

# You Should Be Dancing

**INTRO**      **BASS, SYNTH, DRUMS, GUITAR**

**VERSE 1**    My baby moves at midnight  
Goes right on till the dawn  
Now woman takes me higher  
My woman keeps me warm

**CHORUS**    What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

**VERSE 2**    She's juicy and she's trouble  
She gets it to me good  
My woman gives me power  
Go right down to my blood

**CHORUS**    What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

**CHORUS**    What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

**SOLO**      **HORNS + GUITAR**

**VERSE 3**    My baby moves at midnight  
Goes right on till the dawn, yeah  
Now woman takes me higher  
My woman keeps me warm

**CHORUS**    What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

**CHORUS**    What you doin' on your back, aah?  
What you doin' on your back, aah?  
You should be dancing, yeah  
Dancing, yeah

**OUTRO**    You should be dancing, yeah [REPEAT]

# You Should Be Dancing

kick and bass

full band

| Gm | / / / / / || Gm | / / / / / |

INTRO

VERSE 1

My baby moves at midnight

Goes right on till the dawn

Now woman takes me higher

My woman keeps me warm

| Gm | / / / / / | X 2

CHORUS

What you doin' in the back, aah?

What you doin' in the back, aah?

You should be dancing, yeah

Dancing, yeah

| Cm CmM7/B | Cm7/Bb

CmM7/B | Cm CmM7/B |

Cm7/Bb CmM7/B | Gm | / / /

VERSE 2

She's juicy and she's trouble

She gets it to me good

My woman gives me power

Go right down to my blood

same as verse 1

CHORUS

What you doin' in the back, aah?

What you doin' in the back, aah?

You should be dancing, yeah

Dancing, yeah

same as chorus

CHORUS

What you doin' in the back, aah?

What you doin' in the back, aah?

You should be dancing, yeah

Dancing, yeah

same as chorus

SOLO

HORNS + GUITAR

| Gm | / / / / / | Gm | Am |

Gm | / / | Gm | Am | Gm | / /

VERSE 3

My baby moves at midnight

Goes right on till the dawn, yeah

Now woman takes me higher

My woman keeps me warm

| Gm | / / / / / | X 2

CHORUS

What you doin' in the back, aah?

What you doin' in the back, aah?

You should be dancing, yeah

Dancing, yeah

same as chorus

CHORUS

What you doin' on your back, aah?

What you doin' on your back, aah?

You should be dancing, yeah

Dancing, yeah

same as chorus

OUTRO

OUTRO

You should be dancing, yeah [REPEAT]

| drum 4 bars | with voc 4 bars |

| Brass solo 8 bars |

| Brass solo 8 bars on Gm | repeat

# You Should Be Dancing

INTRO BASS, SYNTH, DRUMS, GUITAR

VERSE 1 My baby moves at midnight  
Goes right on till the dawn  
Now woman takes me higher  
My woman keeps me warm

CHORUS What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

VERSE 2 She's juicy and she's trouble  
She gets it to me good  
My woman gives me power  
Go right down to my blood

CHORUS What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

CHORUS What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

SOLO HORNS + GUITAR

VERSE 3 My baby moves at midnight  
Goes right on till the dawn, yeah  
Now woman takes me higher  
My woman keeps me warm

CHORUS What you doin' in the back, aah?  
What you doin' in the back, aah?  
You should be dancing, yeah  
Dancing, yeah

CHORUS What you doin' on your back, aah?  
What you doin' on your back, aah?  
You should be dancing, yeah  
Dancing, yeah

OUTRO You should be dancing, yeah [REPEAT]

BARITONE SAX.

# YOU SHOULD BE DANCING

ARR. KG

The musical score is written for Baritone Saxophone in the key of D major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a 4-measure introduction, followed by a 2-measure section marked 'ON CUE', another 2-measure section, and then a section divided into 'VERSE 1' (8 measures) and 'CHORUS' (2 measures). The second staff continues with 'VERSE 2' (8 measures) and 'CHORUS' (4 measures). The third staff starts at measure 47 with a forte (*f*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. The fourth staff starts at measure 51 and includes a piano (*p*) dynamic marking. The fifth staff begins at measure 59 with 'VERSE 3' (8 measures) and 'CHORUS' (4 measures), followed by a 3-measure section and two 8-measure sections. The sixth staff starts at measure 99 with a forte (*f*) dynamic and contains a complex rhythmic pattern. The seventh staff starts at measure 103 and includes a first ending bracket labeled '1, 2.'. The eighth staff starts at measure 107 and includes a second ending bracket labeled '3.'. The score includes various dynamics such as *ppp* (pianissimo) and *f* (forte), and includes repeat signs and first/second endings.

