

WHY DON'T YOU DO RIGHT? (Get Me Some Money, Too!)

ALTO SAX 1

JOE McCOY
Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\overset{3}{\text{J}}$)

Musical score for Alto Sax 1, measures 1-41. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It includes dynamic markings such as *mf* and *p*, and articulation like accents and slurs. Rehearsal marks are circled in boxes: 10, 22, and 34. Measure numbers 1 through 41 are indicated below the staff. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Measures 42-45. Dynamics: *mf* at measure 43, *f* at measure 44.

Musical staff 2: Treble clef, key signature of two sharps. Measure 46 is circled. Measures 46-49. Measure 46 has a triplet of eighth notes. Dynamics: *mf* at measure 46.

Musical staff 3: Treble clef, key signature of two sharps. Measure 50 has a sixteenth-note triplet. Measures 50-59. Dynamics: *mf* at measure 56, *f* at measure 58.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). Measure 60 is circled. Measures 60-63. Dynamics: *mf* at measure 60.

Musical staff 5: Treble clef, key signature of three sharps. Measure 64 has a triplet of eighth notes. Measures 64-70. Dynamics: *mf* at measure 64, *mf* at measure 70.

Musical staff 6: Treble clef, key signature of three sharps. Measure 71 has a triplet of eighth notes. Measure 74 is circled. Measure 74 has a fourteenth-note triplet. Dynamics: *f* at measure 72.

Musical staff 7: Treble clef, key signature of two sharps. Measure 78 has a triplet of eighth notes. Measure 82 has a triplet of eighth notes. Dynamics: *mf* at measure 78.

Musical staff 8: Treble clef, key signature of two sharps. Measure 84 is circled. Measures 84-88. Dynamics: *mf* at measure 84, *mf* at measure 87. Text: *DIM. POCO A POCO* between measures 84 and 85.

Musical staff 9: Treble clef, key signature of two sharps. Measures 89-95. Dynamics: *p* at measure 89, *mf* at measure 91, *f* at measure 92, *mf* at measure 93, *f* at measure 94, *ff* at measure 95.

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ALTO SAX 2

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = ♩³)

Musical score for Alto Sax 2, featuring 39 numbered measures. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked "MODERATE SWING" with a note value of ♩ = ♩³. The score includes various musical notations such as slurs, accents, and dynamic markings (p, mf, f). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, and 39 are indicated. Specific markings include "10", "22 TBN. 2", "PLAY", and "34".

ALTO SAX 2

(PLAY)

40 41 42 43

46

44 45 46 47

6

48 49 50 56 57

60

58 59 60 61

TBN. 2

62 63 64 65

(PLAY)

67 68 69 70

74

TBN. 2

71 72 73 74

(PLAY)

75 76 77 78 79 80

2

84

DIM. POCO A POCO

81 82 84 85 86 87

88 89 90 91 92 93

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

TENOR SAX 1

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}$)

TENOR SAX 1

(PLAY)

40 *mf* 3 41 42 *mf* 43

44 *mf* 45 46 47

48 49 50 56 *mf* 57

58 *mf* 59 60 *mf* 61

62 *mf* 63 64 65

TBN. 3

(PLAY)

67 *mf* 68 69 70

71 *mf* 72 73 74

TBN. 3

(PLAY)

75 *mf* 76 77 78 79 80

81 *mf* 82 84 *mf* DIM. POCO A POCO 85 86 87 *mf*

88 *p* 89 *mf* 90 *mf* 91 *mf* 92 *mf* 93 *mf* 94 *mf* 95

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

TENOR SAX 2

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

TENOR SAX 2

Musical staff 1: Treble clef, key signature of one sharp (F#). Measures 42-45. Dynamics: *mf*, *f*.

46

Musical staff 2: Treble clef, key signature of one sharp (F#). Measures 46-49. Includes a triplet in measure 46 and a slur over measures 47-49. Dynamics: *mf*.

6

Musical staff 3: Treble clef, key signature of one sharp (F#). Measures 50-59. Includes a slur over measures 50-56. Dynamics: *mf*, *f*.

60

Musical staff 4: Treble clef, key signature of two sharps (F#, C#). Measures 60-63. Dynamics: *mp*.

3

Musical staff 5: Treble clef, key signature of two sharps (F#, C#). Measures 64-70. Includes a triplet in measure 65. Dynamics: *mf*.

