

PIANO/VOCAL SELECTIONS

# WICKED

A NEW MUSICAL

MUSIC & LYRICS BY STEPHEN SCHWARTZ

PIANO/VOCAL  
SELECTIONS

Standard piano/vocal  
format with the melody  
in the piano part



HAL LEONARD®



PIANO/VOCAL SELECTIONS

# WICKED

A NEW MUSICAL

MUSIC & LYRICS BY STEPHEN SCHWARTZ



Kristin Chenoweth

Idina Menzel

## WICKED

Music and Lyrics  
Stephen Schwartz      Book  
Winnie Holzman

Based on the novel by Gregory Maguire

Also Starring

Carole Shelley

Norbert Leo Butz

Michelle Federer      Christopher Fitzgerald      William Youmans

Ioana Alfonso Ben Cameron Cristy Candler Kristy Cates Melissa Bell Chait Marcus Choi  
Kristoffer Cusick Kathy Deitch Melissa Fahn Rhett G. George Kristen Leigh Gorski Manuel Herrera  
Kisha Howard LJ Jellison Sean McCourt Corinne McFadden Mark Myars Jan Neuberger  
Walter Winston O'Neil Andrew Palermo Andy Pellick Michael Seelbach Lorna Ventura Derrick Williams

and  
**Joel Grey**  
as the Wizard



Settings

Eugene Lee

Projections

Elaine J. McCarthy

Music Arrangements

Alex Lacamoire & Stephen Oremus

Associate Set Designer

Edward Pierce

Casting

Bernard Telsey

Casting

Costumes

Susan Hilferty

Wigs & Hair

Tom Watson

Special Effects

Chic Silber

Dance Arrangements

James Lynn Abbott

Flying Sequences

Paul Rubin/ZFX, Inc.

Lighting

Kenneth Posner

Production Supervisor

Steven Beckler

General Management

EGS

Press

The Publicity Office

Sound

Tony Meola

Technical Supervisor

Jake Bell

Music Coordinator

Michael Keller

Assistant Director

Lisa Leguillou

Executive Producers

Marcia Goldberg

& Nina Essman

Orchestrations

William David Brohn

Music Director

Stephen Oremus

Musical Staging by

Wayne Cilento

Directed by

Joe Mantello

Original Broadway Company

[www.stephenschwartz.com](http://www.stephenschwartz.com)

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112	FOR GOOD



Kristin Chenoweth,  
Idina Menzel,  
Original Broadway Company





Kristin Chenoweth



Top Left – Joel Grey  
Top Right – Norbert Leo Butz  
Bottom Left – Idina Menzel & Kristin Chenoweth  
Bottom Right – Kristin Chenoweth



## Note from the Composer

Several decisions always have to be made in translating the score from a show into a book of vocal selections. In the case of *Wicked*, I found it trickier than usual, because many of the songs are structured to carry the story in the show, but out-of-context would be clearer and more effective to perform in a somewhat altered format.

In the end, I chose to try to make the songs work for this medium, and thus to make changes in certain cases from the way they appear in the stage show and on the cast album. This entailed writing new lyrics in some instances (“No One Mourns the Wicked” and “Defying Gravity”), providing new endings for some of the songs (“Dancing Through Life”, “Defying Gravity”, “Wonderful”), and eliminating interior chorus sections, intros, or other show-oriented material from several of the selections. In addition, I excerpted one section of the opening of Act Two to create a separate song, “I Couldn’t Be Happier.” Two of the songs appear in the book, as in the show, as duets—“As Long as You’re Mine” and “For Good”—but of course, either can be performed as a solo.

(In special circumstances, when someone needs a song in the original show format, that can be obtained by emailing me at [schwartz@stephenschwartz.com](mailto:schwartz@stephenschwartz.com). But it seemed to me that for most people and purposes, these changes would be preferable.)

The piano accompaniment is essentially a reduction of what is played by the show orchestra, although some adjustments were necessary to accommodate the vocal line. Those interested in having the vocal line and a separate piano accompaniment should see the *Vocal Selections* version of this book.

The chord symbols used should be relatively familiar to anyone accustomed to reading such symbols, but a few specific explanations are probably in order:

**C5** means a C chord with no 3rd (CG)

**Csus2** means a C chord with a 2nd rather than a 3rd (CDG)

**C(add 9)** means a C major chord plus the 2nd or 9th (CDEG)

**C(add 4)** means a C major chord plus the 4th (CEFG)

I want to acknowledge the help of Alex Lacamoire, Stephen Oremus and Mark Carlstein in preparing and editing this music, so that this book can be as clear, thorough, and accurate as possible.

I hope you enjoy it.

*Stephen Schwartz*

# NO ONE MOURNS THE WICKED

Music and Lyrics by  
STEPHEN SCHWARTZ

**Flowing, not too slow**

*mf*

R.H.

*With pedal*



No one mourns the wick-ed! —————



No one cries: "They won't re - turn!" No one lays a

3

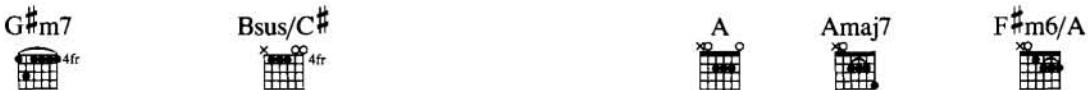
Bm                    Dmaj7                    C $\sharp$ m7/F $\sharp$                     F $\sharp$ m9  
 lil - y                on                their        grave!                    The good man scorns        the

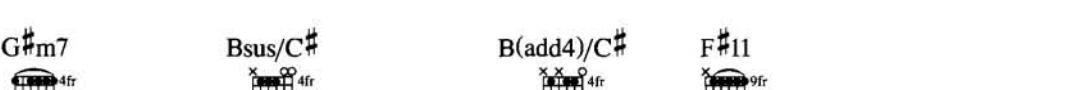
D6                    F $\sharp$ m9                    D6/9                    Dmaj7  
 wick - ed! \_\_\_\_\_                Through their lives,        our chil - dren        learn: \_

E5                    Bm                    Dmaj7                    B/C $\sharp$   
 What we miss        when        we mis - - be - have...

C $\sharp$ m11                    A                    Amaj7                    F $\sharp$ m6/A  
 And        good - ness        knows        the        wick-ed's        lives        are lone -

rit.                    a tempo

G<sup>#</sup>m7                    Bsus/C<sup>#</sup>                    A                    Amaj7                    F<sup>#</sup>m6/A  

 - ly \_\_\_\_\_ Good-ness knows the wick-ed die a - lone\_

G<sup>#</sup>m7                    Bsus/C<sup>#</sup>                    B(add4)/C<sup>#</sup>                    F<sup>#</sup>11  

 It just shows when you're wick-ed you're left

Dmaj9<sup>#</sup>11                    B/C<sup>#</sup>                    A/C<sup>#</sup>  

 on - ly on your own...

B/C<sup>#</sup>                    A/C<sup>#</sup>                    F<sup>#</sup>m9  

 Are they born as

D6 F#m9 D6/9 Dmaj7

wick - ed? \_\_\_\_\_ Or does it grow as time wears on?

E5 Esus E Bm Dmaj7 C#m7/F# C#m11/G#

Who can say?— but this we un - der - stand:

cresc.

Asus2 Fmaj7#11 F6 Asus2 Fmaj13#11 Fmaj9 Dm9

No one mourns the wick - ed When at last they're dead and gone,

f

G C Dm Fmaj9 D/E Em7 D/E

then at last, there's joy through-out the land! And good-ness

*molto rall.*

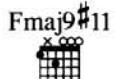
Broadly



knows \_\_\_\_\_ we know \_\_\_\_\_ what good-ness is! \_\_\_\_\_ Good - ness



knows, the wick-ed die \_\_\_\_\_ a - lone \_\_\_\_\_ woe to those -



who spurn what good-ness - es \_\_\_\_\_ they are

D7(add4)



shown...

No one mourns the

*subito mf**cresc.**f**v*

Em C/E Em C/E D

wick-ed! No one mourns the

**Deliberately**  
E(add9)

wick-ed! No one mourns the wick-ed!

rall.

E(add9) E  
N.C./A# N.C./A#

Wick - ed! Wick - ed! \_\_\_\_\_

pp ff sfz

Detailed description: This page contains three staves of musical notation. The top staff is for voice and piano, with guitar chords (Em, C/E, Em, C/E, D) indicated above the staves. The middle staff continues the vocal and piano parts, with a dynamic instruction 'rall.' and a guitar chord (E add 9) shown above the piano part. The bottom staff shows a continuation of the piano part, featuring dynamic markings (pp, ff, sfz) and a guitar chord (E add 9). The vocal line consists of lyrics: 'wick-ed!', 'No one mourns the', 'wick-ed!', 'No one mourns the wick-ed!', and 'Wick - ed! Wick - ed! \_\_\_\_\_'.

# THE WIZARD AND I

Music and Lyrics by  
STEPHEN SCHWARTZ

**Freely**

Piano chords: **Ab**, **C/Ab**, **Ab**, **C/Ab**



**ELPHABA:**

Did that real - ly just hap - pen? Have I ac - tual - ly un - der -



stood?

This weird quirk I've tried to sup - press or hide is a

Fm/A $\flat$

A $\flat$ 7(add4)

A $\flat$ 7 $\#$ 5

D $\flat$ maj9

tal - ent that could help me meet the Wiz - ard —

B $\flat$ m7

E $\flat$ 7/G

Cm7

G $\flat$ (add9)

if I make good! So I'll — make

rit.

dim.

