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Piano • Vocal • Guitar

JAMES BROWN

20 All Time Greatest Hits!



 chappell/intersong 

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All Time Greatest Hits!

- 7 Call Me Super Bad, Pts. 1 & 2
- 14 Cold Sweat, Pt. 1
- 16 Get On The Good Foot
- 22 Get Up (I Feel Like Being) A Sex Machine
- 19 Get Up Offa That Thing
- 26 Give It Up Or Turnit A Loose
- 34 Hot Pants, Pt. 1
- 29 I Got The Feelin'
- 38 I Got You (I Feel Good)
- 43 It's A Man's Man's Man's World
- 46 Licking Stick - Licking Stick
- 56 Make It Funky, Pt. 1
- 53 Mother Popcorn, Pt. 1
- 58 Papa Don't Take No Mess, Pt. 1
- 65 Papa's Got A Brand New Bag
- 70 The Payback
- 73 Please, Please, Please
- 74 Say It Loud (I'm Black And I'm Proud)
- 78 Think
- 76 Try Me

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Biography by Jim McElmurray

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7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

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CALL ME SUPER BAD, PTS. 1 & 2

Words and Music by
JAMES BROWN

Bright Funk

C#m7



C#m7



I got some-thing that makes me wan-na shout.
I got a move that tells me what to do.

I got some-thing that tells me what it's all a - bout.
Some-times I tease. Now,

I got a move I got that soul and I'm su-per bad...
to do some -

C#m9

times I feel so nice, I wan-na try my-self a few. I got soul ___ I got soul_

1

soul ___ and I'm su-per bad... and I'm su-per bad... Now,

2

C#m7

I'm love, _ I learned to do _ my thing. _

And I don't need no one else. _

Some-times I feel so nice, — good God. I

jump back, I wan-na kiss my-self. I've got soul_

and I'm su-per bad. — I said I'm su-per bad. —

C#m9 F#7

Bridge, come on. (1.) Slap me down
(2.) peo-ple.
(3.)

and round and_ round,
Let it all hang out. If you
(Spoken:) Gimme gimme,
gimme,

up and down all_ a - round_
don't broth-ers and sis-ters, then you won't know_
gimme gimme

1,2 3
Right on
what it's all a- bout, gimme Yeah.

G#⁺ C#m9

Instrumental solo - ad lib.

1

2

C#m7
4fr

I got the some - thing that makes me wan-na shout...
Got the move _ that tells me what to do. _ Some-

I got that thing that tells_ me what it's all a-bout.
times I feel_ so nice, I said I wan-na try my-self a few.

I got_ soul _ and I'm su-per bad._
I, _ I, _ I, _ I, _

1 2

C#m9

I got soul

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in measure 1, followed by a quarter note G4 in measure 2. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for C#m9 is shown above the vocal line in measure 2.

and I'm su-per bad. — Bridge, hit me.

Detailed description: This system contains measures 3 through 6. The vocal line continues with a quarter note G4 in measure 3, a quarter rest in measure 4, a quarter note G4 in measure 5, and a quarter note G4 with a fermata in measure 6. The piano accompaniment continues with the same rhythmic pattern.

F#9 3fr

(Spoken:) Slap me down, and all around. broth-ers and sis-ters, then you won't know

Detailed description: This system contains measures 7 through 10. The vocal line is entirely spoken. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for F#9 3fr is shown above the vocal line in measure 7.

Right on peo-ple Let all _ hang what it's all a-bout. (Spoken:) Gimme,

Detailed description: This system contains measures 11 through 14. The vocal line continues with a quarter note G4 in measure 11, a quarter rest in measure 12, a quarter note G4 in measure 13, and a quarter note G4 with a fermata in measure 14. The piano accompaniment continues with the same rhythmic pattern.

1 2

out
(Sung:) gimme

If you don't,

(Spoken:) Gimme

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole note rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. A first ending bracket covers the next two measures, which contain whole note rests. The second ending bracket covers the final two measures, which contain a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern of quarter notes in the bass clef.

gimme.

The second system continues the musical score. The vocal line has a whole note rest for the first two measures, followed by a whole note G#4 for the third measure. The piano accompaniment continues with the same rhythmic pattern and chordal structure as the first system.

G#7#9 5fr

C#m9

Lead vocal ad lib. and Fade

The third system features a change in piano accompaniment. The right hand part includes two guitar chord diagrams: G#7#9 (5fr) and C#m9. The vocal line has a whole note rest for the first two measures, followed by a whole note G#4 for the third measure. The piano accompaniment in the right hand consists of a series of chords, while the left hand continues with the rhythmic pattern.

Repeat ad lib. and Fade

The fourth system concludes the piece. The vocal line has a whole note rest for the first two measures, followed by a whole note G#4 for the third measure. The piano accompaniment continues with the same rhythmic pattern and chordal structure as the previous systems.

COLD SWEAT, PT. 1

Words and Music by JAMES BROWN
and ALFRED JAMES ELLIS

Moderately

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic bass line with eighth notes and rests.

D7

I don't care
I don't care

a-bout your past, —
a-bout your won'ts, —

I just
I just

mf

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "I don't care I don't care a-bout your past, — a-bout your won'ts, — I just I just". The piano part includes a D7 chord marking above the first measure.

want _____
wan-na tell you_

our love to last. —
'bout your do's and don'ts.

I don't care
I don't care

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "want _____ wan-na tell you_ our love to last. — 'bout your do's and don'ts. I don't care I don't care".

a-bout your faults,
a-bout the way you treat me, darling,

I just want _____
I just want _____

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "a-bout your faults, a-bout the way you treat me, darling, I just want _____ I just want _____".

C7 F7

to sat-is - fy your thoughts...
to un-der-stand me al-ways...

C7 F7 C7 F7

When you kiss me, _____ when you miss me,

C7 F7 C7

Hold my hand, _____ make me un-der - stand...

F7 No chords 1st time D.C. G9

I wake up in a cold sweat!

2nd time D.C. and fade

GET ON THE GOOD FOOT

Words and Music by JAMES BROWN,
FRED WESLEY and JOE MIMS

Funky four



Shouted: *Que pasa, people, que pasa?*

(Half-spoken)

Get on down

The first system of music features a vocal line in 4/4 time. The vocal line starts with a rest, followed by a half-spoken phrase "Get on down" with a rhythmic pattern of eighth notes. The piano accompaniment consists of a treble and bass clef. The bass clef plays a steady "funky four" pattern of eighth notes. The treble clef has a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic.



I wan-na get on the good foot

good foot

I got to

The second system continues the vocal line with the lyrics "I wan-na get on the good foot good foot I got to". The piano accompaniment remains consistent with the first system, featuring a steady bass line and a melodic treble line.




get on the goodfoot - a

Go-in' down to the crib

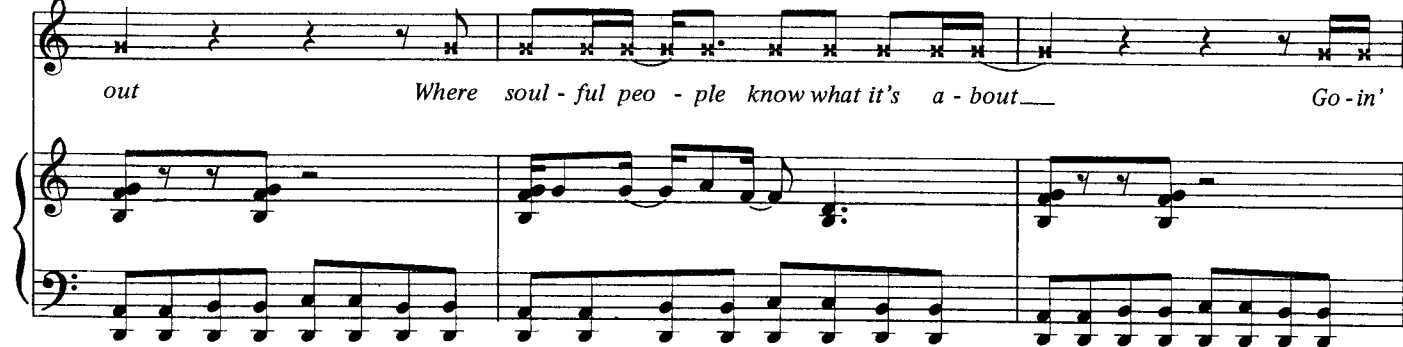
and let it all hang

The third system concludes the vocal line with the lyrics "get on the goodfoot - a Go-in' down to the crib and let it all hang". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

G7



out Where soul - ful peo - ple know what it's a - bout___ Go - in'



Dm7




down to the crib and let it all hang out G7



Where soul - ful peo - ple know what it's a - bout.



