

# GOODBYES

Words and Music by AUSTIN RICHARD POST,  
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BRIAN LEE and JEESIE LAUREN FOUTZ

Moderately slow (♩ = 75)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The guitar chords are indicated above the vocal line.

**System 1:** Chords: F, A, Dm, Bb. The piano accompaniment starts with a *mp* dynamic. The vocal line begins with a rest.

**System 2:** Chords: F, A. The vocal line starts at measure 5 with the lyrics: "Me and Kurt feel the same; too much pleas-ure is pain. My girl spites me in vain, all I do is com-plain,"

**System 3:** Chords: Dm, Bb. The vocal line continues with: "she need some-thing to change, need to take off the edge. So fuck it all to-night."

**System 4:** Chords: F, A. The vocal line continues with: "And don't tell me to shut up when you know you talk too"


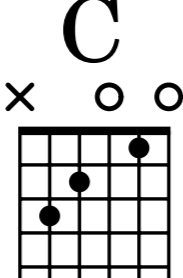
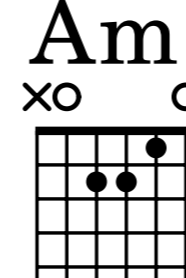

11

Dm  Bb 

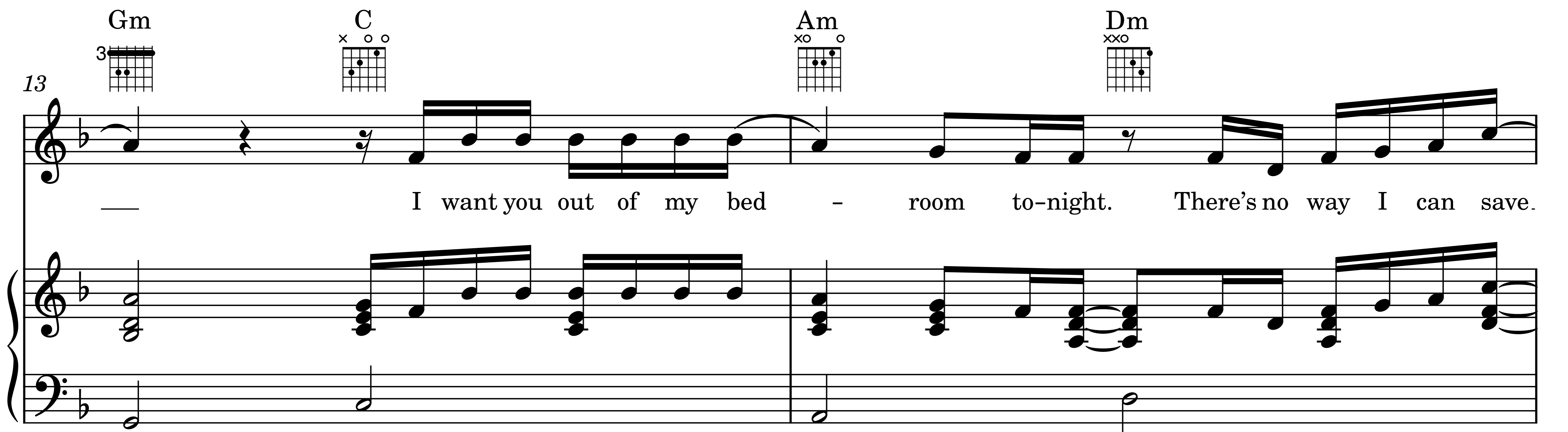
much. But you don't got shit to say. I want you out of my head.



