

Vocals

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

3

**A** *S.* (Vocals)

It's

5

Sat - ur - day night and I'm just hang - in' out

(2.) Sit - tin' by the dance - floor. check - in' it out

(D.S.) night's al - most gone and we're still go - in' strong The

6

look - in' for a place to par - ty So I

Watch - in' the man with the fast feet He got the

par - ty's been so har - dy I

7

jumped in to my ride and I hit the road 'cause there's on-ly one place to go Down to the

hip-pest threads and the bad boo-ga-loo and a big ole bag of tricks Down to the

hope it does n't show while I'm driv in' down the road that I've had too much to drink Down to the

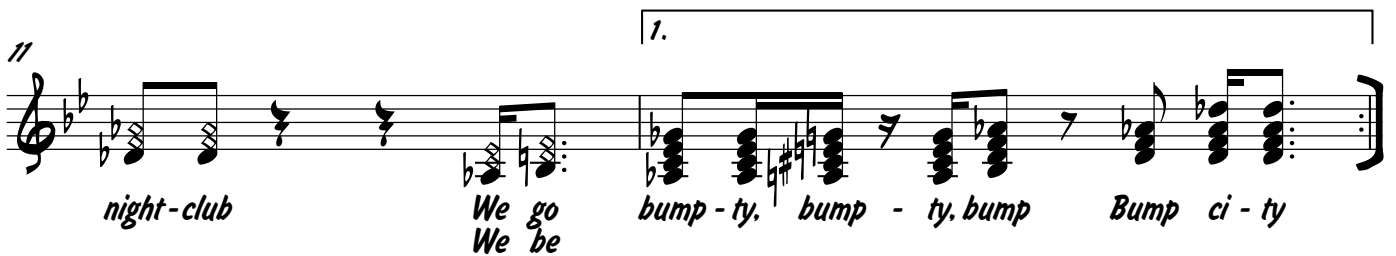
V.S.

B

To Coda 

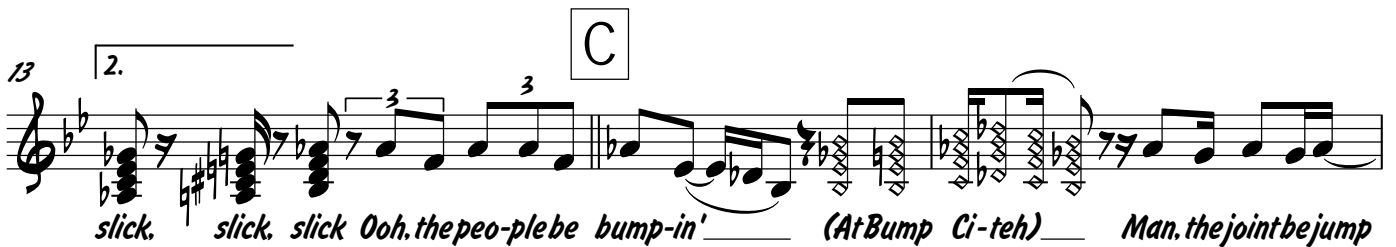

night-club Oh The wom-en are righ-teous-ly rea-dy and pret-ty. To the  
 night-club Oh You can get what you want if you know how to find it. To the  
 night-club Whoa You've got the dough so the li-quer will flow To the

11 1.



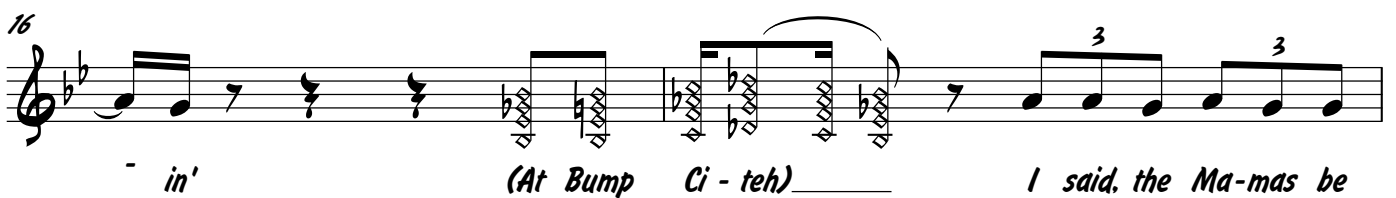
night-club We go bump - ty, bump - ty, bump Bump ci - ty  
 We be

