

# 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 shows the piano introduction for the song. It consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has one flat (B-flat major), and the time signature is 4/4. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line features a half note G2, a half note Bb2, and a half note C3. Chord diagrams for C5, C/F, and F are provided above the treble staff. The piece is marked 'p' (piano) and '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*

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat, and the time signature is 4/4. The lyrics are: "I've heard it said that peo-ple come in - to our lives - for a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for G, C/E, Fmaj9, F6/9, and C/E are shown above the vocal staff. The piano part includes a 'colla voce' marking and a triplet of eighth notes in the right hand.

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

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "rea - son, bring-ing some - thing we must learn. And we are led to those who". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Chord diagrams for Fmaj9, F6/9, C/E, F#sus2, G, C/E, Fmaj9, and F6/9 are shown above the vocal staff.

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

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 F#sus2 Fmaj7(no3)/B♭ 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 boulder half-way through the wood,

C/E Dm7 Em7 Am(add2)

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

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

because I knew you, I have been changed for

**A tempo, warmly**

C C/F G C/E

ELPHABA:

good. It well may

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. Chord diagrams for Fmaj9, Dm7/F, C, and Em are shown above the vocal line. A fermata is placed over 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 fermata is placed over 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 fermata is placed over 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 fermata is placed over 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.

C/E      Fsus2      Fm(maj7)      Am

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

A $\flat$       E $\flat$ maj7(no3)/A $\flat$       A $\flat$       Fm7      E $\flat$ /A $\flat$

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

B $\flat$ sus      B $\flat$       C/E      Fsus2

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

Fmaj7(no3)/B $\flat$       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/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

Detailed description: This system contains the first two systems of a musical score. The top system features guitar chords (Csus/Bb, C, C/E, Fsus2) and a vocal line with lyrics: "pass - es a sun like a stream that meets a boul - der". The second system continues the vocal line with lyrics: "moor - ing by a wind off the sea, like a seed dropped by a". The piano accompaniment is shown in the bottom two staves.

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.*

Detailed description: This system contains the second and third systems of the musical score. The top system features guitar chords (Fsus2/Bb, Fsus2/A, G, G/F, C/E, Dm7) and a vocal line with lyrics: "half - way through the wood, Who can say if I've been". The second system continues the vocal line with lyrics: "bird in the wood, Who can say if I've been". The piano accompaniment includes dynamic markings *senza rit.* and *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*

Detailed description: This system contains the third and fourth systems of the musical score. The top system features guitar chords (Em7, Am7, Fsus2, C/E, G/D) and a vocal line with lyrics: "changed for the bet - ter? I do be - lieve I have been changed for the". The second system continues the vocal line with lyrics: "changed for the bet - ter? I do be - lieve I have been changed for the". The piano accompaniment includes the dynamic marking *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.*