

PIANO/VOCAL SELECTIONS

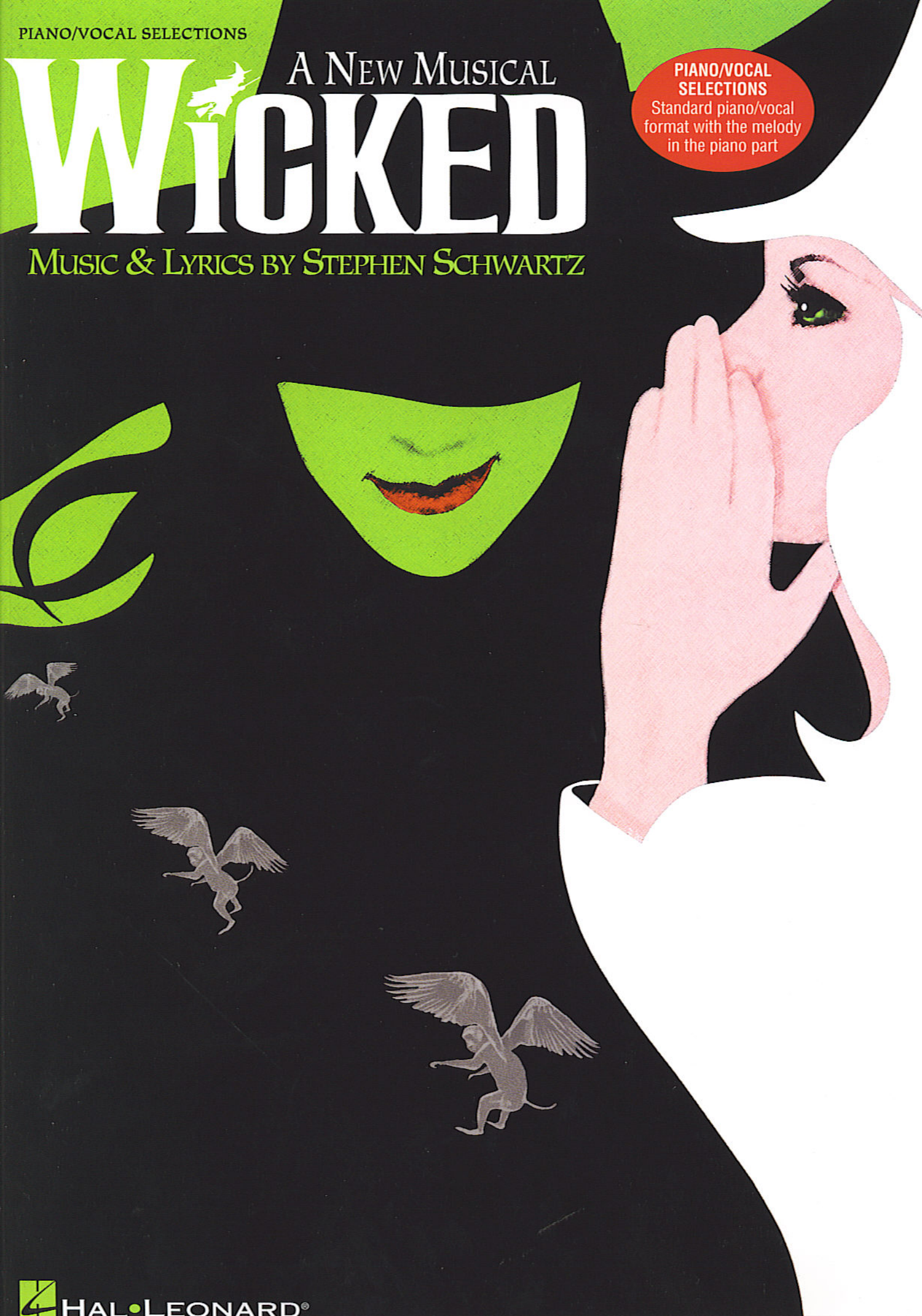
A NEW MUSICAL

# WICKED

MUSIC & LYRICS BY STEPHEN SCHWARTZ

PIANO/VOCAL  
SELECTIONS

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



# NO ONE MOURNS THE WICKED

Music and Lyrics by  
STEPHEN SCHWARTZ

Flowing, not too slow

*mf*

*R.H.*

*With pedal*

*A/C#*

*F#m9*

*D6*

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

*F#m9*

*D6/9*

*Dmaj7*

*E5*

*Esus*

*E*

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

Bm Dmaj7 C#m7/F# F#m9

lil - y on their grave! The good man scorns the

This system contains the first two lines of music. The vocal line starts with a quarter note 'lil - y', followed by a quarter note 'on', a quarter note 'their', and a half note 'grave!'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

D6 F#m9 D6/9 Dmaj7

wick - ed! Through their lives, our chil - dren learn: -

This system contains the third and fourth lines of music. The vocal line continues with a quarter note 'wick - ed!', followed by a quarter rest, then a quarter note 'Through', a quarter note 'their', a quarter note 'lives,', a quarter note 'our', a quarter note 'chil -', a quarter note 'dren', and a quarter note 'learn: -'. The piano accompaniment includes a triplet of eighth notes in the right hand.

E5 Bm Dmaj7 B/C#

What we miss when we mis - be - have...

This system contains the fifth and sixth lines of music. The vocal line starts with a quarter note 'What', a quarter note 'we', a quarter note 'miss', a quarter note 'when', a quarter note 'we', a quarter note 'mis -', a quarter note 'be -', and a quarter note 'have...'. The piano accompaniment features a walking bass line in the left hand and chords in the right hand.

C#m11 A Amaj7 F#m6/A

And good - ness knows the wick-ed's lives are lone -

*rit.* *a tempo*

This system contains the seventh and eighth lines of music. The vocal line starts with a quarter note 'And', a quarter note 'good -', a quarter note 'ness', a quarter note 'knows', a quarter note 'the', a quarter note 'wick-ed's', a quarter note 'lives', and a quarter note 'are lone -'. The piano accompaniment includes a triplet of eighth notes in the right hand and dynamic markings 'rit.' and 'a tempo'.

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

G#m7 Bsus/C# A Amaj7 F#m6/A

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

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

on-ly on your own...

Dmaj9#11 B/C# A/C#

Are they born as:

B/C# A/C# F#m9

D6 F#m9 D6/9 Dmaj7

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'wick - ed? \_\_\_\_\_ Or does it grow as time wears on?'. Above the staff are four guitar chord diagrams: D6, F#m9, D6/9, and Dmaj7. The bottom two staves show piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#).

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

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

*esusc.*

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, with lyrics 'Who can say?— but this we un - der - stand:'. Above the staff are seven guitar chord diagrams: E5, Esus, E, Bm, Dmaj7, C#m7/F#, and C#m11/G#. The bottom two staves show piano accompaniment in treble and bass clefs. The key signature has three sharps. A dynamic marking '*esusc.*' is present in the bass line.

Asus2 Fmaj7#11 F6 Asus2 Fmaj13#11 Fmaj9 Dm9

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

*f*

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef, with lyrics 'No one mourns the wick - ed When at last they're dead and gone,'. Above the staff are eight guitar chord diagrams: Asus2, Fmaj7#11, F6, Asus2, Fmaj13#11, Fmaj9, and Dm9. The bottom two staves show piano accompaniment in treble and bass clefs. The key signature has three sharps. A dynamic marking '*f*' is present in the bass line.

G C Dm Fmaj9 D/E Em7 D/E

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

*molto rall.*

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef, with lyrics 'then at last, there's joy through-out the land! And good-ness'. Above the staff are seven guitar chord diagrams: G, C, Dm, Fmaj9, D/E, Em7, and D/E. The bottom two staves show piano accompaniment in treble and bass clefs. The key signature has three sharps. A dynamic marking '*molto rall.*' is present in the bass line.