13 2. C



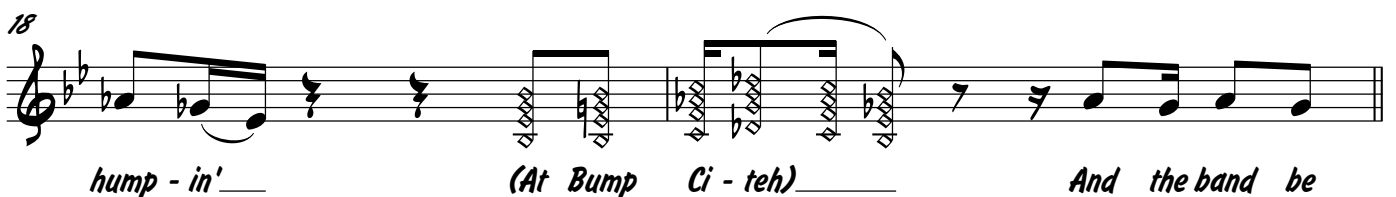
slick, slick, slick Ooh, the peo-ple be bump-in' (At Bump Ci-teh) Man, the joint be jump

16



- in' (At Bump Ci-teh) I said, the Ma-mas be

18



hump - in' (At Bump Ci-teh) And the band be

20 **D**

*pump - in' 'Said the band be pum - in' You know, the beat be*

22 (Adlib)

*some-thin' The*

*D.S. al Coda*

25 Coda

*night-club Tied on a drunk. drunk. drunk Down to the*

27 **E**

*night-club We go bump - ty. bump - ty. bump*

29

*night - club We be night - club Tied on a*

30

*slick. slick. slick Down to the drunk. drunk. drunk Down to the*

32 F (Adlib 2nd X.)

night-club Oh \_\_\_\_\_ You can get what you want if you know how to find it. To the

34

night-club Oh \_\_\_\_\_ The wom-en are righ-teous-ly rea - dy and pret-ty. To the

36

night-club Whoa \_\_\_\_\_ You've \_\_\_\_\_ got the dough so the li- quor will flow To the

38 (Adlib)

night-club Down to the

42

night - club Bump - ty. bump - ty. bump

Trumpet I

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

4

5 **A** *S* (Vocals)  
Tacet 1st X All Xs

9 **B** (Unison) To Coda ⊕

11

14 **C**

20 **D**

22

D.S. al Coda

Coda  $\text{\textcircled{C}}$   $\text{\textcircled{4}}$   $\text{\textcircled{8}}$   $\text{\textcircled{4}}$

27 E

30 1. 2.

32 F

35

38 1. 2.