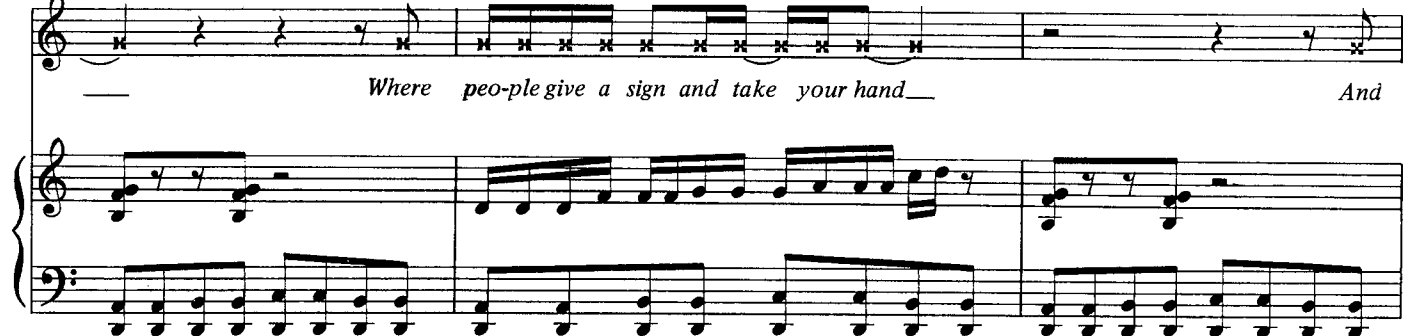
Dm7



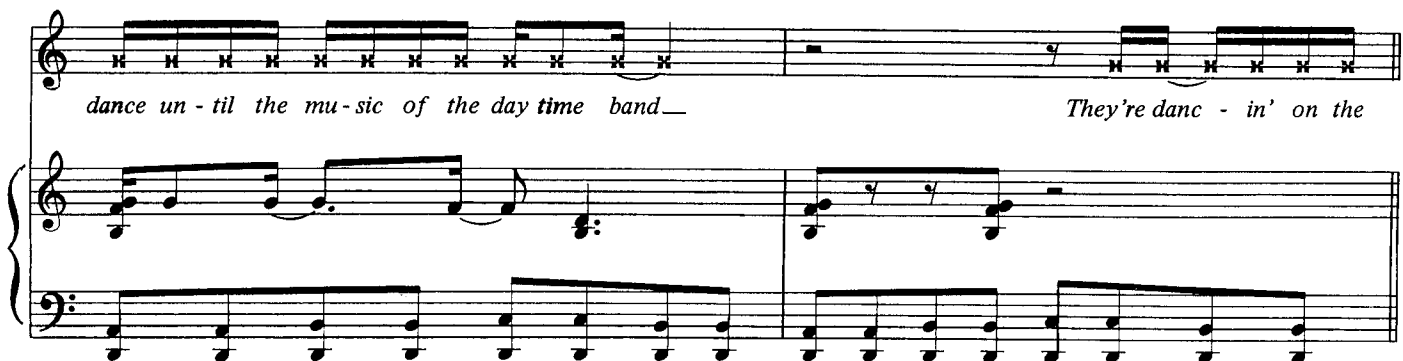
— Where peo - ple give a sign and take your hand___ G7



And



dance un - til the mu - sic of the day time band___ They're danc - in' on the

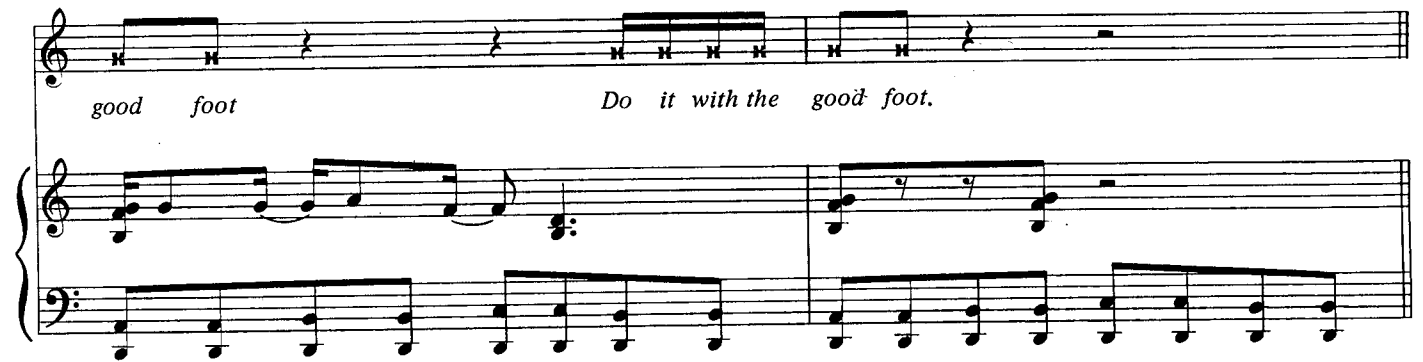


Dm7  **G7** 

good foot They got the beat on the good foot They got to do it on the




good foot Do it with the good foot.



Additional Words

*I say the long-haired hippies and the Afro basket
 All together when the clock strikes
 And they party on the good foot
 You know they' dancin' on the good foot
 Dance on the good foot
 Ain't nothin' goin' on but the rhythm
 A whole lotta bills and m' money spent
 And that's on m' bad foot
 You know m' pay is gettin' short, I've got the blues
 I got a funky job and I pay m' dues
 On the good foot.(etc.)*

D7 



Repeat and fade

Dm7  **D7** 

(h)



GET UP OFFA THAT THING

Words and Music by DEANNA BROWN,
DEIDRA BROWN and YAMMA BROWN

Funk

no chord

F9

Spoken: I'm back!

I'm back!

I'm back!

Cm7

I'm back!

I'm back!

F7#9

Get up off - a that thing and dance and you'll_ feel bet - ter.
 Get up off - a that thing and shake it, you'll_ feel bet - ter.
 Get up off - a that thing and twist it, you'll_ feel bet - ter.

Get up off - a that thing and dance and you'll sing it, — now.
 Get up off - a that thing and shake it, sing it, — now.
 Get up off - a that thing and shake it, sing it, — now.

Get up off - a that thing and dance and you'll_ feel bet - ter.
 Get up off - a that thing and shake it, you'll_ feel bet - ter.
 Get up off - a that thing and twist it, you'll_ feel bet - ter.

Get up off - a that thing and try to re-lease that pres - sure.
 Get up off - a that thing and
 Get up off - a that thing and

try to re-lease that pres - sure.
 try to re-lease that pres - sure.

(Spoken:) Get up off.

Good God. So good.

To Coda ⊕
Everybody ready?

D.S. al Coda
Follow me.