Broadly

C Cmaj7 Am6/C Bm7 Dsus/E D

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

C Cmaj7 Am6/C Bm7 Em7 Am11

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

Fmaj9#11

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

D7(add4)

D

shown... \_\_\_\_\_ No one mourns the

*subito mf* *cresc.* *f*

VOLIN

Em C/E Em C/E D

wick-ed! No one mourns the

*ff*

Em C/E Em C/E Deliberately E(add9)

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

*rall.*

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

Wick - ed! Wick - ed!

*pp ff sfz*

# THE WIZARD AND I

Music and Lyrics by  
STEPHEN SCHWARTZ

Freely

Ab C/Ab Ab C/Ab

*p*

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. It features a sequence of chords: Ab (with a trill), C/Ab, Ab, and C/Ab. The right hand plays a melodic line with trills, while the left hand provides a harmonic accompaniment.

Ab

C/Ab

Fm/Ab

ELPHABA:

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

The first line of the song features a vocal melody with triplets and a piano accompaniment. The lyrics are: "Did that real - ly just hap - pen? Have I ac - tual - ly un - der".

C/Ab

Ab

C/Ab

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "stood? This weird quirk I've tried to sup - press or hide is a".



Gb/Db

Db9sus

A(add9)

Amaj7

A6

true, the vi - sion's ha - zy, But I swear, some - day there'll

warmly

Dmaj9

Gb/Db

F/Db

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

A tempo

Cb/Db

Bb7sus

Bb7

Bb7sus

Bb7

all to do with me!

rall. f

Gm7

Gm9

Bbmaj7/C

C7

Broadly

B

Bsus/C#

And I'll stand there with the Wiz -

cres. rall. ff

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

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

*accel.*

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

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

*poco a poco accel.*

**Bright, triumphant**

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

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

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

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

E C Dm7 C/E Fsus F

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

*cresc.*

C Csus/D C/E Fm(maj7)/Ab G7sus

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

*f* *molto rall.*

A tempo

C Dm7 G Am(add9) Am Fmaj9 Db(add#4) B(addb6) C

I!

*ff* *rall.*

Fm/Ab Ab7(add4) Ab7#5 Dbmaj9

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

*mf*

Bbm7 Eb7/G Cm7 Gb(add9)

if I make good! So I'll make

*rit.* *dim.*

Pulsing with excitement

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

good...

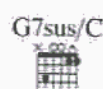
*p*

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

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



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



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



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



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

Am7 Dm7(add4) G/B C/E Am7 Dm7(add4)

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

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics. Above it are guitar chord diagrams for Am7, Dm7(add4), G/B, C/E, Am7, and Dm7(add4). Below the vocal line is a piano accompaniment consisting of a right-hand melody and a left-hand bass line.

Gsus G C Dm7 C/E Fsus F

ly!" And that's how we'll be - gin, the Wiz - ard and I...

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal line with lyrics. Above it are guitar chord diagrams for Gsus, G, C, Dm7, C/E, Fsus, and F. Below the vocal line is a piano accompaniment with a right-hand melody and a left-hand bass line.

C Dm7 Gsus C Dm7 Gsus

Detailed description: This system contains the third two lines of the musical score. The top line is a vocal line with a long note and a fermata. Above it are guitar chord diagrams for C, Dm7, Gsus, C, Dm7, and Gsus. Below the vocal line is a piano accompaniment with a right-hand melody and a left-hand bass line.

C Dm7 Gsus G C Dm7 Gsus

Once I'm with the Wiz - ard, my whole life will change

Detailed description: This system contains the final two lines of the musical score. The top line is a vocal line with lyrics. Above it are guitar chord diagrams for C, Dm7, Gsus, G, C, Dm7, and Gsus. Below the vocal line is a piano accompaniment with a right-hand melody and a left-hand bass line.



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

Dm7



C/F



Gsus



C



Dm7



Gm7(add4)



no one thinks you're strange. No father is not proud of



you; no sister acts a - shamed. And



all of Oz has to love you, when by the Wiz - ard you're ac - claimed.

G Am7 Dm7 G/B C/E

And this gift or this curse I have in - side,

Am7 Dm7 Gsus G C Dm7 C/E

May - be at last I'll know why, as we work hand in hand,

**Più mosso**

Fsus F Amaj7

the Wiz-ard and I! And

*ad lib.*

Dmaj9 C#m11 Dmaj9

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

*mf*



C#m11

Fmaj9

Em7(add4)



pe - ri - or—

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

Dm7(add4)

Em7(add4)

Cm9

Bb/Eb

F(add4)



have a match - ing ex - te - ri - or?

And since folks here to an ab -

*rhythmically*

Bb(add9)/D

Cm9

Bb/Eb

F(add4)

Bb(add9)/D



surd de - gree seem fix - at - ed on your

ver - di - gris. Would

Freely

Db

Csus

C

Bbm7



it be all right by you

If I de - green - i - fy

*dim. e rit.*

*mp*

A tempo

Csus



C



Am7



Dm7



G/B



C/E



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

Am7



Dm7



Gsus



G



C



Csus/D



C/E



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

*mf*

Fsus



F



Am7



Dm7



Gsus



G



The Wiz - ard and I!

C



Dm7



C/E



Fsus



F



What a pair — we'll — be, — The Wiz - ard and..

## Dreamily

Cbmaj9#11



*f* *sub. p*

With pedal

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

Ebm9 Cbmaj9#11 Gbmaj9/Db Gbmaj7

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

Cbmaj9#11 Bbm11 Ebm11 Abdim/Ebb Freely Gb/Db Db9sus

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

# WHAT IS THIS FEELING?

Music and Lyrics by  
STEPHEN SCHWARTZ

**Allegro, jauntily pugnacious**

Piano accompaniment for the first system. The music is in 4/4 time. The right hand (R.H.) starts with a forte (*f*) dynamic. The left hand has a 7-fingered bass line. Chord diagrams for *Bb*maj9 are shown above the staff. The notation includes accents and slurs.

C5

GALINDA:

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

Fsus2

ELPHABA:

I felt the mo - ment I

Piano accompaniment for the second system. The right hand continues the melody with a mezzo-forte (*mf*) dynamic. The left hand provides harmonic support. Chord diagrams for C5 and Fsus2 are shown above the staff.

Csus/D

GALINDA:

laid eyes on you... \_

Gsus

ELPHABA:

My pulse is rush - ing...

My head is reel - ing...

Piano accompaniment for the third system. The right hand continues the melody. The left hand provides harmonic support. Chord diagrams for Csus/D, Gsus, and Dsus/E are shown above the staff.

**GALINDA:** My face is flush-ing... **BOTH:** What is this feel - ing, fer - vid as a flame? -

G/A A Csus/D

Does it have a name? -

Fsus/Bb Eb Db(add9) Fsus/C

Yes!:

C Bb/C C Dm/C Gm/C C Dm/C Gm/C Bb/C C Bb/C C

*cresc.*

**N.C.** Loath - ing **F5** Un - a - dul - ter - at - ed loath - ing... **Bbsus2** **G:** For -

Csus

C/E

F

E:

G:

N.C. BOTH:

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

N.C.

C

F/C

F

Bb5

C5

F

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

Gb

Ab

Db

C7sus

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

F5

F/A

Bbsus2

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

*crisp*

Csus



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



Am Cm/G F B $\flat$ sus2



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



Csus Csus/A B $\flat$ sus



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



Fsus/G F/B $\flat$



loath - ing, — loath - ing you my whole





GALINDA:



life...

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

ELPHABA:

Loath - ing!

Un - a - dul - ter - at - ed

*cresc.**f*Bbsus2  

I felt the mo - ment

I laid eyes on you \_

loath - ing!

For \_ your face, \_ your voice, your

Csus  


My pulse is rush-ing,

My head is reel-ing,

Oh,

cloth - ing!

Let's \_ just say: \_

I loathe it all!



F9

Bb5

C5

F

what is this feel - ing?

