

VOCAL

BY MAC REBENNACK  
ARRANGED BY PAUL McDONALD

# RIGHT PLACE, WRONG TIME

FUNK ♩=105

I'VE BEEN IN THE

**A**

13 RIGHT PLACE BUT IT MUST HAVE BEEN THE WRONG TIME I'D HAVESAIOTHERIGHT

15 THING BUT I MUST HAVE USED A WRONG LINE BEENIN THE

17 RIGHT TRIP BUT I MUST HAVE USED THE WRONG CALL HEAD'S IN A

19 BAD PLACE AND I WON-DER WHAT IT'S GOOD FOR AND I'VE BEEN IN THE

21 RIGHT PLACE BUT IT MUST HAVE BEEN A WRONG TIME MY HEAD IS IN A

23 BAD PLACE BUT I'M HAV-IN' SUCH A GOOD TIME

**B**

25 I'VE BEEN RUN-NIN' TRY'N TO GET HUNG UP IN MY MIND JUST GOT TO GIVE MY-SELF A GOOD

28 TALK-IN' TO THIS TIME JUST NEED A LIT-TLE BRAIN SAL-AD SUR-GE-RY

31 I GOT TO CURE MY IN - SE - CU - RI - TY BUT I'VE BEEN IN THE

33 (C) WRONG PLACE MUST HAVE BEEN A RIGHT TIME AND I'VE BEEN IN A

35 RIGHT PLACE BUT IT MUST HAVE BEEN A WRONG SONG I'VE BEEN IN A

37 RIGHT VEIN BUT IT SEEMS LIKE A WRONG ARM AND I'VE BEEN IN A

39 RIGHT WORLD BUT IT SEEMED LIKE A WRONG WRONG WRONG WRONG WRONG

42 5 (D) 8 (E) SLIP - PIN' DOD - GIN' SNEAK - IN' PEEP - IN'

56 HID-IN' ON DOWN THE STREET I SEE MY LIFE CHECK-IN' WITH EV-RY WHO I MEET

59 RE - FRIEN CON - FU - SION WAS MAK-IN' IT - SELF CLEAR

61 WHAT A WAY TO WAKE UP GO GET ON OUT OF HERE BUT I'VE BEEN IN THE

**F**  
63 RIGHT PLACE BUT IT MUST HAVE BEEN THE WRONG TIME I'D HAVE SAID THE RIGHT

65 THING BABE BUT IT MUST HAVE BEEN THE WRONG LINE I'D A TOOK THE

67 RIGHT ROAD BUT I MUST TOOK THE WRONG TURN I'D A TOOK A

69 RIGHT MOVE BUT I MADE IT A WRONG TIME I'VE BEEN IN A

**G**  
71 RIGHT TRIP BUT IT MAY HAVE BEEN THE WRONG CALL MY HEAD'S IN A

73 GOOD PLACE BUT I WON-DER WHAT IT'S THERE FOR I'D A TOOK THE

75 RIGHT ROAD BUT I MUST TOOK THE WRONG TURN I'D A TOOK A

77 RIGHT MOVE BUT I MADE IT A WRONG TIME **2**

# RIGHT PLACE, WRONG TIME

FUNK ♩=105

3

(A) (SIM)

(B)

33 **C** Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

37 Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

41 Ebmi7

44 F7 Bb7

47 **C** Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

51 Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

55 **E** Ebmi

59 Ebmi

63 **F** Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

67 Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

71 **G** Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

75 Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

79 F7 Bb7 N.C.

# RIGHT PLACE, WRONG TIME

FUNK ♩=105

**A** (SIM)

**D**

47

**E**

55

59

**F**

PLAY 8

63

**G**

PLAY 9

71



# RIGHT PLACE, WRONG TIME

FUNK ♩=105

9

*E<sup>b</sup>mi7      Ab7/E<sup>b</sup>      E<sup>b</sup>mi7      Ab7/E<sup>b</sup>*

13

**(A)** *E<sup>b</sup>mi7      Ab7/E<sup>b</sup>      E<sup>b</sup>mi7      Ab7/E<sup>b</sup>*

17

*E<sup>b</sup>mi7      Ab7/E<sup>b</sup>      E<sup>b</sup>mi7      Ab7/E<sup>b</sup>*