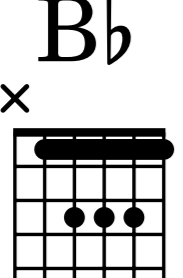

13

Gm  C  Am  Dm 

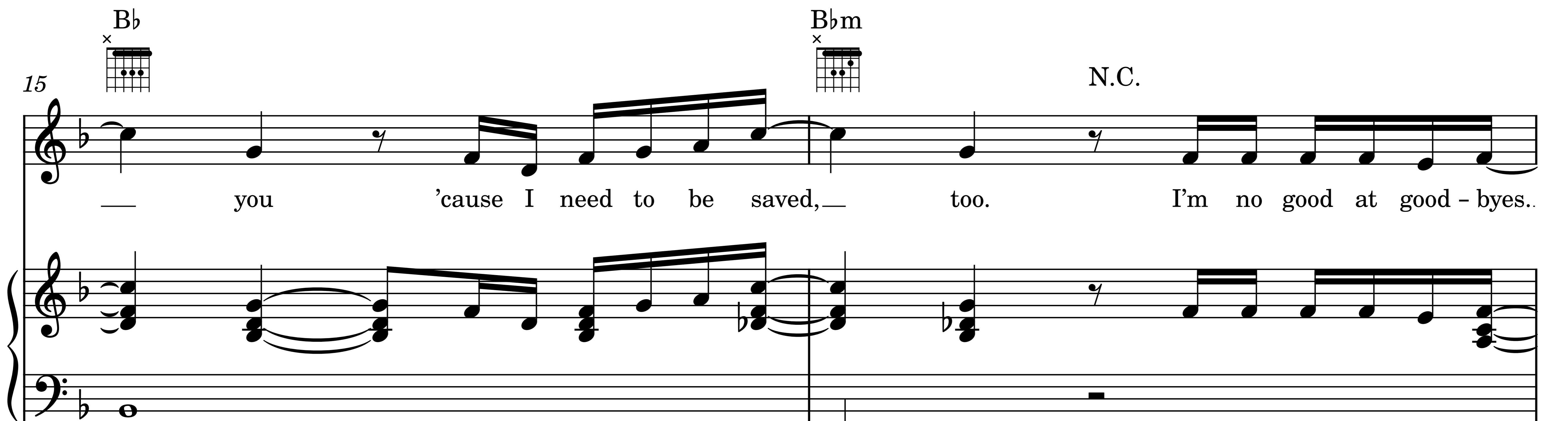
I want you out of my bed - room to-night. There's no way I can save.



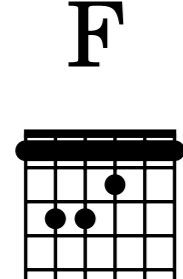
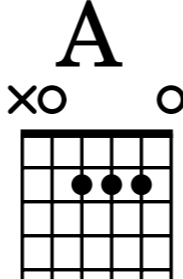
15

Bb  Bbm  N.C.

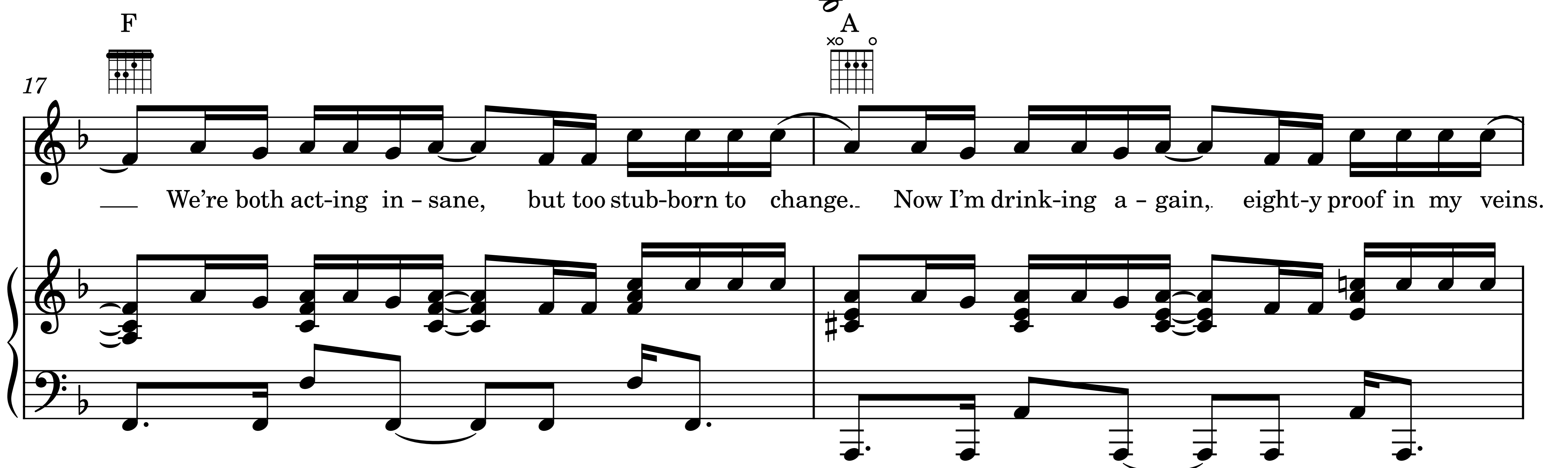
you 'cause I need to be saved, too. I'm no good at good - byes.