**Pulsing with excitement**

C Dm/C G7sus/C

G/C C Dm/C G7sus/C

G/C

good...

p

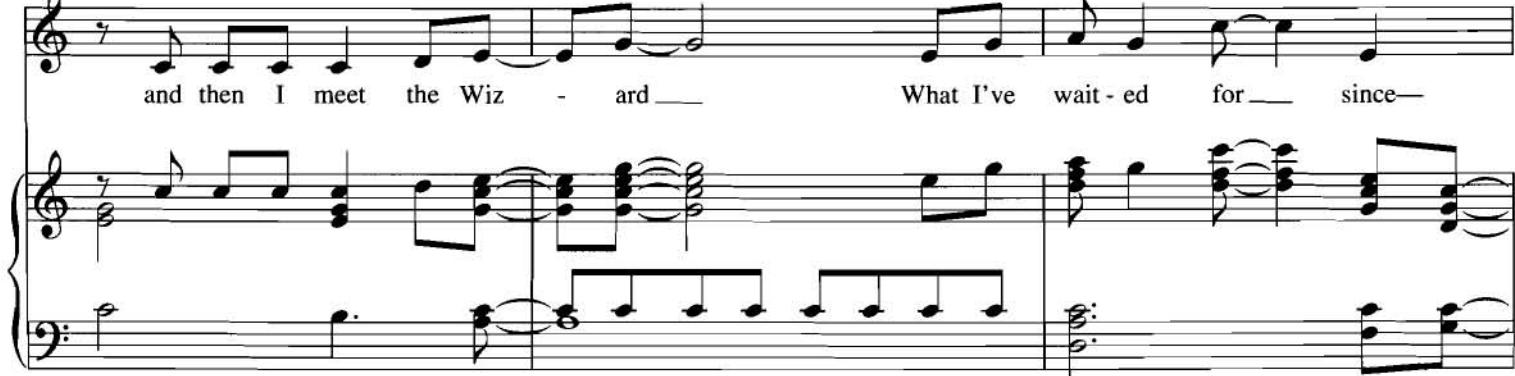
C Dm/C G7sus/C

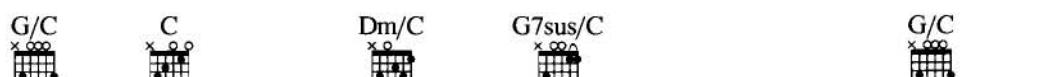
G/C C Dm/C G7sus/C

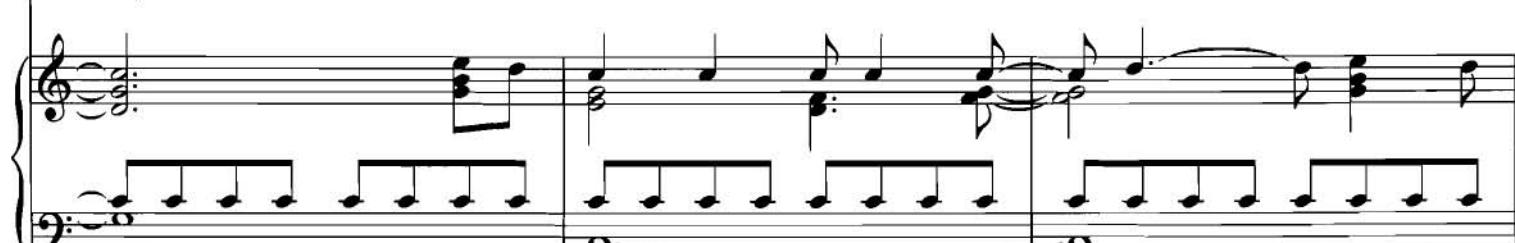
G/C

When I meet the Wiz - ard — Once I prove my worth, —

C                    C/B                    Am7                    Dm7                    C/F    Gsus  


and then I meet the Wiz - ard —                    What I've wait - ed for — since —  


G/C                    C                    Dm/C                    G7sus/C                    G/C  


since birth! —                    And with all his Wiz - ard wis - dom, — by my  


C                    Em                    Bbmaj7/F  


looks, he won't be blind - ed... —                    Do you think the Wiz - ard is —  


C/G                    Bbmaj7/F                    Gsus                    G  


— dumb? —                    Or like Munch - kins, so — small - mind - ed? No! He'll  


Am7

Dm7(add4)

G/B

C/E

Am7

Dm7(add4)

say to me: "I \_\_\_\_ see who you tru - ly are: \_\_\_ A girl on whom I \_\_\_\_ can re -

Gsus

G

C

Dm7

C/E

Fsus

F

ly!"

And that's how we'll \_ be - gin, \_\_\_ the Wiz - ard and I...\_

C Dm7

Gsus

C

Dm7

Gsus

Once I'm with the Wiz

Dm7

Gsus

ard, \_\_\_

G

C

Dm7

Gsus

my whole life will change \_\_\_



'Cause once you're with the Wiz - ard, —



no one thinks — you're strange. — No fa - ther is not proud of —



— you; no sis - ter acts a - shamed. — And



all of Oz — has to love — you,

when by the Wiz - ard

you're — ac - claimed. —

G Am7 Dm7 G/B C/E

Am7 Dm7 Gsus G C Dm7 C/E

**Più mosso**

Fsus F Amaj7

ad lib.

Dmaj9 C#m11 Dmaj9

mf

C<sup>#</sup>m11  
Fmaj9  
Em7(add4)  

pe - ri - or -

Should-n't a girl — who's so good in - side —

Dm7(add4)  
Em7(add4)  
Cm9  
B<sub>b</sub>/E<sub>b</sub>  
F(add4)  

have a match - ing ex - te - ri - or? And since folks here to — an ab -

*rhythmically*B<sub>b</sub>(add9)/D  
Cm9  
B<sub>b</sub>/E<sub>b</sub>  
F(add4)  
B<sub>b</sub>(add9)/D  

surd de - gree — seem fix - at - ed — on your ver - di - gris, — Would

*Freely*D<sub>b</sub>  
Csus  
C  
B<sub>b</sub>m7  

it be all — right by — you —

If I de - green - i - fy —

*dim. e rit.**mp*

**A tempo**

Csus

C

Am7

Dm7

G/B

C/E

you?" — And though of course that's — not im - por - tant to me, —

Am7

Dm7

Gsus

G

C

Csus/D

C/E

"All right, why not?" I'll re - ply. — Oh, what a pair we'll be —

Fsus

F

Am7

Dm7

Gsus

G

The Wiz - ard and I!

C

Dm7

C/E

Fsus

F

What a pair we'll be, —

The Wiz - ard and..

## Dreamily

C<sub>b</sub>maj9#11

—

—

*f*      *sub. p*

With pedal

Un - lim - it - ed — My fu - ture is —

—

—

E<sub>b</sub>m9      C<sub>b</sub>maj9#11      G<sub>b</sub>maj9/D<sub>b</sub>      G<sub>b</sub>maj7

4fr                    4fr                    4fr

— un - lim - it - ed... And I've just had a

—

—

C<sub>b</sub>maj9#11      B<sub>b</sub>m11      E<sub>b</sub>m11      Abdim/E<sub>b</sub>b      **Freely**      D<sub>b</sub>9sus

4fr                    4fr                    4fr                    4fr

vi - sion al - most like a proph-e - cy — I know, it sounds tru - ly cra - zy, and

—

—

Gb/Db

D**b**9sus

A(add9)

Amaj7

A6

true, the vi - sion's ha - zy,

But I swear, some - day there'll

warmly

Dmaj9

Gb/Db

F/D**b**

be a cel - e - bra - tion through-out Oz \_\_\_\_ that's

Cb/Db

*A tempo*B**b**7susB**b**7B**b**7susB**b**7

all to do with me!

rall.

Gm7

Gm9

B**b**maj7/C

C7

*Broadly*

B

Bsus/C $\sharp$ 

And I'll stand there with the Wiz -

cresc.

rall.

*ff*

Bsus/F#  B Bsus/C#  Bsus/F# 

- ard, — feel - ing things I've nev - er felt, —  
*accel.*

B Bsus2/A# G#m7 Bsus/G# G#m7 C#m7 B/E F#sus 

And though I'd nev - er show — it, I'll be so hap - py, I — could melt! —  
*poco a poco accel.*

**Bright, triumphant**

F# G#m7 Bsus/C# F#/A# B/D# 

— And so it will be — for the rest of my life, — and I'll

G#m7 Bsus/C# F#5 F#sus F# B C#m7 B/D# Esus 

want noth - ing else — till I die! Held in such high — es - teem, —

E                    C Dm7 C/E                    Fsus                    F

when peo-ple see me, they will scream for half of

cresc.

C Csus/D C/E                    Fm(maj7)/A♭                    G7sus

Oz - 's fav - 'rite team: \_\_\_\_\_ The Wiz - ard and

*molto rall.*

**A tempo**

C Dm7                    G                    Am(add9)                    Am                    Fmaj9                    D♭(add#4) B(add♭6)                    C

I! \_\_\_\_\_

*ff*                    *rall.*

# WHAT IS THIS FEELING?

Music and Lyrics by  
STEPHEN SCHWARTZ

**Allegro, jauntily pugnacious**

N.C.      Bbmaj9      N.C.

R.H.      f



GALINDA:



ELPHABA:

What is this feel - ing, so sud - den and new? -

I felt the mo - ment I

mf



GALINDA:

laid eyes on you... -



ELPHABA:

My pulse is rush - ing... -



My head is reel - ing... -

G/A                    A                    Csus/D

**GALINDA:**                    **BOTH:**

My face is flush-ing...                    What is this feel - ing, fer - vid as a flame? —

Fsus/B♭                    E♭                    D♭(add9)                    Fsus/C

— Does it have a name? —

C                    B♭/C                    C                    Dm/C                    Gm/C                    C                    Dm/C                    Gm/C                    B♭/C                    C                    B♭/C                    C

Yes! —

cresc.

