

# TOO GOOD AT GOODBYES

Words and Music by SAM SMITH,  
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and JAMES NAPIER

Pop Ballad

**Dm** **F** **C**

J-92


You must think that I'm stu - pid. You must think that I'm a

**Gm7** **Dm** **F**

fool. You must think that I'm new to this,


**C** **Gm7**

but I have seen this all be - fore. I'm

Dm  F 



nev - er gon - na let you close to me, e - ven though you mean the most to me. 'Cause



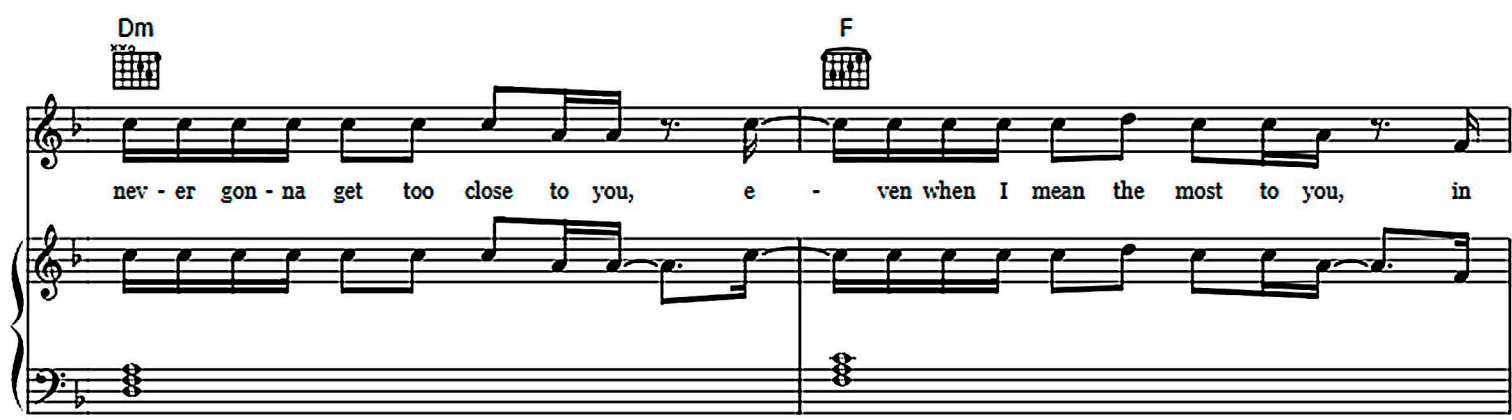
C  Gm7 



ev - 'ry time I o - pen up, it hurts. So I'm



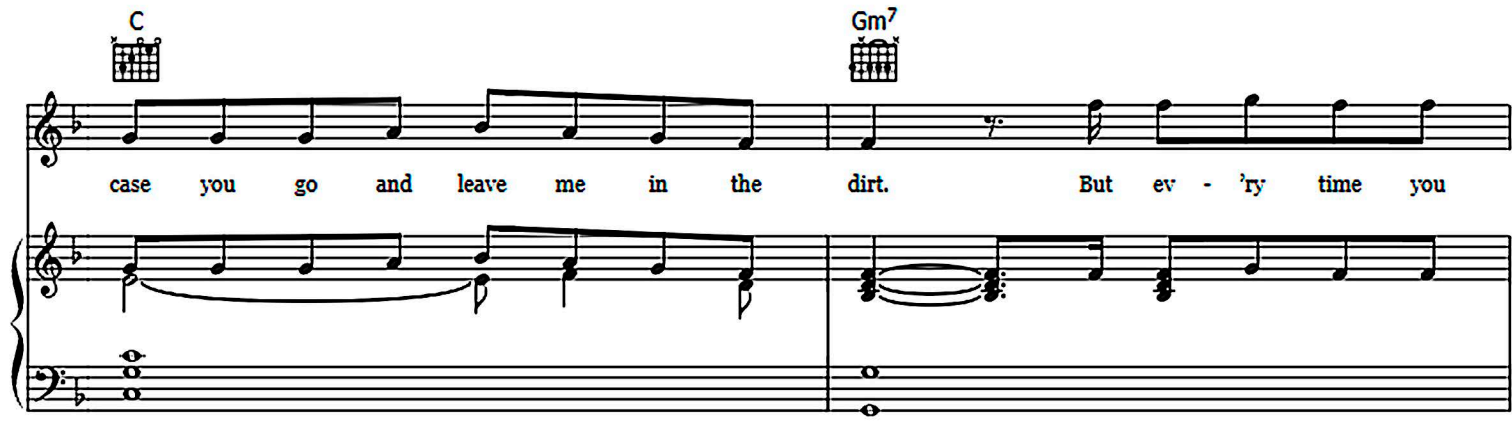
Dm  F 

nev - er gon - na get too close to you, e - ven when I mean the most to you, in



C  Gm7 

case you go and leave me in the dirt. But ev - 'ry time you





**System 1:** Chords: Dm, F, C. Lyrics: hurt me, the less that I cry. And ev - 'ry time you leave me, the quick - er these tears -

**System 2:** Chords: Gm<sup>7</sup>, Dm, F. Lyrics: dry. And ev - 'ry time you walk out, the less I love you. Ba - by, we don't stand a

**System 3:** Chords: C, Gm<sup>7</sup>, Dm. Lyrics: chance; it's sad but it's true. I'm way too good at good - byes. (I'm way too good at good-byes.)

