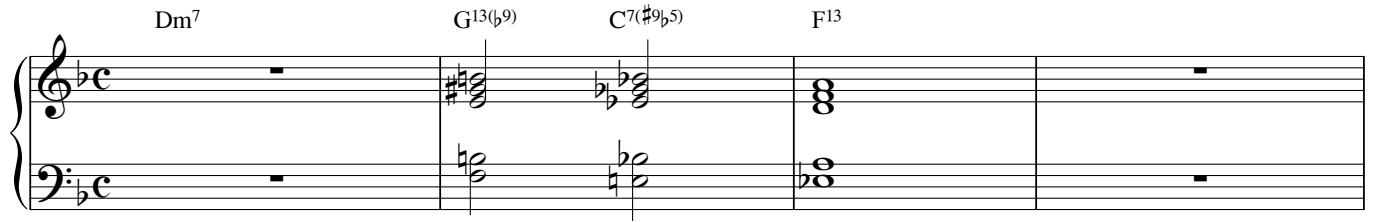


That's How It Goes

Robert Willey

Intro

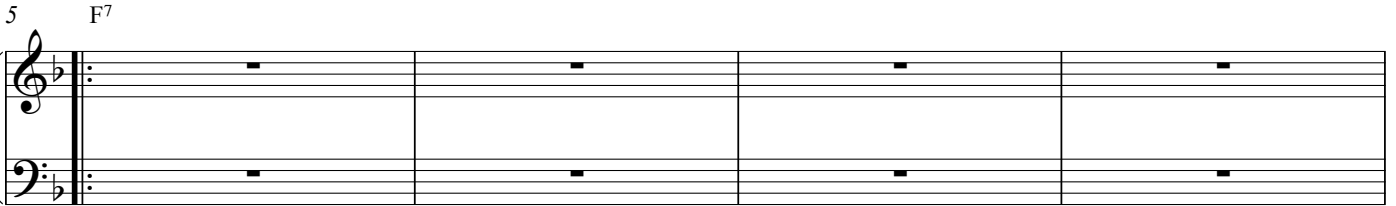
Dm7 G13(b9) C7(#9,b5) F13



The Intro section consists of four measures. The first measure is a whole rest in both staves. The second measure features a G13(b9) chord in the right hand and a G13(b9) chord in the left hand. The third measure features a C7(#9,b5) chord in the right hand and a C7(#9,b5) chord in the left hand. The fourth measure features an F13 chord in the right hand and an F13 chord in the left hand.

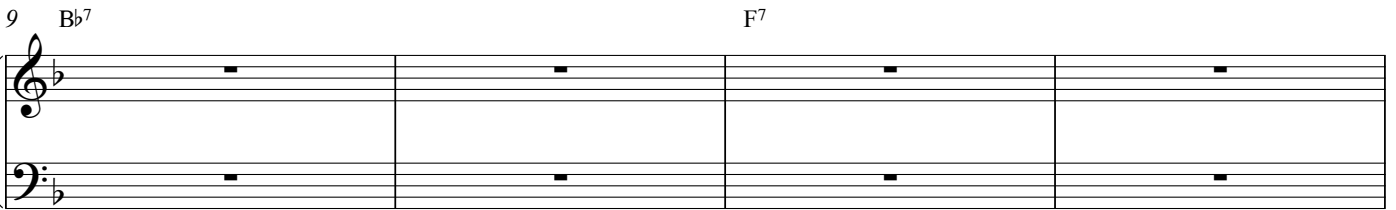
Verse

5 F7



The Verse section begins at measure 5 with a repeat sign. The first measure is a whole rest in both staves. The second measure is a whole rest in both staves. The third measure is a whole rest in both staves. The fourth measure is a whole rest in both staves.

9 Bb7 F7



The Verse section continues from measure 9. The first measure is a whole rest in both staves. The second measure is a whole rest in both staves. The third measure is a whole rest in both staves. The fourth measure is a whole rest in both staves.

