

# ONE SHORT DAY

Music and Lyrics by  
STEPHEN SCHWARTZ

**Freely, sung almost in a whisper**

**ENSEMBLE:**

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

One short day in the Emerald City...

F# C#7sus/G# F#(add2)/A#      F#/B

One short day in the Emerald City...

**Joyfully bouncy**

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

Cit - y...

poco accel.

poco a poco cresc.

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

F#/B

E6/9

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

F#/B

E6/9

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

*simile*

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

G#m7 F#/B

C#

One short \_ day — full of so much to do, —

F# C#7sus/G# F#/E

D#m7

C#7sus/D

Ev - 'ry — way — that you look in this cit - y, there's



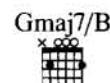
some - thing ex - qui - site you'll want to vis - it be -



**ELPHABA:**

fore the day's through! —

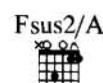
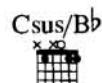
There are



**GLINDA:**



build - ings tall as quox - wood trees, Dress sa - lons, — and li - brar - ies,



**GLINDA:**

**ELPHABA:**

**BOTH:**

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

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

GLINDA: ELPHABA: GLINDA:

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

G7sus G7 Gm7**5** C

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

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

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

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

GLINDA: BOTH:

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

This musical score page from 'Wicked' features a multi-layered arrangement. At the top, there are six guitar chord boxes: F, Fmaj7, B<sub>b</sub>sus2/D, C/E, Am7, and F/A. Below these, three vocal parts are shown: GLINDA:, ELPHABA:, and GLINDA: again. The lyrics for GLINDA's first part include 'wonders like I've nev - er seen! — It's all grand! And it's all green! I'. The next section starts with G7sus, G7, Gm7**5**, and C chords, with the BOTH: part singing 'think we've found the place — where we be - long! I wan - na'. The third section begins with Am7, B<sub>b</sub>maj7, Am7, and B<sub>b</sub>maj7 chords, with the ELPHABA: part singing 'be in — this hoi pol - loi, So'. The final section at the bottom starts with Fsus/G, Fsus/A, B<sub>b</sub>sus(add9), and B<sub>b</sub>(add9) chords, with GLINDA: and BOTH: parts singing 'I'll be back — for good some - day to make my life — and make my way, but'. The piano/vocal parts are written on five-line staves, and the bass part is on a single staff below.

Gm7(add11)

Gm7**b**5

Fsus/C



C



Gm7/C



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

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

ALL:

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

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

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

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

GLINDA/ELPHABA:

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

F#/A#  
x x 4frBsus2  
x

N.C.

C#/D#  
x x 6frD#m7  
x x 6fr

ALL:

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

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

fore we are done!

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

ALL:

One

short

day

in

the

Em  
x x- er  
x x- ald  
x xD7  
x xD7sus  
x xD7  
x xG  
x xG+  
x x 3frEm/G  
x xG  
x xG+  
x x 3frEm/G  
x x

Cit - y,

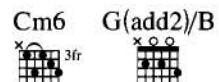
One

short

day

to have

a



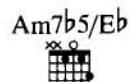
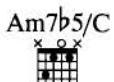
life - time of fun,

What a

*3*

*3*

*3fr*



GLINDA/ELPHABA:

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

*3*

*3*

*3*



N.C.

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

*rit. poco a poco*

*rit. poco a poco*

N.C.



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

We're

*rit. poco a poco*

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

just two friends... —

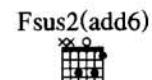
Two good friends... —

Two best friends... —

**GLINDA:**

friends... —

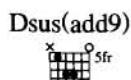
Piano accompaniment showing bass and treble clef staves. The bass staff features chords in G major (G, C, D) and a B-flat major chord (B-flat, D, F-sharp). The treble staff shows eighth-note patterns.

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

Shar - ing one won - der - ful

One

Piano accompaniment showing bass and treble clef staves. The bass staff features a B-flat major chord (B-flat, D, F-sharp) and an F-sharp major chord (F-sharp, A, C-sharp). The treble staff shows eighth-note patterns.



short

day! —

Piano accompaniment showing bass and treble clef staves. The bass staff features eighth-note patterns. The treble staff shows sixteenth-note patterns.

