

GOOD-BYE TO ALL THAT

MAX GORDON PRESENTS A NEW MUSICAL COMEDY

Park Avenue



BOOK BY NUNNALLY JOHNSON AND GEORGE S. KAUFMAN

LYRICS BY IRA GERSHWIN MUSIC BY ARTHUR SCHWARTZ

BOOK DIRECTED BY GEORGE S. KAUFMAN DANCES AND MUSICAL NUMBERS BY EUGENE LORING

SETTINGS BY DONALD OENSLAGER GOWNS BY TINA LESER

PRODUCTION SUPERVISED BY ARNOLD SAINT SUBBER

There's No Holding Me

For The Life Of Me

Good-bye To All That

PUTNAM MUSIC, INC.
NEW YORK
T.B. HARMS COMPANY
SOLE SELLING AGENTS

Good-bye To All That

Words by
IRA GERSHWIN

Music by
ARTHUR SCHWARTZ

Moderato

Piano

mf *f* *mf rit*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. Dynamics range from mezzo-forte to piano.

(in a leisurely mood)

C Dm G7 C

Don't look now, but sum - mer's o - ver; The North Wind is

p a tempo

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is marked 'a tempo' and the dynamics are 'piano'.

Dm7 G7 Cmaj.7 F G G+

here. The red rose, the four - leaf clov - er

The second line continues the vocal melody and piano accompaniment. The piano part includes various chord voicings and a steady bass line.

C G7 G+ C

dis - ap - pear. The shad - ows start to

mf

The third line concludes the vocal phrase and piano accompaniment. The piano part features a mezzo-forte dynamic and a consistent bass line.



G+ Gm6 A+ A7 Dm7

fall; The writ - ing's on the wall. You

The first system of the musical score. The vocal line (treble clef) has a melody starting on a whole note 'fall;', followed by a half note 'The', a quarter note 'writ -', a quarter note 'ing's', a quarter note 'on', a quarter note 'the', a quarter note 'wall.', and a whole note 'You'. The piano accompaniment (grand staff) features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Chord symbols G+, Gm6, A+, A7, and Dm7 are placed above the vocal line.

Gm D7 Dm7 G7 C

can't, you can't fight Cit - y Hall.

The second system of the musical score. The vocal line (treble clef) has a melody starting on a half note 'can't,', followed by a half note 'you', a quarter note 'can't', a quarter note 'fight', a quarter note 'Cit -', a quarter note 'y', and a whole note 'Hall.'. The piano accompaniment (grand staff) features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Chord symbols Gm, D7, Dm7, G7, and C are placed above the vocal line.

Refrain (*smoothly and not fast*)

C Dm7 G7 C

The things we planned, Good - bye to all

The Refrain section of the musical score. The vocal line (treble clef) has a melody starting on a whole note 'The', a quarter note 'things', a quarter note 'we', a quarter note 'planned,', a quarter note 'Good -', a quarter note 'bye', a quarter note 'to', and a whole note 'all'. The piano accompaniment (grand staff) features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Chord symbols C, Dm7, G7, and C are placed above the vocal line.

Cmaj.9 C6 Cm F7

that. We built on sand,

The third system of the musical score. The vocal line (treble clef) has a melody starting on a whole note 'that.', followed by a half note 'We', a quarter note 'built', a quarter note 'on', and a whole note 'sand,.'. The piano accompaniment (grand staff) features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Chord symbols Cmaj.9, C6, Cm, and F7 are placed above the vocal line.

B \flat B \flat maj.9 E \flat B \flat + B \flat maj.9 B \flat 6 B \flat m E \flat 9 B \flat m E \flat 7

Good - bye to all that. Who ev - er called a part - ing

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B \flat major/E \flat minor).

A \flat maj.7 A \flat 6 A \flat + A \flat C Am7 D9

sweet sor - row, Nev - er knew — what

The second system continues the musical score. The vocal line has a half rest, followed by a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The piano accompaniment features a prominent bass line with a half note G \flat and a half note A \flat . The key signature remains two flats.

Dm7 G+ C

I'm go - ing through. — The years a -

mf poco rit *p a tempo*

The third system of the score includes performance markings. The vocal line has a half rest, followed by a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The piano accompaniment features a half note G \flat and a half note A \flat in the bass. The key signature remains two flats.

Dm7 G7 C Cmaj.9 C6 Cm

head We nev - er will share, Our gold - en

The fourth system concludes the musical score. The vocal line has a half rest, followed by a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The piano accompaniment features a half note G \flat and a half note A \flat in the bass. The key signature remains two flats.

F7 C7(b5) F7 B \flat B \flat maj.9 E \flat B \flat + E \flat maj.9 B \flat 6

an - ni - vers - 'ry Melts in - to thin air.

B \flat m E \flat 9 B \flat m E \flat 7 A \flat maj.7 A \flat 6

The par - a - dise we could have known to -

A \flat 7 C D9 Dm7 Fm

mor - row, Good - bye, good - bye to all

1. C Dm7 G7(b9) || 2. C Dm7 C

that! that!