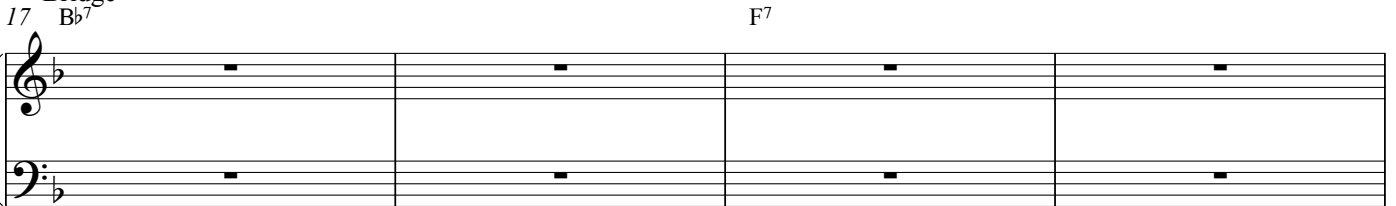
13 Dm7 G13(b9) C7(#9,b5) F13



The Verse section continues from measure 13. The first measure is a whole rest in both staves. The second measure features a G13(b9) chord in the right hand and a G13(b9) chord in the left hand. The third measure features a C7(#9,b5) chord in the right hand and a C7(#9,b5) chord in the left hand. The fourth measure features an F13 chord in the right hand and an F13 chord in the left hand. The section ends with a double bar line and repeat dots.

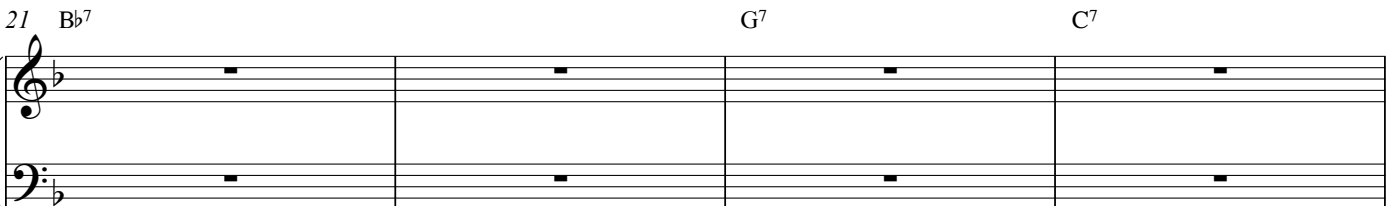
Bridge

17 Bb7 F7



The Bridge section begins at measure 17. The first measure is a whole rest in both staves. The second measure is a whole rest in both staves. The third measure is a whole rest in both staves. The fourth measure is a whole rest in both staves.

21 Bb7 G7 C7



The Bridge section continues from measure 21. The first measure is a whole rest in both staves. The second measure is a whole rest in both staves. The third measure is a whole rest in both staves. The fourth measure is a whole rest in both staves.

Verse

25 F⁷

Musical notation for measures 25-28, Verse, F⁷ chord. The notation shows a grand staff with treble and bass clefs. The notes are mostly rests, indicating a whole rest for the entire staff in each measure.

29 B^b7F⁷

Musical notation for measures 29-32, B^b7 and F⁷ chords. The notation shows a grand staff with treble and bass clefs. The notes are mostly rests, indicating a whole rest for the entire staff in each measure.

33 Dm⁷G¹³(b⁹)C⁷(#⁹b⁵)F¹³**To Coda**

Musical notation for measures 33-36, Dm⁷, G¹³(b⁹), C⁷(#⁹b⁵), F¹³, and **To Coda**. The notation shows a grand staff with treble and bass clefs. The notes are mostly rests, indicating a whole rest for the entire staff in each measure.

37 D⁷(#⁹)G¹³(b⁹)C⁷(#⁹b⁵)F¹³D⁷(#⁹)

Musical notation for measures 37-41, D⁷(#⁹), G¹³(b⁹), C⁷(#⁹b⁵), F¹³, and D⁷(#⁹). The notation shows a grand staff with treble and bass clefs. The notes are mostly rests, indicating a whole rest for the entire staff in each measure.

42 G¹³(b⁹)C⁷(#⁹b⁵)F¹³D⁷(#⁹)

Musical notation for measures 42-45, G¹³(b⁹), C⁷(#⁹b⁵), F¹³, and D⁷(#⁹). The notation shows a grand staff with treble and bass clefs. The notes are mostly rests, indicating a whole rest for the entire staff in each measure.

46 G¹³(b⁹)C⁷(#⁹b⁵)B¹³B^b13

Musical notation for measures 46-49, G¹³(b⁹), C⁷(#⁹b⁵), B¹³, and B^b13. The notation shows a grand staff with treble and bass clefs. The notes are mostly rests, indicating a whole rest for the entire staff in each measure.