OTIS REDDING GREATEST HITS

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

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Extra:
Come to me
I can't turn you loose (can't turn you loose)
Of 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 15, 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 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 met Johnny Jenkins and The Pinetoppers in 1960 and also sang in the “Teenage Party” talent shows sponsored by the Koinonia Bee, Hamp Swain, a local celebrity disc jockey. Held indoors 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 studio time that had been booked. The result was “Try a Little Tenderness.” 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 on stage 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 lead 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, Jots 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 WMMB 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 was the owner of 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

Medium Swing (♩♩♩♩)

Chorus

A - a - men, z - a - men.

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1. This little light of mine, I'm gonna let it shine.

2. (See additional lyrics)
Shine, to show my love.

2. One thing my papa used to say. He say that
   
   And then I said, “Daddy help me sing this line one time.”
   
   **additional Lyrics**

   2 One thing my papa 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

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

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

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

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can't go no further because you got me churned and bound.

I'm so glad, I'm so glad, I'm so glad. Oh, I don't have to worry no more. Oh my, my my baby somebody, somebody.

What kind of life is this that I'm living? Oh, what kind of love is this you're tryin' to
Additional Lyrics

2. Darling, don't break this little heart of mine.
   There's no grease 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)

Moderately

Words and Music by OTIS REDDING and STEVE CROPPER

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all I know... It has a
2. (See additional lyrics)

any-body can sing it

any old time. Captures your heart, puts you in a groove... and

when you sing this song it'll make your whole body move. It goes: Fa-fa-fa-fa-fa-fa-fa...

Spoken: Your turn.

Sung: It's a lovely song, y'all. You got to get the message, sweet music, honey. It's just a line over, It sells a story, baby. A lovely line, baby, a wordy line. Watch me:

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.

88

1. Baby, 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 lovin' and I've got some in store.
When I get through throwin' it on you, you got to come back for more.

Boys and things will come by the dozen; but that ain't nothin' but drug-store lovin'.

Pretty little thing, let me light the candle, 'cause ma-ma I'm sure hard to handle now, yes I am.
Additional Lyrics

2. 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 love, so won't you place your ad with me?
   Boys will come a done 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

1. We're sing' n' this song, y'all, sing-in' it for my
2. (See additional lyrics)

Chorus:

that's why I sing these hap-py songs. They go: Dum-dum, di-di-di, dum-dum,...
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

Additional Lyrics
I'VE BEEN LOVING YOU TOO LONG

Slowly

Words and Music by OTIS REDDING and JERRY BUTLER

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1. I've been loving you

2. (See additional lyrics)

You are tired and you...
want to be free. My love is grow-ing strong-er, as

you be-come a lit-tle too long. I don’t wan-na stop now.

2. With you, my Oh, on, I’ve been
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. I don't wan-na lose this good thing, baby.
2. sti-tious a-bout you,

3. (See additional lyrics)

but I can't take no chance. If I do now, I will sure spin.

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__is better than any love I know__.

It's like thunder, lightning;

the way you love me is frightening I think I better knock knock knock knock on wood.

To Coda

_I'm not super-__
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-on-wood.
Honey, I saw you there last night, another man's arms holding you tight.
No body knows what I feel inside.

All I know, I walked away and cried. I've got dreams.

Dreams to remember. (Spoken: Listen to me. I've got
(Spoken:)
dreams, rough dreams, dreams to re-mem-ber.

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

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

I still want you to stay;

I still love you any way,

I don’t want you to ever leave;

girl, you just satisfy me.

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

Words and Music by OTIS REDDING

Fast

1. I'm a love man, they call me the

2. D.S. (See additional lyrics)

love man. Ooh baby, I'm a love man;

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

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six feet one and weigh two hundred and ten, long hair and pret-
yty fair skin. Long legs and all my eye-sight;

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

that's what they call me, I'm a love man.
Make love to ___ you in the morn-ing,  make love to ___ you at

night.  Make love to ___ you when you think 'bout it, I wan-na

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

2  B  A  G  D  B  A
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
that's how I got my fame.

But nobody seems

to understand now, what makes a man feel

so blue.

Oh, they call me Mister Pifful.

To Coda

'cause I love someone just like you.