To Coda ⊕



I'm way too good at good - byes. \_\_\_\_\_  
(I'm way too good at good-byes.)





I know you're think - ing I'm heart - less. \_\_\_\_\_

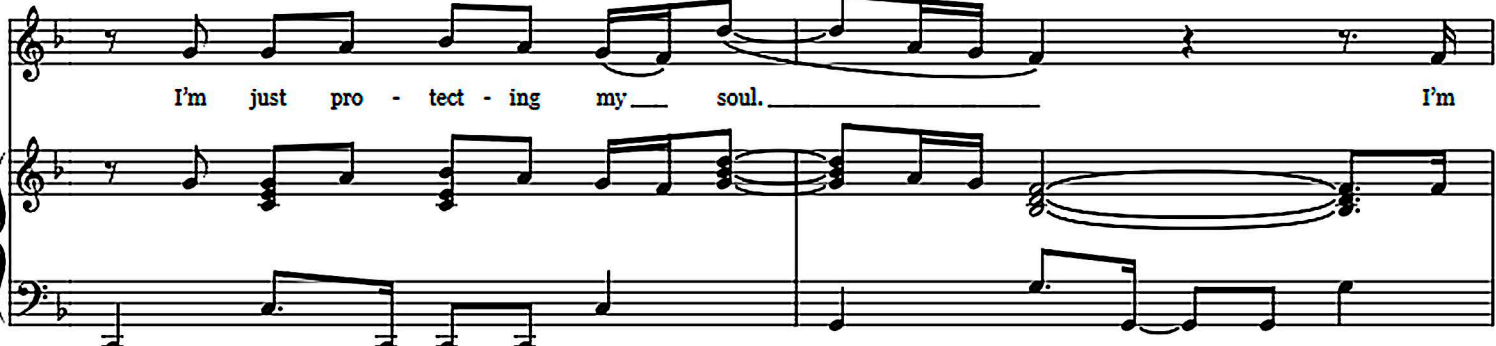


I know you're think - ing I'm cold. \_\_\_\_\_





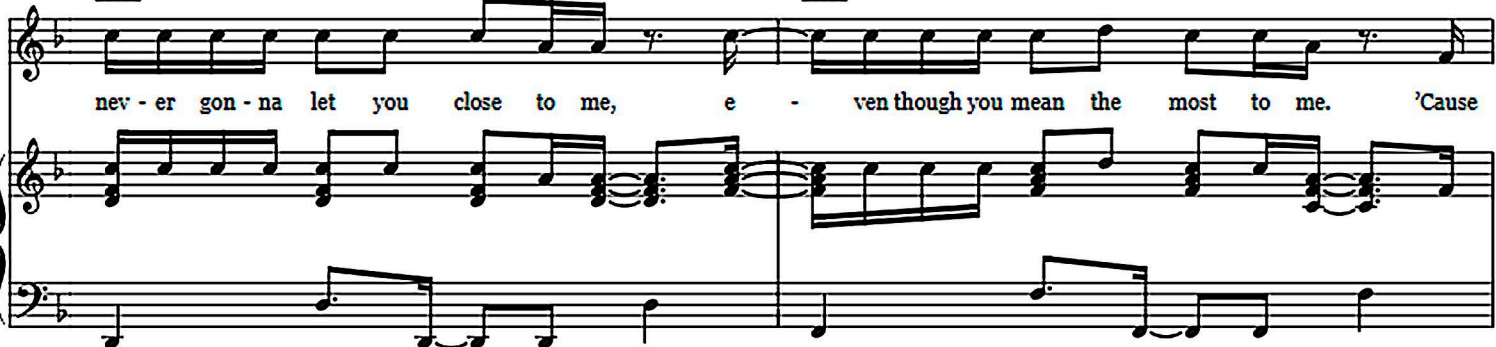
I'm just pro - tect - ing my in - no - cence.