# DEFYING GRAVITY

Music and Lyrics by  
STEPHEN SCHWARTZ

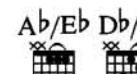
**Freely, with quiet intensity**

D<sub>b</sub>5  

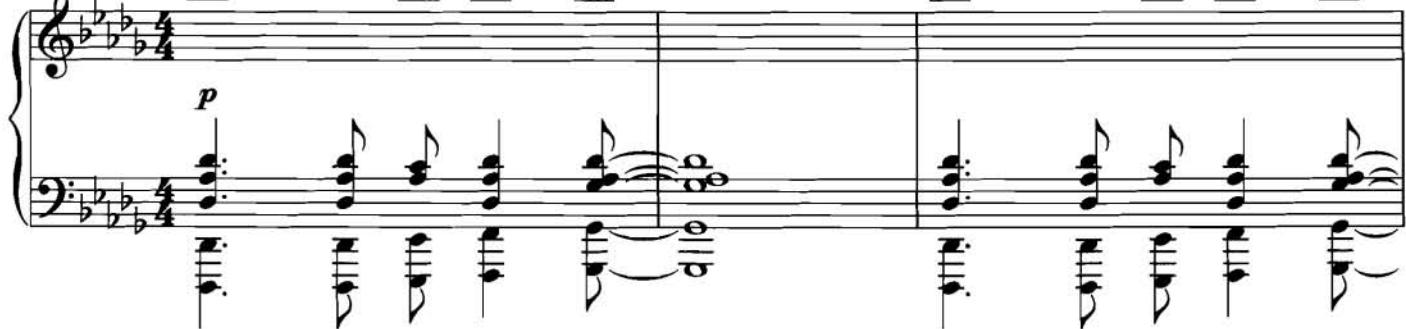

A<sub>b</sub>/E<sub>b</sub> D<sub>b</sub>/F  


G<sub>b</sub>sus2  


D<sub>b</sub>5  


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


G<sub>b</sub>sus2  

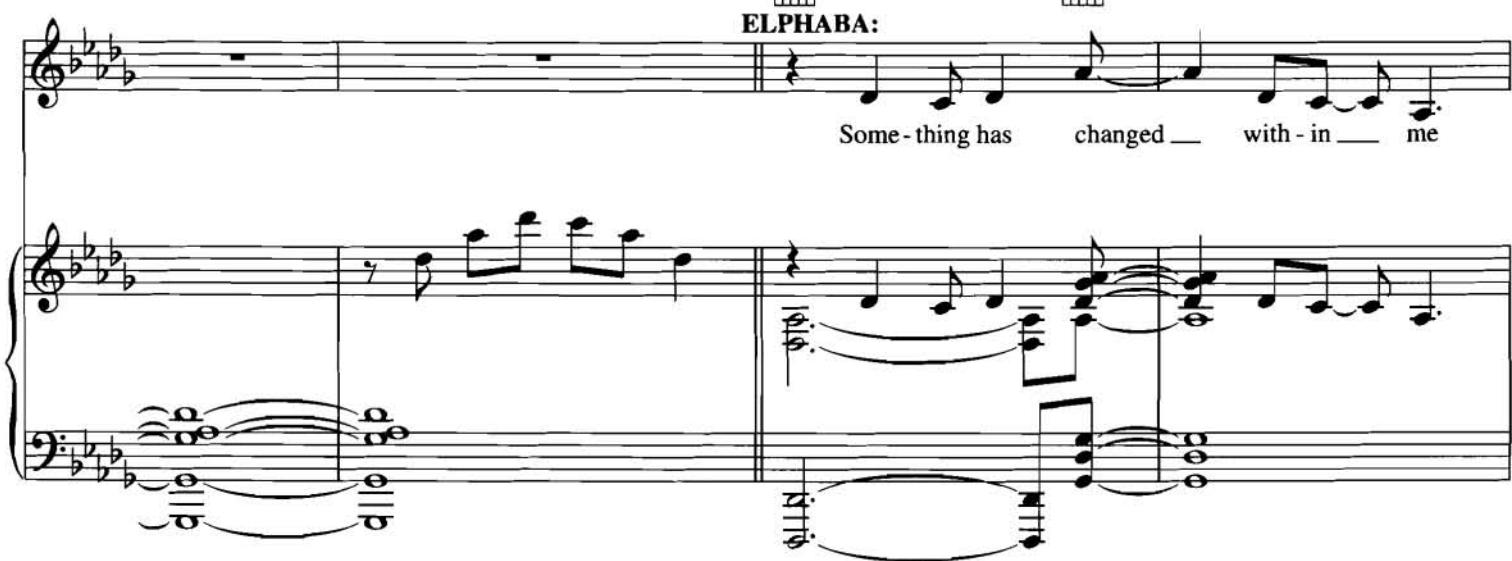



D<sub>b</sub>5  


G<sub>b</sub>sus2  


ELPHABA:

