

Piano • Vocal • Guitar

JAMES BROWN

20 All Time Greatest Hits!



 chappell/intersong 

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MES BROWN

All Time Greatest Hits!

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Biography by Jim McElmurray

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CALL ME SUPER BAD, PTS. 1 & 2

7

Words and Music by
JAMES BROWN

Bright Funk

C#m7



First system of music notation, featuring piano (p) and forte (f) dynamics, and a 4-fingered chord diagram.

C#m7




Second system of music notation, including the lyrics: "I got some-thing that makes me wan-na shout. I got a move that tells me what to do."

Third system of music notation, including the lyrics: "I got some-thing that tells me what it's all a - bout. Some-times I tease. Now,"

Fourth system of music notation, including the lyrics: "I got a move I got that soul tells me what 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.

(Spoken:) Gimme gimme, If you gimme,

up and down
don't broth-ers and sis-ters,
gimme

all _ a - round._
then you won't know_
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, _

1 2 C#m9

I got soul

and I'm su-per bad. — Bridge, hit me.

F#9 3fr

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

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

1 2

out
(Sung:) gimme

If you don't,

(Spoken:) Gimme

gimme.

G#7#9 5fr

C#m9

Lead vocal ad lib. and Fade

Repeat ad lib. and Fade

COLD SWEAT, PT. 1

Words and Music by JAMES BROWN
and ALFRED JAMES ELLIS

Moderately



D7

I don't care I don't care I just a-bout your past, — I just a-bout your won'ts, — I just

The vocal line begins with a half note 'I don't care' followed by a quarter rest, then a half note 'I don't care' followed by a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chordal structure as the introduction.

want — our love to last. — I don't care wan-na tell you — 'bout your do's and don'ts. I don't care

The vocal line continues with a half note 'want' followed by a quarter rest, then a half note 'wan-na tell you' followed by a quarter rest. The piano accompaniment remains consistent.

a-bout your faults, I just want — a-bout the way you treat me, darling, I just want —

The vocal line continues with a half note 'a-bout your faults,' followed by a quarter rest, then a half note 'a-bout the way you treat me, darling,' followed by a quarter rest. The piano accompaniment remains consistent.

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

C7 F7

When you kiss me,_____ when you miss me,

C7 F7 C7 F7

Hold_ my hand,_____ make me un-der - stand._

C7 F7 C7

I wake up in a cold sweat!

F7 No chords

1st time D.C.
G9

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 musical notation for 'Get on the Good Foot'. It features a vocal line in 4/4 time with lyrics 'Shouted: Que pasa, people, que pasa?' and '(Half-spoken) Get on down'. Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs) with a strong 'f' (forte) dynamic marking. The piano part features a rhythmic pattern of eighth and sixteenth notes.



I wan-na get on the good foot

good foot

I got to

The second system of musical notation. The vocal line continues with the lyrics 'I wan-na get on the good foot', 'good foot', and 'I got to'. The piano accompaniment continues with the same rhythmic pattern as the first system.




get on the goodfoot - a

Go-in' down to the crib

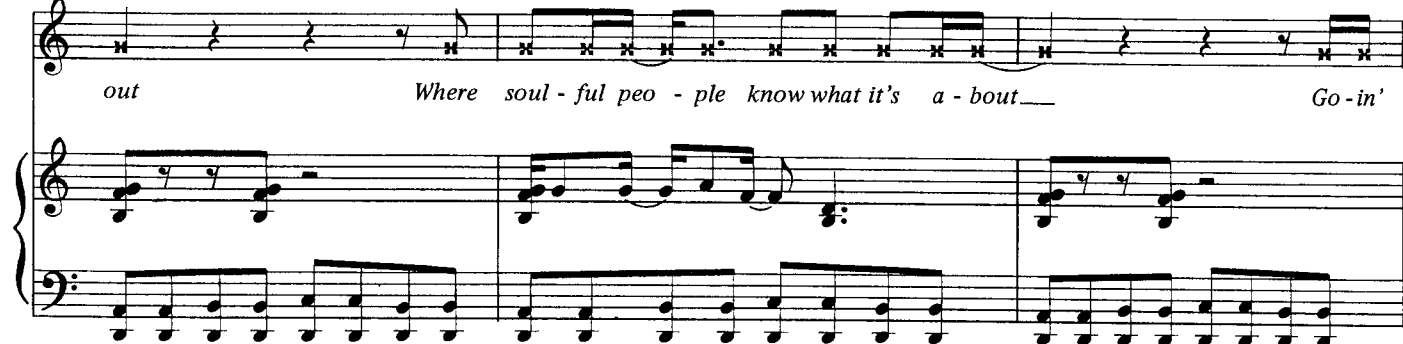
and let it all hang

The third system of musical notation. The vocal line concludes with the lyrics 'get on the goodfoot - a', 'Go-in' down to the crib', and 'and let it all hang'. The piano accompaniment continues with the same rhythmic pattern.

