

WICKED
Piano/Vocal

1

OPENING

[Rev. 10/7/03]

Music and Lyrics by
STEPHEN SCHWARTZ

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Piano/Vocal

1

OPENING

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Music and Lyrics by
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Maestoso

Accel.

Rit.

Moderato

(MONKEYS)

12 13 14

15

14a 14b 15

[MONKEY turns the crank....]

A Little Slower

MBC/Michelle/Jan/Kathy/Kristin

16

17

18

Ahh.

French Horn (+Synth Vox; "Aah's?")

f

19

20

aah.

19

20

aah.

3

Poco rit.

21

22

23

3

Poco rit.

Accel poco a poco

High Stg Trem (+Pno)

Accel poco a poco

Poco rit.

(♩=♩)

Moderate 2; Fanfare

To m37

37

Good

Handwritten musical score for piano/vocal, featuring three staves of music with lyrics. The score is in common time, with key changes indicated by sharps and flats. The lyrics are from the song "The Witch of the West" and are written in a cursive script.

Measures 38-41:

- Measures 38-40: Treble staff lyrics: "News! _____". Bass staff key: F major (4 sharps). Measure 41: Treble staff lyrics: "She's". Bass staff key: C major (no sharps or flats).

Measures 42-45:

- Measures 42-44: Treble staff lyrics: "Dead! _____". Bass staff key: F major (4 sharps). Measure 45: Treble staff lyrics: "The Witch of the West _____ is dead! The". Bass staff key: C major (no sharps or flats).

Measures 46-49:

- Measures 46-48: Treble staff lyrics: "wick-ed-est witch there _____ ever was, the en-e-my of all of us". Bass staff key: C major (no sharps or flats). Measure 49: Treble staff lyrics: "here in Oz _____ is". Bass staff key: G major (1 sharp).

MF Jan
Christy/Kathy/MBC

Handwritten musical score for piano/vocal. The score consists of four systems of music. The first system (measures 50-53) includes lyrics: 'dead!' (measures 50-51), 'Good' (measures 52-53). The second system (measures 54-57) includes lyrics: 'News!' (measures 54-55), 'Good' (measures 56-57). The piano part features a bass line with sustained notes and chords. The vocal part consists of single notes and short melodic phrases. Measure 57 includes a melodic line with a 'liss' (lissagé) instruction. Measure 58 begins a section marked 'A Little Slower'.

A Little Slower

Handwritten musical score for piano/vocal, continuing from measure 58. The score consists of three systems. The first system (measures 58-61) includes lyrics: 'News!' (measures 58-59). The second system (measures 62-65) shows a melodic line with eighth-note patterns. The third system (measures 66-69) shows a melodic line with eighth-note patterns and a sustained note in the bass line. Measures 68-69 include a melodic line with a 'liss' (lissagé) instruction.

SOMEBODY IN THE CROWD: Look! It's Glinda!

VARIOUS FANATICS: Is it really her? It is, it's her! Glinda! We love yeeew, Glindaaaaa!

GLINDA: It's good to see me, isn't it?
(CHEERS) (go on)

GLINDA: "No need to respond -- that was rhetorical. Fellow Ozians:"

GLINDA:

Moderato

Let us be glad, Let us be grateful, Let us re -

E⁹sus

77 78 79

joi - ci - fy that Good - ness could sub - due the wic - ked wor - kings of

Bm/E

80 81 82 83

"You - know - who"! Is - n't it nice to know
Harp?

Bm⁹/E E⁷sus Bm⁷/E C#m⁷/E

84 85 86 87

that good will con - quer e - vil? The truth we all be - lieve - ll by and
Rit.

Bm⁷/E C#m⁷/E Bm⁷/E C#m⁷/E /D /C#

WICKED
Piano/Vocal

112
2

NO ONE MOURNS THE WICKED

[Rev. 10/7/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro $\bullet = 144$

2 3 8 9

Chords: C#m, G, C#m, G

Measure 2: C#m. Measure 3: G. Measure 8: C#m. Measure 9: G.

10 11 12

Michael: No one mouns the wick-ed!

Stephanie: No one cries: "They

13 14 15

won't re - turn!"

ALL: No one lays a li - ly on their

16 17 18

3

Chords: G, C#m, G, C#m, G, C#m, G

Measure 16: G. Measure 17: C#m. Measure 18: G.

grave.

Bill

The good man scorns the wick-ed!

R.H.

Kisha' MBC MF

Through their lives, our chil - dren learn...

ALL: What we miss when...

Poco rit.

GLINDA:

And good - ness

- we mis - be - have...

Poco rit.

A Tempo

Handwritten piano/vocal sheet music for 'No One Mourns The Wicked'. The music is in common time, key of A major (two sharps). The vocal line is on the treble clef staff, and the piano accompaniment is on the bass clef staff. The lyrics are written below the notes. Measure numbers are indicated above the staff. The music consists of six staves of music with lyrics.

25. knows, the wick-ed's lives are lone - ly

26. -

27. -

28. Good - ness knows the wick-ed die a-lone.

29. -

30. -

31. -

32. -

33. It just shows when you're wick - ed, you're left on - ly

34. -

35. -

Rit.

36. on your own. no breath

37. -

38. -

Yes, good - ness

Rit.

25. knows, the wick-ed's lives are lone - ly

26. -

27. -

28. Good - ness knows the wick-ed die a-lone.

29. -

30. -

31. -

32. -

33. It just shows when you're wick - ed, you're left on - ly

34. -

35. -

Rit.

36. on your own. no breath

37. -

38. -

Yes, good - ness

Rit.

A Tempo

Handwritten piano/vocal score for 'No One Mourns The Wicked'. The score consists of three staves: Treble, Bass, and Piano. The vocal line is in common time, with a key signature of four sharps. The piano accompaniment is in common time, with a key signature of four sharps. The vocal part includes lyrics and dynamic markings. The piano part includes harmonic changes and dynamic markings.

Section 1:

- Measures 39-42: Knows, the wick-ed's lives are lone-ly Good-ness.
- Measures 43-46: Knows the wick-ed lie a lone. Noth-ing.
- Measures 47-50: grows for the wick-ed, they reap on-ly what they've

Section 2:

- Measures 51-54: (piano accompaniment only)

PERSON: "Glinda! Why does Wickedness happen?"

GLINDA: That's a good question. One that many people find confusifying...

VAMP

51 52 53 54

SOWN...

VAMP

p

VAMP Are people born Wicked? Or do they have Wickedness thrust upon them? After all, she had a childhood. She had a father...

55 56

EMaj7

... who just happened to be the Governor of Munchkinland...

FATHER: I'm off to the Assembly, dear!

Allegro

57 58 59 60

GLINDA: And she had a mother. As so many do...

(go on)

MOPPER *slightly back*

VAMP

FATHER:

61 62 63 64

How I hate to

65 66 67 68 MOTHER: 69

go - and leave you lone - ly, That's al - right, it's on - ly

70 71 72 73 FATHER: 74

just one night. But know _____ while we're a -

75 76 77 78 79

part, dear I will have you al - ways in my heart, dear.

Rall.

80 81 82 83 84

So know that you're here in my heart while I'm out of your

rall

Allegro $\text{d} = 158$

85 86 87 88

sight...

GLINDA: And like every family—they had their secrets.

SALESMAN: last x

89 90 91 92

Have a-no-ther

1st X only

93 94 95

drink, my dark-eyed beau - ty— I've got one more night left here in town—

96 97 98

— So have a-no-ther drink of green e-lix - ir— and we'll have our-

This image shows a handwritten musical score for piano/vocal. The score consists of two staves: a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment. The vocal part is in common time with a key signature of one sharp (F#). The piano part is also in common time with a key signature of one sharp (F#). The vocal line begins with a melodic line starting at measure 85, followed by a piano accompaniment section starting at measure 86. The vocal part resumes at measure 87, and the piano part continues at measure 88. The vocal part then begins a lyrical section starting at measure 89, with lyrics for GLINDA. The piano part continues its harmonic support. The vocal part continues with the lyrics 'drink, my dark-eyed beau - ty— I've got one more night left here in town—' starting at measure 93. The piano part continues its harmonic support. The vocal part continues with the lyrics '— So have a-no-ther drink of green e-lix - ir— and we'll have our-' starting at measure 96. The piano part continues its harmonic support.

99 100 101

selves a - noth - er mix - er Have a - no - ther lit - tle swal - low, lit -

102 103 104

la - dy, and fol - low me down...

105 106 107

108 109 110

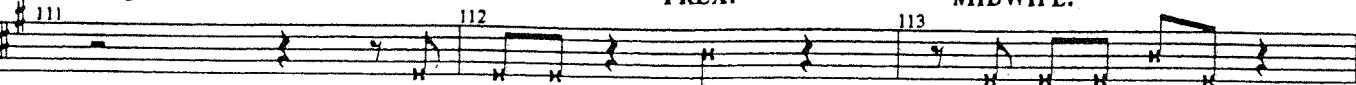
GLINDA: And, from the moment she was born ...

Allegro

MIDWIFE:

FREX:

MIDWIFE:



It's co-ming!

Now?

The ba-by's co-ming!

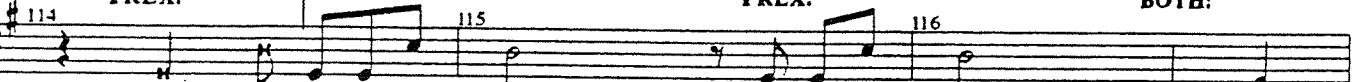


FREX:

MIDWIFE:

FREX:

BOTH:



And how! I see a nose!

I see a curl!

It's a



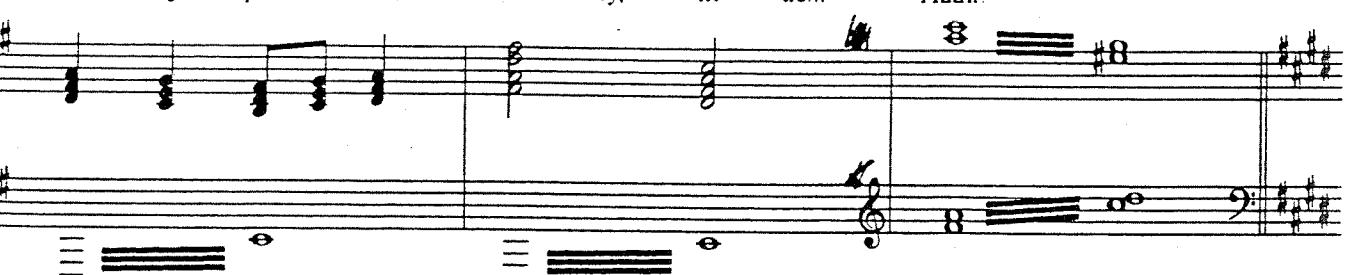
FREX: Rall.

MIDWIFE:

heal-thy, per-fect,

MIDWIFE: love-ly, lit-tle...

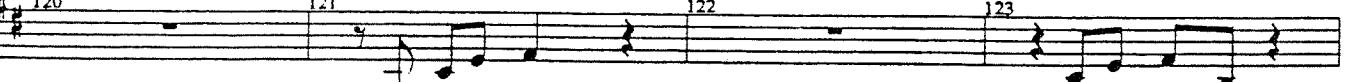
Ahhh!



Moderato

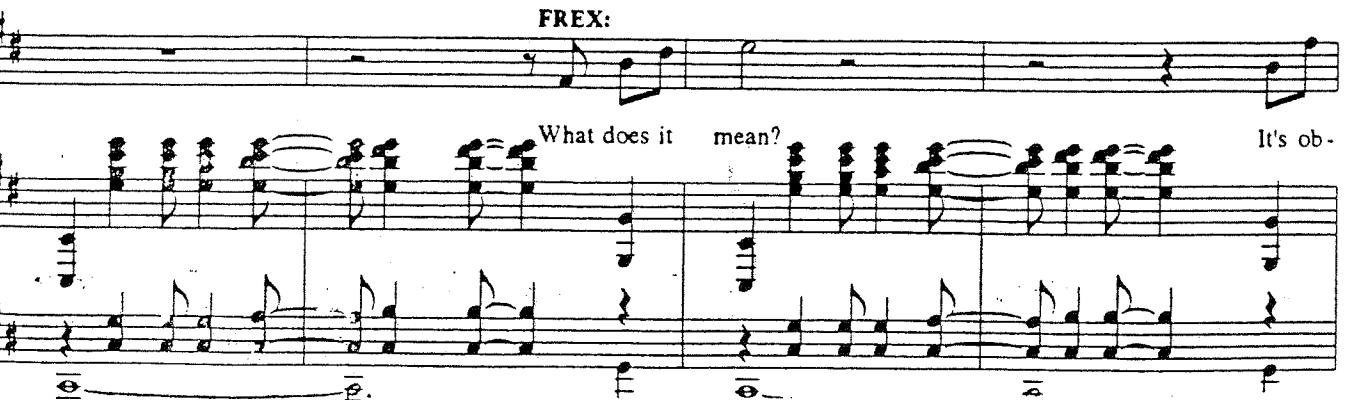
MIDWIFE:

FREX:



How can it be?

It's a-tro-cious!



What does it mean?

It's ob-

124

125

126

Like a frog - gy, fer - ny cab - bage, the

scene!

Like a frog - gy, fer - ny cab - bage, the

Rall.

127

128

129

ALL: GREEN!

ff GREEN!

ba - by is un - na - tur - al - ly

ba - by is un - na - tur - al - ly

SOMEONE IN CROWD (Bill): That's no excuse!
 ANOTHER PERSON (Kisha): Think of what she did!
 A THIRD PERSON (Cusick): Think of who she was!
 A FOURTH PERSON (Ben): We all have problems!
 A FIFTH PERSON (Walter): And we didn't turn out wicked!

Allarg.

To m130

129a

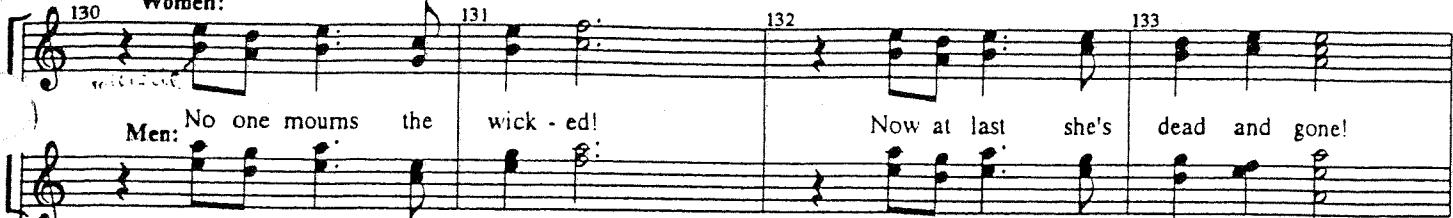
129b

129c

129d

menacing

Women:

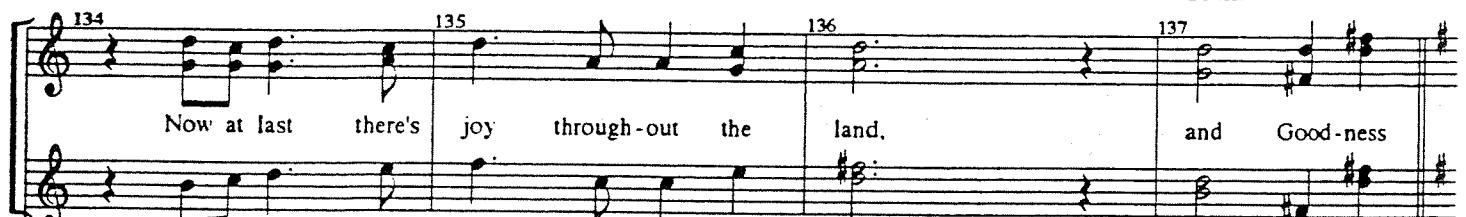
130 

Maestoso



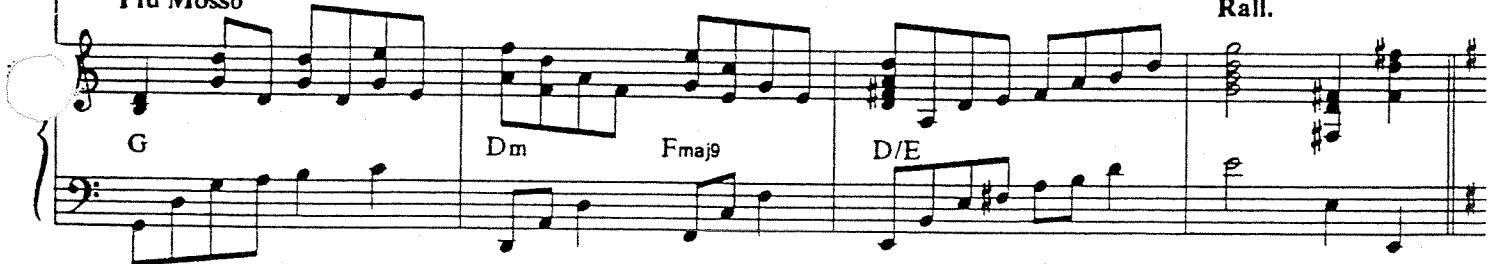
Piu Mosso

Rall.

134 

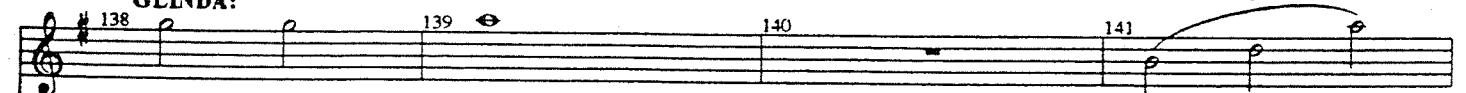
Piu Mosso

Rall.



A Tempo

GLINDA:

138 

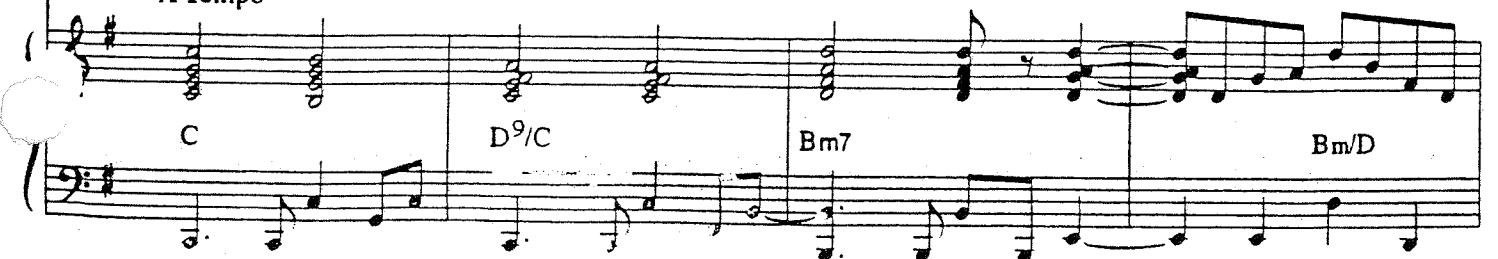
Good - ness knows

Ah.



knows, we know what good-ness is. Good - ness

A Tempo



142 P 143 ↪ 144 145

Good - ness knows she died a - lone.

knows the wick-ed die a lone

Woe to those

C CMaj7 D⁹/C Bm7 Em7

146 147 148 5 149

To m158

Woe to those who spurn what good-ness - es they are

A m9 FΔ7#11

158 159 160 5 161

(No Glinda): ff

shown! ms / p.s. No one mourns the

Dsus ff

GLINDA:

162
Good news!
wick-ed
163
164
164a
No one mourns the
Em C/E Em C/E

164b
Good news!
wick-ed
165
166
Rall.
No one mourns the
Em C/E Em C/E

166 *p.* Wic - ked! *sf* 167 - 168 *p.* Wic - ked! 169 -

wick - ed! Wick - ed!

Dictated

E (add9) /A# E (add9) /A#

111 111 111 111

pp

170

171

172

PR Wic - ked!

Wick - ed!

pp

ff

sfz

WICKED
Piano/Vocal

ELPHABA'S ENTRANCE

[Rev. 8/25/03]

2a

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

GLINDA: Well, this has been fun. But as you can imagine...

Moderato

CUT ON:
PERSON IN CROWD: Glinda!

"Is it true -
you were her
friend?!"

GLINDA:
Yes.

Well, it depends what
you mean by "friend".

VAMP out any beat

"I knew her!"
Faster

"That is, our paths did cross."

"At school. But you
must understand, it was
a long time ago..."

... And we were both very young ...

Segue to DEAR OLD SHIZ

WICKED

3

DEAR OLD SHIZ

[Rev. 3/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato

O, hal - lowed halls and vine - draped walls, The proud - lie - est sight there

Three staves of musical notation in 4/4 time, G major. The first staff has a bass clef, the second a soprano clef, and the third an alto clef. The lyrics are: O, hal - lowed halls and vine - draped walls, The proud - lie - est sight there. The music consists of eighth and sixteenth note patterns.

is, When gray and sere our hair hath turned, We shall

Three staves of musical notation in 4/4 time, G major. The first staff has a bass clef, the second a soprano clef, and the third an alto clef. The lyrics are: is, When gray and sere our hair hath turned, We shall. The music consists of eighth and sixteenth note patterns.

still re - vere the les - sons learned in our days at dear old Shiz, Our

Three staves of musical notation in 4/4 time, G major. The first staff has a bass clef, the second a soprano clef, and the third an alto clef. The lyrics are: still re - vere the les - sons learned in our days at dear old Shiz, Our. The music consists of eighth and sixteenth note patterns. A 'div.' (division) is indicated in the middle staff.

Poco rit.

days at dear old...

GLINDA:

Old

ALL:

Shiz

zzzz.

Three staves of musical notation in 4/4 time, G major. The first staff has a bass clef, the second a soprano clef, and the third an alto clef. The lyrics are: days at dear old... The music consists of eighth and sixteenth note patterns. The vocal parts are labeled 'Poco rit.', 'GLINDA: Old', 'ALL: Shiz', and 'zzzz.'.

WICKED

Piano/Vocal

3a

Jeweled Shoes?

[Rev. 9/24/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: "normal color..."
"ELPHABA!"

Freely

Freely

(shoes)

WICKED
Piano/Vocal

3a

LET HER GO!

[Rev. 5/27/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
ELPHABA: "Let her go!"

Allegro

The musical score consists of six staves of handwritten music. The first three staves are in treble clef, and the last three are in bass clef. The key signature is A major (three sharps). The tempo is Allegro. The score includes dynamic markings such as *mf*, *fp*, *cym.*, *Rit.*, and *fine*. Measure numbers 1 through 16 are indicated. The music features a variety of note values and rests, with some measures showing eighth-note patterns and others more complex rhythms. The score concludes with a rallentando (Rall.) across all staves.

WICKED
Piano/Vocal

4

THE WIZARD AND I

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
ELPHABA: ~~What's~~ "What?"
You really think I have... talent?

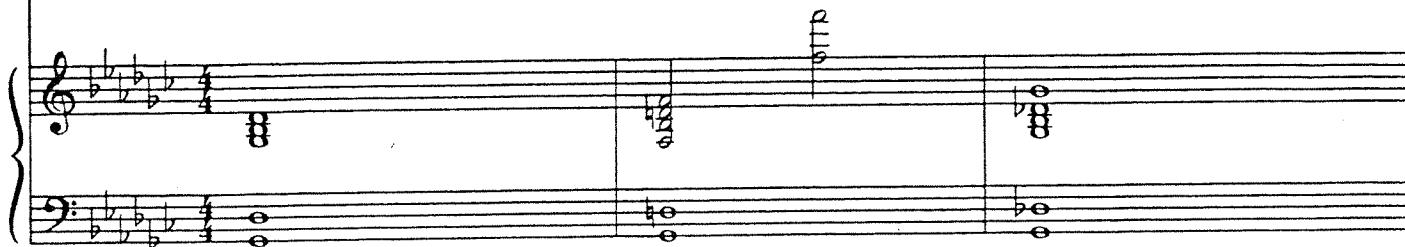
Freely

MORRIBLE:

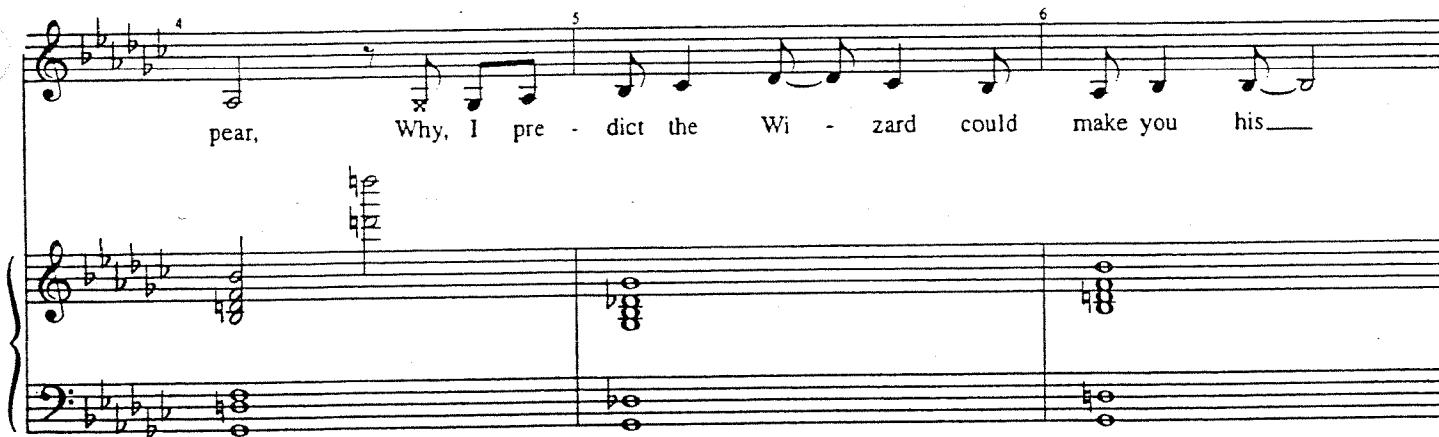
(sing)



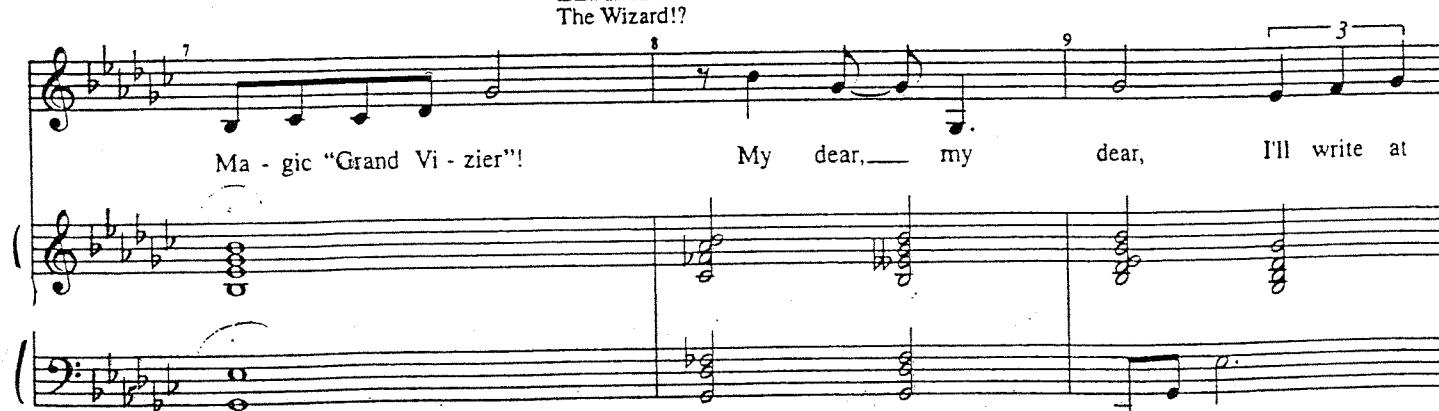
Many years I have wai - ted for a gift like yours to ap -



pear, Why, I pre - dict the Wi - zard could make you his -



Ma - gic "Grand Vi - zier"! My dear, my dear, I'll write at



The Wizard!?