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



D<sub>b</sub>5  

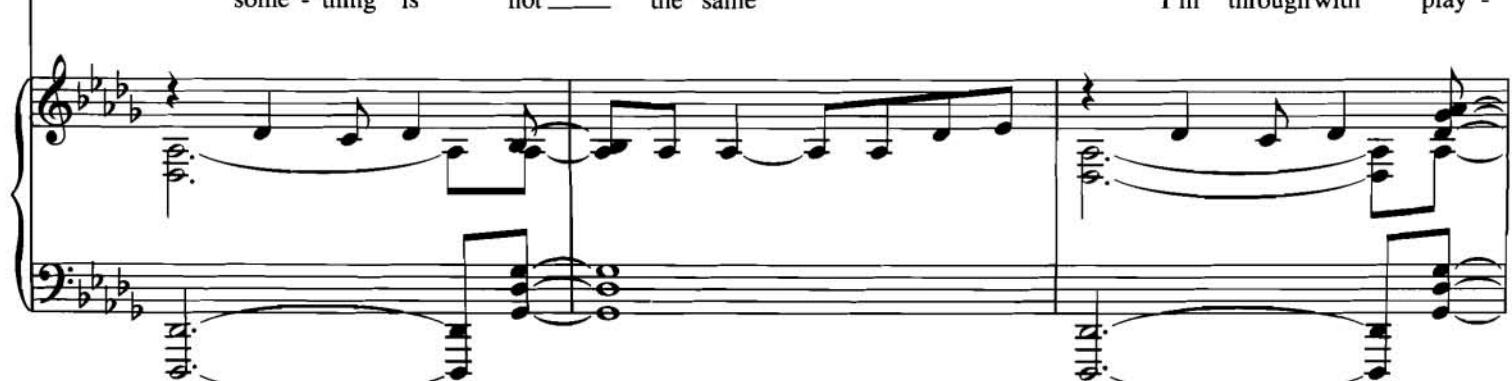

G<sub>b</sub>sus2  


D<sub>b</sub>5  


G<sub>b</sub>sus2  


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

I'm through with play -



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

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

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

**Allegro**

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

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

try

de - fy

ing

grav

- i - ty

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

I think - I'll

try

de - fy

- ing

grav - i - ty, —

and you can't

pull — me

down.

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

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

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

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

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

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

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

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

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

G<sub>b</sub>5/E<sub>b</sub>G<sub>b</sub>5/FD<sub>b</sub>/G<sub>b</sub>

Well, if \_\_\_\_ that's love, \_\_\_\_ it comes \_ at much \_ too high \_ a cost...

A<sub>b</sub>susA<sub>b</sub>B<sub>b</sub>m7(no5)G<sub>b</sub>sus2

I'd soon - er buy de - fy -

A<sub>b</sub>sus

ing grav - i - ty Kiss me \_\_\_ good -

B<sub>b</sub>m7(no5)G<sub>b</sub>sus2A<sub>b</sub>sus

bye, \_\_\_\_\_ I'm de - fy - ing grav - i - ty, \_\_\_ and

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

you can't pull — me

down.

**B♭6(add4)**

3

Un - lim -

it - ed...

My fu -ture is

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

un - lim

it - ed

And I've just had a

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

vi - sion

al - most

like

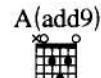
a prophe - e

- cy,

I

know—

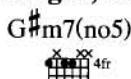
rit.

**Freely**

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



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

**Allegro; as before**

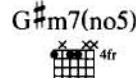
sky,

de - fy

- ing grav - i - ty

Fly - ing so high,

de - fy - ing





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

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

rall.

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

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

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

- ing free \_\_

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

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

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

Tell them \_\_ how \_\_

B $\flat$ m7(no5) G $\flat$ sus2 Absus  

  
 I \_\_\_\_\_ am de - fy - ing grav - i - ty

B $\flat$ m7(no5) G $\flat$ sus2 Absus  

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

E $\flat$ m/F Fm7  

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

rall.