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___



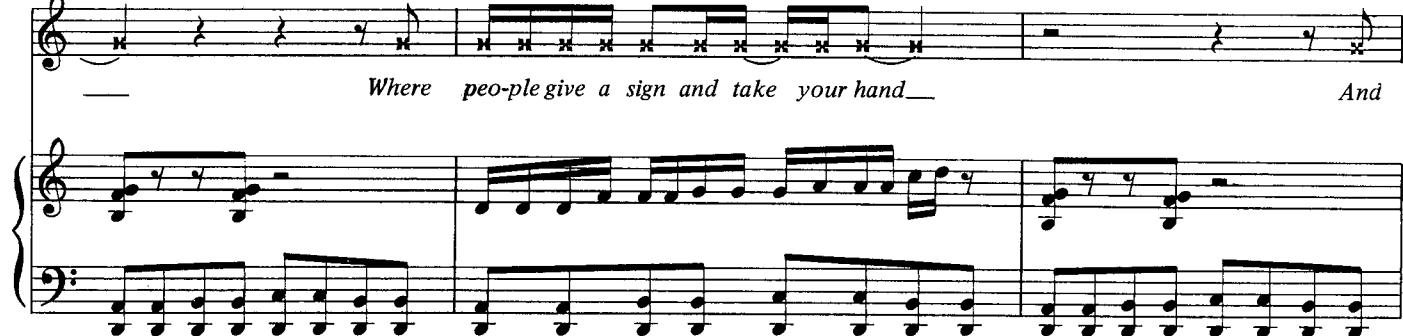
Dm7



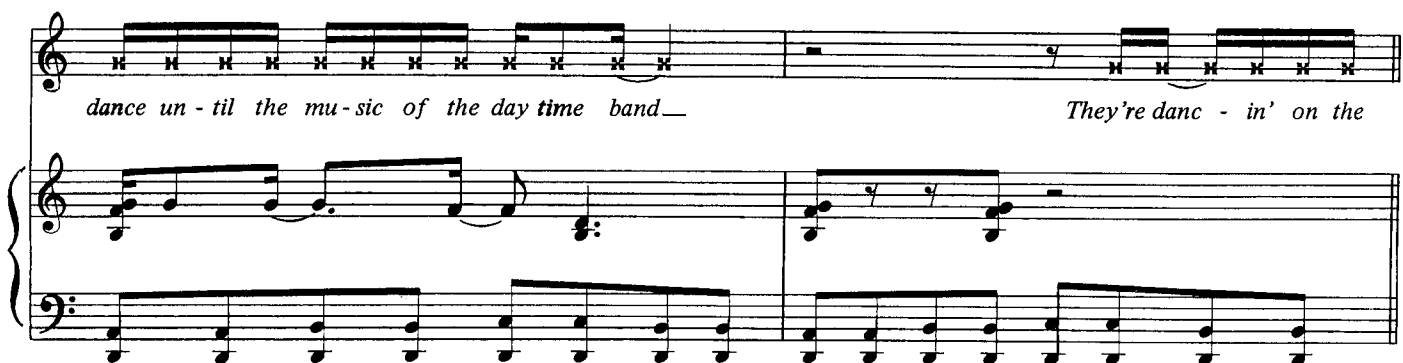
— Where peo - ple give a sign and take your hand___ G7



