

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

C5 C/F C5 C/F F

p

With pedal

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time and consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Chord diagrams for C5, C/F, and F are provided above the staff. The piece begins with a piano (*p*) dynamic and includes the instruction '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

Detailed description: This block contains the first vocal line for Glinda. The melody is written on a single staff with guitar chords (G, C/E, Fmaj9, F6/9, C/E) indicated above. The lyrics are 'I've heard it said that peo-ple come in - to our lives — for a'. The piano accompaniment is shown below the vocal line, featuring a melodic line in the right hand and a bass line in the left hand. The instruction 'colla voce' is placed between the vocal and piano staves. A triplet of eighth notes is marked with a '3' above it.

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

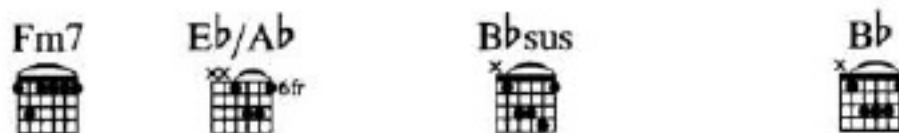
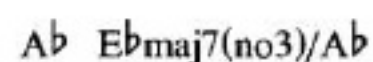
Detailed description: This block contains the second vocal line for Glinda. The melody continues on a single staff with guitar chords (Fmaj9, F6/9, C/E, Fsus2, G, C/E, Fmaj9, F6/9) indicated above. The lyrics are 'rea - son, bring-ing some - thing we must learn. And we are led to those who'. The piano accompaniment continues below the vocal line. A triplet of eighth notes is marked with a '3' above it.



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



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



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



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

C/E C/F B^bsus2 F^{sus2}/A G G/F

stream that meets a boulder 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 'stream' on a G4, followed by eighth notes 'that', 'meets', 'a', 'boulder' on G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for C/E, C/F, B^bsus2, F^{sus2}/A, G, and G/F are provided above the staff.

C/E Dm7 Em7 Am(add2)

who can say if I've been changed for the better? But

Detailed description: This system contains the next two measures. The vocal line has a quarter rest for 'who', followed by eighth notes 'can', 'say', 'if', 'I've', 'been', 'changed', 'for', 'the', 'better?' on G4, A4, B4, C5, B4, A4, G4, F4, E4, and D4. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for C/E, Dm7, Em7, and Am(add2) are shown above the staff.

F^{sus2} 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 a quarter note 'be-cause' on G4, followed by eighth notes 'I', 'knew', 'you,' on G4, A4, and B4. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for F^{sus2}, C/E, F5, C/E, Dm7, C/F, and G5 are provided above the staff. A 'rit.' (ritardando) marking is present in the piano part.

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 a quarter note 'good.' on G4, followed by eighth notes 'It', 'well', 'may' on G4, A4, and B4. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for C, C/F, G, and C/E are shown above the staff. The tempo marking 'A tempo, warmly' is placed above the first measure.

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 vocal line starts with a whole note 'be' under an Fmaj9 chord, followed by a quarter rest, then eighth notes for 'that we will' under a Dm7/F chord, and a triplet of eighth notes for 'nev - er meet a - gain' under a C chord, ending with a quarter note 'in this' under an Em chord. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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 vocal line continues with a quarter note 'life - time,' under Fmaj9, a quarter rest, eighth notes for 'so' under F6/9, eighth notes for 'let me' under C/E, eighth notes for 'say be - fore' under Fsus2, eighth notes for 'we part:' under G, and a quarter note 'So much of' under C/E. The piano accompaniment continues with similar accompaniment patterns.

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 vocal line has a quarter note 'me' under Fmaj9, eighth notes for 'is made of what I learned from you,' under F6/9, and a quarter note 'you'll' under Em7. The piano accompaniment continues with similar accompaniment patterns.