41

Trombone

# DOWN TO THE NIGHT CLUB

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4

5 **A** *(Vocals)* **Tacet 1st X** **All Xs**

*mf sfz* *sfz* *mf*

9 **B** *(Unison)* **To Coda**

*f* *fp*

11

*f*

14 **C**

*f*

20 **D**

*mf cresc.* *f cresc.*

23

*ff* *mf cresc.* *f* **D.S. al Coda**

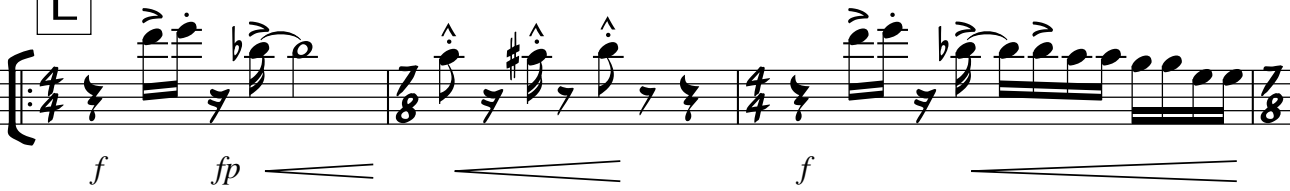
25 *Coda*  $\Phi$



Handwritten musical notation for measures 25-27. Measure 25 starts with a Coda symbol. The key signature has two flats (Bb and Eb). The music features eighth notes with accents and slurs. Dynamic markings include *f*.

27


E



Handwritten musical notation for measures 27-30. Measure 27 begins with a first ending bracket. A box containing the letter 'E' is placed above the staff. The key signature has two flats. Dynamic markings include *f* and *fp*. Slurs and accents are used throughout.

30

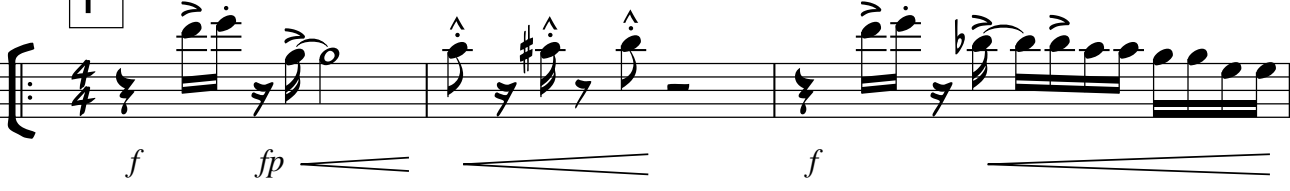
1. 2.



Handwritten musical notation for measures 30-31. Measure 30 is the start of a first ending. A second ending bracket begins in measure 31. The key signature has two flats. Dynamic markings include *f*. Slurs and accents are present.

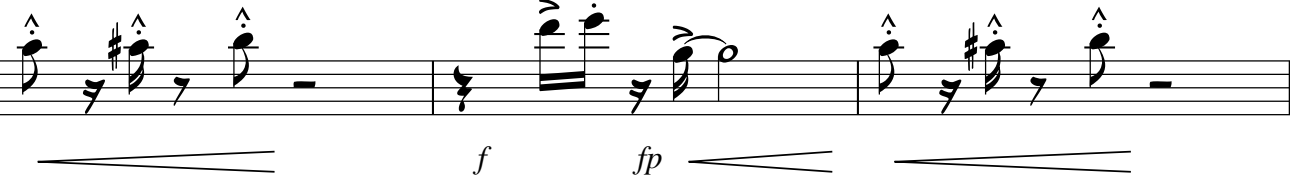
32

F



Handwritten musical notation for measures 32-34. Measure 32 starts with a first ending bracket. A box containing the letter 'F' is placed above the staff. The key signature has two flats. Dynamic markings include *f* and *fp*. Slurs and accents are used.

35



Handwritten musical notation for measures 35-37. The key signature has two flats. Dynamic markings include *f* and *fp*. Slurs and accents are used.

38

1. 2.



Handwritten musical notation for measures 38-40. Measure 38 is the start of a first ending. A second ending bracket begins in measure 40. The key signature has two flats. Dynamic markings include *f*. Slurs and accents are present.

41



Handwritten musical notation for measures 41-44. The key signature has two flats. Dynamic markings include *f* and *ff*. Slurs and accents are used.



Tenor Saxophone

# DOWN TO THE NIGHT CLUB

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♩ = 100 (Funky Soul)

4

5 **A** *S. (Vocals)*  
*Tacet 1st X* *All Xs*

9 **B** *(Unison)* *To Coda* ⊕

11 1. | 2.