And



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

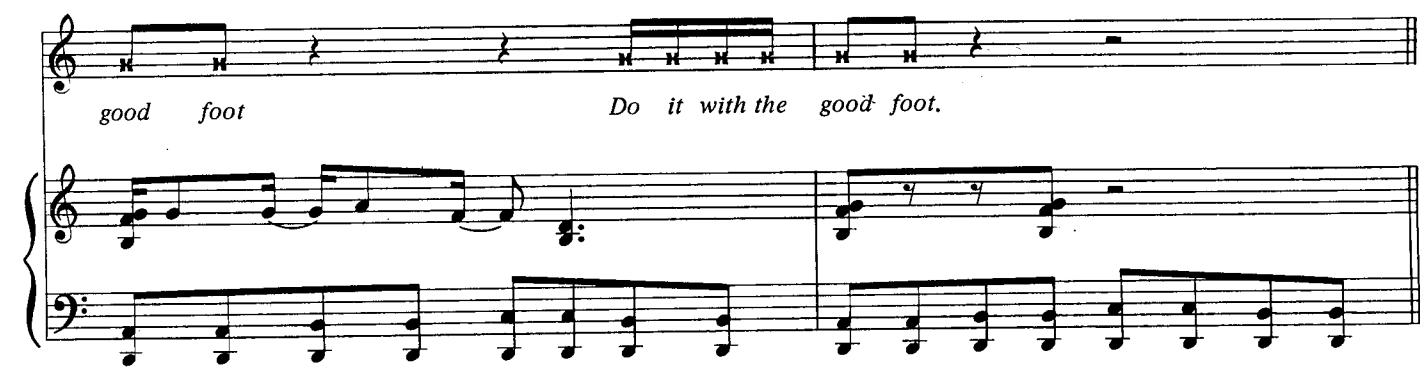


Dm7  **G7** 

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




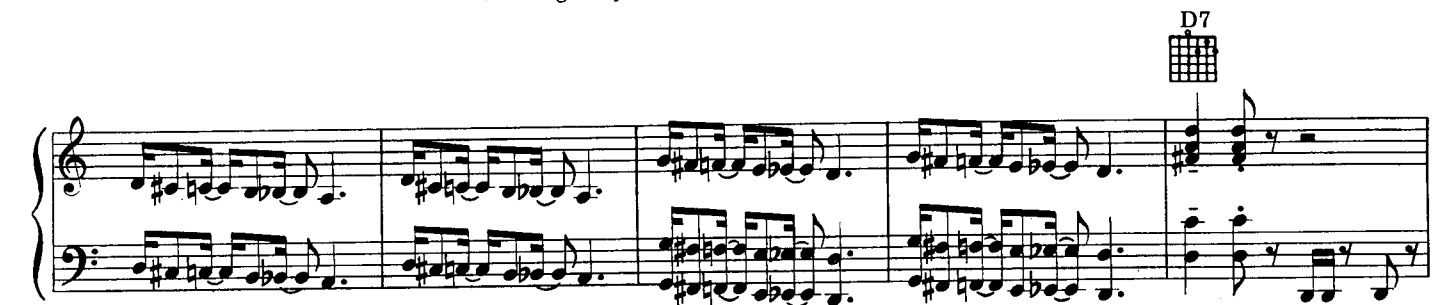
good foot Do it with the good foot.



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.

2,3 F9

Good God. So good.

To Coda ⊕
Everybody ready?

D.S. al Coda
Follow me.

CODA ⊕

Cm7 3fr 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 *E♭7*

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

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

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

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

(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)

Ba -

by, give it up, turn it loose_

Ba-by, give it up, turn it loose_

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and contains three measures of whole rests. The piano accompaniment is written on a grand staff (treble and bass clefs) and features a continuous eighth-note pattern in the bass line, while the treble line contains whole rests.

The second system of the musical score features a vocal line and piano accompaniment. The vocal line, in treble clef, contains three measures: the first has a whole rest, the second has a half note followed by a quarter note, and the third has a half note followed by a quarter note. The piano accompaniment, in grand staff, continues with the eighth-note pattern in the bass line and whole rests in the treble line.

Ba - by, give it up, turn it loose. -

The third system of the musical score features a vocal line and piano accompaniment. The vocal line, in treble clef, contains three measures of whole rests. The piano accompaniment, in grand staff, continues with the eighth-note pattern in the bass line and whole rests in the treble line.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line, in treble clef, contains three measures: the first has a whole rest, the second has a half note followed by a quarter note, and the third has a half note followed by a quarter note. The piano accompaniment, in grand staff, continues with the eighth-note pattern in the bass line and whole rests in the treble line.

Hold-ing on, —
Hold ya tight, —

First system of musical notation. The vocal line (treble clef) contains three measures of whole rests. The piano accompaniment (grand staff) features a busy right hand with eighth-note chords and a steady left hand with eighth-note chords.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: "al - right, — with all my might, — Hold - ing Hold ya". The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system.

Third system of musical notation. The vocal line (treble clef) contains the lyrics: "on — tight — ain't no 'cause I use. — love ya so —". The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system.

Fourth system of musical notation. The vocal line (treble clef) contains the instruction: "D. C. 2nd time, D. C. and fade". The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system.

I GOT THE FEELIN'

Words and Music by
JAMES BROWN

Moderately



mf

The piano introduction consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The left staff has a bass clef and a key signature of one sharp (F#). It begins with a half note F#2, followed by a quarter rest, then a quarter note G#2, and a quarter note A2. The tempo marking 'Moderately' and the dynamic marking 'mf' are present.



The vocal line for the first phrase 'I got the feel-in'.' is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The lyrics 'I got the feel-in'.' are written below the staff.

Ba - by, ba - by, I got the

The piano accompaniment for the first phrase consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The left staff has a bass clef and a key signature of one sharp (F#). It begins with a half note F#2, followed by a quarter rest, then a quarter note G#2, and a quarter note A2.



The vocal line for the second phrase 'feel-in'.' is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The lyrics 'feel-in'.' are written below the staff.

You don't know

The piano accompaniment for the second phrase consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The left staff has a bass clef and a key signature of one sharp (F#). It begins with a half note F#2, followed by a quarter rest, then a quarter note G#2, and a quarter note A2.



The vocal line for the third phrase 'what you do to me.' is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The lyrics 'what you do to me.' are written below the staff.

Peo - ple are

The piano accompaniment for the third phrase consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). It begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A4. The left staff has a bass clef and a key signature of one sharp (F#). It begins with a half note F#2, followed by a quarter rest, then a quarter note G#2, and a quarter note A2.



heav - y,

down

in mis - er - y. —

Hey,

yeah, —

(Spoken:) al - right,

ow!

Hey, hey,

(Sung:) ah. —

I got the feel-in',

al - right.

no chord B7 no chord

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

To Coda Em7 A/E Em7

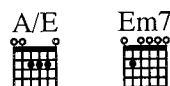
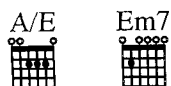
ba-by, ba-by, ba - by, ba-by, ba-by, I got the feel-in', ba-by, ba -

A/E Em7 A/E Em7

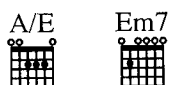
- by. Some-times I'm up, some-times I'm down. _

A/E Em7

My heart, I'm a-round the



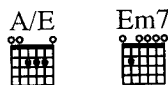
town. I'm lev - el with the ground ba - by

Musical notation for the first system. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

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

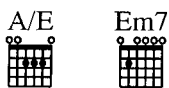
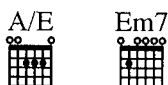
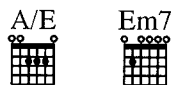
Musical notation for the second system. The vocal line continues with a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with the same eighth-note bass line and melody.

