

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

GLINDA:

Chord diagrams: 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

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

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,

C/E Dm7 Em7 Am(add2)

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

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

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

rit.

A tempo, warmly

C C/F G C/E

good. ELPHABA: It well may

mf

Fmaj9 Dm7/F C Em

be that we will nev - er meet a - gain — in this

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by eighth notes for 'that we will', a quarter note for 'nev - er', a quarter note for 'meet', a quarter note for 'a - gain', and a quarter note for 'in this'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord diagrams for Fmaj9, Dm7/F, C, and Em are shown above the vocal line. A '7' is written above the first measure, and a '3' is written above the eighth note of the 'a - gain' measure.

Fmaj9 F6/9 C/E Fsus2 G C/E

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

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest for 'life - time,', followed by eighth notes for 'so', a quarter note for 'let me', a quarter note for 'say', a quarter note for 'be - fore', a quarter note for 'we part:', and a quarter note for 'So much of'. The piano accompaniment continues with the same bass line and treble accompaniment. Chord diagrams for Fmaj9, F6/9, C/E, Fsus2, G, and C/E are shown above the vocal line. A '7' is written above the first measure, and a '3' is written above the eighth note of the 'so' measure.

Fmaj9 F6/9 Em7

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

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest for '— me', followed by eighth notes for 'is made of what I learned from you,', and a quarter note for 'you'll'. The piano accompaniment continues with the same bass line and treble accompaniment. Chord diagrams for Fmaj9, F6/9, and Em7 are shown above the vocal line. A '7' is written above the first measure.

Am7 D/F# Gsus G

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a whole rest for '— be with me —', followed by eighth notes for 'like a hand - print on my', and a quarter note for 'heart.'. The piano accompaniment continues with the same bass line and treble accompaniment. Chord diagrams for Am7, D/F#, Gsus, and G are shown above the vocal line. A '7' is written above the first measure, and a '3' is written above the eighth note of the 'on my' measure.

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...

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

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/B \flat 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

3

Fsus2/B \flat 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

3

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.