74

Musical staff 6: Treble clef, key signature of two sharps (F#, C#). Measures 71-74. Includes a slur over measures 71-73 and a slur over measure 74. Dynamics: *f*.

2

Musical staff 7: Treble clef, key signature of two flats (Bb, Eb). Measures 78-82. Includes a slur over measures 78-79. Dynamics: *mf*.

84

Musical staff 8: Treble clef, key signature of two flats (Bb, Eb). Measures 84-88. Includes a slur over measures 84-85 and a slur over measures 86-88. Dynamics: *mf*, *mp*. Text: DIM. POCO A POCO.

Musical staff 9: Treble clef, key signature of two flats (Bb, Eb). Measures 89-93. Includes a slur over measures 89-90 and a slur over measures 91-93. Dynamics: *p*, *mp*, *f*.

WHY DON'T YOU DO RIGHT?

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BARITONE SAX

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\overset{\text{3}}{\text{J}}\text{J}$)

DRY TONE SAX

(PLAY)

40 *mf* 3 41 42 *mf* 43

(46)

44 45 46 47 48 *mf*

6

49 50 56 *mf* 57 58 *mf*

(60)

59 60 *mf* 61 62 63 *mf*

TBN. 4 (PLAY)

64 *mf* 65 66 67 68 (PLAY)

69 70 *mf* 71 72 *mf* 73

(74) TBN. 4 (PLAY)

74 *mf* 75 76 77 78 (PLAY) *mf*

2 (84) DIM. POCO A POCO

79 80 81 82 84 *mf* DIM. POCO A POCO

85 86 87 *mf* 88 89 *p*

90 *mf* 91 *mf* 92 93 94 *mf*

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TROMBONE 1

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

Measures 1-4 of the Trombone 1 part. The key signature has one flat (Bb) and the time signature is 4/4. Measure 1 starts with a whole rest. Measures 2-4 contain eighth and quarter notes with accents and slurs.

Measures 5-8 of the Trombone 1 part. Measure 5 has a sharp sign above the first note. Measure 6 has a mezzo-forte (mf) dynamic marking. Measures 7-8 continue with eighth and quarter notes.

Measures 9-15 of the Trombone 1 part. Measure 10 has a circled number 10 above it. Measure 11 has a triplet bracket above it. Measure 12 has a whole rest. Measure 13 has a mezzo-forte (mf) dynamic marking. Measure 14 has a flat sign above the note. Measure 15 has a circled number 5 above it.

Measures 20-23 of the Trombone 1 part. Measure 20 has a mezzo-forte (mf) dynamic marking. Measure 21 has a circled number 21 above it. Measure 22 has a mezzo-forte (mf) dynamic marking. Measure 23 has a sharp sign above the note.

Measures 24-28 of the Trombone 1 part. Measure 26 has a mezzo-forte (mf) dynamic marking. Measure 27 has a piano (p) dynamic marking. Measure 28 has a whole rest.

Measures 29-33 of the Trombone 1 part. Measure 29 has a mezzo-forte (mf) dynamic marking. Measure 30 has a whole rest. Measure 31 has a whole rest. Measure 32 has a mezzo-forte (mf) dynamic marking. Measure 33 has a circled number 5 above it.

Measures 34-38 of the Trombone 1 part. Measure 34 has a circled number 34 above it and a mezzo-forte (mf) dynamic marking. Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a whole rest. Measure 38 has a mezzo-forte (mf) dynamic marking.

TROMBONE 1

3

39 42 43 44 45

46

46 47 48 49

6

50 56 57 58 59

60

4

60 64 65 66 67

68 69 70 71 72

74

73 74 75 76

77 78 79 80 81

2

6

84

82 84 90 91 92 93 95

WHY DON'T YOU DO RIGHT?

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TROMBONE 2

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\overset{3}{\text{♩}}$)

1 2 3 4

5 6 7 8

9 10 13 14 15

20 21 22 23

24 25 26 27 28

29 30 31 32 33

34 35 36 37 38

TROMBONE 2

3

39 42 43 44 45

46

46 47 48 49

6

50 56 57 58 59

60

4

60 64 65 66 67

68 69 70 71 72

74

73 74 75 76

77 78 79 80 81

2

84

6

82 84 90 91 92 93 94 95

WHY DON'T YOU DO RIGHT?