Does it have a name? -

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

Gb

Ab

Db

Yes...

flesh be - gin to crawl! -

C7sus

G5

BOTH:

Ahhh...

Loath - ing!

There's -

*subito p cresc.*

*f*

G/B  Csus2 

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



Dsus  Bm  Dm/A  G 

ta-tion So pure, so strong!



Csus2 

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



D5  G/B  Csus  C  Gsus/A 

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

*subito p*



Gmaj7/B



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

*cresc. poco a poco*

G/C



loath - ing — you —

Dsus



G5



G/B



my whole — life long!

*ff*

G/C



Dsus



G5



# DANCING THROUGH LIFE

Music and Lyrics by  
STEPHEN SCHWARTZ

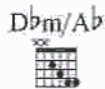
Freely

FIYERO:



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

*mf*



les-son. —

Be-lieve me, I've been kicked out of e-



nough of them — to know. —

They



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



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

Pop "Dance beat"



learn to live 'the un-ex-am-ined life' "...

*mp legato*  
*With pedal*



Danc-ing through life, \_\_\_\_\_

Am/E



B♭/D



C(add2)/E



Am



Dm



skim-ming the sur - face,

glid - ing where turf is smooth.

Life's more pain - less

for the brain - less.

Why think too hard

when it's so sooth - ing

Danc - ing through life?

No need to tough - it

when you can slough - it off - as I do.

Noth - ing mat - ters, but

Am Dm7 Bb7sus2 C7sus

know-ing noth-ing mat - ters — It's just life so keep danc - ing

F Am/E F

through... — Danc - ing through life, —

Am/E Bb/D C/E Am7 Dm

sway - ing and sweep - ing, and al - ways keep - ing cool. —

Bbm7 Eb Am Dm Db

Life is fraught - less when you're thought - less. Those who don't try —

E<sup>b</sup>sus2

F

Am/E

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

B<sup>b</sup>/D

C/E

Am7

Dm

B<sup>b</sup>

C/B<sup>b</sup>

Am7

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

Dm7

B<sup>b</sup>sus2

Fsus/C

— are glanc - ing... — when you're danc - ing — through life... —

F

Am/E

F

G



Cm



Fm



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

*simile*

Eb/Ab



Eb/F



Bb



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

Ebsus



Eb



Dm7b5



G



Cm



G7/D



Cm/Eb



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

Cm



Bbm9



- dust Ball - room—

Come on. \_ fol - low me. \_

E



Eb7sus



C7



you'll be hap - py to be \_\_\_\_\_ there... \_\_\_\_\_

*cresc.*

F5



F5/E



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

*f*

Bb



C(add4)/Bb



Am



Dm



Bb



C/Bb



Am



on - ly be - cause \_\_\_\_\_ dust is what we come to... \_\_\_\_\_ Noth - ing mat - ters but

Dm



B<sup>b</sup>sus2



Am



F/A



Fsus/G



know-ing noth-ing mat - ters, \_ \_

It's just life \_ \_ \_

Fsus/C



N.C.

F



so keep danc - ing

through. \_ \_ \_

8va

Fmaj7/E



B<sup>b</sup>maj7



Fsus/C



Csus



N.C./F

# POPULAR

Music and Lyrics by  
STEPHEN SCHWARTZ

Sweetly

Am Am/G D/F# G/B C(add9)

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

*mp*  
*colla voce*

Am Am/G D/F# G/B F(add9) F/Eb Eb Eb/Db Db

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

C(add9) Am Am/G D/F# G/B C(add9)

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

Ab(add9)

Bb(add9)/Ab

Gsus2(add9)

G

Gm

C

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

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

*colla voce*

tough - est case I've yet to face, — don't

wor - ry, I'm de - ter - mined to suc -

Slowly

C(add9)

C

F/Bb

C(add9)

Dm7/G

G9

C

, N.C. , , ten. ,

ceed

Fol - low my lead

and yes, in - deed

you will be...

ten.

*rit.**colla voce*

ten.

Bright and bubbly (♩ = ♪♪)

F

C

Bbsus2

F


C/E


Pop - u - lar, —


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


I'll teach — you the

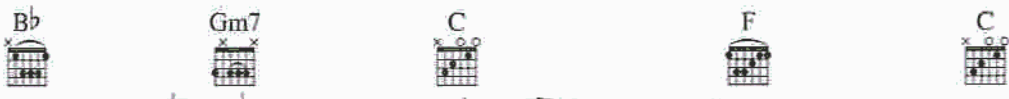
*p*



  
 prop - er ploys — when you talk to boys, — lit - tle ways to flirt and flounce —




  
 I'll show you what shoes to wear, how to fix your hair, —




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



*staccato*


  
 pop - u - lar! You'll hang — with the right co - horts, — you'll be



Dm Am/C Bbmaj7 C A7sus D

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

Gm7 Gm7/Bb Csus C F Gm7(no5) G#dim7 F/A

start. 'cause you've got an aw-f'ly long way to go!

*cresc.*

Db Db(b5)/Ab Db Db(b5)/Ab Abmaj7 N.C.

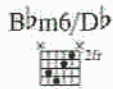
Don't be of-fend-ed by my frank an - al - y - sis Think of it as per-son - al - i -

*chugging along*

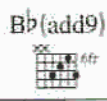
Eb6/9 Dbm7 Dbm6/Ab Dbm7 Dbm6/Ab

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

*cresc.*



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



pop - u - lar I know a - bout pop - u - lar!



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



stead of drear - y who - you - were... are... There's noth - ing that can stop you from -



Gm7 C F N.C.

be - com - ing pop - u - lar... lar...

F C Bb(add9) F

La la la la

*mf*

Gm7 Bb Bb(add9)/C C F Gm7(no5) G#dim7 F/A

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

*cresc.*

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

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

*f*

Dm/F G Am7(no5) Gdim/B<sup>b</sup> G/B C

ing fea - tures, I re - mind them on their own — be - half to

A Bm7(no5) Adim/C A/C<sup>#</sup> Dm A/E

think of cel - e - brat - ed heads of state — or 'spe - cially great — com -

*straight 8ths*

Dm/F G Am7(no5) Gdim/B<sup>b</sup> G/B

mu - ni - ca - tors... Did they have brains or knowl - edge?

*straight 8ths*

C F C

Don't make me laugh! They were pop - u - lar — Please! It's all — a - bout

Bb(add9)

F

C/E

Dm

Am/C

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

Dm

Am/C

Bbmaj7

A7sus

A7

Dm7

G9

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

Gm7

Bb

Csus

C

F

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

*poco rall.*

Freely

Dm

Am/C

Dm

Am/C

Bbmaj7

E7sus

A7/G

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

*mp colla voce*

## A tempo

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

**Dm** **G** **Gm7** **Bb** **Csus** **C**

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a half note on 'ly', followed by a quarter note on 'You're', and then a series of eighth notes for 'gon - na grin and bear it'. The piano accompaniment in the right hand consists of chords and moving lines, while the left hand has a bass line with triplets. The guitar chords are Dm, G, Gm7, Bb, Csus, and C.

y La la la la

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

*Sva*

The second system continues the vocal line with 'y La la la la'. The piano accompaniment features a 'Sva' (Sustained) section with a dotted line. The guitar chords are F, N.C., F, C, Bb(add9), and F.

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

**Gm7** **Bb** **Gm7** **Bb** **Csus**

*(Sva)* *loco*

The third system features the vocal line 'You'll be pop - u - lar Just not quite as pop - u - lar'. The piano accompaniment includes a 'loco' section. The guitar chords are Gm7, Bb, Gm7, Bb, and Csus.

as me!

**C** **F** **C** **Bb(add9)** **C** **F**

The fourth system concludes with the vocal line 'as me!'. The piano accompaniment features a 'Sva' section. The guitar chords are C, F, C, Bb(add9), C, and F.