**With determination**

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

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

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

ev - er gon - na

bring

me

down...

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

Ah!

# I COULDN'T BE HAPPIER

Music and Lyrics by  
STEPHEN SCHWARTZ

**Andante, melancholy**

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

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

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

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

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

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

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

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

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

**B<sub>b</sub>sus/A<sub>b</sub>****Gm****A<sub>b</sub>maj7****B<sub>b</sub>sus****B<sub>b</sub>sus/A<sub>b</sub>**

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

**Gm****A<sub>b</sub>sus2****Fm11**

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

**A tempo****B<sub>b</sub>7sus****E<sub>b</sub>****E<sub>b</sub>maj7****Fm/E<sub>b</sub>**

crossed.

And if that joy, that

*cresc.**molto rall.*

thrill,

does - n't

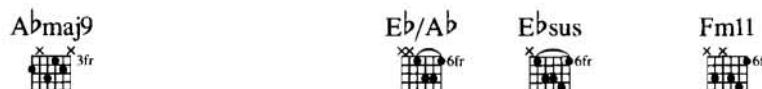
thrill like you — think —

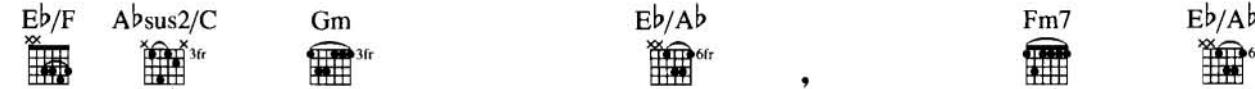
it

**E<sub>b</sub>6****Fm/E<sub>b</sub>****E<sub>b</sub>****E<sub>b</sub>maj7****Fm/E<sub>b</sub>**


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


  
 cheers and the bal - ly - hoo, who would - n'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

## Reflectively

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

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

rall.

## A tempo, with forced joy

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

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

cresc.

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

F<sub>m/E<sub>b</sub></sub>E<sub>b</sub>B<sub>b/E<sub>b</sub></sub>E<sub>b</sub>*poco a poco rall.*

8va

# WONDERFUL

Music and Lyrics by  
STEPHEN SCHWARTZ

**Recitative**



**WIZARD:**



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

*p colla voce*



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

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



*3fr*

*3*

*3*

*3*

C7sus

C7

D**b**7

F

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

A7

Dm

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

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

F/A

Bm7**b**5

C9

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

F

F+

Dm/F

F9

B**b**(add9)

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

δva

1

Gdim/B $\flat$ 

F

D7

G9

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

C7

loon...

8va

Freely

F6

Dm6/F

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

Gm9 $\flat$ 5/FC7 $\sharp$ 5

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

**Slow Ragtime**

F                    Gm7                    C7                    F                    F6

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

D7b9                    D7                    G                    Am

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

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

— to re - sist, 'cause it feels

**Faster, light 2**

F                    F6                    G7

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

Gm7**b5** C9

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

Am7**b5** D7 G9

hick, who said, "It might be keen —

C9 C9/B♭ Am7 D7 Dm7/F D7/F♯

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

G9 C9 F F6/A

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

Gm9



C7sus



C9

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

A

rall.

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

F



A/C



Dm/F



F+/C



man's called a trai - tor

or lib - er - a - tor;

A

rich man's a thief

or phi - lan - thro - pist.

Is

one a cru - sad - er

or ruth - less in - vad - er?

It's

Bbmaj7#5/D



Gm



D+





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



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



*straight 8ths*

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

### Moderate Ragtime



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

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

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

3

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

name!

And with my help, you can be the

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

same...

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

rit.

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

due

El - pha - ba...

The most cel - e - brat - ed

are the

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

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

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

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

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

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

A tempo

you!      Won - der - ful,

molto rit.      7      poco a poco accel.

A9

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

In tempo, fast



won - der - ful?

Trust me, it's fun!

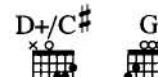
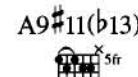
When you are



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



When you're the won - der - ful



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

8va-----

-----

A dynamic musical section starting with an eighth-note bass line, followed by a treble line with sixteenth-note patterns, and concluding with a bass line.