Musical notation for the third system. This system features a piano solo. The right hand plays a series of chords (A7, E7, A7, E7) in a descending sequence. The left hand plays a steady eighth-note bass line.

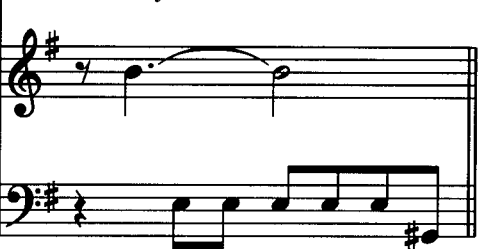


No, I know, no, you don't

Musical notation for the fourth system. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note bass line and melody.



Repeat and Fade



HOT PANTS, PT. 1

Words and Music by JAMES BROWN
and FRED WESLEY

Bright funky beat

E \flat 7

Ah Hot Pants! Huh! That's

f

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)

(C7) (F) (F#°) (G7)

(C7) (F) (F#°) (G7)

1. Eb7 2. D. S. % and fade Tacet

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. _____

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

G7



I feel _____ 3 good.
I feel _____ 3 nice.


D7




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




A7



G7

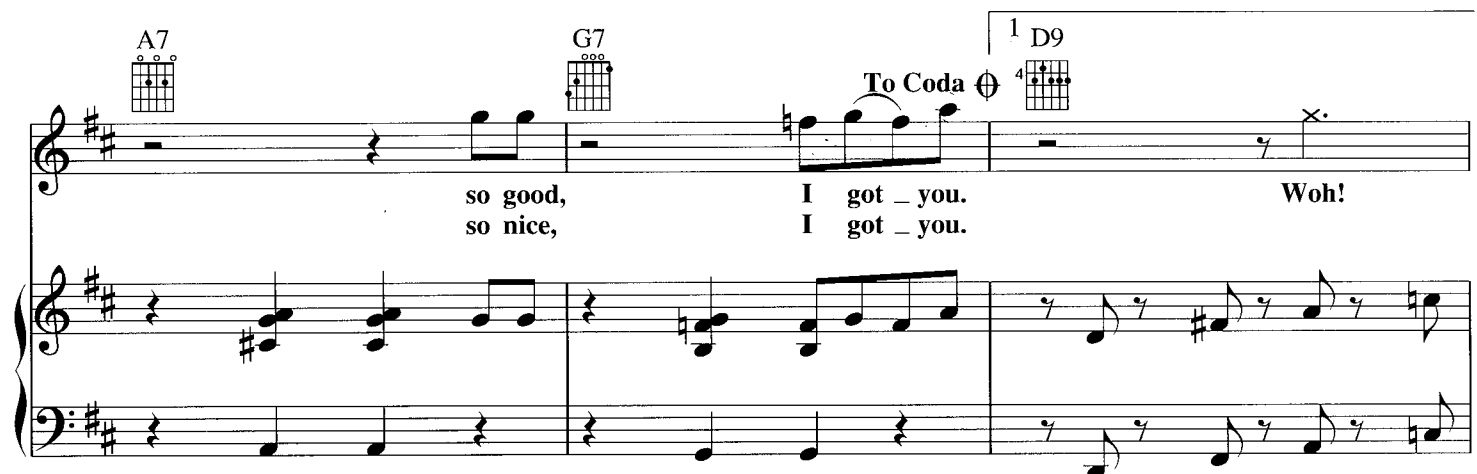


1 D9




so good, so nice, I got you. Woh!

