

Making Good

Revised 01/09/02

The piano introduction consists of two staves. The right hand plays a continuous eighth-note arpeggiated pattern in G major. The left hand plays a series of sustained chords, primarily triads, in the bass register.

5
Un - lim - i - ted, the fu - ture is un -

The first system of the vocal line starts at measure 5. It features a melodic line with a triplet of eighth notes. The piano accompaniment continues with the arpeggiated pattern in the right hand and sustained chords in the left hand.

11
lim - i - ted. And I have a vi - sion, al - most

The second system of the vocal line starts at measure 11. It features a melodic line with a triplet of eighth notes. The piano accompaniment continues with the arpeggiated pattern in the right hand and sustained chords in the left hand.

call

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17

like a pro - phe - cy, Nes - sa, you call me

21

cra - zy True, the vi - sion's ha - zy But I swear

25

some - day there'll be a ce - le - bra - tion through - out Oz that's all to do with

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29

Vocal line for measures 29-32. The melody consists of four whole notes: G4, A4, B4, and C5. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

me

You'll

Piano accompaniment for measures 29-32. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a similar pattern. The key signature has three sharps and the time signature is 4/4.

33

Vocal line for measures 33-36. The melody consists of four whole notes: D5, E5, F#5, and G5. The key signature has three sharps and the time signature is 4/4.

see!

Piano accompaniment for measures 33-36. The right hand has a more complex rhythmic pattern with eighth and sixteenth notes. The left hand continues with a steady eighth-note accompaniment. The key signature has three sharps and the time signature is 4/4.

37

Piano accompaniment for measures 37-40. The right hand continues with a complex rhythmic pattern. The left hand maintains the eighth-note accompaniment. The key signature has three sharps and the time signature is 4/4.

41

Vocal line for measures 41-44. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The key signature has three sharps and the time signature is 4/4.

At long long last, I'm ma - king my way out of here

45

Vocal line for measures 45-48. The melody consists of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3. The key signature has three sharps and the time signature is 4/4.

E - rase the past, it's as of to - day clean and clear

E Dmaj9

E Dmaj9

E Dmaj9

G#m

G#m7

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49 C#m7 F#m7 Amaj7/E B/D# E2/G# E/G#

To-day I start my quest to find my spe - cial des - ti-ny

53 A/C# D2 Bsus/G Bsus7

Do more than just the best I could. I'll be ma - king

57

good.

57

61 E Dmaj9 Bm11(no9) E Dmaj9 Bm11

'Cuz in my gut, I know I can do some - thing great

65 E Dmaj9 Bm11(no9) G#m G#m7

I don't know what yet, but when I'm through... Just you wait!

69 C#m7 F#m7 Amaj7/E B/D# E2/G# E/G#

Whenthey see all I'vedone, they'lltell me:"You're so won - der-ful!

73 A/C# D2 Gmaj9 Bsus7

We wish back then, we'd un - der - stood, you'd be ma - king

77 E Dmaj11 C#m Emaj7/B

good." Good... I'll be ma - king good,

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81 A2 B/A E/G# A F#m

un - der - ta - king new in - ven - tions or dis - co - ve - ries

85 E/G# F#m/A F#m G/B C Am7

may - be find a cure for some dis - ease! may - be make some great in - just - tice cease -

89 G/B Am9(no7)/C Am/C E/B F#m/B E/B F#m/BE/B

or per - haps cre - ate a mas - ter - piece! Some - thing that astounds, some - thing that a - ma - zes,