CODA ⊕

Chord diagrams: Cm7 (3fr) and F7#9

Repeat and Fade

GET UP (I FEEL LIKE BEING) A SEX MACHINE

Words and Music by JAMES BROWN
BOBBY BYRD and RONALD LENHOFF

Shout: Fellas, I'm ready to get up and do my thing,
I wanta get into it, man, you know ...
Like a, like a sex machine, man,
Movin' ... doin' it, you know
Can I count it off? (Go ahead)

Bright (in 2)

f *Eb7*

Spoken: One, two, three, four! Get up, —

— get on up, — Get up, — get on up, — Stay on the

scene, get on up, — like a sex ma-chine. — Get on up. — Get up, —

E \flat 7 (sus4) E \flat 7

— get on up, — Get up, — get on up, — Stay on the

This system contains the first two lines of music. The vocal line starts with a whole note rest, followed by quarter notes for 'get on up, —'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

scene, get on up, — like a sex ma- chine, — get on up. — get up, —

This system contains the next two lines of music. The vocal line continues with 'scene, get on up, — like a sex ma- chine, — get on up. — get up, —'. The piano accompaniment continues with similar rhythmic patterns.

— get on up, — Stay on the scene, get on up, — like a sex ma- chine, —

This system contains the next two lines of music. The vocal line continues with '— get on up, — Stay on the scene, get on up, — like a sex ma- chine, —'. The piano accompaniment continues with similar rhythmic patterns.

— get on up. — Wait a min-ute! Shake your_ arm then

This system contains the final two lines of music. The vocal line concludes with '— get on up. — Wait a min-ute! Shake your_ arm then'. The piano accompaniment concludes with a final chord and a whole note rest.

(Eb7)

use your form _ Stay on the scene like a

sex ma - chine. _ You got to have the feel - ing

sure as you're born _

Get it to - geth - er right on, _ right on, _

(Eb7) %

Get up, — get on up, — Get up, — get on up, —

Eb7 sus4 Eb7

Get up, — get on up. —

mf

3

1. 2. After additional words
D. S. % and fade

Get up —

f

ADDITIONAL WORDS

I said the feeling you got to get,
Give me the fever in a cold sweat.
The way I like it is the way it is;
I got mine and don't worry 'bout his.

Get on up and then shake your money maker,
Shake your money maker, etc.

GIVE IT UP OR TURNIT A LOOSE

Words and Music by
CHARLES FRED BOBBITT

Slowly, with a double-time feeling

(No Chords)

Musical notation for the first system. The vocal line is in 4/4 time, starting with a whole rest followed by a half note G4. The piano accompaniment is in 4/4 time, starting with a *mf* dynamic and a rhythmic pattern of eighth notes. The lyrics "Ba -" are written below the vocal line.

Musical notation for the second system. The vocal line continues with the lyrics "by, give it up, turn it loose_". The piano accompaniment continues with the same rhythmic pattern. The lyrics "by, give it up, turn it loose_" are written below the vocal line.

Musical notation for the third system. The vocal line continues with the lyrics "Ba-by, give it up, turn it loose_". The piano accompaniment continues with the same rhythmic pattern. The lyrics "Ba-by, give it up, turn it loose_" are written below the vocal line.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, showing a whole note followed by two rests. The piano accompaniment is on a grand staff (treble and bass clefs), with the bass line playing a rhythmic pattern of eighth notes and quarter notes.

The second system of music includes lyrics. The vocal line has a treble clef and contains the lyrics "Ba - by, give it up, turn it loose." The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and contains a whole note followed by two rests. The piano accompaniment continues with the same rhythmic pattern.

The fourth system of music includes lyrics. The vocal line has a treble clef and contains the lyrics "Hold-ing on, — Hold ya tight, —". The piano accompaniment continues with the same rhythmic pattern.

The first system of music features a vocal line with a whole rest in the first measure, followed by a melodic phrase in the second and third measures. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

with al - right, — Hold - ing
all my might, — Hold ya

on — ain't no use. —
tight — 'cause I love ya so —

The fourth system shows the piano accompaniment continuing with the same rhythmic pattern as the previous systems. The vocal line is not present in this system.

D. C.
2nd time, D. C. and fade

I GOT THE FEELIN'

Words and Music by
JAMES BROWN

Moderately



mf



I got the feel-in'. Ba-by, ba - by, I got the



feel-in'. You don't know



what you do to me. Peo - ple are



heav - y, down in mis - er - y. —



Hey, yeah, — (Spoken:) al - right, ow!



Hey, hey, (Sung:) ah. —



I got the feel-in', al - right.

B7

no chord

no chord



Ba-by, ba-by, ba - by, ba-by, ba-by, ba - by,

To Coda

Em7

A/E

Em7



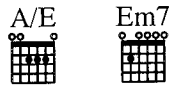
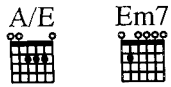
ba-by, ba-by, ba - by, ba-by, ba-by, I got the feel-in', ba-by, ba-



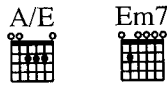
- by. Some-times I'm up, some-times I'm down. _



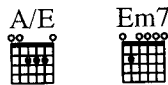
My heart, I'm a-round the



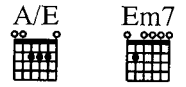
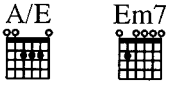
town. I'm lev - el with the ground ba - by



I say lev - el with the ground, oh. _____

No, I know, no, you don't

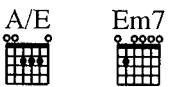


Musical staff with treble clef and key signature of one sharp (F#). Lyrics: mean it now. Some-times I roam, _

mean it now.

Some-times I roam, _

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

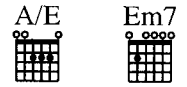
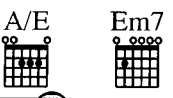


Musical staff with treble clef and key signature of one sharp (F#). Lyrics: but I'll be com-in' back home. _ Some-times I

but I'll be com-in' back home. _

Some-times I

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

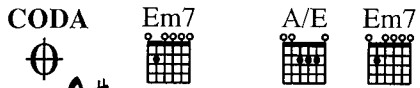


Musical staff with treble clef and key signature of one sharp (F#). Lyrics: seem to be fly; _ I just don't know when to say bye-bye,

seem to be fly; _

I just don't know when to say bye-bye,

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



D.S. al Coda

Repeat and Fade

Musical staff with treble clef and key signature of one sharp (F#). Lyrics: hey. _____

hey. _____

Piano accompaniment for the coda section, including treble and bass staves.

Piano accompaniment for the coda section, including treble and bass staves.

HOT PANTS, PT. 1

Words and Music by JAMES BROWN
and FRED WESLEY

Bright funky beat

E_b7

Ah Hot Pants! Huh! That's

where it's at, that's where it's at.

Hot Pants! Smok - in'! Hot

Pants! Smok - in'! Take your

fine self home, you look much bet-ter than time, My

fev-er keeps grow - in', girl, blow-in' my mind.

Think-in' of los - in' that funk - y feel - ing, don't! 'Cause

you got to use just what you got to get just what you want! Hot

Pants! Smok - in'!

Hot Pants! Smok - in'! Siz - z'lin'!

(C7) (F) (F#°) (G7)

Hot Pants! Hot Pants! Smokin'!
 Hot Pants, make sure of yourself
 You walk just like you got the only lovin' left.

So brother, if you're thinkin' of losin' that feeling then don't
 'Cause a woman got to use what she got to get what she wants

Hot Pants! Hot Pants! Won't make you dance
 But as slick as you are, you make the pants.

Hey, brother, do you like it?
 The girl over there with the hot pants on
 She can do the chicken all night long.

The girl over there with the hot pants on
 She can do the dance all night long

Filthy McNasty all night long
 Get down the one over there with the hot pants on
 The one over there with the mini-dress;
 I ain't got the time, I still dig that mess.

But I like Hot Pants, I like Hot Pants
 Bring it on one more, hit me!
 Bring it home, bring it on home, bring it on home.

Bring it on home, Hot Pants, I dig ridin' or walkin',
 I be mellow, they give me the fever like any other fella;
 The Hot Pants, I dig ridin' or walkin',
 Be mellow, they give me the fever like any other fella;
 My temperature is goin' up, about to give me a fit;
 The feelin' I'm gettin' just won't quit.

