

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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Interior photos courtesy of Michael Ochs Archives/Venice, CA

Special Thanks to Larry Fridle for his assistance in completing this collection.

Biography by Jim McElmurray

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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.

(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, _ 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 half 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 half note G4 in measure 3, a quarter rest in measure 4, and a quarter note G4 in measure 5. 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. 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 half note G4 in measure 11, a quarter rest in measure 12, and a quarter note G4 in measure 13. 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 quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. There is a first ending bracket over the next two measures, which contain a quarter rest and a quarter note G#4. The second ending bracket covers the next two measures, which contain a quarter rest and a quarter note A4. The piano accompaniment is in a grand staff (treble and bass clefs). 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 vocal line and piano accompaniment. The vocal line has a quarter rest for the first two measures, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern and chordal accompaniment.

G#7#9 5fr

C#m9

Lead vocal ad lib. and Fade

The third system features a vocal line with a quarter rest for the first two measures, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a guitar chord diagram for G#7#9 (5fr) and C#m9. The vocal line ends with a quarter rest, and the piano accompaniment concludes with a final chord and a quarter rest.

Repeat ad lib. and Fade

The fourth system shows the vocal line with a quarter rest for the first two measures, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern and chordal accompaniment, ending with a final chord and a quarter rest.

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 simple 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 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 continues the vocal melody and piano accompaniment. The piano part features a consistent bass line and chordal accompaniment.

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

I just want _____
I just want _____

The third line concludes the vocal phrase with a melodic flourish. The piano accompaniment remains consistent throughout.

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. The piano accompaniment consists of a rhythmic pattern in the right hand and a steady bass line in the left hand. A dynamic marking of *f* is present.



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 maintains the same rhythmic structure.