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TROMBONE 3

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

1 2 3 4

5 6 7 8

9 10 13 14 15

20 21 22 23

24 25 26 27 28

29 30 31 32 33

34 35 36 37 38

TROMBONE 3

3

39 42 43 44 45

mf *f*

46

46 47 48 49

mf *f*

6

50 56 57 58 59

mf *f*

60

4

60 64 65 66 67

mf

68 69 70 71 72

mf *f*

74

73 74 75 76

mf *mf*

77 78 79 80 81

mf

2

6

84

82 84 90 91 92 95

mf *f*

WHY DON'T YOU DO RIGHT?

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TROMBONE 4

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

1 *mp* 2 *mf* 3 *mf* 4 *mf*

5 *mf* 6 *mf* 7 *mf* 8 *mf*

9 *mf* 10 11 12 *mf* 13 *mf* 14 *mf* 15

20 *mf* 21 *mf* 22 23 *mf*

24 *mf* 25 *mf* 26 *mf* 27 *p*

28 *mf* 29 *mf* 30 *mf* 31 *mf* 32 *mf*

33 *mf* 34 35 *mf* 36 *mf*

TROMBONE 4

37 38 39 42 43

mf

3

44 45 46 47

46

48 49 50 56

6

mf

57 58 59 60 64

60

4

mf

65 66 67 68 69

70 71 72 73

mf

74 75 76 77

74

mf

78 79 80 81 82

mf

2

84 90 91 92 93

84

6

mf

WHY DON'T YOU DO RIGHT?

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TRUMPET 1

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

The musical score for Trumpet 1 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'MODERATE SWING' with a note value of 3/4. The score includes various dynamics such as *f*, *mf*, *mp*, *p*, and *ff*. There are also articulations like accents and slurs. Rehearsal marks are indicated by circled numbers: 10, 22, 34, 46, 60, and 74. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, often with slurs and accents. The score concludes with a double bar line and a final dynamic marking of *ff*.

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

TRUMPET 2

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = ♩³)

(SOLO - AD LIB. OR AS WRITTEN) (WITH PLUNGER)

46

TRUMPET 2

(SOLO - AD LIB. OR AS WRITTEN)

60

74

(SOLO - AD LIB. OR AS WRITTEN)

84) Gmi WAH WAH (WITH PLUNGER)

DIM. POCO A POCO

(END SOLO)

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

TRUMPET 3

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

The musical score for Trumpet 3 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'MODERATE SWING' with a note equal to a dotted quarter note. The score includes various musical notations such as dynamics (mf, p), articulation (accents), and rehearsal marks (10, 22, 34, 46, 60, 74, 84). The measures are numbered from 1 to 93. The score includes various musical notations such as dynamics (mf, p), articulation (accents), and rehearsal marks (10, 22, 34, 46, 60, 74, 84). The measures are numbered from 1 to 93.

WHY DON'T YOU DO RIGHT?

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TRUMPET 4

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

The musical score for Trumpet 4 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'MODERATE SWING' with a note value of 3/4. The score includes various dynamics such as *mf*, *f*, and *ff*, and articulation marks like accents. Rehearsal marks are indicated by circled numbers: 10, 22, 34, 46, 60, 74, and 84. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final double bar line and a *ff* dynamic marking.

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

JOE McCOY

Arranged by JERRY NOWAK

GUITAR

(MODERATE SWING) (♩ = $\frac{3}{4}$)

A guitar chord chart for the song "Why Don't You Do Right?" in B-flat major, 4/4 time, with a moderate swing feel. The chart consists of 11 staves of music, each with a treble clef and a key signature of two flats. The chords are written above the staff lines, and the notes are indicated by stems and flags. Measure numbers 1 through 42 are written below the staff lines. The chords are: 1: Dmi; 2: Dmi/C; 3: C7(b9); 4: Bmi7(b5); 5: Bb7; 6: A7(b9); 7: Dmi; 8: Dmi/C; 9: Bmi7(b5); 10: Bb9; 11: A+7(#9); 12: Dmi; 13: Dmi/C; 14: Bb13; 15: A+9; 16: Dmi; 17: Dmi/C; 18: Bb13; 19: A+9; 20: Dmi; 21: Dmi/C; 22: Bmi7(b5); 23: Bb7; 24: A7; 25: Dmi; 26: Dmi/C; 27: Bmi7(b5); 28: Bb7; 29: A7; 30: Abo; 31: Gmi7; 32: Ab9(b5); 33: G9; 34: Bb9; 35: A9; 36: Dmi; 37: Bb13; 38: Emi7(b5); 39: A7; 40: A7; 41: Abo; 42: Gmi7; 43: Ab9(b5); 44: G9; 45: Bb9; 46: A9; 47: Dmi; 48: Bb13; 49: Emi7(b5); 50: A7; 51: E7(b9); 52: A9.