N.C.                    F5                    B♭sus2                    G:

Loath - ing                    Un - a - dul - ter - at - ed loath - ing...                    For —

f

E:      G:

Csus N.C. BOTH: C/E F

— your face... Your voice... Your cloth - ing... Let's just say —

N.C. C F/C F Bb5 C5 F

I loathe it all! Ev - 'ry lit - tle trait, how - ev - er small —

8va makes my ver - y flesh be - gin to crawl — with sim - ple ut - ter

F5 F/A Bbsus2

loath - ing! There's a strange ex - hil - a - ra - tion in —

*crisp*

Csus  
x 3fr

such to - tal de - tes - ta - tion It's so pure! So

Am

Cm/G  
xx 3fr

F

Bbsus2  
x 3fr

strong! Though I do ad - mit it came on fast,

Csus  
x 3fr

Csus/A  
x 5fr

Bbsus  
x 3fr

Still I do be - lieve that it can last, And I will be

Fsus/G  
x 3fr

F/Bb  
x 3fr

loath - ing, loath - ing you my whole

Csus  
x 3frF5  
GALINDA:F/A  
x 3fr

life...

What is this feel-ing, so sud-den and new?—

ELPHABA:

Loath - ing! Un - a - dul - ter - at - ed

cresc.

f

B<sup>b</sup>sus2  
x 3fr

I felt the mo - ment I laid eyes on you —

loath - ing!

For your face, your voice, your

Csus  
x 3frC/E  
x 3frF  
x 3fr

My pulse is rush-ing,

My head is reel-ing,

Oh,

cloth - ing!

Let's just say:

I loathe it all!

F9                    B<sub>b</sub>5                    C5                    F  
what is this feel - ing?                    Does it have a name?—

Ev - 'ry lit - tle trait how - ev - er small — makes — my ver - y

G<sub>b</sub>                    A<sub>b</sub>                    D<sub>b</sub>  
Yes...  
flesh be - gin to crawl! —

C7sus                    G5  
BOTH: Ahhh...                    Loath - ing!                    There's —  
*subito p cresc.*                    *f*

G/B                      Csus2

a strange ex-hil-a-ra-tion in such to-tal de-tes-

Dsus                      Bm                      Dm/A                      G

ta-tion So pure, so strong!

Csus2

Though I do ad-mit it came on fast, still, I do be-

D5                      G/B                      Csus                      C                      Gsus/A

lieve that it can last, And I will be loath-ing, For

*subito p*

Gmaj7/B



for - ev - er loath - ing, — Tru - ly, deep - ly

*cresc. poco a poco*

G/C



loath - ing — you —

Dsus



G5



G/B



my whole \_ life long! —

*ff*

G/C



Dsus



G5



— //

— //

v

# DANCING THROUGH LIFE

Music and Lyrics by  
STEPHEN SCHWARTZ

**Freely**

FIYERO:

A♭                                      D♭m(add9)/A♭

The trou - ble with school is \_\_\_\_\_ they al - ways try to teach the wrong

A♭                              D♭m/A♭                      A♭                      E♭/G                      Fm7

les - son. \_\_\_\_\_ Be - lieve me, I've been kicked out of e -

D♭maj9                      B♭m11                      E♭

nough of them \_\_\_\_\_ to know. \_\_\_\_\_ They

**A<sub>b</sub>**                   **A<sub>b+</sub>**                   **A<sub>b</sub>6**                   **A<sub>b</sub>7sus**

want you to be-come less cal-low,  
less shal-low, but I say, "Why in-vite"

**D<sub>b</sub>maj7**           **D<sub>b</sub>m/F<sub>b</sub>**           **A<sub>b</sub>/E<sub>b</sub>**           **E<sub>b</sub>dim7**

stress in? \_\_\_\_\_  
Stop stud-y-ing  
strife  
and

**Pop “Dance beat”**

**E<sub>b</sub>9sus/B<sub>b</sub>**           **F**                   **Am/E**

learn to live 'the un-ex-amined life' ...

*mp legato*

*With pedal*

**F**                   **Am/E**                   **F**

Danc-ing through life, ...

Am/E                      B<sub>b</sub>/D                      C(add2)/E                      Am                      Dm

skim-ming the sur - face,              glid - ing where turf \_\_\_\_ is smooth.

B<sub>b</sub>m                      E<sub>b</sub>(add9)                      Am                      Dm(add9)                      D<sub>b</sub>

Life's more pain - less                      for the brain - less.              Why think too hard —

E<sub>b</sub>                      E<sub>b</sub>sus/D<sub>b</sub>                      C7                      F                      Am/E

when it's so sooth - ing                      Danc-ing through life? —              No need to tough — it

*mf*

B<sub>b</sub>/D                      C(add2)/E                      Am                      Dm                      B<sub>b</sub>                      C/B<sub>b</sub>

when you can slough — it off \_\_\_\_ as I do. —              Not-h-ing mat - ters, but

Am Dm7 B<sub>b</sub>sus2 C7sus  
 know-ing noth-ing mat - ters — It's just life so keep danc - ing  
 F Am/E F  
 through... Danc -ing through life,  
 Am/E B<sub>b</sub>/D C/E Am<sup>7</sup> Dm  
 sway-ing and sweep - ing, and al - ways keep - ing cool.  
 B<sub>b</sub>m7 Eb Am Dm Db  
 Life is fraught - less when you're thought - less. Those who don't try —

E<sup>b</sup>sus2

F



Am/E



nev - er look fool - ish... Danc - ing through life... — Mind-less and care - less,

B<sup>b</sup>/D

C/E



Am7



Dm

B<sup>b</sup>C/B<sup>b</sup>

Am7



Make sure you're where \_ less trou - ble is rife... Woes \_ are fleet - ing, blows \_

Dm7

B<sup>b</sup>sus2

Fsus/C



— are glanc - ing... —

when you're danc - ing —

through

life... —

F



Am/E



F



G



Cm  Fm 

Let's go down\_ to the Oz - dust Ball - room. We'll meet there lat - er to - night.\_

*simile*

E<sub>b</sub>/A<sub>b</sub>  E<sub>b</sub>/F  B<sub>b</sub> 

We can dance\_ till it's light.\_ Find the

E<sub>b</sub>sus  E<sub>b</sub>  Dm7<sub>b5</sub>  G  Cm  G7/D  Cm/E<sub>b</sub> 

pret - ti - est girl...\_ Give \_ 'er a whirl \_ right on down to the Oz -

Cm  B<sub>b</sub>m9 

- dust Ball - room— Come on, \_ fol - low me,

E                       $E\flat 7sus$                       C7

you'll          be          hap - py          to          be          there... —

*cresc.*

F5                      F5/E

Danc - ing          through          life, —          down          at          the          Oz -          dust,          if

f

B $\flat$           C(add4)/B $\flat$           Am          Dm          B $\flat$           C/B $\flat$           Am

on - ly          be - cause — dust          is          what we come          to... —          Not-h-ing          mat -          ters          but



know-ing noth-ing mat - ters, —

It's just life



N.C.

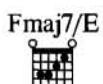


so keep danc - ing

through. —

*8va↑*

— 3 —



N.C./F

The piano part consists of two staves. The top staff uses a treble clef and includes chords for Dm, Bb sus 2, Am, F/A, and Fsus/G. The bottom staff uses a bass clef and provides harmonic support with chords for Fsus/C, N.C., F, and Csus. The vocal part is in soprano range, indicated by a soprano clef. It features lyrics: "know-ing noth-ing mat - ters, —", "It's just life", "so keep danc - ing", and "through. —". Dynamics include a crescendo (3) over three measures and a dynamic marking of 3fr (fortissimo) over one measure. The piano part concludes with a final chord of Csus.

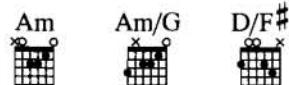


Top – Idina Menzel & Kristin Chenoweth  
Bottom – Idina Menzel

# POPULAR

Music and Lyrics by  
STEPHEN SCHWARTZ

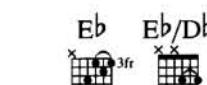
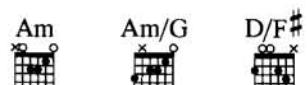
**Sweetly**



When - ev - er I see some-one less for - tu - nate than I— and let's

*mp*

*colla voce*



face it, who is - n't less for - tu - nate than I? —My ten - der heart tends to start to



bleed

And when some-one needs a make - o - ver, I sim - ply have to take o - ver; I

$A\flat(\text{add9})$  $B\flat(\text{add9})/A\flat$  $G\text{sus}2(\text{add9})$  $G$  $Gm$  $C$ 

know I know ex - act - ly what they need!

And e - ven in your case, tho' it's the

*colla voce* $A\text{m7}$  $D/F\sharp$  $Gm$  $B\flat/E\flat$ 

tough - est case I've yet to face, don't wor - ry, I'm de - ter - mined to suc -

**Slowly** $C(\text{add9})$  $C$  $F/B\flat$  $C(\text{add9})$  $Dm7/G$  $G9$  $C$ 

ceed

Fol - low my lead

and yes, in - deed

you will be...

*ten.**rit.**colla voce**ten.***Bright and bubbly** ( $\text{D} = \text{C}^{\text{3}}$ ) $F$  $C$  $B\flat\text{sus}2$  $F$  $C/E$ 

Pop - u - lar,

You're gon - na be pop - u - lar!

I'll teach \_ you the

*p*

Dm                    Am/C                    Dm                    Am/C                    B♭maj7                    C

F                    A7/E                    Dm                    F+/C♯                    F/C                    Bm7b5

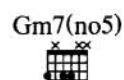
B♭                    Gm7                    C                    F                    C

staccato

B♭(add9)                    F                    C/E                    Dm                    Am/C

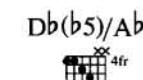
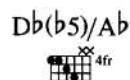


good at sports, — know the slang you've got to know — So let's



start, 'cause you've got an aw-f'ully long way to go! —

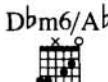
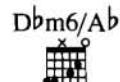
*cresc.*



N.C.

Don't be of-fend-ed by my frank an-al-y-sis Think of it as per-son-al-i-

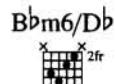
*chugging along*



ty di-al-y-sis

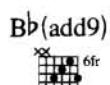
Now that I've cho-sen to be - come a pal, — a sis -

*cresc.*



- ter and ad - vis - er, there's \_\_\_ no - bod - y wis - er, not \_\_\_ when it comes \_\_\_ to

*f*

pop - u - lar \_\_\_

I know \_\_\_ a - bout

pop - u - lar!