get on the goodfoot - a

Go-in' down to the crib

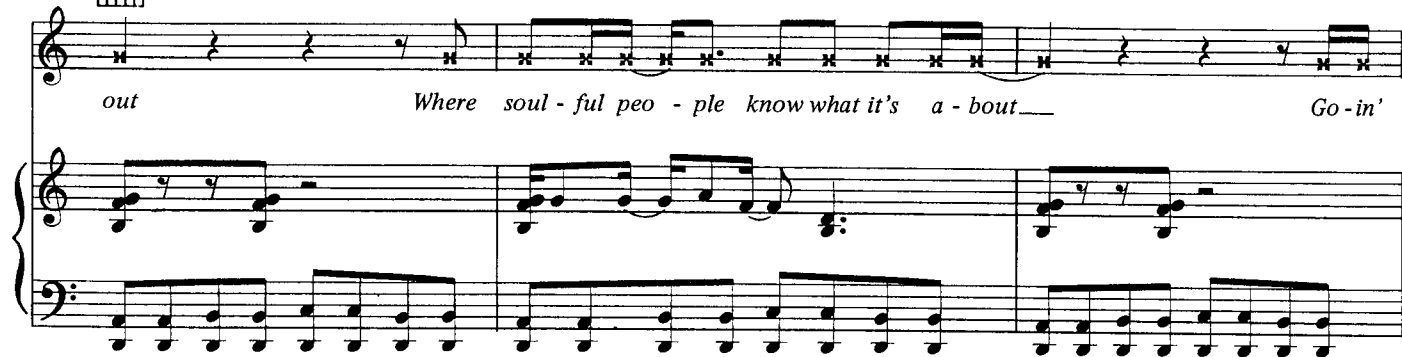
and let it all hang

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

G7


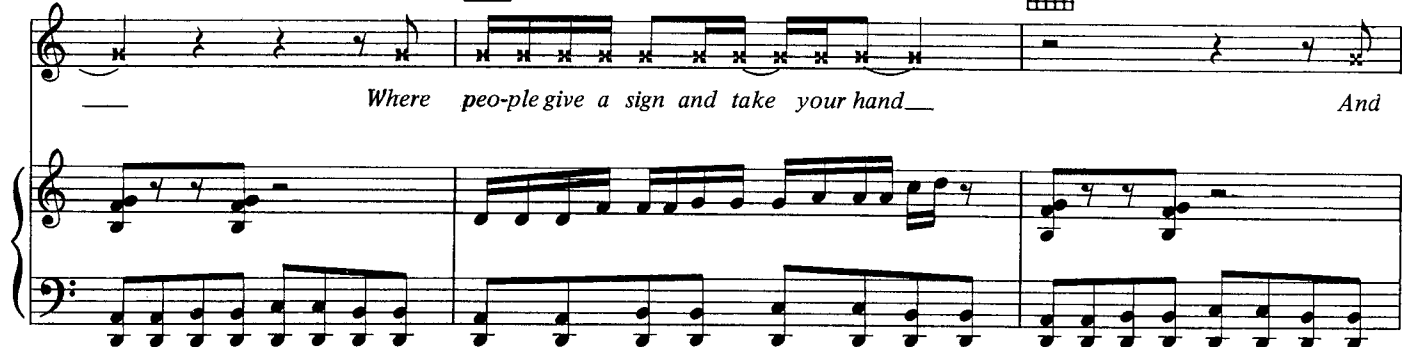



Dm7

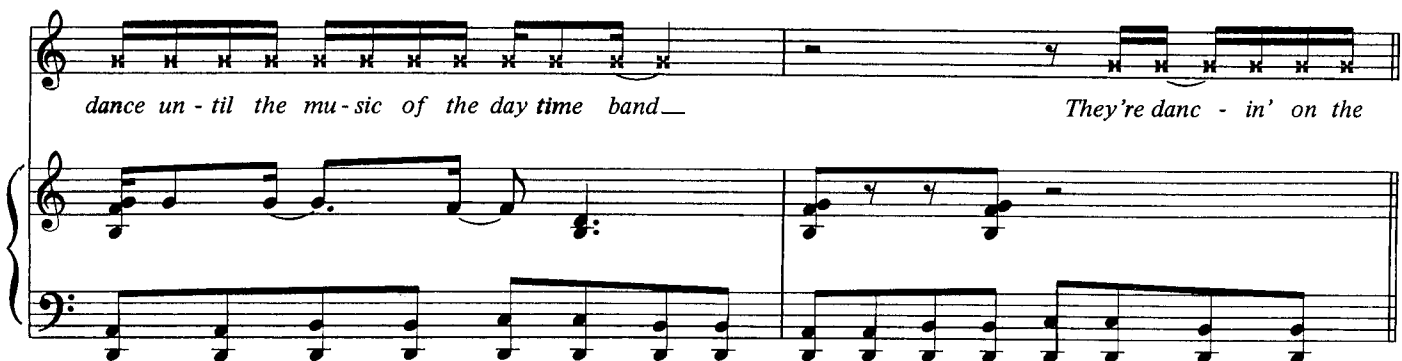


— Where peo - ple give a sign and take your hand — And

G7

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

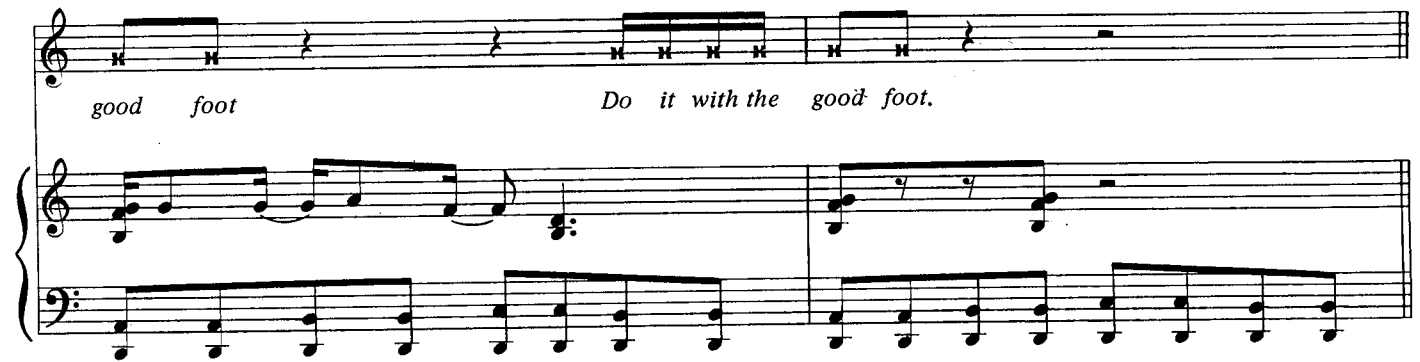


Dm7  G7 

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




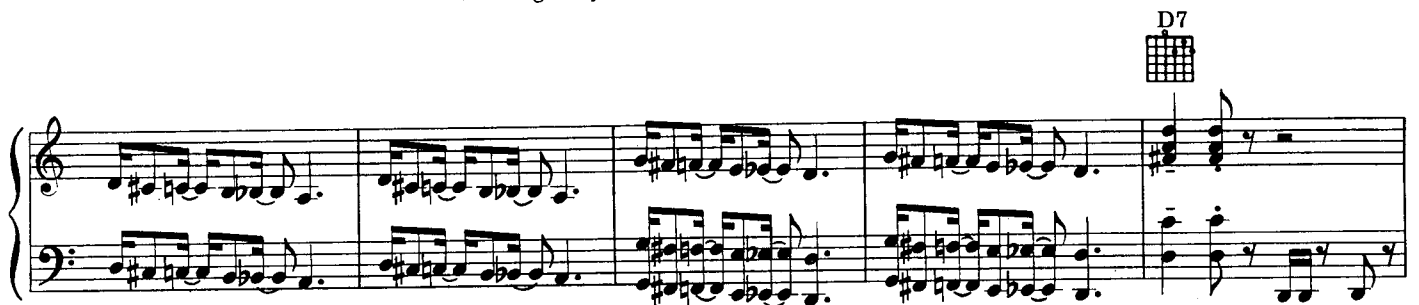
good foot Do it with the good foot.



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  (h) D7 



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.

The first system of music features a vocal line with two measures of rests, followed by the lyrics "Good God." and "So good." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line.

To Coda ⊕
Everybody ready?

The second system continues the piano accompaniment from the first system. The vocal line has two measures of rests, followed by the lyrics "Everybody ready?". A Coda symbol (⊕) is placed at the end of the system.

D.S. al Coda
Follow me.

The third system begins with the instruction "D.S. al Coda" above the vocal line, which has two measures of rests, followed by the lyrics "Follow me." The piano accompaniment continues.

CODA ⊕

The Coda section is marked with a Coda symbol (⊕) and consists of two measures of piano accompaniment in a 2/4 time signature.

Cm7 3fr F7#9 Repeat and Fade

The final system includes guitar chord diagrams for Cm7 (3fr) and F7#9. The piano accompaniment features a key signature change from one flat to two flats and a time signature change from 2/4 to 4/4. The system concludes with the instruction "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_b7*

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a spoken count-off: "One, two, three, four!" followed by the lyrics "Get up, —". The piano accompaniment starts with a series of chords marked with 'x' and then moves to a rhythmic pattern of eighth notes. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4. Dynamics include a forte (*f*) marking and a specific chord *E_b7*.

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

The second system continues the vocal and piano parts. The vocal line has the lyrics "— get on up, — Get up, — get on up, — Stay on the". The piano accompaniment maintains the rhythmic pattern with eighth notes and chords.

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

The third system concludes the vocal and piano parts. The vocal line has the lyrics "scene, get on up, — like a sex ma - chine. — Get on up. — Get up, —". The piano accompaniment continues with the same rhythmic pattern.

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 is on a single staff with lyrics: "— get on up, — Get up, — get on up, — Stay on the". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

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 lyrics: "scene, get on up, — like a sex ma- chine, — get on up. — get up, —". The piano accompaniment continues with similar harmonic support.

— 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 lyrics: "— get on up, — Stay on the scene, get on up, — like a sex ma- chine, —". The piano accompaniment continues.

— 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 lyrics: "— get on up. — Wait a min-ute! Shake your_ arm then". The piano accompaniment concludes with a final chord and melodic flourish.