# I'M NOT THAT GIRL

Music and Lyrics by  
STEPHEN SCHWARTZ

Simple and steady, like a music box

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

*p*

This system shows the first six measures of the piece. The guitar part consists of a simple, steady melody in the key of A major (two sharps) and 4/4 time. The piano accompaniment is in the bass clef, featuring a simple bass line with a dynamic marking of *p* (piano).

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

This system continues the music with measures 7 through 12. The guitar part and piano accompaniment maintain the same simple, steady pattern as the first system.

ELPHABA:

Hands touch, — eyes meet, —

This system contains the first two lines of the lyrics. The vocal melody is written in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "Hands touch, — eyes meet, —".

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

This system contains the third and fourth lines of the lyrics. The guitar part and piano accompaniment continue with the same simple, steady pattern. The lyrics are: "Sud-den si - lence, sud-den heat. — Hearts leap — in a gid-dy".

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

D(add9) D E/G# C#m7 A/C# Bm A/D  
 whirl, He could be that boy, — but I'm not — that

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for D(add9), D, E/G#, C#m7, A/C#, Bm, and A/D. The bottom two lines are the piano accompaniment, showing the right and left hand parts.

Esus E Asus/D A5/C# A5/B A5/C#  
 girl. Don't dream — too far, —

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Esus, E, Asus/D, A5/C#, A5/B, and A5/C#. The bottom two lines are the piano accompaniment.

Asus/D A5/C# E/B A D/F# F#m E/G#  
 Don't lose sight — of who you are. — Don't re-mem - ber that rush of

Detailed description: This system contains the third two lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Asus/D, A5/C#, E/B, A, D/F#, F#m, and E/G#. The bottom two lines are the piano accompaniment.

D6/9 D E/G# C#m7 A/C# Bm7 A/D  
 joy. He could be that boy, — I'm not — that girl.

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for D6/9, D, E/G#, C#m7, A/C#, Bm7, and A/D. The bottom two lines are the piano accompaniment.





(♩ = ♪)

A  F  B♭/D  E♭ 

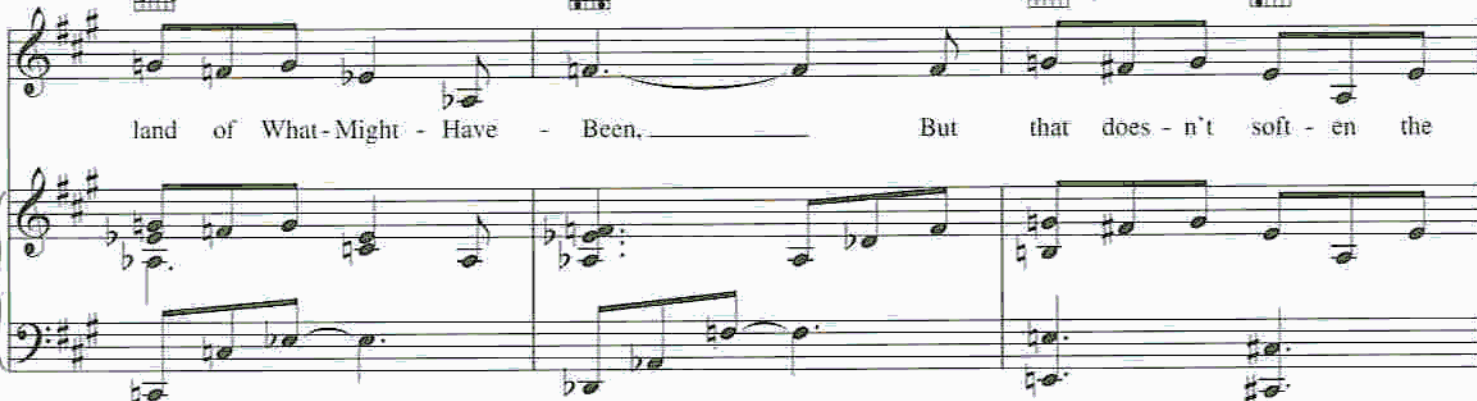
Ev - 'ry so of - ten we long to steal to the







*cresc.* *mf*



A♭maj7/C  D♭(add9)  Em  A/C# 


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









F#7/A#  Bm  C  Bsus  Asus/B♭  E7/B♭ 

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


*poco rit. e dim.*



**Tempo I**

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

Blithe smile, — lithe limb, — She who's win - some,



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

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

Detailed description: This system contains the first two measures of the piece. The guitar part is in the key of E major (two sharps) and 4/4 time. The first measure has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a half rest, followed by a quarter note C5, an eighth note D5, and a quarter note E5. The vocal line follows the same melody. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

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

chose, and heav - en knows,

Detailed description: This system contains the next two measures. The guitar part continues with the same key and time signature. The first measure has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a half rest, followed by a quarter note C5, an eighth note D5, and a quarter note E5. The vocal line follows the same melody. The piano accompaniment continues with the same eighth-note bass line and right-hand melody.

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

I'm not — that girl. —

*dim.* *p*

Detailed description: This system contains the next two measures. The guitar part continues with the same key and time signature. The first measure has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a half rest, followed by a quarter note C5, an eighth note D5, and a quarter note E5. The vocal line follows the same melody. The piano accompaniment continues with the same eighth-note bass line and right-hand melody.

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

Don't wish, —

*pp*

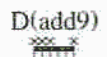
Detailed description: This system contains the final two measures. The guitar part continues with the same key and time signature. The first measure has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a half rest, followed by a quarter note C5, an eighth note D5, and a quarter note E5. The vocal line follows the same melody. The piano accompaniment continues with the same eighth-note bass line and right-hand melody.





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

(8va)



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

*rit.*

*a tempo*



know— He loves — her so,

*rit.*



I'm not that girl...

*a tempo*

*rit.*

# ONE SHORT DAY

Music and Lyrics by  
STEPHEN SCHWARTZ

Freely, sung almost in a whisper

ENSEMBLE:

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

One short day in the Em - er - ald Cit - y...

*p* *pp*

F# C#7sus/G# F#(add2)/A# F#/B

One short day in the Em - er - ald

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



N.C.

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



ELPHABA:

fore the day's through! \_ There are



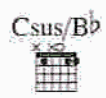
GLINDA:



ELPHABA:



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



GLINDA:

ELPHABA:

BOTH:

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

F Fmaj7 B $\flat$ sus2/D C/E

GLINDA: ELPHABA: F/A F/A

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

G7sus G7 Gm7 $\flat$ 5 C

BOTH: 3 3

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

Am7 B $\flat$ maj7 Am7 B $\flat$ maj7

ELPHABA

be in — this hoi pol - loi, So

Fsus/G Fsus/A B $\flat$ sus(add9) B $\flat$ (add9)

GLINDA: BOTH:

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

Gm7(add11)      Gm7b5      Fsus/C      C      Gm7/C

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

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

**ALL:**

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

F#    C#7sus/G#    F#/A#      G#m7    F#/B      C#

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

F#    C#7sus/G#    F#/E      D#m7      C#7sus/D

**GLINDA/ELPHABA:**

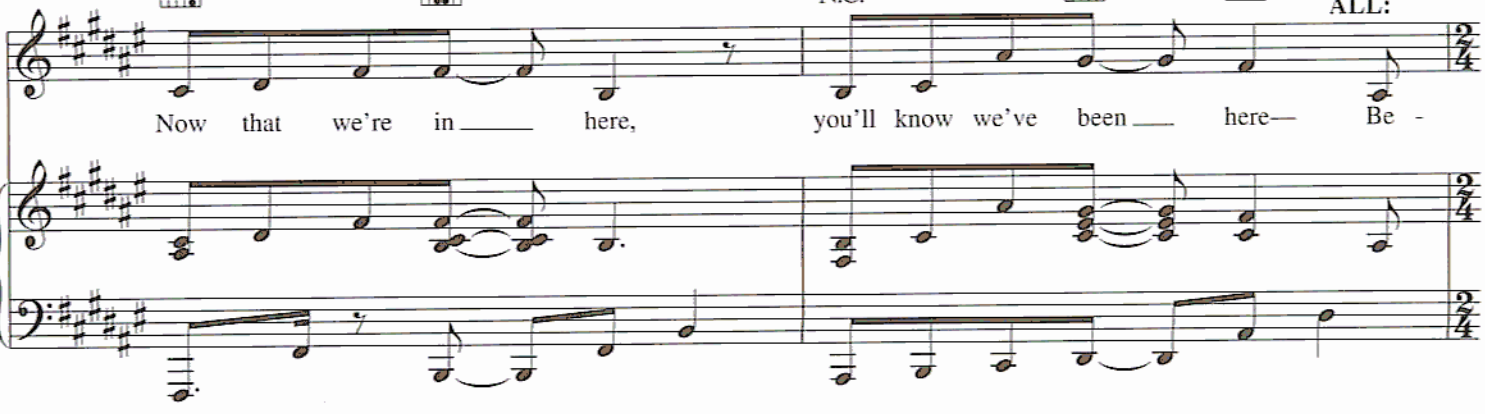
One short day, And we're warn - ing the cit - y,