2. They call me Mister.
Additional Lyrics

2. They call me Mr. Pffiful, yes, everybody knows, now.
They call me Mr. Pffiful 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

Slowly

B

D

E7

A

D

E7

This is my lover's prayer;

I hope it'll reach out to you, my love.

(See additional lyrics)

This is my lover's prayer.

and I hope you can

un-der-stan- d it, my love.

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2. My life is such a weary thing,
   But in my ears old prayers just ring and ring.
   You keep me wandering, waiting, and wishing,
   When I know deep down I'm not to blame.

3. What are you going to do tonight,
   When you need some loving arms to hold you tight?
   What are you going to do tonight,
   When you need my loving voice to tell you good night?

4. You can't let that be no problem;
   You got to come on home and help me solve all.
   Dust I won't be missing you,
   And honey, my love affair would be all over.

5. What can the matter be?
   It can't be too serious.
   We can't talk it over, living in this misery.
   Darling, you can't make my life all over.

Repeat Verse 4
PAIN IN MY HEART

Moderate Blues Ballad

Words and Music by NAOMI NEVILLE

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Verse:

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

Chorus:

Where can my baby be?

Verse:

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

Chorus:
Where can my baby be?
Lord, where can she be?

And now the days have begun to get tough.
Said I want you to say I want you to

come back, come back, come back, baby.
love me, love me, love me, baby.

Did not get e-nough.

A lil' pain in my heart just won't let me be.
Wake up restless sights, Lord, and I can't even sleep.

D.S. at Coda

Pain in my heart. A lil' pain in my heart.
PAPA'S GOT A BRAND NEW BAG

Moderate Funk

Words and Music by JAMES BROWN

D7

Come here sis - ter.

G6

ma - ma

C/G

Pa - pa's in the swing.

and dig this cra - zy scene.

He ain't too He's not too

C9

hip fancy

but this line is pret - ty clean.

G6

a - bout that new breed babe.

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

Come here He's doing the Jerk. He's doing the Fly.

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

He's doing the Monkey, the Mashed Potatoes...
ta-toes, Jump back Jack, See you l-a-ter a-l-i-g-a-tor. Come here sis-ter,
Pa-pa's in the swing.

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

bab-e.

He ain't no drag.
C6
He's got a brand new bag.

G6
Pa-pa, he's doing the Jerk. Pa-pa, he's doing the

C9
Jerk. He's doing the Twist just like this. He's doing the

G6
Fly ev'ry day and ev'ry night. The thing's.
RESPECT

Words and Music by OTIS REDDING

Solid 4 Beat

What you want
I ain't gon-na do you wrong

What you need
I ain't gon-na do you wrong

With baby I got
while you gone.

You know I got it
'Cause I don't want na.

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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 all my mon-e-y, But all I'm ask-in'
Ooh, your kiss-es, sweeter than hon-e-y, But guess what

in re-turn, hon-ey, Is to give me mon-e-y,
so here's my mon-e-y, All I want you to do for me
my proper respect when you get home. Yeah, Yeah,

is give me some here when you get home. Yeah, Yeah,

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

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

Repeat and fade out

take out T-C-P, a little respect.
(SITTIN' ON) THE DOCK OF THE BAY

Words and Music by STEVE CROPPER and OTIS REDDING

Moderate beat

G   B   G

Sittin' in the morning sun, I'll be
left my home in Georgia

Sit - tin' here rest in my bones, and this

C   Bb   A

Sit - tin' when the ev - en - ing come
lone - liness won't leave my alone

G   B   G

Watch - in' the ships roll in, then I
Two thousand miles I roam, look like

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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'

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

wast - in' time.

To Coda

I
Looks like noth-in's gon-na change; ev-ry-thing
still re-mains the same.
I can't do what ten peo-ple tell me to do.
so I guess I'll re-main the same.

D.S al Coda

CODA

Repeat ad lib.
Optional Ending
THESE ARMS OF MINE

Moderately slow

Bb F7

These arms of mine, they are lonely.

Eb Bb

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

F7 Eb Bb

yearning, yearning from wanting you. And if you

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

I believe. These arms of mine, they are burning.

burning for wanting you. These arms of mine, they are longing.
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.