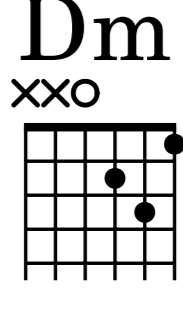
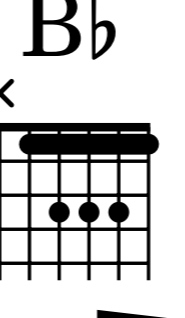


17

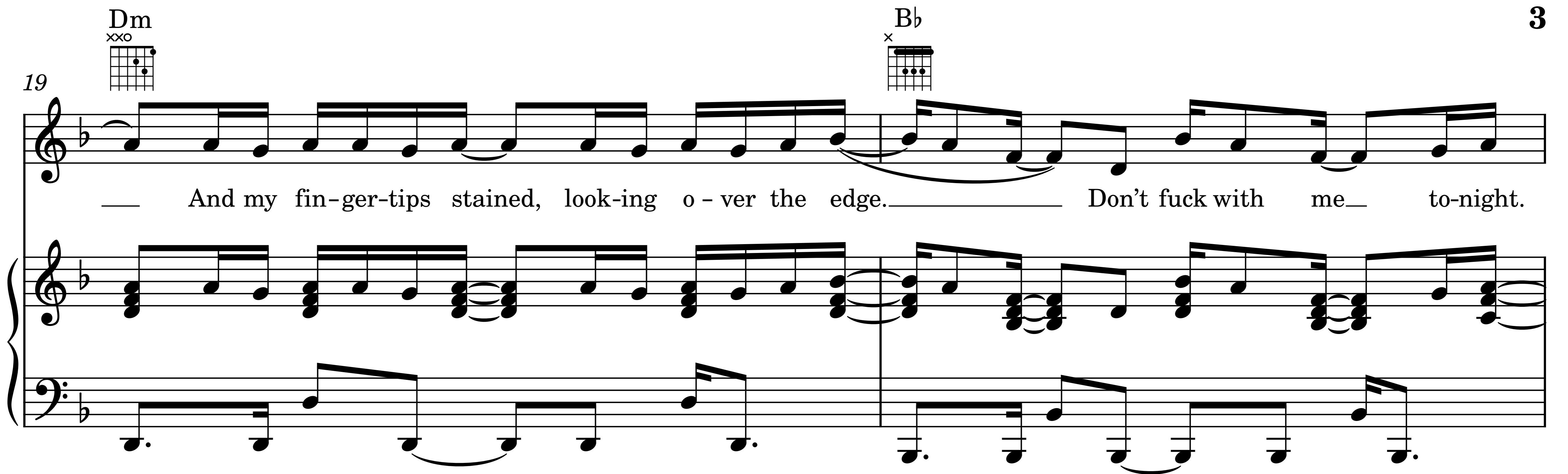
F  A 

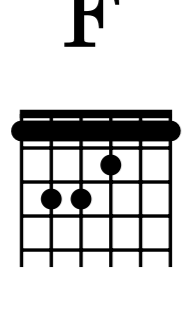
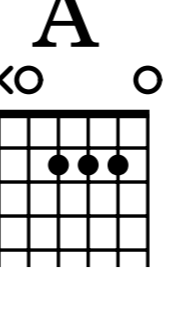
We're both act-ing in - sane, but too stub-born to change.. Now I'm drink-ing a - gain, eight-y proof in my veins.



