

'Taint What You Do

M

Keyboard

(Keyboard)

Chord progression for Keyboard (Measures 1-8):

Measures 1-2: Eb Eb7/Db

Measures 3-4: Fm7/C Bb7

Measures 5-6: Eb E°7 Fm Bb7

Measures 7-8: Eb E°7 Bb7

5 (Sax)

Chord progression for Saxophone (Measures 5-8):

Measures 5-6: Eb Eb7/Db Fm7/C Bb7

Measures 7-8: Ab Eb/G Fm7 Bb7

9

Chord progression for Saxophone (Measures 9-13):

Measures 9-10: Eb Eb7/Db Fm7/C Bb7

Measures 11-12: Eb E°7 Fm Bb7

Measure 13: 1. Eb Fm Bb7 2. Eb Eb7

14

Chord progression for Saxophone (Measures 14-17):

Measures 14-15: Ab Fm7 Eb7/Db Bb7

Measures 16-17: Eb Eb7

18

Chord progression for Saxophone (Measures 18-21):

Measures 18-19: Ab F7

Measures 20-21: Eb E°7 Fm7 Bb7 (Keyboard)

22

Chord progression for Saxophone (Measures 22-25):

Measures 22-23: Eb Eb7/Db Fm7/C Bb7

Measures 24-25: Ab Eb/G Fm7 Bb7

26

Chord progression for Saxophone (Measures 26-30):

Measures 26-27: Eb Eb7/Db Fm7 Bb7

Measures 28-29: Eb E°7 Fm Bb7

Measure 30: Eb Ab7 Eb Bb7

When

30 E^b E^b/G A^b $A^\circ 7$ B^b $Cm7$ $Fm7$ B^b7

I was a kid a-bout half - past three, my ma said "Daugh-ter, come here to me.

34 E^b E^b/G A^b $Fm7$ E^b E^b/G B^b7 E^b

Things may come and things may go, — but this is one thing you ought to know. Oh,

38 E^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/G

'Taint what you do, it's the way that you do it. 'Taint — what you do, it's the
'Taint what you do, it's the place that you do it. 'Taint — what you do, it's the

41 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

way that you do it. 'Taint — what you do, it's the way that you do it. That's
time that you do it. 'Taint — what you do, it's the way that you do it. That's

44 E^b $E^\circ 7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7

— what gets re - sults. "Taint what you do, it's the time that you do it. 'Taint
— what gets re - sults.

48 A^b E^b/G $Fm7$ B^b7 E^b E^b7/D^b

— what you do, it's the time that you do it. 'Taint — what you do, it's the

51 $Fm7/C$ B^b7 E^b $E^\circ 7$ $Fm7$ B^b7 E^b E^b7 A^b $Fm7$ E^b7/D^b B^b7

time that you do it. That's what gets re - sults. You can try hard, don't mean a

56 E^b E^b7 A^b $F7$ E^b $E^\circ 7$ $Fm7$ B^b7 **D.S. al Coda**

thing. Take it eas - y, — queas-y, — then your jive will swing. Oh, it

♩ Coda

62 E^b B^b7 E^b E^b/C E^b/A^b B^b7 E^b B^b7
 sults. (Sax) You've

67 E^b G^b7 B^b/F B^b7 E^b G^b7 B^b/F B^b7 E^b
 learned your A, B, Cs, you've learned your E, F, Gs. But this is some-thing

72 A^b $A^{\circ}7$ B^b7 E^b $Fm7$ B^b7 E^b G^b7 B^b/F B^b7
 you don't learn in school. So, get your hip-boots on. and

77 E^b G^b7 B^b/F B^b7
 then you'll car - ry on. But re - mem - ber if you try

80
 too hard, it don't mean a thing. Take it eas - y.

83 E^b E^b7/D^b $Fm7/C$ B^b7 A^b E^b/G
 'Taint what you bring, it's the way that you bring it. 'Taint what you swing, it's the
 'Taint what you do, it's the way that you do it. 'Taint what you do, it's the

86 $Fm7$ B^b7 E^b E^b7/D^b $Fm7/C$ B^b7
 way that you swing it. 'Taint what you sing it's the way that you sing it.
 way that you do it. 'Taint what you do, it's the way that you do it.

89 1. E^b $E^{\circ}7$ $Fm7$ B^b7 E^b $Fm7$ B^b7 2. E^b $Fm7$ B^b7 E^b
 That's what gets re-sults. That's what gets re - sults, re-sults!