14 **C**

20 **D**

23

*D.S. al Coda*

25 Coda  $\text{♩}$   $f$

27 **E**  $f$   $fp$   $f$

30 1. 2.  $f$

32 **F**  $f$   $fp$   $f$

35  $f$   $fp$

38 1. 2.  $f$   $f$

41  $f$   $ff$

Baritone Saxophone

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

3

*S:* (Vocals)

*mf*

**A** 1st X:

*mf sfz*

All Xs

*sfz*

*mf*

**B** (Unison)

To Coda ⊕

*f*

*fp*

1.

2.

*f*

**C**

*f*

17

20

**D**

23

25

Coda

27

**E**

30

32 **F**

*f* *fp* *f*

35

*f* *fp* *f* *fp*

38 1.

*f*

40 2.

*f*

42

*f* *ff*

Alto Saxophone

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

4

*S:* (Vocals)

**A** *Tacet 1st X*

*All Xs*

**B** (Unison)

To Coda ⊕

*D.S. al Coda*

Coda  $\text{C}$   $\text{E}$   $\text{F}$

25  $f$

27  $f$   $fp$   $f$

30 1. 2.

32  $f$   $fp$   $f$

35  $f$   $fp$

38 1.  $f$

40 2.  $f$

42  $f$   $ff$

Trumpet II

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

4

A musical staff in 4/4 time, starting with a whole rest followed by a double bar line.

5 **A** *(Vocals)*  
Tacet 1st X All Xs

Musical staff for section A, starting at measure 5. It features a melodic line with accents and slurs. Dynamics include *mf sfz*, *sfz*, and *mf*. The staff ends with a double bar line and a 4/4 time signature.

9 **B** *(Unison)* To Coda ⊕

Musical staff for section B, starting at measure 9. It features a rhythmic pattern with accents and slurs. Dynamics include *f* and *fp*. The staff ends with a double bar line and a Coda symbol.

11 1. | 2.

Musical staff with first and second endings, starting at measure 11. It features a rhythmic pattern with accents and slurs. Dynamics include *f*. The staff ends with a double bar line.

14 **C**

Musical staff for section C, starting at measure 14. It features a rhythmic pattern with accents and slurs. Dynamics include *f*. The staff ends with a double bar line.

20 **D**

Musical staff for section D, starting at measure 20. It features a rhythmic pattern with accents and slurs. Dynamics include *mf cresc.*. The staff ends with a double bar line.

22

Musical staff starting at measure 22. It features a rhythmic pattern with accents and slurs. Dynamics include *f cresc.*, *ff*, *mf cresc.*, and *f*. The staff ends with a double bar line.

D.S. al Coda



25 Coda  $\text{♩}$   $f$

27 **E**  $f$   $fp$   $f$

30 1. 2.

32 **F**  $f$   $fp$   $f$

35  $f$   $fp$

38 1. 2.  $f$   $f$

41  $f$   $ff$

Guitar

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

*Blow Fills!*

5 **A** *S. (Vocals)* *mf*  
 Bb9 C9 Ab9 A9 Bb9

9 **B** *mf*  
 Bb9 F9 Eb9 *To Coda*

11 Bb9 F9  
 1. Ab9 A9 Bb9 2. Ab9 A9 Bb9

14 **C** Eb9 *sim...*

16

20 **D** F9 (Eb9 E9 F9) (Eb9 E9 F9)

22 (Eb9 E9 F9) (Eb9 E9 F9) (N/C) *ff*

*D.S. al Coda*

Coda

25 Bb<sup>9</sup> F<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

Musical staff 25-26: Treble clef, key signature of two flats (Bb, Eb). Measure 25 contains six chords: Bb<sup>9</sup>, F<sup>9</sup>, Ab<sup>9</sup>, A<sup>9</sup>, Bb<sup>9</sup>. The first three chords are marked with 'x' on the strings. Measure 26 contains three chords: Ab<sup>9</sup>, A<sup>9</sup>, Bb<sup>9</sup>. The staff ends with a double bar line and a repeat sign.