ELPHABA

YOU'RE SERIOUS?

ELPHABA

DID?

once to the Wizard,

Yes tell him of you in ad-vance!

3

3

3

3

3

3

ELPHABA

Oh, Madame!

13 3 14 3 15 3

With a ta - lent like yours, dear, there is a de - fi - nish chance, if

ELPHABA

I will!

16

17

18

you work as you should, you'll be ma - king

kt x only

(20 x "I won't get my way.")

20

21

22

(2)

good...

(2)

ELPHABA:

23 3 3 24 25 3 3

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

26 27 3 28

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

29 3 30 31

talent that could help me meet the Wizard

32 33 34

if I make good! So I'll make

35 36 37

if I make good! So I'll make X haaf

35 = 128
36
37
38

good...

Stg Trem.

(towers in)

39 40 41 42

When I meet the Wizard—

Once I prove my worth.

43 44 45

and then I meet the Wizard—

What I've waited for since—

46 47 48

since birth! And with all his Wizard wisdom, By my

A musical score for a single melodic line, likely for a soprano or alto voice. The score consists of three staves of music. The first two staves are identical, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a dotted half note, followed by a quarter note, a eighth note, and a quarter note. The second staff begins with a eighth note, followed by a quarter note, a eighth note, and a quarter note. The third staff begins with a eighth note, followed by a quarter note, a eighth note, and a quarter note. Measure 49 ends with a vertical bar line. Measure 50 begins with a eighth note, followed by a quarter note, a eighth note, and a quarter note. Measure 51 begins with a eighth note, followed by a quarter note, a eighth note, and a quarter note. The lyrics are written below the notes: 'looks, he won't be blin - ded...' and 'Do you think the Wi - zard is...'. The score is numbered 49, 50, and 51 above the staves.

A musical score page from 'The Wizard of Oz'. The page shows three measures of music for a single voice. Measure 52 starts with a half note followed by a eighth note. Measure 53 starts with a eighth note followed by a half note. Measure 54 starts with a eighth note followed by a half note. The lyrics are: - dumb?— Or like Munch-kins, so small - min - ded? No! He'll.

55 say to me: "I see who you truly are: A girl on whom I can re

56

57

58

59

60

ly!" And that's how we'll be - gin, The Wi - zard and I...

61

62

63

64

Staccato motif 14
Groove; guitar-driven

This block contains the first four staves of the musical score. The vocal line starts at measure 55 with the lyrics "say to me: 'I see who you truly are: A girl on whom I can re". The piano accompaniment consists of bass and harmonic chords. Measures 56 and 57 are blank. The vocal line resumes at measure 58 with "ly!", followed by "And that's how we'll be - gin," and "The Wi - zard and I...". The piano accompaniment continues with bass and chords. Measures 61 through 64 are blank, with a note in the vocal line for measure 61. A bracket labeled "Staccato motif 14" and "Groove; guitar-driven" covers the piano accompaniment for measures 61-64.

55 say to me: "I see who you truly are: A girl on whom I can re

56

57

58

59

60

ly!" And that's how we'll be - gin, The Wi - zard and I...

61

62

63

64

Staccato motif 14
Groove; guitar-driven

This block continues the musical score from the previous block. It includes the lyrics from measures 55-60. Measures 61-64 are blank, with a note in the vocal line for measure 61. A bracket labeled "Staccato motif 14" and "Groove; guitar-driven" covers the piano accompaniment for measures 61-64.

55 say to me: "I see who you truly are: A girl on whom I can re

56

57

58

59

60

ly!" And that's how we'll be - gin, The Wi - zard and I...

61

62

63

64

Staccato motif 14
Groove; guitar-driven

This block concludes the musical score. It includes the lyrics from measures 55-60. Measures 61-64 are blank, with a note in the vocal line for measure 61. A bracket labeled "Staccato motif 14" and "Groove; guitar-driven" covers the piano accompaniment for measures 61-64.

65 Once I'm with the Wizard,___ 66 bring out..... 67 My whole life will change....

68 - 69 'Cuz once you're with the Wizard,___

70

71 No one thinks you're strange.____ 72 73 No father is not proud of____

74 - you;____ 75 No sis - ter acts a shamed.____ 76 And

Pno

This image shows a page of a musical score for 'The Wizard and I'. The score is for piano/vocal and includes lyrics for the vocal part. The vocal part is in treble clef, and the piano part is in bass clef. The score is divided into measures by vertical bar lines. Measure 65 starts with a vocal line 'Once I'm with the Wizard,___' followed by a piano accompaniment. Measure 66 begins with the vocal line 'bring out.....' and ends with a piano accompaniment. Measure 67 starts with the vocal line 'My whole life will change....'. Measure 68 starts with a piano accompaniment. Measure 69 starts with the vocal line "'Cuz once you're with the Wizard,___'. Measure 70 starts with a piano accompaniment. Measure 71 starts with the vocal line 'No one thinks you're strange.____'. Measure 72 starts with a piano accompaniment. Measure 73 starts with the vocal line 'No father is not proud of____'. Measure 74 starts with the vocal line '- you;____'. Measure 75 starts with the vocal line 'No sis - ter acts a shamed.____'. Measure 76 starts with the vocal line 'And'. The piano part includes various chords and bass notes. The vocal part includes some slurs and rests. The lyrics are written in a simple, sans-serif font.

77 78 79 80

all of Oz has to love you, when by the Wizard, you're acclaimed.

A musical score for two voices, Treble and Bass. The Treble voice is in the upper staff and the Bass voice is in the lower staff. The score consists of two measures. In the first measure, the Treble voice has a sixteenth-note pattern (D, C, B, A, D, C, B, A) and the Bass voice has eighth-note patterns (D, C, B, A). In the second measure, the Treble voice has a sixteenth-note pattern (D, C, B, A, D, C, B, A) and the Bass voice has eighth-note patterns (D, C, B, A, D, C, B, A). The key signature is one flat, and the time signature is common time.

83 MAY BE At last I'll know why AS WE work hard in HAND
 WE ~~hard~~ ^{ly} du ~~ties~~ piled ^{high} working ~~side~~ ^{side} by ~~side~~

84

85

Faster $\text{♩} = 142$

86

87

88

The Wi - zard and I! _____ And

ad lib.

89 3 3 90 91

one day, he'll say to me: "El - pha - ba, A girl who is _____ so su -

92 93 94

pe - ri - or - Shouldn't a girl who's so good in - side -

95 96 97

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

98 99 100

surd de - gree - seem fi - xa - ted - on your ver - di - gris, Would

This block contains the first four staves of the musical score. The vocal line starts at measure 89 with a melodic line over a piano accompaniment. The lyrics "one day, he'll say to me: 'El - pha - ba, A girl who is _____ so su -" are followed by a repeat sign and measures 92-94. The lyrics "pe - ri - or - Shouldn't a girl who's so good in - side -" are then followed by another repeat sign and measures 95-97. The final lyrics shown are "have a match - ing ex - te - ri - or? And since folks here to _____ an ab -" followed by a repeat sign and measures 98-100. The piano accompaniment consists of bass and treble staves with various chords and dynamics (e.g., f, ff).

Rall.

F E⁹

Freely

101 102 103 104

it be all right by you, If I de-green-i-fy you?" An

w/ wonderment

A Tempo

105 106 107

though of course that's not im - por-tant to me, "All right, why not?" I'll re -

108 109 110

ply. Oh, what a pair we'll be The Wi - zard and I!

111 112 113

What a pair we'll BE -

44 3 115 $\text{♩} = 100$ 116

be, The Wizard and...

117 118 3 119

Un - li - mi - ted— My fu -ture is— un - li - mi -

120 3 121

ted... And I've just had a vi - sion al -most like a pro - phe -

Rit. Freely 122 123 124

cy— I know, it sounds tru -ly cra -zy, and true, the vi -sion's ha -zy.

125

126

But I swear, some - day there'll be a

127

128

129

Rall. A Tempo

ce - le - bra - tion through - out Oz that's all to do with me!

130

131

132

Rall.

133

134

135

Broadly

stand there with the Wi - zard, feel - ing things I've nev - er felt,

Accel.

136
137
138
And though I'd nev - er show____ it, I'll be so

139
140
hap - py, I____ could melt!____ And

141 = 128
142
143
so it will be____ for the rest of my life,____ and I'll want no - thing else____ till I

144
145
146
die!____ Held in such high____ es - teem,____ When peo - people

Molto rall.

147 see me, they will scream
148 for half of Oz - 's fav' - rite team:
149

This block contains three staves of musical notation. The top staff is in G major, the middle staff is in F major, and the bottom staff is in C major. Measure 147 starts with a piano dynamic. Measure 148 begins with a vocal entry. Measure 149 concludes the section.

A Tempo

150
151 The Wi-zard and II
152
153

This block contains three staves of musical notation. The top staff is in G major, the middle staff is in F major, and the bottom staff is in C major. Measure 151 features a vocal line with a melodic line above it. Measures 152 and 153 continue the piano/vocal line.

Rall.

154
155

This block contains three staves of musical notation. The top staff is in G major, the middle staff is in F major, and the bottom staff is in C major. Measure 154 shows a piano dynamic. Measure 155 begins with a vocal entry.

WHAT IS THIS FEELING?

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Freely

different instrument (or 8va)

Harp

ELPHABA:
My dear father...

Colla Voce

BOTH:

ELPHABA:

GALINDA:

There's been some con-fu-sion o-ver room-ing here at Shiz... But of course, I'll care for Nes-sa... But of

1 3

3

course, I'll rise a-bove it... For I know that's how you'd want me to res - pond. Yes—

5

GALINDA:

There's been some con - fu - sion, for you see my room - mate is...

Un

6

3

6

5

u - su - al - ly and ex - ceed-ing - ly pe - cu - liar and al - to - ge - ther quite im - pos - si - ble to des -

ELPHABA: Allegro (J = 157)

cribe...

Blonde.

13

14

15

16

GALINDA:

17 18 19

What is this feeling, so sudden and new? I felt the moment I

ELPHABA:

20 21 22

laid eyes on you... My pulse is rushing... My head is reel-ing...

GALINDA:

23 24 25

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

BOTH:

26 27 28 29

Does it have a name? Yes!

30 31 32

33 34 35 G:
Loath-ing Un-a-dul-te-ra-ted loath-ing... For...

36 37 38 E: G: BOTH:
- your face... Your voice... Your cloth-ing... Let's just say—

39 40 41
I loathe it all! Ev-'ry lit-tle trait, how - ev-er small

42 makes my ve - ry flesh be - gin to crawl with sim - ple ut - ter

43

44

45 loath - ing! There's a strange ex - hi - la - ra - tion in

46

47

48 - such to - tal de - test - a - tion It's so pure! So

49

50 simile

51 strong!

52 Though I do ad - mit it came on fast,

53

54

55

56

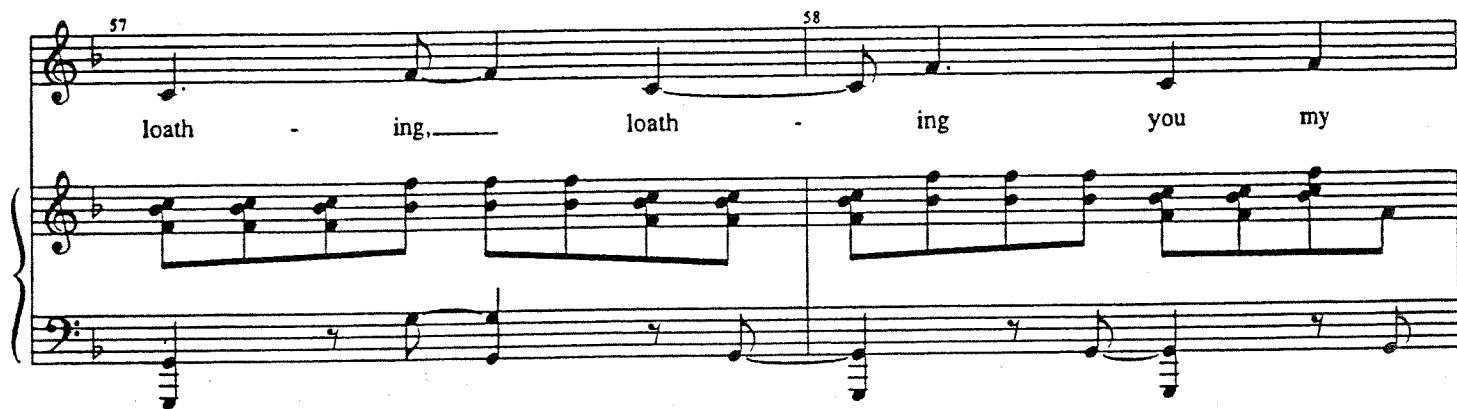
Still I do be - lieve that it can last, And I will be



57

58

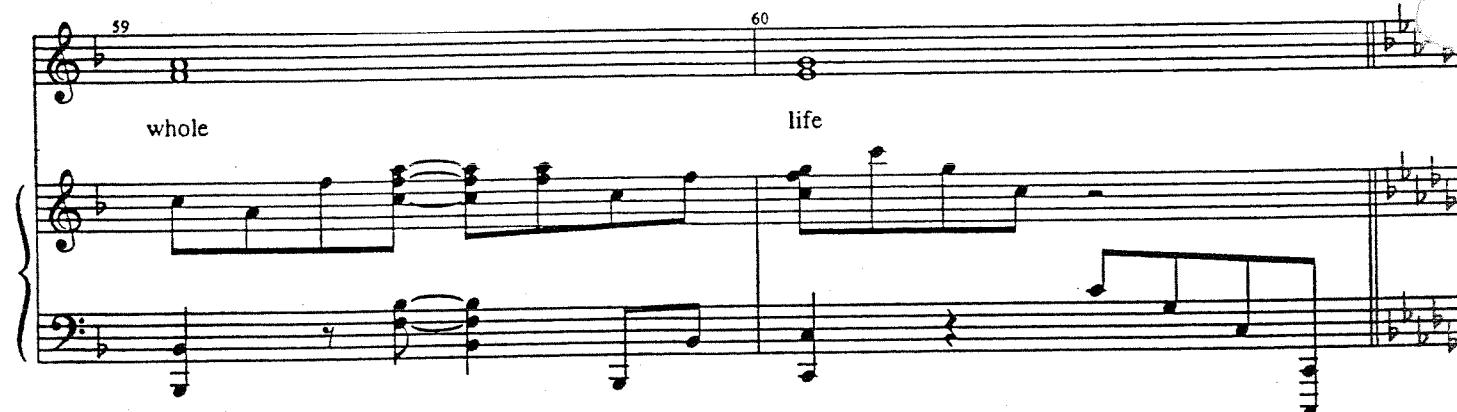
loath - ing, loath - ing you my



59

60

whole life



Handwritten musical score for piano/vocal. The score consists of two systems of music. The top system starts at measure 61, with a treble clef, a key signature of four flats, and a common time signature. The lyrics are: "long! STUDENTS: MP/kathy steph' Dear Ga-lin-da, you are just too good! + Jo/connie kisha How do you stand it? I don't + Walter bog + marcus/GEN". The bottom system starts at measure 64, with a treble clef, a key signature of four flats, and a common time signature. The lyrics are: "think I could! She's a ter-ror! She's a tar-tar! We don't mean to show a bi-as, But Ga-". The score includes several rests and dynamic markings. A brace groups the two systems together.

GALINDA:

67 Well... These things are sent to try us!

68

68a

lin - da, you're a mar - tyr!

A Tempo

69

70

71

with some - one so dis - gus -

Poor Ga - lin - da, forced to re - side with some - one so dis - gus -

72

73

74

ti - ci - fied! We just want to tell you: we're all on your

ti - ci - fied! We just want to tell you:

75 kathy
side!

76 We share your...

77

78

79

G&E:

<img alt="Handwritten musical score for piano/vocal. The vocal line starts with 'What is this feel-ing, so sud-den and new?' followed by 'I felt the mo-ment I'. Then it continues with 'Loath-ing!', 'Un-a-dul-te-ra-ted', 'loath-ing!', and 'For'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Measure 77 starts with a piano chord, followed by a vocal entry. Measure 78 shows a piano chord followed by a vocal entry. Measure 79 shows a piano chord followed by a vocal entry. Measures 80-81 show a piano chord followed by a vocal entry. Measures 82-83 show a piano chord followed by a vocal entry. Measures 84-85 show a piano chord followed by a vocal entry. Measures 86-87 show a piano chord followed by a vocal entry. Measures 88-89 show a piano chord followed by a vocal entry. Measures 90-91 show a piano chord followed by a vocal entry. Measures 92-93 show a piano chord followed by a vocal entry. 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Measures 874-875 show a piano chord followed by a vocal entry. Measures 876-877 show a piano chord followed by a vocal entry. Measures 878-879 show a piano chord followed by a vocal entry. Measures 880-881 show a piano chord followed by a vocal entry. Measures 882-883 show a piano chord followed by a vocal entry. Measures 884-885 show a piano chord followed by a vocal entry. Measures 886-887 show a piano chord followed by a vocal entry. Measures 888-889 show a piano chord followed by a vocal entry. Measures 890-891 show a piano chord followed by a vocal entry. Measures 892-893 show a piano chord followed by a vocal entry. Measures 894-895 show a piano chord followed by a vocal entry. Measures 896-897 show a piano chord followed by a vocal entry. Measures 898-899 show a piano chord followed by a vocal entry. Measures 900-901 show a piano chord followed by a vocal entry. Measures 902-903 show a piano chord followed by a vocal entry. Measures 904-905 show a piano chord followed by a vocal entry. Measures 906-907 show a piano chord followed by a vocal entry. Measures 908-909 show a piano chord followed by a vocal entry. Measures 910-911 show a piano chord followed by a vocal entry. Measures 912-913 show a piano chord followed by a vocal entry. Measures 914-915 show a piano chord followed by a vocal entry. Measures 916-917 show a piano chord followed by a vocal entry. Measures 918-919 show a piano chord followed by a vocal entry. Measures 920-921 show a piano chord followed by a vocal entry. Measures 922-923 show a piano chord followed by a vocal entry. Measures 924-925 show a piano chord followed by a vocal entry. Measures 926-927 show a piano chord followed by a vocal entry. Measures 928-929 show a piano chord followed by a vocal entry. Measures 930-931 show a piano chord followed by a vocal entry. Measures 932-933 show a piano chord followed by a vocal entry. Measures 934-935 show a piano chord followed by a vocal entry. Measures 936-937 show a piano chord followed by a vocal entry. Measures 938-939 show a piano chord followed by a vocal entry. Measures 940-941 show a piano chord followed by a vocal entry. Measures 942-943 show a piano chord followed by a vocal entry. Measures 944-945 show a piano chord followed by a vocal entry. Measures 946-947 show a piano chord followed by a vocal entry. Measures 948-949 show a piano chord followed by a vocal entry. Measures 950-951 show a piano chord followed by a vocal entry. Measures 952-953 show a piano chord followed by a vocal entry. Measures 954-955 show a piano chord followed by a vocal entry. Measures 956-957 show a piano chord followed by a vocal entry. Measures 958-959 show a piano chord followed by a vocal entry. Measures 960-961 show a piano chord followed by a vocal entry. Measures 962-963 show a piano chord followed by a vocal entry. Measures 964-965 show a piano chord followed by a vocal entry. Measures 966-967 show a piano chord followed by a vocal entry. Measures 968-969 show a piano chord followed by a vocal entry. Measures 970-971 show a piano chord followed by a vocal entry. Measures 972-973 show a piano chord followed by a vocal entry. Measures 974-975 show a piano chord followed by a vocal entry. Measures 976-977 show a piano chord followed by a vocal entry. Measures 978-979 show a piano chord followed by a vocal entry. Measures 980-981 show a piano chord followed by a vocal entry. Measures 982-983 show a piano chord followed by a vocal entry. Measures 984-985 show a piano chord followed by a vocal entry. Measures 986-987 show a piano chord followed by a vocal entry. Measures 988-989 show a piano chord followed by a vocal entry. Measures 990-991 show a piano chord followed by a vocal entry. Measures 992-993 show a piano chord followed by a vocal entry. Measures 994-995 show a piano chord followed by a vocal entry. Measures 996-997 show a piano chord followed by a vocal entry. Measures 998-999 show a piano chord followed by a vocal entry.</p>

86

87

88

Does it have a name? Yes...

Music: Treble clef, 4/4 time, key signature of one flat. Measures 86-88 show piano chords and vocal entries.

- Makes our ve - ry flesh be - gin to crawl!

Music: Treble clef, 4/4 time, key signature of one flat. Measures 89-90 show piano chords and vocal entries.

Music: Treble clef, 4/4 time, key signature of one flat. Measures 91-92 show piano chords.

89

90

Ahhh...

Music: Treble clef, 4/4 time, key signature of one flat. Measures 93-94 show piano chords and vocal entries.

Ahhh...

Music: Treble clef, 4/4 time, key signature of one flat. Measures 95-96 show piano chords and vocal entries.

Handwritten piano/vocal sheet music for the song "What Is This Feeling?". The music is in G major and common time. The vocal part is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are written below the vocal line. The piano part consists of chords and bass notes. The vocal part includes several melodic lines and sustained notes. The lyrics are as follows:

91 Loath - ing! 92 There's a strange ex - hi - la - ra - tion
93
Loath - ing! Loath - ing!

94 in such to - tal de - test - a - tion 95 96 So pure, so
Loath - ing!

The music is numbered 91 through 96, indicating measures. The piano part features a bass line with 'V' markings below the notes.

97

strong! _____

98

Though I do ad - mit it came on fast, _____

99

So _____ strong

100

still I do be - lieve that it can last, _____

101

102

And I will be

103

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1000

Handwritten musical score for piano/vocal. The score consists of two systems of music. The top system starts at measure 103 with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "loath - ing, For - ev - er, Loath - ing, Tru -". The piano accompaniment has a bass line and a treble line with eighth-note chords. Measure 104 continues the lyrics: "Loath - ing, Loath - ing,". Measure 105 begins with a piano dynamic (f) and continues the lyrics: "Loath - ing,". The bottom system starts at measure 106 with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "ly, deep - ly loath - ing you -". The piano accompaniment has a bass line and a treble line with eighth-note chords. Measure 107 continues the lyrics: "Loath - ing, Loath - ing you...". Measure 108 concludes the piece with a piano dynamic (f) and the lyrics: "Loath - ing you...".

103
104
105

loath - ing, For - ev - er, Loath - ing, Tru -

Loath - ing, Loath - ing,

106
107
108

ly, deep - ly loath - ing you -

Loath - ing, Loath - ing you...

109 110 111 112

my whole life long!

Loath-ing! Un-a-dul-te-ra-ted

113 114 115 116

G: Aaagh!

E: Boo!

loath-ing!

WICKED
Piano/Vocal

6

SOMETHING BAD

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato

1 2 3

4 5

Rall.

4 5 6

~~START~~

Cue 'The things are bleak these days.'

Moderato

"Beautiful things"
"Miss Elphaba"

7 8 9 10

I've

11 12 13 14

heard of an ox, a pro - fes - sor from Quox, no lon - ger per - mit - ted to teach, who h

15 16 17

ELPHABA: "What?"
lost all po - wers of speech... And an

18 4 19 20 4 21 4

owl in Munch - kin Rock, a vi - car with a thriv - ing flock, For -

22 23 24 25

bid - den to preach... Now he on - ly can screech! On - ly

1 3 4 2

ru - mors, but still— E - nough to give pause to a - ny - one with paws... Some-thing

ELPHABA:

30 - 33

bad _____ is hap-pen-ing in Oz.

4

Some-thing

Ebm Dpm

Some-thing

Piano/Vocal

- 4 -

38 4 39 2 0 41 42

be - hind the scenes, Some - thing baaaaaad...

43 44 45 46 47 48

2 4

49 50 51 52

baaaaaad...

53 54 55 56

ELPHABA: "What?"

SAFETY

DILLAMOND:

"But now that I've been banned from the library—"

77 78 79 80

Yes-

81 82 83 84

A - ni - mals are banned from the li - bra - ry... So be -

85 86 87

fore mat - ters wor - sen I need a good per - son to help me, Miss

88 89 90

El - pha - ba... Will you

91 92 93 94

help me, Miss El - pha- Oh!

"Madame Morrible!"

91 92 93 94

MORRIBLE: "I heard there was some sort of disturbance, in class-- are you alright, Doctor--?"

95 96 97 98

"...Why, Miss Elphaba—you're still here? I'd have thought you'd be on your way to my seminar by now."

99 100 101 102

ELPHABA: "Yes, Madame, ordinarily I would be, but--"
MORRIBLE: "But what?..."

103 104 105 106

Piano/Vocal

“...I do hope I haven’t mis-placed my trust in you. Magic is a demanding mistress. And I’ve no time for slackards.
 (to him)
 I’m certain Doctor Dillamond sees my point.”
 She sweeps out.