And with \_\_\_ an as - sist from me \_\_\_ to be who you'll be, \_\_\_ in -




stead of drear - y who - you - were... \_\_\_

are... There's noth - ing that can stop you

from -



Gm7

C

F

N.C.

be - com - ing pop - u

ler...

lar... \_\_\_\_\_

3

F

C

B♭(add9)

F

La

la \_\_\_\_\_

la

la \_\_\_\_\_

mf

Gm7

B♭

B♭(add9)/C

C

F

Gm7(no5)

G♯dim7

F/A

We're gon - na make you pop - u - lar!

cresc.

A

Bm7(no5)

Adim/C

A/C♯

Dm

A/E

When I see de - press - ing crea - tures with un - pre - pos - sess -

f

Dm/F                      G                      Am7(no5)                      Gdim/B♭                      G/B                      C

A                      Bm7(no5)                      Adim/C                      A/C♯                      Dm                      A/E

Dm/F                      G                      Am7(no5)                      Gdim/B♭                      G/B

C                      F                      C

B $\flat$ (add9) 6fr F C/E Dm Am/C

pop - u - lar! It's not — a - bout ap - ti - tude, — it's the

Dm Am/C B $\flat$ maj7 A7sus A7 Dm7 G9 9fr

way you're viewed, — so it's ver - y shrewd to be —

Gm7 B $\flat$  Csus C F

ver - y, ver - y pop - u - lar like me! And tho'

poco rall.

**Freely**

Dm Am/C Dm Am/C B $\flat$ maj7 E7sus A7/G

you pro - test — your dis - in - ter - est, — I know clan - des - tine -

*mp* colla voce

This musical score page contains four staves of music. The top staff features vocal parts in soprano and bass clef, with guitar chords above the notes. The chords are labeled with their names and fingerings: B-flat (add9) 6fr, F, C/E, Dm, and Am/C. The lyrics for this section are 'pop - u - lar!', 'It's not — a - bout ap - ti - tude, — it's the'. The second staff continues with Dm, Am/C, B-flat major 7, A7sus, A7, Dm7, and G9 9fr. The lyrics are 'way you're viewed, — so it's ver - y shrewd to be —'. The third staff begins with Gm7, followed by B-flat, Csus, C, and F. The lyrics are 'ver - y, ver - y pop - u - lar like me! And tho''. The fourth staff concludes with a dynamic instruction 'poco rall.' and ends with a double bar line. The bottom staff is labeled 'Freely' and shows a continuation of the vocal line with chords Dm, Am/C, Dm, Am/C, B-flat major 7, E7sus, and A7/G. The lyrics for this section are 'you pro - test — your dis - in - ter - est, — I know clan - des - tine -'. The performance instruction 'colla voce' is placed under the bass line. Fingerings are indicated above some chords: '6fr' for B-flat (add9), '3fr' for B-flat major 7, and '3' for A7/G.

**A tempo**

Dm                    G                    Gm7                    Bb                    Csus                    C

ly                    You're                gon - na                grin and bear it            your                new - found pop - u - lar - it -

F                    N.C.                    F                    C                    Bb(add9)                    F

y                    La                    la \_\_\_\_\_                    la \_\_\_\_\_ la

8va-----

Gm7                    Bb                    Gm7                    Bb                    Csus

You'll be pop - u - lar                    Just not                    quite as                pop - u - lar

(8va)----- loco

C                    F                    C                    Bb(add9)                    C                    F

as                    me! \_\_\_\_\_

v

# I'M NOT THAT GIRL

Music and Lyrics by  
STEPHEN SCHWARTZ

**Simple and steady, like a music box**

**ELPHABA:**

Hands touch, — eyes meet, —

Sud-den si - lence, sud-den heat. — Hearts leap — in a gid-dy

D(add9)      D      E/G#      C#m7      A/C#      Bm      A/D

whirl,      He could be that boy, \_\_\_\_\_ but I'm not \_\_\_\_ that

Esus      E      Asus/D      A5/C#      A5/B      A5/C#

girl.      Don't dream \_\_\_\_\_ too far, \_\_\_\_\_

Asus/D      A5/C#      E/B      A      D/F#      F#m      E/G#

Don't lose sight \_\_\_\_\_ of who you are. \_\_\_\_\_ Don't re-mem - ber that rush of

D6/9      D      E/G#      C#m7      A/C#      Bm7      A/D

joy.      He could be that boy, \_\_\_\_\_ I'm not \_\_\_\_ that girl. \_\_\_\_\_

(♩=♪)



Ev - 'ry so of - ten we long to steal to the

cresc.

3

D♭(add9)



Em



A/C♯



land of What - Might - Have - Been, But that does - n't soft - en the

3

ache we feel when re - al - i - ty sets back in.

## Tempo I



Blithe smile, —

lithe limb, —

She who's win - some,

E/B                    A                    D/F#                    F#m                    E/G#                    D(add9)                    E(add2)/G#

she wins him. —      Gold hair —      with a gen-tle      curl —      That's the girl he

C#m7                    A/C#                    Bm7                    A/D                    Esus

chose,                    and heav - en                    knows,

E                    Asus/D                    A5/C#                    A5/B                    A5/C#

I'm not — that girl.

*dim.*                    *p*                    —                    —                    —

Asus/D                    A5/C#                    Asus/B                    Asus/D                    A5/C#

—                    —                    —                    —                    —

Don't wish, —

*8va* —

*pp*

A5/B      A5/C#

Asus/D

A5/C#

E/B

A

don't start... Wish-ing on - ly wounds the heart...

(8va)

D/F#

F#m

E/G#

D(add9)

D

E/G#

I was - n't born for the rose and pearl, There's a girl I

rit.

a tempo

C#m7

A/C#

Bm7

A/D

Esus

know—

He loves — her so,

rit.

E

Asus/D

A5/C#

E/B

I'm not that girl...

a tempo

rit.



# ONE SHORT DAY

Music and Lyrics by  
STEPHEN SCHWARTZ

**Freely, sung almost in a whisper**

**ENSEMBLE:**

F# C#7sus/G# F#/A#      F#/B      E6/9

One short day in the Emerald City...

F# C#7sus/G# F#(add2)/A#      F#/B

One short day in the Emerald City...

**Joyfully bouncy**

C#sus/D      F# C#7sus/G# F#/A#      F#/B      E6/9

Cit - y...

poco accel.

poco a poco cresc.

F# C#7sus/G# F#/A#

F#/B

E6/9

F# C#7sus/G# F#/A#

F#/B

E6/9

One short \_ day —

in the Em - er - ald Cit - y,

*simile*

F# C#7sus/G# F#/A#

G#m7 F#/B

C#

One short \_ day —

full of so much to do, —

F# C#7sus/G#

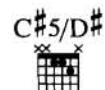
F#/E

D#m7

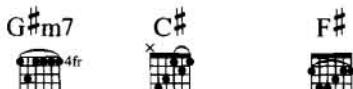
C#7sus/D

Ev - 'ry — way —

that you look in this cit - y, there's



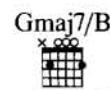
some - thing ex - qui - site you'll want to vis - it be -



**ELPHABA:**

fore the day's through! —

There are

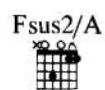


**GLINDA:**

**ELPHABA:**

build - ings tall as quox - wood trees,

Dress sa - lons, — and li - brar - ies,



**GLINDA:**

**ELPHABA:**

**BOTH:**

Pal - ac - es! — Mu - se - ums! A hun - dred strong... There are

F Fmaj7 B<sub>b</sub>sus2/D C/E Am7 F/A

GLINDA: ELPHABA: GLINDA:

won - ders like I've nev - er seen! — It's all grand! And it's all green! I

G7sus G7 Gm7**<sub>b</sub>5** C

BOTH: think we've found the place — where we be - long! I wan - na

Am7 B<sub>b</sub>maj7 Am7 B<sub>b</sub>maj7

ELPHABA: be in — this hoi pol - loi, So

Fsus/G Fsus/A B<sub>b</sub>sus(add9) B<sub>b</sub>(add9)

GLINDA: BOTH:

I'll be back — for good some - day to make my life — and make my way, but

This musical score page from 'Wicked' features a multi-layered arrangement. At the top, Glinda sings in soprano, followed by Elphaba in alto, and then both characters sing together. The vocal parts are supported by a bass line and a guitar part with chord boxes indicating F, Fmaj7, Bb sus2/D, C/E, Am7, and F/A. The middle section shows both characters singing together with chords for G7sus, G7, Gm7b5, and C. The bottom section features Elphaba singing alone with chords for Am7, Bbmaj7, and Bbmaj7. The final section at the bottom has Glinda singing alone with chords for Fsus/G, Fsus/A, Bbsus(add9), and Bb(add9), followed by both characters singing together again. The lyrics describe various fantastical elements and personal ambitions.

Gm7(add11)

Gm7**b5**

Fsus/C

C

Gm7/C



for to - day, — we'll wan - der and en - joy ——————

F# C#7sus/G#  
4fr 4frF#/B  
4frE6/9  
9x

ALL:

One short \_ day — in the Em - er - ald Cit - - y,

F# C#7sus/G#  
4fr 4frG#m7  
4fr F#/B  
4fr C#

One short \_ day, — to have a life - time of fun, ——————

F# C#7sus/G#  
4fr 4frF#/E  
9xD#m7  
6frC#7sus/D  
4fr

GLINDA/ELPHABA:

One short \_ day, — And we're warn - ing the cit - - y,

F#/A#  
x x 4frBsus2  
xC#/D#  
x x 6frD#m7  
x x 6fr

N.C.

