

For Good

Music and Lyrics by
STEPHEN SCHWARTZ

Freely
Asus2(no3rd)
ELPHABA:

C#m

Musical score for the first system of "For Good". It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "I'm lim - it - ed" and "just look at me— I'm lim - it -". The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *p*. The key signature is C#m.

Musical score for the second system of "For Good". The vocal line continues with the lyrics "And just look at you, you can do all I could - n't do, Glin - da...". The piano accompaniment features a triplet of eighth notes and a dynamic marking of *8va*. The key signature is C#m.

Musical score for the third system of "For Good". The vocal line continues with the lyrics "So now it's up to you... (Spoken:) for both of us... Now it's up to". The piano accompaniment includes a dynamic marking of *p* and a key signature change to D major. The key signature is Dmaj7#11.

Musical score for the fourth system of "For Good". The vocal line continues with the lyrics "you.". The piano accompaniment includes a dynamic marking of *p* and a key signature change to D minor. The key signature is Dm.

With pedal

Note: When performed as a solo, sing the top melody line throughout.

Ab GbmaJ9 Db/F Gb6/9 Gbmaj9 Db/F Gb6/9 D^b/F

GLINDA: I've heard it said that peo-ple come in - to our lives— for a

3

colla voce

Gbmaj9 Gb6/9 Db5/F Gbsus2 Ab D^b/F Gbmaj9 Gb6/9

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

Fm7 Eb/G Bbm7 Eb/G Ab sus Ab

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

D^b/F Gbsus2 Gbm(maj7) Bbm/F

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

A E \sharp maj7(no3rd)/AF \sharp m7

E/A

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

B \flat sus

B

D \flat /FG \flat sus2G \flat maj7(no3rd)/C \flat D \flat

Like a com-et pulled from or - bit as it pass-es a sun, — like a

D \flat /FD \flat /G \flat C \flat sus2G \flat sus2/B \flat A \flat A \flat /G \flat

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

D \flat /FE \flat m7F \flat m7B \flat m(add2)G \flat sus2D \flat /F

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

A tempo, warmly

Chords: Gb5 Ebm7 Db/Gb Ab5 Db Db/Gb

Musical notation: Treble and bass staves with notes and rests.

Lyrics: I have been changed for good.

Performance markings: *rit.*, *mf*

Section: **ELPHABA:**

Chords: Ab Ebm7/Gb Gbmaj9 Db/F Db Ebm7/Gb Fm

Musical notation: Treble and bass staves with notes and rests.

Lyrics: It well may be that we will nev - er meet a - gain in this

Chords: Gbmaj9 Gb6/9 Db/F Gbsus2 Ab Db/F Gbmaj9 Gb6/9

Musical notation: Treble and bass staves with notes and rests.

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

Chords: Fm7 Bbm7

Musical notation: Treble and bass staves with notes and rests.

Lyrics: what I learned from you, you'll be with me like a

Eb/G Absus Ab Db/F Gbsus2
 hand - print on my — heart. And now what - ev - er way — our

Gbm(maj7) Bbm A Emaj7(no3rd)/A A F#m7 E/A
 stor - ies — end, — I know you have re-writ-ten mine — by be - ing my friend...-

Bsus B Db/F Gbsus2 Gbmaj9(no3rd)/Cb Db
 — Like a ship blown — from its moor - ing — by a wind off the sea, — like a

Db/F Db/Gb Db(add9) Ab Gb6/Bb Ab/Gb
 seed dropped — by a sky - bird — in a dis - tant wood, —

Db/F Ebm7 Fm7 Bbm7 Gbus2 Db/F

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

Gb5 Db/F Ebm7(add4) Db/Gb Ab

GLINDA: Be - cause I knew you... I have been changed — for

BOTH: 3 I have been changed — for

cresc.

Più mosso
F#m7 F#m9 B Emaj7/G#

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

F#m7 B B/A F#m9 Emaj7/G#

give - ness for the things I've done — you blame me — for —

G#m7 GLINDA: B6 C#sus C#B F#A#

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

ELPHABA:

and

Detailed description: This block contains the musical notation for the first two characters. It features two systems of staves. The first system has a vocal line for GLINDA and a piano accompaniment line. The second system has a vocal line for ELPHABA and a piano accompaniment line. The key signature is one sharp (F#). The first system includes the lyrics 'But then, I guess— we know there's blame— to share— and' for GLINDA and 'and' for ELPHABA. The second system includes the lyrics 'and' for ELPHABA. The piano accompaniment consists of chords and melodic lines in both hands.

E:maj7(no3rd)/A F#m7(add4) F#m7/B B B/A

none of it seems to mat-ter an - y - more... Like a com -
none of it seems to mat-ter an - y - more...
none of it seems to mat-ter an - y - more...
none of it seems to mat-ter an - y - more...

Detailed description: This block contains the musical notation for the second character's part. It features two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#). The first system includes the lyrics 'none of it seems to mat-ter an - y - more... Like a com -' for the vocal line. The second system includes the lyrics 'none of it seems to mat-ter an - y - more...' for the vocal line. The piano accompaniment consists of chords and melodic lines in both hands, with some triplets and 'rit.' markings.

Dw/F G#sus2 Dbsus/Cb Db

- et pulled from or - bit as it pass - es a sun — like a
a tempo
Like a ship— blown— from its moor - ing by a wind off the sea,—
a tempo

Detailed description: This block contains the musical notation for the third character's part. It features two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line and a piano accompaniment line. The key signature is one flat (Bb). The first system includes the lyrics '- et pulled from or - bit as it pass - es a sun — like a' for the vocal line. The second system includes the lyrics 'Like a ship— blown— from its moor - ing by a wind off the sea,—' for the vocal line. The piano accompaniment consists of chords and melodic lines in both hands, with some triplets and 'a tempo' markings.

Db/F Gbsus2 Gbsus2/Cb Gbsus2/Bb Ab Ab(Gb)

stream that meets a boul - der — half - way — through the wood, —
 like a seed dropped by a bird in the wood, —
senza rit.

Db/F Ebm7 Fm7 Bbm7

Who can say — if I've been changed for the bet - ter? —
 Who can say — if I've been changed for the bet - ter? —
dim.

Gbsus2 Db/F Ab/Eb Bbm Bbm (add2)

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...
mp

Gbsus2 Db/F Gbsus2 Db/F Gbsus2 Db/F

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

rit poco a poco

8^{va}

Ebm7(no5th) 3 Db/Gb Absus 3 Db/Gb

I have been changed I have been changed

rit.

Tempo I
Db5 Db/Gb

Db5 Db/Gb Gb(add2) Ab Db(add2)

good... good... rit.