I GOT YOU

(I FEEL GOOD)

Words and Music by
JAMES BROWN

Moderately

D7

§



Woh! I feel good.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Moderately'. The vocal line begins with a rest, followed by the lyrics 'Woh! I feel good.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

I knew that I would now.
Ah, sug - ar and spice.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'I knew that I would now.' and 'Ah, sug - ar and spice.' The piano accompaniment continues with similar harmonic patterns.

G7



I feel *3* good.
I feel *3* nice.

The third system concludes the piece. The vocal line features a triplet of notes ('I feel') followed by the lyrics 'good.' and 'I feel' followed by a triplet of notes ('I feel') followed by 'nice.' The piano accompaniment also features a triplet of notes in the right hand. The score ends with a final chord in the piano part.

D7



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melody line with notes and rests.

I knew that I would now.
Ah, sug - ar and spice.

So good,
So nice,

Piano accompaniment for the first system, including treble and bass clefs with chords and a bass line.

A7



G7



1 D9



To Coda

Musical staff with treble clef and key signature of two sharps. The staff contains a melody line with notes and rests.

so good,
so nice,

I got - you.
I got - you.

Woh!

Piano accompaniment for the second system, including treble and bass clefs with chords and a bass line.

2 D9



Musical staff with treble clef and key signature of two sharps. The staff contains a melody line with notes and rests.

I feel nice...

Piano accompaniment for the third system, including treble and bass clefs with chords and a bass line.

no chord

Musical staff with treble clef and key signature of two sharps. The staff contains a melody line with notes and rests.

Piano accompaniment for the fourth system, including treble and bass clefs with chords and a bass line.

G7



When I hold you _____ in my arms I

D7



know that I can do no wrong. _____ and



when I hold _____ you in _____ my arms my { love won't do you no harm. _____
love can't do me no harm. _____

D7




_____ } And I feel _____ nice. _____ Ah, sug - ar and spice.

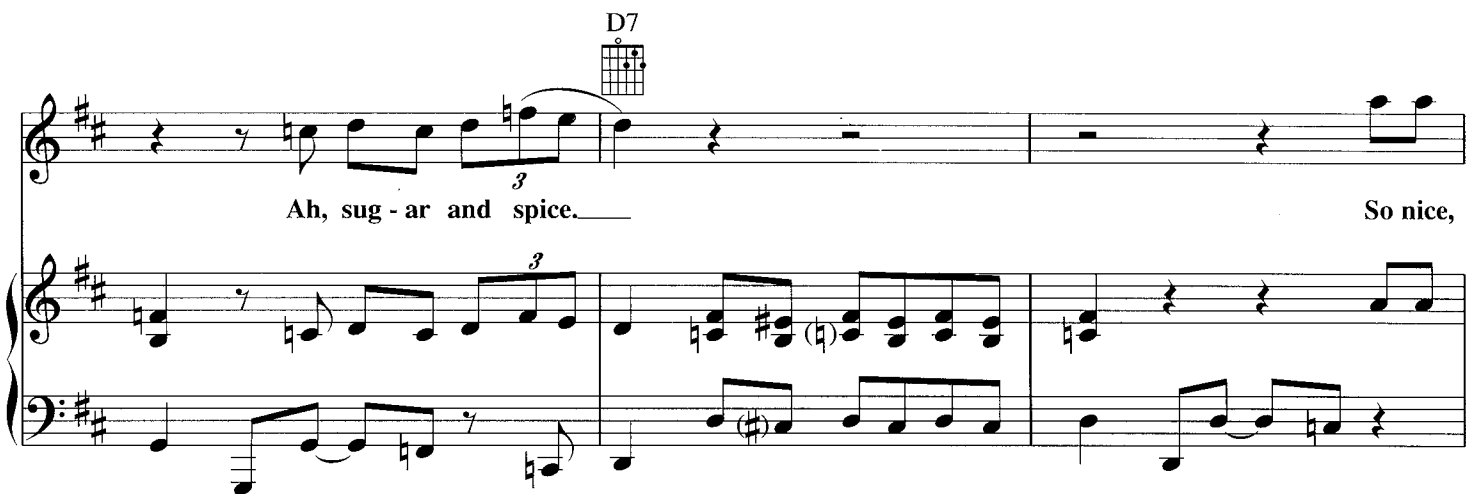
G7 




I feel *3* nice.



