

Full Score

# Down To The Nightclub

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♩ = 100 (Funky Soul)

The musical score is arranged in a standard orchestral layout. The top three staves are for Vocals, Alto Sax, and Tenor Sax. Below these are the Bari Sax, Trumpet I, Trumpet II, and Trombone. The bottom section includes Guitar, Organ, Bass, and Drums. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 100 BPM with the style 'Funky Soul'. The vocal line begins with the word 'It's' in the final measure. The guitar and organ parts feature complex chordal textures, with the guitar playing a melodic line in the final measure. The bass and drums provide a solid rhythmic foundation, with the bass playing a walking line and the drums playing a funk-influenced groove.

**A** (Vocals)

The musical score is arranged in a standard orchestral layout. At the top, the vocal parts are written in a 4/4 time signature with a key signature of two flats (B-flat major/D minor). The lyrics are: "Sat - ur-day night \_\_\_ and I'm just hang-in' out look-in' for a place to par - ty So I jumped in - to my ride and I hit the road 'cause there's on - ly one place to go Down to the (2.) Sit-tin' by the dance - floor, check-in' it out Watch-in' the man with the fast \_\_\_ feet He got the hip - pest threads and the bad boo - ga - loo and a big ole bag \_\_\_ of tricks Down to the (D.S.) night's al - most gone and we're still go - in' strong The par - ty's been \_\_\_ so har - dy I 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".

The instrumental accompaniment includes:

- As (Alto Saxophone):** Features a melodic line with accents and dynamic markings like *sfz* and *mf*. Includes the instruction "Tacet 1st X".
- Ts (Tenor Saxophone):** Similar to the alto saxophone, with melodic lines and dynamic markings.
- Bars (Baritone Saxophone):** Provides a lower melodic line with dynamic markings.
- tp1 (Trumpet 1):** Melodic line with dynamic markings.
- tp2 (Trumpet 2):** Melodic line with dynamic markings.
- tb (Trombone):** Melodic line with dynamic markings.
- g (Guitar):** Chordal accompaniment with a key signature change to B-flat major (two flats) and a capo on the 9th fret.
- p (Piano):** Chordal accompaniment with a key signature change to B-flat major (two flats) and a capo on the 9th fret.
- b (Bass):** Melodic line with a key signature change to B-flat major (two flats) and a capo on the 9th fret.
- dr (Drums):** Rhythmic accompaniment with a dynamic marking of *mf*.

**B**

To Coda

voc

night-club Oh The wom-en are righ-teous-ly rea-dy and pret-ty, To the night-club We go bump-ty, bump-ty, bump Bump ci-ty slick, slick, slick Ooh, the peo-ple be

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

1 2 3

To Coda

as (Unison) *fp*

ts (Unison) *fp*

bars (Unison) *fp*

tp1 (Unison) *fp*

tp2 (Unison) *fp*

tb (Unison) *fp*

To Coda

To Coda

g *f*  $Bb_9$   $F_9$   $Eb_9$   $Bb_9$   $F_9$   $Eb_9$   $A_9$   $A_9$   $Bb_9$   $A_9$   $A_9$   $Bb_9$

p *f*  $Bb_9$   $F_9$   $Eb_9$   $Bb_9$   $F_9$   $Eb_9$   $A_9$   $A_9$   $Bb_9$   $A_9$   $A_9$   $Bb_9$

b *f*  $Bb_9$   $F_9$   $Eb_9$   $Bb_9$   $F_9$   $Eb_9$   $A_9$   $A_9$   $Bb_9$   $A_9$   $A_9$   $Bb_9$

dr *f* To Coda

C

14

voc

bump-in' (At Bump Ci-teh) Man, the joint be jump in' (At Bump Ci-teh) I said, the Ma-mas be hump-in' (At Bump Ci-teh) And the band be

as

ts

bars

tp1

tp2

tb

g

p

b

dr

*sim...*

*sim...*

D

(Adlib)