(in the clear)
ELPHABA: “I’d better go...”
 (GO)

124a 124b 124c 124d 124e 124f

125 4 126 2 127 2

128 129 130 2 2

WTF

ELPHABA:

So no - thing

(Screaming)

p.

DILLAMOND: "I hope you're right."

131

132

133

134

DILLAMOND:

4

ELPHABA:

No - thing all that

DILLAMOND: "Yes"

DILLAMOND:

4

135

136

137

138

bad...

No - thing tru - ly

"Sorry-- BAD ..."

139

140

41

142

baaaaaaaaaad...

ELPHABA:

143

144

145

146

147

IT COULD - N'T
hap - pen here in

SEGUE

VAMP

148

149

150

Oz...

SEGUE AS ONE to "INTO COURTYARD"

INTO COURTYARD

(Broadway Version)

[Rev. 9/24/03]

Music and Lyrics by
STEPHEN SCHWARTZ

à la "Something Bad"

Musical score for measures 1-4. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 1: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 2: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 3: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 4: Treble staff has a single eighth note. Bass staff has a single eighth note. A brace groups the treble and bass staves. A "Cross-Fade" instruction is placed between measure 3 and measure 4.

L'istesso Tempo

Musical score for measures 5-8. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 5: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 6: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 7: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 8: Treble staff has a single eighth note. Bass staff has a single eighth note. A brace groups the treble and bass staves.

Musical score for measures 9-12. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 9: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 10: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 11: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 12: Treble staff has a single eighth note. Bass staff has a single eighth note. A brace groups the treble and bass staves.

DANCING THROUGH LIFE

[Rev. 9/19/03]

Music and Lyrics by
STEPHEN SCHWARTZ

FIYERO:

Rubato

Music for piano and voice. The vocal line starts with a melodic line in the upper staff, followed by a piano accompaniment in the lower staff. The vocal line continues with lyrics: "The trou - ble with schools is they al - ways try to teach the wrong". The piano accompaniment features a sustained note with a dynamic marking of *mf*.

Continuation of the musical score. The vocal line continues with lyrics: "les - son. Be - lieve me, I've been kicked out of e -". The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

Continuation of the musical score. The vocal line continues with lyrics: "nough of them to know. 3 They". The piano accompaniment features a sustained note with a dynamic marking of *mf*.

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

stress in? Stop stu-dy-ing strife and learn to live 'the un-ex-a-mined'

A Tempo $\text{♩} = 125$

life'"...

mp legato

Dan-cing through life, skim-ming the sur - face, glid-ing where turf is smooth.

23 24 25

Life's more pain - less for the brain - less.

26 27 28

Why think too hard when it's so sooth - ing? Dan - cing through life.

29 30 31

no need to tough it when you can sluff it off as I do.

simile

32 33 34

No-thing mat - ters, but know-ing no thing mat - ters, it's just life so keep

Handwritten musical score for piano/vocal. The score consists of six staves of music with lyrics. The lyrics are as follows:

35 dan cing through...
36 8 f
37
38 Dan - cing through life, skim - ming the sur - face.
39
40 Glid - ing where turf is smooth...
41 42 Life is fraught - less
43 When you're thought - less...
44 Don't think too hard,
45 it's much more sooth - ing...
8

The score includes dynamics (e.g., *f*, *mf*), articulation marks (e.g., *v*), and a measure repeat sign (8).

Dan - cing through life... Mind - less and care - less,

Make sure you're where less wor - ry is rife... Woes are fleet - ing, blows

are glan - cing... When you're dan - cing through

life...

f

58 59 60 61

mp

62 63 64

Let's go down to the oz dust ball - room. We'll meet there la- ter to-night.

simile

mf

65 66 67

We can dance till it's light.

Find the

68 69 70

pret- tiest girl... Give 'er a whirl. Right on down to the oz -

Handwritten piano/vocal sheet music for 'Dancing Through Life'. The music is in 4/4 time, mostly in B-flat major, with some changes in key signature. The vocal part is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are written below the notes. Measure numbers 71 through 78 are indicated above the vocal line. The piano accompaniment features a bass line and chords. The vocal line includes several melodic phrases and a piano solo section.

71 dust ball - room
72 Come on - fol - low me,
73
74 you'll be hap - py to be there...
75
76
77
78 if on ly be cause dust is
Dan - cing through life
down at the Oz - dust...

79

80

81

what we come to...

no-thing mat - ters but know-ing no-thing mat-ters

no-thing mat - ters but know-ing no-thing mat-ters

82

83

84

85

3

it's just life

so keep dan-cing

Aah, Aah

VAMP

3 Xs

86

87

88

89

90

through.

out on
"EVEN KINDER"

mp

GALINDA:

91 92 93 94

See that tragic-ly beau-ti-ful girl The one in the chair

w/ pedal

95 96 97 98

It seems so un-fair we should go on a spree and not she

99 100 101 102

Gee I know some-one would be my he-ro if that some one

mf

Poco Rit.

103 104 105 106 107

were To go in vite her...

Freely

108 109 110 111 112

Oh, bick, real ly? You would do that for me!?

A Tempo

"AFTER all"

113 114 115 116 117

GALINDA:

118 119 120

Now that we've met one another... G: it's

SANCTU

BOTH:

120 121 122 123

clear-we de-serves each o - ther G: You're per fect... you're per fect... so we're

123 per fect to - ge - ther 124 born to be 125 for - e - ver...

126 Dan cing through life... 127 128

129 130 131 132

133 134 135 136

Accel.

- 12 -
Allegretto = 150
VAMP
NESSA:

139 (last X only)

137 138 139 140

Fin - 'lly for this one night, I'm a - bout

G

141 142 143

to have a fun night with this Munch - kin boy Ga - lin -

C/G D/G

144 145 146

da found for me And I on - ly wish there

G D/F# Em

147 148 149

were Some - thing I could do for her to re -

Bm C Dsus Em

150 pay her... 151 El-pha-ba, 152 see?

This block contains three staves of musical notation. The top staff is for the vocal part, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano, with a treble clef and a key signature of one sharp. The bottom staff is for the piano, with a bass clef and a key signature of one sharp. The vocal line includes lyrics 'pay her...', 'El-pha-ba,' and 'see?'. The piano accompaniment consists of chords and rhythmic patterns.

153 We de-serve each oth - er, 154 and 155 Ga-lin - da helped it come 3

This block contains three staves of musical notation. The top staff is for the vocal part, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano, with a treble clef and a key signature of one sharp. The bottom staff is for the piano, with a bass clef and a key signature of one sharp. The vocal line includes lyrics 'We de-serve each oth - er, and Ga-lin - da helped it come'. The piano accompaniment consists of chords and rhythmic patterns.

156 true 157 We de-serve each oth - er, 158 me and Boq... 159

Freely

This block contains three staves of musical notation. The top staff is for the vocal part, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano, with a treble clef and a key signature of one sharp. The bottom staff is for the piano, with a bass clef and a key signature of one sharp. The vocal line includes lyrics 'true', 'We de-serve each oth - er, me and Boq...'. The piano accompaniment consists of chords and rhythmic patterns. The instruction 'Freely' is written above the vocal line.

NESSA: Please, Elphaba. Try to understand.

ELPHABA: Faster $\text{♩} = 160$

160 I do... 161 162

This block contains three staves of musical notation. The top staff is for the vocal part, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano, with a treble clef and a key signature of one sharp. The bottom staff is for the piano, with a bass clef and a key signature of one sharp. The vocal line includes lyrics 'NESSA: Please, Elphaba. Try to understand.', 'ELPHABA: Faster', and 'I do...'. The piano accompaniment consists of chords and rhythmic patterns. The tempo 'Faster $\text{♩} = 160$ ' is indicated above the vocal line.

Continue till Cut

ON CUE: "Yes, you do"

ON CUE: "Could I"

GALINDA:

A musical score for 'GALINDA' on page 187. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The lyrics 'It's real - ly uh... sharp...' are written below the staff. The second staff starts with a bass clef and a 3/4 time signature. The lyrics 'don't you think?' are written below the staff. The third staff starts with a treble clef and a 2/4 time signature. The lyrics 'you know, black is' are written below the staff. The page number '187' is at the top left, and the measure numbers '188' and '189' are at the top center and right respectively.

It's real - ly uh... sharp... don't you think? you know, black is

190 191 192

this year's pink! You de - serve each oth - er: This hat and

193 194 195

you, You're both so... smart! You de - serve each oth

196 197 198

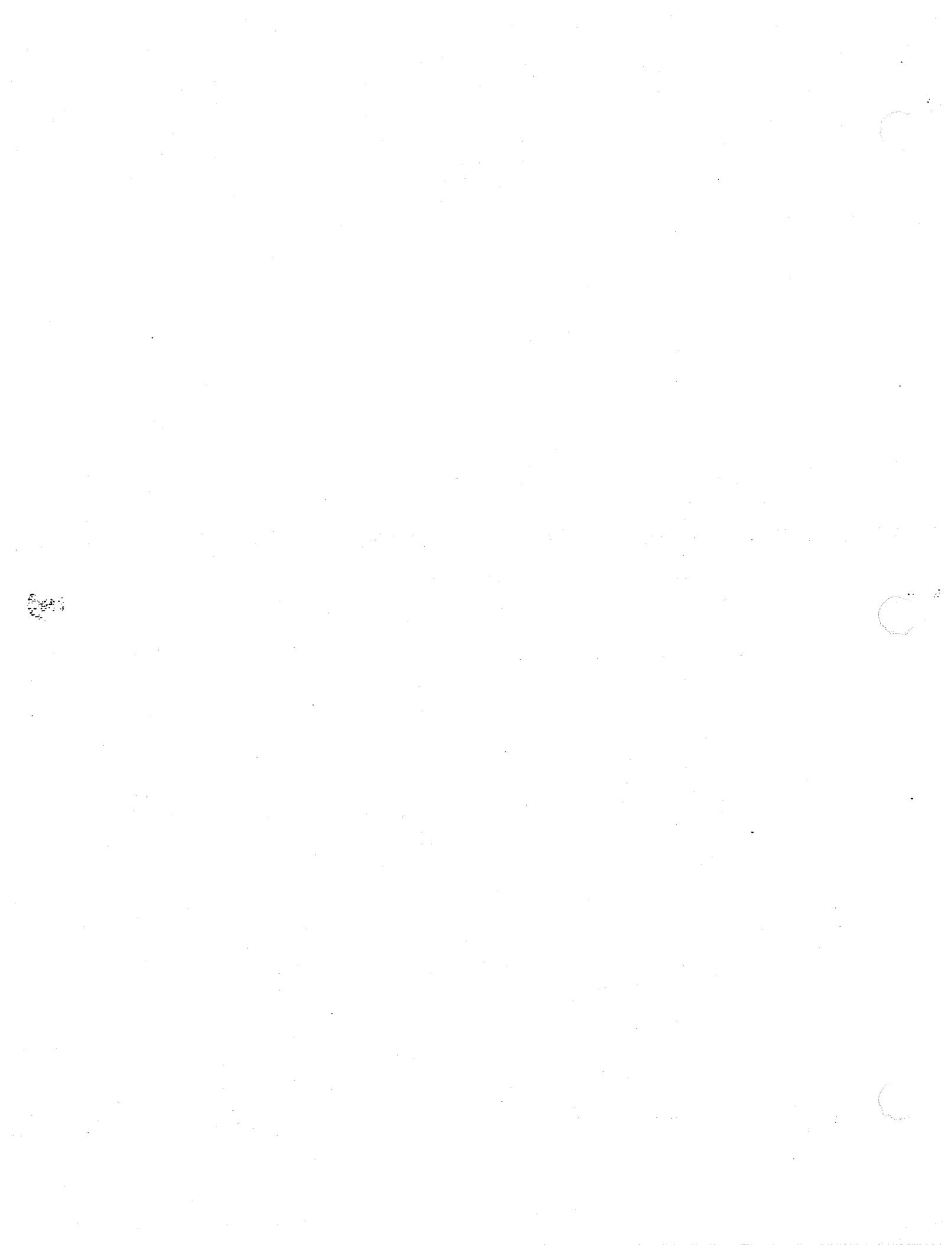
er, so here: Out of the good-ness of my heart!

Rit. poco a poco

199 200 201 202

p

Segue to THE OZDUST DANCE



WICKED
Piano/Vocal

7a

THE OZDUST DANCE

[Rev. 10/5/03]

Music and Lyrics by
STEPHEN SCHWARTZ

$\text{♩} = 121$

Handwritten musical score for "The Ozdust Dance" from Wicked, featuring five staves of music. The score includes various dynamics (mp, cresc. poco a poco, mf, f, ff), performance instructions (Poco Accel., "THE CATCH 2"), and specific markings (e.g., 1-15, 5th 8th, v, v, v, v). The music is set in 4/4 time with a key signature of one sharp.

1. $\text{♩} = 121$
2. *mp*
3. *cresc. poco a poco*
4. *Poco Accel.*
5. *mf*
6. *f*
7. *f* "THE CATCH 2"
8. *f*
9. *f*
10. *f*
11. *f*
12. *f*
13. *mf*
14. *ff*
15. *ff*

Handwritten musical score for 'The Ozdust Dance' for piano/vocal, page 2. The score consists of eight staves of music with various dynamics, articulations, and performance instructions. The music is numbered 16 through 34. The score includes two treble staves and two bass staves, with a common key signature of one flat. The music features a mix of eighth and sixteenth-note patterns, with dynamic markings like *mf* and *pp*. Articulation marks such as dots and dashes are present, along with performance instructions like 'pp' and 'mf'. The score is written on a grid of five-line staves.

16 17 18

19 20 21 22

23 24 25

26 27 28

29 30 31

32 33 34

35 36 37

38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59

60 61 62

63 64 65 66

67 68 69 70

71 72 73 74 75

76 77 78

ELPHABA'S DANCE

[Rev. 9/23/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
2nd X GALINDA moves

Hand-drawn musical score for "Elphaba's Dance" featuring three staves of music with stage directions. The score is in 4/4 time with a key signature of one flat. The first staff (treble clef) has measures 1 through 4. Measure 1 is labeled "Freely" and "p". Measure 3 is labeled "(down)". The second staff (treble clef) has measures 5 through 8. Measure 6 is labeled "(arms up)". The third staff (bass clef) has measures 9 through 12. Measure 10 is labeled "(G&E together)". Measure 12 is labeled "crec. poco a poco". A large arrow points from the end of measure 8 to the beginning of measure 9.

13 *mf* 14 15 Accel. 16

This section consists of four staves. The top staff has a treble clef and a key signature of one sharp. Measures 13 and 14 are eighth-note patterns. Measure 15 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 16 is a sustained note. The bass and alto staves provide harmonic support with sustained notes and eighth-note patterns.

17 A Tempo 18 19 20

mf (2nd Phrase) crec. poco a poco

This section starts with a treble clef and a key signature of one sharp. Measure 17 is a sustained note. Measures 18 and 19 show a transition with eighth-note patterns. Measure 20 concludes with eighth-note pairs. The bass and alto staves provide harmonic support.

21 22 23 24

This section starts with a treble clef and a key signature of one sharp. Measures 21 and 22 feature eighth-note patterns. Measure 23 is a sustained note. Measure 24 concludes with a sixteenth-note pattern. The bass and alto staves provide harmonic support.

25 26 27 28

f (3rd Phrase)

This section starts with a treble clef and a key signature of one sharp. Measures 25 and 26 feature eighth-note patterns. Measure 27 is a sustained note. Measure 28 concludes with a sixteenth-note pattern. The bass and alto staves provide harmonic support.

25

26

27

28

DANCE

from 25

on-ly be-cause that is what it com-to.

F

C/E

B^b/D C/EA^{m7} Dm

29

30

31

32

And as the time goes on, the country chimes while you're wait- CING

B^b 7/8A^{m7} Dm⁷Cm⁷

F/A

G

B^b m7

32A

32B

32C

32D

TACET

Thru

TO
m 33

G

G

Piano/Vocal

29

30

31

32

cresc. poco a poco

\"5\" Meltdown"

33

ff "Exits"

34

35

b6

b7

36

37

38

39

b6

b7

VAMP

vocal last x
BOQ:NESSA:
Yes?

22A 22B 22C

Nes-sa, Uh, Nes-sa, I've got some - thing to con fess-

F B_b/F

22D

22E

22F

- a rea - son why- Well, why I asked you here to -

C/F

22G

22H

22I

night.

And I know it is - n't fair....

F

F

C/E

Dm

22J

22K

BOQ: You do?

NESSA:

NESSAROSE: Oh, Boq... I know why.

It's be cause....

Am

22M 22N 22O

I'm in this chair and you felt sor - ry for me...

Bb Csus Dm Gsus

BOQ: No! No, it's because... because...

22P 22Q 22R 22S

Well? Is - n't that right?

G/B Cm7(add11)

Be -

22T 22U 22V

Oh, Boq. I think you're

cause you are so beau - ti ful!

Ebmaj9 Dm7

22W 22X 22Y

won - der - ful! _____ And we de - serve each oth - er. Don't you see _____

B_b C Dm⁷

22Z 22AA 22BB

- this is _____ our chance? _____ We de - serve _____ each oth -

B_b C Dm⁷ B_b C

22CC 22DD 22EE

er. Don't we, Boq? _____ NESSAROSE:
What?

Dm⁷ B_b C^{7sus}

You know what? Let's

Slower 22FF 22GG 22HH 22II 22JJ

dance. Let's dance! _____

F5 B_b2

A handwritten piano/vocal score for 'The Ozdust Dance' (Rev. 10/5/03). The score is in two systems, each consisting of two staves: treble and bass. The music is numbered from 16 to 34. The score includes various musical markings such as dynamics (e.g., *mf* at measure 21), articulations (e.g., *v* at measure 17), and performance instructions (e.g., slurs, grace notes, and specific fingering markings like $\#$ and \flat).

Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mf*.

Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 28: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 29: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 30: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 31: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 32: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 33: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 34: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

WICKED
Piano/Vocal

9

POPULAR

[Rev. 10/3/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: GLINDA: "I know. That's what makes me so nice..."

Sweetly, Colla Voce

1 When - e - ver I see some - one less for - tu - nate than I: and let's

2 Am *mp* /G D/F# G/B C(add2)

3

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

5 Am /G D/F# G/B F(add2) E_b(+A) D_b(+G)

6

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

8 C(add2) Am /G D/F# G/B C(add2)

9

10 11 12

know I know ex - act - ly what they need! And e - ven in your case, tho' it's the


 A musical score for piano/vocal. The vocal part is in treble clef, and the piano part is in bass clef. The score includes lyrics for measures 10-12. Chords are labeled: A♭(add9), B♭(add9)/A♭, Gsus, G, Gm7, and C. Measure 12 features a melodic line with eighth-note patterns and a harmonic line with eighth-note chords.

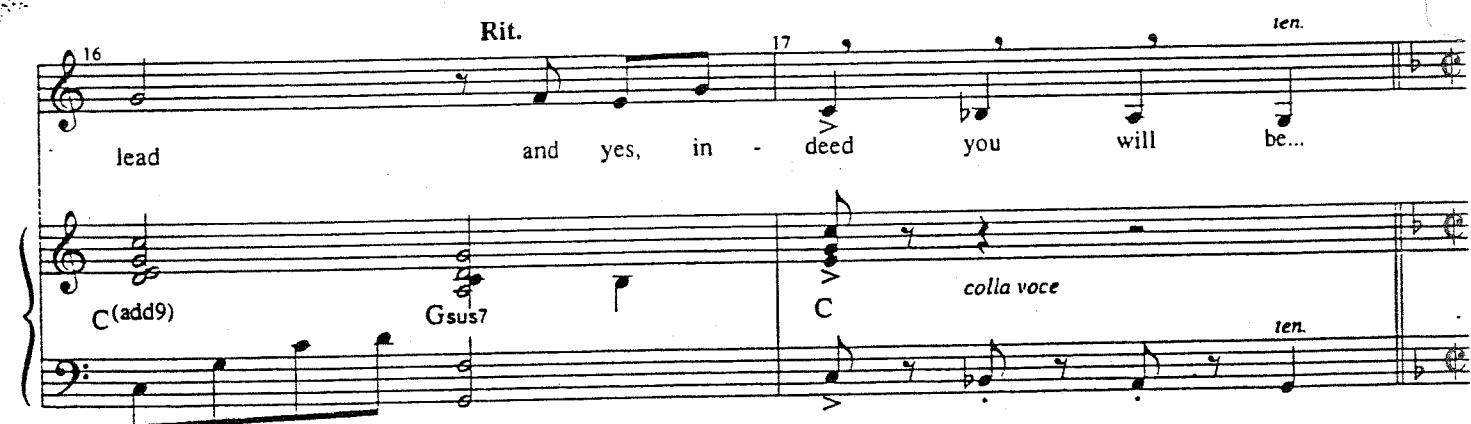
13 14 15

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


 A musical score for piano/vocal. The vocal part is in treble clef, and the piano part is in bass clef. The score includes lyrics for measures 13-15. Chords are labeled: A⁹, D/F♯, Gm, B♭/E♭, C(add9), and F/B♭. Measure 15 features a melodic line with eighth-note patterns and a harmonic line with eighth-note chords.

Rit. 16 17 ten.

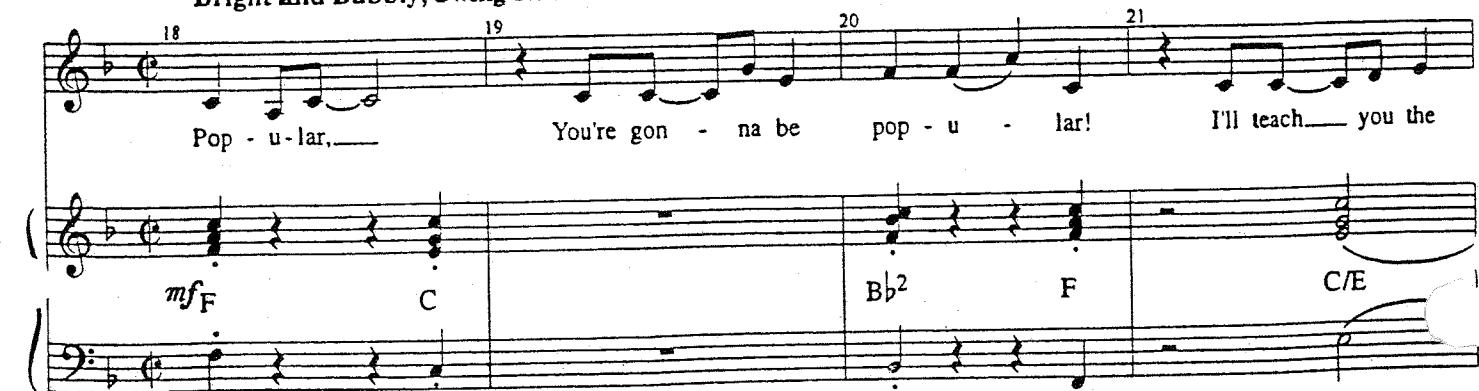
lead and yes, in - deed you will be...


 A musical score for piano/vocal. The vocal part is in treble clef, and the piano part is in bass clef. The score includes lyrics for measures 16-17. Chords are labeled: C(add9), Gsus⁷, C, and C. Measure 17 includes a dynamic instruction "colla voce" and a tempo instruction "ten.". Measure 16 features a melodic line with eighth-note patterns and a harmonic line with eighth-note chords.

Bright and Bubbly; Swing 8ths

18 19 20 21

Pop - u - lar, — You're gon - na be pop - u - lar! I'll teach — you the


 A musical score for piano/vocal. The vocal part is in treble clef, and the piano part is in bass clef. The score includes lyrics for measures 18-21. Chords are labeled: F, C, B♭², F, and C/E. Measure 18 features a melodic line with eighth-note patterns and a harmonic line with eighth-note chords. Measures 19-21 feature a "swing 8ths" style with eighth-note patterns and a harmonic line with eighth-note chords.

22 23 24

pro - per ploys — when you talk to boys, — lit - tle ways to flirt and flounce —

{

Dm Am/C Dm Am/C Bbmaj7 C

25 26 27 28

— (ooh!) I'll show you what shoes to wear, how to fix your hair, — ev' - ry - thing that

{

F A7/E Dm C^{\sharp} F/C Bm7(b5) Bb Gm7

29 30 31 32

real - ly counts — to be pop - u - lar! — I'll help — you be pop - u - lar!

{

C fF C Bb(add9) F

33 34 35

You'll hang — with the right co - horts, — you'll be good at sports — Know the

{

C/E Dm7 Am/C Dm Am/C

36 37 38

slang you've got to know — So let's start, cuz you've got an

B♭Maj7 C Asus7 D Gm7

39 40 41

aw - fly long way to go!

Csus C F Gm7 G♯7 F/A

42 43 44

Don't be of - fended by my frank a - na - ly - sis Think of it as per - so - na - li -

Chugging Along

mf D♭ D♭(+G)/A♭ D♭ D♭(+G)/A♭ A♭Maj7 A♭9/E♭

45 46 47

ty di - a - ly - sis Now that I've cho - sen to be - come a pal, a sis -

A♭Maj7 A♭9/E♭ D♭m7 D♭m6 D♭m7 D♭m6

48 49 50

ter and ad - vi - ser there's no - bo - dy wi - ser, not when it comes to

f Eb Gm7(b5)/Db C

51 52 53 54

pop - u - lar I know a - bout pop - u - lar! And with an as -

F C Bb F C/E

55 56 57

sist from me to be who you'll be, in - stead of drea - ry who - you - were....