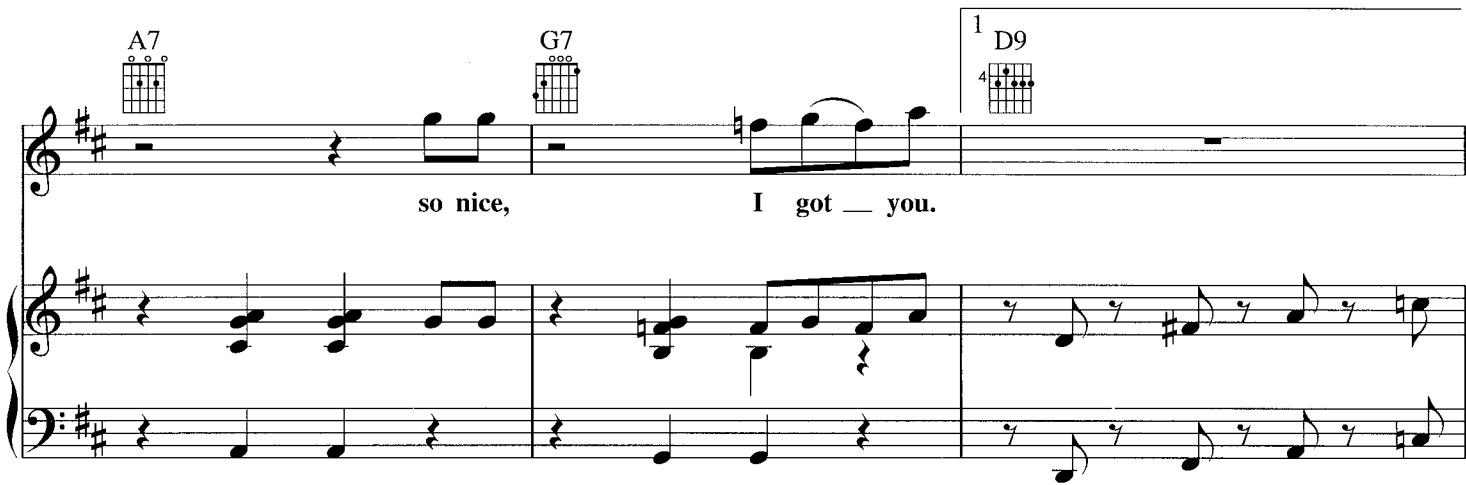
D7 


Ah, sug - ar and spice. *3* So nice,



A7  G7  1 D9 

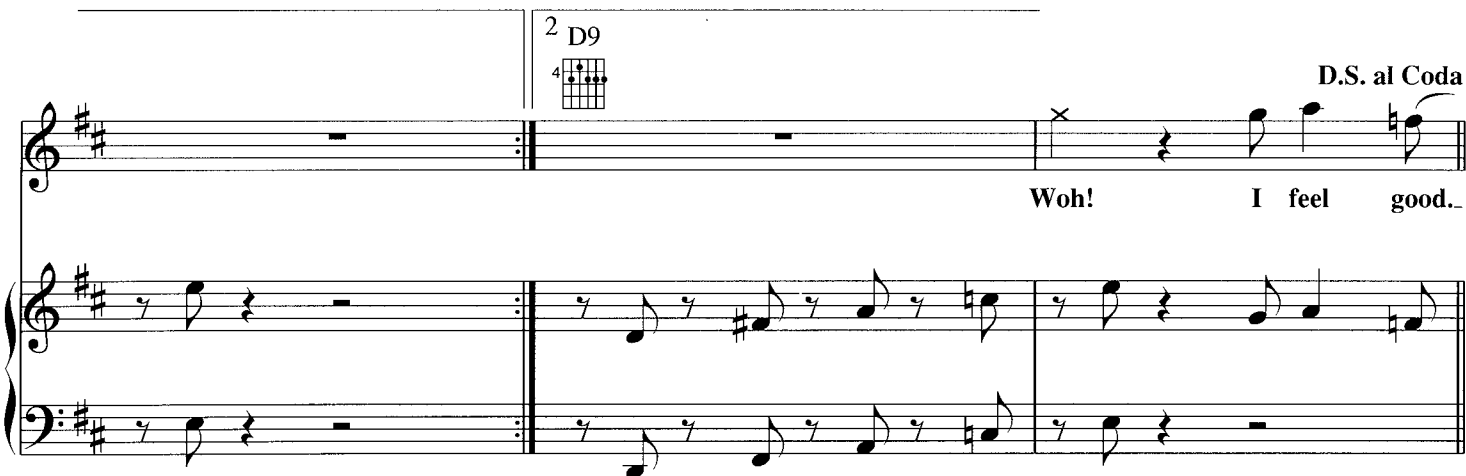
so nice, I got — you.



2 D9 

D.S. al Coda

Woh! I feel good..



CODA

D9

A7

So good, so good,

G7

D9

'cause I got — you. So good,

A7

G7

D9

so good, 'cause I got — you.

Hey!

rit.

IT'S A MAN'S MAN'S MAN'S WORLD

Words and Music by JAMES BROWN
and BETTY NEWSOME

Slowly, smoothly



no chord



This is a man's world, this is a



man's world, but it would-n't be noth-ing,



noth-ing — with-out a wom-an or a girl. —



You see, — man made the cars
(See additional lyric)

Dm Am Dm Am

that take us o-ver the road. _ Man made the train ____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics 'that take us o-ver the road. _ Man made the train ____'. Above it are four guitar chord diagrams for Dm, Am, Dm, and Am. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

Dm Am Dm Am

to car-ry the heav-y load. ____ Man made the e - lec-tric light

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'to car-ry the heav-y load. ____ Man made the e - lec-tric light'. Above it are four guitar chord diagrams for Dm, Am, Dm, and Am. The piano accompaniment continues with similar rhythmic patterns.

Dm Am Dm Am

to take us out of the dark. _ Man made the boat for the wa-ter

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'to take us out of the dark. _ Man made the boat for the wa-ter'. Above it are four guitar chord diagrams for Dm, Am, Dm, and Am. The piano accompaniment continues.

Dm Am Gm

like No-ah made the Ark. This is a man's_ man's _ man's_ world,

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics 'like No-ah made the Ark. This is a man's_ man's _ man's_ world,'. Above it are three guitar chord diagrams for Dm, Am, and Gm (3fr). The piano accompaniment concludes with a final chord in the right hand.

1

A7 Dm Am

but it would-n't be noth-ing, noth-ing, with-out a wom-an or a girl._

2

Dm Am Dm Am

or a girl._

Dm Am Dm Am

He's lost in the wil-der-ness.

Dm Am Dm Am

He's lost in bit-ter-ness. Repeat ad lib. and Fade

Additional Lyrics

Man thinks about the little bitty baby girls and the baby boys.
 Man makes them happy 'cause man makes them toys.
 And after man makes everything, everything he can
 You know that man makes money to buy from other men.
 This is a man's world, but it wouldn't be nothing
 Without a woman or a girl.

LICKING STICK - LICKING STICK

Words and Music by JAMES BROWN,
BOBBY BYRD and ALFRED ELLIS

Funk shuffle (♩ = ♪) 

E♭9



mf



Oh, ___



Ma-ma, come here quick and bring that lick-ing stick.



Ma-ma, come here quick and bring that lick-ing stick.

Ma-ma, come here quick and bring me that lick-ing stick.

Ma-ma, come here quick and bring that lick-ing stick.

Ma-ma, come here quick and bring that lick-ing stick.

1. Peo-ple stand - in', stand-in' in a trance,
2., D.S. Jun-ior, don't kill me with his lat - est strokes, -

sis - ter out — in the back - yard, do-in' an out - a-sight dance.
 when he takes his feet right off the ground.

Come tell - in' me the oth-er day, she did-n't wan-na be a drag. I
 Do - in' the Mashed Po-ta-toes and then he be-gin to slide. Call

— don't know what she's do - in', I think she's got a brand new bag.
 — his - self do-in' the James

Ma-ma, come here quick and bring me that lick-ing stick. _

Ma-ma, come here quick and bring that lick-ing stick. Now, look-y here.

2,3
Brown... Sis-ter — says the dance you're do-in',

it's the lat-est thing. — Peo-ple now — be - gin to talk.

— She jump back in, that

soul - ful stride, - ba-by, now she's do-in' the Cam-el Walk. -

Ma-ma, come here quick and

bring me that lick-ing stick. Ma-ma, come here quick and

bring that lick-ing stick. bring your lick-ing stick. Lick-ing stick; -

lick-ing stick; _

To Coda ⊕

lick-ing stick; _

2

I don't pro-fess to be no teach - er, these_

_ are my lat-est out - looks. She's got_ to, to get her - self

back_ in the math-e-mat-ic_ books. Do you hear_

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 quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

_ me now? Al - right, I wan-na tell you one_

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

_ more time._ I wan-na tell you one_ more time._ I wan-na tell you one_

The third system shows the vocal line with a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with its established rhythm.

_ more time._

D.S. al Coda

The fourth system concludes the main part of the piece. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with its established rhythm.

CODA

The CODA section is marked with a circled cross symbol. It features a vocal line with a quarter rest followed by eighth and quarter notes, and a piano accompaniment that concludes the piece with a final chord and a quarter rest.

MOTHER POPCORN, PT. 1

Words and Music by JAMES BROWN
and ALFRED JAMES ELLIS

Moderately, in 2
D7(+9)

Yeah, yeah, yeah, —

mf

This system contains the first three measures of the song. The vocal line starts with a whole rest, followed by a half note G4, a half note A4, and a quarter note B4. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. A dynamic marking of *mf* is present.

Yeah, yeah, yeah, —

This system contains the next three measures of the song, continuing the vocal and piano accompaniment from the first system.

Pop - corn! Some like 'em fat,

This system contains the final three measures of the first section. It includes a repeat sign and a section sign (§). The vocal line has a whole rest, followed by a half note G4, a half note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns.

D7(+9)

Some like 'em tall! Some like 'em

short, skin-ny legs and all!

I like 'em all, I like 'em

proud! And when they walk you

D7(+9)

know they draw a crowd! See, you

*D. S. ♯ for additional words.
Last time D. C. and fade.*

got to have a Moth-er for me. —

2. There was a time when I was all alone.
I had a secret, thought I was gone.
Somebody dug me! Said, "Now I see what you are doin',
Brother, to stay ahead of me!"
And when I get burnt, I use some salve;
And when I want some lovin', them Mothers you got to have;
See, you got to have a Mother for me. *(to Interlude)*

3. Do the Popcorn and do the Hoss.
Show everybody where you're at; You got to be the boss.
The way you do your little thing,
Step in a small ring and jump back, Baby.
James Brown's gonna do his thing,
Popcorn! Yeah! Yeah! Yeah!

