

# GET UP, GET DOWN, GET FUNKY, GET LOOSE

for 2-part voices and piano  
with optional SoundPax and SoundTrax CD\*

Performance time: approx. 2:40

Arranged by  
**ERIC VAN CLEAVE**

Words and Music by  
**KENNY GAMBLE and LEON HUFF**

Funky groove (♩ = ca. 120)

PIANO

*mf*

G

Am G

4

G

7

PART I

*mf*

Come on, — get

PART II

*mf*

Come on, — get

Am G

\* Also available for S.A.T.B. (47114), 3-part mixed (47115), and S.S.A. (47116). SoundTrax CD available (47118). SoundPax available (47119) - includes score and set of parts for Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 3 Trumpets, 2 Trombones, Synthesizer Organ, Guitar, Bass, and Drumset.

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9

up, get down, get funk-y, get loose. Come on, — get

up, get down, get funk-y, get loose. Come on — get

G

11

up, get down, get funk-y, get loose. Said, what-cha come — out here for?

up, get down, get funk-y, get loose. Said, what-cha come — out here for?

13

C

14

What-cha come — out here for?

What-cha come — out here for?

B<sup>6</sup>

C<sup>6</sup>

C

Do you wan - na par - ty? Yeah!

Do you wan - na par - ty? Yeah!

B<sup>6</sup> C<sup>6</sup> C

Do you wan - na dance? Yeah! Come on peo - ple! Come on \_\_\_ and get

Do you wan - na dance? Yeah! Come on peo - ple! Come on \_\_\_ and get

2nd time to CODA (p. 7, m. 38)

down, down, down, down, — down, down.

*mel.*

down, down, down, down, — down, down.

2nd time to CODA (p. 7, m. 38)

D N.C.

22

I come — out here to par - ty. And

I come — out here to par - ty. And

G

24

par - ty is what I'm gon - na do. Al - right!

par - ty is what I'm gon - na do. Al - right!

26

I done — worked hard — both night an' day. — And

I done — worked hard — both night an' day. — And

28

now it's time — for me to shake it loose.

now it's time — for me to shake it loose.

30

Took me an ho - ur just to get — here. Do ya

Took me an ho - ur just to get — here. Do ya

32

*mel.*  
think I'm gon - na stand up on the wall? — Gon-na have my - self a ball! —

think I'm gon - na stand up on the wall? — Gon-na have my - self a ball! —

B<sup>7</sup> Em<sup>7</sup>

34

Do ya hear \_\_\_ me? Have my - self a ball! \_

Do ya hear \_\_\_ me? Have my - self a ball! \_

Am Bm Am7 Bm7

36

Come on, ya'all! \_ Come on, \_ get

Come on, ya'all! \_ Come on, \_ get

Am7 Bm7 C9/D

D.S. al CODA (p. 3, m. 9)

D.S. al CODA (p. 3, m. 9)

38

CODA

(duke break)

CODA

G

f

Musical notation for measures 40-41, piano part. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves are empty, indicating a rest for the piano accompaniment in these measures.

Musical notation for measures 40-41, vocal part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with notes and rests, and the bass staff contains a bass line with notes and rests.

Musical notation for measures 42-43, piano part. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves are empty, indicating a rest for the piano accompaniment in these measures.

Musical notation for measures 42-43, vocal part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with notes and rests, and the bass staff contains a bass line with notes and rests. A 'c' (crescendo) marking is present above the treble staff in measure 42.

Musical notation for measures 44-45, vocal part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with notes and rests, and the bass staff contains a bass line with notes and rests. The lyrics "Do ya" are written below the treble staff in measure 44, and "Do ya" are written below the bass staff in measure 45. A *mf* (mezzo-forte) dynamic marking is present above the treble staff in measure 44.

Musical notation for measures 44-45, piano part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a piano line with notes and rests, and the bass staff contains a bass line with notes and rests. A 'G' (Guitar) marking is present above the treble staff in measure 44.

46

think I'm gon - na stand up on the wall? \_\_\_\_\_ Gon-na have my - self a ball! \_

think I'm gon - na stand up on the wall? \_\_\_\_\_ Gon-na have my - self a ball! \_

*mf* **B7** **Em7**

48

Do ya hear me? Have my - self a ball! \_

Do ya hear me? Have my - self a ball! \_

**Am** **Bm** **Am7** **Bm7**

50

Come on, ya'all! \_ Come on, \_ get **f**

Come on, ya'all! \_ Come on, \_ get **f**

**Am7** **Bm7** **C<sup>9</sup>/D**



52

up, get down, get funk - y, get loose. Come on, — get

up, get down, get funk - y, get loose. Get down, get funk - y!

*f*

*G<sup>5</sup>*

54

up, get down, get funk - y, get loose. Ev - 'ry - bod - y, let's get

Up, get down, get funk - y, get loose. Get

1.

56

57

loose. Ev - 'ry - bod - y, let's get up, get down, get funk - y, get

loose. Get up, get down, get funk - y, get

2.

*G*

58

loose. Come on, — get up, get down, get funk-y, get

loose. Come on, — get up, get down, get funk-y, get

60

loose. Get up, get down!

loose. Get up, get down!

D7 D7(#9)

62

*ff* Get funk-y! Get loose!

*ff* Get funk-y! Get loose!

D7 G D7(b13) G