F#/A#      Bsus2      N.C.      C#/D#      D#m7



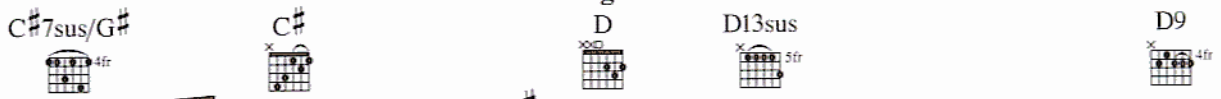
ALL:

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




**Allegro**

C#7sus/G#      C#      D      D13sus      D9




fore we are done! \_\_\_\_\_

*f*



G      G+      Em/G      G      G+      Em/G      Am7      Am6      Am7



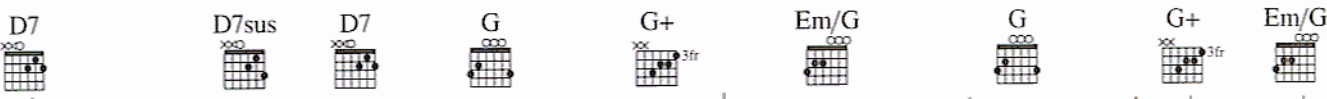
ALL:

One short day in the Em - er - ald

3



D7      D7sus      D7      G      G+      Em/G      G      G+      Em/G



Cit - y, One short day to have a



Cmaj9

Am7b5

Cm6

G(add2)/B

life - time of fun, What a

Am7b5/C

Bm/D

C/E

Am7b5/Eb

GLINDA/ELPHABA:

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

G/B

C(add9)

G/B

C(add9)

N.C.

D/E

Em

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

*rit. poco a poco*

N.C.

D/E

Em

Am7

B7

Eb

G/D

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



Slower

Tenderly

Gsus2/C

Csus2

D5/B

G/B

Gm/Bb



ELPHABA:

GLINDA:

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

Csus2

Eb/Bb

A tempo

Am7

Fsus2(add6)



ENSEMBLE:

Shar - ing one won - der - ful One

Dsus(add9)

G(add9)

G(add9)/B

G/C

D

G







short


day!


# DEFYING GRAVITY

Music and Lyrics by  
STEPHEN SCHWARTZ

Freely, with quiet intensity

Db5  4fr.   
 Ab/Eb Db/F     
 Gbsus2  9fr.







Db5  4fr.   
 Gbsus2  9fr.

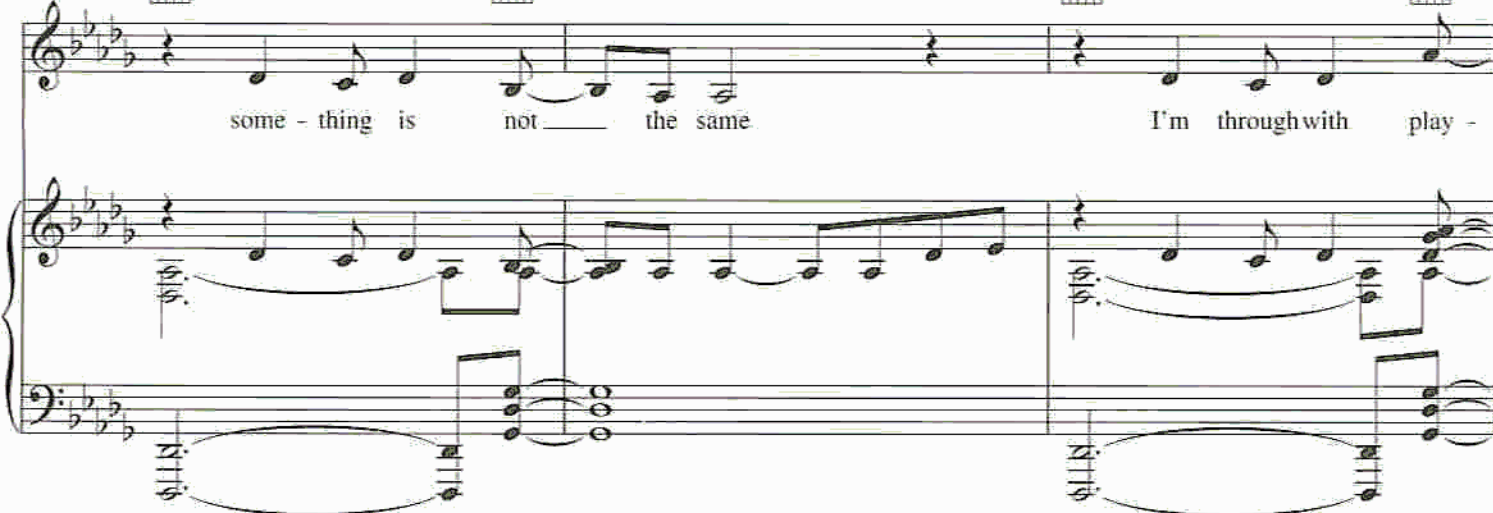
ELPHABA:

Some- thing has    changed —    with- in —    me



Db5  4fr.   
 Gbsus2  9fr.   
 Db5  4fr.   
 Gbsus2  9fr.

some - thing is    not —    the same.    I'm through with    play -



Bbm7(no5)

Gbsus2

Absus



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

Bbm7(no5)

Gbsus2

Absus



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

Ebm/F

Fm7



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

*rall.*

With determination

Bbm

Gbm/A

Absus/Gb



noun... And no - bod - y in

Ab7sus/F

Am7/Eb

Am7(add4)/Eb

Ab9sus/Db

Gb(add9)/Db

all of Oz, no Wizard that there is or was is

Gbm(add9)/A

Ebm7b5/Gb

Ab7sus

Ab7sus

Db5

Ab(add4)/Eb

Db/F

ev - er gon - na bring me down...

Gbsus2

Db/F

Cb(add2)/Bb

Gb/Cb

Db

Ah!

ing by the rules of some-one else's game.

Db/F Gbsus2 Cbsus2

Too late for second guess-ing, too late to go back

Dbbsus Db Cbsus2 Dbbsus

to sleep It's time to trust my instincts,

Db Gb5/Eb Gb5/F

**Allegro**

close my eyes and leap... It's time to

Db/Gb Absus Ab

**Bbm7(no5)** **Gbsus2** **Absus**  
 try de - fy - ing grav - i - ty

*With pedal*

**Bbm7(no5)** **Gbsus2** **Absus**  
 I think - I'll try de - fy - ing

**Db5** **Ab/Eb** **Db/F** **Gbsus2**  
 grav - i - ty, and you can't pull me down.

**Db5** **Ab/Eb** **Db/F** **Gbsus2**

Detailed description: This is a guitar score for a song. It features a vocal line with lyrics and a guitar accompaniment. The score is divided into four systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a bass line. The first system includes the instruction 'With pedal'. The second system includes the instruction 'I think - I'll'. The third system includes the instruction 'grav - i - ty, and you can't pull me down.'. The fourth system includes the instruction 'I think - I'll'. The chords are: Bbm7(no5), Gbsus2, Absus, Db5, Ab/Eb, Db/F, and Gbsus2. The bass line is marked with 'With pedal' and 'I think - I'll'.