21

*E<sup>b</sup>mi7      Ab7/E<sup>b</sup>      E<sup>b</sup>mi7      Ab7/E<sup>b</sup>*

25

**(B)** *E<sup>b</sup>mi Fmi/E<sup>b</sup> E<sup>b</sup>mi Fmi/E<sup>b</sup> E<sup>b</sup>mi      E<sup>b</sup>mi Fmi/E<sup>b</sup> E<sup>b</sup>mi Fmi/E<sup>b</sup>*

28

*E<sup>b</sup>mi Fmi/E<sup>b</sup> E<sup>b</sup>mi Fmi/E<sup>b</sup> E<sup>b</sup>mi*

31

*E<sup>b</sup>mi Fmi/E<sup>b</sup> E<sup>b</sup>mi Fmi/E<sup>b</sup>      **(C)** E<sup>b</sup>mi7*

34  $A\flat_7/E\flat$   $E\flat_{mi}7$   $A\flat_7/E\flat$   $E\flat_{mi}7$

38  $A\flat_7/E\flat$   $E\flat_{mi}7$   $A\flat_7/E\flat$   $E\flat_{mi}7$

(SOLO)  $E\flat_{mi}7$   $F7$   $B\flat_7$

43

(D)  $E\flat_{mi}7$   $A\flat_7/E\flat$   $E\flat_{mi}7$   $A\flat_7/E\flat$

47

$E\flat_{mi}7$   $A\flat_7/E\flat$   $E\flat_{mi}7$   $A\flat_7/E\flat$  **END SOLO**

51

(E)  $E\flat_{mi}$   $F_{mi}/E\flat$   $E\flat_{mi}$   $F_{mi}/E\flat$   $E\flat_{mi}$   $E\flat_{mi}$   $F_{mi}/E\flat$   $E\flat_{mi}$   $F_{mi}/E\flat$

55

$E\flat_{mi}$   $F_{mi}/E\flat$   $E\flat_{mi}$   $F_{mi}/E\flat$   $E\flat_{mi}$

58

$E\flat_{mi}$   $F_{mi}/E\flat$   $E\flat_{mi}$   $F_{mi}/E\flat$

61

(F)  $E\flat_{mi}7$   $A\flat_7/E\flat$   $E\flat_{mi}7$   $A\flat_7/E\flat$

65

67 *E<sup>b</sup>mi7* *A<sup>b</sup>7/*E<sup>b</sup>** *E<sup>b</sup>mi7* *A<sup>b</sup>7/*E<sup>b</sup>**

71 **G** *E<sup>b</sup>mi7* *A<sup>b</sup>7/*E<sup>b</sup>** *E<sup>b</sup>mi7* *A<sup>b</sup>7/*E<sup>b</sup>**

75 *E<sup>b</sup>mi7* *A<sup>b</sup>7/*E<sup>b</sup>** *E<sup>b</sup>mi7* *A<sup>b</sup>7/*E<sup>b</sup>**

79 *F7* *B<sup>b</sup>7* *N.C.*

# KEYS

By MAC REBENNACK  
ARRANGED BY PAUL McDONALD

## RIGHT PLACE, WRONG TIME

FUNK ♩=105

(SOLO) (CLAV)

The first system of music consists of two staves. The upper staff is in treble clef and contains a piano solo line with eighth and sixteenth notes, including a key signature change to three flats. The lower staff is in bass clef and contains a clavichord accompaniment line with a steady eighth-note pattern.

The second system continues the piano solo and clavichord accompaniment from the first system. The piano solo line features a key signature change to three flats and continues with eighth and sixteenth notes. The clavichord accompaniment maintains its steady eighth-note pattern.

The third system continues the piano solo and clavichord accompaniment. The piano solo line features a key signature change to three flats and continues with eighth and sixteenth notes. The clavichord accompaniment maintains its steady eighth-note pattern.

The fourth system continues the piano solo and clavichord accompaniment. The piano solo line features a key signature change to three flats and continues with eighth and sixteenth notes. The clavichord accompaniment maintains its steady eighth-note pattern. Chord labels  $E\flat m7$  and  $A\flat 7/E\flat$  are present above the bass line.