(Eb7)

use your form _ Stay on the scene like a

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The vocal line begins with a half note 'u' followed by quarter notes 'se', 'your', 'form', a half note rest, then a whole note rest, followed by quarter notes 'Stay', 'on', 'the', 'scene', a half note rest, then a whole note rest, and finally quarter notes 'like', 'a'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the musical score. The vocal line has quarter notes 'sex', 'ma - chine.', a half note rest, then a quarter note rest, followed by quarter notes 'You', 'got', 'to', 'have', 'the', 'feel - ing'. The piano accompaniment continues with chords and a bass line.

sure as you're born _

The third system shows the vocal line with a whole note rest, followed by quarter notes 'sure', 'as', 'you're', 'born', a half note rest, then a whole note rest. The piano accompaniment continues with chords and a bass line.

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

The fourth system features the vocal line with quarter notes 'Get', 'it', 'to - geth - er', a quarter note rest, then a whole note rest, followed by quarter notes 'right', 'on,', a half note rest, then quarter notes 'right', 'on,', a half note rest. The piano accompaniment continues with chords and a bass line.

(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 (b)

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 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 absent 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



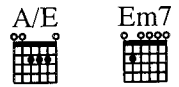
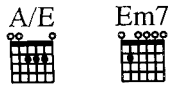
ba-by, ba-by, ba - by, ba-by, ba-by, I got the feel-in', ba-by, ba-



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

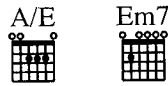


My heart, I'm a-round the



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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the bass clef and a melody in the treble clef.

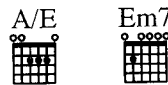


I say lev - el with the ground, oh. _____

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.



The third system shows the piano accompaniment continuing. The vocal line is mostly silent, with a few notes appearing in the final measure of the system.



No, I know, no, you don't

The fourth system concludes the piece. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line contains the lyrics: "you got to use just what you got to get just what you want! Hot". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

Pants! Smok - in'!

The second system continues the musical piece. The vocal line has the lyrics: "Pants! Smok - in'!". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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

The third system continues the musical piece. The vocal line has the lyrics: "Hot Pants! Smok - in'! Siz - z'lin'!". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

(C7) (F) (F#°) (G7)

f

The fourth system is a piano accompaniment section. It features four measures with the following chord markings above the staff: (C7), (F), (F#°), and (G7). The bass line has a strong rhythmic pattern, and the treble line has a melodic line. A dynamic marking of *f* (forte) is present at the beginning.

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 piano accompaniment in grand staff. 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 includes the lyrics 'I knew that I would now.' and 'Ah, sug - ar and spice.' The piano accompaniment continues with harmonic support, featuring various chords and melodic lines.

G7



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

The third system concludes the piece. The vocal line features a triplet of notes over the lyrics 'I feel good.' and 'I feel nice.' The piano accompaniment continues with harmonic support, ending with a final chord in the right hand.

D7



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure of the system has a quarter rest, a quarter note G4, and a quarter note F#4.

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

So good,
So nice,

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

A7



G7



1 D9



To Coda

Musical staff with treble clef. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure has a quarter note C5, a quarter note B4, and a quarter note A4. The final measure has a quarter rest, a quarter note G4, and a quarter note F#4.

so good,
so nice,

I got - you.
I got - you.

Woh!

Piano accompaniment for the second system, continuing the harmonic support for the vocal lines.

2 D9



Musical staff with treble clef. The melody consists of a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

I feel nice...

Piano accompaniment for the third system, featuring a treble and bass clef.

no chord

Musical staff with treble clef, showing a whole rest in the melody.

Piano accompaniment for the fourth system, featuring a treble and bass clef.

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.

