniment: Treble clef with chords and bass clef with a walking bass line. Chords labeled: La, Mi7.
- Vocal melody: Treble clef, lyrics: "Oh now, Ole man trou - ble leave\_ me a - lone look like I'm down in\_ my\_ luck"






go find, you some - one else to pick on  
 this send faith to just help pick me up



La Mi7

I live my life with-out you see, now.  
 I've lived this way for so ma - ny years.



La Re





Ole man trou-ble please stay a - way from me, oh  
 Ole man trou-ble help me wash a - way all my fears,



La Mi La






now, uh yeah.  
 oh no oh god al - mighty.



Mi7 Fa#7 La7



*(Voce solista improvvisa fraseggi soul ad libitum)*

Musical notation for the first system, including piano accompaniment and vocal line.



Musical notation for the second system, including piano accompaniment and vocal line.



*Dal  $\text{♩}$  al  $\text{♩}$ , poi segue*

*(segue Voce solista con fraseggi soul)*

Musical notation for the third system, including piano accompaniment and vocal line.



Musical notation for the fourth system, including piano accompaniment and vocal line.

*ad libitum sfumando*

# SECURITY

Words and Music by Otis Redding

Rhythm'n'blues

C



Do

Am



C



I want se - cu - ri - ty, yeah

Lam

Do

Am



with - out it I had a great loss, oh no se - cu -

Lam

C



ri - ty, yeah and I want it at a - ny cost, oh

Am



Do

Lam

Detailed description: This is a sheet music page for the song 'Security' by Otis Redding. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics and rests. Chord diagrams for C, Am, and Lam are provided above the piano part. The tempo/style is 'Rhythm'n'blues'. The key signature has one flat (Bb), and the time signature is common time (C).



no. — Don't want no mo - ney, right now now, now now, now now, — now now

Sol Fa



I don't want no fame — but se - cu - ri - ty I have all of these things, — yeah

Sol Fa Do



all of these things, yeah, — now — se - cu -

Lam



- ri - ty, — yeah that's all — I want from — you, oh —  
- ri - ty, — yeah I'm tell - ing — you, once say a - gain, oh —

Do Lam



now\_ se - cu - ri - ty, yeah\_ and a lit - tle love\_ that  
 how\_ se - cu - ri - ty\_ and I want it\_ in

Do



will be true, oh\_ Those sweet\_ ten - der  
 the end, oh\_

Lam Sol



lips you know they tells me that you're the one for me dar - ling, how can I\_

Fa Sol Fa



\_ for - get how can I for - get, yeah\_ now\_

Do Lam

1.



Musical notation for the first system, including vocal line and piano accompaniment.



Musical notation for the second system, including vocal line and piano accompaniment.

I want se-cu-

2.



Musical notation for the third system, including vocal line and piano accompaniment.

A-lone with just a lit-tle bit of soul, right now, ba-by— now,



Musical notation for the fourth system, including vocal line and piano accompaniment.

eve-ry-thing— is gon - na be all right— one more time,— just one more time.—

*ad libitum sfumando*

# THAT'S WHAT MY HEART NEEDS

Words and Music by Otis Redding

Slow rock

F B $\flat$

You left me, \_\_\_\_\_ for an - oth - er \_\_\_\_\_  
 Ba - by, \_\_\_\_\_ ooh \_\_\_\_\_ ba - by \_\_\_\_\_  
 Dar - ling, \_\_\_\_\_ my my \_\_\_\_\_ dar - ling \_\_\_\_\_

Fa Si $\flat$

F B $\flat$

\_\_\_\_\_ you told \_\_\_\_\_ me, \_\_\_\_\_ he was your lov - er \_\_\_\_\_  
 \_\_\_\_\_ I'm cal - ling you out loud and clear, ba-by ooh \_\_\_\_\_ ba - by \_\_\_\_\_  
 \_\_\_\_\_ I need you here right by my side, ba-by, ba - by, \_\_\_\_\_ dar - ling \_\_\_\_\_

Fa Si $\flat$

F C

so I'm beg - ging \_\_\_\_\_ and I'm plead - ing and I'm down on a - ny  
 I love you, \_\_\_\_\_ yes I do \_\_\_\_\_ and I want on meet - ing  
 if you hadn't left \_\_\_\_\_ that \_\_\_\_\_ day \_\_\_\_\_ then my love wouldn't be this

Fa Do

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knee, ooh ba-by that's what my heart needs.  
 you, ooh ba-by that's what my heart needs.  
 way, ooh ba-by that's what my heart needs.

1. 2.

3.



Come on ba-by I said I need you



right here by my side I said I need you ba-by



I need you here protect me and by my guide oh!

*ad lib. sfumando con vocalizzi e improv. Voce solista*