The fifth system continues the piano solo and clavichord accompaniment. The piano solo line features a key signature change to three flats and continues with eighth and sixteenth notes. The clavichord accompaniment maintains its steady eighth-note pattern. Chord labels  $E\flat m7$  and  $A\flat 7/E\flat$  are present above the bass line.

**A**

13

$E\flat m i 7$   $A\flat 7/E\flat$   $E\flat m i 7$   $A\flat 7/E\flat$

17

$E\flat m i 7$   $A\flat 7/E\flat$   $E\flat m i 7$   $A\flat 7/E\flat$

21

$E\flat m i 7$   $A\flat 7/E\flat$   $E\flat m i 7$   $A\flat 7/E\flat$

**B**

25

$E\flat m i$   $F m i/E\flat$   $E\flat m i$   $F m i/E\flat$   $E\flat m i$   $E\flat m i$   $F m i/E\flat$   $E\flat m i$   $F m i/E\flat$

28

$E\flat m i$   $E\flat m i$   $F m i/E\flat$   $E\flat m i$   $F m i/E\flat$   $E\flat m i$

31  
 Ebmi Fmi/Eb Ebmi Fmi/Eb  
 Ebmi

33  
 (C) (ORGAN)  
 Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

37  
 Ebmi7 Ab7/Eb Ebmi7 Ab7/Eb

41  
 (CLAV)  
 Ebmi7

44  
 F7 Bb7

47

47

48

49

50

$E\flat mi7$ 
 $A\flat7/E\flat$ 
 $E\flat mi7$ 
 $A\flat7/E\flat$

51

51

52

53

54

$E\flat mi7$ 
 $A\flat7/E\flat$ 
 $E\flat mi7$ 
 $A\flat7/E\flat$

55

55

56

57

58

$E\flat mi$ 
 $F mi/E\flat$ 
 $E\flat mi$ 
 $F mi/E\flat$ 
 $E\flat mi$ 
 $E\flat mi$ 
 $F mi/E\flat$ 
 $E\flat mi$ 
 $F mi/E\flat$

59

59

60

61

62

$E\flat mi$ 
 $E\flat mi$ 
 $F mi/E\flat$ 
 $E\flat mi$ 
 $F mi/E\flat$ 
 $E\flat mi$

63

63

64

65

66

$E\flat mi$ 
 $F mi/E\flat$ 
 $E\flat mi$ 
 $F mi/E\flat$ 
 $E\flat mi$

65 **F**

65 **F**

66  $Eb_{mi7}$

67  $Ab7/Eb$

68  $Eb_{mi7}$

69  $Ab7/Eb$

67

67

68  $Eb_{mi7}$

69  $Ab7/Eb$

70  $Eb_{mi7}$

71  $Ab7/Eb$

71 **G**

71 **G**

72  $Eb_{mi7}$

73  $Ab7/Eb$

74  $Eb_{mi7}$

75  $Ab7/Eb$

75

75

76  $Eb_{mi7}$

77  $Ab7/Eb$

78  $Eb_{mi7}$

79  $Ab7/Eb$

79

79

80  $F7$

81  $Bb7$

82 N.C.



# RIGHT PLACE, WRONG TIME

FUNK  $\text{♩} = 105$ 

The musical score is written for Tenor Saxophone in 4/4 time, key of F major (three flats), with a tempo of 105. The score consists of nine staves of music.

- Staff 1:** Starts with a measure rest of 2 bars, followed by notes with a ***sfp*** marking and dynamic hairpins.
- Staff 2:** Continues with notes, a measure rest of 3 bars, and a ***mf*** marking.
- Staff 3:** Labeled with a circled **A**, it begins with a measure rest of 12 bars, followed by a double bar line and a circled **B**.
- Staff 4:** Continues with a measure rest of 3 bars, notes, and a measure rest of 2 bars.
- Staff 5:** Labeled with a circled **C**, it features a rhythmic pattern of eighth notes and sixteenth notes.
- Staff 6:** Continues the rhythmic pattern from staff 5.
- Staff 7:** Starts with a measure rest of 3 bars, followed by a sixteenth-note figure.
- Staff 8:** Labeled with a circled **D**, it continues with notes and a measure rest of 4 bars.
- Staff 9:** Labeled with a circled **E**, it concludes with notes and a final note with a breath mark.