ALL:

Now that we're in \_\_\_\_\_ here, you'll know we've been \_\_\_\_\_ here Be -

C#7sus/G#  
x x 4frC#  
x**Allegro**D  
x xD13sus  
x x 5frD9  
x x 4fr

fore we are done!

G  
x xG+  
x x 3frEm/G  
x xG  
x xG+  
x x 3frEm/G  
x xAm7  
x x 3frAm6  
x xAm7  
x x

ALL:

One short day in the Em - er - ald

D7  
x xD7sus  
x xD7  
x xG  
x xG+  
x x 3frEm/G  
x xG  
x xG+  
x x 3frEm/G  
x x

Cit - y,

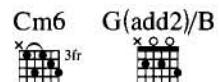
One

short

day

to have

a



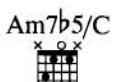
life - time of fun,

What a

*3*

*3*

*3fr*



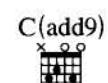
GLINDA/ELPHABA:

way to be see - ing the cit - y... Where

*3*

*3*

*3*



N.C.

so man - y roam — to, We'll call it home, — too.

*rit. poco a poco*

*rit. poco a poco*

N.C.



And then, just like now, — we can say:

We're

*rit. poco a poco*

**Slower****Tenderly****ELPHABA:**

just two friends... —

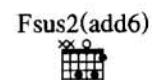
Two good friends... —

Two best friends... —

**GLINDA:**

friends... —

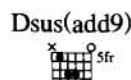
Piano accompaniment showing bass and treble clef staves. The bass staff features chords in G major. The treble staff shows eighth-note patterns.

**A tempo****ENSEMBLE:**

Shar - ing one won - der - ful

One

Piano accompaniment showing bass and treble clef staves. The bass staff features chords in G major. The treble staff shows eighth-note patterns.



short

day! —

Piano accompaniment showing bass and treble clef staves. The bass staff features chords in G major. The treble staff shows eighth-note patterns.

# DEFYING GRAVITY

Music and Lyrics by  
STEPHEN SCHWARTZ

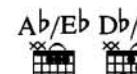
**Freely, with quiet intensity**

D<sub>b</sub>5  

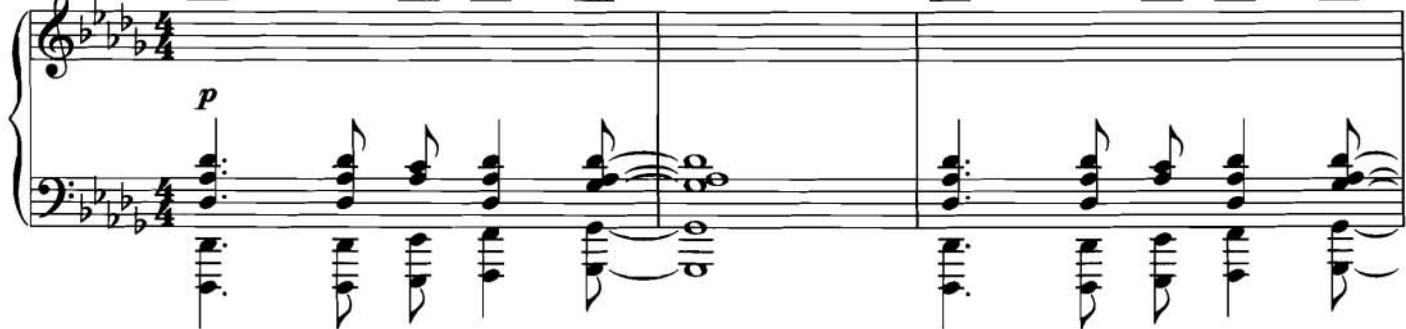

A<sub>b</sub>/E<sub>b</sub> D<sub>b</sub>/F  


G<sub>b</sub>sus2  

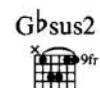

D<sub>b</sub>5  


A<sub>b</sub>/E<sub>b</sub> D<sub>b</sub>/F  


G<sub>b</sub>sus2  

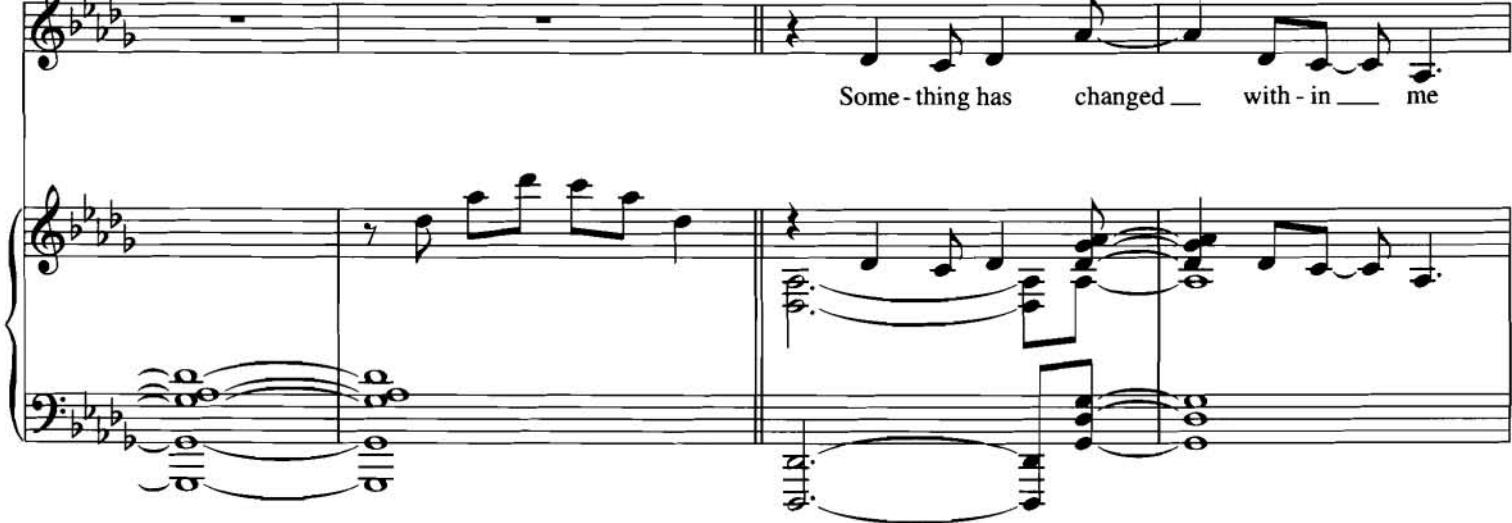



D<sub>b</sub>5  


G<sub>b</sub>sus2  


ELPHABA:

Some - thing has changed \_\_\_ with - in \_\_\_ me



D<sub>b</sub>5  

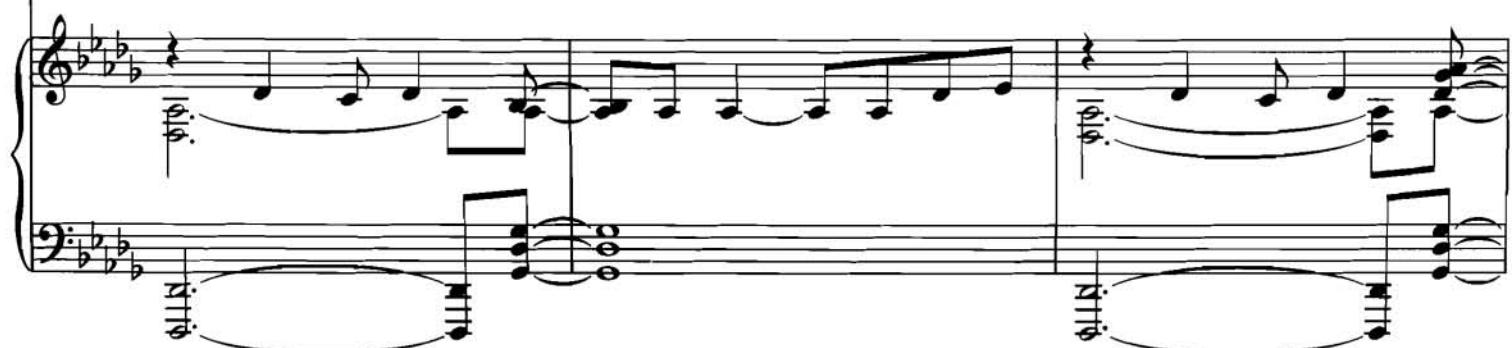

G<sub>b</sub>sus2  


D<sub>b</sub>5  


G<sub>b</sub>sus2  


some - thing is not \_\_\_ the same

I'm through with play -



D<sub>b</sub>/F                    G<sub>b</sub>sus2                    C<sub>b</sub>sus2

D<sub>b</sub>sus                    D<sub>b</sub>                    C<sub>b</sub>sus2                    D<sub>b</sub>sus

D<sub>b</sub>                    G<sub>b</sub>5/E<sub>b</sub>                    G<sub>b</sub>5/F

**Allegro**

D<sub>b</sub>/G<sub>b</sub>                    A<sub>b</sub>sus                    A<sub>b</sub>

$B\flat m7(\text{no}5)$  $G\flat sus2$  $A\flat sus$ 

try

de - fy

ing

grav

- i - ty

*With pedal* $B\flat m7(\text{no}5)$  $G\flat sus2$  $A\flat sus$ 

I think - I'll

try

de - fy

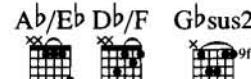
- ing

grav - i - ty, —

and you can't

pull — me

down.

