

# 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 (x02321), C/F (x32321), C5 (x02321), C/F (x32321), F (132132)

*p*

With pedal

**GLINDA:**

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

*colla voce*

Chord diagrams: Fmaj9 (x02321), F6/9 (x02321), C/E (x32321), F6/9 (x02321), G (x02321), C/E (x32321), Fmaj9 (x02321), F6/9 (x02321)

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 F#sus2 Fm(maj7) Am/E

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

A# Ebmaj7(no3)/A# Fm7 Eb/Ab Bbsus Bb

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

C/E F#sus2 Fmaj7(no3)/Bb C

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

C/E C/F B<sup>b</sup>sus2 F<sup>sus2</sup>/A G G/F

stream that meets a boulder half-way through the wood,

C/E Dm7 Em7 Am(add2)

who can say if I've been changed for the better? But

F<sup>sus2</sup> C/E F5 C/E Dm7 C/F G5

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

**A tempo, warmly**

C C/F G C/E

**ELPHABA:**

good. It well may

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 whole 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 moving lines.

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 third and fourth lines of music. The vocal line continues with 'life - time,' under Fmaj9, a quarter rest, 'so' under F6/9, 'let me say' under C/E, 'be - fore we part:' under Fsus2, and '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 fifth and sixth lines of music. The vocal line has 'me' under Fmaj9, a quarter rest, 'is made of what I learned from you,' under F6/9, and 'you'll' under Em7. The piano accompaniment continues.

Am7 D/F# Gsus G

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has 'be with me' under Am7, a quarter rest, 'like a hand - print on my' under D/F#, and 'heart.' under Gsus and G. The piano accompaniment concludes with a triplet in the bass line.

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...

Più mosso

F5 C/E Dm7(add4) C/F G Fm7 Fm9

GLINDA: Be-cause I knew you... BOTH: I have been changed for good... ELPHABA: And just to

*cresc.*

Bb Ebmaj7/G Fm7 Fm9

clear the air, I ask for - give - ness for the things I've done you

B $\flat$  B $\flat$ /A $\flat$  E $\flat$ maj7/G Gm7 **GLINDA:** B $\flat$ 6

blame me for. But then, I guess we know there's

Csus C/B $\flat$  F/A E $\flat$ maj7(no3)/A $\flat$  Fm7(add4)

blame to share, and none of it seems to matter any -

**ELPHABA:**

and none of it seems to matter any -

Fm7/B $\flat$  B $\flat$  B $\flat$ /A $\flat$  C/E F $\sharp$ us2

more. Like a comet pulled from orbit 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 is the vocal melody, with lyrics 'pass - es a sun like a stream that meets a boul - der' and 'moor - ing by a wind off the sea, like a seed dropped by a'. The second line is a second vocal line. The bottom two lines are the piano accompaniment, featuring a steady eighth-note bass line and a more active treble line. Chord diagrams for Csus/Bb, C, C/E, and Fsus2 are provided above the staff.

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 next two lines of the musical score. The top line is the vocal melody, with lyrics 'half - way through the wood, Who can say if I've been' and 'bird in the wood, Who can say if I've been'. The second line is a second vocal line. The bottom two lines are the piano accompaniment, which includes a triplet of eighth notes in the treble clef. The tempo marking 'senza rit.' and dynamic marking 'dim.' are present. Chord diagrams for Fsus2/Bb, Fsus2/A, G, G/F, C/E, and Dm7 are provided above the staff.

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 final two lines of the musical score. The top line is the vocal melody, with lyrics 'changed for the bet - ter? I do be - lieve I have been changed for the' and 'changed for the bet - ter? I do be - lieve I have been changed for the'. The second line is a second vocal line. The bottom two lines are the piano accompaniment, featuring a steady eighth-note bass line and a more active treble line. The dynamic marking 'mp' is present. Chord diagrams for Em7, Am7, Fsus2, C/E, and G/D are provided above the staff.



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.*