93 F/B A/B

some - thing that has ev' - ry - bo - dy sing - ing my prai - ses

96

96

100 E Dmaj9 Bm11(no9) E Dmaj9 Bm11 E Dmaj9

The shouts of love will ring thru the air, and what's more A cer - tain gov -

105 Bm11(no9) G#m G#m7 C#m7

er - nor will be there claiming cre - dit for this ma - gic child

109 A2/F# Amaj7/E B/D# E2/G# A/C#

of his, Boasting how proud he is of me for do - ing things

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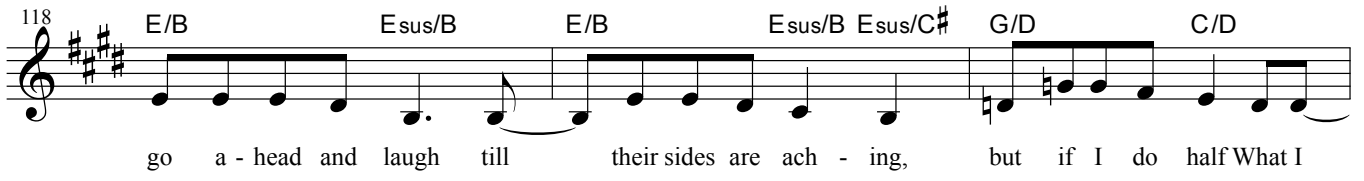
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113 F#m7 Amaj7/E D2 F#m7/C# G#7/B# C#m Am6/C



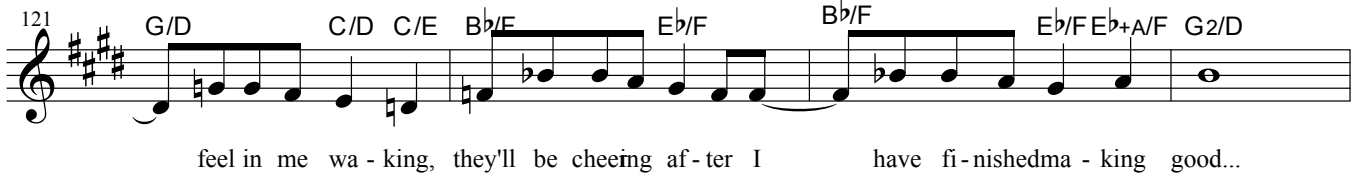
the Wiz - ard could not e - ven con - tem - plate! So they can

118 E/B Esus/B E/B Esus/B Esus/C# G/D C/D



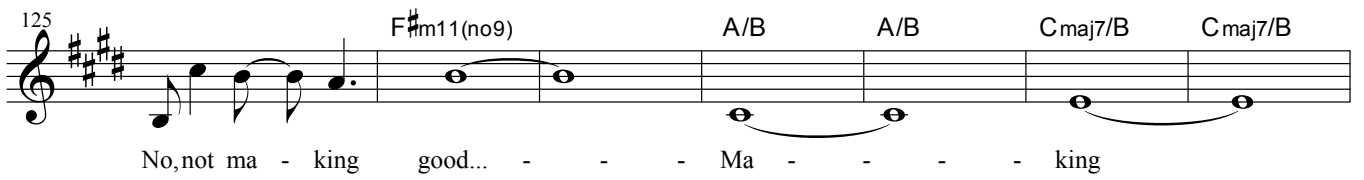
go a - head and laugh till their sides are ach - ing, but if I do half What I

121 G/D C/D C/E Bb/E Eb/F Bb/F Eb/F Eb+A/F G2/D



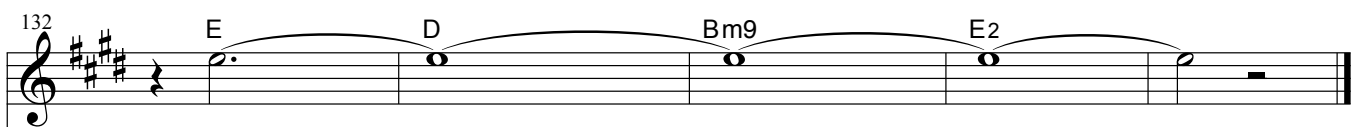
feel in me wa - king, they'll be cheeing af - ter I have fi - nishedma - king good...

125 F#m11(no9) A/B A/B Cmaj7/B Cmaj7/B



No, not ma - king good... - - - Ma - - - - king

132 E D Bm9 E2



great!

132