The score includes various performance markings such as ***sfp***, ***mf***, ***sfpp***, and dynamic hairpins. Section markers are circled letters **A**, **B**, **C**, **D**, and **E**. Measure rests are indicated by a horizontal line and a number above it.

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63 

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71 

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79 

# TROMBONE

BY MAC REBENNACK  
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## RIGHT PLACE, WRONG TIME

FUNK ♩=105

Musical staff 1: Bass clef, key signature of three flats, 4/4 time. Measure 1: Rest. Measure 2: Rest with a '2' above it. Measure 3: Rest with a 'b' above it. Measure 4: Quarter note G2, quarter note F2, quarter note E2. Measure 5: Rest with a '2' above it.

Musical staff 2: Measure 6: Rest with a 'b' above it. Measure 7: Quarter note G2, quarter note F2, quarter note E2. Measure 8: Rest with a '3' above it. Measure 9: Quarter note G2, quarter note F2, quarter note E2. Measure 10: Quarter note G2, quarter note F2, quarter note E2. Dynamics: *sfpp* (measures 2-4), *mf* (measures 9-10).

Musical staff 3: Measure 11: Rest with a '12' above it. Measure 12: Rest. Measure 13: Rest. Measure 14: Quarter note G2 with a 'b' above it. Section markers: [A] at measure 11, [B] at measure 12.

Musical staff 4: Measure 15: Rest with a '3' above it. Measure 16: Rest. Measure 17: Quarter note G2 with a 'b' above it. Measure 18: Rest with a '2' above it.

Musical staff 5: Measure 19: Quarter note G2, quarter note F2, quarter note E2. Measure 20: Quarter note G2, quarter note F2, quarter note E2. Measure 21: Quarter note G2, quarter note F2, quarter note E2. Measure 22: Quarter note G2, quarter note F2, quarter note E2. Section marker: [C] at measure 19.

Musical staff 6: Measure 23: Quarter note G2, quarter note F2, quarter note E2. Measure 24: Quarter note G2, quarter note F2, quarter note E2. Measure 25: Quarter note G2, quarter note F2, quarter note E2. Measure 26: Quarter note G2, quarter note F2, quarter note E2. Measure 27: Quarter note G2, quarter note F2, quarter note E2. Measure 28: Quarter note G2, quarter note F2, quarter note E2. Measure 29: Quarter note G2, quarter note F2, quarter note E2. Measure 30: Quarter note G2, quarter note F2, quarter note E2.

Musical staff 7: Measure 31: Quarter note G2 with a 'b' above it. Measure 32: Rest with a '3' above it. Measure 33: Quarter note G2, quarter note F2, quarter note E2. Measure 34: Quarter note G2, quarter note F2, quarter note E2. Measure 35: Quarter note G2, quarter note F2, quarter note E2. Measure 36: Quarter note G2, quarter note F2, quarter note E2. Measure 37: Quarter note G2, quarter note F2, quarter note E2. Measure 38: Quarter note G2, quarter note F2, quarter note E2. Measure 39: Quarter note G2, quarter note F2, quarter note E2. Measure 40: Quarter note G2, quarter note F2, quarter note E2. Section marker: [D] at measure 31.

Musical staff 8: Measure 41: Quarter note G2 with a 'b' above it. Measure 42: Quarter note G2, quarter note F2, quarter note E2. Measure 43: Quarter note G2, quarter note F2, quarter note E2. Measure 44: Quarter note G2, quarter note F2, quarter note E2. Measure 45: Quarter note G2, quarter note F2, quarter note E2. Measure 46: Quarter note G2, quarter note F2, quarter note E2. Measure 47: Rest with a '4' above it.

