

WHY DON'T YOU DO RIGHT?

(Get Me Some Money, Too!)

BASS

JOE McCOY

Arranged by JERRY NOWAK

(MODERATE SWING) (♩ = $\frac{3}{4}$)

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music, each with a measure number below the staff and a chord symbol above it. The chords are: Dmi, Dmi/C, C7(b9), Bmi7(b5), Bb7, A7(b9), Dmi, Dmi/C, Bmi7(b5), Bb9, A+7(#9), Dmi, Dmi/C, Bb13, A+9, Dmi, Dmi/C, Bb13, A+9, Dmi, Dmi/C, Bmi7(b5), Bb7, A7, Abo, Gmi7, Ab9(b5), G9, Bb9, A9, Dmi, Dmi/C, Bmi7(b5), Bb7, A7, Abo, 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, Abo, Gmi7, Ab9(b5), Dmi, Dmi/C, Bmi7(b5), Bb7, A7, Abo, Gmi7, Ab9(b5), G9, Bb9, A9, Dmi, Bb13, Emi7(b5), A7, E7(b9), A9, Bb9, A+7(#9).

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* *C0* *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

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DRUMS

(MODERATE SWING) (♩ = $\frac{3}{4}$) (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 first measure is marked with a forte (f) dynamic. The piece features a consistent 'RIDE' cymbal pattern. The notation includes various rhythmic figures such as eighth notes, quarter notes, and eighth-note triplets. Measure numbers 1 through 45 are indicated below the staff. Dynamics include forte (f), mezzo-forte (mf), and mezzo-piano (mp). The score concludes with a final triplet of eighth notes in measure 45.

DRUMS

46

Musical staff 1: Measures 46-50. Includes dynamic markings *mf* and *mf*.

Musical staff 2: Measures 51-56. Includes a measure rest of 8 measures.

60

Musical staff 3: Measures 57-61. Includes dynamic marking *mp*.

Musical staff 4: Measures 62-66. Includes a measure rest of 4 measures.

Musical staff 5: Measures 67-70.

74

Musical staff 6: Measures 71-74. Includes dynamic marking *mp*.

Musical staff 7: Measures 75-79. Includes a measure rest of 4 measures.

Musical staff 8: Measures 80-83.

84

Musical staff 9: Measures 84-89. Includes dynamic marking *mp* and *p*.

DIM. POCO A POCO

Musical staff 10: Measures 90-93. Includes dynamic marking *ff*.

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JOE MCCOY

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GUITAR

(MODERATE SWING) (♩ = $\frac{3}{4}$)

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 39 40 41 42

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 C⁹ 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 B⁹ B^bmi7 B⁹(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

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PIANO/VOCAL

JOE MCCOY

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(MODERATE SWING) (♩ = ♪³)

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) B^b9 A⁹ Dmi B^b13 E^m7(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
 B^b9 B^bmi6 Dmi/A A7(b9) Dmi Dmi7/C B^b9 A+7(b9) Dmi Dmi/C B^m7(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.
 B^b7 A7 Dmi Dmi/C B^m7(b5) B^b7 A7 A^b0 Gmi7 A^b9(b5) G⁹

23 24 25 26

LIKE SOME OTH - ER MEN DO? GET OUT OF HERE AND
 (G9) B^b9 A⁹ Dmi B^b9 E^m7(b5) A7 E7(b9) A⁹

27 28 29 30

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, including piano accompaniment and vocal line.

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, including piano accompaniment and vocal line.

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, including piano accompaniment and vocal line.

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, including piano accompaniment and vocal line.

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-AY 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) $\frac{1}{2}$

WHY DON'T YOU

DO RIGHT!

Fmi

Fmi7/Eb

Fmi6/D

Db9(b5)

C+9

C7(b9)

Fmi6/9

90

91

92

93