Dm Am/C Dm Am/C BbMaj7 Asus7

58 59 60

- are... There's no - thing that can stop you from be - co - ming pop - u -

Dm F7/C Bb Dm/A Gm7 C

61 62 63 64

ler... lar... La la

F F C



65 66 67 68

la la We're gon-na make you pop - u

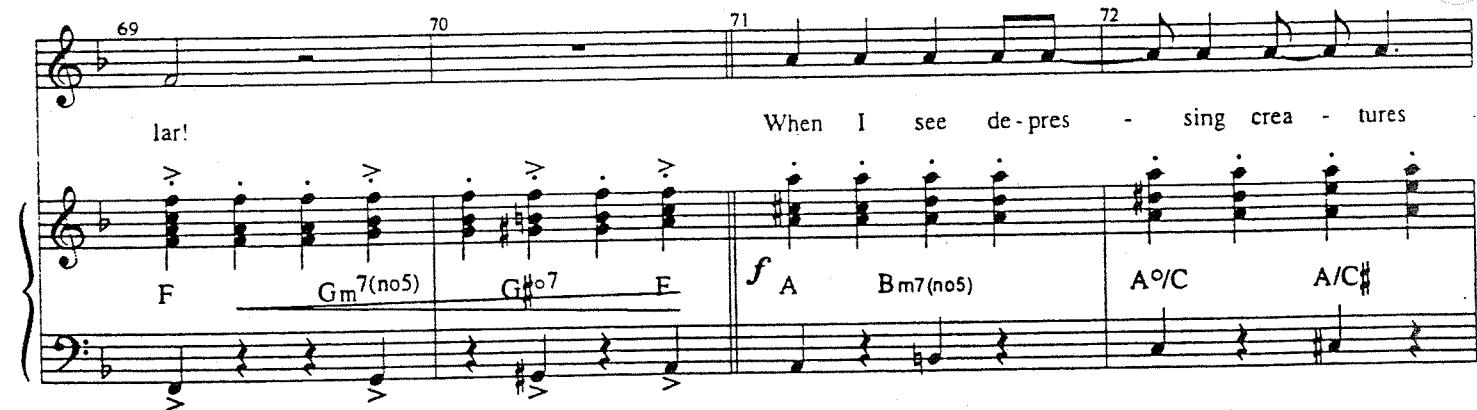
Bb F Gm7 Bb Csus C



69 70 71 72

lar! When I see de-pres - sing crea - tures

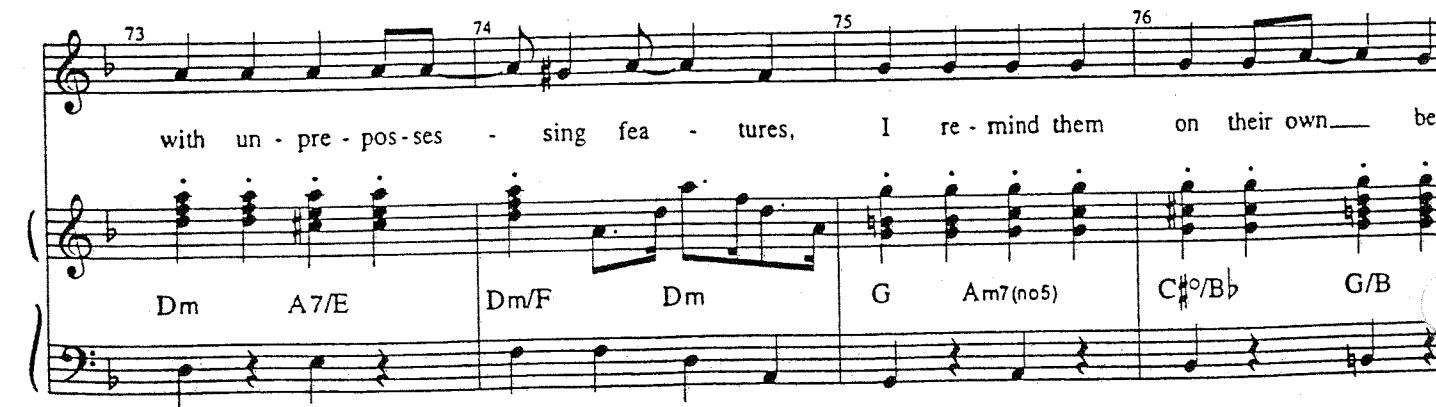
F Gm7(no5) G7 E A Bm7(no5) A9/C A/C



73 74 75 76

with un - pre - pos-ses - sing fea - tures, I re - mind them on their own be -

Dm A7/E Dm/F Dm G Am7(no5) C7/Bb G/B



77 78 79 80

half to think of ce - le - bra - ted heads of state or
straight 8ths

C A Bm7(no5) A°/C A/C♯

81 82 83

'special - ly great com - mun - ni - ca - tors... Did they have

Dm A7/E Dm/F Dm G Am7(no5)

84 85 86

brains or know - ledge? Don't make me laugh! They were

C°/Bb G7/B C

87 88 89 90

pop - u - lar Please! It's all a - bout pop - u - lar! It's not a - bout

F C Bb F C/E

91 ap - ti - tude, — it's the way you're viewed, — so it's ve - ry shrewd — to

92

93

Dm Am/C Dm Am/C B_bMaj7 A sus7

94 be

95 ve-ry, ve-ry pop-u - lar like me!

96

97

98

Dm⁷ G⁹ Gm⁷ Gm⁷/B_b Csus C F

ELPHABA: This is never going to work...

GALINDA: Elphie! You mustn't think that way anymore!
Your whole life is going to change!

And all because of me!

98a

98b

98c

98d

First: hair. See? This is how you toss your hair -- Toss. Toss.

98e

98f

98g

98h

Under Dialogue; Straight 8ths

Under Dialogue; Straight 8ths

99 *p* 100 101 102

103 104 105 *Poco rit.*

I shall transform your simple "frock"
into a magnificent ball gown.

"Ball gown."
(Nothing happens.)

Freely

8th

105a 105b 105c

8th

105d

"Ball gown."

8th

105e 105f

8th

106

Handwritten musical score for piano/vocal. The score consists of five systems of music, each with a vocal line (treble clef) and a piano line (bass clef). The vocal parts include lyrics and some vocal markings like 'ty', 'la', 'lar', 'as', 'me!', and 'A'. The piano parts indicate chords and specific notes. The score is numbered 117 through 130. The lyrics are as follows:

117: ty

118: La

119: la

120: la

121: la

122: la You'll be pop - u - lar

123: Just not

124: quite as pop - u -

125: lar

126: as

127: me! —

128: (no lyrics)

129: (no lyrics)

130: (no lyrics)

Chords indicated in the piano parts:

- 117: F
- 118: F
- 119: C
- 120: (no chord)
- 121: B♭
- 122: F
- 123: Gm7
- 124: B♭
- 125: Csus
- 126: C
- 127: F
- 128: B♭
- 129: C
- 130: F

WICKED
Piano/Vocal

9a

AFTER POPULAR

[Rev. 5/27/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
Applause-Segue

Bright and Bubbly; Swing 8ths

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

SAFETY Rall.

SAVE THE LION!
(Broadway Version)

[Rev. 9/30/03]

CUE:
OFFICIAL: That's it, gather 'round."

Music and Lyrics by
STEPHEN SCHWARTZ

Creepy

OFFICIAL: "...bigger
and stronger cages..."

"...learn how to speak!"

ELPHABA
Well, somebody has to do something!

Moderato

fp

FIYERO: "What's happening?"
ELPHABA: "I don't know. I got mad and..."

"All right, just don't move."

"And don't get mad at me."

ff

Piano/Vocal score for "Save The Lion!" (Broadway) - [Rev. 9/30/03].

The score consists of four staves of handwritten musical notation. The top staff is for the piano (treble and bass staves), and the bottom three staves are for the vocal part. The vocal part includes dynamic markings such as *marcato*, *mp*, *mf*, *f*, *ff*, and *mp*. The vocal part also features several grace notes and slurs. The piano part includes dynamic markings like *f* and *ff*, and various bass clef and key signature changes. The vocal part starts with a bass clef and changes to a soprano clef in the middle of the page. The piano part uses a bass clef throughout. The vocal part includes lyrics in parentheses at the end of the page.

14 *marcato* *mp* 15 3 3 3 16 6

17 *mf* 18 6 6 6 19 *f*

20 21 22 *ff* 23 24 *mp*

I'M NOT THAT GIRL

[Rev. 9/15/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Freely

A B C D

E

(Sust. back to 3)
(back to 4)
♩ = 92

1 2 3 4

4a 4b 4c 4d

Alto Fl

5
Hands touch.
eyes meet.
Sudden silence.

6
7

8
sudden heat.
9
Hearts leap in a giddy

5
6
7
8
9
10
11
whirl.
He could be that boy.

12
but I'm not
13
that girl.

12
but I'm not
13
that girl.

14
but I'm not
15
that girl.

16
but I'm not
17
that girl.

Handwritten piano/vocal sheet music for 'I'm Not That Girl'. The music is in 14/16 time, with a key signature of two sharps. The vocal part is in soprano clef, and the piano part is in bass clef. The lyrics are written below the notes. The music is divided into measures 14 through 22, with measure 22 being a repeat of measure 19.

Measures 14-16:

- 14: Don't dream _____
- 15: too far, _____
- 16: Don't lose sight of

Measures 17-18:

- 17: who you are, _____
- 18: Don't re - mem - ber that rush of

Measures 19-20:

- 19: joy.
- 20: He could be that boy, _____

Measure 21:

- I'm not _____ that

Measure 22:

- girl.

Accel. (d = d)

Measure 23: 3

Measure 24: 3

Measure 25: 6

Ev-'ry so of - ten we long to steal to the land of What-Might-Have - Been, Bu

Poco rit.

Tempo I^c

11. *Tempo* 31. *Blithe smile,* — 32. *lithe limb* — 33. *She who's win-some,*

she wins him

Gold hair with a gentle

Handwritten piano/vocal sheet music for 'I'm Not That Girl'. The music is in 4/4 time, mostly in G major (indicated by a 'G' with a sharp), with some sections in A major (indicated by a 'G' with a double sharp). The vocal part is in soprano clef, and the piano part is in bass clef. The lyrics are written below the vocal line. The music is divided into measures by vertical bar lines and numbered 36 through 60. The vocal line includes several melodic phrases and a section of eighth-note chords. The piano line features bass notes and eighth-note chords. The lyrics are as follows:

curl — That's the girl he chose, _____ and hea - ven
knows, I'm not _____ that girl.

measures 36-38: curl — That's the girl he chose, _____ and hea - ven

measures 39-40: knows, I'm not _____ that girl.

measures 41-43: (piano part only)

measures 44-59: (piano part only)

measures 59-60: (piano part only)

61
Don't wish, ____
62
don't start, ____
63
Wishing on - ly

Rit.

64
wounds the heart, ____
65
I was - n't born for the rose and

A Tempo

66
pearl, There's a girl I know, ____
67
68
He loves her

Rit.

69
so, I'm not that girl
70
71
72
Rit.

THE WIZARD & I
(Reprise)

[Rev. 9/15/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: MORRIBLE: ... "he wishes to meet you!"

1 Cm 2 B_b/E_b 3 Fsus 4 F

ELPHABA: "...I don't know what to say..."

[THEY Hug]

5 D_b 6 B_bm⁷ 7 Csus 8 C

(push through)

9 p 10 11 12

MORRIBLE: "Oh, didn't I ever mention?
Weather is my specialty." (go on)

13 14 15

13 14 15

13 14 15

13 14 15

Moderato

16 17 18 19

So at last I'll meet the wi - zard, and the
wise one

(h) (h) (h) (h)

C Dm⁷/C G⁷sus/C

20 21 22 23

Oz it's now be - cause I can tell him a - bout Doc - tor Dil - la - mond and some - thing

1 1 1 1

Elf's Elf's Elf's Elf's

metals (instrumental)

C Dm⁷/C G⁷sus/C Am Em

24 25 26 27

bad hap - pen - ing in Oz... when we are mak - ing good the wi - zard and

3 3 3 3 3 3

B_bm⁷ C_m⁷ B_b/D C/E F

Rall.

28 29 30 31 32 33

1...

INTO ONE SHORT DAY

[Rev. 9/3/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Handwritten musical score for "INTO ONE SHORT DAY" from Wicked. The score consists of three staves of music with lyrics and stage directions.

Staff 1 (Top): Measures 34-37. The lyrics "How do they bear it?" are written below the staff. Measure 34: Treble clef, 4/4 time, B-flat key signature. Measure 35: B-flat key signature. Measure 36: B-flat key signature. Measure 37: B-flat key signature.

Staff 2 (Middle): Measures 38-41. The lyrics "How do they bear it?" are written above the staff. Measure 38: Treble clef, 4/4 time, B-flat key signature. Measure 39: B-flat key signature. Measure 40: B-flat key signature. Measure 41: B-flat key signature.

Staff 3 (Bottom): Measures 42-46. The lyrics "Come with me." "To the Emerald City." "THE Emerald city?" are written above the staff. Measure 42: Treble clef, 4/4 time, B-flat key signature. Measure 43: B-flat key signature. Measure 44: B-flat key signature. Measure 45: B-flat key signature. Measure 46: B-flat key signature.

Handwritten Annotations:

- Star:** START
- Line:** How do they bear it?
- Line:** where?
- Line:** Come with me.
- Line:** To the Emerald City.
- Line:** THE Emerald city?
- Line:** F#

Segue to "ONE SHORT DAY"

ONE SHORT DAY

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

GLINDA: "I've always wanted to see Emerald City..."

10

F# C7sus/G# F#A#

F#B C7sus/E

One short day in the

E - me - rald Ci - ty,

12

13

14

Men

One short day

15 to have a life - time of fun.

16

G#m7

F#B

C7

(GLINDA'S ENTRANCE)

GLINDA/ELPHABA:

One short day

17 And we're war - ning the ci - ty:

There's

F# C7sus/F# F#E

D#m7

DMaj11(no9)

ALL:

Now that we're in here,
some time try - for a sine

you'll know we've been here
you'll want to yi - si

F#-A# B² N.C. C#-D# D#m7

ELPHABA:

fore we are donet
fore the says through

G#m7 C# F# F#-B C# F#

GLINDA: ELPHABA:

buil - dings tall as quox - wood trees,
Dress sa - lons, and li - bra - ries,

D F#-A# B²

24 GLINDA: ELPHABA: BOTH: 25

Pa - la - ces! Mu - seums! A hun - dred strong... There are

Bb

28 **BOTH:** (group sing
clashing) 29 30

think we've found the place where we be - long! I wan-na be in this ho! pol-

3

34 35 36

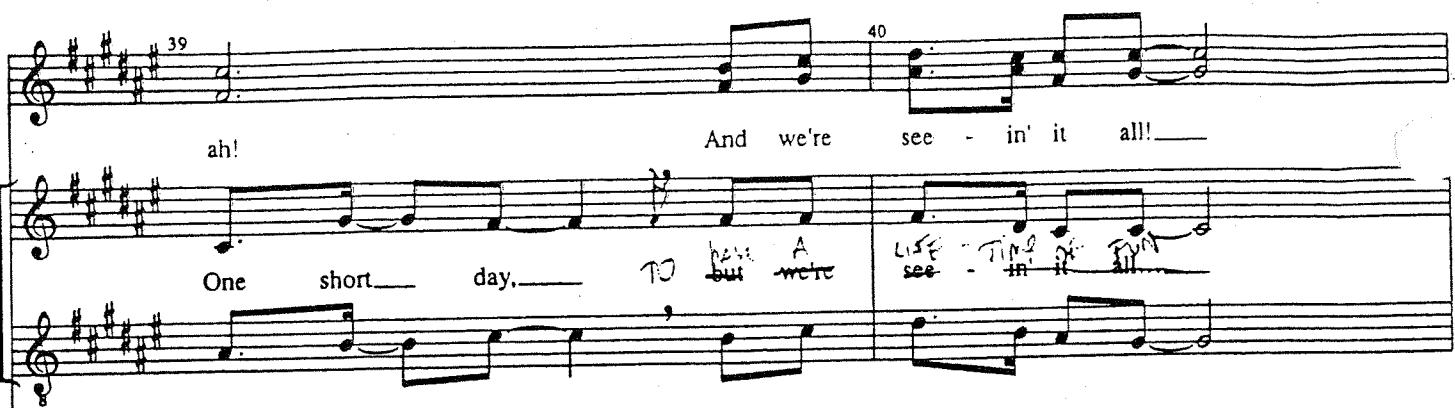
for to-day, we'll wan-der and en - joy.

37 38

Aah! Aah,

ALL: One short day in the E - me-rald Ci - ty.

F C[#]sus/G F/A F/B C[#]sus/E



39

ah!

One short day, to have a life time to see it all!

40



GLINDA/ELPHABA

all



41

I must say, I'm so happy you're with me.

42

43

44

45



ALL:

hand that I'm squeezin' is part of the reason I'm having a ball!

F#/A B² N.C. C#D# D#m⁷ G#m⁷ B Maj⁷ C#

Hand-drawn musical score for piano/vocal, page 7, measures 46-47. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef piano. Measure 46 starts with a rest. Measure 47 begins with a note on the second line of the treble staff, followed by a measure of rests. The piano part is annotated with chords: D, A⁷sus/E, D/F# (with a downward arrow), D/G, and Asus/C (with a downward arrow). The bass staff shows corresponding harmonic bass notes.

GLINDA: "The night-life! The hustle and bustle! It's all so...Ozmopolitan! Elphie--?"

Hand-drawn musical score for piano/vocal, page 7, measures 48-49. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef piano. Measure 48 starts with a rest. Measure 49 begins with a measure of rests, followed by the piano part annotated with chords: D, A⁷sus/E, D/F# (with a downward arrow), Em⁷, D/G, and A (with a downward arrow). The bass staff shows corresponding harmonic bass notes.

Hand-drawn musical score for piano/vocal, page 7, measures 50-51. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef piano. Measure 50 starts with a rest. Measure 51 begins with a measure of rests, followed by the piano part annotated with chords: D, A⁷sus/D (with a downward arrow), D/C, and a bass note B (with a downward arrow). The bass staff shows corresponding harmonic bass notes.

ELPHABA: "Look around. Nobody's staring. Nobody's pointing. It just feels so good to be somewhere where I—blend in!"

52 53 54 55

D/F# G² D/F#

GLINDA: "Come on, silly... we'll be late for the show!"
(GO ON!)

"... positively EMERALD!"

VAMP
out any bar

56 57 58

N.C. Bm¹¹ Em⁷ GMaj⁷ A

Allegro $\text{d} = 162$

SHOW CHORUS:

59 60 61

D¹³ mp G G+ Em/G G G+ Em/G

Who's the mage Whose ma - jor

62 63 64

i - tin - e - ra - ry is ma - king all Oz mer - ri - er? Who's the sage

A_m⁷ D⁷ D^{7(b9)} G G⁺ E_m/G

65 66 67

who sage - ly sailed in to save our pos - te - ri - ors?

G G⁺ Em/G C^{Maj}⁷ A_m^{7(b5)} C_m⁶

68 69 70 71 72 73

Whose en - thuse - for hot air bal - loon - ing has all of Oz

G/B A_m^{7(b5)} Tbn G/D

74 ho - ney - 75 moon-ing? 76 Woo - 77 oo, 78 oo,

E⁷ A⁹

79 3 80 81 82 83

Wiz - n't he won - der - ful? (Our won - der - ful Wi - zard?)

D⁹⁽²⁵⁾ D⁺

84 G&E/TOURISTS: 85 86 87 88 89

One short day in the E - me - rald

SHOW CHORUS:

Who's the mage Whose ma - jor i - tin - e - ra - ry is

G G+ Em/G G G+ Em/G Am⁷

90 91 92 93 94

Cl - ty. One short day to

ma - king all Oz mer - ri - er? Who's the sage who

D⁷ G G⁺ Em/G G

95 96 3 97 98 99

have a life - time of fun,

sage - ly sailed in to save our pos - te - ri - ors?

G⁺ Em/G CMaj⁹ Am^{7(b5)}

GLINDA/ELPHABA:

100 101 102 103 104 105 3 106 107

What a way to be see - ing the ci - ty... Where

Whose en-thuse for hot air bal - looning has all of Oz ho - ney mooning?

G²/B Am^{7(b5)}/C Bm/D C/E Am^{7(b5)}/Eb

Rit poco a poco

108 109 110

so ma - ny roam — to, We'll call it home, — too.

(walk upstage)

G/B C(add9) G/B C(add9) D/E Em



111 112 113

And then, just like now, we can say: We're

D/E Em Am⁷ B⁷ Eb G/D



Slower

ELPHABA:

Freely

GLINDA:

117

just two friends... —

Two good friends... —

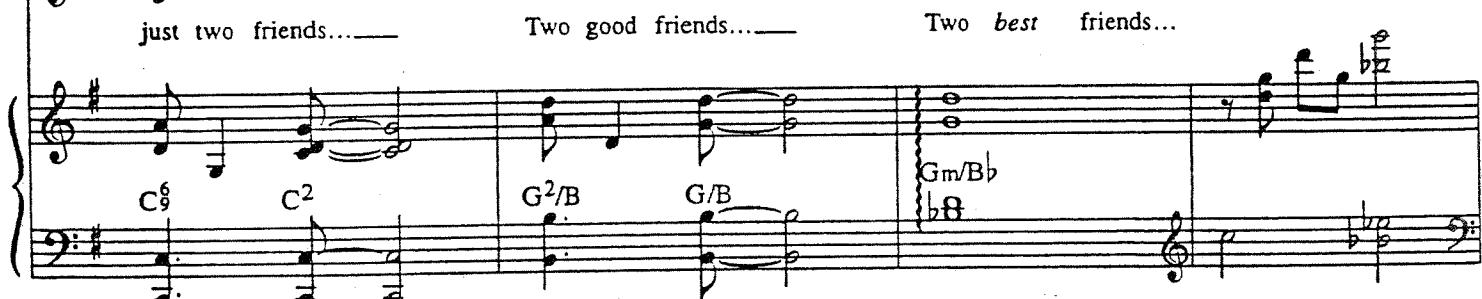
Two *best* friends... —

114 115 116 117

ELPHABA: GLINDA:

just two friends... — Two good friends... — Two *best* friends... —

C⁶ C² G²/B G/B Gm/B_b



PALACE
GUARD:
"The Wizard will
see you now"

A Tempo

118 119 120 121

Sha-ring one won - der - ful One short

ALL: (KATIE)

Sha-ring one won - der - ful One short

A Tempo

Am⁷ F² D^{9sus}

122 123

day!

day!

G^(add9) /B G/C D G A

WICKED

Piano/Vocal

14a

I AM OZ!

[Rev. 5/24/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: Applause-Segue

Maestoso

Molto Rall.

OZ HEAD (pre-recorded):

ELPHABA: Oh!
GLINDA: Oh, Elphie--

I AM OZ!

8

9

10

sfz

low cluster

mf

f

mf

10 I AM OZ, THE GREAT AND 11 TER - RI - BLE!

12

pizz. on low piano strings

This block contains a hand-drawn musical score. The top staff is in treble clef, with measures 10, 11, and 12. Measure 10 has three 'N' notes. Measure 11 has three 'N' notes, with a 'V' below the bass clef staff. Measure 12 has three 'N' notes, with a '3' above the first note. The lyrics 'I AM OZ, THE GREAT AND TER - RI - BLE!' are written below the staff. The bottom staff is in bass clef, with measures 10, 11, and 12. Measure 11 has a 'V' below the staff. Measure 12 has a '3' below the staff. A handwritten note 'pizz. on low piano strings' is written diagonally across the middle of the page, pointing from the top staff to the bottom staff. There are also two hand-drawn double chevrons pointing to the right at the end of the score.

13 WHO ARE YOU, AND WHY DO YOU SEEK ME?
 14

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, with lyrics: 'WHO ARE YOU, AND WHY DO YOU SEEK ME?'. The bottom staff is in bass clef, 4/4 time, with a bass line. Measure 13 ends with a fermata over the bass line. Measure 14 begins with a dynamic 'f' over the treble staff, followed by a fermata over the bass staff. The bass staff has a bass clef with a sharp sign, indicating B-flat. The vocal line in the treble staff has a fermata over the last note of the measure.

ELPHABA: Uh--

GLINDA: Say something, say something--

ELPHABA: "I am-- Elphaba Thropp,
your terrible-ness. And this is—"
CUT OFF!

A SENTIMENTAL MAN

[Rev. 9/16/03]

Music and Lyrics by
STEPHEN SCHWARTZ

(NK) making people happy

Freely

WIZARD:

Handwritten musical score for the Wizard's first line. The score consists of three staves. The top staff is for the Wizard's vocal line, starting with a treble clef, a key signature of four sharps, and common time. The vocal line begins with a dotted half note followed by eighth notes. The middle staff is for the piano, with a bass clef and a key signature of four sharps. The piano accompaniment starts with a bass note, followed by chords in B, C#m11, F#sus/D#, and E. The bottom staff is also for the piano, with a bass clef and a key signature of four sharps. The vocal line lyrics are: "I am a sen - ti-men - tal man, who al - ways".

longed to be a fa - ther; that's why I do the best I can to treat each

Handwritten musical score for the Wizard's second line. The score consists of three staves. The top staff is for the Wizard's vocal line, starting with a treble clef, a key signature of four sharps, and common time. The vocal line begins with a eighth note followed by sixteenth notes. The middle staff is for the piano, with a bass clef and a key signature of four sharps. The piano accompaniment starts with a bass note, followed by chords in C#m7, B/F#, F, D#m, Fx7, and G#m/G#m/F#. The bottom staff is also for the piano, with a bass clef and a key signature of four sharps. The vocal line lyrics are: "longed to be a fa - ther; that's why I do the best I can to treat each".

ci - ti - zen of Oz as son... or daugh

Handwritten musical score for the Wizard's third line. The score consists of three staves. The top staff is for the Wizard's vocal line, starting with a treble clef, a key signature of four sharps, and common time. The vocal line begins with a eighth note followed by sixteenth notes. The middle staff is for the piano, with a bass clef and a key signature of four sharps. The piano accompaniment starts with a bass note, followed by chords in Emaj9, C#7/E#, B/F#, and F. The bottom staff is also for the piano, with a bass clef and a key signature of four sharps. The vocal line lyrics are: "ci - ti - zen of Oz as son... or daugh". A large, handwritten flourish with arrows and lines is drawn over the right side of the page, obscuring the end of the vocal line and the piano accompaniment.

A Tempo

14 15 16 17 18

El - pha-ba, I'd like to raise you high, 2 'cause I think e - 'vry-one de-

M G^m C^{m9} 2 F/A[#] D/Fx C^m/E C^{m7}

19 20 21 22 23

serves the chance to fly And hel - ping you with your as-cent al -

B/D[#] B G 2 B/F[#] Bsus/F[#]

Rall.

24 25 26 27

lows me to feel so pa - ren - tal, for I am a sen - ti - men - tal

B/F[#] C⁷/E[#] C^{7(b5)}/E B/D[#] F[#] sus/C[#] B/F[#] F

A Tempo

28 29 30 31

man...

B C^{m11} B/D[#]

Slow; Majestic

ELPHABA: What fun it hung

E: "But what do you want me to do?"

W: "Just...

54 2 55 56 57 "I know!"

Some - thing to test your a - dept - ness.

