

# GOTTA PUT YOUR FOOT DOWN

for 3-part mixed voices and piano with optional body percussion\*

Words and Music by  
PEPPER CHOPLIN

With strength, shuffle the 16ths (♩ = ca. 80)

BODY PERCUSSION (optional)

PIANO

3 (end body percussion)

PART I

PART II

PART III

mf

You got - ta put your

mf

f

mf

5

foot down some - times, you got - ta put your foot down some - times, you got - ta put your

\* Also available for 2-part (52215). PianoTrax accompaniment available (A-00016654).  
Visit [alfred.com](http://alfred.com) for digital scores and audio.

7

foot down. Stand up for what is right! You got - ta put your

*f*

*f*

Detailed description: This block contains the first two measures of the song. The vocal line starts with a treble clef and a key signature of two flats. Measure 7 contains the lyrics 'foot down. Stand up for what is right!' and measure 8 contains 'You got - ta put your'. The piano accompaniment is in bass clef and features a steady eighth-note bass line. A dynamic marking of *f* (forte) is placed above the vocal line in measure 8.

*f*

Detailed description: This block shows the piano accompaniment for measures 7 and 8. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. A dynamic marking of *f* is present in measure 8.

9

foot down some-times, you got - ta put your foot down some-times, you got - ta put your

Detailed description: This block contains measures 9 and 10. The vocal line repeats the phrase 'foot down some-times, you got - ta put your'. The piano accompaniment continues with the same rhythmic pattern as in the previous measures.

Detailed description: This block shows the piano accompaniment for measures 9 and 10, mirroring the structure of the previous piano accompaniment block.

11

foot down. Stand up for what is right!

Detailed description: This block contains measures 11 and 12. The vocal line repeats 'foot down. Stand up for what is right!'. The piano accompaniment concludes the phrase with a final chord in measure 12.

Detailed description: This block shows the piano accompaniment for measures 11 and 12, ending with a final chord in the right hand.

13

*mf* 14

When you see some-bod-y put-tin' some-bod-y down,

*mf* more smoothly

15

see some-bod-y get-tin' pushed a-round, — we got-ta break, got-ta break with the crowd,

17

stand up proud and call 'em out loud. — Got-ta call 'em out loud and put your

*f*

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19

foot down some-times, you got-ta put your foot down some- times, you got-ta put your

21

foot down. Stand up for what is right! You got-ta put your

*mf*

*mf*

*mf*

23

foot down some-times, you got-ta put your foot down some- times, you got-ta put your

*cresc.*

*cresc.*

*cresc.*

25

*f*

foot down. Stand up for what is right! Some-times you got - ta,

*f*

*f*

27 BODY PERCUSSION

(stomp)

some-times you got - ta, some-times you got - ta

29 (end body percussion)

stand up for what is right.

31

32

*mf*

When wrong seems right and right seems wrong,

Musical score for measures 31-32. Measure 31 shows a vocal line starting with a rest and a piano line with a whole rest. Measure 32 shows the vocal line continuing with a melody and the piano line with chords. Dynamics include *mf* and a "more smoothly" instruction with a hairpin.

33

we got - ta stand, got - ta stand up strong. When right seems wrong and wrong seems right, we

Musical score for measures 33-34. Measure 33 shows the vocal line with lyrics and the piano line with chords. Measure 34 shows the vocal line with a fermata and the piano line with chords. Dynamics include *mf* and *f*.

35

got - ta be brave in the good, good fight \_\_\_\_\_ in the good, good fight and put your

Musical score for measures 35-36. Measure 35 shows the vocal line with lyrics and the piano line with chords. Measure 36 shows the vocal line with a fermata and the piano line with chords. Dynamics include *f*.

37

foot down some-times. You got - ta put your foot down some-times, you got - ta put your

39

foot down. Stand up for what is right!

41

PART I (enter 3rd time)

42 3 TIMES

*mf*

Why stay si - lent for

PART II (enter 2nd time)

*mf*

See some - bod - y put - tin' some - bod - y down?

PART III (enter 1st time) *mf*

Some-times you got - ta stand up, some - times you got - ta

3 TIMES

43

all your life and just go a - long just to  
 see some-bod-y get-tin' pushed a-round? \_ We got-ta break, got-ta break with the crowd,  
 stand up, some - times you got-ta stand right up for what is - right.

45

get a-long? \_ You can't stay si - lent for  
 stands up proud and call 'em out loud. Wrong seems right and right seems wrong?  
 Some-times you got-ta stand up, some - times you got-ta

46

47

all your life and just go a - long. We

We got-ta stand, got-ta stand up strong. When right seems wrong and wrong seems right, we

stand up, some-times you got-ta stand right up.

49

got-ta be brave in the good, good fight, \_\_\_\_\_ in the good, good fight and put your

got-ta be brave in the good, good fight, \_\_\_\_\_ in the good, good fight and put your

got-ta be brave in the good, good fight, \_\_\_\_\_ in the good, good fight and put your

## 51 PARTS I &amp; II

*mf*

foot down. Some-times you got - ta put your foot down, some-times you got - ta put your

PART III

*mf*

*mf*

53

foot down. Stand up for what is right! You got - ta put your

*f*

55

foot down some-times, you got - ta put your foot down some-times, you got - ta put your

*f*

57

foot down. Stand up for what is right! Some-times you got - ta,

59

BODY PERCUSSION

(stomp) some-times you got - ta, some-times you got - ta,

61

(clap) stand up for what is right!

