

# 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 (3fr), C/F (3fr), C5 (3fr), C/F (3fr), 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 melodic line with a 3-fingered C5 chord, followed by a C/F chord, and then continues with a C5 chord, a C/F chord, and finally an F chord. The left hand provides a harmonic accompaniment with a bass line that includes a pedal point. The dynamics are marked as piano (*p*), and the performance instruction is 'Tenderly, poco rubato'. A note at the top of the page states that when performed as a solo, the singer should sing the top melody line throughout.

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 contains the first line of the vocal melody and piano accompaniment. The vocal line is written in 4/4 time and includes the lyrics: 'I've heard it said that peo - ple come in - to our lives \_ for a'. The piano accompaniment is written in 4/4 time and includes a 3-fingered triplet in the right hand. The dynamics are marked as *colla voce*. Chord diagrams for G, C/E, Fmaj9, F6/9, and C/E are provided above 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 contains the second line of the vocal melody and piano accompaniment. The vocal line is written in 4/4 time and includes the lyrics: 'rea - son, bring - ing some - thing we must learn. And we are led to those who'. The piano accompaniment is written in 4/4 time and includes a 3-fingered triplet in the right hand. Chord diagrams for Fmaj9, F6/9, C/E, Fsus2, G, C/E, Fmaj9, and F6/9 are provided above 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,

Detailed description: This system contains the first two measures of the piece. The guitar part features chords C/E, C/F, Bbsus2, Fsus2/A, G, and G/F. The vocal line has a melody with a triplet of eighth notes in the second measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C/E Dm7 Em7 Am(add2)

who can say if I've been changed for the bet - ter? But

Detailed description: This system contains the next two measures. The guitar part features chords C/E, Dm7, Em7, and Am(add2). The vocal line has a melody with a quarter rest in the second measure. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

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

be-cause I knew you, I have been changed for

*rit.*

Detailed description: This system contains the final two measures of the piece. The guitar part features chords Fsus2, C/E, F5, C/E, Dm7, C/F, and G5. The vocal line has a melody with a triplet of eighth notes in the second measure. The piano accompaniment includes a *rit.* marking and a change in time signature from 4/4 to 6/4.

**A tempo, warmly**

C C/F G C/E

ELPHABA:

good. It well may

*mf*

Detailed description: This system contains the final two measures of the piece. The guitar part features chords C, C/F, G, and C/E. The vocal line has a melody with a quarter rest in the second measure. The piano accompaniment includes a *mf* marking and a change in time signature from 6/4 to 4/4.

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 half 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. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

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 next two lines of music. The vocal line continues with 'life - time,' under Fmaj9, a quarter rest, and a triplet of eighth notes for 'so — let me' under F6/9. It then has eighth notes for 'say be - fore — we part: —' under C/E and Fsus2, and ends with 'So much of —' under G and C/E. The piano accompaniment continues with similar rhythmic patterns.

Fmaj9                      F6/9                      Em7

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

Detailed description: This system contains the third and fourth lines of music. The vocal line has a quarter note '— me' under Fmaj9, followed by eighth notes for 'is made of what I learned from you, —' under F6/9, and ends with 'you'll —' under Em7. The piano accompaniment provides harmonic support with chords and moving lines.

Am7                      D/F#                      Gsus                      G

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

Detailed description: This system contains the final two lines of music. The vocal line has a quarter note '— be with me —' under Am7, followed by eighth notes for 'like a hand - print on my — heart.' under D/F#, Gsus, and G. The piano accompaniment concludes with a triplet of eighth notes in the treble clef.

C/E F#sus2 F#m(maj7) Am

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

A# Ebmaj7(no3)/A# A# F#m7 Eb/A#

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

Bbsus Bb C/E F#sus2

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

F#maj7(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 F#sus2 C/E

changed for the bet - ter? But be - cause I knew you...

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 lines of the musical score. The top line shows guitar chords: Csus/Bb, C, C/E, and Fsus2. The vocal line consists of two staves with lyrics. The piano accompaniment is shown in two staves (treble and bass clef) with various rhythmic patterns and articulations.

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 two lines of the musical score. The top line shows guitar chords: Fsus2/Bb, Fsus2/A, G, G/F, C/E, and Dm7. The vocal line continues with lyrics. The piano accompaniment includes a triplet of eighth notes and a dynamic marking of 'dim.'. The system ends with a double bar line.

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 two lines of the musical score. The top line shows guitar chords: Em7, Am7, Fsus2, C/E, and G/D. The vocal line continues with lyrics. The piano accompaniment includes a dynamic marking of 'mp' and ends with a double bar line.



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.*