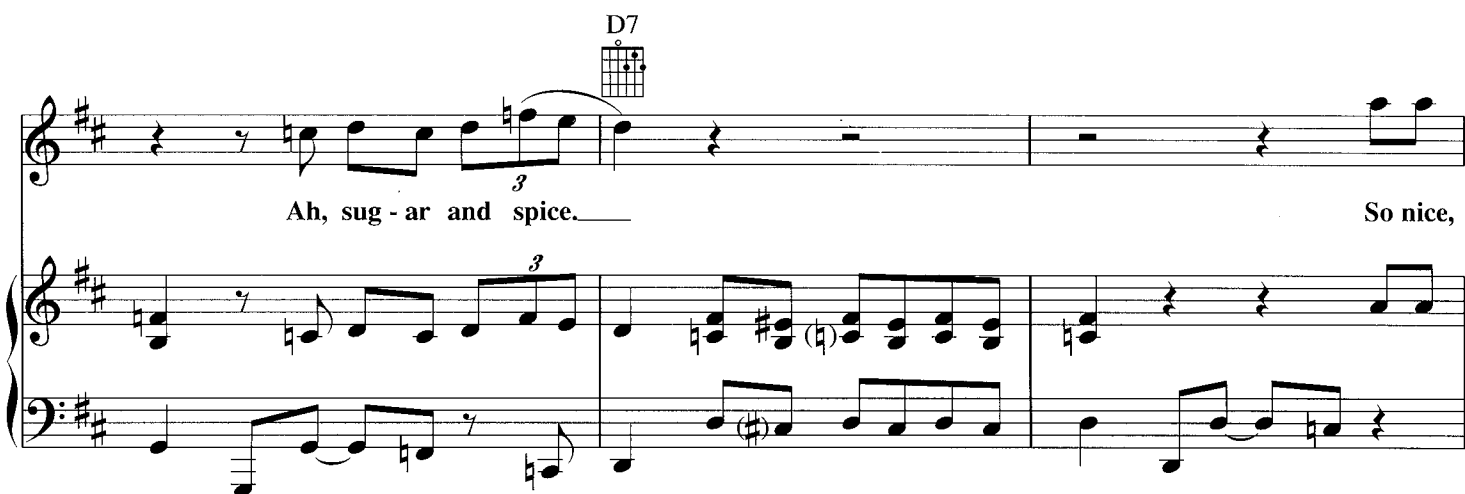
G7 




I feel *3* nice.