D.S. al Coda

20

voc

pump-in' 'Said the band be pum-in' You know, the beat be some-thin' The

as

mf cresc. f cresc. mf cresc. f

ts

mf cresc. f cresc. ff mf cresc. f

bars

mf cresc. f cresc. mf cresc. f

tp1

mf cresc. f cresc. mf cresc. f

tp2

mf cresc. f cresc. mf cresc. f

tb

mf cresc. f cresc. mf cresc. f

g

mf cresc. f cresc. mf cresc. f

p

mf cresc. f cresc. mf cresc. f

b

cresc. mf cresc. f

dr

Rd. Bell

sim...cresc. ff

D.S. al Coda

D.S. al Coda

D.S. al Coda

D.S. al Coda

Fill

Coda ⊕

25  
voc  
night - club Tied on a drunk, drunk, drunk Down to the

Coda ⊕

25  
as  
ts  
bars

Coda ⊕

25  
tp1  
tp2  
tb

Coda ⊕

25  
g  
p

Coda ⊕

25  
b

Coda ⊕

25  
dr

# E

night-club We go bump-ty, bump-ty, bump night-club We be slick, slick, slick Down to the drunk, drunk, drunk Down to the  
night-club Tied on a

g  
p  
b  
dr

F

32

voc

night-club Oh \_\_\_\_\_ You can get what you want if you know how to find it, To the night-club Oh \_\_\_\_\_ The wom-en are righ - teous-ly rea - dy and pret-ty, To the

as

ts

bars

tp1

tp2

tb

g

p

b

dr

(2nd X: Opt. Rd Bel)



36 (Adlib)

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

as  
*f* *fp*

ts  
*f* *fp*

bars  
*f* *fp*

tp1  
*f* *fp*

tp2  
*f* *fp*

tb  
*f* *fp*

g  
*G<sup>b</sup>maj9* *A<sup>b</sup>9* *A<sup>9</sup>* *B<sup>b</sup>9* *G<sup>b</sup>maj9* *A<sup>b</sup>9* *A<sup>9</sup>* *B<sup>b</sup>9*

p  
*G<sup>b</sup>maj9* *A<sup>b</sup>9* *A<sup>9</sup>* *B<sup>b</sup>9* *G<sup>b</sup>maj9* *A<sup>b</sup>9* *A<sup>9</sup>* *B<sup>b</sup>9*

b  
*G<sup>b</sup>maj9* *A<sup>b</sup>9* *A<sup>9</sup>* *B<sup>b</sup>9* *G<sup>b</sup>maj9* *A<sup>b</sup>9* *A<sup>9</sup>* *B<sup>b</sup>9*

dr  
 36 *Fill*

**Finito Basta**

night-club Whoa You've got the dough so the li-quer will flow To the Down to the night-club Bump - ty, bump - ty, bump

40

voc

as

ts

bars

tp1

tp2

tb

g

p

b

dr

*f* *sp* *f* *sp* *f* *sp* *f* *sp*

$G_{b9}^{maj9}$   $A_{b9}$   $A_9$   $B_{b9}$   $G_{b9}^{maj9}$   $A_9$   $A_{b9}$   $A_9$   $B_{b9}$   $G_{b9}^{maj9}$   $A_{b9}$   $A_9$   $B_{b9}$   $A_{b9}$   $A_9$   $B_{b9}$

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

Detailed description: This is a page of a full orchestral score for the song 'Down To The Nightclub'. The page is numbered 10 out of 10 and is titled 'Finito Basta'. It features a vocal line at the top with lyrics: 'night-club Whoa You've got the dough so the li-quer will flow To the Down to the night-club Bump - ty, bump - ty, bump'. Below the vocal line are staves for saxophone (soprano, alto), trumpet (trumpet 1 and 2), trombone, guitar, piano, bass, and drums. The score includes dynamic markings such as *f* (forte) and *sp* (sforzando), as well as articulation marks like accents (>) and slurs. The guitar part includes specific chord voicings:  $G_{b9}^{maj9}$ ,  $A_{b9}$ ,  $A_9$ , and  $B_{b9}$ . The piano and bass parts also show these chords. The drum part features a complex rhythmic pattern with many sixteenth notes and rests.