 $D\flat 5$  $A\flat/E\flat$  $D\flat/F$  $G\flat sus2$  $D\flat 5$  $A\flat/E\flat D\flat/F G\flat sus2$ 

D<sub>b</sub>5A<sub>b</sub>/E<sub>b</sub> D<sub>b</sub>/FG<sub>b</sub>sus2A<sub>b</sub>(add4)D<sub>b</sub>5A<sub>b</sub>/E<sub>b</sub> D<sub>b</sub>/FG<sub>b</sub>sus2

I'm through ac - cept - ing lim - its 'cause some - one says —

D<sub>b</sub>sus2D<sub>b</sub>5A<sub>b</sub>/E<sub>b</sub> D<sub>b</sub>/FG<sub>b</sub>sus2A<sub>b</sub>(add4)D<sub>b</sub>/F

— they're so. Some things I can - not change, — but 'til —

G<sub>b</sub>sus2C<sub>b</sub>sus2D<sub>b</sub>5

— I try, — I'll nev - er know - Too long I've been —

D<sub>b</sub>susD<sub>b</sub>C<sub>b</sub>sus2D<sub>b</sub>5

— a - fraid \_ of los - ing love — I guess — I've lost —

G<sub>b</sub>5/E<sub>b</sub>G<sub>b</sub>5/FD<sub>b</sub>/G<sub>b</sub>A<sub>b</sub>susA<sub>b</sub>B<sub>b</sub>m7(no5)G<sub>b</sub>sus2A<sub>b</sub>susB<sub>b</sub>m7(no5)G<sub>b</sub>sus2A<sub>b</sub>sus

**Moderato, dreamily****A♭7sus****Amaj9♯11**

you can't pull — me

down.

**B♭6(add4)**

3

Un - lim -

it - ed...

My fu -ture is

**C♯m9****Amaj9♯11****B♭6(add4)****Emaj7**

un - lim

it - ed

And I've just had a

**Amaj9♯11****G♯m11****C♯m11****Bsus/A****Am6**

vi - sion

al - most

like a

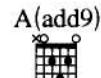
proph - e -

cy,

I

know—

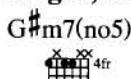
rit.

**Freely**

It sounds truly cra - zy, and true, the vi - sion's ha - zy...



But I swear some - day I'll be up in the

**Allegro; as before**

sky,

de - fy

- ing grav - i - ty

Fly - ing so high,

de - fy - ing





$A\flat(\text{add}4)$  $E\flat m/G\flat$  $E\flat m$  $D\flat/F$  $D\flat$ 

me late - ly: ev - 'ry - one \_\_ de - serves \_\_ the chance \_\_ to

rall.

 $C\flat \text{sus}2$  $D\flat 5$  $D\flat \text{sus}$  $D\flat$  $C\flat \text{sus}2$  $D\flat 5$ 

fly! And if I'm fly - ing so - lo, at least I'm fly -

*a tempo* $G\flat 5/E\flat$  $G\flat 5/F$ 

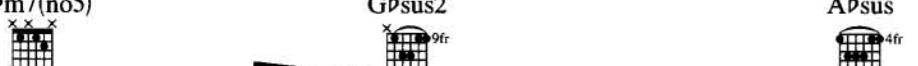
- ing free \_\_

To those who'd ground \_\_ me, take a mes -

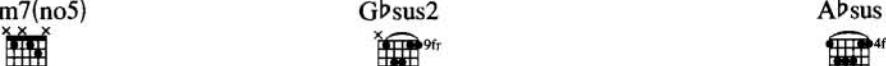
 $D\flat/G\flat$  $A\flat \text{sus}$  $A\flat$ 

- sage back - from me... \_\_

Tell them \_\_ how \_\_

B♭m7(no5)                      G♭sus2                      A♭sus  


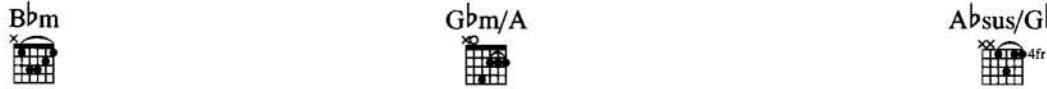
I am de - fy ing grav - i - ty

B♭m7(no5)                      G♭sus2                      A♭sus  


I'm fly - ing high de - fy - ing

grav - i - ty, and soon I'll match them in re -  
*rall.*

**With determination**

B♭m                      G♭m/A                      A♭sus/G♭  


nown... And no - bod - y in

$A\flat 7sus/F$  $A\flat m7/E\flat$  $A\flat m7(\text{add}4)/E\flat$  $A\flat 9sus/D\flat$  $G\flat(\text{add}9)/D\flat$ 

all of Oz, no Wiz - ard that there is or was is

 $G\flat m(\text{add}9)/A$  $E\flat m7\flat 5/G\flat$  $A\flat sus$  $A\flat 7sus$  $D\flat 5$  $A\flat(\text{add}4)/E\flat D\flat/F$ 

ev - er gon - na

bring

me

down...

 $G\flat sus2$  $D\flat/F$  $C\flat(\text{add}2)/B\flat G\flat/C\flat$  $D\flat$ 

Ah!

# I COULDN'T BE HAPPIER

Music and Lyrics by  
STEPHEN SCHWARTZ

**Andante, melancholy**

N.C. GLINDA: (*ad lib.*)

I could-n't be hap - pi - er No, I

could - n't be hap - pi - er Though it is, I ad - mit the

ti - ni - est bit un - like I an - tic - i - pat - ed

— But I could- n't be hap - pi - er, sim - ply

could-n't be hap - pi - er, Well — not "simply" ... 'Cause

get - ting your dreams, it's strange, but it seems a lit - tle, well, com -

- pli-cat - ed. There's a kind of a sort of... cost.

The sheet music consists of six staves of musical notation for voice and piano/guitar. The vocal part is on the top staff, and the piano/guitar parts are on the bottom staves. Chords are indicated above the vocal line, and guitar chord diagrams are provided for each chord. The lyrics are written below the vocal line, corresponding to the chords. The music includes various time signatures (4/4, 3/4, 2/4, 6/8) and key changes. The vocal line features several melodic phrases with sustained notes and grace notes.

B<sub>b</sub>sus/A<sub>b</sub>

Gm

A<sub>b</sub>maj7B<sub>b</sub>susB<sub>b</sub>sus/A<sub>b</sub>

There's a couple of things get... lost. There are

Gm

A<sub>b</sub>sus2

Fm11

bridg - es you cross you did - n't know — you crossed un - til you

*A tempo*B<sub>b</sub>susE<sub>b</sub>E<sub>b</sub>maj7Fm/E<sub>b</sub>

crossed.

And if that joy, \_\_\_\_\_ that

*cresc.**molto rall.*

thrill,

does - n't

thrill like you — think —

it

E<sub>b</sub>6 Fm/E<sub>b</sub>E<sub>b</sub> E<sub>b</sub>maj7Fm/E<sub>b</sub>

E♭6      Fm/E♭      E♭      A♭/E♭

will... Still — with this per - fect fi - nal - e, the

B♭/E♭      E♭      A♭maj9      B♭9/A♭      Gm7

cheers and the bal - ly - hoo, who would - n't be hap - pi -

A♭maj9      E♭/A♭      E♭sus      Fm11

er? So I could - n't be hap - pi - er.

E♭/F      A♭sus2/C      Gm      E♭/A♭      Fm7      E♭/A♭

Be - cause hap - py is what hap - pens when all your

## Reflectively

E<sub>b</sub>/B<sub>b</sub>G<sub>7</sub>/BC<sub>m11</sub>G<sub>m</sub>/B<sub>b</sub>

dreams \_\_\_\_\_ come true. Well, is - n't it? \_\_\_\_\_

rall.

## A tempo, with forced joy

A<sub>b</sub>F<sub>m7(add4)</sub>B<sub>b9sus</sub>

Hap - py is what hap - pens when your dreams \_\_\_\_\_

cresc.

come \_\_\_\_\_ true. \_\_\_\_\_

F<sub>m/E<sub>b</sub></sub>E<sub>b</sub>B<sub>b/E<sub>b</sub></sub>E<sub>b</sub>

poco a poco rall.

8va

# WONDERFUL

Music and Lyrics by  
STEPHEN SCHWARTZ

**Recitative**



**WIZARD:**



I nev - er asked for this or planned it in ad - vance.

*p colla voce*



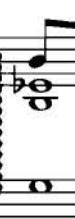
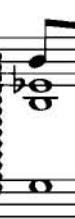
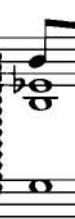
I was mere - ly blown here by the winds — of chance.

I nev - er saw my - self — as a Sol - o - mon — or Soc - ra - tes... — I



*3fr*

*3*



C7sus

C7

D**b**7

F

knew who I was: One of your dime-a-doz-en me - di - oc - ri - ties.

A7

Dm

Then sud - den - ly I'm here, re - spect - ed, wor - shipped e - ven,

B**b**m/D**b**

F/A

Bm7**b**5

C9

just be - cause the folks in Oz need - ed some - one to be - lieve in

F

F+

Dm/F

F9

B**b**(add9)

Does it sur - prise you I got hooked, and all too soon?

δva



Gdim/B $\flat$                     F                    D7                    G9

What can I say...? I got car - ried a - way, and not just by bal -

C7

loon...

*8va*

*8va*

**Freely**

F6

Dm6/F

"Won - der - ful." They called me "Won - der - ful."

Gm9b5/F

C7#5

So I said, "Won - der - ful..." if you in -

**Slow Ragtime**

F Gm7 C7 F F6

sist... I will be won - der - ful," And they said,

D7b9 D7 G Am

"Won - der - ful..." Be - lieve me, it's hard

G/B G7 C7 C9 Bbmaj7/C C7b9(b13)

— to re - sist, 'cause it feels

**Faster, light 2**

F F6 G7

won - der - ful! They think I'm won - der - ful!

Gm7**5** C9

Hey, look who's won - der - ful: \_\_\_\_\_ this corn - fed

Am7**5** D7 G9

hick, who said, "It might be keen —

C9 C9/B♭ Am7 D7 Dm7/F D7/F♯

— to build a town of green... \_\_\_\_\_ and a

G9 C9 F F6/A

won - der - ful road \_\_\_\_\_ of yel - low brick!"

Gm9



C7sus



C9

*Where I come from, we believe all sorts of things that aren't true—we call it... "history."*

A

rall.