# AS LONG AS YOU'RE MINE

Music and Lyrics by  
STEPHEN SCHWARTZ

**With quiet passion**

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

Vocal dynamic: *mf*

Bass line: *With pedal*



**ELPHABA:**

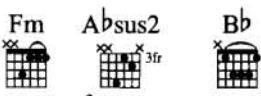
Kiss me too fierce - ly,

*p*



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

I need help be - liev - ing



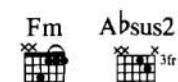
you're with me to - night.

— 3 —



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

— 3 —

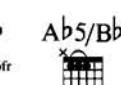


ly - ing be - side you —————

— 3 —

with you want - ing

— 3 —



me. —————

Just for this mo - ment,

— 3 —

*mf*

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

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

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

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

Bdim7      Cm      Cm/B $\flat$

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

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

fast,      I'll make ev - 'ry

*subito p*

Emaj7

Dmaj7

Bb

Eb/Bb Ab5/Bb

Bb

Gm7

last

mo - ment

last

as long as you're

cresc.

Cm

Ab/C

Cm7(no5) Bb/C

Cm

Ab/C

Cm7(no5) Bb/C

mine.

Am

Em

F

Bb

FIYERO:

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

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

G C/G F5/G G Em Am

eyes. Some - how I've fall -

Em F B $\flat$  Em7

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

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

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

G C G(add4) F(add9)

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

C                      G(add4)      F(add9)              3fr  
  
 mine,              I'll wake up my bod - y,  
  
 C      Csus2      C      Dm      C/F      G      G#dim7  
  
 FIYERO:      3  
  
 and make up for lost time...      Say there's no  
  
 Am      Am/G      F  
  
 fu - ture      for us as a pair...  
  
 sub. **p**  
  
 Fm      Em7      Ebmaj7      Dbmaj7      Cbmaj7  
  
 E:      And though      I may know      I don't\_

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

care... Just for this mo - ment,

cresc.

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

want to, and see how bright we shine.

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

dim.

*3fr*

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

G♯dim7      Am      Am/G

F

through,

*p*

Em7      Ebmaj7      Dbmaj7      Cbmaj7

And know      I'll be here holding

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

you

*cresc. poco a poco*

G as long as you're mine... C G/C F/C

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

sub. **p**

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

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

*rit.*



# NO GOOD DEED

Music and Lyrics by  
STEPHEN SCHWARTZ

**Moderato, with intensity**

Bm7(add4)



A/D



Esus/G $\sharp$



Amaj7/C $\sharp$



*f*

Bm7(add4)



A/D



Gm(maj9) $\sharp$ 11



E/F $\sharp$



Bm7(add4)



A/D



Esus/G $\sharp$



Amaj7/C $\sharp$



**ELPHABA:**

No good deed goes un - pun - ished —

No good deed goes un - pun - ished —

*mf*

Bm7(add4)



A/D



Gm(maj9) $\sharp$ 11



E/F $\sharp$



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

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

*gradual cresc.*

Bm7(add4)

A/D

E(add9)

Emaj9/G $\sharp$ 

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

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

E

creed.

My road of good in - ten - tions

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

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

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

decresc.

A(add9)

Gmaj7(add6)

F $\sharp$ 7sus

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

goes un -

mf

Bm7(add4) A/D Esus/G $\sharp$  Amaj7/C $\sharp$

pun - ished... —

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

— sub. **p** —

G $\sharp$ m7(add4) F $\sharp$ /B C $\sharp$ sus/E $\sharp$  A $\sharp$ m7

Nes - sa... — Doc - tor

G $\sharp$ m7(add4) F $\sharp$ /B C $\sharp$ sus/E $\sharp$  A $\sharp$ m7

Dil - la - mond... — Fi -

This musical score page contains four systems of music. Each system includes a treble clef piano part, a bass clef piano part, a guitar chord chart, and vocal lyrics. The first system starts with Bm7(add4), followed by A/D, Esus/G $\sharp$ , and Amaj7/C $\sharp$ . The lyrics are 'pun - ished...'. The second system starts with G $\sharp$ m7(add4), followed by F $\sharp$ /G $\sharp$ , D $\sharp$ m7/G $\sharp$ , G $\sharp$ m7(add4), F $\sharp$ /G $\sharp$ , and D $\sharp$ m7/G $\sharp$ . The lyrics are '— sub. **p** —'. The third system starts with G $\sharp$ m7(add4), followed by F $\sharp$ /B, C $\sharp$ sus/E $\sharp$ , and A $\sharp$ m7. The lyrics are 'Nes - sa... — Doc - tor'. The fourth system starts with G $\sharp$ m7(add4), followed by F $\sharp$ /B, C $\sharp$ sus/E $\sharp$ , and A $\sharp$ m7. The lyrics are 'Dil - la - mond... — Fi -'. The score uses a mix of common time and 4/4 time signatures, indicated by a '2fr' (two measures) instruction above the guitar chord chart in the first system.