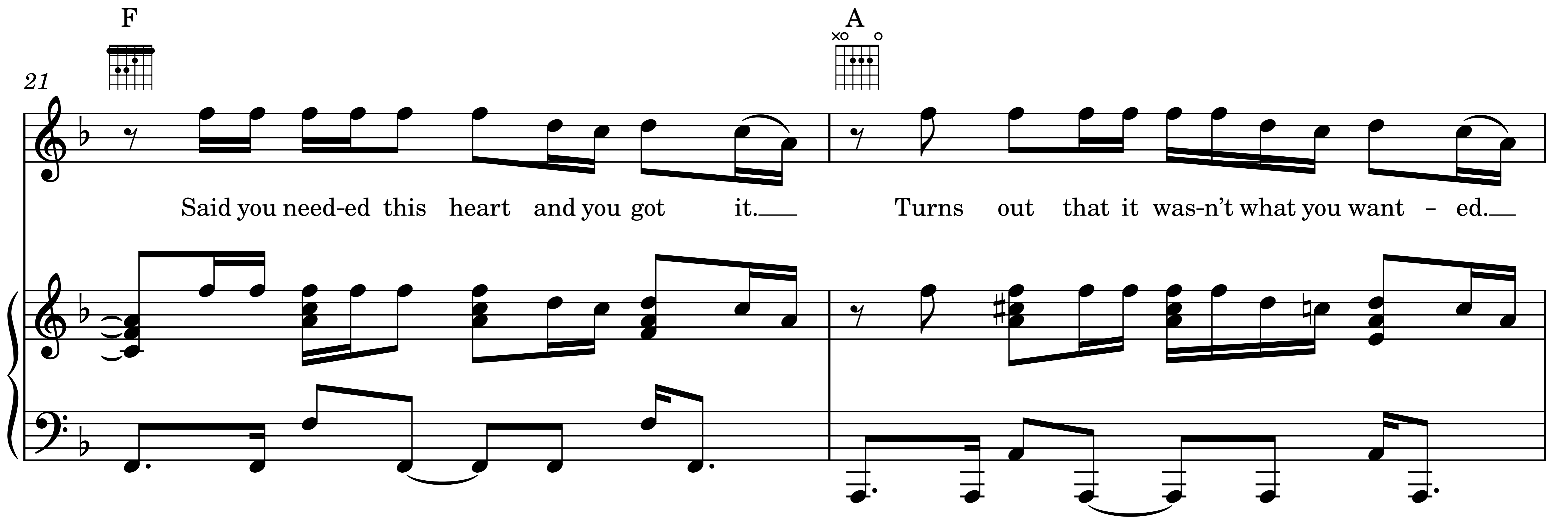
19  

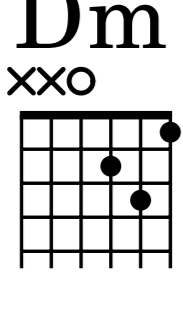
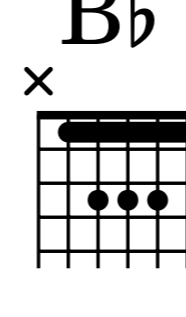
— And my fin-ger-tips stained, look-ing o-ver the edge. — Don't fuck with me — to-night.