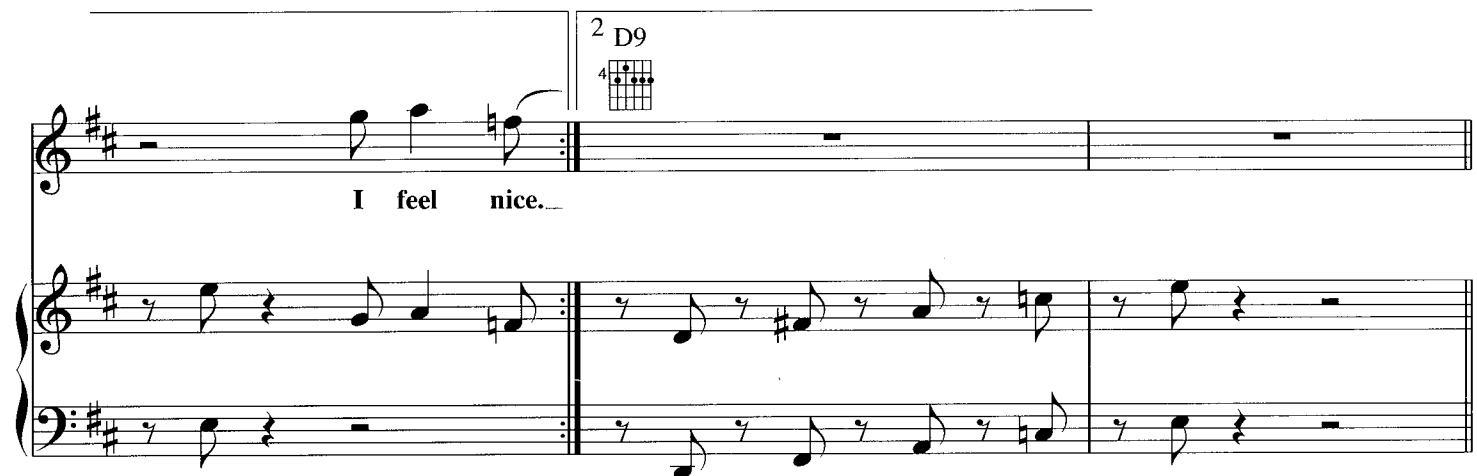
To Coda



2 D9



I feel nice...