Interlude C7 F9

*6 times
then D. S. ♯ to 3rd verse*

MAKE IT FUNKY, PT. 1

Words and Music by JAMES BROWN
and CHARLES FRED BOBBITT

Slow Funk

Dm7



Make it funk-y! Make it funk-y! Make it

mf

funk-y! I got - ta make it funk-y! Make it funk-y! (Make it

funk-y!) Tell me, (Make it funk-y!) So it is. (Make it funk-y!) Got to do it, now. (Make it

funk-y!) Got to do it, now. (Make it funk-y!) Got to do it, now. (Make it funk-y!) Oh, yes. (Make it

1,2 3
 funk-y!) (Make it funk-y!) (Make it funk-y!) Take me home,
 (Make it







funk-y!) to the bridge, (Make it funk-y!) to the bridge. (Make it funk-y!) (Make it


G9
 funk-y!) Repeat and Fade





PAPA DON'T TAKE NO MESS, PT. 1

Words and Music by JAMES BROWN, FRED WESLEY,
CHARLES FRED BOBBITT and JOHN STARKS

Steady Funk Groove (♩ = ♩) 

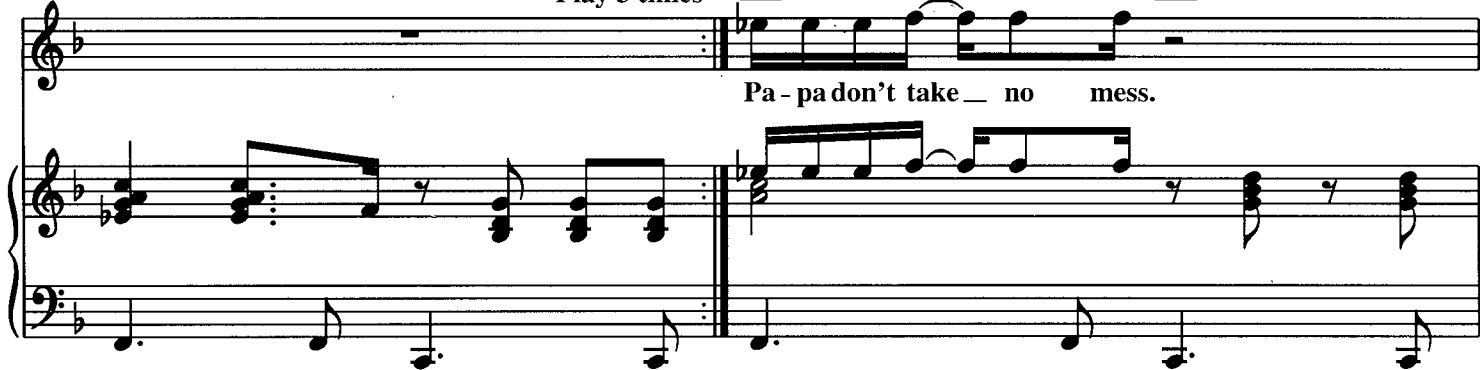














Play 3 times





Pa - pa don't take _ no mess.



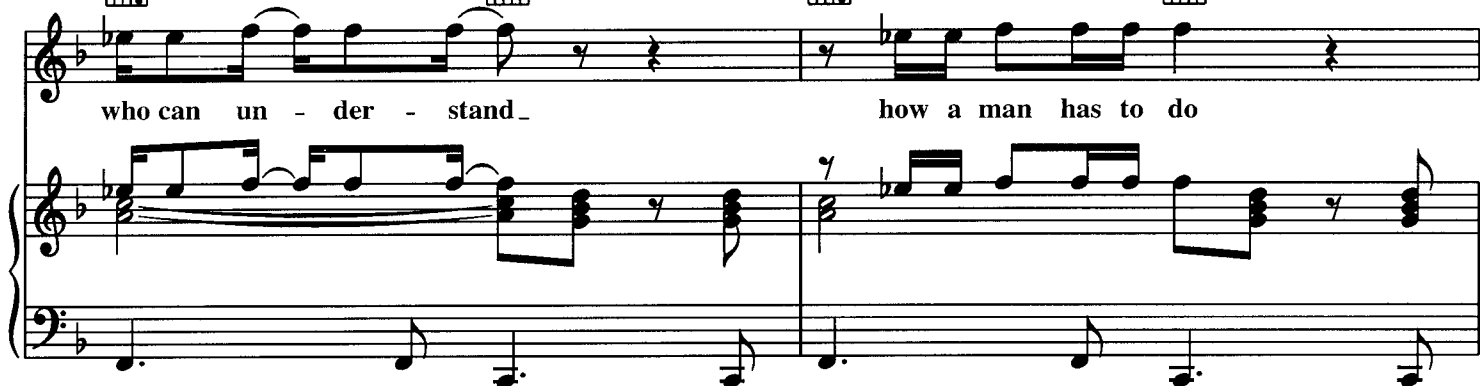





Pa - pa don't take _ no mess. Pa - pa is the man



who can un - der - stand _ how a man has to do



F9 Gm/C 3fr F9 Gm/C 3fr F9 Gm/C 3fr

what-ev - er he can. _ Hit me.

F9 Gm/C 3fr F9 Gm/C 3fr

Pa-pa don't, pa-pa don't, pa-pa don't, pa-pa don't take _ no mess, no.

Instrumental on D.S.

F9 Gm/C 3fr F9 Gm/C 3fr F9 Gm/C 3fr

Pa-pa don't take no mess. Now, pa - pa might grin,
Pa - pa _ digs the chick
Pa - pa _ did - n't cuss, he

F9 Gm/C 3fr F9 Gm/C 3fr

drank a lit - tle taste of gin. Bet his last _ ten
if she look real slick. Pa - pa rap _ is ver - y quick.
did-n't raise a whole lot - ta fuss, but when we _ did wrong,

F9



Gm/C



F9



Gm/C



F9



Gm/C



on a lit - tle game of skin.

Hit me.

You dev - il, it ain't no trick.

pa-pa beat the hell out of us, uh.

F9



Gm/C



F9



Gm/C



Pa - pa don't take no mess.

Pa - pa don't, pa - pa don't, pa - pa don't, pa - pa don't, pa - pa don't,

Pa - pa don't, pa - pa don't, pa - pa don't, pa - pa

F9



Gm/C



F9



Gm/C



Pa-pa don't take no mess. Pa-pa don't, pa-pa don't, pa - pa don't, pa-pa don't, pa-pa don't.
pa-pa don't take no mess. Pa - pa don't take no mess.
don't, pa - pa don't, pa - pa don't, pa - pa don't take no mess.

F9



Gm/C



To Coda

1 F9



Gm/C



2 F9



Gm/C



Pa-pa don't take no mess.

(Spoken:) Papa don't take no

F9

Gm/C

F9

Gm/C

F9

Gm/C



Wait, wait a min-ute. (Spoken:) Look a-her-e. Papa

F9

Gm/C

F9

Gm/C

F9

Gm/C



don't take, pa-pa likes 'cause when pa-pa gets up-tight,

F9

Gm/C

F9

Gm/C



he knows he's right. You got your-self _ a fight.

F9

Gm/C

F9

Gm/C

F9

Gm/C



Hit me.

F9



Gm/C



F9



Gm/C



Pa - pa don't take no mess. (Spoken:) Papa don't take no
 pa - pa don't take no mess.

F9



Gm/C



1 F9



Gm/C



mess. Pa - pa don't, pa - pa don't, pa - pa don't, pa - pa don't, pa - pa don't, pa - pa don't,

2 F9



Gm/C



F9



Eb9



don't, pa - pa don't, pa - pa don't, pa - pa don't, Pa - pa is the man who will take a stand.

Db9



C9



F9



Gm/C





F9




Gm/C





— Pa - pa don't take no mess. Pa - pa don't, pa - pa don't, pa - pa don't


F9  Gm/C  3fr





D.S. al Coda




CODA \oplus F9  Gm/C  3fr



mess.



F9  Gm/C  3fr F9  Gm/C  3fr





I saw pa - pa cry — when he




F9  Gm/C  3fr F9  Gm/C  3fr

thought that I — would die. Look a-here. I saw pa - pa cry when he



F9  Gm/C  3fr F9  Gm/C  3fr

thought that I — would die. He says some-thing was in — his eye. I



F9 Gm/C 3fr F9 Gm/C 3fr F9 Gm/C 3fr

knew it was a lie.