C  Gm7 





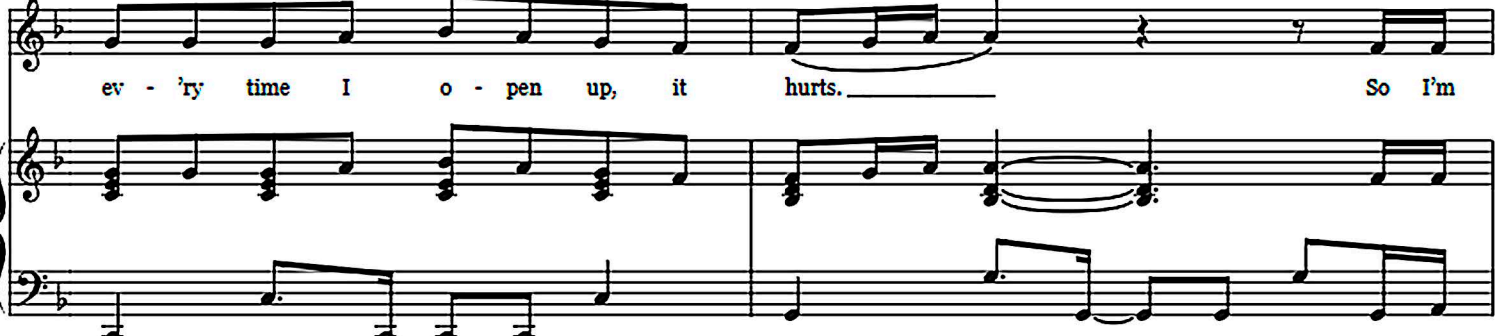
I'm just pro - tect - ing my soul. I'm

Dm  F 



nev - er gon - na let you close to me, e - ven though you mean the most to me. 'Cause

C  Gm7 



ev - 'ry time I o - pen up, it hurts. So I'm

Dm  F 



nev - er gon - na get too close to you, e - ven when I mean the most to you in



D.S. al Coda

C Gm7

case you go and leave me in the dirt. But ev - 'ry time you

⊕ Gm7 Dm

No way that you'll see me cry. (No way that you'll see me cry.)

F C

I'm way too good at good - byes. (I'm way too good at good - byes.) No.

Gm7 Dm F

I'm way too good at good-byes.  
No way that you'll see me cry.

C 1. Gm7 2. Gm7

I'm way too good at good-byes.  
I'm way too good at good-byes.



'Cause ev - 'ry time you

Dm F

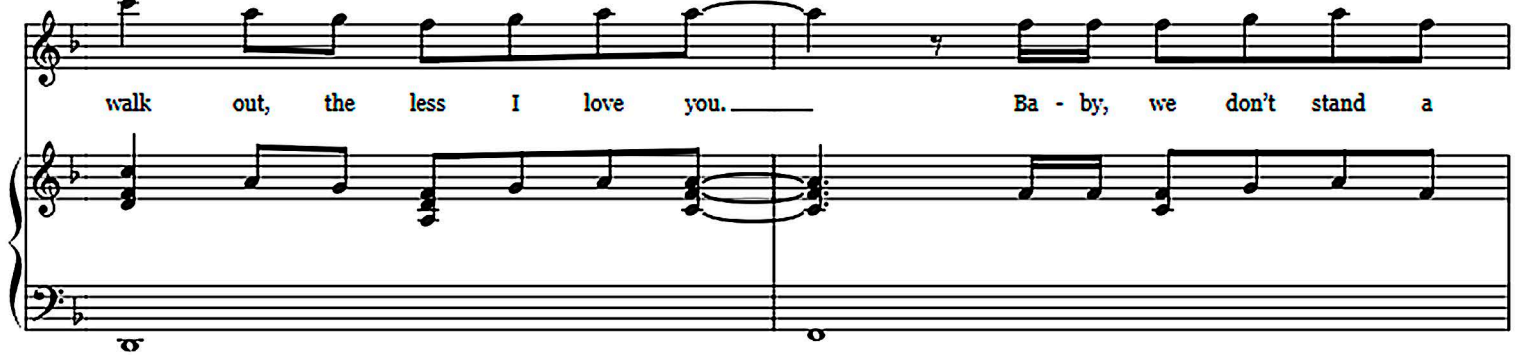
hurt me, the less that I cry. \_\_\_\_\_ And ev - 'ry time you

C Gm7




leave me, the quick - er these tears \_\_\_\_\_ dry. And ev - 'ry time you

Dm  F 


walk out, the less I love you. \_\_\_\_\_ Ba - by, we don't stand a



The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers the last three notes (Bb4, A4, G4). After a quarter rest, there is a quarter note G4, followed by another slur over eighth notes: A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with a half-note pattern.

C  Gm7  rit. N.C. 

chance; it's sad but it's true. \_\_\_\_\_ I'm way too good at good - byes. \_\_\_\_\_



The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers the last three notes (Bb4, A4, G4). This is followed by a quarter rest, then eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers the last three notes (Bb4, A4, G4). The piano accompaniment continues with similar harmonic support, including a 'rit.' (ritardando) marking above the staff and an 'N.C.' (no chord) marking above the staff.