

♩=120 : SWING

Why Don't You Do Right

Julie London

Traditional (W. Joe McCoy)
Transcribed and adapted by Myles Collins

The musical score is arranged for a jazz ensemble and includes the following parts:

- ALTO 1 & 2:** Trumpet parts with melodic lines and accents.
- TENOR 1 & 2:** Trumpet parts with melodic lines and accents.
- BARITONE:** Trumpet part with melodic lines and accents.
- TRUMPET 1-4:** Four trumpet parts with melodic lines and accents.
- TRUMPONE 1-4:** Four trombone parts with melodic lines and accents.
- GIUITAR:** Chordal accompaniment with a rhythmic pattern. Chords include Bbm6, Bbm7, Gb7, and F7. Includes a 'R' (ritardando) marking.
- PIANO:** Chordal accompaniment with a rhythmic pattern. Chords include Bbm6, Bbm7, Gb7, and F7. Includes a 'HIGH R.H. FILLS' marking.
- BASS:** Bass line with a rhythmic pattern.
- DRUMS:** Drum part with a rhythmic pattern and 'BRUSHES' marking.
- VOCAL:** Vocal line with lyrics starting at measure 8: "You". Includes a 'SUNG ONE OCTAVE DOWN' marking.

The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 120 beats per minute in a swing feel.

Why Don't You Do Right

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The musical score is arranged for a large ensemble. The vocal line is at the bottom, with lyrics: "had plen-ty mon-ey nine-teen for-ty one, you lost it all and then a-way you run. Why don't you do right like some oth-er men d-o? Get". The instrumental parts include Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The guitar and piano parts feature a chord progression: Bbm6, Bbm7, Gb7, F7, Ebm7, Cm7b9, F7, Bbm6, Bbm7, Gb7, F7. The bass part includes the instruction "HIGH R.H. FILLS".

Why Don't You Do Right

The musical score is arranged for a vocal ensemble and a jazz band. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) feature a melodic line with lyrics starting at measure 17. The instrumental parts include four trumpets, four trombones, guitar, piano, bass, and drums. A key signature change to B-flat major occurs at measure 21, indicated by a circled 'B' above the staff. The guitar and piano parts provide harmonic support with chords such as Ebm6, F7, Bbm6, Bbm7, Gb7, and F7. The bass line features a walking bass pattern with triplets in measures 21 and 22. The drums play a steady groove with a triplet pattern in measures 21 and 22.

17 out of here and 18 get me some mon-ey too. 19 20 21 You're sit-tin' down wond-'rin' what it's 22 all a-b-out. 23 You ain't got no mon-ey, they will 24 put you out. Why don't you