Detailed description: This system contains the first line of music. It features a guitar staff with six chords: F9, Gm/C (3fr), F9, Gm/C (3fr), F9, and Gm/C (3fr). The lyrics 'knew it was a lie.' are written below the guitar staff. The piano accompaniment consists of a treble and bass clef with various notes and rests.

F9 Gm/C 3fr F9 Gm/C 3fr

Ma-ma said,

Detailed description: This system contains the second line of music. It features a guitar staff with four chords: F9, Gm/C (3fr), F9, and Gm/C (3fr). The lyrics 'Ma-ma said,' are written below the guitar staff. The piano accompaniment continues with similar rhythmic patterns.

F9 Gm/C 3fr F9 Gm/C 3fr

“Pa-pa’s smart. _ Pa-pa got a whole lot - ta heart.” And

Detailed description: This system contains the third line of music. It features a guitar staff with four chords: F9, Gm/C (3fr), F9, and Gm/C (3fr). The lyrics are “Pa-pa’s smart. _ Pa-pa got a whole lot - ta heart.” And. The piano accompaniment includes some longer note values and rests.

F9 Gm/C 3fr F9 Gm/C 3fr

pa - pa would do his part when the game get hard.

Repeat and Fade

Detailed description: This system contains the fourth and final line of music. It features a guitar staff with four chords: F9, Gm/C (3fr), F9, and Gm/C (3fr). The lyrics are 'pa - pa would do his part when the game get hard.' followed by 'Repeat and Fade'. The piano accompaniment concludes with a final cadence.

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

Detailed description: This system contains the first three measures of the piece. The guitar part has chords C/G, D7, and C6. The piano part features a bass line with eighth notes and a treble line with chords and triplets. The lyrics are 'He ain't no drag. Pa-pa's got a brand new'.

D7

1 2

bag. — Come here He's do - ing the

Detailed description: This system contains measures 4-6. It features a guitar chord D7 and two first endings. The piano accompaniment continues with similar rhythmic patterns. The lyrics are '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

Detailed description: This system contains measures 7-9. The guitar chord is G6. The piano accompaniment features a consistent bass line and treble accompaniment. The lyrics are '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 -

Detailed description: This system contains the final two measures of the page. The piano accompaniment continues with the established rhythmic and harmonic patterns. The lyrics are '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 a right hand in treble clef and a left hand in bass clef. A triplet of eighth notes is marked above the vocal line in the second measure.

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. A triplet of eighth notes is also present in the vocal line.

C/G C9

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

The third system introduces guitar chords: 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 more complex harmonic structure with some sustained chords in the right hand.

G6 C/G D7

babe. He ain't no drag.

The fourth system includes guitar chords G6, C/G, and D7. The lyrics are "babe. He ain't no drag.". The piano accompaniment continues with a steady bass line and chords in the right hand. A triplet of eighth notes is marked above the vocal line in the final measure.

C6

D7

no chord

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 **no chord** D7

like the Boom - er - ang. — Hey, come

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a C6 chord diagram and a 'no chord' instruction. The lyrics are 'like the Boom - er - ang. — Hey, come'. The piano accompaniment features a bass line with a D7 chord diagram and a treble line with chords and eighth notes.

G6

on. Hey! Hey, come on. Hey!

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics 'on. Hey! Hey, come on. Hey!'. The piano accompaniment continues with a bass line and a treble line featuring chords and eighth notes.

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'Hey, he's up tight, out of sight, come'. The piano accompaniment continues with a bass line and a treble line featuring chords and eighth notes.

on. Hey! Hey!

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics 'on. Hey! Hey!'. The piano accompaniment concludes with a bass line and a treble line featuring chords and eighth notes.

THE PAYBACK

Words and Music by JAMES BROWN,
FRED WESLEY and JOHN STARKS

Easy Funk Groove

Am7


Play 3 times

(Spoken:) *The big payback.*
mf (tacet 1st time)



The big payback.

C
 D






Am6
 5fr

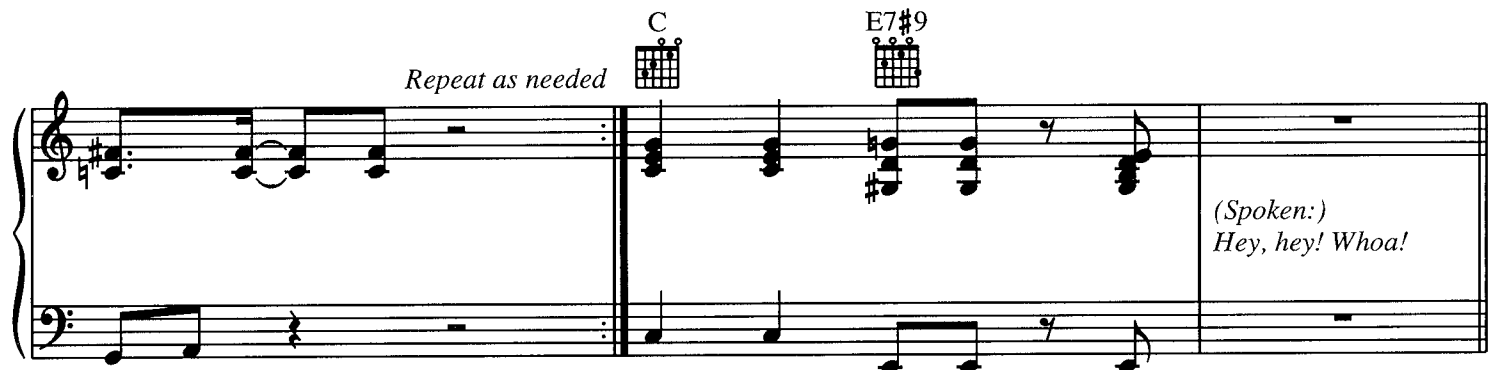
See Verse 1 lyrics



Repeat as needed

C
 E7#9


(Spoken:)
 Hey, hey! Whoa!



Am6

Repeat as needed

5fr

See Verses 2-4 lyrics

Am C D Am/E Am6

5fr

1,2

D.S.

3

Am C D Am/E Am6

5fr

Rap Lyrics

Verse 1:

You get down with my girlfriend; that ain't right.
 You holler and cuss; you wanna fight.
 Payback is the thing you got to see.
 Hell, you never do any damn thing to me.

You sold me out for check and change.
 You told me today they had it all arranged.
 They had me down, and that's a fact.
 And now you're pumped.
 You gotta get ready for the big payback (the big payback).
 That's where I land for the big payback (the big payback).

I can do wheelin', I can do dealin' (yes you can)
 But I don't do no damn squealin'.
 I can dig rappin'. I'm ready. I can dig scrappin'.
 But I can't dig that back-stabbin' (oh no).
 Now brother get ready, that's a fact.
 Get ready, you mother, for the big payback.
 Let me hit 'em, hit 'em Fred, hit 'em.

Verse 2:

You took my money, you got my honey.
 Don't want me to see what you're doin' to me.
 I can get back; I gotta deal with you.
 Gotta deal with ya; gotta deal with ya.
 I gotta deal with ya. Let me tell ya,

You get down with my woman; that ain't right.
 You holler and cuss; you wanna fight.
 Don't do me no darn favor.
 I don't know karate but I know crazy (yes we do).
 Get ready, that's a fact.
 Get ready, you mother, for the big payback (the big payback).

I'm a man, I'm a man, I'm the son of a man.
 If I don't take care of you, then Papa can.
 Get ready for the big payback (the big payback).
 Hit me again.

Verse 3:

Lord, Lord, get ready.
 I need it. I need a hit again.
 The same one, the same one, the same one.
 Hear the band.

Verse 4:

You sold me out for check and change.
 You said my woman had it all arranged.
 She tried to make a deal; she wanted to squeal
 But I had my boys on her heals.

I saw her when she come in towin' the line.
 She broke down then she wanted to cry.
 I don't care what she does; she's gonna be doin' just like she was.