EMaj⁹ C⁷/E[#] B/F[#] F[#]

58 59 60 61 62

p G[#]m C[#]m F[#]/A[#] D[#]/F^x C[#]m/E C[#]m

63 64 65 66

B/D[#] B A

MORRIBLE:
"And that took years and years of —"

ELPHABA:
ad lib.

MORRIBLE:
"Merciful Oz!"
(GO ON)

68 69 70 71

Ah - ben tah - kay. simile Ah - ben tah - kay.

WIZARD:

Since

hold through vamp F[#]7sus

WIZARD:

Since

hold through vamp F[#]7sus

SENTIMENTAL MAN INSERT #2

63A (solo instrument)

63B

63C

63D

8 G (20) F/G G (21) A/G B/F# (22) F#7sus (23)

63E

63F

63G (another solo) (63H)

B/F# (24) C#/E# (25) E_m⁶ B/G#

b[#]m

63I

63J

63K

63L

B/F# F#7sus F#

63M p- p- 63N p- p- 63O p- p- 63P

Come Soprano SAN FRANCISCO #15 "SENTIMENTAL MAN"

A^b (28) C/A^b (29) A^b (30) C/A^b (31)

63Q 63R 63S 63T

come sopra SAN FRANCISCO *#15 "SENTIMENTAL MAN"*

G/Bb *A^b (31A)* *C/A^b (31B)* *A^b (31C)* *C/A^b (31D)* *D^b*

63U 63V 63W 63X

C.S. SF #15

F/C (32) *A/C (33)* *F/C (34)* *A/C# (35)*

A *to m67 (NYC)*

G/Bb

G/Bb

Some - thing to test your a - dept - ness.

"I know!"

54 55 56 57

E Maj⁹ C⁹/E[#] B/F[#] F[#]

58 59 60 61 62

p G[#]m C[#]m F[#]/A[#] D[#]/F^x C[#]m/E C[#]m

63 64 65 66

B/D[#] B A *p* *p*

MORRIBLE:

"And that took years and years of -"

ELPHABA:

MORRIBLE:

"Merciful Oz!"
(GO ON)

61 *ad lib.* 62 63 64 65 66 67 68 69 70 71

Ah - ben tah - kay. Ah - ben tah - kay. *simile*

WIZARD:

Since

hold through vamp F⁷sus

xo

72 73 74 75

Ah - ben tah - kay ah. En - tay - ah tin - fen - tah.

once I had my own day in the sky, I say

G^m C^m⁹ F/A[♯] D[♯]/F^x

76 77 78 79 80

Ah _____ ben tah - kay et an - tay day - tum en - tay -

e - 'vry-one de - serves a chance - to fly SO

AMCA #16

C^m/E C^m B/D[♯] B G

81 82

ah tah - kay. Bay - ah ben

Chis - te - ry, this great e - vent 'll al - so make me

B/F[♯] Bsus/F[♯] B/F[♯]

MONKEY REVEAL

[Rev. 9/25/03]

ELPHABA: What is it? Is something wrong?

MORRIBLE: It's just the transition, dear.

ELPHABA: Chistery --? Are you all right? Why can't he answer me?

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato

ELPHABA: You-- you planned all this--!

MORRIBLE: For you too, dearie! You benefit too!

WIZARD: And this is only the beginning!

Talk about proving your worth! Look!

15 16 17

ff drums continue

18 19 20

21 22 23

DODG CHORUS

24 25 26

(b)8

WIZARD: If this is what you can do

your first time out, sky's the limit!

MORRIBLE: Such wing span! Oh,

won't they make perfect spies!

27 28 29 30

Slowly

31 32 33

34 35

36 37 38 39

40 41 42 43

ELPHABA: ...You have no real power!
WIZARD: Exactly.

...And that's why I need you! Don'cha see -- the world's your oyster now!

A Tempo

"...You have so many opportunities ahead of you! You both do."

GLINDA: Oh, thank you, your Ozness!

The

A Tempo

Rail.

two of you. It's time I raised you high. 2 Yes the

Digitized by srujanika@gmail.com

Am

Dm⁹

G/B

A Tempo

Rall.

time has come for you to have the chance

to...

ELPHABA: "NO!!"
MORRIBLE: Elphaba!

GLINDA: Elphie! Wait! I'm sorry your-- Wizard-ness! I'll fetch her back! Elphie--!

Moderato

WIZARD: We've got to get her back! She knows too much!
MORRIBLE: Don't worry, your Ozness. I'll handle it.

HEAD: Guards! Guards! There's a fugitive at large in the Palace--Find
her! Capture her! Bring her to me!
GUARDS: Yes, Your Oz-ness!

Grandiose

Rit.

88 89 90 91 92

Moderato 8va?

93 94 95 96

ELPHABA: Oh, no! There are no more stairs!

GLINDA: Elphaba, listen to me --

ELPHABA: The guards are coming up. We'll have to barricade the door!

GLINDA: What!? Elphie!!

ELPHABA: There's got to be some way out of here...

GLINDA: You just had to show off, didn't you? You had to perform that wretched spell -- because you wanted the Wizard to notice you! Well, he's noticed you, all right!

97 (p) (f)

98 99 100

97 (p) (f)

98 99 100

Segue →

WICKED
Piano/Vocal

DEFYING GRAVITY

[Rev. 9/23/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
GLINDA: "You had to perform that wretched spell!"

Dictated; Colla Voce

GLINDA:

I hope you're hap - py! I hope you're hap - py now!

I hope you're hap - py how you hurt your cause for - ev - er, I

hope you think you're cle - ver! I hope you're hap - py!

cliss

9 10 11 12

I hope you're happy too! I hope you're proud how you wo

Bm Bb

Vd

13 14 15

gro - vel in sub - mis - sion to feed your own am - bi - tion! So though I can't

A Bb Bb+ Cb-

Vd

16 17 18 19

- ima - gine how... I hope you're hap - py right

Gb/Db Cm7 Fm7(5)

Freely

20 21 22

MORRIBLE'S VOICE: Citizens of Oz--

now! [Thunder]

...There is an enemy who must be found and captured. Believe nothing she says!
She's *evil*, responsible for the mutilation of these poor innocent monkeys!

GLINDA: Oh no--

MORRIBLE'S VOICE: Her green skin is but an outward manifestorum of her
twisted nature. This-- distortion, this-- repulsion, this-- Wicked Williitch!

3 Xs

Moderato; Under Dialogue

23 24 25
1st, 3rd X only
(fermata/cesura 3rd X only)

(in the clear)

GLINDA: Don't be afraid.
ELPHABA: I'm not.

"It's the Wizard who
should be afraid. Of me."
(GO ON)

GLINDA: Elphie, listen to me.
Just say you're sorry.

Before it's too late ...

GLINDA:

26 27 28 29 30
GLINDA:
You can

E5

31 32 33 34
still be with the Wizard, _____ What you've worked and waited for, _____ You can have

E: "I know"

ELPHABA:

35 36 37
all you e - ver wan - ted, But I don't want it- No I can't

Piano/Vocal score for "Defying Gravity" with lyrics and musical markings. The score consists of two systems of music, each with a treble and bass staff. The first system starts at measure 47 and includes lyrics: "cond gues-sing, Too late to go back to sleep—". Measures 48 and 49 show musical patterns with various note heads and rests. The second system starts at measure 50 and includes lyrics: "It's time to trust my in - stincts, close my eyes and". Measures 51 and 52 continue the vocal line. Measure 53 is marked "Allegro" and "d=154", with lyrics: "leap... It's time to try". Measures 54 through 58 show a dynamic piano part with eighth-note patterns. The lyrics for this section are: "de - fy - ing gra - vi - ty I think I'll". The score is written on a single page with a large margin on the left side.

59

try de - fy - ing gra - vi - ty, —

60

61

GLINDA:

62

you can't pull me down. —

63

64 — 3 — 3 —

65

66

stand you're ha - ving de - lu - sions of gran - deur? —

Can't I make you un - der -

67

68

69

ELPHABA:

67

68

69

- I'm through ac - cept - ting lim - its 'cause someone says -

Db(no3) G^{b2} Ab(add4) Db(no3) G

Handwritten musical score for the song "Defying Gravity" from the musical "Wicked". The score consists of six staves of music, divided into two systems by a vertical bar line. The vocal part is in soprano clef, and the piano part is in bass clef. The lyrics are written below the vocal line, and chords are indicated above the piano line.

System 1:

- Measure 70: "they're so." (Vocal: G^b; Piano: D^b2)
- Measure 71: "Some things I can - not change, but till" (Vocal: G^b; Piano: D^b(no3), G^b2, A^b(add4), D^b/F)
- Measure 72: (Vocal: G^b; Piano: D^b/F)

System 2:

- Measure 73: "I try. I'll ne - ver know" (Vocal: G^b; Piano: G^b2, C^b2)
- Measure 74: (Vocal: G^b; Piano: C^b2)
- Measure 75: "Too long I've ben" (Vocal: G^b; Piano: C^b2, D^bsus)
- Measure 76: "a - fraid of" (Vocal: G^b; Piano: D^b)
- Measure 77: "lo - sing love" (Vocal: G^b; Piano: C^b2)
- Measure 78: "I guess I've lost" (Vocal: G^b; Piano: D^b(no3))

System 3:

- Measure 79: "Well, if that's love, it comes at much too high a cost..." (Vocal: G^b; Piano: G^b(no3)/E^b)
- Measure 80: (Vocal: G^b; Piano: G^b(no3)/F)
- Measure 81: (Vocal: G^b; Piano: D^b/G^b)

Handwritten musical score for piano/vocal, featuring three staves: Treble, Bass, and a separate vocal line. The score is in 4/4 time, with a key signature of four flats. The vocal line includes lyrics and some musical markings like grace notes and slurs. The piano accompaniment consists of chords and bass notes. Measure numbers 82 through 90 are indicated above the staves.

82

83

I'd sooo - ner buy

84

85

86

87

de-fy - ing gra - vi-ty Kiss me good -

88

89

90

bye. I'm de-fy - ing gra - vi-ty. and

Absus

GUARD'S VOICES: Open this door--!

In the name of His Supreme Ozness!

GLINDA: What are you doing?

Elphaba starts to CHANT

Stop it! That's what started all this in the

first place, that hideous levitation spell!

(Elphaba ignores her, continues chanting...)

STOP!

VAMP

1st X only

GLINDA (CON'T): Well? Where are your wings?

(beat)

Maybe you're not as powerful as you think you are.

GLINDA (CON'T): Sweet Oz!

ELPHABA: I told you, Glinda. Didn't I tell you?!

MORE POUNDING

GUARD'S VOICE: Bash it in! You two-- fetch the battering ramkin!

ELPHABA: Quick! Get on!

GLINDA: What?

ELPHABA: Come with me. Think of what we could do... together.

THE BROOM flies over

VAMP
out any beat

Moderato

101

102

3

103

Un - li - mi ted... To - ge - ther we're un - li -

Rit.

104

3

105

106

ted To - geth - er we'll be the grea - test team there's e - ver been, Glin - da...

Freely

107

108

GLINDA:

Dreams the way we planned 'em, If we work in tan - dem,

109 BOTH:

3

110

Allarg.

There's no fight we can - not win. Just you and

Allegro; as before

111 112 113

I de - fy ing gra - vi - ty

114 115 116

With you and I de - fy ing

117 118 119 120

ELPHABA: Rit. Freely

gra - vi - ty, They'll ne - ver bring us down...

GLINDA: Elphie,
you're trembling.
(She gets a blanket)

Here... put this
around you.
(She wraps the
blanket around
Elphaba)

121 122 123 124

GLINDA:

125

126

127

I hope you're happy. Now that you're c

D_bC_m

ELPHABA:

You too. to m 137

ELPHABA:

128

137

138

BOTH:

sing this.

I hope it brings you bliss.

I

C_b

Rit.

139

140

real - ly hope you get it, and you don't live to re - gret it

B_b(no3)C_b(no3)C₊

gliss.

A Tempo

141 142 143

I hope you're happy in the end

Gliss. 8 Gmaj7

Rit.

144 145 146

I hope you're happy my

E7/G C#m7 F#5 C(add#4)

GUARD 1 (LJ): There she is!

GUARD 2 (SEAN): Don't let her get away!

GLINDA: What in Oz? Stop it! Leave me alone, do you hear?

GUARD 1 (LJ): Wait—where's the other one?

GUARD 2 (SEAN): Where's your green friend?

Moderato; accel poco a poco

1st X only

147

148

149

friend.

B(no3)

E2

GLINDA: *Let go of me!*
 ELPHABA: It's not her! She has nothing to do with it. I'm the one you want! (GO) 2X
VAMP

150 B(no3) 151 E² (hold thru vamp)

152 D_b(no3) 153 G_b² 154 *Sixty*

155 D_b(no3) 156 G_b² 157

Allegro; as before
 ELPHABA:

158 159 160

So if____ you care____ to find____ me, look____ to the wes-

161

term sky — As some-one told me late - ly ev'

162

163

D_b(no3) G_b² A_b(add4)

Rit.

A Tempo

164

ry - one de - serves the chance to fly! And if I'm fly -

165

166

E_bm/G_b E_bm D_b/F D_b C_b² D_bsus

167

168

169

ing so - lo, at least I'm fly - ing free —

D_b C_b² D_b(no3)

170 171 172

To those who'd ground me, take a mes - sage back from

G \flat (no3)/E \flat G \flat (no3)/F D \flat /G \flat

173 174

me... Tell them how I

8th

A \flat sus

175 176 177

am de - fy - ing gra - vi - ty

Piano/ vocal

178 I'm fly - ing high, 179 de - fy - ing

Rall. 181 182 183 Deliberately

gra - vi - ty, and soon I'll match them in re - noun...

Ebm/F Fsus7 Bbm

184 185 186 187

And no - bo - dy in all of Oz, no Wi - zard that there

Gbm/Bb sub. p Brass

188 189 190 Rall.

is or was is e - ver gon - na bring me

191 192 193

down _____

GLINDA:

I hope you're hap - py _____ I hope you're hap -

ENSEMBLE: Look at her, she's wic - ked! Get her!

Maestoso

Rit.

194 195 196 197

Bring me down _____ Ah!

py _____ I hope you're hap - py _____

No one mourns the wic - ked! So we've got to bring her

Rit.

This is a handwritten musical score for piano/vocal. The score consists of two systems of music. The first system, starting at measure 191, features a treble clef for the vocal part and a bass clef for the piano. The vocal part is in a Maestoso tempo, indicated by a 'M' with a '1' over it. The lyrics 'down _____' are written above the vocal line. The piano part has three measures of rests. The vocal part then begins with 'GLINDA:' followed by the lyrics 'I hope you're hap - py _____'. The piano part continues with three measures of rests. The vocal part then continues with 'I hope you're hap -'. The piano part then begins with 'ENSEMBLE:' followed by the lyrics 'Look at her, she's wic - ked! Get her!'. The vocal part then continues with 'Maestoso' followed by a series of eighth-note chords. The piano part then begins with 'Rit.' followed by a series of eighth-note chords. The second system, starting at measure 194, features a treble clef for the vocal part and a bass clef for the piano. The vocal part is in a Ritardando tempo, indicated by a 'Rit.' with a '1' over it. The lyrics 'Bring me down _____ Ah!' are written above the vocal line. The piano part has three measures of rests. The vocal part then begins with 'py _____' followed by 'I hope you're hap -'. The piano part then begins with 'No one mourns the wic - ked! So we've got to bring her'. The vocal part then continues with 'py _____' followed by 'I hope you're hap -'. The piano part then begins with 'Rit.' followed by a series of eighth-note chords.

Handwritten musical score for piano and voice, page 19. The score consists of four systems of music. The top system starts with a treble clef, a key signature of four flats, and a tempo of 198. It includes a dynamic instruction 'now!' with a curved arrow. The second system starts with a treble clef, a key signature of four flats, and a tempo of 199. It includes a dynamic instruction 'down!' with a curved arrow. The third system starts with a treble clef, a key signature of four flats, and a tempo of 200. The fourth system starts with a bass clef, a key signature of four flats, and a tempo of 200. The score is written on five-line staves, and a brace groups the first two systems.

WICKED

Piano/Vocal

AL

17a

ACT II OPENING

[Rev. 9/20/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro

MEN:

All of Oz is ev - er on a - lent!

WOMEN:

That's the way with wick-ed: Spread-ing fear where - e'er she goes

Seek-ing out new vic - tims she can hurt!

MAN 1:

Like some

Meno Mosso

24 25 26

MAN 2: with her

ter - ri - ble green bliz - zard, through - out the land she flies... De - fa - ming our poor Wiz - ard with her

fp

Rit.

27 28 29

ca - lum - nies and lies! She lies!

ca - lum - nies and lies! She lies!

Maestoso

30 31 32 33

Save us from the wic - ked! Shield us so we won't be hexed!

ff

Piu Mosso

34 Give us war-ning: 35 where will she strike 36 *f*

37 where will she strike 38 next? 39 where will she strike 40

GLINDA

"Fellow Ozians-- as terrifying as terror is, let us
put aside our panic for this one day--"

(in the clear)
"-- and celebrate!"

41 next? 42 //

p //

Segue to THANK GOODNESS

THANK GOODNESS
(Part 1)

[Rev. 9/15/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro

★ START

VAMP

CROWD:

GLINDA:

Oh, what a cele - bra - tion we'll have to - day! Thank Good-ness!

GLINDA:

MORRIBLE:

Let's have a cel - e - bra - tion the 'Glin-da' way! Thank Good-ness! Fin - lly a day that's

no breath

19 to - tal - ly Wic - ked 20 Witch - Free, 21 ALL: We 22 could - n't be hap - pi 23 er, Thank

This block contains measures 19 through 23. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. Measure 22 includes a dynamic instruction 'no breath' above the vocal line. Measure 23 ends with a fermata over the vocal note.

24 Good - ness! 25 26 27

This block contains measures 24 through 27. The vocal line is mostly silent (rests). The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. Measure 24 contains the vocal text 'Good - ness!'.

28 29 30 31 to m40 40

This block contains measures 28 through 40. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. Measure 31 has a dynamic instruction 'to m40' above the vocal line.

FIVERO: Frustrating. But I became Captain of the Guard to find her, and I'll keep searching until —

FIFERO: Misleading. But became Captain of
MADAME MORRIBLE: No -being engaged!

MADAME MORRISSEY: No, being engaged.
(The Riff-Raff cheer and shout: "Congratulations!")

FLYERO (To Glinda)

This is an engagement party?

1st X only

GLINDA: Surprised?

FIYERO: Yes!

GLINDA: Oh, good!

(GO ON)

We hoped you'd be - the Wizard and I!

GLINDA:

VAMP

99 100 101 102

We

Segue to Part 2



THANK GOODNESS (Part 2)

[Rev. 9/15/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato
GLINDA:

1 could-n't be hap - pi - er, _____ 2 _____ 3 (To FIYERO) 4 (Back to the CROWD)

Right, dear? Could-n't be hap - pi -

er, _____ Right here, look what we've got: A fai - ry - tale plot, Our

er, _____ Right here, look what we've got: A fai - ry - tale plot, Our

ve - ry own hap - py end - ing. _____ 11 Where we

(To the CROWD again)

could - n't be hap - pi - er,

True, dear?

Could - n't be hap - pi

er, —

And we're

hap - py to share our end - ing vi - ca - ri - ous -

end-ing vi-ca-ri-ous-

ly with all of you! _____

He could - n't look hand - som - er.

could - n't feel hum - bl - er

We could - n't be hap - pi -

27 to m29 29 30

er, _____

Be - cause hap - py is what

Rit.

A Tempo

[CROWD cheers]

MADAME MORRIBLE

"And Glinda, we are happy for you. As Press Secretary, I've striven to ensure that all Oz knows the story of your braverism!..."

Accel. poco a poco

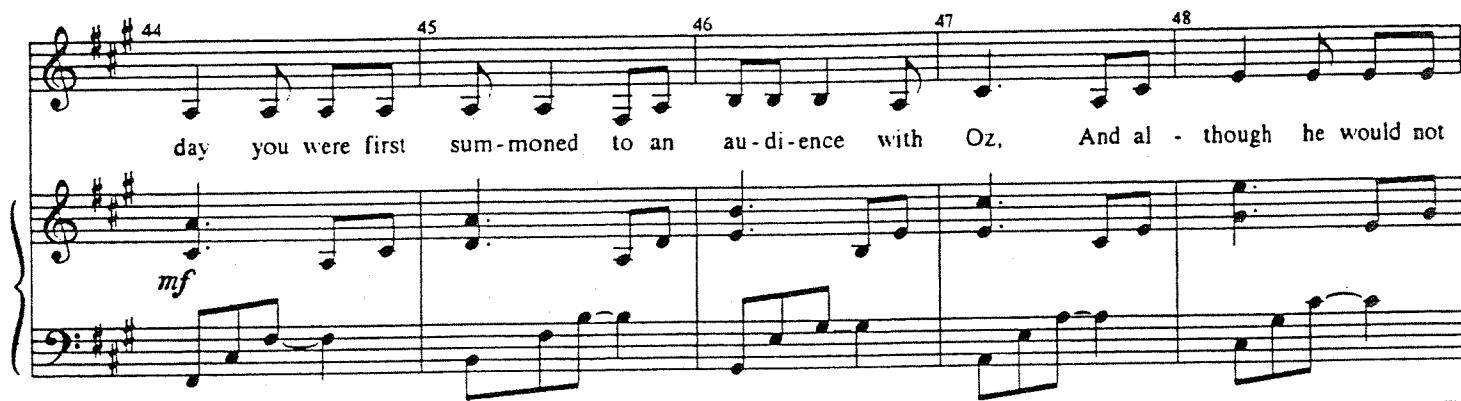
LIAK VOXNESS (PART 1 - KEY: G MAJOR)
"...the story of
your bravest..." "...How vividly I remember..."
MORRIBLE:

Allegro
VAMP



41 42 43 43a

The



44 45 46 47 48

day you were first sum-mon-ed to an au-di-ence with Oz, And al - though he would not

mf



49 50 51 52 53

tell you why i - ni-tial-ly. When you bowed be-fore his throne, He de-



54 55 56 57 58

creed you'd hence be known as "Glin - da the Good"- of - fi-cial-ly!

Fiyero: That's not how you described it to me!
Glinda: Well, no, not exactly, but —

Freely

59 // 60 61 62
Then with a jea - lous squeal, The Wicked Witch burst from con-
ceal - ment, Where she had been lur - king — sur - rep -

A Tempo

66 67
sur - rep - ti - tial - ly!
CROWD:
(GASP!)

JAN

PERSON IN CROWD:

68 69 70 71

I hear she has an ex - tra eye that al - ways re - mains a - wake!

MF

WOMAN IN CROWD:

72 73 74 75 to m84

I hear that ~~she~~ can shed her skin as ea - si - ly as a snake!

Krisel

PERSON IN CROWD:

84 85 86 87

I hear some re - bel a - ni-mals are gi - ving her food and shel - ter!

WATER

ANOTHER PERSON:

88 89 90 91

I hear her soul is so un - clean pure wa - ter can melt her!

92 **FIYERO:** 93 94 95

What?
Melt her! — Please— Some - bo - dy go and

96 97 98 99

melt her!

FIYERO: Do you hear that -- water will melt her!?

GLINDA: Shh! Dearest --

FIYERO: People are so empty-headed they'll believe anything!

GLINDA: Excuse us just a tick tock...

She pulls Fiyero aside.

FIYERO: Well, I can't just stand here grinning, pretending to go along with all this!

GLINDA: Fiyero, do you think I like hearing them say those awful things about her? I hate it!

FIYERO: Then what are we doing here, let's go; let's get out of here--!

Measures 100-102: The piano accompaniment consists of a treble clef staff with a key signature of four flats and a bass clef staff with a key signature of four flats. The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff. Measure 100 starts with a half note in the bass staff. Measure 101 begins with a half note in the treble staff. Measure 102 begins with a half note in the bass staff.

Measures 103-105: The piano accompaniment consists of a treble clef staff with a key signature of four flats and a bass clef staff with a key signature of four flats. The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff. Measure 103 starts with a half note in the bass staff. Measure 104 begins with a half note in the treble staff. Measure 105 begins with a half note in the bass staff.

Measures 106-108: The piano accompaniment consists of a treble clef staff with a key signature of four flats and a bass clef staff with a key signature of four flats. The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff. Measure 106 starts with a half note in the bass staff. Measure 107 begins with a half note in the treble staff. Measure 108 begins with a half note in the bass staff.

Measures 109-112: The piano accompaniment consists of a treble clef staff with a key signature of four flats and a bass clef staff with a key signature of four flats. The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff. Measure 109 starts with a half note in the bass staff. Measure 110 begins with a half note in the treble staff. Measure 111 begins with a half note in the bass staff. Measure 112 begins with a half note in the treble staff.

GLINDA: I can't; I can't leave now, when people are looking to me to raise their spirits!

FIYERO: You can't leave because you can't resist this. That's the truth.

GLINDA: Well, maybe I can't. Is that so wrong? Who could?

FIYERO: You know who could. And who has.

GLINDA: Fiyero— I miss her too! But—we can't just stop living! No one has searched harder for her than you! But don't you see, she doesn't want to be found. You've got to face it.

Adagio

FIYERO: You're right. And look, if it'll make you happy-- of course I'll marry you.

GLINDA: But-- it'll make you happy too. Right?

FIYERO: Well, you know me-- I'm always happy.

He exits swiftly into the palace.

GLINDA: Fiyero--!

Oh-- yes, thanks plenty, dearest!

He's gone to -- fetch me a refreshment. He's so thoughtful that way...

Rall.

A Tempo

VAMP

GLINDA:

That's why I

Segue

THANK GOODNESS
(Part 3)
[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Andante

1 could-n't be hap - pi - er. 2 No, I 3 could-n't be hap - pi -
4
5 *mp* 6 7 8

This block contains the first four measures of the musical score. The vocal line starts with a sustained note followed by eighth notes. The piano accompaniment consists of eighth-note chords. Measure 1 ends with a fermata over the vocal line. Measure 2 begins with a piano dynamic *mp*. Measure 3 is a sustained note. Measure 4 ends with a fermata over the vocal line.

5 6 7 8
er. 9 Though it is, I ad - mit the ti - ni - est bit un -
10 11

This block contains the next four measures of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords. Measure 5 ends with a fermata over the vocal line. Measure 6 begins with a piano dynamic *mp*. Measure 7 is a sustained note. Measure 8 ends with a fermata over the vocal line.