Additional Lyrics
TRAMP

Words and Music by LOWELL FULSON and JIMMY MCCracklin

Moderately fast
N.C. (Drums)

(Spoken duet:) (Carlos:) (Otis:) Tramp! 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

Drums continue

to know one thing: I know I’m a lover (Carlos:) Not in my opinion, baby. Hub.

(OTIS:) That’s all right, Mama was, Papa too.

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(Otic sung:) 1. And I’m their only child— and lovin’ is all I know to do.

2. D.C. And I’m the only son-of-a gun, N.C. I’m a sun.

(Carla:) You know what, Otic? You’re country. You’re straight from the Georgia woods. You know what? You wear overalls, and big old brogan shoes, and you need a haircut, tramp.

(Otic:) What? That’s all right.

(Otic:) Haircut? Woman, you’re too cruel. I’m a...
(Otis:) Tramp?  
(Carla:) That's right, that's what you are.

Additional Lyrics

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

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

Otis: What?

I got six Cadillacs, five Lincolns, four Olds, 
six Mercs, three T-Birds, a Mustang... 
To Chorus:
TRY A LITTLE TENDERNESS

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

Moderately

G

Cdim Eb C/E G7/F C/E G/D

Cdim D G

Em Am

Oh, she may be wea - ry, and young

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

dress.

But

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when she gets weary try a little tender

G/B
Bb7
Am
Am/D

ness.

Moderately
G
Em
Am7

You know she's waiting
You won't regret it
just any young girls.

d7
Gmaj7
Dm/F

lic - i - pat - ting things that she'll never, never.
they don't forget it.
Love is their only hap - pi

never, neverness

But while,

But it's

she's there waiting

all so easy

all you gotta do is try

a little

a little

tenderness

It's not just sentimental
no; __ she has her grief and care. __

But for soft words __

we all spoke so gentle, yeah, __

it makes it easier, easier so bear __
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 Tenderness
COME TO ME
Words and Music by Otis Redding and Phil Walden

Slow rock

Come to me, come to me, for I'm lonely
Come to me, for I'm gone
Come to me, for I'm singing

Come to me, for I'm alone
Come to me, we have ahead
Come to me, my darling

Come to me, come to me, and
Come to me, and

My baby, my baby, and

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blue time has come for you and I to get to

gather and we'll make two my my my my ba-be.

love you so... yeah! Come on now
baby arms of mine, I'm down, I said I'm down on my knees, long (but I know, but I know) need me some I know what my one heart needs said I need some love know, just to stand right by me, oh! You know that these

ad libitum afamundo
I CAN'T TURN YOU LOOSE
(Can't turn you loose)

Words and Music by Otis Redding

Rhythm 'n' blues

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I can't turn you loose now if I do I'm gonna lose my life.
I can't turn you loose now I'm in love with the sweetest thing.

Oh I can't never turn you loose now if I do.

I'm gonna lose my life, life, life, I can't turn you loose to nobody.

'Cause I love you, baby, yes I do.
Give shaking mama, I told you
I'm in love with only you

Do

G7

baby do it, baby why don't you
I'm gonna give

Sub7

C

you every thing that you want
I got ta, I got ta keep

F#7

Do

on holding on, baby never, never gonna turn you loose
keep on, keep on holding 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 rhythm 'n' blues

Oh now, Ole man trouble leave me a lose

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Don’t want no money, right now now, now now, now now... now now

I don’t want no fame... but security I have all of these things... yeah

all of these things... yeah... now... security... yeah... that’s all I want from you, once say again, oh...
now security yeah and a little love that
how security yeah and I want it in
will be true oh Those sweet tender
the end oh lips you know they tell me that
you're the one for me during, how can I
_forget how can I forget, yeah now_

I want so-co-

Alone with just a little bit of soul, right now, baby... now.

everything's gonna be all right... one more time... just one more time...
THAT'S WHAT MY HEART NEEDS

Words and Music by Otis Redding

Slow rock

F        Bb
You left me, for another,
Ba-by, ooh, ba-by,
Dar-ling, my my, dar-ling.

F        Bb
you told me, he was your lover,
I'm calling you out load and clear, ba-by,
I need you here right by my side, ba-by,
ba-by, dar-ling.

F        C        C
so I'm begging and I'm pleading and I'm down on a my
I love you, yes I do, and I want on meeting
if you hadn't left that day, then my love wouldn't be this

Fa        Dm

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

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