no chord



G7



When I hold you _____ in my arms I

D7



know that I can do no wrong. _____ and

G7



A7



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,




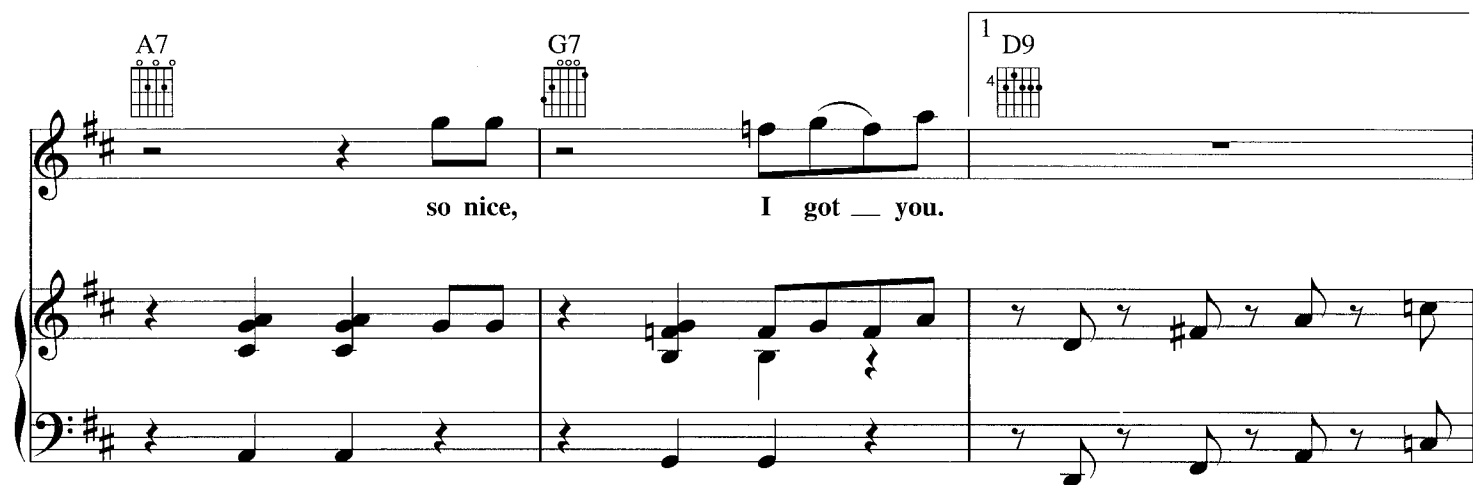
A7




so nice, G7



I got — you. ¹ D9

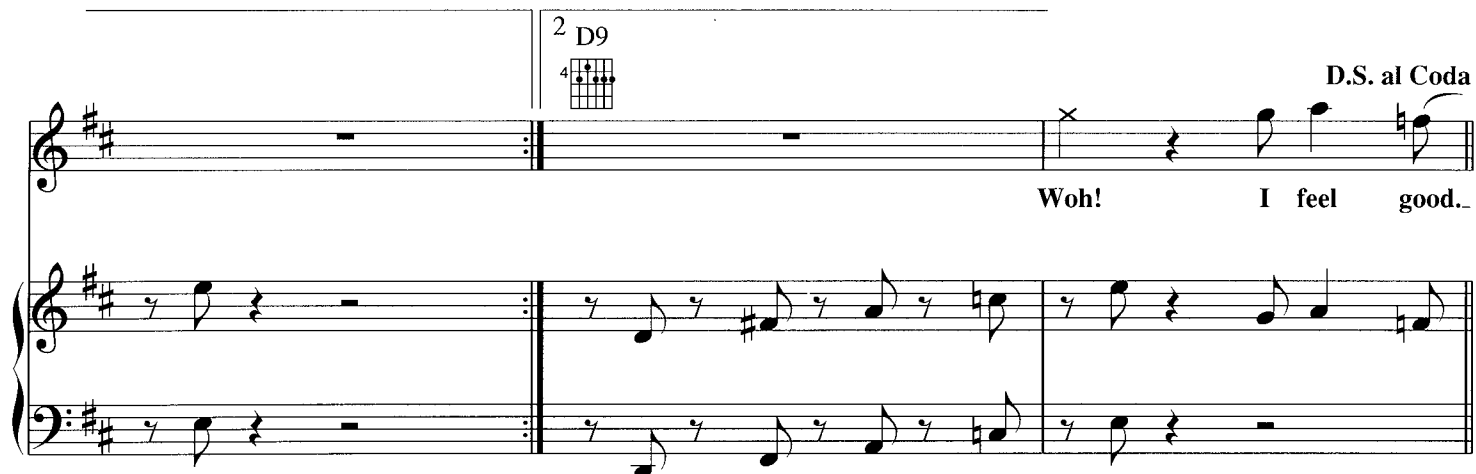



² D9



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

43

Words and Music by JAMES BROWN
and BETTY NEWSOME

Slowly, smoothly

C7 no chord Dm Am





This is a man's world, this is a

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

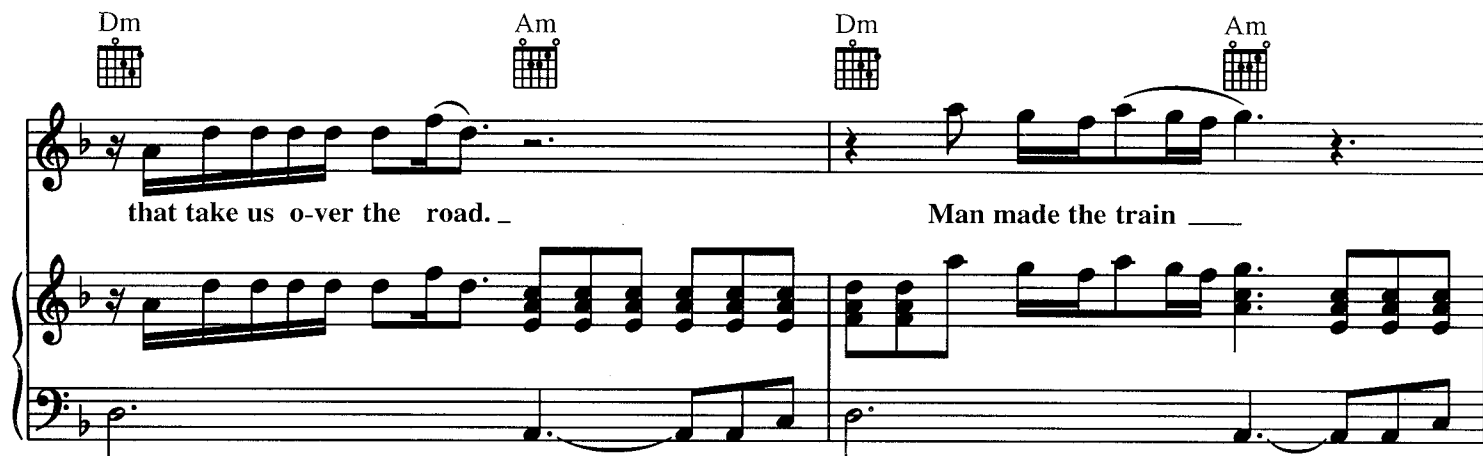
noth-ing with-out a wom-an or a girl.