Soft-shoe ( $\text{J} = \frac{3}{8}$ )

F



A/C



Dm/F



F+/C



man's called a trai - tor

or lib - er - a - tor;

A

rich man's a thief

or phi - lan - thro - pist.

Is

one a cru - sad - er

or ruth - less in - vad - er?

It's

Bbmaj7#5/D



Gm



D+

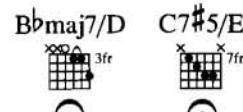




all in which la - bel is a - ble to per - sist.



These are pre - cious few at ease — with mor - al am - bi - gu - i - ties, —



*straight 8ths*

so we act as though they don't ex - ist! They called me

### Moderate Ragtime



won - der - ful So I am won - der - ful... —

F<sup>#</sup>dim  
x x 9frGm7**5**  
x xC7**9**  
x x  
C9/B**b**  
x x

In fact: it's so much who I am, it's part of my

3

Am7**5**  
x x xD7  
x xG9  
x x 9frC13  
x x 2fr

name!

And with my help, you can be the

**A little slower**F  
x xF7  
x xFmaj7/B**b**  
x xEm7/A  
x x

same...

At long, long last re-ceive your due, long o-ver-

rit.

Am7/D  
x xB**b**m7  
x x**Freely**F/A  
x xB**b**(add2)  
x x 3fr

due

El - pha - ba...

The most cel - e - brat - ed

are the

*Alt. lyric:* Don't you know...

F/A                      B<sub>b</sub>6                      A<sub>b</sub>(add9)

re - ha - bil - i - tat - ed      There'll be such a whoop - de -

D<sub>b</sub>maj7              F/C                      E/C                      D<sub>b</sub>/A<sub>b</sub>

doo      A      cel - e - bra - tion      through - out      Oz      that's all to do with

A7sus              A7                      A<sub>b</sub>9

A tempo

you!      Won - der - ful,

molto rit.      7      poco a poco accel.

A9

They'll call you "Won - der - ful"      Does it sound

In tempo, fast



won - der - ful?

Trust me, it's fun!

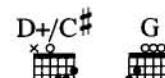
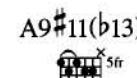
When you are



won - der - ful \_\_\_\_\_ Won't it be won - der - ful? \_\_\_\_\_



When you're the won - der - ful



one! \_\_\_\_\_

8va-----

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# AS LONG AS YOU'RE MINE

Music and Lyrics by  
STEPHEN SCHWARTZ

**With quiet passion**

Piano chords: Cm, Ab/C, Cm7(no5), Bb/C, Cm, Ab/C, Cm7(no5)

Vocal dynamic: *mf*

Bass line: *With pedal*



**ELPHABA:**

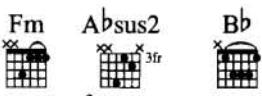
Kiss me too fierce - ly,

*p*



hold me too tight, \_\_\_\_\_

I need help be - liev - ing



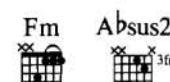
you're with me to - night.

—  
3



My wild - est dream - ings could not fore - see —————

—  
3

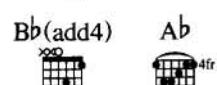


ly - ing be - side you —————

with you want - ing

—  
3

—  
3



me. —————

Just for this mo - ment,

—  
3

*mf*

E $\flat$       B $\flat$ (add4)      A $\flat$

As long as you're mine,  
I've lost all re -

B $\flat$ m      A $\flat$ /D $\flat$       A $\flat$ /E $\flat$       E $\flat$       E $\flat$ sus2      E $\flat$       Fm      E $\flat$ /A $\flat$       B $\flat$

sist - ance      and crossed some bor - der - line.

Bdim7      Cm      Cm/B $\flat$

—      And if it turns out      it's o - ver too

A $\flat$       A $\flat$ m      Gm7      G $\flat$ maj7

fast,      I'll make ev - 'ry

*subito p*

Emaj7

Dmaj7

Bb

Eb/Bb Ab5/Bb

Bb

Gm7

last

mo - ment

last

as long as you're

cresc.

Cm

Ab/C

Cm7(no5) Bb/C

Cm

Ab/C

Cm7(no5) Bb/C

mine.

Am

Em

F

Bb

FIYERO:

May - be I'm brain - less, may - be I'm wise,

but you've got me see - ing through dif - fer - ent

G C/G F5/G G Em Am

eyes. Some - how I've fall -

Em F B<sub>b</sub> Em7

- en un - der your spell, and some - how I'm

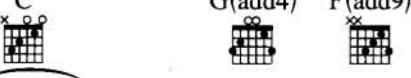
Am C/G F Dm C/F G C/G F5/G

feel - ing it's "up" that I fell... cresc.

G C G(add4) F(add9)

FIYERO: 3 ELPHABA: Ev - er - y mo - ment, As long as you're\_

f 3

C                      G(add4)      F(add9)              3fr  



  
 mine,              I'll wake up my bod - y,  
  
 C      Csus2      C      Dm      C/F      G      G#dim7  

  
 FIYERO:      3  
 and make up for lost time...      Say there's no  
  
 Am      Am/G      F  

  
 fu - ture      for us as a pair...  
  
 sub. **p**  
  
 Fm      Em7      Ebmaj7      Dbmaj7      Cbmaj7  

  
 E:      And though      I may know      I don't  
  


Gsus2      G      C/G      F5/G      G      C      G(add4)      F

care... Just for this mo - ment,

cresc.

as long as you're mine, come be how you

want to, and see how bright we shine.

Bor - row the moon - light un - til it is

dim.

*3fr*

Gm      F/B♭      F/C      C      Dm7(no5)/E      C/E      Dm      C/F      G

G♯dim7      Am      Am/G

F

through,

*p*

Em7      Ebmaj7      Dbmaj7      Cbmaj7

And know      I'll be here holding

Gsus2      C/G      F5/G      Gsus2      G      C/G      Fsus2/G

you

*cresc. poco a poco*

G                                      C                              G/C                      F/C

C                      G(add4)              F                      C(no5)                      F5/C                      C5

G/C                      C(no5)                      F5/C                      C5                      G/C

C(no5)                      F5/C                      C5                      G/C                      C(add2)



# NO GOOD DEED

Music and Lyrics by  
STEPHEN SCHWARTZ

**Moderato, with intensity**

Bm7(add4)



A/D



Esus/G $\sharp$



Amaj7/C $\sharp$



*f*

Bm7(add4)



A/D



Gm(maj9) $\sharp$ 11



E/F $\sharp$



Bm7(add4)



A/D



Esus/G $\sharp$



Amaj7/C $\sharp$



**ELPHABA:**

No good deed goes un - pun - ished —

No good deed goes un - pun - ished —

*mf*

Bm7(add4)



A/D



Gm(maj9) $\sharp$ 11



E/F $\sharp$



No act of char - i - ty — goes un - re - sent - ed

No act of char - i - ty — goes un - re - sent - ed

*gradual cresc.*

Bm7(add4)

A/D

E(add9)

Emaj9/G $\sharp$ 

No good deed goes un - pun - ished \_\_\_\_\_ That's my new

D $\sharp$ m7C $\sharp$ /D $\sharp$ A $\sharp$ m7/D $\sharp$ G $\sharp$ m

E

creed.

My road of good in - ten - tions

F $\sharp$ (add4)/A $\sharp$ B/D $\sharp$ E/G $\sharp$ 

led where such roads al - ways \_\_\_\_\_

lead. \_\_\_\_\_

decresc.

A(add9)

Gmaj7(add6)

F $\sharp$ 7sus

No good deed \_\_\_\_\_

goes un -

mf

Bm7(add4)

A/D

Esus/G $\sharp$ Amaj7/C $\sharp$ 

pun - ished...

f

G $\sharp$ m7(add4)F $\sharp$ /G $\sharp$ D $\sharp$ m7/G $\sharp$ G $\sharp$ m7(add4)F $\sharp$ /G $\sharp$ D $\sharp$ m7/G $\sharp$ 

sub. p

Doc - tor

Nes - sa...

C $\sharp$ sus/E $\sharp$ A $\sharp$ m7

Doc - tor

Dil - la - mond...

C $\sharp$ sus/E $\sharp$ A $\sharp$ m7

Fi -

Emaj7

F<sup>#</sup>(add4)/E

B/E

Emaj7

F<sup>#</sup>(add4)/E

B/E

ye

ro... —

Fi

*cresc.*

Bbm

G<sup>b</sup>maj9/Bb

Ab(add4)/Bb

Bbm

G<sup>b</sup>maj9/Bb

Ab(add4)/Bb

N.C.

ye

ro!! —

*ff*

Bbm

Gbsus2

Absus

Dbsus2/F

One ques - tion haunts and hurts, too much, too much to men - tion:

*sub. mf*

Bbm

Gbsus2

Absus

A(no5)<sup>#</sup>

Was I real - ly seek - ing good

or just seek-ing at - ten - tion?

*3*

C<sup>#</sup>m                    A                    Bsus                    Emaj7/G<sup>#</sup>                    A(add9)  
  
 Is that all good deeds are when looked at with an ice - cold eye?  
 3

Dm                    B<sup>b</sup>                    Csus                    Csus2                    C  
  
 If that's all good deeds are, may - be that's \_\_\_ the rea - son  
 3

**A tempo**  
 Bm7(add4)                    A/D  
  
 why... No good deed goes un -  
 cresc.                    molto rall.                    f

Esus/G<sup>#</sup>                    Amaj7/C<sup>#</sup>                    Bm7(add4)                    A/D  
  
 pun-ished All help - ful urg - es should be

Gm(maj9) #11

E/F#

Cm7(add4)

Bb/Eb

x x  
3frx x  
3fr

x x

x x  
3fr

cir - cum - vent - ed — No good deed goes un -

Bb(add2)/A

Bbmaj7/D

Cm7(add4)

Bb/Eb

x x  
3frx x  
3frx x  
3frx x  
3fr

pun - ished —

Sure, I meant well — Well, look at

Abm(maj7)

x x  
4fr

what well - meant did... —

cresc.