8^b9 A+7(#9) 46 Dmi Dmi7/C 8^b9 A7(b9) 8^b13 A+7

Dmi D^b9 Dmi7/C 8^b13 A7 A^b13 Gmi7 A7 Dmi Dmi7/C

8^b13 A+7 E7(b9) A7 E7(b9) A7 Dmi D^b(#5) Dmi/C C7(b5) B7(b5)

E^mi E^mi/D C⁹ 8^b13 60 E^mi E^mi/D C#mi7(b5) C7 8⁹

E^mi E^mi/D C⁹ B+9 B^b9 A^mi7 8^b9 A⁹ C⁹ 8⁹ E^mi E^mi7/D

C⁹ 8⁹ F#7(b9) 8⁹ C⁹ C^o E^mi/B B7(b9) E^mi E^mi7/D C7 B7 E^mi

F^mi F^mi7/E^b D^b9(b5) C⁹ 74 F^mi F^mi7/E^b Dmi7(b5) D^b7 C7

F^mi F^mi7/E^b Dmi7(b5) D^b7 C7 B^o B^bmi7 8⁹(b5) 8⁹ 8^b7 D^b9 C⁹

F^mi D^b9 Gmi7(b5) C7 G7(b9) C⁹ D^b9 B^bmi7(b5) F^mi/C C7(b9)

84 F^mi F^mi7/E^b D^b13 C+9 F^mi F^mi7/E^b D^b13 C+9 F^mi F^mi7/E^b
DIM. POCO A POCO D^b13 C+9 F^mi F^mi7/E^b F^mi6/D D^b9(b5) C+9 C7(b9) F^mi6/9

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

PIANO/VOCAL

JOE MCCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

Musical notation for measures 1-3. Chords: A7(b9), Dmi, Dmi/C, C7(b9), Bmi7(b5), Bb7, A7(b9).

Musical notation for measures 4-7. Chords: Dmi, Dmi/C, C7(b9), Dmi/C, Bmi7(b5), Bb9, A+7(#9), Dmi, Dmi/C, Bb13, A+9.

Musical notation for measures 8-11. Includes lyrics: YOU HAD PLEN-TY MON-ey NINE-TEEN TWEN-'Y TWO. YOU. Chords: Dmi, Dmi/C, Bb13, A+9, Dmi, Dmi/C, Bmi7(b5), Bb7, A7.

Musical notation for measures 12-14. Includes lyrics: LET OTH-ER PEO-ple MAKE A FOOL OF YOU. WHY DON'T YOU DO RIGHT? Chords: Dmi, Dmi/C, Bmi7(b5), Bb7, A7, Ab0, Gmi7, Ab9(b5), G9.

PIANO/VOCAL

LIKE SOME OTH - ER MEN DO? GET OUT OF HERE AND
 (G9) Bb9 A9 Dmi Bb13 Emi7(b5) A7 E7(b9) A9

15 16 17 18

22

GET ME SOME MON - EY TOO. YO' SIT - TIN' DOWN WON - D'RING WHAT IT'S
 Bb9 Bbmib Dmi/A A7(b9) Dmi Dmi7/C Bb9 A+7(b9) Dmi Dmi/C Bmi7(b5)

19 20 21 22

ALL A - BOUT. IF YOU AIN'T GOT NO MON - EY THEY WILL PUT YOU OUT. WHY DON'T YOU DO RIGHT.
 Bb7 A7 Dmi Dmi/C Bmi7(b5) Bb7 A7 Ab0 Gmi7 Ab9(b5) G9

23 24 25 26

LIKE SOME OTH - ER MEN DO? GET OUT OF HERE AND
 (G9) Bb9 A9 Dmi Bb9 Emi7(b5) A7 E7(b9) A9

27 28 29 30

PIANO/VOCAL

34

GET ME SOME MON- EY TOO. _____

IF YOU HAD PRE- PARED TWEN- TY

Bb9 Bbmib Dmi/A A7(b9) Dmi Dmi7/C Bb9 A9 E7(b9) A9 Dmi Dmi/C Bmi7(b5)

Musical notation for measures 31-34. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). Measure numbers 31, 32, 33, and 34 are indicated below the piano part.

