

FOR GOOD

Music and Lyrics by
STEPHEN SCHWARTZ

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

Tenderly, poco rubato

Chord diagrams: C5 (3fr), C/F (3fr), C5 (3fr), C/F (3fr), F.

p

With pedal

GLINDA:

Chord diagrams: 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

Chord diagrams: 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

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 Fsus2 Fmaj7(no3)/Bb C

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

C/E C/F Bbsus2 Fsus2/A G G/F

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

C/E Dm7 Em7 Am(add2)

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

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

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

rit.

A tempo, warmly

C C/F G C/E

good. ELPHABA: It well may

mf

Fmaj9 Dm7/F C Em

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a treble and bass clef. Chord diagrams for Fmaj9, Dm7/F, C, and Em are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

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

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Fmaj9, F6/9, C/E, Fsus2, G, and C/E are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

Fmaj9 F6/9 Em7

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Fmaj9, F6/9, and Em7 are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line.

Am7 D/F# Gsus G

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Am7, D/F#, Gsus, and G are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line. A triplet of eighth notes in the piano accompaniment is marked with a '3' below it in the second measure.

C/E Fsus2 Fm(maj7) Am

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

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

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

Bbsus Bb C/E Fsus2

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

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

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

Bb(add9) F6/A G G/F C/E Dm7

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

Em7 Am7 Fsus2 C/E

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

Più mosso

F5 C/E Dm7(add4) C/F G Fm7 Fm9

GLINDA: BOTH: ELPHABA:

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

cresc.

Bb Ebmaj7/G Fm7 Fm9

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

Bb Bb/Ab Ebmaj7/G Gm7 Bb6

GLINDA:

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

Csus C/Bb F/A Ebmaj7(no3)/Ab Fm7(add4)

blame — to share, — and none of it seems to mat - ter an - y -

ELPHABA:

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

Fm7/Bb Bb Bb/Ab C/E Fsus2

more. — Like a com - et pulled from or - bit as it

more... — Like a ship — blown — from its

rit. *a tempo*

Csus/B \flat 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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has lyrics: "pass - es a sun _____ like a stream that meets a boul - der _____". The second staff has lyrics: "moor - ing by a wind off the sea, _____ like a seed dropped by a". The piano accompaniment is written on a grand staff (treble and bass clefs). Above the first staff, four guitar chord diagrams are shown: Csus/B \flat , C, C/E, and Fsus2. The music includes a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment. The key signature has one flat (B \flat).

Fsus2/B \flat 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.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two staves with lyrics: "half - way _____ through the wood, _____ Who can say _____ if I've been" and "bird in the wood, _____ Who can say _____ if I've been". The piano accompaniment includes a triplet of eighth notes and a section marked "senza rit." and "dim.". Above the first staff, six guitar chord diagrams are shown: Fsus2/B \flat , Fsus2/A, G, G/F, C/E, and Dm7. The music changes to a 2/4 time signature. The key signature remains one flat.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has two staves with lyrics: "changed for the bet - ter? _____ I do be - lieve _____ I have been changed for the" and "changed for the bet - ter? _____ I do be - lieve _____ I have been changed for the". The piano accompaniment includes a section marked "mp". Above the first staff, five guitar chord diagrams are shown: Em7, Am7, Fsus2, C/E, and G/D. The music changes to a 4/4 time signature. The key signature remains one flat.

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.