Take those kids and raise 'em up.
 Show 'em how to drink up the righteous cup.
 Take her, take that woman. There's one place she's bound.
 Just run that mother outa town.
 Make her get up; make her get up, get out.
 Make her get up; make her get up, get out.
 I'm mad; I want revenge; I want revenge.
 My patience ends on revenge; my patience ends on revenge.
 I want revenge; I want revenge (the big payback)
 Can I get some hits? I need those hits; I need those hits.
 Hit me.
 Lord I need those hits, carry on.
 The big payback.

PLEASE, PLEASE, PLEASE

Words and Music by JAMES BROWN
and JOHN TERRY

Moderately slow

The piano introduction consists of two staves. The right hand features a series of chords, each with a triplet of eighth notes. The left hand plays a simple bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

The first line of the chorus is written for voice and piano. The vocal line starts with the lyrics '1. Please, Please, Please, please. (Please, please don't go.) Please,'. The piano accompaniment includes a 'mf' dynamic marking and a repeat sign. Chords F, Bb, C7, F, and C7 are indicated above the vocal line.

The second line of the chorus continues the vocal and piano accompaniment. The vocal line includes the lyrics 'please. (Please, please don't go.) Hon-ey, please don't go, oh yes, 'cause, I love you'. The piano accompaniment features chords F, Bb, C7, F, C7, F, Dm7, Gm7, and C7.

The piano ending is divided into two sections. The first section is marked 'This ending till last time then fine' and includes the lyrics 'so.'. The second section is marked 'Fine' and also includes the lyrics 'so.'. Chords F, Bb, C7, and F are indicated above the vocal line.

Extra lyrics (Above repeat Chorus)

2. Baby, you've done me wrong. (You've done me wrong.)
Baby, you've done me wrong. (You've done me wrong.)
Baby, you've done me wrong. (You've done me wrong.)
Took my love and now you're gone.
3. Baby, take my hand. (Please, etc.)
I want to be your lover man. (Please, etc.)
Honey, please don't go. I love you so.

SAY IT LOUD (I'M BLACK AND I'M PROUD)

Words and Music by JAMES BROWN
and ALFRED JAMES ELLIS

Moderate Funk

Bb7



See Spoken lyrics:

Bb7



Repeat as needed

Eb7



Folded Organ Love Song

TRY ME

Words and Music by JAMES BROWN

Slowly

The piano introduction is in 4/4 time, marked 'Slowly' and 'mf'. It features a series of chords and triplets in both the treble and bass staves. Chords are labeled C, C6, F, and G. The bass line consists of a steady eighth-note triplet pattern.

Try Me, Try Me, dar - ling

The first line of the song features the vocal melody and piano accompaniment. The vocal line is in treble clef with lyrics 'Try Me, Try Me, dar - ling'. The piano accompaniment is in bass clef, featuring a triplet bass line and chords in the treble. Dynamics include 'mp'. Chords are labeled C and Am.

tell me, I need you. Try Me, Try

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has lyrics 'tell me, I need you. Try Me, Try'. The piano accompaniment maintains the triplet bass line and chord accompaniment. Chords are labeled F, G7, and C.

Me, and your love will al - ways be true. Oh I

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has lyrics 'Me, and your love will al - ways be true. Oh I'. The piano accompaniment features a more complex triplet bass line and sustained chords in the treble. Chords are labeled Am, F, and G7.

C F C G7 C Am

need you. Hold me, hold me, I want you
me, me, talk with me, I want you.

F G7 C

right here by my side. Hold me, hold
Stop my heart from cry - in! Walk with me, talk with

Am F G7



me, and your love we won't hide. Oh I
me, and your love stops my heart from dy - ing. Oh I

1. C F C G7 2. C

need you. Walk with need you.

THINK

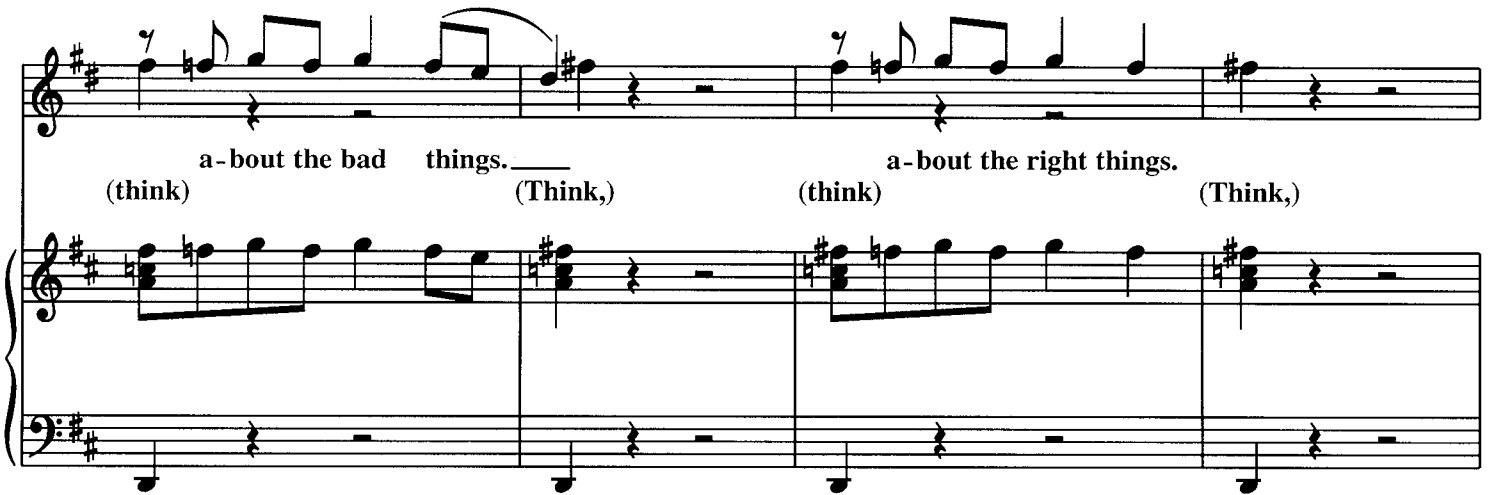
Words and Music by
LOWMAN PAULING

Rock beat  



(Think,)
(think,)

(think) a - bout the good things. (Think,)



(think) a - bout the bad things. (Think,)

(think) a - bout the right things. (Think,)



(think) a - bout the wrong things. Now, la - dy be - fore_ you leave me re - al - ize_ that I'm the

D7



To Coda

A7



D7



one who loves ____ you.

Think a - bout the sac - ri - fic - es
I packed up all your hap - pi - ness, -

that I made for you. _____
can I real - ly claim? _____

Think a - bout the
How man - y tears have

hard times
you shed

that I spent for you. _____
for which you were to blame? _____

Think a - bout the good things _____
All I can re - mem - ber _____

that I've done for ____ you. _____
that's what it's ____ from. _____

A7



Think a - bout the bad things_
I tried so hard to please you, _

I've tried not to do. _____ Come on chil - dren and_ D.S.
at least that's what I thought. _____ come on chil - dren

CODA
La - dy be - fore_ you leave me re - al - ize_ that I'm

one who loves _____ you.

Call Me Super Bad, Pts. 1 & 2

Cold Sweat, Pt. 1

Get On The Good Foot

Get Up (I Feel Like Being) A Sex Machine

Get Up Offa That Thing

Give It Up Or Turnit A Loose

Hot Pants, Pt. 1

I Got The Feelin'

I Got You (I Feel Good)

It's A Man's Man's Man's World

Licking Stick - Licking Stick

Make It Funky, Pt. 1

Mother Popcorn, Pt. 1

Papa Don't Take No Mess, Pt. 1

Papa's Got A Brand New Bag

The Payback

Please, Please, Please

Say It Loud (I'm Black And I'm Proud)

Think

Try Me

U.S. \$16.95

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