

# GOOD 4 U

Words and Music by OLIVIA RODRIGO  
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Driving Pop Rock

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is F# major (three sharps) and the time signature is 4/4. The piano part features a driving bass line with eighth notes and chords. The vocal line includes lyrics and performance markings such as *mf*, *(Ah.)*, and triplets.

**System 1:** The piano part starts with a *mf* dynamic. The vocal line begins with a rest, followed by the lyrics: "Well, good for you, I guess you moved on real-ly eas-i-ly. You found a new girl and it".

**System 2:** The vocal line continues with the lyrics: "on-ly took a cou-ple weeks. Re-mem-ber when you said that you want-ed to give me the world?". The piano part includes a triplet of eighth notes. The system concludes with a vocal line marked *(Ah.)*.

**System 3:** This system contains the final vocal line, which is a triplet of eighth notes followed by a whole note chord, marked *(Ah.)*.

**Guitar Chords:**

- F#5: 2nd fret, 1st string; 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 6th fret, 5th string.
- E5: 1st fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string.
- Dmaj7: 2nd fret, 1st string; 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 6th fret, 5th string.

C#7 F#5 E5 F#5

And good for you, I guess that you've been work-ing on your-self. I guess that ther - a - pist I

E5 F#5 E5 Dmaj7

found for you, she real - ly helped. Now you can be a bet - ter man \_ for your brand - new girl.

C#7 D A E

N.C.

Well, good for you, \_ you look hap - py and health - y. Not me,

F#m E D A E

if you ev - er cared \_ to ask. \_ Good for you, \_ you're do - ing great out there with - out me, ba - by.

F#m E D A E

God, I wish that I could do that. — I've lost my mind, — I've spent the night — cry - ing on the

D A E

floor of my — bath - room. — But you're so un - af - fect - ed, I real - ly don't get it, but I guess




To Coda

F#5 E5 B F#5 E5


good for you. —





B F#5 E5

Well, good for you, I guess you're get - ting ev - 'ry - thing you want.










You bought a new car and your ca-reer's real-ly tak-ing off. It's like we nev-er e-ven hap-pened, ba-by. Tell me:









what is up with that? \_ And good for you, it's like you nev-er e-ven met \_ me.






Re-mem-ber when you swore to God I was the on-ly per-son who ev-er got you? \_ Well,




D.S. al Coda

screw that \_ and screw you! \_ You will nev-er have to hurt the way you know that I do.

N.C.





N.C.



Ah.



Ah.



May-be I'm too e - mo - tion - al, — but your ap - a - thy's like a wound.



— in salt. — May-be I'm too e - mo - tion - al, — or may-be you nev - er cared.

E<sup>5</sup> B<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> B<sup>5</sup> F<sup>#5</sup>

— at all. — May-be I'm too e - mo - tion - al, — but your ap - a - thy is like a wound.

E<sup>5</sup> B<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> B<sup>5</sup>

— in salt. — May - be I'm too e - mo - tion - al, — or

F<sup>#5</sup> E<sup>5</sup> B<sup>5</sup> D A

may-be you nev - er cared — at all. — Well, good for you, — you look hap - py and health-

E F<sup>#m</sup> E D A

- y. Not me, if you ev - er cared — to ask. — Good for you, — you're do - ing great out there with -

E N.C. D A

-out me, ba - by, like a damn so - ci - o - path. I've lost my mind, I've spent the night.

E D A

cry - ing on the floor of my bath - room. But you're so un - af - fect -

E F#5 E5

- ed, I real - ly don't get it, but I guess good for you.

B F#5 E5 B

The image shows a musical score for guitar and piano. At the top, there are four guitar chord diagrams labeled F#5, E5, B5, and F#5. The guitar part is written on a single staff in the key of D major (two sharps). The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing chords. The lyrics are: "Well, good for you, I guess you moved on real - ly eas - i - ly." The score is divided into three measures.