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 vocal line has eighth notes for 'be with me' under Am7, eighth notes for 'like a hand - print on my' under D/F#, a triplet of eighth notes for 'heart.' under Gsus, and a quarter rest under G. The piano accompaniment continues with similar accompaniment patterns, including a triplet in the bass line.

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 matter an - y -

ELPHABA:


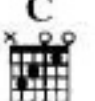
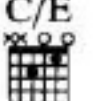
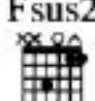
and none of it seems to matter an - y -

Fm7/Bb Bb Bb/Ab C/E Fsus2

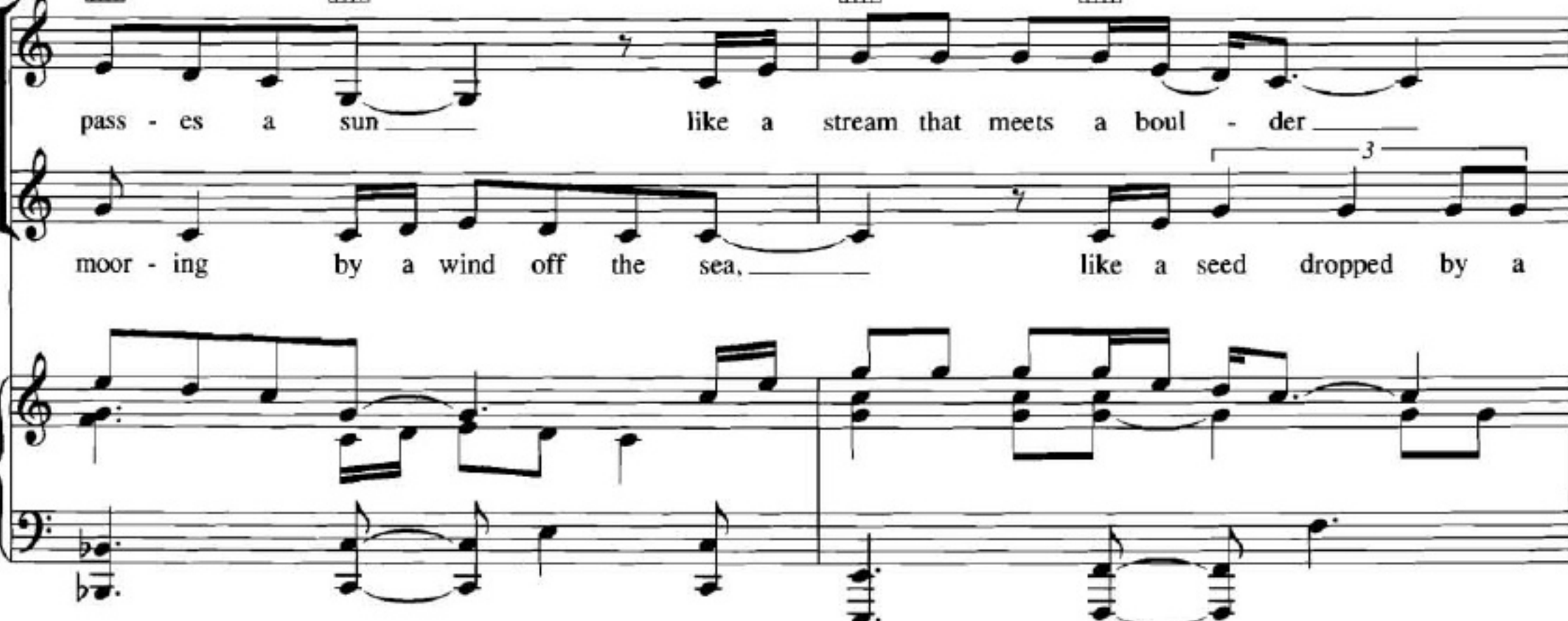
more. Like a comet pulled from orbit as it

more... Like a ship blown from its

rit. *a tempo*

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

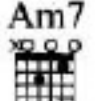


Fsus2/Bb  Fsus2/A  G  G/F  C/E  Dm7 

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.