9 10 11
like I an - ti - ci - pa - ted, 12 But I
13 14 15

This block contains the final three measures of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords. Measure 9 ends with a fermata over the vocal line. Measure 10 begins with a piano dynamic *mp*. Measure 11 is a sustained note. Measure 12 ends with a fermata over the vocal line.

"Well—not 'simply'..."

Well—not simply ...

17 18 19 20

'Cause get - ting your dreams, It's strange, but it seems a

5 2

lit - tle, well, com - pli - ca - ted.

There's a

kind of, a sort of...

cost. _____

There's a

cou-ple of things get...

lost. — There are bridges you cross you did-n't know you'd

Rall.

crossed un - til you've crossed. —

A Tempo

And if that joy. — that thrill, does - n't

39 40 41 42 43

thrill like you think it will... Still— With this

44 45 46 47

per-fect fi-na-le, the cheers and the bal-ly-hoo, Who—

48 49 50 51

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

er. Be - cause hap - py is what hap - pens when

all your dreams come true. Well,

Rit.

A Tempo

is - n't it? Hap - py is what hap - pens when your

sub. p

Accel. 62 dreams _____ 63 come _____ 64 65 f (no breath)

pp (no breath)

Ahh, _____ Ahh, _____ (no breath) (no breath)

pp Accel. 2 1 2 3 5 f

5 3 2 1 4

Allegro

66 true. 67 68 69

Thank good-ness!

We love you, Glin - da, if we may be so frank!

Allegro

f

2 3 4 5

This musical score page features three staves of music. The top staff is a soprano line with lyrics 'true.', 'Thank good-ness!', and 'We love you, Glin - da, if we may be so frank!'. The middle staff is a soprano line with lyrics 'We love you, Glin - da, if we may be so frank!'. The bottom staff is a bass line with dynamic 'f' and measure numbers 2, 3, 4, and 5. The page is marked 'Allegro' at the top and bottom, and includes measure numbers 66, 67, 68, and 69.

70 71 72 73

For all this joy, we know who we've got to thank: Thank Good-ness!

1 2 3 4

Kathy, Christy
Io, Corinne, Kisha

74 75 76 77

and and fi - an - cé! _____

WOMEN: Glin-da... STAGE LEFT: They _____

MEN: That means: The Wi - zard, Michael, LJ
Rhett, Marcus

M Fahn, MBC,
MORRIBLE, Jan, Stephanie

78 79 80 81

could - n't be good - li - er, STAGE RIGHT: She could - n't be love - li - er, ALL: We

cresc. poco a poco Walter, Chris, Sean
Ben, Andy, Manny.

mp 3 1

82

I could - n't be hap - pi - er

83

could - n't be luck - i - er...

84

85

Thank

86

87

88

89

to -

good - ness.

T1: Walter, Michael, LJ, Chris

good - ness, thank good - ness to -

T2: good - ness to -

B: good - ness to -

v

v

day!

day!

day!

day!

94

95

day!

day!

96

97

Thank good - ness for to - day!

Thank good - ness for to - day!

12

98

99

Thank good - ness for to - day!

Thank good - ness for to - day!

D dynamic

mf

dynamic

mf

WICKED

Piano/Vocal

18c

AFTER THANK GOODNESS

[Rev. 5/17/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro

Allegro

1 2 3 4 5 6 7 8

f A Bm/A A GMaj⁷ *fill*

6 7 8

Measures 1-6: Treble and bass staves. Key signature changes from A major (no sharps or flats) to Bm/A (one sharp) and back to A major. Measure 6 ends with a fermata over the bass staff.

Rit.

7 8 9 10 11 12 13 14 15 16 17 18 19 20

F#m Bm E A/C# DMaj⁷ D/G E⁷sus EMaj⁷/F#

Rit.

Measures 7-11: Treble and bass staves. Key signature changes from A major to Bm, then to E major (two sharps) and back to A major. Measure 11 ends with a fermata over the bass staff.

A Tempo

12 13 14 15

B C#m/B B

A Tempo

Measures 12-15: Treble and bass staves. Key signature changes from A major to Bm, then to C#m/B (two sharps) and back to A major.

8th -----

Rall.

16 17 18 19

A

Rall.

Measures 16-19: Treble and bass staves. Key signature changes from A major to Bm, then to C#m/B and back to A major. Measure 19 ends with a fermata over the bass staff.

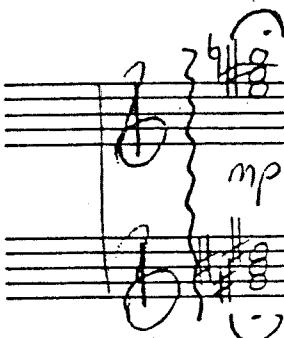


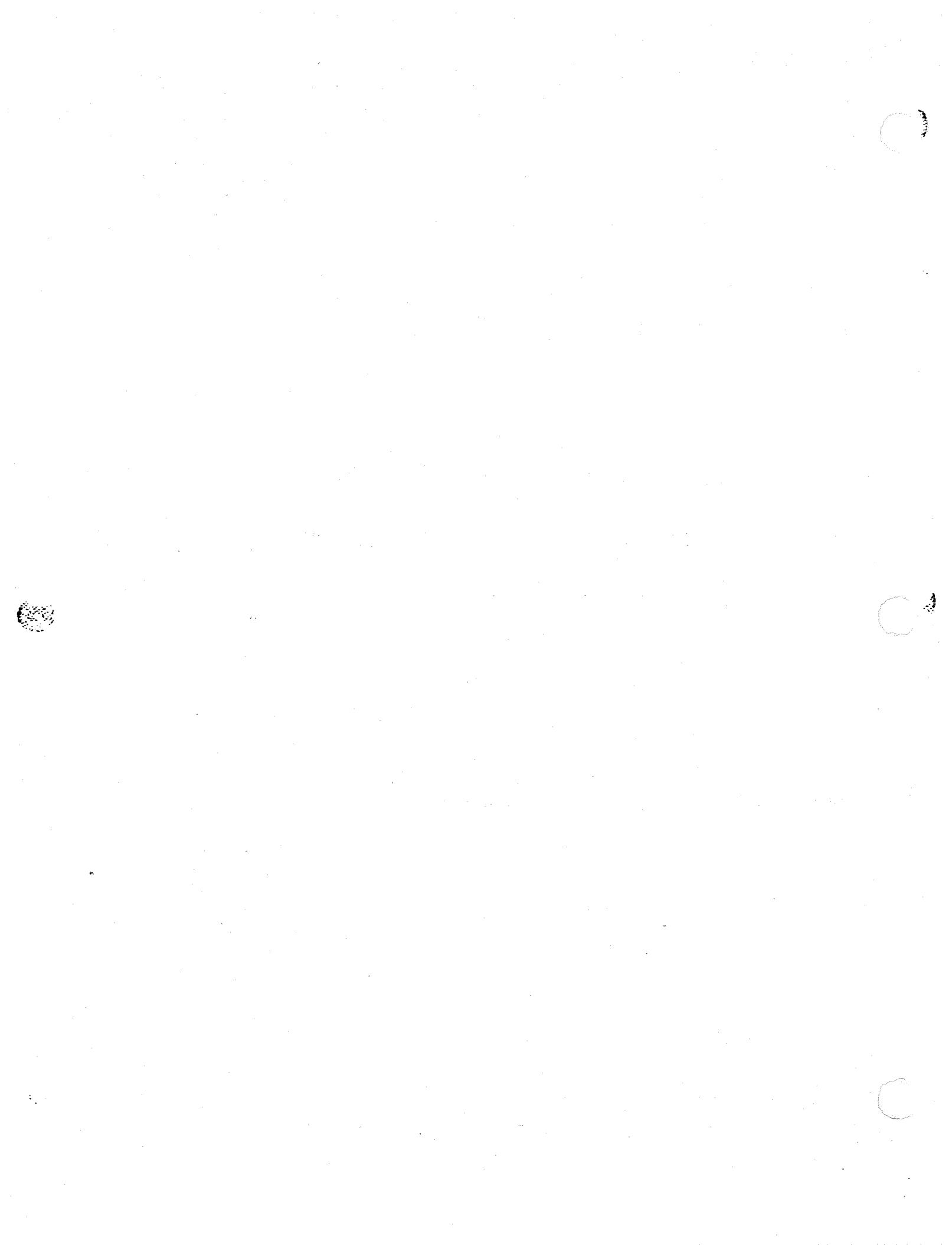
THERE'S ELPHABA!

18D

cue:

ELPHABA: "well, the beautiful
get more beautiful"





Defying Gravity (Reprise)

[Rev. 9/23/03]

Music and Lyrics by
STEPHEN SCHWARTZ

"I'm the governor now."

Freely



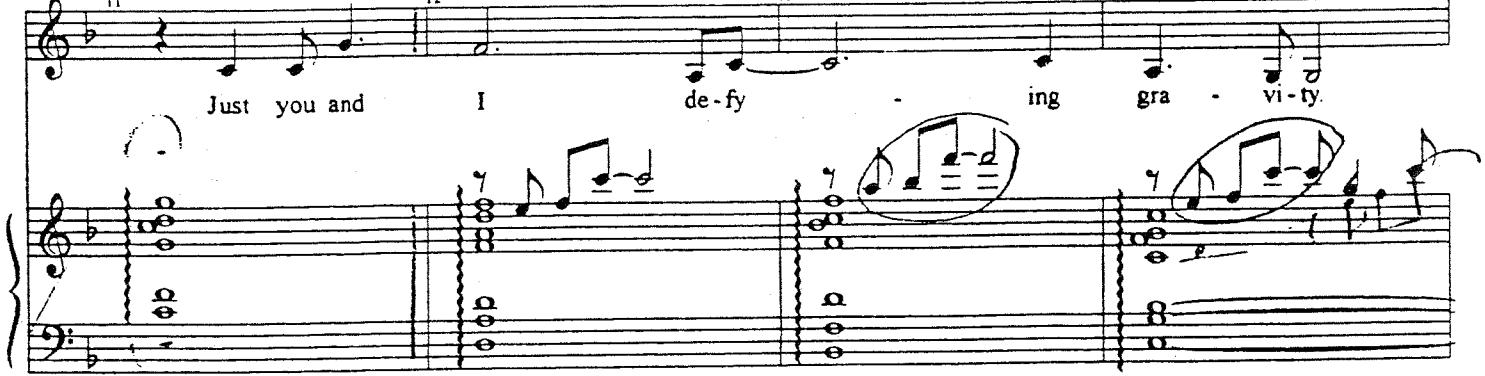
c/o on "SHUT UP."

"embarrassed to death"



ELPHABA:

Just you and I de-fy - ing gra - vi-ty.



15
With you and I de - fy - ing

16

17

18
gra - vi - ty, they'll ne - ver bring us...

19

Segue to "We Deserve (Reprise)"

Wicked Piano/Vocal

THE SICKED WITHIN OF THE EAST

IT

19

WE DESERVE EACH OTHER (Reprise)

CUE:
NESSA: "OH Elphame, SHUT UP!
unselected official!"

[Rev. 9/29/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Angrily

"I'm not official!"

"And why should I help you?!"

YAMP

NESSA:

All of my life, I've de - pen - ded on you— How do you think that feels?

How do you think that feels?

A blank musical staff consisting of five horizontal lines and four spaces, ending with a vertical bar line on the right side.

A blank musical staff consisting of five horizontal lines and four spaces, ending with a vertical bar line on the right side.

All of my life, I've depended on you, and this hideous chair with wheels.

Rit.

11 2 12 13

Scroung-ing for scraps of pi - ty to pick up and long-ing to kick up my

Dm7 G7 Cm11 F7 F#m7(5) B7(9)

Freely

ELPHABA: Nessa, there isn't a spell for everything!
The power is mysterious, it's not like cobbling up a pair of--

14 15 16 17 18

heels.

8th (shoes!)

19 3 20 21 3

Misterioso; in 2
ELPHABA:

19 3 20 21 3

Am - bu - lahn - dah - re Pah - to - pah - poot Am - bu - lahn - das - ca

p

NESSA: What are you doing?

22 23 24 25

Cal - da-pess Lau - fen - ah - to Lau - fen - ah tum Pe - de pe - de

NESSA: -- what does that mean? (gasps) Oh! Oh -- my shoes!

26 Cal - da - ness 27 Am - bu - lahn - dah - re 28 Pah - to - pah - poot

Am - bu - Jahn - das - ca Cal - - da - ness Lau - fen - ah - to

Cal - da = ness

Lau - fen - ah - to

NESSA: It feels like they're on fire!

Lau - fen - ah tum Pe - de pe - de Cal - da - pess

Pe - de pe - de

[NESSA'S right foot stomps]

[NESSA'S left foot stomps]

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of four sharps. Measure 35 begins with a dynamic 'f' (fortissimo). The music consists of eighth-note patterns. Measure 36 begins with a dynamic 'p' (pianissimo). The music continues with eighth-note patterns. Measure lines are present between the measures, and a brace groups the two staves together.

37 38 39

ff

Two staves of musical notation. The top staff is in treble clef, the bottom in bass clef. Measure 37 shows a piano part with eighth-note chords and a vocal part with eighth-note patterns. Measure 38 continues the piano part. Measure 39 starts with a piano dynamic 'ff' and a vocal entry.

ELPHABA:

40 41 42 43

Oh Nes-sa, at last! I've

p

Three staves of musical notation. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 40 shows piano chords. Measure 41 has a piano dynamic 'p'. Measure 42 shows a vocal line with 'x' marks over some notes. Measure 43 continues the vocal line.

done what long a - go I should!

And fin - 'lly from these

44 45 46

Three staves of musical notation. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 44 shows piano chords. Measure 45 has a piano dynamic 'mf'. Measure 46 continues the piano part.

pow - ers, some - thing good,

fin - 'lly some - thing

47 48 49

Three staves of musical notation. The top staff is treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 47 shows piano chords. Measure 48 has a piano dynamic 'mf'. Measure 49 continues the piano part.

ano/Vocal

- 5 -

NESSAROSE: Boq! Boq, come quickly!

ELPHABA: Boq!?

NESSAROSE: Boq! Come here at once!

ELPHABA: Nessa, wait -- no one can know I'm here--

BOQ: Yes, what is it, Madame Governor --? You!?

S1

53

ELPHABA: I'm not going to hurt you.

BOQ: Stay back!

ELPHABA: Boq, it's just me. What are you doing here?

ELPHABA: Boq, it's just me. What are you doing here?

BOQ: Ask your sister—she's the one who changed the laws! I'm her servant now! I'm not free to leave Munchkinland anymore-- no Munchkin is! And you know why she did it--? To keep me here, with her!

Rit.

NESSAROSE:

But now everything's changed. Look!

Quickly

mf

Per

Allegretto **bb**

65 66 67

We de-serve each other now at last it's real-ly true!

68 69 70

We de-serve each o-ther don't we, Boq?

NESSA:
BOQ: BOQ: 72 73

Nes-sa... Yes? Uh, Nes-sa... sure-ly now I'll mat-ter less

74 75 76

to you, and you won't mind my leav-ing here to -

James

NESSA: Leaving?

78

79

night...

Yes...

That ball that's be- ing staged

80

81

82

An-noun-cing Glin-da is en-gaged

NESSA: BOQ:

83

84

85

86

Glin-da. Yes, Nes-sa that's right.

I've got to go ap-peal to her... ex-

BOQ: "I lost my heart to Glinda from the
moment I first saw her, you know that."

89 Rit.

90

press the way

I feel

to her...

Misterioso

BOQ (cont'd): It feels-- It feels like it's-- shrinking...

(GO)

NESSAROSE: Elphaba--! Do something!

ELPHABA: I can't! You can't reverse a spell, once it's been cast!

A Tempo

ELPHABA: Hush, will you?! I've got to find
another spell, it's the only thing that might work... VAMP

NESSA:

114 (last X only)

Allegretto

ELPHABA:

Me - no non

VAMP

mp

piano/Vocal

116 Boq, my sweet, my brave him, don't leave me till my
cor - do me - no non cor - do

117
118

119 sor - ry life has ceased
120 A - lone and love-less
cor dah los, Vi - vah - los, vi - vah

121

122 here with just the girl in the mir - ror, just her and
123
124
los... Me - no - non cor - do

me the Wicked Witch of the East We de-serve each

Vi - vah - los, vi - vah - los me - no - non - cor - do...

mf

f

NESSAROSE: Well?

ELPHABA: He's asleep.

NESSAROSE: What about his heart?

oth - er

p

ELPHABA: It's all right... he won't need one now.

NESSAROSE: Wait-- Don't leave me! You can hide here, it's all right

ELPHABA: No. I've been running and hiding long enough. I've got to find a way to clear my name.

Icy

133 134 135 136

Piano/Vocal

- 12 -

We describe each voice instead of the music

NESSAROSE: But what about me?

137 138 139 140

ELPHABA: Nessa... I've fixed you as much as I could. And it hasn't been enough. And nothing ever will be.

NESSAROSE: Elphaba, wait! Elphaba!

141 142 143 144

145 146 147 148

BOQ'S VOICE: What is it, what's wrong--?

Moderato

149 150 151 152

fp

NESSAROSE: It wasn't me, it was her! I tried to stop her--

BOQ screams

NESSAROSE: Boq, please, I still--
It was Elphaba! Boq! It was Elphaba!

153 154 155 156

SEGUE to BALLROOM TRANSITION

WICKED

Piano/Vocal

19a

BALLROOM TRANSITION

[Rev. 8/25/03]

Dance Arrangement by
JIM ABBOTT

Maestoso, Grandly

(harp?)

A musical score for piano, featuring three staves. The top staff uses a treble clef, 3/4 time, and a key signature of three sharps. The middle staff also uses a treble clef and 3/4 time. The bottom staff uses a bass clef and 3/4 time. The music consists of various notes and rests, with the top staff featuring a continuous series of sixteenth-note patterns.

Musical score for piano/vocal, page 2, measures 1-6. The score consists of three staves: Treble, Bass, and a common staff for both. The key signature changes from G major (3 sharps) to F# major (1 sharp) to E major (1 sharp) to D major (no sharps or flats). The time signature changes from 2/4 to 3/4 to 2/4 to 3/4. Dynamics include *mf*, *f*, and *p*.

Musical score for piano/vocal, page 2, measures 7-12. The key signature changes to B major (2 sharps) and then to A major (1 sharp). The time signature changes to 2/4, 3/4, 2/4, and 3/4. The piano part features sustained notes and chords.

Musical score for piano/vocal, page 2, measures 13-19. The key signature changes to E major (1 sharp) and then to D major (no sharps or flats). The time signature changes to 2/4, 3/4, 2/4, and 3/4. The piano part features sustained notes and chords.

VAMP

dim on cue; Cutoff on cue

Musical score for piano/vocal, page 2, measures 20-24. The key signature changes to A major (1 sharp) and then to D major (no sharps or flats). The time signature changes to 2/4, 3/4, 2/4, and 3/4. The piano part features sustained notes and chords. Measure 24 ends with a fermata over the bass staff.

WONDERFUL

[Rev. 9/23/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
WIZARD: Let me take care of you. PLEASE. (so)

WIZARD: Please-- can't we start again?

ELPHABA: How? Turn back the clocks?! How do I go back to that time, when I believed in you—in some magic father who would drop from the sky and make everything all better...No one believed in you more than I did.

Freely

WIZARD:

14 15

So - lo - mon or Soc - ra - tes... I knew who I was. One of your dime - a - doz - en

16 17 18

me - di - oc - ri - ties. Then sud - den - ly I'm here, re - spec - ted, wor - shipped e - ven,

19 20 21 22

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

23 24 25 26

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

23

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

B_b⁶ B_bm⁶ F D⁷ G⁹

25

loon...

5

27 Colla Voce

28

29

30

"Won - der - ful." They called me "Won - der - ful." So I said.

(LH 1/2)

31

32

33

34

A Tempo (Slow 2)

"Won - der - ful..." If you in - sist... I will be

F G_m⁷ C⁷

Handwritten piano/vocal sheet music for the song "Wonderful". The music is arranged in four systems, each with a treble and bass staff. The lyrics are written below the notes, and chords are indicated above the bass staff.

System 1: Measures 35-38. Treble staff: "Won - der - ful," "And they said" "Won - der - ful...". Bass staff: F, D7(9), D7.

System 2: Measures 39-42. Treble staff: "lieve me, it's hard" "to re - sist, Cuz" "it feels". Bass staff: G7, C7.

System 3: Measures 43-46. Treble staff: "Won - der - ful!" "They think I'm" "won - der - ful!" "Hey, look who's". Bass staff: F, G9.

System 4: Measures 47-50. Treble staff: "won - der - ful" "this corn - fed" "hick". Bass staff: Gm7(9), C7(9), Am7(9), D7.

Accel. (Accelerando) is marked above the staff in System 2, and **Faster** is marked above the staff in System 3.

51 52 53 54

might be keen to build a town of green... and a

G^{m9} C⁹ A^{m7} D^{7(b9)}

55 56 57 58

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

G⁹ C¹³ C^{13(b9)}

WIZARD: See -- I never had a family of my own-- I was always travelin'. So, I guess I just -- wanted to give the citizens of Oz everything

ELPHABA: So you lied to them.

WIZARD: Only verbally. Never in my heart. Besides, they were the lies they wanted to hear...

to m71

59 60 61 62 63 64

Rall.

Elphaba, where I'm from, we believe all sorts of things that aren't true. We call it -- "history."

71 72 73 74 75 76

A

G^{m11} C^{7sus} C⁹

Soft-Shoe; Swing 8ths

— 3 —

77 78 79 3

man's called a trai - tor or li - be - ra - tor; A rich man's a thief or phi -

F A/C Dm/F F⁺/C F D⁷

(h)

80 81 82

lan - thro - pist. Is one a cru - sa - der or ruth - less in - va - der? It's

Gm Gm D⁺ Gm⁷ D⁺

83 3 84 85 3

all in which la - bel is a - ble to per-sist. There are pre - cious few at ease with

G⁹ C¹³ F A⁷

86 3 87 Rit. 88

mo - ral am - bi - gu - i - ties. So we act as though they don't ex - ist! They called me

Dm G⁷ (wood blocks) G⁹

Light 2; Straight 8ths

Handwritten musical score for piano/vocal. The score consists of three systems of music. The top system (measures 89-92) features a vocal line with lyrics "Won - der - ful" and "so now I'm won - der - ful if it's be -". The piano accompaniment includes a bass line and chords F, G⁹, F⁹⁷, and G⁷. The middle system (measures 93-96) features a vocal line with lyrics "come the truth am I to blame?" and "They want - ed". The piano accompaniment includes chords Gm⁹(b⁵), C+⁷(b⁹), C⁷, F, Gm⁷, and C⁷. The bottom system (measures 97-100) features a vocal line with lyrics "won - der - ful" and "So I AM won - der - ful...". The piano accompaniment includes chords F and G⁹. The score is in common time and includes measure numbers 89 through 100.

89 90 91 92

"Won - der - ful" so now I'm won - der - ful if it's be -

sub. *p*
F G⁹ F⁹⁷ G⁷

93 94 95 96

come the truth am I to blame? They want - ed

mf
Gm⁹(b⁵) C+⁷(b⁹) C⁷ F Gm⁷ C⁷

97 98 99 100

won - der - ful So I AM won - der - ful... In fact: It's

F G⁹

101 102 103 104

so much who I am, it's part of my name! And

Gm7(b5) C7(b9) Am7(b5) D7

Rit.

105 106 107 108

with my help, you can be the same... At long, long

G9 C9 F

A little slower

Rit.

109 110 111 112

last re - ceive your due, long o - ver - due El - pha - ba...

A little slower

Rit.

Bb Am Dm Bbm

Freely

113 The most ce - le - bra - ted are the re - ha - bi - li - ta - ted

F/A B² F/A B²

117 There'll be such a whoop - de - doo 118 A 119 ce - le - bra - tion

Ab² D² F/C

120 121 122 through - out Oz that's all to do with you!

E/C

D²/A²

to m124

ELPHABA:

It does sound

Won - der - ful,

They'll call you

"Won - der - ful"

A Tempo

G

A⁹

128 129 130 131

won - der - ful WIZARD: When you are

Trust me, it's fun! When you are

Am7(b5) D7(b9) Bm7(b5) E7

132 133 134 135

(E) won - der - ful Won't it be won - der - ful?

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

Am9 D9 Bm7 E7(b9)

Poco Rit.

136 137 138 139 140 to m144

Won - der - ful, won - der - ful...

Won - der - ful, won - der - ful,

Poco Rit.

A9 D13 to m144

Piano/Vocal

A Tempo; Grand

- 11 -

144 145 146 147

148 149 150 151

152 153 154 155

156 157 158 159

160

161

162

163

164

165

166

A

SET FREE THE MONKEYS

[Rev. 10/3/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Freely

I'll ac-cept your pro-po-si-tion... ...on one con-di-tion... You let the mon-keys go...

Won-der-ful! Yes?

C Eb/Bb Am^{7(b5)} A♭Maj⁷ F⁹ D^{7sus}

Moderato

Done! Cage SFX

clix

Loop & drumpads

Loop/Drums continue

Loop/Drums continue

Piano/ vocal

- 2 -

5 6 7

8 9 10

11 12 13

14 15

16 17 18

19 20 21

DILLAMOND DISCOVERED

[Rev. 9/13/03]

Music and Lyrics by
STEPHEN SCHWARTZ

ELPHABA: You! Under the blanket!

WIZARD: Oh no! WAIT!

ELPHABA: Get up now, get--

She pulls the blanket off

Andante

ELPHABA (CONT'D): No...it can't be! Doctor Dillamond!

WIZARD: Elphaba -- we couldn't let him continue speaking out!

ELPHABA: So you put him in a cage?! And let us think he was dead?!

WIZARD: They were going to kill him! I protected him! I knew how much he meant to you ...

Andante

ELPHABA: Doctor Dillamond, are you alright? Don't be afraid—it's me, Elphaba.

Dr. Dillamond, don't you remember me?

[HE bleats]

Rit.

Dr. Dillamond, don't you remember me?

Rit.

ELPHABA (cont'd): Can't you speak?

*He bleats again
Oh, no...noooooo!*

A Tempo

A Tempo

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is three flats. Measure 23a: Treble staff has a dotted half note followed by a sixteenth-note pattern (two groups of four notes with a short vertical line between them). Bass staff has a sixteenth note followed by a eighth-note pattern (two groups of four notes with a short vertical line between them). Measure 23b: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth note followed by a eighth-note pattern. Measure 23c: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth note followed by a eighth-note pattern. Measure 23d: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth note followed by a eighth-note pattern.

A Tempo

Accel.

23i 23j 24 25 .