Db5    Ab/Eb Db/F    Gbsus2    Ab(add4)    Db5    Ab/Eb Db/F    Gbsus2

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

Dbsus2    Db5    Ab/Eb Db/F    Gbsus2    Ab(add4)    Db/F

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

Gbsus2    Cbsus2    Db5

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

Dbsus    Db    Cbsus2    Db5

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

G♭5/E♭      G♭5/F      D♭/G♭

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

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

— I'd soon - er buy de - fy -

A♭sus

- ing grav - i - ty Kiss me — good -

B♭m7(no5)      G♭sus2      A♭sus

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



### Moderato, dreamily

Ab7sus

Amaj9#11

you can't pull me down.

*4fr* *4fr*

Bb6(add4)

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

*3*

C#m9

Amaj9#11

Bb6(add4)

Emaj7

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

*3* *3*

Amaj9#11

G#m11

C#m11

Bsus/A

Am6

vi - sion al - most like a proph - e - cy, I know—

*rit.*

Freely

E/G# A(add9) E/B B9sus

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

G(add9) Gmaj7 G6 Cmaj9 C6 Cmaj7

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

Allegro; as before

G#m7(no5) Esus2 F#sus

sky, de - fy ing grav - i - ty

G#m7(no5) Esus F#sus

Fly - ing so high, de - fy ing

F#7sus

B5

F#/C# B/D# Esus2

grav - i - ty, — They'll nev - er pull — me down... —

Db5

Ab/Eb Db/F Gbsus2

## Triumphantly

Db5

Gbsus2

So if — you care — to find — me,

Db5

Gbsus2

Ab

Db5

Ab/Eb Db/F Gbsus2

look — to the west - ern sky — As some - one told

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

*rall.*

Chords: Ab(add4), Ebm/Gb, Ebm, Db/F, Db

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

*a tempo*

Chords: Cbsus2, Db5, Dbsus, Db, Cbsus2, Db5

- ing free To those who'd ground me, take a mes -

Chords: Gb5/Eb, Gb5/F

- sage back from me... Tell them how

Chords: Db/Gb, Absus, Ab

# I COULDN'T BE HAPPIER

Music and Lyrics by  
STEPHEN SCHWARTZ

Andante, melancholy

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

**E $\flat$**  **E $\flat$ maj7** **Fm/E $\flat$**  **E $\flat$ 6** **Fm/E $\flat$**

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

*mp*

**E $\flat$**  **E $\flat$ maj7** **Fm/E $\flat$**  **E $\flat$ 6** **Fm/E $\flat$**  **E $\flat$**  **A $\flat$ maj7/E $\flat$**

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

**B $\flat$ /E $\flat$**  **E $\flat$ maj7** **A $\flat$ (add9)/E $\flat$**  **A $\flat$ /C** **B $\flat$ 9sus**

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

$E\flat$ 
 $E\flat\text{maj}7$ 
 $F\text{m}/E\flat$ 
 $E\flat6$ 
 $F\text{m}/E\flat$

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

$E\flat$ 
 $E\flat\text{maj}7$ 
 $F\text{m}/E\flat$ 
 $A\flat(\text{add}9)/E\flat$ 
 $F\text{m}/E\flat$

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

$E\flat$ 
 $A\flat(\text{add}9)/E\flat$ 
 $B\flat/E\flat$ 
 $E\flat(\text{add}9)$ 
 $A\flat/E\flat$ 
 $A\flat(\text{add}9)/E\flat$

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

$B\flat9\text{sus}$ 
 $B\flat9\text{sus}/A\flat$ 
 $G\text{m}$ 
 $A\flat\text{maj}7$ 
 $B\flat\text{sus}$

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

B $\flat$ sus/A $\flat$  Gm A $\flat$ maj7 B $\flat$ sus B $\flat$ sus/A $\flat$

There's a cou-ple of things get... lost. There are

Gm A $\flat$ sus2 Fm11

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

B $\flat$ 7sus A tempo E $\flat$  E $\flat$ maj7 Fm/E $\flat$

crossed. ————— And if that joy, ————— that

*cresc.* *molto rall.*

E $\flat$ 6 Fm/E $\flat$  E $\flat$  E $\flat$ maj7 Fm/E $\flat$

thrill, does - n't thrill like you — think — it

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

Chords: Eb6, Fm/Eb, Eb, Ab/Eb

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

Chords: Bb/Eb, Eb, Abmaj9, Bb9/Ab, Gm7

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

Chords: Abmaj9, Eb/Ab, Ebsus, Fm11

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

Chords: Eb/F, Absus2/C, Gm, Eb/Ab, Fm7, Eb/Ab



### Reflectively

**E $\flat$ /B $\flat$**

**G7/B**

**Cm11**

**Gm/B $\flat$**

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

*rall.*

### A tempo, with forced joy

**A $\flat$**

**Fm7(add4)**

**B $\flat$ 9sus**

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

*cresc.*

**E $\flat$**

*opt.*

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

**Fm/E $\flat$**

**E $\flat$**

**B $\flat$ /E $\flat$**

**E $\flat$**

*poco a poco rall.*

*Sva* -----

# WONDERFUL

Music and Lyrics by  
STEPHEN SCHWARTZ

## Recitative

F



WIZARD:

F+



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

*P* *colla voce*

Detailed description: This system contains the first two lines of music. The top line is the vocal line for the Wizard, starting with a treble clef and a 4/4 time signature. The lyrics are "I nev - er asked for this or planned it in ad - vance." Above the first measure is a guitar chord diagram for F, and above the second measure is a diagram for F+. The bottom two staves are the piano accompaniment, starting with a grand staff (treble and bass clefs) and a 4/4 time signature. The piano part begins with a piano (*P*) and *colla voce* marking. The piano accompaniment features a simple harmonic accompaniment with a bass line that moves in parallel motion with the vocal line.

Dm/F



D7b9



Gm



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

Detailed description: This system contains the next two lines of music. The top line is the vocal line, continuing from the previous system. The lyrics are "I was mere - ly blown here by the winds of chance." Above the first measure is a guitar chord diagram for Dm/F, above the second measure is D7b9, and above the third measure is Gm. The bottom two staves are the piano accompaniment, continuing from the previous system. The piano part features a simple harmonic accompaniment with a bass line that moves in parallel motion with the vocal line.

Eb/G



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

Detailed description: This system contains the final two lines of music. The top line is the vocal line, continuing from the previous system. The lyrics are "I nev - er saw my - self as a Sol - o - mon or Soc - ra - tes... I". Above the first measure is a guitar chord diagram for Eb/G. The bottom two staves are the piano accompaniment, continuing from the previous system. The piano part features a simple harmonic accompaniment with a bass line that moves in parallel motion with the vocal line. There are triplets marked with a '3' above the notes in the vocal line and the piano accompaniment.

In tempo, fast

Am7b5

D7b9

Bm7b5

E7

won - der - ful? Trust me, it's fun! When you are

Am9

D9

Bm7

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

E7

F#m7

Edim/G

E/G#

A9

D13

When you're the won - der - ful

G

G7/B

C

C#dim

A9#11(b13)

D+/C#

G

one!

C7sus

C7

Db7

F

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

A7

Dm

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

Bbm/Db

F/A

Bm7b5

C9

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

F

F+

Dm/F

F9

Bb(add9) *est*

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

*8va*

Gdim/B $\flat$  F D7 G9

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

C7

loon...

Freely F6 Dm6/F

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

Gm9 $\flat$ 5/F C7 $\sharp$ 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!