Ebm

x x  
6fr

Cbmaj7

Db/F

All right, <sup>3</sup>e - nough — so be it! So be it —

3

f

**Meno mosso**G $\flat$ (add9)/B $\flat$ B $\flat$ mG $\flat$ sus2

then...

Let all Oz be a - greed: —

*poco rit.**p*A $\flat$ susC $\sharp$ mA $\sharp$ sus2

I'm wick-ed through and

through; since I can-not suc-ceed, —

*poco accel.*

B(add4)

**A tempo**

Em



C5



— Fi - ye - ro, sav - ing you, I prom - ise no good deed

*mf*

Am7(no5)  Bm7(add4)/F# 

will I at - tempt \_ to do a - gain, ev - er a -

Fmaj7**b5**  A/E  G/D  C#m7**b5** 

gain... No good deed will I

*cresc.* f

N.C./F#  A/D 

do a - gain!

*ff*

Esus/G#  Amaj7/C#  Gmaj7  Asus F#m7  B5 

*c.* *c.* *c.* *c.* *c.* *c.* *c.*

*cresc.* *rit.* *fff* *c.* *sfp*

# FOR GOOD

Music and Lyrics by  
STEPHEN SCHWARTZ

Note: When performed as a solo, sing the top melody line throughout.

Tenderly, poco rubato

*With pedal*

GLINDA:

I've heard it said that peo- ple come in - to our lives - for a

*colla voce*

rea - son, bring-ing some - thing we must learn. And we are led to those who

Em7

Am7

D/F#

Gsus

G

help us most to grow, — if we let them, — and we help them in re - turn.

C/E

Fsus2

Fm(maj7)

Am/E

Well, I don't know if I be - lieve that's true, — But I

A♭ E♭maj7(no3)/A♭

Fm7

E♭/A♭

B♭sus

B♭

know I'm who I am — to - day — be - cause I knew you... —

Like a

C/E

Fsus2

Fmaj7(no3)/B♭

C

com - et pulled from or - bit as it pass - es a sun, — like a

C/E                    C/F                    B<sub>b</sub>sus2                    Fsus2/A                    G                    G/F

stream that meets a boul - der half - way \_\_\_\_ through the wood,

C/E                    Dm7                    Em7                    Am(add2)

who can say \_\_\_\_ if I've been changed for the bet - ter? But

Fsus2                    C/E                    F5                    C/E                    Dm7                    C/F                    G5

be-cause I knew you, I have been changed for  
rit.

A tempo, warmly

C                    C/F                    G                    C/E

good. ELPHABA: It well may

Fmaj9 Dm7/F C Em

be that we will nev - er meet a - gain in this

Fmaj9 F6/9 C/E Fsus2 G C/E

life - time, so let me say be - fore we part: So much of

Fmaj9 F6/9 Em7

me is made of what I learned from you, you'll

Am7 D/F# Gsus G

be with me like a hand - print on my heart.

C/E                    Fsus2                    Fm(maj7)                    Am

And now what - ev - er way — our stor - -ies — end, — I

Ab                    Ebmaj7(no3)/Ab                    Ab                    Fm7                    Eb/Ab

know you have re - -writ - ten mine — by be - -ing my friend... —

Bbsus                    Bb                    C/E                    Fsus2

Like a ship blown — from its moor - ing — by a

Fmaj7(no3)/Bb                    C                    C/E                    C/F

wind off the sea, — like a seed dropped — by a sky - bird —

$B\flat(\text{add}9)$  $F6/A$  $G$  $G/F$  $C/E$  $Dm7$ 

in a dis - tant wood,

who can say — if I've — been

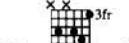
 $E\min7$  $A\min7$  $F\text{sus}2$  $C/E$ 

changed

for the bet - ter?

But

be - cause I knew you...

 $F5$  $C/E$  $Dm7(\text{add}4)$  $C/F$  $G$ **Più mosso** $F\min7$  $F\min9$ 

GLINDA:

BOTH:

ELPHABA:

Be-cause I knew you...

I have been changed — for

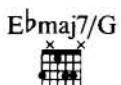
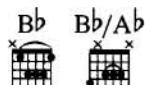
good...

And just to

—  
cresc.

 $B\flat$  $E\flat\text{maj}7/G$  $F\min7$  $F\min9$ 

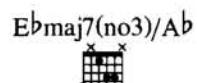
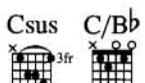
clear the air, I ask for - give - ness for the things I've done — you



GLINDA:

blame me for.

But then, I guess we know there's



blame to share,

and none of it seems to mat - ter an - y -

ELPHABA:

and none of it seems to mat - ter an - y -



more.

Like a com - et pulled from or - bit as it

more...

Like a ship - blown - from its

rit.

a tempo

Csus/B♭ C C/E Fsus2  
 pass - es a sun like a stream that meets a boul - der  
 moor - ing by a wind off the sea, like a seed dropped by a

3

Fsus2/B♭ Fsus2/A G G/F C/E Dm7  
 half - way through the wood, Who can say if I've been  
 bird in the wood, Who can say if I've been

3

senza rit. dim.

Em7 Am7 Fsus2 C/E G/D  
 changed for the bet - ter? I do be - lieve I have been changed for the  
 changed for the bet - ter? I do be - lieve I have been changed for the

mp

Am Am(add2) Fsus2 C/E Fsus2 C/E

bet-ter... And be-cause I knew you...  
bet-ter... Be-cause I knew you...

*rit. poco a poco*

Fsus2 C/E Dm7(no5) C/F Gsus

Be -cause I knew you.. I have been changed  
Be -cause I knew you... I have been changed

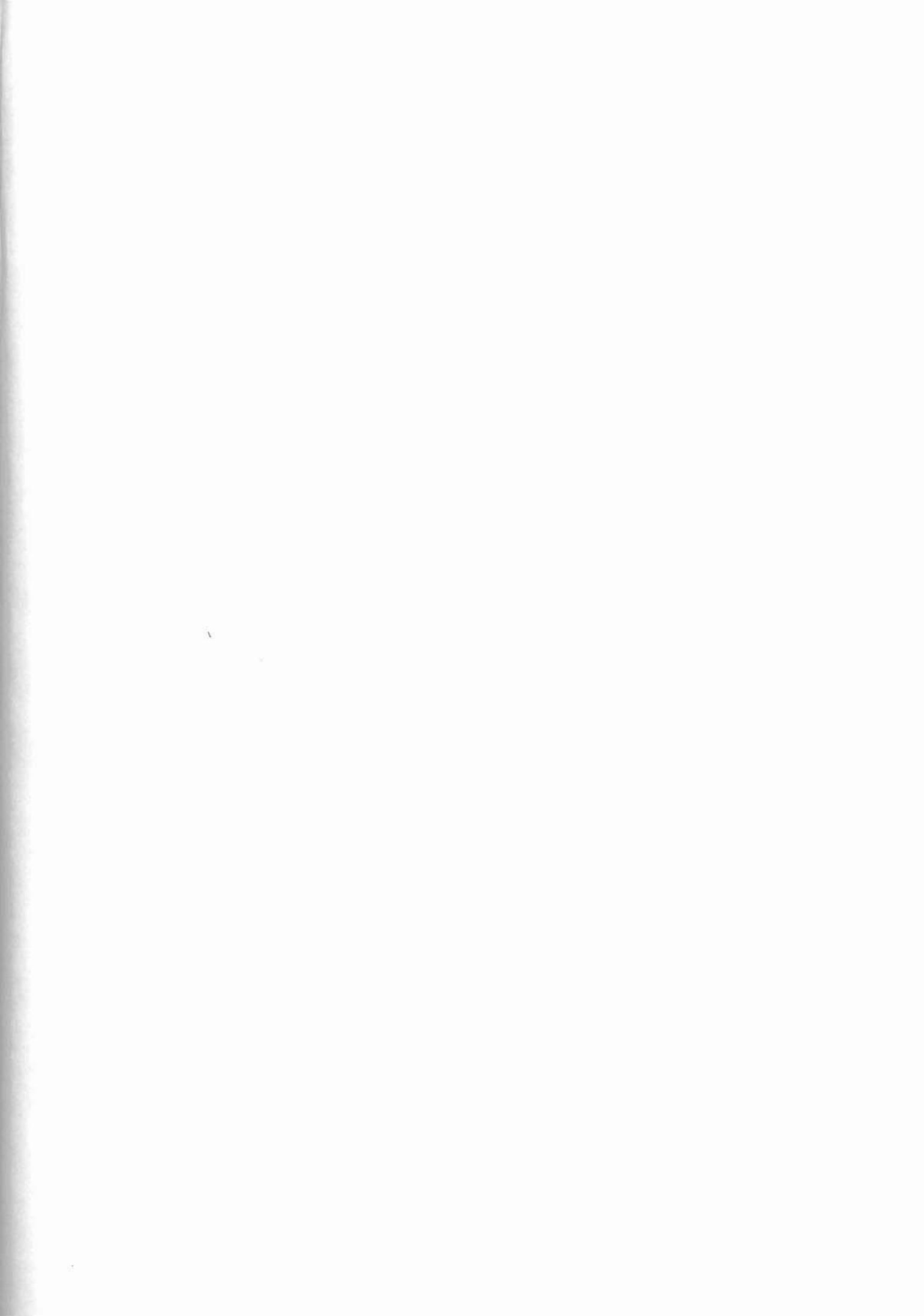
*rit.*

**Tempo I**

C5 C/F C5 C/F F(add2) G C(add2)

for good.  
for good.

*rit.*





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**POPULAR**  
**I'M NOT THAT GIRL**  
**ONE SHORT DAY**  
**DEFYING GRAVITY**  
**I COULDN'T BE HAPPIER**  
**WONDERFUL**  
**AS LONG AS YOU'RE MINE**  
**NO GOOD DEED**  
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