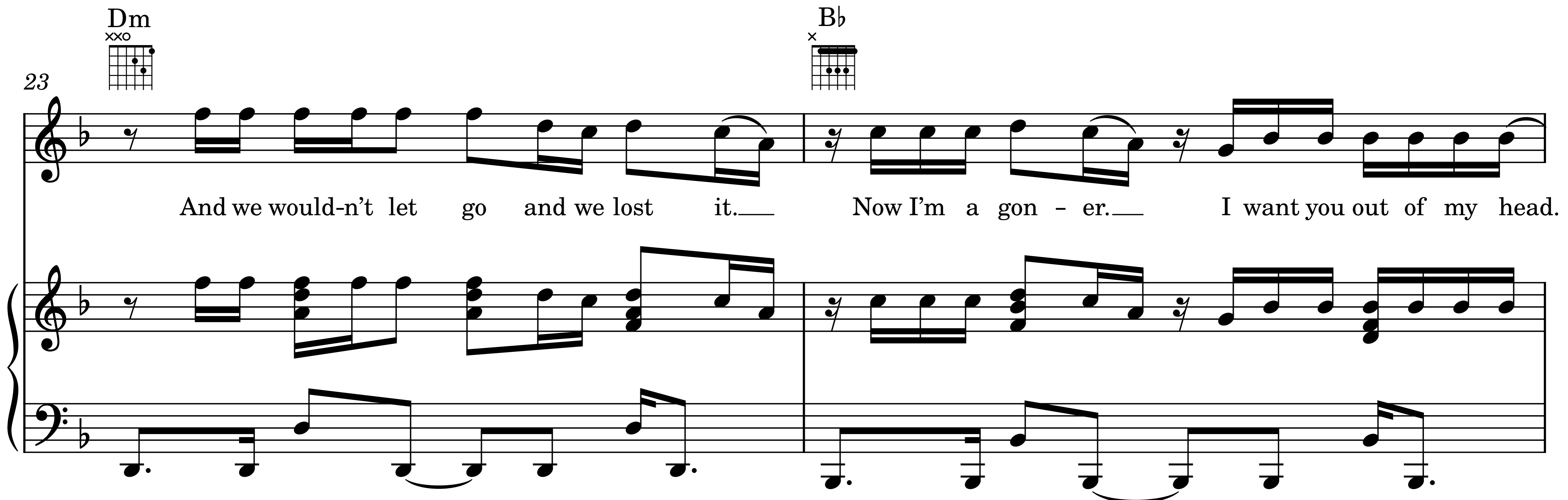
21  


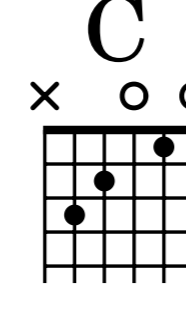
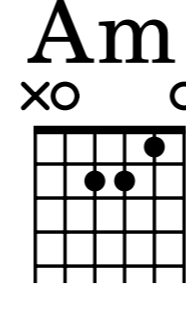
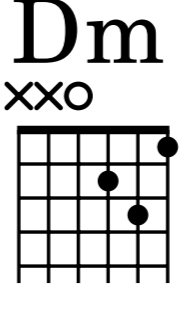
Said you need-ed this heart and you got it. — Turns out that it was-n't what you want - ed. —