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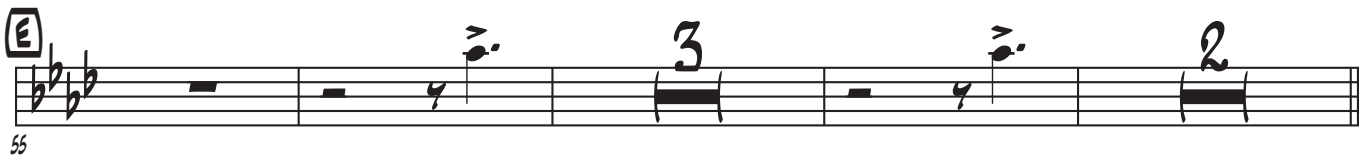
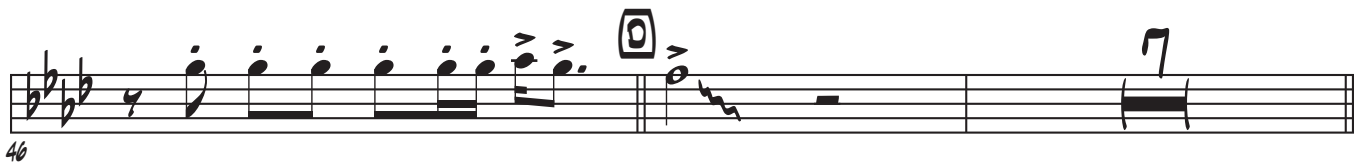
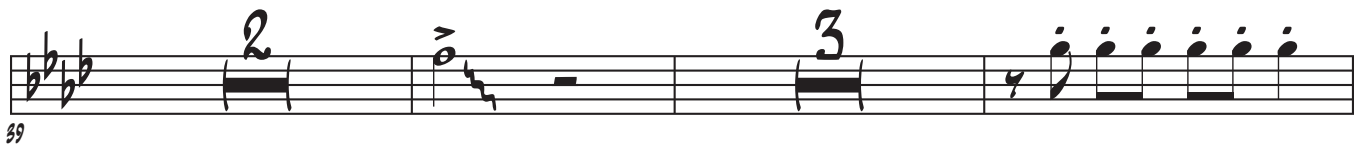
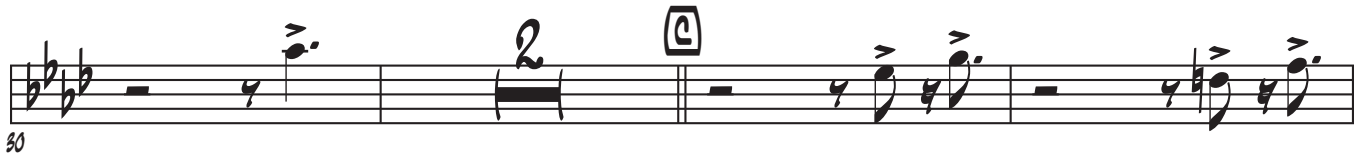
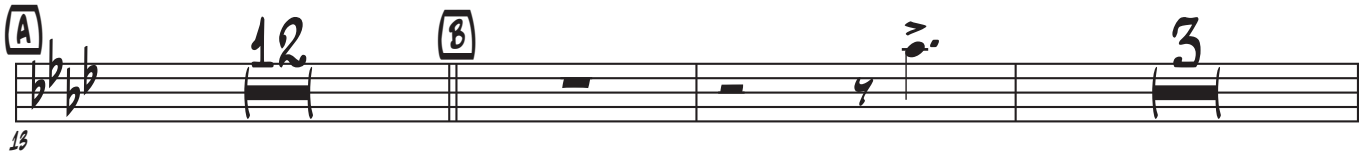
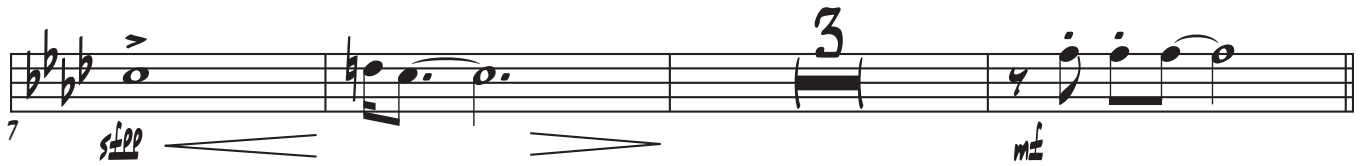
79 

# TRUMPET

BY MAC REBENNACK  
ARRANGED BY PAUL McDONALD

## RIGHT PLACE, WRONG TIME

FUNK ♩=105



66 **F**

67

71 **G**

75

79