YEARS A- GO, YOU WOULD- N'T BE WAND- RING NOW FROM DOOR TO DOOR WHY DON'T YOU DO RIGHT,

Bb7 A7 Dmi Dmi/C Bmi7(b5) Bb7 A7 Ab0 Gmi7 Ab9(b5) G9

Musical notation for measures 35-38. The vocal line is on a single staff, and the piano accompaniment is on two staves. Measure numbers 35, 36, 37, and 38 are indicated below the piano part.

LIKE SOME OTH- ER MEN DO? _____

GET OUT OF HERE AND

(G9) Bb9 A9 Dmi Bb13 Emi7(b5) A7 E7(b9) A9

Musical notation for measures 39-42. The vocal line is on a single staff, and the piano accompaniment is on two staves. Measure numbers 39, 40, 41, and 42 are indicated below the piano part.

46

GET ME SOME MON- EY TOO. _____

Bb9 A+7(#9) Dmi Dmi7/C Bb9 A7(b9) Dmi Dmi7/C Bb13 A+7

Musical notation for measures 43-47. The vocal line is on a single staff, and the piano accompaniment is on two staves. Measure numbers 43, 44, 45, 46, and 47 are indicated below the piano part.

PIANO/VOCAL

Chords: Dmi, D^bo, Dmi7/C, B^b13, A7, A^b13, Gmi7, A7

48 49 50 51

Chords: Dmi, Dmi7/C, B^b13, A+7, E7(b9), A7, E7(b9), A7, Dmi, D^b(#5), Dmi/C

52 53 54 55 56

Chords: (Dmi/C), C7(b5), B7(b5), Emi, Emi/D, C9, B13, Emi, Emi/D

60

YOU SIT-TIN' DOWN — WON-O'RING WHAT IT'S

57 58 59 60

ALL A-SOUT. — IF YOU AIN'T GOT NO MON-ey THEY WILL PUT YOU OUT. WHY DON'T YOU

Chords: C9, B9, Emi, Emi/D, C9, B+9, B^bo

61 62 63

PIANO/VOCAL

DO RIGHT, _____ LIKE SOME OTH-ER FOLKS DO? _____

Ami7 Bb9 A7 A9 C9 B9 EMI EMI7/D C9 B9

GET OUT OF HERE AND GET ME SOME MON- EY TOO. _____

F#7(b9) B9 C9 C0 EMI/B B7(b9) EMI EMI7/D C7 B7 EMI

74

IF YOU HAD PRE-PARED TWEN - TY

FMI FMI7/Eb Db9(b5) Db9 Db9(b5) C9 FMI FMI/Eb DMI7(b5)

YEARS A-GO. _____ YOU WOULD-N'T BE _____ WAND-'RING NOW FROM DOOR TO DOOR. _____ WHY DON'T YOU

Db7 C7 FMI FMI/Eb DMI7(b5) Db7 C7 B0

PIANO/VOCAL

DO RIGHT, _____

LIKE SOME OTH - ER MEN DO?

Bbm7

B9(b5) B9

Bb9

Bb7

Db9

C9

Fmi

Db9

Gmi7(b5)

C7

78

79

80

81

84

DIM. POCO A POCO

GET OUT OF HERE AND

GET ME SOME MON - EY TOO. _____

WHY DON'T YOU

G7(b9)

C9

Db9

Bbmi7(b5)

Fmi/C

C7(b9)

Fmi

Fmi7/Eb

Db13

C+9

DIM. POCO A POCO

82

83

84

85

DO RIGHT, _____

LIKE SOME OTH - ER MEN DO? _____

LIKE SOME OTH - ER MEN DO? _____

Fmi

Fmi7/Eb

Db13

C+9

Fmi

Fmi7/Eb

Db13

C+9

86

87

88

89

(SPOKEN OR SUNG) $\frac{f}{>}$

WHY DON'T YOU

DO RIGHT!

