

JAZZ LINES PUBLICATIONS

*Presents*

**WHY DON'T YOU DO RIGHT**

ARRANGED BY BILLY MAY

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-9340

BY JOE MCCOY

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# PEGGY LEE SERIES

## WHY DON'T YOU DO RIGHT (1947)

### **Billy May Biography:**

There is perhaps no one person more unsung in shaping the sound of classic popular music than Edward William 'Billy' May, Jr. Indeed, there are many people who are fans of May's music without even realizing it through his collaborations with Frank Sinatra. Even if he had never written a note for the 'Chairman of the Board,' however, May's catalogue of work is not only of the highest quality, but also of stunning diversity.

Born on November 10, 1916 in Pittsburgh, PA, May began playing tuba as a youth on recommendation of a doctor who believed it to be an effective treatment for his childhood asthma. Switching to trumpet, May worked as both an instrumentalist and arranger for several small outlets before joining the Charlie Barnet Orchestra in 1938. May was responsible for crafting the arrangement for Barnet's hit recording of *Cherokee*, which has since gone on to become one of the most frequently covered standards in part because of the Barnet version. After leaving Barnet, May worked largely as a freelance arranger and trumpeter, notably for the bands of Glenn Miller and Les Brown, for the majority of the 1940s. In the early 1950s, May caught the attention of producers at Capitol Records, who hired him as a staff arranger for their sizeable stable of vocalists. His best-known collaborations were with Frank Sinatra, as May would author the arrangements of some of Sinatra's biggest hits, including 1958's *Come Fly with Me*. In addition to Sinatra, May's arrangements graced the recordings of Ella Fitzgerald, Nat 'King' Cole, Peggy Lee, and Nancy Wilson, among countless others, during this time.

By the 1960s, May became more involved in film and television. Having written his first film score in 1957, May's songs and scores became frequently heard in many different Hollywood settings, ranging from Rat Pack films to a collaboration with humorist Stan Freberg. Throughout this time, his relationship with Sinatra remained fruitful, with May continuing to write arrangements for Sinatra's albums on his newly founded Reprise Records label. The two were so close that May was an honorary pall-bearer at Sinatra's funeral in 1998. Having largely been in retirement since the 1980s, May passed away from a heart attack on January 22, 2004. He leaves behind a list of credits that are second to none in the world of pop music as an arranger, and his signature style, featuring mercurial brass writing and 'swooping' saxophone riffs, continues to serve as a template upon which many of today's top arrangers work.

### **The Music:**

Singer Peggy Lee's original version of *Why Don't You Do Right?* with the Benny Goodman Orchestra played a key role in her emergence as one of popular music's greatest female vocalists. This version, arranged by Billy May, came from her 1947 recording *Rendezvous with Peggy Lee*, and saw Lee accompanied by the orchestra of her then-husband, guitarist Dave Barbour. Although it is generally not overly difficult, there are a couple brief moments that will require a lead trumpet player with a strong upper register.

### **Notes to the Conductor:**

The performance begins with some musical devices that May would use frequently over his career - a sinewy unison saxophone line being egged on by a blaring brass section atop a solid foundation from the rhythm section. Barbour plays a brief solo break before Lee comes in with the melody at measure 7. A harmonically modified twelve-bar blues, Lee sings three verses with the backgrounds mostly handled in a repetitive fashion by the saxes. Some occasional brass punctuation and Barbour guitar fills sneak in to stave off monotony. Lee gets a break at measure 43 while the band embarks on a typically brilliant May shout chorus. The horns don't stray far from the melody, but the slight deviations are enough to catch your listeners off guard. A recap of the introductory sax lick sets up Lee's final verse at measure 55, with an extended tag leading the band into one final charge before the arrangement ends on an appropriately sultry note.

This publication was prepared using the original Billy May pencil score - this is not a transcription.

Rob DuBoff and Dylan Canterbury

- October 2022



WHY DON'T YOU DO RIGHT!

10764  
Conductor

ONE

1st Alto

2nd Alto

Saxophones  
1st Tenor

2nd Tenor

Baritone

1

2

Trumpets  
3

4

1

2

Trombones  
3

4

Guitar

Piano

118

WHY DON'T YOU DO RIGHT!

1.

W.M. MAY. NOV 18 1947

CAPITOL PROPERTY RECORDS INC.

(KEEP THE TIME - BUT CHANGE THE ACCENTS)

Above is the first page of Billy May's pencil score for Why Don't You Do Right, recorded by Peggy Lee in 1947.



# WHY DON'T YOU DO RIGHT?

RECORDED BY PEGGY LEE

## SCORE

By JOE MCCOY

ARRANGED BY BILLY MAY

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

①

The score is for a medium swing piece in 4/4 time at 120 bpm. It features a vocal line and a full jazz band. The woodwind section includes five parts: Alto Sax, two Tenor Sax, and one Baritone Sax. The brass section includes four Trumpets and four Trombones. The rhythm section consists of Guitar, Piano, Acoustic Bass, and Drum Set. The score is divided into six measures, with a 'solo break' indicated in measure 5. Dynamics range from *mf* to *fp*. The key signature has one flat (Bb).

1 2 3 4 5 6

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7

Vox. had plen - ty mon - ey nine - teen twen - 'y two, you let oth - er wo - men make a fool of you, why don't you do right, like some oth - er men

Ww. 1 (A. Sax.) *mp*

Ww. 2 (A. Sax.) *mp*

Ww. 3 (T. Sax.) *mp*

Ww. 4 (T. Sax.) *mp*

Ww. 5 (B. Sax.) *mp*

Gtr.  $Dm^6$   $Dm^7/C$   $B^b13$   $A^9$   $Dm^6$   $Dm^7/C$   $B^b13$   $A^9$   $Gm^7$   $A^9$

Pno. *mp*  $Dm^6$   $Dm^7/C$   $B^b13$   $A^9$   $Dm^6$   $Dm^7/C$   $B^b13$   $A^9$   $Gm^7$   $A^9$

Bs. *mp*  $Dm^6$   $Dm^7/C$   $B^b13$   $A^9$   $Dm^6$   $Dm^7/C$   $B^b13$   $A^9$   $Gm^7$   $A^9$

D. S. *mp* *sim.* (4)

7 8 9 10 11 12