WIZARD VOICE: GUARDS! GUARDS!

ELPHABA: Doctor Dillamond--?! Oh no, Doctor Dillamond-- come back!

GUARD (SEAN): HALT!

FIYERO: Are you alright, your Ozness?

ELPHABA: Fiyero!

FIYERO: I don't believe it.

Moderato

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is B-flat major (two flats). Measure 26 starts with a forte dynamic (f) and consists of a series of eighth-note chords. Measure 27 continues with eighth-note chords. Measure 28 begins with a single eighth note followed by a series of eighth-note chords. Measure 29 starts with a forte dynamic (f) and consists of a series of eighth-note chords. The score is in common time.

Rall.

A musical score for piano, page 10. The score consists of two staves. The upper staff is in treble clef, B-flat key signature, and common time. Measure 29 begins with a dynamic of *mf*. The melody consists of eighth-note chords. Measure 30 begins with a dynamic of *f*. The melody continues with eighth-note chords. The lower staff is in bass clef, B-flat key signature, and common time. It features sustained notes and eighth-note chords, corresponding to the melody in the upper staff.

WICKED

Piano/Vocal

I'M NOT THAT GIRL (Reprise)

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

MORRIBLE: "A rumor won't do it."

MORRIBLE (cont'd): Elphaba's too smart.
WIZARD: Far too smart.
MORRIBLE: Perhaps a change in the weather.

Musical score for 'WIZARD: Far too smart.' and 'MORRIBLE: Perhaps a change in the weather.' The score is in 4/4 time, key signature of B-flat major (two flats). The tempo is **Moderato** with $\text{♩} = 92$. The vocal line consists of eighth-note chords. The lyrics are: 'WIZARD: Far too smart. MORRIBLE: Perhaps a change in the weather.' The vocal line is labeled 'VAMP' with a fermata. The piano accompaniment features eighth-note chords in the right hand and bass notes in the left hand. The piano part includes dynamic markings **p** (piano), **f** (forte), and **cymb** (cymbal). A wavy line with a circle is placed over the piano part, and the word 'cymbal' is written near the wavy line. The vocal line ends with a fermata.

GLINDA:

10 11

Don't wish, don't start, Wish-ing on - ly

18

I'm not _____ that girl...

19

Segue to AS LONG AS YOU'RE MINE

WICKED
Piano/Vocal

22

AS LONG AS YOU'RE MINE

[Rev. 3/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

(A) **Moderato** = 120

Cm



2x

Handwritten musical markings: a circled '(A)' above the first measure, a circled '2x' to the right of the first measure, and a circled '2x' to the right of the second measure.

ELPHABA:

Kiss me too fierce - ly, Hold me too tight,

I need help be - lie - ving you're with me to -

Handwritten musical score for piano/vocal. The score consists of three systems of music. The top system starts with a treble clef, a key signature of one flat, and a common time. The lyrics "night." are written above the staff. The middle system starts with a treble clef, a key signature of one flat, and a common time. The lyrics "My wil - dest drea - mings could not fore - see _____" are written below the staff. The bottom system starts with a treble clef, a key signature of one flat, and a common time. The lyrics "ly - ing be - side you _____ with you want - ing" are written below the staff. Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, and a bracket for measure 3 are indicated above the staff. A bass clef is shown in the middle system, and a circled 'C' is in the bottom right corner.

11

night.

12

13

14

15

My wil - dest drea - mings could not fore - see _____

16

17

18

ly - ing be - side you _____ with you want - ing

Handwritten musical score for Piano/Vocal of the song "As Long As You're Mine". The score consists of six staves of music with lyrics. The piano part is on the left, and the vocal part is on the right. The lyrics are written below the vocal line. The score includes various musical markings, including dynamic changes, articulations, and harmonic analysis.

Measures 19-20: The vocal line begins with "me." followed by a measure of piano chords. The piano part then continues with a series of chords. The vocal line resumes with "Just for this".

Measures 21-23: The vocal line continues with "mo - ment," followed by "As long as you're mine,". The piano part features a complex harmonic progression with labels: E^b , B^b , A^b , and A^b A^b 9 .

Measures 24-26: The vocal line continues with "I've lost all ce - sis - TANCE". The piano part features a complex harmonic progression with labels: B^b m , A^b $/$ D^b , E^b , and E^b .

Measures 27-29: The vocal line continues with "CROSSED SOME bad - per - LINE". The piano part features a complex harmonic progression with labels: F^m , E^b $/$ A^b , B^b , B^b 7 , and C^m .

Measures 30-31: The vocal line continues with "And if it turns out". The piano part concludes with a final chord.

30 31 32

it's o - ver too fast,

Cm/Bb A♭5 (A♭m)

33 34 35

make ev' - ry last mo - ment last

Gm⁷ G♭Maj⁷ EMaj⁷ DMaj⁷ B♭sus⁴

36 37 38

as long as you're mine

B♭ Gm⁷ Cm B♭sus⁴ B♭

39 40

FIYERO:

41 MAY - BE I'm BRAIN- 42 LESS 43 MAY - BE I'm WISE

Am Em F B^b

44 BUT you've got me 45 SEE - JING 46 through DIFF - E - RENT

Em⁷ Am G F Dm C/F

EYES.

47 EYES.

48

G C/G Csus/G G Em

19 Some - how I've fal - len un - der your spell, 3

51 Am Em F B^b

52 3 53 And some - how I'm feel - ing it's "up" that I 54

55 3 56 Fiyero: ELPHABA: Ev - e - ry

55 fell... 56

G G

This image shows a handwritten musical score for the song "As Long As You're Mine". The score is arranged for piano/vocal. The vocal part includes lyrics for both Fiyero and Elphaba. The piano part shows chords and bass lines. Measure 19 starts with a piano introduction. The vocal line begins with "Some - how I've fal - len un - der your spell," with a 3/4 time signature. The piano accompaniment includes chords in Am, Em, F, and B^b. Measure 52 continues the vocal line with "And some - how I'm feel - ing it's 'up' that I", followed by a piano section with a bass line. Measure 55 starts with "fell...", followed by a piano section with a bass line. Measure 56 begins with a vocal line for Fiyero: "Ev - e - ry", followed by a piano section with a bass line. The vocal line continues with "G", followed by a piano section with a bass line.

57 58 59 60 61 62 63

mo -ment, As long as you're mine, wake up my

64 65 66 67 68 69

bo - dy and make up for lost time...

F/IV: Gm F/Bb F/C C Cm7 C Dm C/F G

FIYERO:

Say there's no fu - ture for us as a

C#7 Am G

pair... And though I may

(F5) (Fm) Em7 EbMaj7

Handwritten piano/vocal sheet music for the song "As Long As You're Mine". The music is arranged in two systems. The top system starts at measure 70 and ends at measure 79. The bottom system starts at measure 80 and ends at measure 82. The vocal line includes lyrics and musical markings. The piano accompaniment includes chords and bass lines. Measure numbers are indicated above the staves, and lyrics are placed below the vocal line. Chord symbols are provided for the piano parts.

Top System (Measures 70-79):

- Measures 70-71: Vocal line: "know I don't care...". Chords: D♭Maj⁷, C♭Maj⁷. Bass line: Gsus.
- Measures 72-73: Vocal line: "Just for this". Chords: G.
- Measures 74-75: Vocal line: "moment, As long as you're mine,". Chords: G.
- Measures 76-77: Vocal line: "Come be how you". Chords: G.
- Measures 78-79: Vocal line: "want to, and see how bright we shine,". Chords: G.

Bottom System (Measures 80-82):

- Measures 80-81: Vocal line: "Bor - row the moon - light". Chords: G.
- Measures 82: Vocal line: "un - til it is". Chords: G.

Handwritten piano/vocal sheet music for 'As Long As You're Mine'. The music is arranged for piano (left hand) and voice (right hand). The vocal line includes lyrics and some handwritten markings like '(figurine)'. The piano part includes chords and bass lines. The score is numbered 81 to 92. The lyrics are:

through, And
(figurine)
know I'll be here hol - ding you
E^m7 E^bMaj⁷ D^bMaj⁷ C^bMaj⁷ G²
as long as you're
G

12

93 94 95 96

mine...

C (Goo) Fmp

stay low

FIYERO: "What is it?"

ELPHABA: "Nothing..."

"It's just..."

>

97 98 99 100

> sust p

"for the first time..."

"I feel wicked."

101 102 103 104

> sust p

THE CYCLONE

[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

"Shh! Listen!" "Do you hear that? (SFX)
It sounds like somebody in pain!" "My sister is in danger!" "What? How do you know?"
"I don't know, I just do." (she points)

Moderato

"Don't you see it?"

"a house"

"Have to go to Nessa!"

13 (high) *p* Am

8va

17 "the other castle"
"of course"

18 19 20

Rit.

8va

10 m. 24

31 22 23 24 25 26

Gently "we will see each other again..." "...together always" "houses flying..." "can't you see that?" Rall.

C♯m G♯m A (add9) D C♯m /B A (add9)

[Fiyero walks DS - light change]

Slowly Accel.

28 29 30

cresc. poco a poco

Poco Rit.

A Tempo

31 32 33 34

Molto Rall.

ff

fp

sfz

G: "Alright, go back to your homes. Move along now, there's nothing to see here."

35: Treble clef, key signature of two sharps. Measures 35-37 show a pattern of eighth-note pairs followed by a rest. The dynamic is *p*.

38: Treble clef, key signature of two sharps. Measures 38-40 show a pattern of eighth-note pairs followed by a rest. The dynamic is *p*.

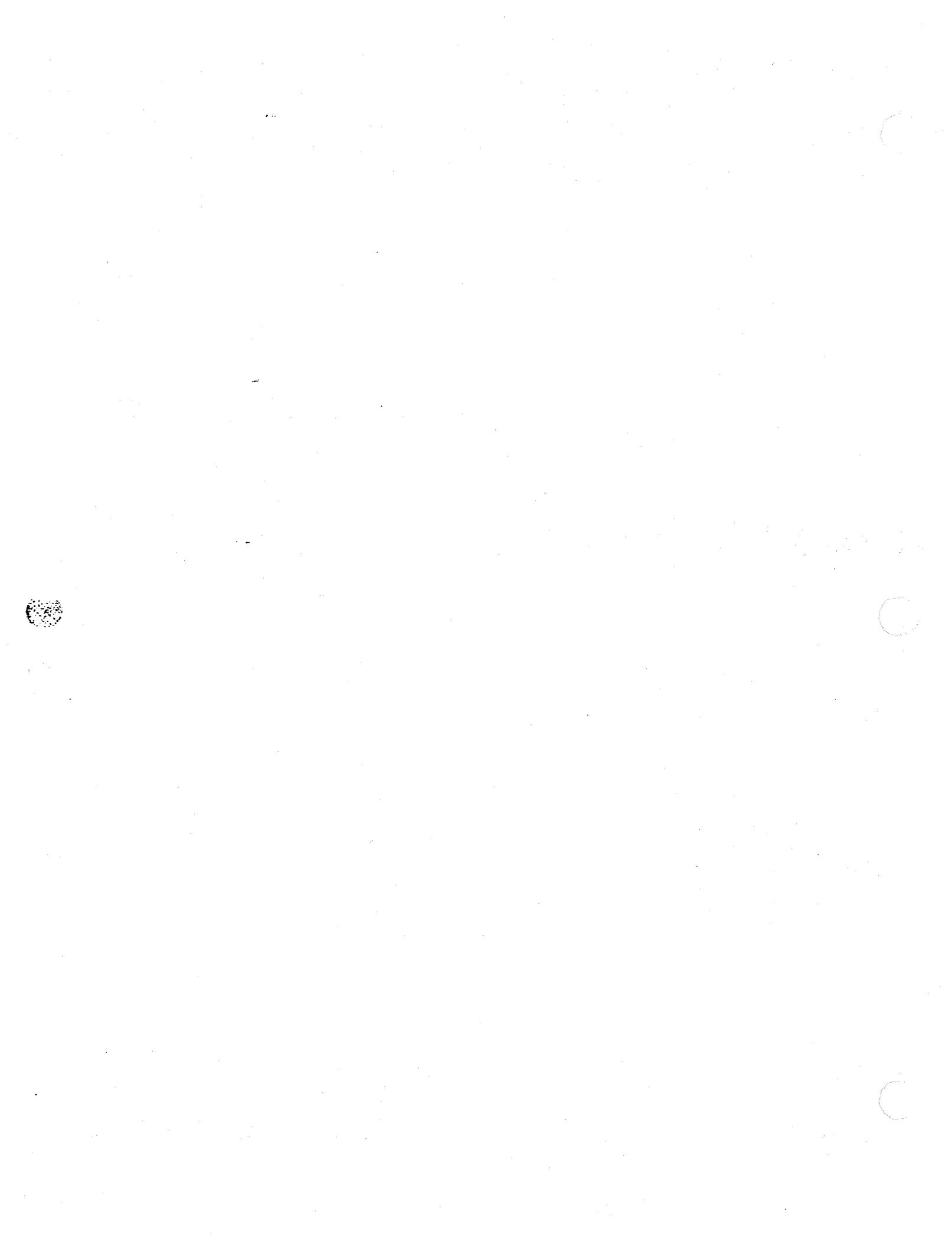
[she turns upstage] (GO)

41: Treble clef, key signature of two sharps. Measures 41-42 show a pattern of eighth-note pairs followed by a rest. The dynamic is *p*.

Slowly

43: Treble clef, key signature of two sharps. Measures 43-46 show eighth-note pairs with a dynamic of *p*. Measure 43 includes a 3:2 measure repeat sign. Measures 44-45 include a 3:2 measure repeat sign. Measures 46-47 include a 3:2 measure repeat sign.

47: Treble clef, key signature of two sharps. Measures 47-50 show eighth-note pairs with a dynamic of *p*. Measure 47 includes a 3:2 measure repeat sign. Measures 48-49 include a 3:2 measure repeat sign. Measures 50-51 include a 3:2 measure repeat sign.



CHE SINGA "DO IT!"

FIVE (1)

10/15/03

223

MODERATO

(Elphass runs off...)

1 2 3 4

ff fp mf (loco) f ff

ff

RIT.

(Elphaz puts on his gird) "SEIZE HIM!"

5 6 7 8

sim

ff f ff ff

RIT.

(gentler)

9 10 11 12

ff f ff ff

"I'm so sorry"

SLOWER

13 14 15 16

ATTACCA
"NO GOOD DEED"

mp f ff ff

NO GOOD DEED

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: GLINDA: "No -- don't hurt him, please don't hurt him!"

(beat)

(Dear,) Flyero!

ELPHABA:

"Fivero!"

Allegro

mf

5 3 4 3 2 5 3 4 3

3 4 3 5 3 4 3 5 3 4 3 3

6 3 3 3 7 3 3 3 3 3 3 3

8 3 3 3 3 3 3 3 3 3 3 3 3

E - le - ka nah - men nah - men Ah tum ah tum e - le - ka nah - men

3 3 3 3 3 3 3 3 3 3 3 3

13 Let his flesh not be torn, 3 Let his blood leave no stain, Though they beat him, let

3 5 3 5 3 4 3 2 3 3 3 3 3 3 3 3 3 3 3 3 2

Cm

him feel no pain... Let his bones never

Cm (F#)D

18 19 20

break, and how-ev - er they try to des-troy him, let him nev-er die, Let

C[#]m B F[#]m

Handwritten musical score for piano/vocal. The score consists of five staves of music, each with a treble clef, a key signature of two sharps, and a common time signature. The vocal part is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are written in a cursive script below the vocal line. The score includes measure numbers 21 through 30, and various performance markings such as '3' for triplets, 'Fm' for F major, and '5' for a five-note chord. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte), and fingerings like '1' and '2'.

him nev - er die...

E - le - ka nah - men nah - men Ah tum ah tum e - le - ka nah - men

E - le - ka nah - men nah - men Ah tum ah tum e - le - ka... E - le - ka...

What good is this chan - ting? I don't e - ven know what I'm rea - ding, I

31 3

don't e - ven know what trick I ought to try...

32

III

33 3

Fi - ye - ro, where are you?

34 3

Al - rea - dy dead or bleed - ing?

E♭m

to m. 59.

35 3

Rit.

36

One more di - sas - ter I can add to my ge - ne - rous sup -

3 3 4 3 3 3 5 3

Moderato

57

ply...

59

60

coldly

p

play...

simile

61

62

63

64

mf

65

No good deed goes un - pun-ished, _____

65

66

mf

67

No act of cha - ri - ty goes un - re-sent - ed, _____

68

69

No good deed goes un - pun-ished, _____

That's my new

mf

81

Do - ctor Dil - la - mond...

82

83

Fi - ye - ro... Fi -

84

85

86

ye - ro!!

87

88

89

One ques - tion haunts and hurts, 3

Too much, 3 too much to men - tion:

sub. *mf*

This image shows a musical score for 'No Good Deed' with piano and vocal parts. The vocal part is in soprano clef, and the piano part is in bass clef. The score is divided into four systems. The first system (measures 81-82) shows the vocal line 'Do - ctor Dil - la - mond...' and the piano accompaniment. The second system (measures 83-85) shows the vocal line 'Fi - ye - ro...' and the piano accompaniment. The third system (measures 86-89) shows the vocal line 'ye - ro!!' and the piano accompaniment. The fourth system (measures 90-91) shows the vocal line 'One ques - tion haunts and hurts, 3' and 'Too much, 3 too much to men - tion:' and the piano accompaniment. The piano part includes dynamic markings like 'sub. *mf*'.

92

Was I real - ly seek - ing good or just see - king at - ten - tion?

94

Is that all good deeds are— when looked at with an ice - cold eye?

Cm

A (add9)

96

97

98

If that's all good deeds are, — may - be that's the rea - son why...

Dm

Molto Rall

A Tempo

99

100

101

No good deed goes un - pun - ished,

f

102

All help - ful ur - ges should be cir - cum - ven - ted. _____

103

104

No good deed goes un - pun - ished. _____

105

Cm

106

Sure, I meant well— Well, look at what well - meant did... _____

107

A_bm(Ma7)

108

Poco rit.

109

All right, e - nough— So be it! So be it— then...

110

111

E_bm

G_b(add9)/B_b

Meno Mosso

112

Let all Oz be a - greed: I'm wic- ked through and

113

Poco accel.

114

through, ~~sins~~ ~~can't~~ can't suc-ceed,
Sins I CAN - not

115

Fi - ye - ro, sa - ving

A Tempo

116

you, I pro-mise no good deed

117

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

118

Em

gain...

120

No good deed

121

will I

119

gain...

120

No good deed

121

will I

122

123

124

do again!

f

ff

Rit.

125

126

127

128

MARCH OF THE WITCH-HUNTERS

[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

With Ferocity



A

1

2

3

Go and hunt her and find her and

snare roll

ff

mf



(fan)

FANATIC:
"Good Fortune, Witchhunters!"

4

5

6

kill her...

Go and hunt her and find her and

ff

mf

PERSON 2
Kill the Witch!sub. *p*

7
kill her...
8 Wick - ed - ness must be
9 pun-ished!
sub. *p*

ff Ebm GbMaj⁹ Ab²/C Dsus Bbm⁷

10 E - vil ef - fec-tive - ly 11 (EE) e - lim - i - na - ted! 12 Wick - ed - ness must be
Ebm GbMaj⁹ Cbm(Ma7) Ab/Bb Ebm GbMaj⁹

13 pun-ished! 14 Kill the Witch!
Ab²/C Dsus Bbm⁷ Ebm

TINMAN: And this is more than just a service to the Wizard.
I have a personal score to settle with Elph-- with the Witch.

BOQ-VAMP

(last x only)

15 16 17

It's due to her, I'm made of tin - her spell made this occur. So for

[Angry-Mob cheers]

20

18 19 20

once I'm glad I'm heart-less - I'll be heart-less kil-ling her!

VAMP

to m21

20a 20b 20c 20d

"Nooooo!" You
hold through vamp

21 22

see the li - on al - so has a grie - vance to re - pay - if she'd let him

Am C Maj⁷ Dsus/F# G/B G Maj⁷/D

23

8 fight his own bat - tles when he was young, he would - n't be a co - ward to

24

Am C Maj⁷ Fm(Maj⁷)

SAFETY

"I was there, in class! He was just a cub, and the
cub napped him! And he was scared for life!"

CROWD: Kill her!
Kill her! Kill the Witch --

day!

(Cymbal swell)

GLINDA: No! That's not how it happened --
Madame -- we've got to stop this! It's gone too far!

p

MORRIBLE: Oh, I think Elphaba can take care of herself.
GLINDA: But -- Madame -- something's been troubling me. About Nessarose. And that cyclone.

29

30

31

32

33

34

MORRIBLE: Yes, I suppose it was just... her time.

GLINDA: Was it? Or did you--?
SAFETY

A handwritten musical score for two staves and a bass line. The top staff is in 15/16 time, the middle staff in 17/16 time, and the bass staff in 17/16 time. The score includes lyrics 'SAFETY' and 'ba' in the top staff, and 'ba' in the middle staff. The bass staff has a bass clef and a 'b' below it. The score concludes with a double bar line and repeat dots.

VAMP

MORRIBLE: "Now you listen to me, Missie"
(GO)

A musical score for piano. The left hand part is shown on the treble and bass staves. Measure 38 starts with a forte dynamic (f) on the treble staff. The bass staff has a dynamic marking *mp* (mezzo-piano) with a forte dynamic (f) above it. Measures 38 and 39 consist of eighth-note patterns on both staves. Measure 39 ends with a forte dynamic (f) on the treble staff. The bass staff has a dynamic marking *ff* (fortissimo) with a forte dynamic (f) above it.

"Good fortune! Good fortune, witch-hunters!"

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 40 starts with a whole note in the bass, followed by a series of eighth notes in the treble. Measure 41 begins with a half note in the bass, followed by eighth notes in the treble. The score is in common time, with a key signature of one flat.

42
Wick - ed - ness must be pun ished! —
43
44
Brave witch-hunt-ers I would

mf
Gm F/B_b Csus/E F/A C/F Gm E_bMaj⁷

join you if I could
be-cause Wick-ed-ness must be pun-ished!

A♭(11) A♭ Gm B♭Maj⁷ Csus/E

Pun-ished! Pun-ished! But

Cm/E♭ Dsus

ELPHABA: "Oh, for Oz sake, STOP BLOBBERING! I can't listen to it anymore! You want to see your Auntie Em and your Uncle^W? What's his name again? Then get those shoes off your feet!" (SO)

mf / JAN

VAMP

Good!

VAMP

Gm E♭⁵ Gm E♭⁵ mp

THE LETTER

[Rev. 6/3/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

ELPHABA: "And what's this, why are you bothering me with-- with--"
She reads the letter

GLINDA:
"What is it, what's wrong?
It's Fiyero. Isn't it?" (GO ON)

Solemn

"...Is he...?"

Rall.

ELPHABA: "We've seen his face for the last time."

A Tempo

GLINDA: "Oh no!"

ELPHABA: "You're right. It's time. I surrender."

FOR GOOD (intro)

24B

FREELY
EL HACA

I'm li - mi - TED just look at me I'm li - mi - TED AND JUST LOOK AT

SVA end. SVA

You, you can oo all I can't do, GUN - DA..

"you know I can't see that" "you'll have to leave" be-cause now it's up to

you.. for getting us... now it's up to

AHACA
#25 "FOR GOOD"

FOR GOOD

[Rev. 8/25/03]

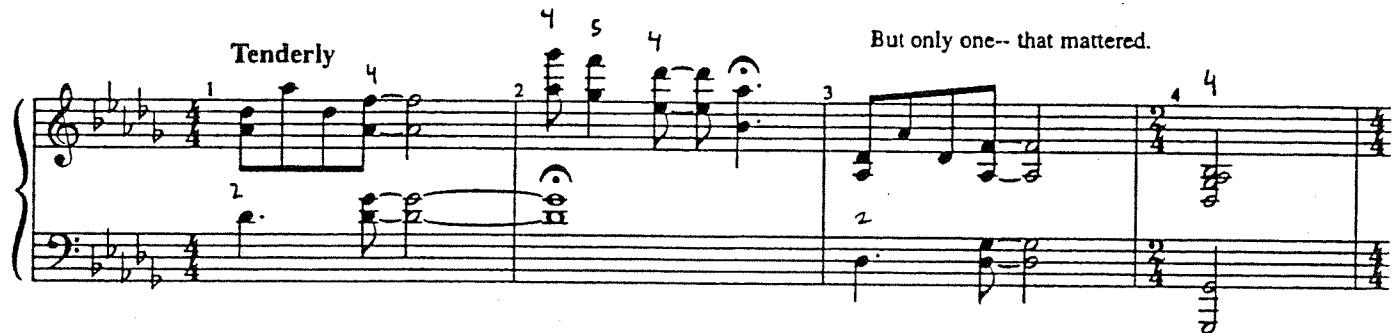
Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

GLINDA: "Oh, Elphie..."

ELPHABA: You're the only friend I've ever had.
GLINDA: And I've had so many friends.