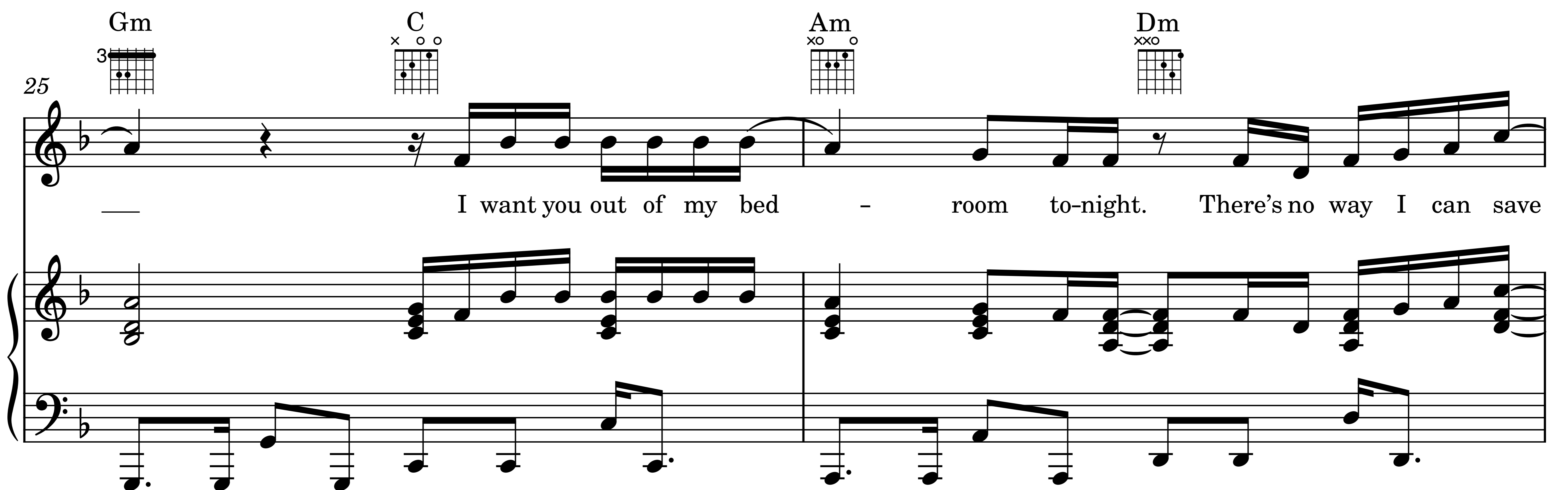
23  

And we would-n't let go and we lost it. — Now I'm a gon - er. — I want you out of my head.



25    

— I want you out of my bed - room to-night. There's no way I can save



4

27

B $\flat$

B $\flat$ m

you 'cause I need to be saved, — too. I'm no good at good-byes.

29

F

A

I want you out of my life. I want you back here to-night. I'm tryin' to cut you, no knife. I wan-na slice you and dice

31

Dm

B $\flat$

N.C.

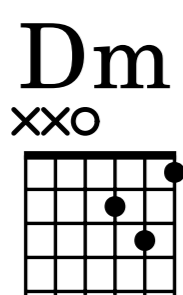
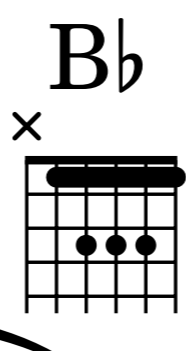
you. My ar-gue pos-ses - sive, it got you pre-cise. — Can you not turn off the T - V? I'm watch-ing the fight.

33


F

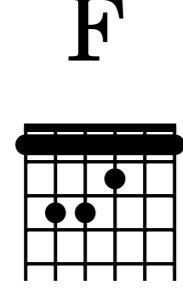
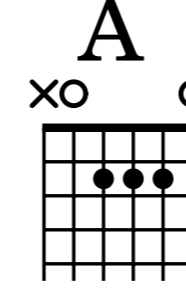
A

I flood the ga - rage, — blue dia-mond, no shark. — Your Bar-bie life doll, — it's Nick <sup>5</sup> - i Mi - naj.