Gm7b5

C9

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

Am7b5

D7

G9

hick, who said. "It might be keen —

C9

C9/Bb

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 (♩ =  $\overset{\frown}{\text{3}}\text{7}$ )

F



A/C



Dm/F



F+/C



man's called a trai - tor or lib - er - a - tor; A

F



D7



Gm



rich man's a thief or phi - lan - thro - pist. Is

Gm



B♭maj7#5/D



Gm



D+



one a cru - sad - er or ruth - less in - vad - er? It's



G7 C13 F

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

A7 Dm

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

G G/B C7 C9 Bbmaj7/D C7#5/E

straight 8ths

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

Moderate Ragtime

F6 G7

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

F#dim  


Gm7b5  


C7b9  


C9/Bb  


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



Am7b5  


D7  


G9  


C13  



name! And with my help, you can be the



A little slower

F  


F7  


Fmaj7/Bb  


Em7/A  


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

*rit.*




Freely

Am7/D  


Bbm7  


F/A  


Bb(add2)  


due

El - pha - ba...  
 Alt. lyric: Don't you know...

The most cel - e - brat - ed are the



F/A      Bb6      Ab(add9)

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

Dbmaj7      F/C      E/C      Db/Ab

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

A7sus      A7      Ab9      **A tempo**      G      G6

you!      Won - der - ful.

*molto rit.*      *poco a poco accel.*

A9

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

# AS LONG AS YOU'RE MINE

Music and Lyrics by  
STEPHEN SCHWARTZ

With quiet passion

Chord diagrams: Cm, Ab/C, Cm7(no5), Bb/C, Cm, Ab/C, Cm7(no5)

*mf*

With pedal

Chord diagrams: Bb/C, Cm, Gm

**ELPHABA:**

Kiss me too fierce - ly,

*p*

Chord diagrams: Ab, Db, Gm7, Cm, Eb/Bb, Ab

hold me too tight, I need help be - liev - ing

Fm    Ab<sup>sus</sup>2    B<sup>b</sup>    E<sup>b</sup>/B<sup>b</sup>    A<sup>b</sup>5/B<sup>b</sup>    B<sup>b</sup>    Gm7

you're with me to - night.

Cm    Gm    A<sup>b</sup>    D<sup>b</sup>

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

Gm7    Cm    E<sup>b</sup>/B<sup>b</sup>    A<sup>b</sup>    Fm    Ab<sup>sus</sup>2

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

B<sup>b</sup>    E<sup>b</sup>/B<sup>b</sup>    A<sup>b</sup>5/B<sup>b</sup>    B<sup>b</sup>    E<sup>b</sup>    B<sup>b</sup>(add4)    A<sup>b</sup>

me. Just for this mo - ment,

*mf*

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

*E<sup>b</sup>* *B<sup>b</sup>(add4)* *A<sup>b</sup>*

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

*B<sup>b</sup>m* *A<sup>b</sup>/D<sup>b</sup>* *A<sup>b</sup>/E<sup>b</sup>* *E<sup>b</sup>* *E<sup>b</sup>sus2* *E<sup>b</sup>* *Fm* *E<sup>b</sup>/A<sup>b</sup>* *B<sup>b</sup>*

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

*B<sup>d</sup>im7* *Cm* *Cm/B<sup>b</sup>*

fast, I'll make ev - 'ry

*A<sup>b</sup>* *A<sup>b</sup>m* *Gm7* *G<sup>b</sup>maj7*

*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.

*mf*

Am

Em

F

Bb

FIYERO:

May - be I'm brain - less,

may - be I'm wise,

Em7

Am

C/G

F

Dm

C/F

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 Bb 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... \_\_\_\_\_

*opt.* *cresc.*

G C G(add4) F(add9)

**FIYERO:**

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

*f*



C G(add4) F(add9) Gm F/Bb F/C

mine, I'll wake up my body,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C, G(add4), F(add9), Gm, F/Bb, and F/C are shown above the vocal staff. The piano part features a steady accompaniment with some triplets.

C Csus2 C Dm C/F G G#dim7

and make up for lost time... Say there's no

FIYERO:

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C, Csus2, C, Dm, C/F, G, and G#dim7 are shown above the vocal staff. The piano part continues with a similar accompaniment style.

Am Am/G F

fu - ture for us as a pair...

sub. *p*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Am, Am/G, and F are shown above the vocal staff. The piano part includes a section marked 'sub. p' (subito piano).

Fm Em7 Ebmaj7 Dbmaj7 Cbmaj7

E: And though I may know I don't

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Fm, Em7, Ebmaj7, Dbmaj7, and Cbmaj7 are shown above the vocal staff. The piano part continues with the accompaniment.

00

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

care... Just for this mo - ment,

*cresc.* *f*

C G F

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

Gm F/Bb F/C C Dm7(no5)/E C/E Dm C/F G

want to, and see how bright we shine.

G#dim7 Am Am/G

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

*dim.*



Musical staff with a long melodic line spanning across the first two measures.

through,

Piano accompaniment for the first system, including treble and bass staves. The bass line features a long melodic line.



Vocal line with lyrics: "And know I'll be here hold - ing". Includes a triplet of notes in the final measure.

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with a long melodic line spanning across the first two measures.

you

Piano accompaniment for the third system, including treble and bass staves. The bass line features a long melodic line. The instruction *cresc. poco a poco* is present.

G C G/C F/C

as long as you're mine...

*f*

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# Amaj7/C#

*f*

Bm7(add4) A/D Gm(maj9)#11 E/F#

Bm7(add4) A/D Esus/G# Amaj7/C#

ELPHABA:

No good deed goes un - pun - ished

*mf*

Bm7(add4) A/D Gm(maj9)#11 E/F#

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

*gradual cresc.*

Bm7(add4)

A/D

E(add9)

Emaj9/G#

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

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with the lyrics "No good deed goes un - pun - ished —" followed by a rest and then "That's my new". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. Chord diagrams for Bm7(add4), A/D, E(add9), and Emaj9/G# are shown above the vocal line.

D#m7

C#/D#

A#m7/D#

G#m

E

creed. My road of good in - ten - tions

The second system continues the musical score. The vocal line starts with "creed." followed by "My road of good in - ten - tions". The piano accompaniment continues with a similar eighth-note pattern. A dynamic marking of *f* (forte) is present in the piano part. The time signature changes to 3/4. Chord diagrams for D#m7, C#/D#, A#m7/D#, G#m, and E are shown above the vocal line.

F#(add4)/A#

B/D#

E/G#

led where such roads al - ways — lead.

The third system features a vocal line with the lyrics "led where such roads al - ways — lead." The piano accompaniment includes a *decresc.* (decrescendo) marking. The time signature changes to 3/4. Chord diagrams for F#(add4)/A#, B/D#, and E/G# are shown above the vocal line.

A(add9)

Gmaj7(add6)

F#7sus

No good deed — goes un -

The fourth system concludes the musical score with the vocal line "No good deed — goes un -". The piano accompaniment continues with a similar eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is present in the piano part. The time signature is 3/4. Chord diagrams for A(add9), Gmaj7(add6), and F#7sus are shown above the vocal line.

Bm7(add4)

A/D

Esus/G#

Amaj7/C#

pun - ished...

*f*

G#m7(add4)

F#/G#

D#m7/G#

G#m7(add4)

F#/G#

D#m7/G#

*sub. p*

G#m7(add4)

F#/B

C#sus/E#

A#m7

Nes - sa... —

Doc - tor

G#m7(add4)

F#/B

C#sus/E#

A#m7

Dil - la - mond... —

Fi -

Emaj7

F#(add4)/E

B/E

Emaj7

F#(add4)/E

B/E

ye - ro... Fi -

*cresc.*

Bbm

Gbmaj9/Bb

Ab(add4)/Bb

N.C.

