

FOR GOOD (Intro)

FREELY
ELPIAQA:

Handwritten musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "I'm li - mi - ted Just look at me I'm li - mi - ted AND JUST LOOK AT". There are handwritten annotations: "FREELY" and "ELPIAQA:" in a box at the top left, and "SVA" written above the piano part in two places. The piano part includes a 4-measure rest in the first measure and various chords and melodic lines in the subsequent measures.

I'm li - mi - ted Just look at me I'm li - mi - ted AND JUST LOOK AT

Handwritten musical score for the second system. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "You, you can do all's cant do, GUN - DA...". The piano part consists of a steady accompaniment with chords and moving lines in both hands.

You, you can do all's cant do, GUN - DA...

Handwritten musical score for the third system. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "So now it's up to". There are handwritten annotations: "D" above the first measure, "So" below the first measure, and "2 A 4/4" with an arrow pointing to the right in the piano part. The piano part includes a 2-measure rest in the first measure and various chords and melodic lines in the subsequent measures.

So now it's up to

Handwritten musical score for the fourth system. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "you... for both of us... now it's up to". There are handwritten annotations: "A" above the first measure, "A" above the second measure, and "ATTACA #25 'for good'" in a box at the bottom right. The piano part includes a 4-measure rest in the first measure and various chords and melodic lines in the subsequent measures.

you... for both of us... now it's up to

ATTACA #25 "for good"

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Piano/Vocal



FOR GOOD

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
GLINDA: "Oh, Elphie..."

ELPHABA: You're the only friend I've ever had.
GLINDA: And I've had so many friends.

Tenderly 4 5 4 But only one-- that mattered.

GLINDA:

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

rea-son, bring-ing some-thing we must learn.__ And we are led to those who

11 help us most to grow, 12 if we let them, 13 and we help them in re - turn.

14 Well, I don't know if I be - lieve that's true, 15 But I

16 know I'm who I am to - day 17 be - cause I knew you...

18 Like a co-met pulled from or - bit as it pas-ses a sun, 19 Like a 20

21 stream that meets a boul - der 22 half - way through the wood, —

23 Who can say — if I've been 24 changed for the bet-ter? But 25 be-cause I knew you, —

Rit. A Tempo

26 I have been changed — 27 for 28 good.

ELPHABA:

29 It well may 30 be 31 that we will nev-er meet a-gain — in this

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

35 what I learned from you, You'll be with me like a

37 hand-print on my heart. And now what-ev - er way our sto - ries end, I

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

42 3

Like a ship blown from its moor - ing by a

Musical notation for piano accompaniment in measures 42-43.

44 45 46

wind off the sea, Like a seed dropped by a sky - bird in a dis - tant wood,

Musical notation for piano accompaniment in measures 44-46.

47 48 49

Who can say if I've been changed for the bet - ter? But be - cause I knew you...

Musical notation for piano accompaniment in measures 47-49.

50 **GLINDA:** 51 **BOTH:**

Be - cause I knew you... I have been changed for

Musical notation for piano accompaniment in measures 50-51.

52 **ELPHABA:** 53

good... And just to clear the air, I ask for - give

54 55

ness for the things I've done you blame me for.

56 **GLINDA:** 57

But then, I guess we know there's blame to share, and

ELPHABA:

and

58 59 **Rit.**

none of it seems to mat-ter a - ny - more... Like a

none of it seems to mat-ter a - ny - more...

Rit.

A Tempo 60 61

com - et pulled from or - bit as it pas - ses a sun... Like a

A Tempo Like a ship blown off its moor - ing by a wind off the sea,

62 63 **senza rit.**

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

Like a seed dropped by a bird... in the wood,

senza rit.

64 65 66

Who can say _____ if I've been changed for the bet-ter? _____

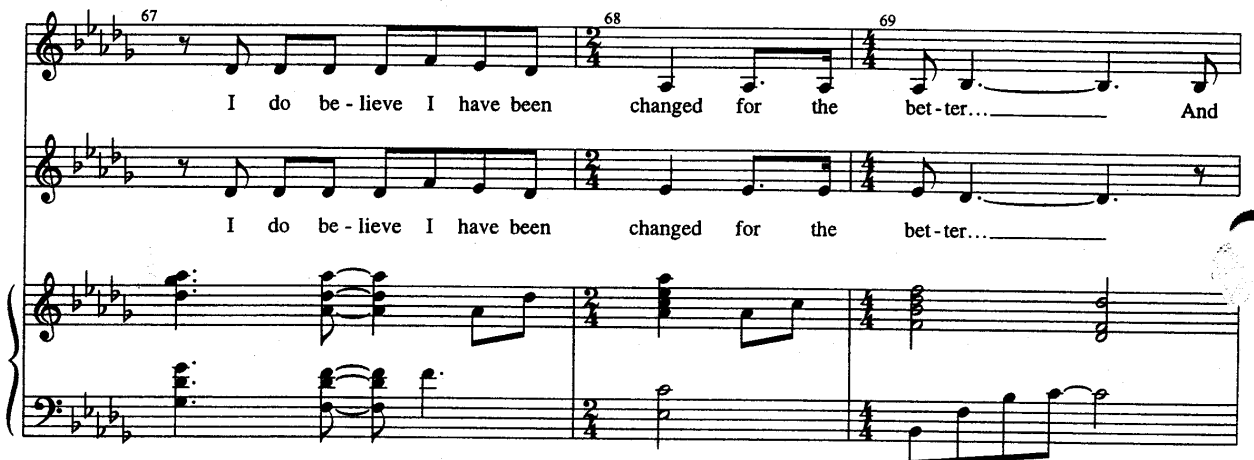
Who can say _____ if I've been changed for the bet-ter? _____



67 68 69

I do be-lieve I have been changed for the bet-ter... And

I do be-lieve I have been changed for the bet-ter... _____



Rit poco a poco

70 71 72

be-cause I knew you... Be-cause I knew you...

Be-cause I knew you... Be-cause I knew you...

Rit poco a poco

8^{va}-----



A Tempo

Musical score for measures 73-76. The score is in 2/4 time and features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 73 contains a triplet of eighth notes. Measure 74 contains a quarter note followed by a triplet of eighth notes. Measure 75 contains a quarter note followed by a triplet of eighth notes. Measure 76 contains a quarter note. The lyrics are: "I have been changed for" (split across measures 73-76).

Musical score for measures 77-79. The score is in 2/4 time and features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 77 contains a quarter note. Measure 78 contains a quarter note. Measure 79 contains a quarter note. The lyrics are: "good." (split across measures 77-79).