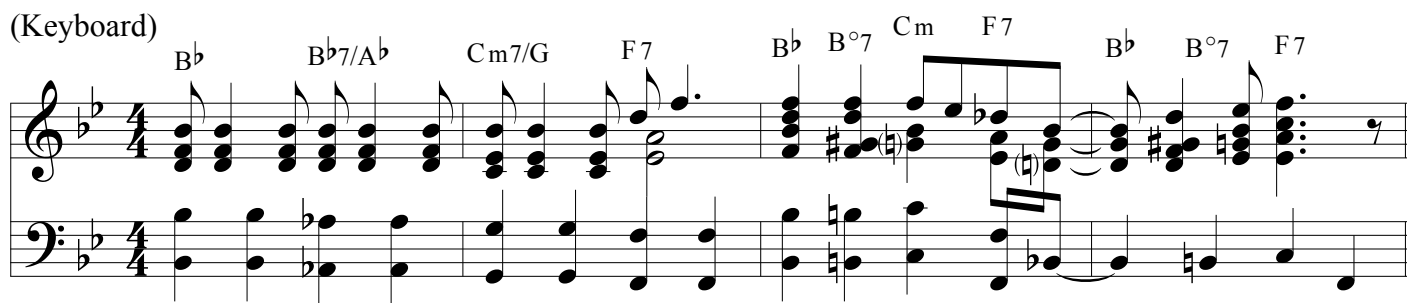


# 'Taint What You Do

**F**  
Keyboard

(Keyboard)

B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 B $\flat$  B $\circ$ 7 Cm F7 B $\flat$  B $\circ$ 7 F7



5 (Sax)

B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 E $\flat$  B $\flat$ /D Cm7 F7



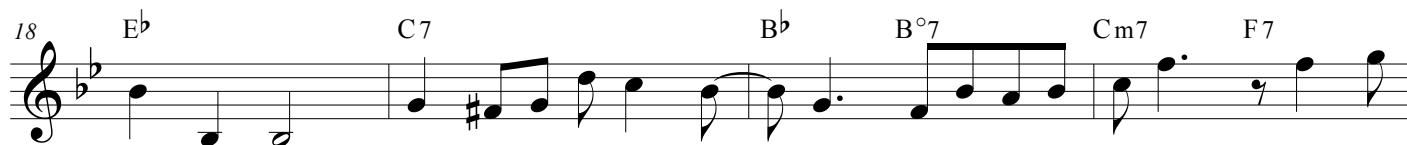
9 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 B $\flat$  B $\circ$ 7 Cm F7 1. B $\flat$  Cm F7 2. B $\flat$  B $\flat$ 7



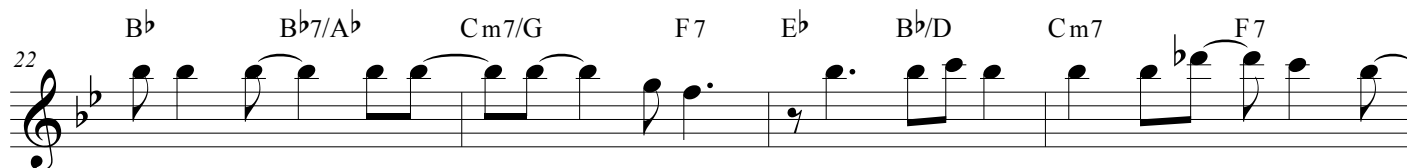
14 E $\flat$  Cm7 B $\flat$ 7/A $\flat$  F7 B $\flat$  B $\flat$ 7



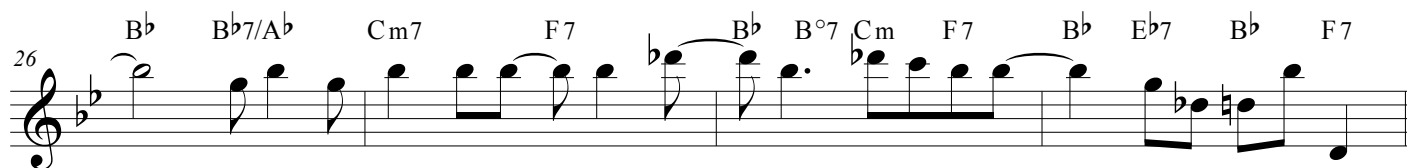
18 E $\flat$  C7 B $\flat$  B $\circ$ 7 Cm7 F7



22 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 E $\flat$  B $\flat$ /D Cm7 F7



26 B $\flat$  B $\flat$ 7/A $\flat$  Cm7 F7 B $\flat$  B $\circ$ 7 Cm F7 B $\flat$  E $\flat$ 7 B $\flat$  F7



When

30 B $\flat$  B $\flat$ /D E $\flat$  E $^{\circ}$ 7 F Gm7 Cm7 F7

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

34 B $\flat$  B $\flat$ /D E $\flat$  Cm7 B $\flat$  3 B $\flat$ /D F7 B $\flat$

38 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7 E $\flat$  B $\flat$ /D

'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 Cm7 F7 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7

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 B $\flat$  B $^{\circ}$ 7 Cm7 F7 B $\flat$  Cm7 F7 B $\flat$  B $\flat$ 7/A $\flat$  Cm7/G F7

To Coda

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

48 E $\flat$  B $\flat$ /D Cm7 F7 B $\flat$  B $\flat$ 7/A $\flat$

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

51 Cm7/G F7 B $\flat$  B $^{\circ}$ 7 Cm7 F7 B $\flat$  B $\flat$ 7 E $\flat$  Cm7 B $\flat$ 7/A $\flat$  F7

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

56 B $\flat$  B $\flat$ 7 E $\flat$  C7 B $\flat$  B $^{\circ}$ 7 Cm7 F7 D.S. al Coda

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

♩ Coda

62  $B^b$   $F7$   $B^b$   $B^b/G$   $B^b/E^b$   $F7$   $B^b$   $F7$   
 sults. (Sax) You've

67  $B^b$   $D^b7$   $F/C$   $F7$   $B^b$   $D^b7$   $F/C$   $F7$   $B^b$   
 learned your A, B, Cs, — you've learned your E, F, Gs. — But this is some-thing

72  $E^b$   $E^o7$   $F7$   $B^b$   $Cm7$   $F7$   $B^b$   $D^b7$   $F/C$   $F7$   
 you don't learn in school. — So, get your hip-boots on. — and

77  $B^b$   $D^b7$   $F/C$   $F7$   
 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  $B^b$   $B^b7/A^b$   $Cm7/G$   $F7$   $E^b$   $B^b/D$   
 '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  $Cm7$   $F7$   $B^b$   $B^b7/A^b$   $Cm7/G$   $F7$   
 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.  $B^b$   $B^o7$   $Cm7$   $F7$   $B^b$   $Cm7$   $F7$  2.  $B^b$   $Cm7$   $F7$   $B^b$   
 That's what gets re-sults. — That's what gets re - sults, re-sults!