Fmi

Fmi7/Eb

Fmi6/D

Db9(b5)

C+9

C7(b9)

Fmi6/9

90

91

92

93

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

BASS

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

The image shows a bass line for the song 'Why Don't You Do Right?' in 4/4 time with a moderate swing feel. The key signature has one flat (B-flat). The bass line is written on a single staff with a bass clef. Above the staff, various chords are indicated, such as Dmi, Dmi/C, C7(b9), Bmi7(b5), Bb7, A7(b9), Dmi, Dmi/C, Bmi7(b5), Bb9, A+7(#9), Bb13, A+9, Bb7, A7, Dmi, Dmi/C, Bmi7(b5), Bb7, A7, Ab0, Gmi7, Ab9(b5), G9, Bb9, A9, Dmi, Bb13, Emi7(b5), A7, E7(b9), A9, Bb9, Bbmib, Dmi/A, A7(b9), Dmi, Dmi7/C, Bb9, A7(b9), A9, Gmi7, Ab9(b5), G7, Bb9, A9, Dmi, Bb9, Emi7(b5), A7, E7(b9), A9, Bb9, Bbmib, Dmi/A, A7(b9), Dmi, Dmi7/C, Bb9, E7(b9), A9, Dmi, Dmi/C, Bmi7(b5), Bb7, A7, Ab0, Gmi7, Ab9(b5), Bb7, A7, Dmi, Dmi/C, Bmi7(b5), Bb7, A7, Ab0, Gmi7, Ab9(b5), G9, Bb9, A9, Dmi, Bb13, Emi7(b5), A7, E7(b9), A9, Bb9, A+7(#9). Some measures are marked with a box containing a number, such as 10, 22, 34, and 38. The bass line consists of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes.

BASS

44 **Dmi** **Dmi7/C** **Bb9** **A7(b9)** **(46)** **Dmi** **Dmi7/C** **Bb13** **A+7**

48 **Dmi** **Dbo** **Dmi7/C** **Bb13** **A7** **Ab13** **Gmi7** **A7** **Dmi** **Dmi7/C**

53 **Bb13** **A+7** **E7(b9)** **A7** **E7(b9)** **A7** **Dmi** **Db(#5)** **Dmi/C**

57 **(Dmi/C)** **C7(b5)** **B7(b5)** **Emi** **Emi/D** **C9** **B13** **(60)** **Emi** **Emi/D**

61 **C7** **B9** **Emi** **Emi/D** **C9** **B+9** **Bbo** **Ami7** **Bb9** **A9** **C9** **B9**

66 **Emi** **Emi7/D** **C9** **B9** **F#7(b9)** **B9** **C9** **Co** **Emi/B** **B7(b9)** **Emi** **Emi7/D**

71 **C7** **B7** **Emi** **Fmi** **Fmi7/Eb** **Db9(b5)** **C9** **(74)** **Fmi** **Fmi/Eb** **Dmi7(b5)**

75 **Db7** **C7** **Fmi** **Fmi/Eb** **Dmi7(b5)** **Db7** **C7** **B0** **Bbmi7** **B9(b5)** **B9** **Bb7** **Db9** **C9**

80 **Fmi** **Db9** **Gmi7(b5)** **C7** **G7(b9)** **C9** **Db9** **Bbmi7(b5)** **Fmi/C** **C7(b9)**

(84) **Fmi** **Fmi7/Eb** **Db13** **C+9** **Fmi** **Fmi7/Eb** **Db13** **C+9** **Fmi** **Fmi7/Eb**

84 DIM. POCO A POCO 85 86 87 88

Db13 **C+9** **Fmi** **Fmi7/Eb** **Fmi6/D** **Db9(b5)** **C+9** **C7(b9)** **Fmi6/9**

89 90 91 92 93

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

JOE McCOY

Arranged by JERRY NOWAK

DRUMS

(MODERATE SWING) (♩ = ♩³) (RIDE)

The drum score is written on a single staff in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo of Moderate Swing. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and eighth rests, often grouped with beams and slurs. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score is divided into measures, with measure numbers 1 through 45 indicated below the staff. Rehearsal marks are placed at measures 10, 22, and 34. The piece concludes with a final flourish in measure 45. The word 'RIDE' is written above the staff, indicating the type of cymbal used for the snare drum part.

DRUMS

46

First staff of music, measures 46-50. Includes dynamic markings *mf* and *mf*.

Second staff of music, measures 51-56. Includes a measure rest of 8 measures.

60

Third staff of music, measures 57-61. Includes dynamic marking *mp*.

Fourth staff of music, measures 62-66. Includes a measure rest of 4 measures.

Fifth staff of music, measures 67-70.

74

Sixth staff of music, measures 71-74. Includes dynamic marking *mp*.

Seventh staff of music, measures 75-79. Includes a measure rest of 4 measures.