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

Dm Am Gm 3fr A7 Dm Am Dm Am

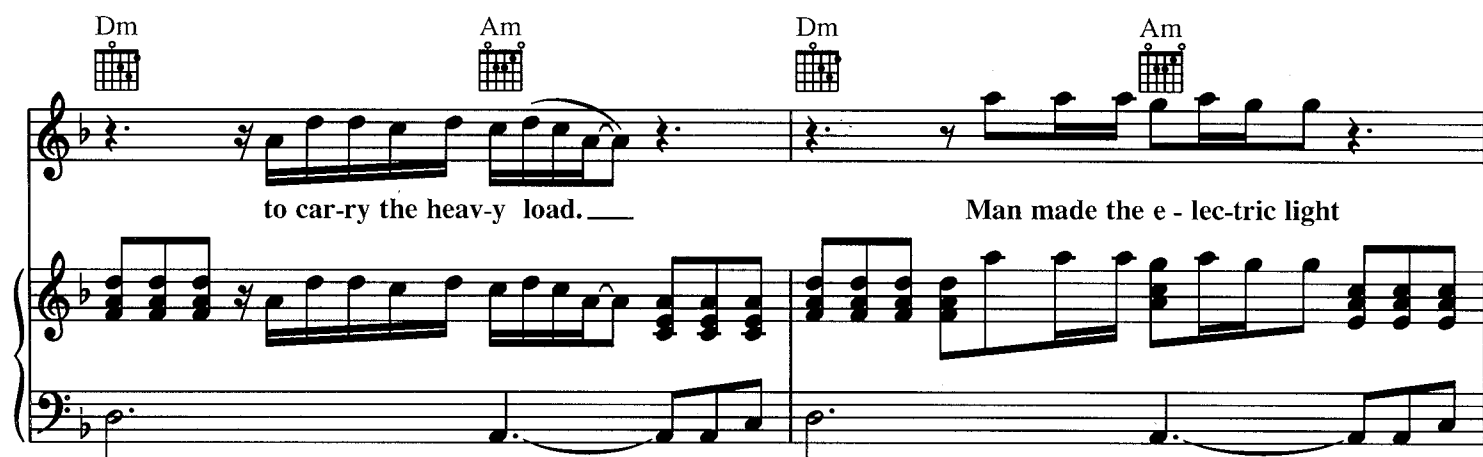









that take us o-ver the road. _ Man made the train ____



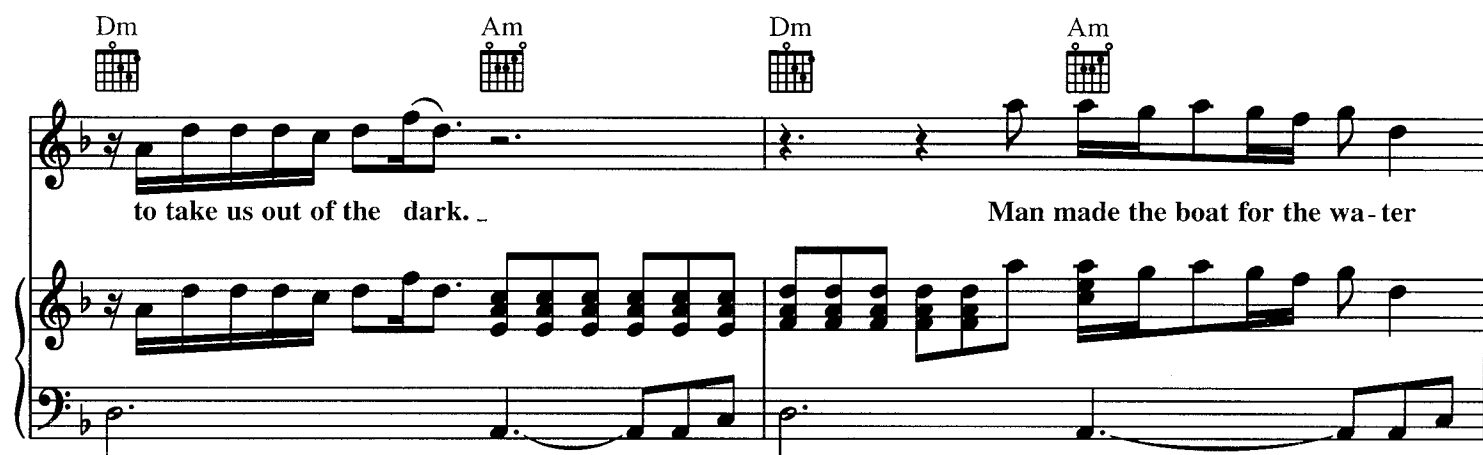








to car-ry the heav-y load. ____ Man made the e - lec-tric light



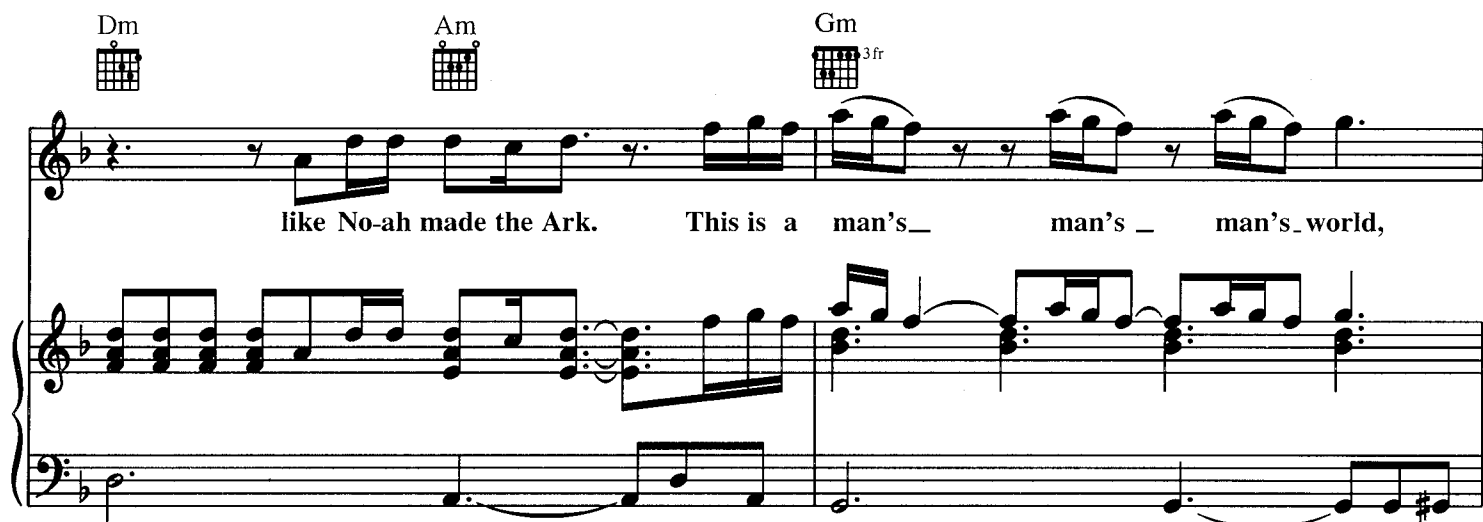





to take us out of the dark. _ Man made the boat for the wa-ter



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



1
Dm Am

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

2
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 (♩ = ♩♩)
Eb9

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 \oplus

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_

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

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

D.S. al Coda
_ more time._

CODA

MOTHER POPCORN, PT. 1

53

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 dotted half note B4. The piano accompaniment begins with a piano introduction of two measures, marked *mf*, featuring a walking bass line and chords. The first measure of the piano part has a D7(+9) chord symbol above it.