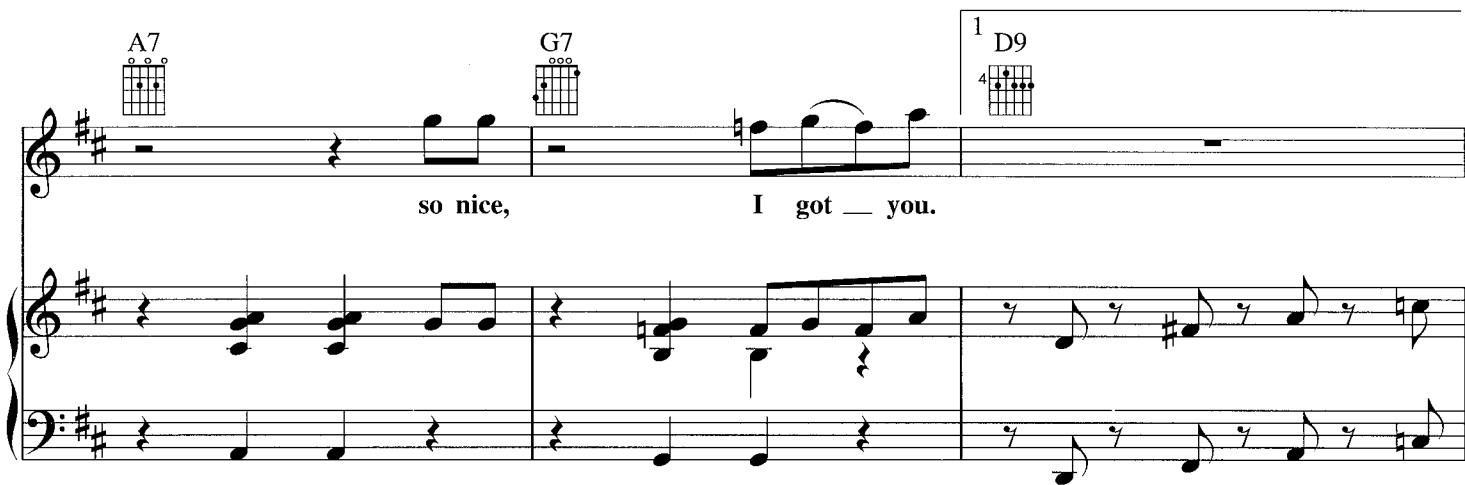
D7 


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



A7  G7  1 D9 

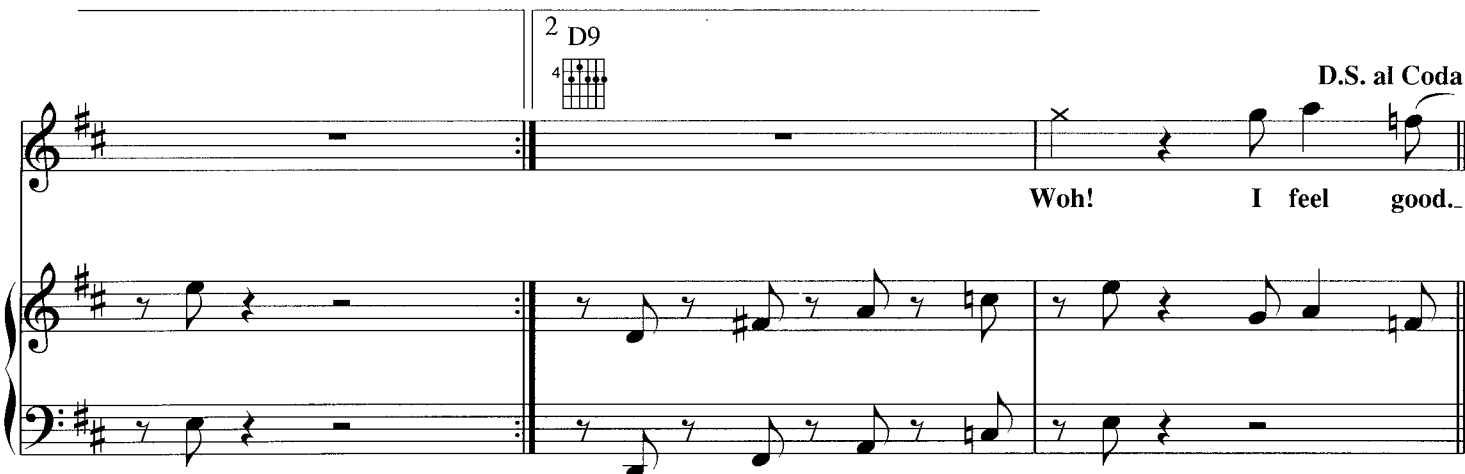
so nice, I got — you.



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 ____

Dm Am Dm Am

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

Dm Am Dm Am

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

Dm Am Gm

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

A7

1 Dm Am

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

Dm Am

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 (♩ = ♪) 

E♭9



mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a funk shuffle feel. The left hand plays a steady eighth-note bass line. The key signature has three flats (B♭, E♭, A♭) and the time signature is 4/4.

The piano accompaniment for the first vocal line continues with the same rhythmic pattern. The right hand has some melodic movement, including a phrase that ends with a note tied to the next measure.

Oh, _____

The piano accompaniment continues for the second vocal line. The right hand has a melodic phrase that starts with a flat sign (B♭).

Ma-ma, come here quick

and bring that lick-ing stick.

The piano accompaniment continues for the third vocal line, which is identical to the second line.

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 the musical score features a vocal line in the upper staff and a 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 score. 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 continues the musical score. The vocal line features a series of eighth notes with slurs. The piano accompaniment remains consistent with the previous systems.

D.S. al Coda

_ more time._

The fourth system shows the vocal line ending with a quarter rest and a double bar line. The piano accompaniment continues for two measures before ending with a double bar line. The instruction "D.S. al Coda" is placed above the vocal staff.

CODA

The coda section begins with a treble clef, a key signature of two flats, and a common time signature. It features a vocal line with a quarter rest and a piano accompaniment with eighth notes and chords. The section concludes with a double bar line.

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 with a fermata. 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 parts from the first system.