Eighth staff of music, measures 80-83.

84

Ninth staff of music, measures 84-89. Includes dynamic marking *mp* and *p*.

DIM. POCO A POCO

Tenth staff of music, measures 90-93. Includes dynamic marking *ff*.

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

VOCAL SOLO

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$ ♩)

8 10

1 9 10 11

YOU HAD PLEN-TY MON-EY NINE-TEEN TWEN-Y TWO. YOU

12 13 14

LET OTH-ER PEO-PL E MAKE A FOOL OF YOU. WHY DON'T YOU DO RIGHT?

15 16 17 18 19

LIKE SOME OTH-ER MEN DO? GET OUT OF HERE AND GET ME SOME MON-EY TOO.

22

20 21 22 23

YO' SIT-TIN' DOWN. WON-O'RING WHAT IT'S ALL A-SOUT. IF YOU

24 25 26

AIN'T GOT NO MON-EY THEY WILL PUT YOU OUT. WHY DON'T YOU DO RIGHT,

27 28 29 30 31

LIKE SOME OTH-ER MEN DO? GET OUT OF HERE AND GET ME SOME MON-EY TOO.

34

32 33 34 35

IF YOU HAD PRE-PARED TWEN-TY YEARS A-GO. YOU

36 37 38

WOULD-N'T BE WAND-'RING NOW FROM DOOR TO DOOR. WHY DON'T YOU DO RIGHT,

VOCAL SOLO

39 40 41

LIKE SOME OTH-ER MEN DO?

42 43 44 45 46 59

GET OUT OF HERE AND GET ME SOME MON- EY TOO.

60 61 62

SIT-TIN' DOWN WON-D'RING WHAT IT'S ALL A-BOU... IF YOU AIN'T GOT NO MON-EY THEY WILL

63 64 65 66 67

PUT YOU OUT. WHY DON'T YOU DO RIGHT, LIKE SOME OTH-ER FOLKS DO?

68 69 70 71 72

GET OUT OF HERE AND GET ME SOME MON- EY TOO.

73 74 75

IF YOU HAD PRE-PARED TWEN- TY YEARS A- GO, YOU

76 77 78

WOULD-N'T BE WAND-'RING NOW FROM OOOE TO OOOE. WHY DON'T YOU DO RIGHT,

79 80 81 82 83

LIKE SOME OTH-ER MEN DO? GET OUT OF HERE AND GET ME SOME MON- EY TOO.

84 85 86 87 88

WHY DON'T YOU DO RIGHT, LIKE SOME OTH-ER MEN DO?

89 90 91 92 93

LIKE SOME OTH-ER MEN DO? WHY DON'T YOU DO RIGHT!

WHY DON'T YOU DO RIGHT? (Get Me Some Money, Too!)

(Moderate Swing ♩ = 108) ♩ = ♩♩

JOE MCCOY
Arranged by JERRY NOWAK

The musical score is arranged in two systems. The first system contains staves 1 through 10, and the second system contains staves 11 through 20. The score includes a variety of musical notations: treble and bass clefs, key signatures (one sharp and one flat), time signatures (4/4 and 3/4), and dynamic markings such as accents (>) and hairpins (crescendo and decrescendo). Chord symbols are placed above the staves, including Dmi, Dmi/C, Gm7(b9), Bm7(b9), A7(b9), Bm7(b9) B9 A7(b9), and C15. Performance instructions include "(SOLO - AD LIB. BE AS WRITTEN)", "EMI (WITH PLUNGER)", and "C15 WAH". The score concludes with a double bar line and a final measure marked with a "6".

YOU HAD PLEN-TY MON-KEY NINE-TEEN
 TOWN-Y TOWN-Y YOU LET OTH-ER PED-DLE MAKE A
 POOL OF YOU... WHY DON'T YOU DO RIGHT?
 LIKE SOME OTH-ER MEN

YOU HAD PLEN-TY MON-KEY NINE-TEEN
 TOWN-Y TOWN-Y YOU LET OTH-ER PED-DLE MAKE A
 POOL OF YOU... WHY DON'T YOU DO RIGHT?
 LIKE SOME OTH-ER MEN

YOU HAD PLEN-TY MON-KEY NINE-TEEN
 TOWN-Y TOWN-Y YOU LET OTH-ER PED-DLE MAKE A
 POOL OF YOU... WHY DON'T YOU DO RIGHT?
 LIKE SOME OTH-ER MEN