Bbm

Gbmaj9/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)#4

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



C#m

A

Bsus

Ema7/G#

A(add9)

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

Dm

Bb

Csus

Csus2

C

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

F#5

A tempo

Bm7(add4)

A/D

why... No good deed goes un -

*cresc.* *molto rall.* *f*

Esus/G#

Ama7/C#

Bm7(add4)

A/D

pun - ished — All help - ful urg - es should be

Gm(maj9)<sup>#11</sup> E/F<sup>#</sup> Cm7(add4) Bb/Eb

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

Detailed description: This system contains the first two systems of the score. The first system features a vocal line with lyrics 'cir - cum - vent - ed' and 'No good deed goes un -'. Above the vocal line are four guitar chord diagrams: Gm(maj9)<sup>#11</sup>, E/F<sup>#</sup>, Cm7(add4), and Bb/Eb. Below the vocal line is a piano accompaniment with treble and bass staves. The second system continues the piano accompaniment with a treble staff and a bass staff.

Bb(add2)/A Bbmaj7/D Cm7(add4) Bb/Eb

pun - ished ——— Sure, I meant well — Well, look at

Detailed description: This system contains the third and fourth systems of the score. The third system features a vocal line with lyrics 'pun - ished' and 'Sure, I meant well — Well, look at'. Above the vocal line are four guitar chord diagrams: Bb(add2)/A, Bbmaj7/D, Cm7(add4), and Bb/Eb. Below the vocal line is a piano accompaniment with treble and bass staves.

A<sup>b</sup>m(maj7)

what well - meant did... ———

*cresc.*

Detailed description: This system contains the fifth and sixth systems of the score. The fifth system features a vocal line with lyrics 'what well - meant did...'. Above the vocal line is a guitar chord diagram: A<sup>b</sup>m(maj7). Below the vocal line is a piano accompaniment with treble and bass staves. The sixth system continues the piano accompaniment with a treble staff and a bass staff, including a *cresc.* marking.

E<sup>b</sup>m C<sup>b</sup>maj7 D<sup>b</sup>/F

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

*f*

Detailed description: This system contains the seventh and eighth systems of the score. The seventh system features a vocal line with lyrics 'All right, <sup>3</sup>e - nough — so be it! So be it —'. Above the vocal line are three guitar chord diagrams: E<sup>b</sup>m, C<sup>b</sup>maj7, and D<sup>b</sup>/F. Below the vocal line is a piano accompaniment with treble and bass staves, starting with a forte (*f*) dynamic marking.

Meno mosso

G<sup>b</sup>(add9)/B<sup>b</sup>

B<sup>b</sup>m

G<sup>b</sup>sus2

then... Let all Oz be a - greed: —

*poco rit.*

*p*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest followed by the lyrics 'then...'. The piano accompaniment features a bass line with a long note and a treble line with chords. A fermata is placed over the first measure of the piano accompaniment. The tempo is marked 'Meno mosso' and the dynamics include 'poco rit.' and 'p'.

A<sup>b</sup>sus

C<sup>#</sup>m

A<sup>s</sup>us2

I'm wick - ed through and through; since I can - not suc - ceed, —

*poco accel.*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'I'm wick - ed through and through; since I can - not suc - ceed, —'. The piano accompaniment continues with chords and a bass line. The tempo is marked 'poco accel.'.

A tempo

B(add4)

Em

C5

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

*mf*

Detailed description: This system contains the final two measures. The vocal line continues with the lyrics '— Fi - ye - ro, sav - ing you, I prom - ise no good deed'. The piano accompaniment continues with chords and a bass line. The tempo is marked 'A tempo' and the dynamics include 'mf'.

Am7(no5)

Bm7(add4)/F#

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

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by the lyrics "will I at - tempt \_ to do a - gain, ev - er a -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Fmaj7b5

A/E

G/D

C#m7b5

gain... No good deed will I

*cresc.* *f*

The second system continues the vocal line with the lyrics "gain... No good deed will I". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *f*. The system ends with a 2/4 time signature change.

Bm7(add4)

A/D

do a - gain!

*ff*

The third system features a vocal line with the lyrics "do a - gain!". The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff*. The system ends with a 4/4 time signature change.

Esus/G#

Amaj7/C#

Gmaj7

Asus

F#m7

B5

*cresc.* *rit.* *fff* *sfz*

The fourth system features a vocal line with a long note and piano accompaniment. Dynamics include *cresc.*, *rit.*, *fff*, and *sfz*. The system ends with a 4/4 time signature change.

# FOR GOOD

Music and Lyrics by  
STEPHEN SCHWARTZ

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

Tenderly, poco rubato

C5 C/F C5 C/F F

*p*  
*With pedal*

G C/E Fmaj9 F6/9 C/E

GLINDA:

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

*colla voce*

Fmaj9 F6/9 C/E F#sus2 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 F#sus2 Fm(maj7) Am/E

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

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

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

C/E F#sus2 Fmaj7(no3)/Bb C

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

C/E C/F B $\flat$ sus2 Fsus2/A G G/F

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 's' in the first measure, followed by eighth notes 'tream that meets a boul - der' in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. Chord diagrams are provided above the staff for each measure.

C/E Dm7 Em7 Am(add2)

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

Detailed description: This system contains the next two measures. The vocal line continues with 'who can say' in the first measure and 'if I've been changed for the bet - ter? But' in the second measure. The piano accompaniment maintains the eighth-note accompaniment. Chord diagrams are provided above the staff.

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

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

Detailed description: This system contains the next two measures. The vocal line has 'be-cause I knew you,' in the first measure and 'I have been changed for' in the second measure. The piano accompaniment includes a 'rit.' (ritardando) marking in the second measure. A 6/4 time signature change is indicated above the staff. Chord diagrams are provided above the staff.

A tempo, warmly

C C/F G C/E

ELPHABA:

good. It well may

Detailed description: This system contains the final two measures. The vocal line has 'good.' in the first measure and 'It well may' in the second measure. The piano accompaniment continues with the eighth-note accompaniment. A 'mf' (mezzo-forte) dynamic marking is present in the first measure. Chord diagrams are provided above the staff.

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 3fr

G

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



C/E      Fsus2      Fm(maj7)      Am

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

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: C/E, Fsus2, Fm(maj7), and Am. There are triplets in the vocal line over the words 'er way' and 'ies end'.

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

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

Detailed description: This system contains the next two staves of music. Chords are indicated above the vocal staff: Ab, Ebmaj7(no3)/Ab, Ab, Fm7, and Eb/Ab. The piano accompaniment continues with chords and melodic lines. The time signature changes to 2/4 and then 4/4.

Bbsus      Bb      C/E      Fsus2

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

Detailed description: This system contains the next two staves of music. Chords are indicated above the vocal staff: Bbsus, Bb, C/E, and Fsus2. The piano accompaniment continues with chords and melodic lines. There is a triplet in the piano accompaniment over the word 'ing'.

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

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

Detailed description: This system contains the final two staves of music. Chords are indicated above the vocal staff: Fmaj7(no3)/Bb, C, C/E, and C/F. The piano accompaniment continues with chords and melodic lines. There is a triplet in the piano accompaniment over the word 'bird'.

Bb(add9)

F6/A

G

G/F

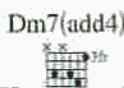
C/E

Dm7



in a dis - tant wood, who can say if I've been

changed for the bet - ter? But be - cause I knew you...



GLINDA:

BOTH:

ELPHABA:

Be-cause I knew you... I have been changed for good... And just to



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

B $\flat$  B $\flat$ /A $\flat$

E $\flat$ maj7/G

Gm7

B $\flat$ 6

GLINDA:

blame me for. But then, I guess we know there's

Csus C/B $\flat$

F/A

E $\flat$ maj7(no3)/A $\flat$

Fm7(add4)

blame to share, and none of it seems to matter an - y -

ELPHABA:

and none of it seems to matter an - y -

Fm7/B $\flat$

B $\flat$

B $\flat$ /A $\flat$

C/E

Fsus2

more. Like a comet pulled from orbit as it

more... Like a ship blown from its

*rit.* *a tempo*

Csus/Bb

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

Fsus2/Bb

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

*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.*