Pop - corn! Some like 'em fat,

This system contains the final three measures of the first section. It includes a double bar line with repeat dots and a section symbol (§). The vocal line has a whole rest, followed by a half note G4, a half note A4, and a quarter note B4 with a fermata. 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

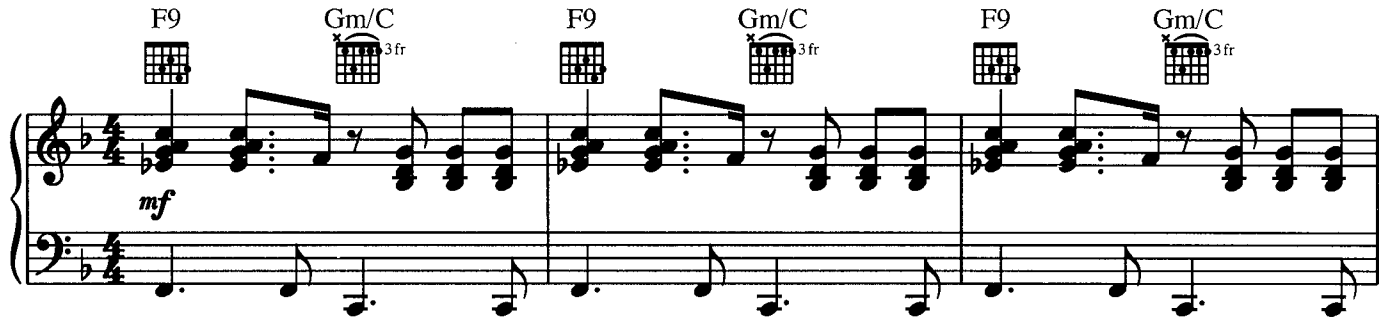
G9
 funk-y!) Repeat and Fade

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 staff with chords and a melodic line.

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 chords and a melodic line.

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 split across the system: '"Pa-pa's smart. _ Pa-pa got a whole lot - ta heart." And'. The piano accompaniment continues with chords and a melodic line.

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

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

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

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. The guitar part has a D7 chord. The piano part continues with a bass line and treble line accompaniment. 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 part has a G6 chord. The piano part continues with a bass line and treble line 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 measures 10-12. The piano part continues with a bass line and treble line accompaniment. 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#) and a 4/4 time signature. 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. The right hand has a triplet of eighth notes on the word "See" and another triplet on "al - li - ga - tor". The left hand has a steady eighth-note bass line.

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 features a right hand with chords and a left hand with a steady eighth-note bass line.

C/G C9

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

The third system includes guitar chord diagrams for C/G and C9. The lyrics are "He ain't too hip now but I can dig that new breed". The piano accompaniment has a right hand with chords and a left hand with a steady eighth-note bass line.

G6 C/G D7

babe. He ain't no drag.

The fourth system includes guitar chord diagrams for G6, C/G, and D7. The lyrics are "babe. He ain't no drag.". The piano accompaniment has a right hand with chords and a left hand with a steady eighth-note bass line. The word "drag." is underlined.

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 treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second line is the piano accompaniment, with a treble clef and bass clef. The bass line starts with a quarter rest, followed by a half note G3, and then a quarter note C4. The treble line has chords and single notes. Chord diagrams for C6 and D7 are shown above the staff. The lyrics are: "like the Boom - er - ang. — Hey, come".

G6

on. Hey! Hey, come on. Hey!

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The second line is the piano accompaniment, with a treble clef and bass clef. The bass line has a steady eighth-note pattern. The treble line has chords and single notes. A chord diagram for G6 is shown above the staff. The lyrics are: "on. Hey! Hey, come on. Hey!".

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The second line is the piano accompaniment, with a treble clef and bass clef. The bass line has a steady eighth-note pattern. The treble line has chords and single notes. The lyrics are: "Hey, he's up tight, out of sight, come".

on. Hey! Hey!

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The second line is the piano accompaniment, with a treble clef and bass clef. The bass line has a steady eighth-note pattern. The treble line has chords and single notes. The lyrics are: "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.

C D

Am6

5fr

See Verse 1 lyrics

Repeat as needed

C E7#9

(Spoken:)
Hey, hey! Whoa!

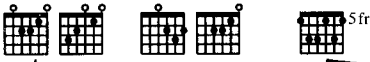
Am6

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 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 plays a series of chords in a 3/4 time signature, with a dynamic marking of *mf*. The left hand plays a simple bass line. The chords are: F, Bb, C7, F, C7, F, Bb, C7, F, C7, F, Bb, C7, F, C7.

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

The piano accompaniment for this section is in the right hand, with a dynamic marking of *mf*. The left hand continues with a simple bass line. The chords are: F, Bb, C7, F, C7.