27 E Bb<sup>9</sup> /Ab Gbmaj<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

Musical staff 27-28: Treble clef, key signature of two flats. Measure 27 starts with a box containing the letter 'E'. It contains four chords: Bb<sup>9</sup>, /Ab, Gbmaj<sup>9</sup>, Ab<sup>9</sup>. Measure 28 contains three chords: A<sup>9</sup>, Bb<sup>9</sup>. The staff begins with a dynamic marking 'f' and ends with a double bar line and a repeat sign.

29 /Ab Gbmaj<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

Musical staff 29-30: Treble clef, key signature of two flats. Measure 29 contains three chords: /Ab, Gbmaj<sup>9</sup>, Ab<sup>9</sup>. Measure 30 contains three chords: A<sup>9</sup>, Bb<sup>9</sup>, Ab<sup>9</sup>. The staff has first and second endings marked with '1.' and '2.' and ends with a double bar line and a repeat sign.

32 F Bb<sup>9</sup> Gbmaj<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup> Gbmaj<sup>9</sup>

Musical staff 32-33: Treble clef, key signature of two flats. Measure 32 starts with a box containing the letter 'F'. It contains four chords: Bb<sup>9</sup>, Gbmaj<sup>9</sup>, Ab<sup>9</sup>, A<sup>9</sup>. Measure 33 contains three chords: Bb<sup>9</sup>, Gbmaj<sup>9</sup>. The staff begins with a repeat sign and ends with a double bar line and a repeat sign.

35 Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup> Gbmaj<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

Musical staff 35-36: Treble clef, key signature of two flats. Measure 35 contains three chords: Ab<sup>9</sup>, A<sup>9</sup>, Bb<sup>9</sup>. Measure 36 contains three chords: Gbmaj<sup>9</sup>, Ab<sup>9</sup>, A<sup>9</sup>. The staff ends with a double bar line and a repeat sign.

38 Gbmaj<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup> Gbmaj<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

Musical staff 38-39: Treble clef, key signature of two flats. Measure 38 contains three chords: Gbmaj<sup>9</sup>, Ab<sup>9</sup>, A<sup>9</sup>. Measure 39 contains three chords: Bb<sup>9</sup>, Gbmaj<sup>9</sup>, Ab<sup>9</sup>. The staff has first and second endings marked with '1.' and '2.' and ends with a double bar line and a repeat sign.

42 Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

Musical staff 42-43: Treble clef, key signature of two flats. Measure 42 contains three chords: Ab<sup>9</sup>, A<sup>9</sup>, Bb<sup>9</sup>. The staff begins with a dynamic marking 'ff' and ends with a double bar line and a repeat sign.

Drums

# DOWN TO THE NIGHT CLUB

T.O.P.

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Musical notation for measures 1-4. Measure 1 starts with a 4/4 time signature and a *mf* dynamic. Measures 2-4 are in 4/4 time with a *mp* dynamic. The notation includes a snare drum line with various patterns and a bass drum line with quarter and eighth notes.

Musical notation for measures 5-7. Measure 5 is marked with a box 'A' and a 'Vocals' symbol. The dynamic is *mf*. The notation includes a snare drum line with various patterns and a bass drum line with quarter and eighth notes.

Musical notation for measures 8-10. Measure 8 is marked with a box 'B'. The dynamic is *f*. The notation includes a snare drum line with various patterns and a bass drum line with quarter and eighth notes. The section ends with 'To Coda' and a Coda symbol.

Musical notation for measures 11-13. The notation includes a snare drum line with various patterns and a bass drum line with quarter and eighth notes. There are first and second endings indicated by '1.' and '2.' above the staff.

Musical notation for measures 14-15. Measure 14 is marked with a box 'C'. The notation includes a snare drum line with various patterns and a bass drum line with quarter and eighth notes. The section ends with 'sim...'.

