

# FOR GOOD

Music and Lyrics by  
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Note: When performed as a solo, sing the top melody line throughout.

Tenderly, poco rubato

Chord diagrams: C5, C/F, C5, C/F, F

*p*

With pedal

Handwritten notes: *3*, *3*

Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef staff in 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The tempo/mood is 'Tenderly, poco rubato'. Chord diagrams for C5, C/F, and F are provided above the staff. A piano dynamic marking (*p*) is present. The instruction 'With pedal' is written below the bass staff. Handwritten annotations include a '3' above the first measure and another '3' above the final measure.

Chord diagrams: 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*

Detailed description: This block shows the vocal entry for the character Glinda. It includes a treble clef staff with lyrics and a piano accompaniment in the bass clef. Chord diagrams for G, C/E, Fmaj9, F6/9, and C/E are shown above the vocal line. The lyrics are: 'I've heard it said that peo - ple come in - to our lives \_ for a'. The instruction 'colla voce' is written below the piano accompaniment. Handwritten annotations include a '3' above the final measure of the vocal line.

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

Detailed description: This block continues the musical score. It features a treble clef staff with lyrics and a piano accompaniment in the bass clef. Chord diagrams for Fmaj9, F6/9, C/E, Fsus2, G, C/E, Fmaj9, and F6/9 are shown above the staff. The lyrics are: 'rea - son, bring - ing some - thing we must learn. And we are led to those who'. Handwritten annotations include a '3' above the final measure of the vocal line.

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole note 'be' under an Fmaj9 chord, followed by a quarter rest. The lyrics 'that we will nev - er meet a - gain in this' are spread across four measures. The piano accompaniment includes a treble clef with a 7-measure rest, followed by eighth and quarter notes, and a bass clef with a 7-measure rest, followed by eighth and quarter notes. A '3' indicates a triplet in the final measure of the piano accompaniment.

Fmaj9

F6/9

C/E

Fsus2

G

C/E

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics 'life - time, so let me say be - fore we part: So much of'. The piano accompaniment features a treble clef with a 7-measure rest, followed by eighth and quarter notes, and a bass clef with a 7-measure rest, followed by eighth and quarter notes. A '3' indicates a triplet in the final measure of the piano accompaniment.

Fmaj9

F6/9

Em7

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics 'me is made of what I learned from you, you'll'. The piano accompaniment features a treble clef with a 7-measure rest, followed by eighth and quarter notes, and a bass clef with a 7-measure rest, followed by eighth and quarter notes.

Am7

D/F#

Gsus

G

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics 'be with me like a hand - print on my heart.'. The piano accompaniment features a treble clef with a 7-measure rest, followed by eighth and quarter notes, and a bass clef with a 7-measure rest, followed by eighth and quarter notes. A '3' indicates a triplet in the final measure of the piano accompaniment.

C/E Fsus2 Fm(maj7) Am

And now what - ev - er way <sup>3</sup> 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:** Be - cause I knew you... **BOTH:** I have been changed for good... **ELPHABA:** And just to

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 matter any

ELPHABA:

and none of it seems to matter any

Fm7/Bb

Bb

Bb/Ab

C/E

Fsus2

more.

Like a comet pulled from orbit as it

more...

Like a ship blown from its

*rit.*

*a tempo*

Fsus2/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



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.*