Emaj7

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

B/E

Emaj7

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

B/E

ye

ro...

Fi

*cresc.*

Bbm

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

Ab(add4)/Bb

N.C.

Bbm

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

Ab(add4)/Bb

ye

ro!!

*ff*

Bbm

Gbsus2

Absus

Dbsus2/F

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

*sub. mf*

Bbm

Gbsus2

Absus

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

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

3

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

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

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

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

Gm(maj9) #11

E/F#

Cm7(add4)

Bb/Eb

x x  
3frx x  
3fr

x x

x x  
3fr

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

Bb(add2)/A

Bbmaj7/D

Cm7(add4)

Bb/Eb

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

pun - ished —

Sure, I meant well — Well, look at

Abm(maj7)

x x  
4fr

what well - meant did... —

cresc.

Ebm

x x  
6fr

Cbmaj7

Db/F

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

3

f

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

then...

Let all Oz be a - greed: —

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

I'm wick-ed through and

through; since I can-not suc-ceed, —

*poco accel.*

B(add4)

**A tempo**

Em



C5



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

*mf*

Am7(no5)  Bm7(add4)/F# 

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

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

gain... No good deed will I

*cresc.* f

N.C./F#  A/D 

do a - gain!

*ff*

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

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

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

# FOR GOOD

Music and Lyrics by  
STEPHEN SCHWARTZ

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

Tenderly, poco rubato

With pedal

**GLINDA:**

G      C/E      Fmaj9      F6/9      C/E

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

*colla voce*

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

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

Em7

Am7

D/F#

Gsus

G

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

C/E

Fsus2

Fm(maj7)

Am/E

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

A♭ E♭maj7(no3)/A♭

Fm7

E♭/A♭

B♭sus

B♭

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

Like a

C/E

Fsus2

Fmaj7(no3)/B♭

C

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

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

C/E                    Dm7                    Em7                    Am(add2)

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

A tempo, warmly

C                    C/F                    G                    C/E

ELPHABA:

Fmaj9 Dm7/F C Em

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

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

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

Fmaj9 F6/9 Em7

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

Am7 D/F# Gsus G

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

C/E                            Fsus2                            Fm(maj7)                            Am

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

Bbsus                            Bb                                    C/E                                    Fsus2

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

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

in a dis - tant wood,

who can say — if I've — been

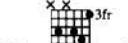
 $E\min7$  $A\min7$  $F\text{sus}2$  $C/E$ 

changed

for the bet - ter?

But

be - cause I knew you...

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

GLINDA:

BOTH:

ELPHABA:

Be-cause I knew you...

I have been changed — for

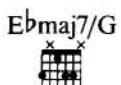
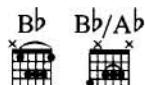
good...

And just to

*cresc.*

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

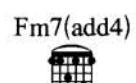
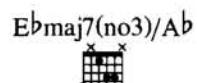
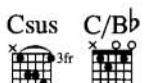
clear the air, I ask for - give - ness for the things I've done — you



GLINDA:

blame me for.

But then, I guess we know there's



blame to share,

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

ELPHABA:

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



more.

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

more...

Like a ship - blown - from its

rit.

a tempo

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

3

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

3

senza rit. dim.

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

mp

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

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

*rit. poco a poco*

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

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

*rit.*

**Tempo I**

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

for good.  
for good.

*rit.*





**PIANO/VOCAL SELECTIONS**  
standard piano/vocal format with the melody in the piano part

**NO ONE MOURNS THE WICKED**  
**THE WIZARD AND I**  
**WHAT IS THIS FEELING?**  
**DANCING THROUGH LIFE**  
**POPULAR**  
**I'M NOT THAT GIRL**  
**ONE SHORT DAY**  
**DEFYING GRAVITY**  
**I COULDN'T BE HAPPIER**  
**WONDERFUL**  
**AS LONG AS YOU'RE MINE**  
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