

# The Goodbye Look

(Intro)

2 Bars Drums

The drum notation shows a 4/4 time signature. The first bar contains a snare drum on the second beat, a hi-hat on the first and third beats, and a bass drum on the fourth beat. The second bar contains a snare drum on the second beat, a hi-hat on the first and third beats, and a bass drum on the fourth beat. The notation uses 'x' for hi-hat and 'o' for snare and bass drums.

Bass Play Roots

Dm E7

The piano accompaniment for the first two bars. The first bar features a Dm chord with a melody of quarter notes: D4, E4, F4, G4. The second bar features an E7 chord with a melody of quarter notes: E4, F4, G4, A4, B4, C5. The bass line consists of single notes: D3 in the first bar and E3 in the second bar.

Gm A7 Dm D7

The piano accompaniment for the next two bars. The first bar features a Gm chord with a melody of quarter notes: G3, A3, B3, C4. The second bar features an A7 chord with a melody of quarter notes: A3, B3, C4, D4. The third bar features a Dm chord with a melody of quarter notes: D4, E4, F4, G4. The fourth bar features a D7 chord with a melody of quarter notes: D4, E4, F4, G4. The bass line consists of single notes: G2 in the first bar, A2 in the second bar, D3 in the third bar, and D3 in the fourth bar.

Gm E7(b9) Am Am/G

The piano accompaniment for the next two bars. The first bar features a Gm chord with a melody of quarter notes: G3, A3, B3, C4. The second bar features an E7(b9) chord with a melody of quarter notes: E4, F4, G4, A4. The third bar features an Am chord with a melody of quarter notes: A3, B3, C4, D4. The fourth bar features an Am/G chord with a melody of quarter notes: G3, A3, B3, C4. The bass line consists of single notes: G2 in the first bar, E2 in the second bar, A2 in the third bar, and G2 in the fourth bar.

F13 E7

The piano accompaniment for the next two bars. The first bar features an F13 chord with a melody of quarter notes: F3, G3, A3, B3. The second bar features an E7 chord with a melody of quarter notes: E4, F4, G4, A4. The bass line consists of single notes: F2 in the first bar and E3 in the second bar.

Am B7

The piano accompaniment for the final two bars. The first bar features an Am chord with a melody of quarter notes: A3, B3, C4, D4. The second bar features a B7 chord with a melody of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4. The bass line consists of single notes: A2 in the first bar and B2 in the second bar.

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E7<sup>b9</sup>sus                      E7<sup>(b9)</sup>                      Am

A7<sup>(b9)</sup>                      Fmaj<sup>9</sup>                      B+7<sup>(#9)</sup>

Band in (Rhodes & Gtr.)

B<sup>b</sup>maj<sup>7</sup>                      A+7<sup>(b9)</sup>                      Dm7<sup>(add4)</sup>

G<sup>9</sup>sus<sup>4</sup>                      Em7<sup>(b5)</sup>                      A7<sup>(b9)</sup>

Dm7<sup>(add4)</sup>                      G<sup>9</sup>sus<sup>4</sup>

# THE GOODBYE LOOK

Donald Fagen

Med. Caribbean Feel

$\text{♩} = 106$

(Intro)  
(synth.)

(bs.)

**A**  $A_{MI}^9$   $E/C$   $A^9_{sus}$   $D_{MI}^{(add 9)}/F$

The surf was eas - y on the day I came to stay

$C_{bass}$   $B/C$   $C_{MA}^7$   $F$  (omit 5)

On this qui - et is - land in the bay, I re - mem -

$E_{MI}^7(b5)$   $A^7(\#5)$   $A/F$   $D_{MI}^{(add 9)}/F$

- ber a line of wom - en all in white, the

$E^7$   $C_{MA}^7$   $F_{MA}^9$   $B_{MI}^7(b5)$   $E^7(\#9)$

laugh - ter and the steel bands at night. (synth.)

**B**  $A_{MI}^9$   $E/C$   $A^9_{sus}$   $D_{MI}^{(add 9)}/F$

1. All the A - mer - i - cans are gone ex - cept for two,

$C_{bass}$   $B/C$   $C_{MA}^7$   $F$  (omit 5)

The em - bas - sy's been hard to reach, There's been talk

$E_{MI}^7(b5)$   $A^7(\#5)$   $D_{MI}^9$   $F_{MI}^6$

and late - ly a lit - tle ac - tion af - ter dark be -

$E^7$   $A^7(\#5)$   $D^7(\#9)$   $G^7(\#5)$   $C_{bass}$

- hind the big ca - si - no on the beach.

**C** F CMA7 F CMA7

The rules are changed, — It's not the same, —

B7(#9) EMI7 A7(#5) DMI7 G13 FMA7 E7(#9)

It's all new play - ers in — a whole — new ball - game.

**D** FMA9 B7(#9) BbMA7(add 13) A7(#5)

I know what hap - pens, I read the book;

DMI11 G9sus EMI7(b5)

I be- lieve I just — got the good - bye look, — (I be- lieve I just —

A7 DMI7(add 11) B7(#9) E7(#9)

got the good - bye look) I be- lieve I just — got the good - bye

EMI7(b5) A7 FMA7

look (I be- lieve I just — got the good - bye look.)

B7(#5) BbMA7(add 13) A7(#5) DMI7(add 11) G9sus

Won't you pour me a Cu - ban breeze, — Gret - chen?

AMI9 GMA9 FMA9 C13 FMA9 FMI(MA7)

(elec. pn. - top note of voicing)

(synth.) CMA7 C6 CMA7 C6 CMA7 C6 CMA7 C6

(bs.)

2nd VERSE  
 Last night I dreamed of an old lover dressed in gray.  
 I've had this fever now since yesterday.

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**(E)**

C Bass Fmaj<sup>7</sup>/G gr. fill

(Synth Marimba; gr. doubles top line)

C Bass A(add<sup>9</sup>)

Dm<sup>9</sup> Fm(6/9)

gr. solo

1. Em<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> Cmaj<sup>7</sup>

2. E<sup>7</sup> A<sup>+</sup>7 D<sup>7</sup> G<sup>+</sup>7 C Bass

D.S. al Coda  
Repeat good at **(C)**

**Coda** **Open Solo**

Bass

Am G Am G

Repeat till Cue

Am<sup>9</sup> Gmaj<sup>7</sup> Fmaj<sup>9</sup> C<sup>13</sup>

(Elec. pno. - top note of vo.)

Fmaj<sup>9</sup> Fm(maj<sup>7</sup>) Synth Mar. Bass

Rit.