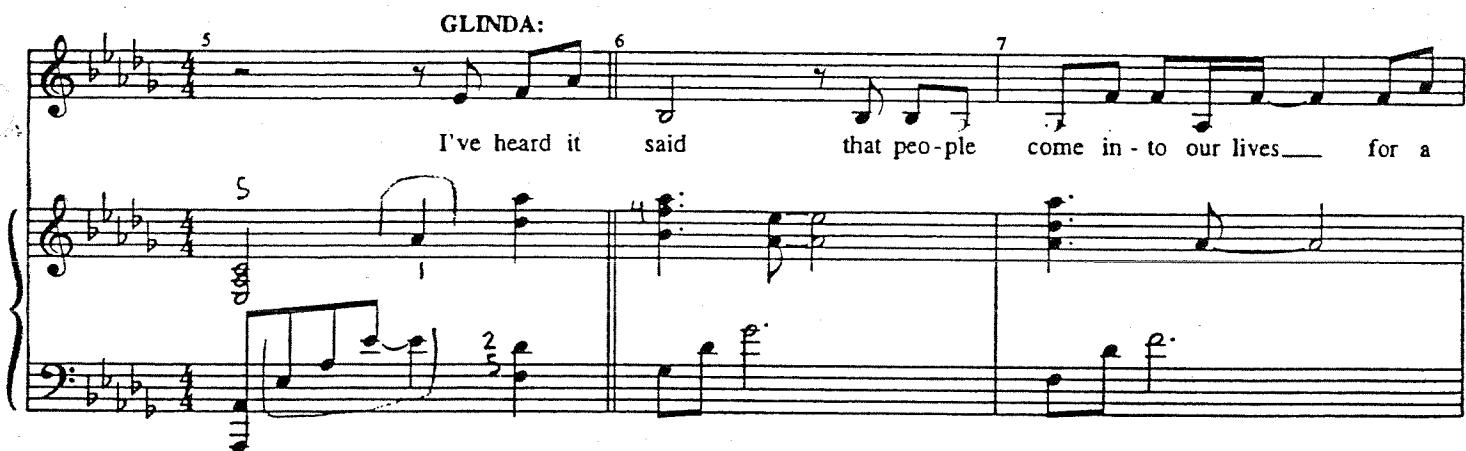
Tenderly



4 5 4

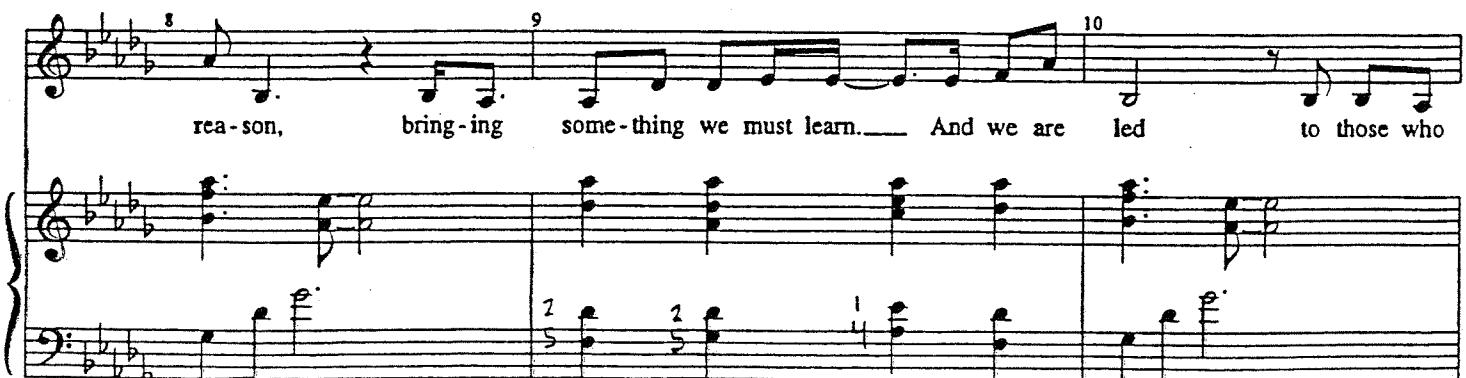
But only one-- that mattered.

GLINDA:



5 6 7

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



8 9 10

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

11 12 13

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

3 4

This block contains three staves of musical notation. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. Measure 11 consists of eighth-note patterns. Measure 12 begins with a piano dynamic 'p' followed by eighth-note chords. Measure 13 features a piano bass line with eighth-note chords. Handwritten lyrics are placed below the vocal line, and measure numbers 11, 12, and 13 are written above the staves.

14 15

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

5 5

This block contains three staves of musical notation. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. Measure 14 consists of eighth-note patterns. Measure 15 begins with a piano dynamic 'p' followed by eighth-note chords. Handwritten lyrics are placed below the vocal line, and measure numbers 14 and 15 are written above the staves.

16 17

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

4 5 4 5

This block contains three staves of musical notation. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. Measure 16 consists of eighth-note patterns. Measure 17 begins with a piano dynamic 'p' followed by eighth-note chords. Handwritten lyrics are placed below the vocal line, and measure numbers 16 and 17 are written above the staves.

18 19 20

Like a comet pulled from or - bit as it pas - ses a sun, — Like a

5 1

This block contains three staves of musical notation. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. Measure 18 consists of eighth-note patterns. Measure 19 begins with a piano dynamic 'p' followed by eighth-note chords. Measure 20 features a piano bass line with eighth-note chords. Handwritten lyrics are placed below the vocal line, and measure numbers 18, 19, and 20 are written above the staves.

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

Who can say if I've been changed for the bet-ter? But be-cause I knew you,

Rit. A Tempo

I have been changed for good.

ELPHABA:

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

Handwritten musical score for piano/vocal. The score consists of five staves of music with lyrics. The lyrics are as follows:

life-time, so let me say be-fore we part: So much of me is made
what I learned from you, You'll be with me like a
hand-print on my heart. And now what-ev - er way our sto-ries end, I
know you have re - writ - ten mine by be - ing my friend...

The score includes measure numbers 32, 33, 34, 35, 36, 37, 38, 39, 40, and 41. The music is in 4/4 time, with some changes in key signature (mostly B-flat major). The piano part includes bass and treble staves with various dynamics and markings.

3

42 43

Like a ship blown from its moor - ing by a

44 45 46

wind off the sea, Like a seed dropped by a sky - bird in a dis - tant wood.

47 48 49

Who can say if I've been changed for the bet-ter? But be-cause I knew you...

50 GLINDA: 51 BOTH:

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

ELPHABA:

53

good...

And just to clear the air,—

I ask for - git

ness

for the things I've done—

you

blame me

for.—

GLINDA:

55

But then; I guess—

we know there's

blame to

share,—

and

ELPHABA:

and

58

Rit.

none of it seems to mat-ter a - ny - more... Like a

59

none of it seems to mat-ter a - ny - more...
Rit.

A Tempo

60

com - et pulled from or - bit as it 61 pas - ses a sun Like a

A Tempo Like a ship blown off its moor - ing by a wind off the sea.

62

senza rit.

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

63

Like a seed dropped by a bird in the wood, senza rit.

64 65 66

Who can say _____ if I've been changed for the bet-ter?

Who can say _____ if I've been changed for the bet-ter?

67 68 69

I do be - lieve I have been changed for the bet-ter... And

I do be - lieve I have been changed for the bet-ter...

Rit poco a poco

70 71 72

be-cause I knew you... Be-cause I knew you...

Be-cause I knew you... Be-cause I knew you...

Rit poco a poco

8va

A Tempo

I have been changed for

I have been changed for

good.

good.

THE MELTING

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:GLINDA: "What was that?"

ELPHABA: Hurry! No one
can know you were here!

Moderato Hide yourself--!

and Good-ness knows the wick-ed's lives are lone-ly

Rit.

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

Maestoso; with menace

8

9

10

Rit.

(8th)2x
Faster

11

8th

loco 2nd X

(8th)

rit. poco a poco

13

14

15

16

{GLINDA pulls
back the curtain}

let ring for a while.

17

18

19

20

21

22

23

24

25

26

27

28

29

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31

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314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

3

Largo; tenderly

18 19 20 21

molto rit.

A Tempo

22 23 24

MORRIBLE

"Well, that went quite well. And I think you handled it wonderfully, they seemed thrilled to shed with their brains and their hearts and everything... So it's a happy ending, after all."

Rit.

Freely

25 26 27 28

WICKED
Piano/Vocal

A SENTIMENTAL MAN
(Reprise)

21

CUE:

WIZARD: "This belonged to her mother?"

[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Andante

WIZARD (pre-recorded):

Rit.

"Oh my Lord..." to m6

1 2 3 4

Have a-no-ther drink, my dark-eyed beau - ty

6 7 8 9 10 11 12 13 14

I am a sen - ti - men - tal man, who al - ways longed to be... a fa - ther...

Freely

6 7 8 9 10 11 12 13 14

I am a sen - ti - men - tal man, who al - ways longed to be... a fa - ther...

"So she was yours. All along."

8 9 10 11 12 13 14

So she was yours. All along.

"Yes your goodness"

11 12 13 14 15 16 17 18

Yes your goodness

OUT on: "Guards 8th"



FINALE

[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

GLINDA: Take her away!

Handwritten musical score for the Finale of Wicked, featuring piano and vocal parts. The score is organized into four systems (staves) of four measures each, with a key signature of C major and a time signature of common time. The vocal part (treble clef) includes lyrics: "GLINDA: Take her away!", "Good", "news!", and "She's". The piano part (bass clef) includes dynamic markings like > and < and various rests and note heads. Measure numbers 1 through 9 are indicated above the staves. The score is signed "A L" in the top right corner.

1 > 5 6
2 3 4 5 Good
6 7 8 9 She's
news!

10 dead! 11 The Witch of the West is dead! 12 13 Th

14 wick-ed-est witch there 15 ev-er was, the en-e-my of all of us 16 here in Oz is 17

18 dead! 19 20 21

14 wick-ed-est witch there 15 ev-er was, the en-e-my of all of us 16 here in Oz is 17

CHISTERY: "Miss Glinda, here"

Moderato

Gm

Gm

FIYERO kneels down

[FIYERO knocks] CUT-OFF

Rit.

Gm

(in the clear)

SCARECROW: It worked.
(GO)

ELPHABA:

Fiyero--?Oh Fiyero

(GO)

8th

Freely

33

24

Slowly

ELPHABA (cont'd): ... I thought you'd never get here!

3

Em

~~SCARECROW: Go ahead. Touch I. I don't mind. You did the best you could. You saved my life.~~

to m. 54

ELPHABA: You're still beautiful.

SCARECROW: You don't have to lie to me.

ELPHABA: It's not lying. It's looking at things-- another way.

ELPHABA: Fiver--? What if I can't?

Freely

48

100-101

8-

100

卷之三

1

四

300

1000

"Another way" (go)

51 52 53

54 55 56 57

Eb/F

No one mourns the wick-ed,

Now at last she's

Moderato

Moderato

mf

58 dead and gone.
59 Now at last there's joy through-out the
60
61 land.
62

This image shows a page from a musical score for piano and voice. The top half contains measures 58 through 60. The vocal line (treble clef) has lyrics: 'dead and gone.', 'Now at last there's joy through-out the', and a repeat of the first line. The piano accompaniment (bass and treble staves) provides harmonic support with chords and bass lines. The bottom half contains measures 61 and 62. Measure 61 continues the vocal line with 'land.' and ends with a repeat sign. Measure 62 begins with a piano dynamic of 'p' (pianissimo). The vocal line is absent in this measure.

GLINDA: Fellow Ozians. Friends .. We have been through a frightening time. And there will be other times, and other things that frighten us.

63 64 65 66

C D⁹/C Bm7 Bm/D

67 68 69

C D⁹/C Bm7

GLINDA (cont'd): But if you'll let me, I'd like to
try -- to help. I'd like to try to be -- Glinda the Good. (GO)

71 72 73
Good News!
ff
ff

8rd
73a 73b 73c
8va
p 8va

(8va)
73d 73e 73f
(8va)
(8va)

ELPHABA: I only wish--
SCARECROW: What?

ELPHABA: That Glinda could know. That we're alive.

SCARECROW: She can't know. Not if we want to be safe. No one can ever know.

VAMP

74 75 76 77
Good news!
VAMP
p
pp

SCARECROW: Come.

Freely; Slower

GLINDA:

78 79 80 81
Who can say if I've been changed for the bet-ter? But
GLINDA

GLINDA/ELPHABA:

82 83 84 85
be - cause I knew you, ENSEMBLE:
p
No one mourns the wick-ed...
ELPHABA

GLINDA:

E & G:

Allarg.

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

3

88 89

Dictated

|| 2

91

92

93

94

No one mourns the

wick - ed,

wick - ed,

Dictated

E(add9)

/A

E(add9)

/A

wick - ed!

(pp)

sfz

WHICH WAY'S THE PARTY?

[Rev. 7/20/02]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: FIYERO: "Fortunately—I'm up to it!"

Freely; Colla Voce

FIYERO:

In an in - sti - tu - tion such as Shiz,

BOQ: "You can say that again!"

tense e - nou - to bring on non - di - ges - tion...

When you're sur -

roun - ded by au - thor - i - ties

you can lose track of your pri - or - i - ties, Which is

8 9 //

why I pose this all im- por - tant ques-tion: Which way's the

Bright; Slightly Swung $\text{♩} = 172$
[STUDENTS chuckle/acknowledge]

10 11 12 13

ty? Which way's the next keg of Win - kie beer? Let's have too

14 15 16

much to han - dle, stir up a scan - dal, and hang from a chan - de - lier!

17 18 19

Which way's the par - ty? By now I

20
hope it's be - co - ming clear——— 21
which way's the par - ty—
22

FIYERO: "So—What's the most swankified place in town?
BOQ: "That would be the Ozdust Ballroom."

23
The par - ty is here!——— 24
25
26

FIYERO: "Perfect!"

27
28
29

30
Let's go down——— to the Oz - dust Ball - room, We'll meet there la - ter to - night.
31
32

33 34 35

We can dance 'til it's light, Leave

36 37

books on their shelves, Take our bad selves

38 39 40

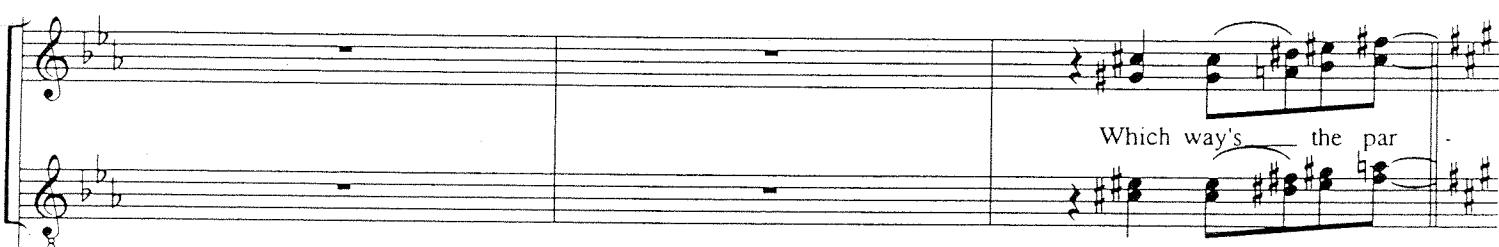
right on down to the Oz - dust Ball - room, We'll wear our fan - ci - est duds.

41 42 43

and I'll buy the first round of suds!



That's my sug-ges - tion to an-swer the ques - tion: Which way's the par



Which way's the par

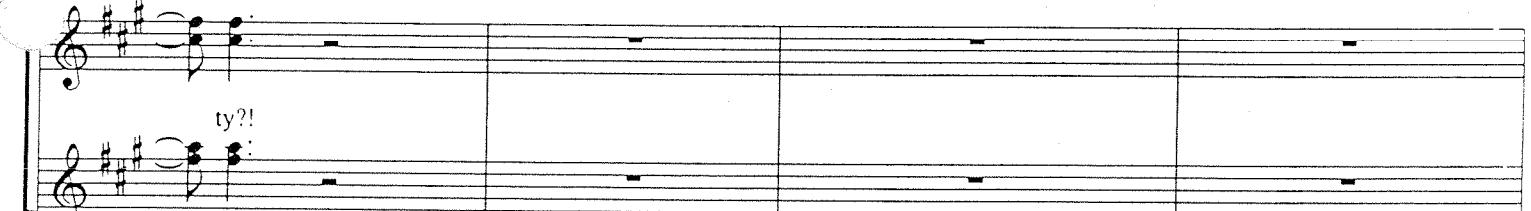


ty??

It's time to pin on a bou - ton-niere.

I found a

ty??



Handwritten musical score for piano/vocal. The score consists of four staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the vocal parts, with the soprano in treble clef and the bass in bass clef. The score is in common time and includes lyrics in parentheses. The vocal parts are labeled with initials: A:, B:, T:, and ALL: ME!. The score is numbered 51 through 56. The lyrics are as follows:

lounge we can loll in where mo - rals are fal - len. Who wants to vol - un - t

Let's have us a par - ty!

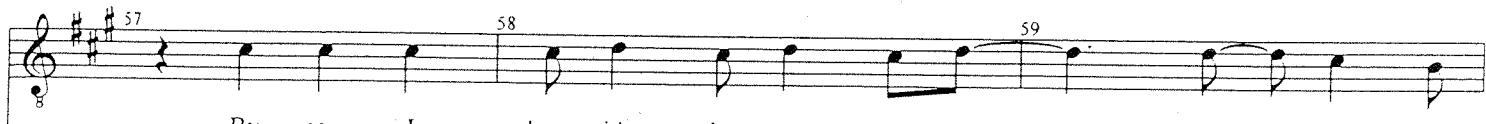
GALINDA: Me!

A: Me!

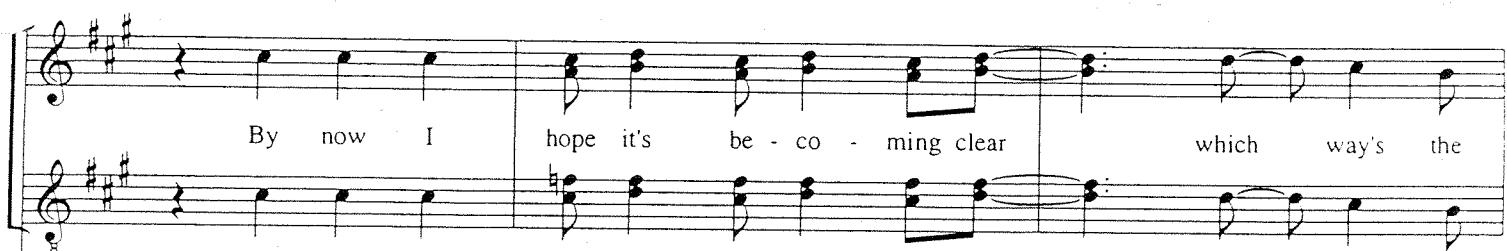
ALL: ME! Let's have us a par - ty!

B: Me!

T: ME! Let's have us a par



By now I hope it's be - com - ing clear which way's the

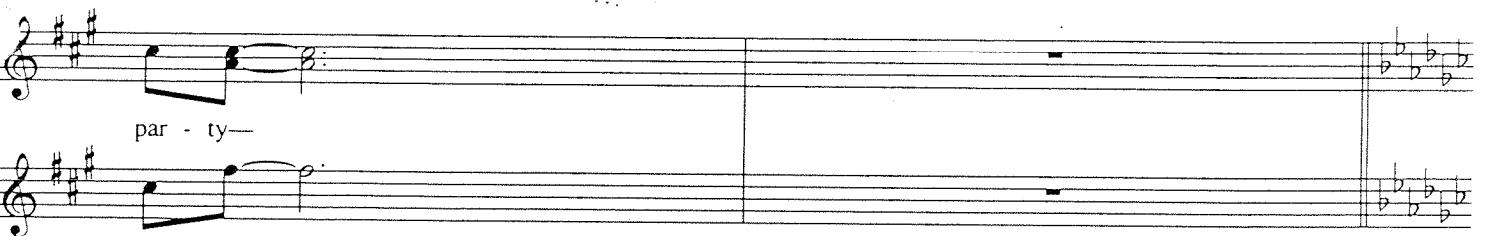


By now I hope it's be - co - ming clear which way's the



par - ty—

The par - ty is



par - ty—



8^{ub}-----

here!

BOQ: "Miss Galinda—uh...if you need an escort to the Ballroom, well, I'd be happy to..."

GALINDA: "Why, Boq-- how very kind! But you know what would be even kinder?"

E♭m

GALINDA:

See that tra - gic - ly beau - ti - ful girl o - ver there, in that chair? Is it

fair we get to go and have fun and not she? Gee—

76 3 3 77 3 3 78 3

I would feel so much bet - ter if some - bo - dy were to ask

F#m F#m(Maj7) F#m⁷ B⁹ E Maj⁹

Rit. 79 3 3 80 3 3 81 3

Freely; Colla Voce

her... Why, that per - son would shine like a star, on - ly bright-ter, and

E**bm**¹¹ A**b**⁷ D**b**

82 3 3 83 3 3 84 3

he'd be my he - ro BOQ: Oh, Boq, real - ly?

Well, I could in - vite her...

BOQ: "Except -- she's the Governor's daughter, and I'm just a common Munchkin..."

GALINDA: "You are? Aren't you rather tall for a Munchkin?"

BOQ: "Yes, but I'm still a Munchkin, and..."

GALINDA: "All right, Boq, if you'd rather not help me --"

BOQ: "No, no, I'll do it. I would do anything for you, Miss Galinda."

92 p

93 3

94 3

95 3

92 93 94 95 C

E \flat m

A \flat ⁷

D \flat

D \flat /F

GALINDA: (to Fiyero)

"So, you'll be picking me up around eight?"

100

8 don't be late be-cause I won't wait... 101

102

Don't be late be-cause

103

8 I won't wait... 104

105

I won't, I won't

106

wait!

wait!

107

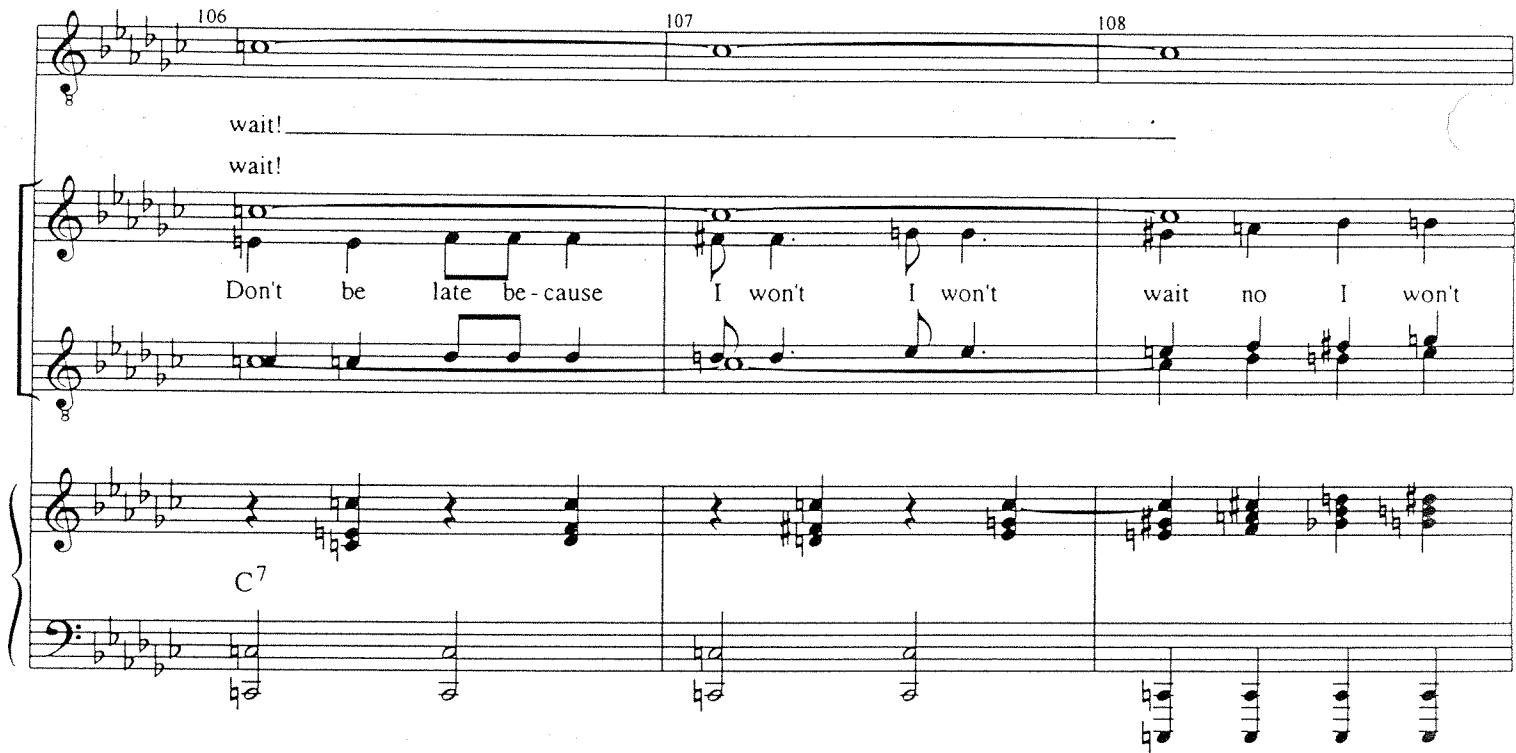
Don't be late be-cause

I won't I won't

108

wait no I won't

C⁷



109

Which way's the par - ty?

110

111

Which way's the next

wait! Which way's the par - ty?

Which way's the next

gliss



112
keg of Win - kie beer? — 113
We'll start it out an - tic, and
114

keg of Win - kie beer?

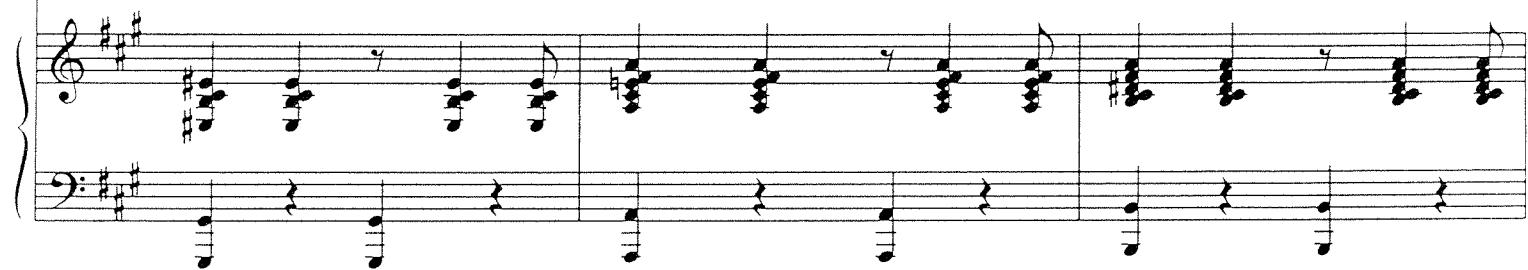
then get ro - man - tic—

116 I'll be the chan - ti - cleer —

117

118
an - nounc - ing a par - ty!
119
120
Let's
Par - ty!
Let's

121
heat up the at - mos - phere! _____ Which way's the par - ty...
122
heat up the at - mos - phere!
123
which way's the
heat up the at - mos - phere!
heat up the at - mos - phere!



Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score is in 2/4 time, with a key signature of one sharp (F#). The vocal parts are in soprano, alto, and tenor clefs. The piano part is in bass clef. The vocal parts sing "here!" and "the par - ty is here!" The piano part has a bass line with chords. Measure 132: Soprano: eighth note, Alto: eighth note, Tenor: eighth note. Measure 133: Soprano: eighth note, Alto: eighth note, Tenor: eighth note. Measure 134: Soprano: eighth note, Alto: eighth note, Tenor: eighth note.

here!

the par - ty is here!

here!