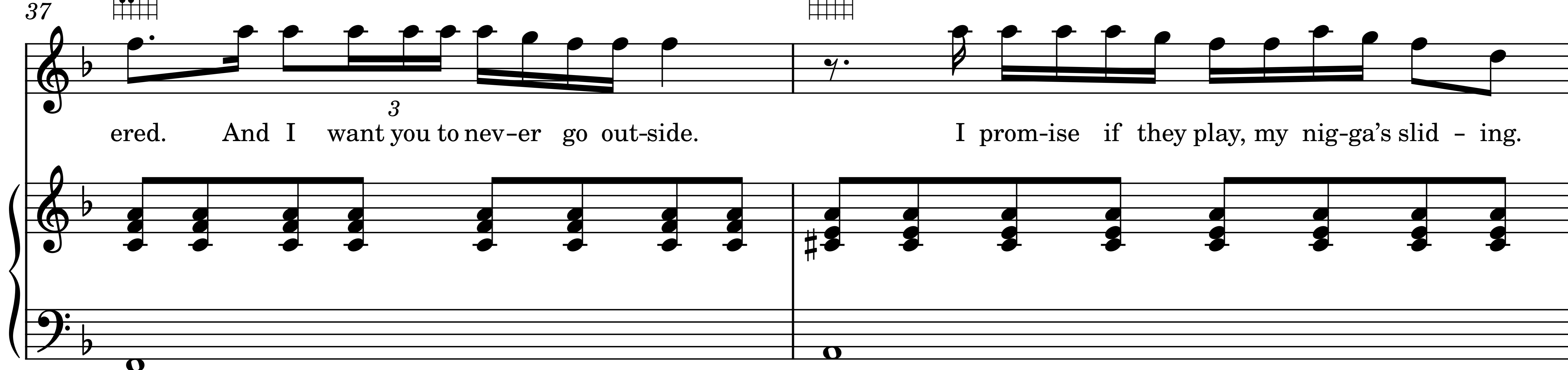
35  

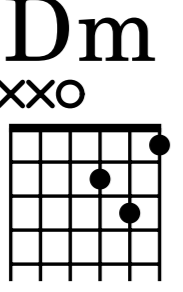
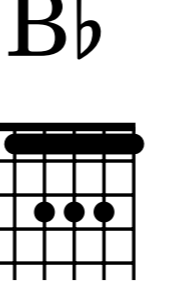
— You don't need a key to drive; your car on the charg - er. I just want to see the side, the one that's un-both -




37  

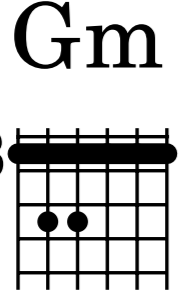
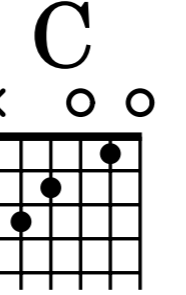
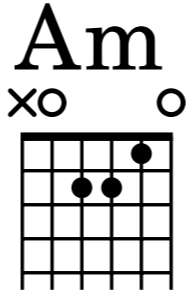
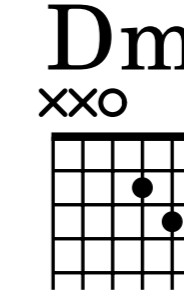
ered. And I want you to nev-er go out-side. I prom-ise if they play, my nig-ga's slid - ing.




39   N.C.

I'm fuck-ing her and the tour bus still rid - ing. Yeah, yeah, yeah, yeah, want ~~yeah~~ out of my head.



41    

— I want you out of my bed - room to-night. There's no way I can save

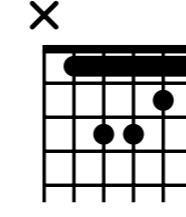
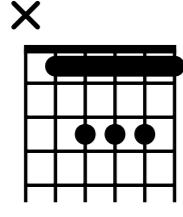


Bb

Bbm

N.C.

43

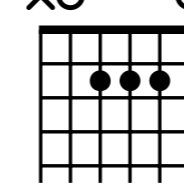
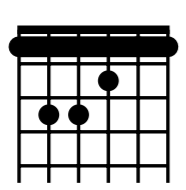


— you 'cause I need to be saved, — too. I'm no good at good-byes.

F

A

45

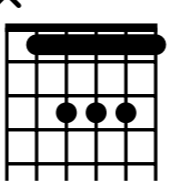
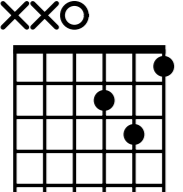


— Good-bye, — good - bye, — good - bye. — Good-bye, — good - bye, — good - bye..

Dm

Bb

47

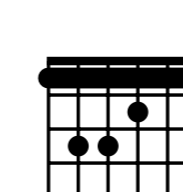
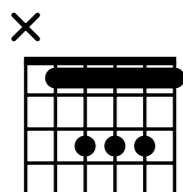


— Good-bye, — good - bye, — good - bye. — I'm no good at good-byes. —

2 Bb

F

49



— I'm no good at good - byes. —