YOU HAD PLEN-TY MON-KEY NINE-TEEN
 TOWN-Y TOWN-Y YOU LET OTH-ER PED-DLE MAKE A
 POOL OF YOU... WHY DON'T YOU DO RIGHT?
 LIKE SOME OTH-ER MEN

YOU HAD PLEN-TY MON-KEY NINE-TEEN
 TOWN-Y TOWN-Y YOU LET OTH-ER PED-DLE MAKE A
 POOL OF YOU... WHY DON'T YOU DO RIGHT?
 LIKE SOME OTH-ER MEN

AIN'T GOT NO MON-KEY THEY WILL PUT YOU OUT... WHY DON'T YOU DO RIGHT. LIKE SAME OTH - ER MEN DO? GET OUT OF HERE... AND

1 AIN'T GOT NO MON-KEY THEY WILL PUT YOU OUT... WHY DON'T YOU DO RIGHT. LIKE SAME OTH - ER MEN DO? GET OUT OF HERE... AND

2

1

2

1

2

1

2

3

4

1

2

3

4

12

10

15

16

24

25

26

27

28

29

30

Chords: A7, G7, Dmi, A9, A9(b5), E7(b9), A7, E7(b9), A9

GET ME SOME HON - EY TOO. —

IF YOU HAD PRE-FAZED — TUBEN - TY

YESES A - GO. —

YOU WOULD-N'T BE WAND - ING NOW FROM DOOR TO DOOR — WHY DON'T YOU GO RIGHT.

TRN. 2

TRN. 3

TRN. 4

819 B7b6 Dm/A A7(b9) Dm Dm7/C 819 A9 E7(b9) A9 Dm Dm/C Bm7(b5) B7 A7 A7 Dm Dm/C Bm7(b5) B7 A7 A7 Gm7 A9(b5)

90 91 92 93 94 95 96 97 98

LIKE SOME OTH-ER MEN DO? GET OUT OF HERE AND GET ME SOME MON-ey TOO.

Chord symbols: G9, Bb9, Ab, Dmi, Eb7(b9), A7, Eb7(b9), Bb9, Ab, Dmi, Dmi7/C, Bb9, A7(b9), Dmi, Dmi7/C.

Performance markings: (PLAY) me, accents (>), slurs, and dynamic markings (p, mp, mf, f).

YOU SIT-TIN' DOWN, NON-DOING WHAT IT'S ALL A-SOOT. IF YOU AIN'T GOT NO MON-KEY THEY WILL

The musical score is written for guitar, bass, and drums. It features a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "YOU SIT-TIN' DOWN, NON-DOING WHAT IT'S ALL A-SOOT. IF YOU AIN'T GOT NO MON-KEY THEY WILL". The score includes various musical notations such as notes, rests, and dynamic markings. Chord diagrams are provided for the guitar part, including E7(9), A7, Dm/C, Dm/F#, Em/C, Em/D, and Em7. The bass part includes notes and rests, and the drum part includes a standard drum set notation. The score is divided into measures, with measure numbers 55 through 60 indicated at the bottom of the page.

YOU HAD PRE-PAID TOWN - TY YEARS A - GO. — YOU WOULD-N'T SE — WANG-YING NOW FROM DOOR TO DOOR. — WHY DON'T YOU DO RIGHT.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32, 33-36, 37-40, 41-44, 45-48, 49-52, 53-56, 57-60, 61-64, 65-68, 69-72, 73-76, 77-80, 81-84, 85-88, 89-92, 93-96, 97-100. The piano part includes chord diagrams and fingering. The lyrics are: 'YOU HAD PRE-PAID TOWN - TY YEARS A - GO. — YOU WOULD-N'T SE — WANG-YING NOW FROM DOOR TO DOOR. — WHY DON'T YOU DO RIGHT.' The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf' and 'p'. There are also performance instructions like 'TBN. 2', 'TBN. 3', and 'TBN. 4'.

84 DIM. POCO A POCO

LIKE SOME OTH-ER MEN DO? GET OUT OF HERE AND GET ME SOME MON - EY TOO. WHY DON'T YOU DO RIGHT.

(SOLO - AD LIB. OR AS WRITTEN) DIM. POCO A POCO

87 DIM. POCO A POCO

87 DIM. POCO A POCO

87 DIM. POCO A POCO

88 DIM. POCO A POCO

88 DIM. POCO A POCO

89 DIM. POCO A POCO