TENOR SAX.

# YOU SHOULD BE DANCING

ARR. KG

The musical score is written for Tenor Saxophone in 4/4 time. It consists of several systems of music, each with a measure number on the left. The score is divided into sections: Verse 1, Chorus, Verse 2, Chorus, Verse 3, and Chorus. The notation includes various dynamics such as *ppp*, *f*, and *mf*, as well as articulation marks like accents and slurs. Rehearsal marks are placed above the staff to indicate the start of each section. The piece concludes with a first and second ending bracket.

2 ON CUE 2

VERSE 1 8 CHORUS 2

4 VERSE 2 8

CHORUS

31 *ppp*

47 *f*

51

59

VERSE 3 8 CHORUS 4 3 8

91 *mf*

95

99 *f*

103 1, 2.

# YOU SHOULD BE DANCING

3.

107

The musical notation consists of a single staff in treble clef. It begins with a treble clef and a common time signature. The melody is composed of eighth notes, many of which are beamed together. There are several slurs over groups of notes. A bracket above the first three measures is labeled '3.'. There are accents (^) over the final notes of the second and fifth measures. The piece concludes with a double bar line.

TRUMPET IN B $\flat$  1

# YOU SHOULD BE DANCING

ARR. KG

The musical score is written for a Trumpet in B $\flat$  1. It consists of three verses and two choruses. The key signature has one flat (B $\flat$ ) and the time signature is 4/4. The score includes various dynamics such as *ppp*, *f*, and *mf*, as well as articulations like accents (^) and slurs. Measure numbers 23, 47, 51, 59, 91, 95, 99, and 102 are indicated. The structure is as follows:

- Verse 1: Measures 1-8, starting with a 2-measure rest, followed by an 8-measure phrase.
- Chorus: Measures 9-12, starting with a 2-measure rest, followed by a 4-measure phrase.
- Verse 2: Measures 13-16, starting with an 8-measure rest, followed by a 4-measure phrase.
- Chorus: Measures 17-20, starting with a 4-measure rest, followed by a 4-measure phrase.
- Verse 3: Measures 21-24, starting with an 8-measure rest, followed by a 4-measure phrase.
- Chorus: Measures 25-28, starting with a 3-measure rest, followed by an 8-measure phrase.

Measure 47 begins with a forte (*f*) dynamic and features eighth-note patterns with accents. Measure 51 continues with a forte (*f*) dynamic and eighth-note patterns. Measure 91 begins with a mezzo-forte (*mf*) dynamic and features eighth-note patterns. Measure 99 continues with a forte (*f*) dynamic and eighth-note patterns. Measure 102 concludes with a first ending bracket labeled "1, 2".

YOU SHOULD BE DANCING

Musical notation for the piece "YOU SHOULD BE DANCING", starting at measure 107. The notation is written on a single staff in treble clef. It begins with a treble clef and a common time signature. The first measure is marked with a fermata and the number "3.", indicating a triplet. The melody consists of eighth and sixteenth notes, with some rests. There are dynamic markings, including accents (^) above several notes. The piece concludes with a double bar line.



# YOU SHOULD BE DANCING

ARR. KG

2 ON CUE 2 VERSE 1 8 CHORUS 2 4

VERSE 2 8 CHORUS 4 4

23

47 *f*

51

VERSE 3 8 CHORUS 4 3 8 8

59

99 *f*

103 1, 2.

107 3.

The musical score is written in 4/4 time and consists of seven staves of music. The first staff begins with a double bar line and a repeat sign, followed by a 2-measure rest, an 'ON CUE' marking, another 2-measure rest, and then the start of 'VERSE 1' (8 measures) and 'CHORUS' (2 measures). The second staff continues 'VERSE 1' and 'CHORUS' with dynamics of *ppp* and hairpins. The third staff starts at measure 23 with 'VERSE 2' (8 measures) and 'CHORUS' (4 measures), also with *ppp* dynamics. The fourth staff begins at measure 47 with a forte (*f*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. The fifth staff starts at measure 51 with accents and continues the rhythmic pattern. The sixth staff begins at measure 59 with 'VERSE 3' (8 measures) and 'CHORUS' (4 measures), with dynamics of *ppp*. The seventh staff starts at measure 99 with a forte (*f*) dynamic and continues the rhythmic pattern. The eighth staff begins at measure 103 with a first ending bracket labeled '1, 2.' and concludes with a double bar line. The ninth staff starts at measure 107 with a second ending bracket labeled '3.' and concludes with a double bar line.