Yeah, yeah, yeah, —

This system contains measures 4 through 6. The vocal line continues with a whole rest, a half note G4, a half note A4, and a dotted half note B4. The piano accompaniment continues with the same walking bass line and chords.

Pop - corn! Some like 'em fat,

This system contains measures 7 through 10. Measure 7 starts with the vocal line singing "Pop - corn!" on a half note G4, followed by a whole rest. The piano accompaniment continues. Measure 8 has a repeat sign. Measures 9 and 10 show the vocal line singing "Some like 'em fat," on a half note G4, a half note A4, and a dotted half note B4. The piano accompaniment continues with the same walking bass line and chords.

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. $\frac{3}{4}$ 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 C^7 F9 6 times
then D. S. $\frac{3}{4}$ 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 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

Repeat and Fade

funk-y!)

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 (♩ = ♩)

F9 **Gm/C** **F9** **Gm/C** **F9** **Gm/C**

mf

F9 **Gm/C** **F9** **Gm/C**

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,








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.






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






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.






To Coda




Pa-pa don't take no mess.

(Spoken:) Papa don't take no

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

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

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

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

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

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

Hit me.

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

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

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

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






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






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,






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








— 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

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.

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

Ma-ma said,

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

"Pa-pa's smart. _ Pa-pa got a whole lot - ta heart." And

F9 Gm/C 3fr F9 Gm/C 3fr Repeat and Fade

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

PAPA'S GOT A BRAND NEW BAG

65

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.

He ain't no drag. Pa-pa's got a brand new bag. Come here He's do-ing the 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

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

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

babe. He ain't no drag.




no chord

He's got a brand new bag. — Oh,




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

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




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




no chord

like the Boom - er - ang. — Hey, come

on. Hey! Hey, come on. Hey!

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

on. Hey! Hey!

THE PAYBACK

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

Easy Funk Groove



Play 3 times

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

The big payback.



5fr

See Verse 1 lyrics

Repeat as needed



(Spoken:)
Hey, hey! Whoa!

Am6



Repeat as needed

See Verses 2-4 lyrics

Am C

D Am/E

Am6

1,2

D.S.

3

Am C

D Am/E

Am6

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 heels.

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

1. Please, Please, Please, please. (Please, please don't go.) Please,

please. (Please, please don't go.) Hon-ey, please don't go, oh yes, 'cause, I love you

This ending till last time then fine
F Bb C7 F

Fine
F Bb C7 F

so. so.

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



**D.S. and Fade
(with repeats)**



Rap Lyrics

Verse 1:

*Say it loud: "I'm black and I'm proud."
 Say it loud: "I'm black and I'm proud."
 Some people say we got a lot of malice,
 Some say it's a lot of nerve
 But I say we won't quit moving until we get what we deserve.
 We've been 'buked and we've been scorned,
 We've been treated bad, talked about as sure as you're born.
 But just as sure as it takes two eyes to make a pair.
 Brother we can't quit until we get our share.
 Say it loud: "I'm black and I'm proud."
 Say it loud: "I'm black and I'm proud."
 Say it loud: "I'm black and I'm proud."
 I've worked on jobs with my feet and my hands,
 But all that work I did was for the other man.
 Now we demand a chance to do things for ourselves.
 We're tired of beating our head against the wall
 And working for someone else.
 Say it loud: "I'm black and I'm proud." (4 times)*

Bridge:

*Ooh-ee, you're killing me.
 Alright, you're outa sight.
 Alright, so tough, you're tough enough.
 Ooh-ee, you're killing me.*

Verse 2:

*Say it loud: "I'm black and I'm proud."
 Say it loud: "I'm black and I'm proud."
 Now we demand a chance to do things for ourselves. We're tired of beating
 our heads against the wall
 And working for someone else.
 We're people, we're like the birds and the bees,
 But we'd rather die on our feet than keep living on our knees.
 Say it loud: "I'm black and I'm proud." (3 times)*

Fade on Bridge

TRY ME

Words and Music by
JAMES BROWN

Slowly *mf* *mp*

Try ——— Me, Try ——— Me, dar - ling

tell me, ——— I need you. Try ——— Me, Try ———

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

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,)

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 (think)

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? ____

A7



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

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

Think a - bout the bad things_

I tried so hard to please you, _

I've tried not to do. _ Come on chil - dren and_

at least that's what I thought. _ come on chil - dren

1 2 D.S.

CODA

La - dy be - fore_ you leave me re-al-ize _ that I'm

A7 G7

one who loves _ you.

1 2 A7 D7

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

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