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

The piano accompaniment continues with the same bass line. The chords are: F, Bb, C7, F, C7, F, Dm7, Gm7, C7.

This ending till last time then fine
F Bb C7 F

Fine
F Bb C7 F

so. so.

The piano ending consists of two staves. The right hand plays a series of chords in a 3/4 time signature. The left hand plays a simple bass line. The chords are: F, Bb, C7, F, F, Bb, C7, F.

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

Folded Organ Love Song

TRY ME

Words and Music by JAMES BROWN

Slowly

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It features a series of chords and triplets, with handwritten annotations 'C', 'C6', and 'F' above the staff. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note triplet accompaniment.

Try Me, Try Me, dar - ling

This system contains the first line of the song. The vocal line is on a single staff with a treble clef and common time. The lyrics are "Try Me, Try Me, dar - ling". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature and a mezzo-piano (mp) dynamic. It features a consistent eighth-note triplet accompaniment. Chord annotations 'C' and 'Am' are placed above the vocal staff.

tell me, I need you. Try Me, Try

This system contains the second line of the song. The vocal line is on a single staff with a treble clef and common time. The lyrics are "tell me, I need you. Try Me, Try". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a consistent eighth-note triplet accompaniment. Chord annotations 'F', 'G7', and 'C' are placed above the vocal staff.

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

This system contains the third line of the song. The vocal line is on a single staff with a treble clef and common time. The lyrics are "Me, and your love will al - ways be true. Oh I". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a consistent eighth-note triplet accompaniment. Chord annotations 'Am', 'F', and 'G7' are placed above the vocal staff.

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

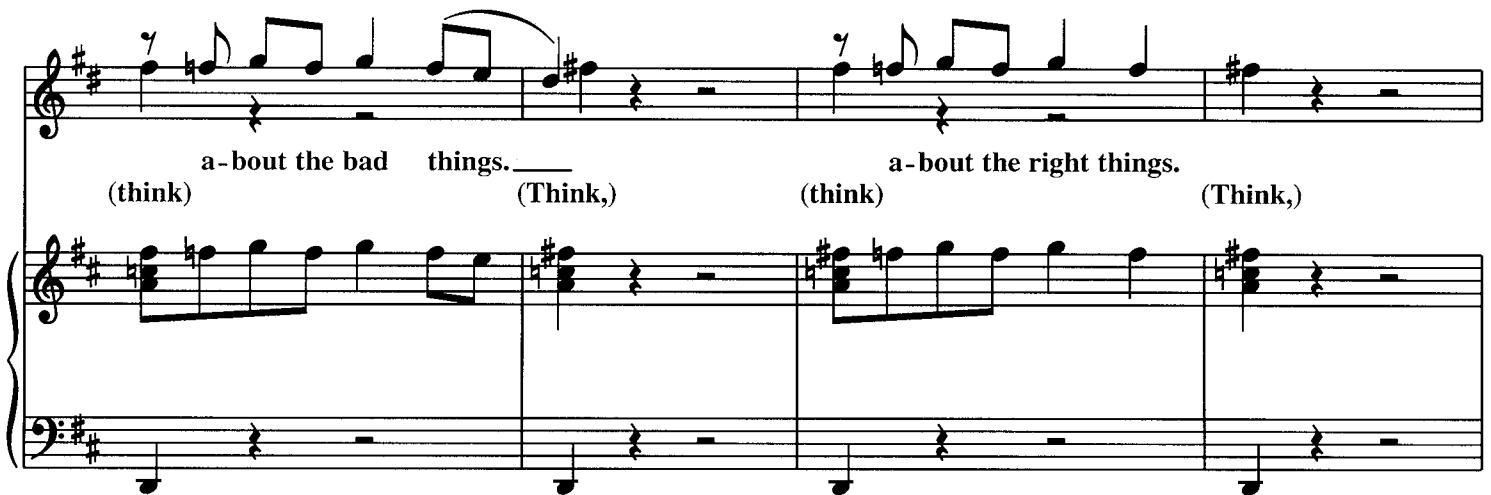
Words and Music by
LOWMAN PAULING

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? _____

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_ 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

ISBN 0-7935-3911-0



HL00306004