Musical notation for measures 16-18. Measure 16 is marked with '16' and '(4)'. The notation includes a snare drum line with various patterns and a bass drum line with quarter and eighth notes.

20 **D** Rd. Bell

sim...

22 *cresc.* *ff* Fill

*D.S. al Coda*

25 Coda

27 **E** *f*

29 1.

31 2.

32 **F** (2nd X: Opt. Rd Bell)

35

38 **1.** *Fill*

40 **2.**

42 *ff*

Bass

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

1 Bb<sup>9</sup>

*mp*

4 A <sup>S (Vocals)</sup>  
Bb<sup>9</sup>

*mf*

7 C<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

*mf*

9 B <sup>Bb<sup>9</sup></sup> F<sup>9</sup> Eb<sup>9</sup> To Coda ⊕

*f*

11 Bb<sup>9</sup> F<sup>9</sup> 1. Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup> 2. Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

*f*

14 C <sup>Eb<sup>9</sup></sup>

*f*

17

*f*

20 **D** F<sup>9</sup> (E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>) (E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>)

22 (E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>) (E<sup>b</sup>9 E<sup>9</sup> F<sup>9</sup>) (N/C)

*cresc.* *ff*

*D.S. al Coda*

25 Coda  $\Phi$  B<sup>b</sup>9 F<sup>9</sup> A<sup>b</sup>9 A<sup>9</sup> B<sup>b</sup>9

27 **E** B<sup>b</sup>9 /A<sup>b</sup> G<sup>b</sup>MAJ<sup>9</sup> A<sup>b</sup>9 A<sup>9</sup> B<sup>b</sup>9

*f*

29 /A<sup>b</sup> G<sup>b</sup>MAJ<sup>9</sup> A<sup>b</sup>9 A<sup>9</sup> B<sup>b</sup>9

1.

31 2. A<sup>b</sup>9 A<sup>9</sup> B<sup>b</sup>9



32 **F** Bb<sup>9</sup> GbmA<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

34 GbmA<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

36 GbmA<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

38 1. GbmA<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup>

40 2. GbmA<sup>9</sup>

41 Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup> Ab<sup>9</sup> A<sup>9</sup> Bb<sup>9</sup> *ff*

Organ

# DOWN TO THE NIGHT CLUB

T.O.P.

♩ = 100 (Funky Soul)

8va  
Bb9

mp

5 **A** (Vocals)  
Bb9 C9 Ab9 A9 Bb9

mf

9 **B** Bb9 F9 Eb9 To Coda

f

11 Bb9 F9 1. Ab9 A9 Bb9 2. Ab9 A9 Bb9

14 **C** Eb9

19 **D** F9 (Eb9 E9 F9) (Eb9 E9 F9)

22 (Eb9 E9 F9) (Eb9 E9 F9) (N/C)

cresc. ff

D.S. al Coda

25  $Bb^9$   $F^9$   $Ab^9$   $A^9$   $Bb^9$

Coda  $\text{C}$

27  $Bb^9$   $/Ab$   $Gbmaj^9$   $Ab^9$   $A^9$   $Bb^9$   $/Ab$   $Gbmaj^9$

$f$

30  $Ab^9$   $A^9$   $Bb^9$   $Ab^9$   $A^9$   $Bb^9$

1. 2.

32  $Bb^9$   $Gbmaj^9$   $Ab^9$   $A^9$   $Bb^9$   $Gbmaj^9$

$F$

35  $Ab^9$   $A^9$   $Bb^9$   $Gbmaj^9$   $Ab^9$   $A^9$   $Bb^9$

38  $Gbmaj^9$   $Ab^9$   $A^9$   $Bb^9$   $Gbmaj^9$

1. 2.

41  $Ab^9$   $A^9$   $Bb^9$   $Ab^9$   $A^9$   $Bb^9$

$ff$