

PIANO/VOCAL SELECTIONS

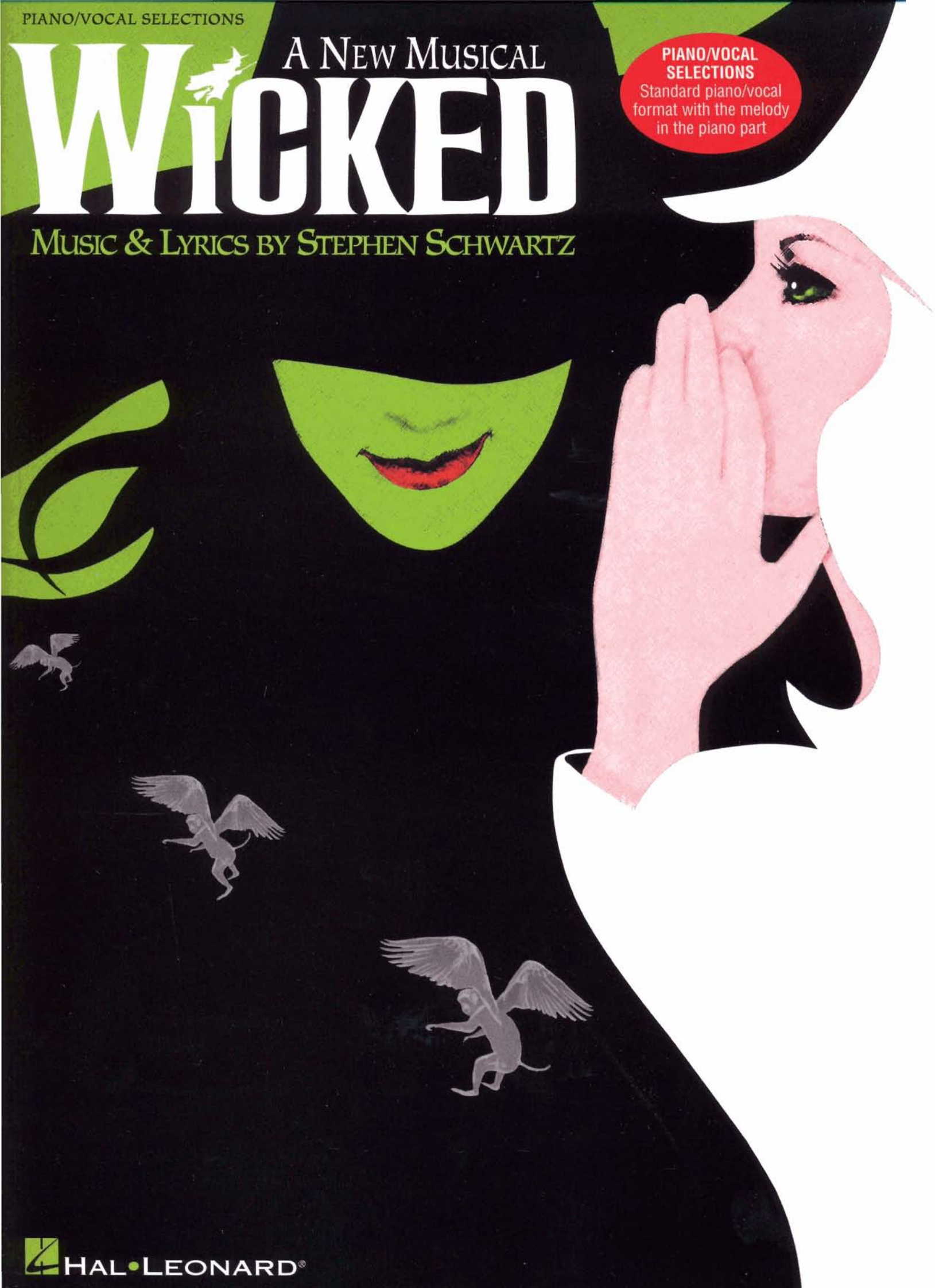
A NEW MUSICAL

WICKED

MUSIC & LYRICS BY STEPHEN SCHWARTZ

PIANO/VOCAL
SELECTIONS

Standard piano/vocal
format with the melody
in the piano part



PIANO/VOCAL SELECTIONS

WICKED

MUSIC & LYRICS BY STEPHEN SCHWARTZ

Marc Platt
Universal Pictures
The Araca Group and Jon B. Platt
David Stone
present

Idina Menzel

Kristin Chenoweth

WICKED

Music and Lyrics **Stephen Schwartz** Book **Winnie Holzman**

Based on the novel by Gregory Maguire
Also Starring

Carole Shelley
Norbert Leo Butz

Michelle Federer Christopher Fitzgerald William Youmans

Ioana Alfonso Ben Cameron Cristy Candler Kristy Cates Melissa Bell Chait Marcus Choi
Kristoffer Cusick Kathy Deitch Melissa Fahn Rhett G. George Kristen Leigh Gorski Manuel Herrera
Kisha Howard LJ Jellison Sean McCourt Corinne McFadden Mark Myers Jan Neuberger
Walter Winston O'Neil Andrew Palermo Andy Pellick Michael Seelbach Lorna Ventura Derrick Williams

and
Joel Grey
as the Wizard

Settings Eugene Lee	Costumes Susan Hilferty	Lighting Kenneth Posner	Sound Tony Meola
Projections Elaine J. McCarthy	Wigs & Hair Tom Watson	Production Supervisor Steven Beckler	Technical Supervisor Jake Bell
Music Arrangements Alex Lacamoire & Stephen Oremus	Dance Arrangements James Lynn Abbott	Musical Coordinator Michael Keller	Music Coordinator Michael Keller
Associate Set Designer Edward Pierce	Special Effects Chic Silber	Flying Sequences Paul Rubin/ZFX, Inc.	Assistant Director Lisa Leguillou
Casting Bernard Telsey	Marketing TMG - The Marketing Group	General Management EGS	Press The Publicity Office
Casting Bernard Telsey			Executive Producers Marcia Goldberg & Nina Essman

Orchestrations
William David Bohn

Music Director
Stephen Oremus

Musical Staging by
Wayne Cilento

Directed by
Joe Mantello

Original Broadway Company

www.stephenschwartz.com

Photos by Joan Marcus

ISBN 0-634-07881-X

 **HAL•LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

In Australia Contact:
Hal Leonard Australia Pty. Ltd.
22 Taunton Drive P.O. Box 5130
Cheltenham East, 3192 Victoria, Australia
Email: ausadmin@halleonard.com

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com



A hand holding a wand against a dark background. The hand is positioned on the left side of the page, with the fingers wrapped around the handle of the wand. The wand is a dark, slender object with a lighter-colored tip. The background is a deep, dark blue or purple, creating a dramatic and mysterious atmosphere. The lighting highlights the texture of the hand and the smooth surface of the wand.

CONTENTS

- 9 *Note from the Composer*
- 10 NO ONE MOURNS THE WICKED
- 16 THE WIZARD AND I
- 28 WHAT IS THIS FEELING?
- 36 DANCING THROUGH LIFE
- 45 POPULAR
- 54 I'M NOT THAT GIRL
- 60 ONE SHORT DAY
- 68 DEFYING GRAVITY
- 79 I COULDN'T BE HAPPIER
- 84 WONDERFUL
- 94 AS LONG AS YOU'RE MINE
- 104 NO GOOD DEED
- 112 FOR GOOD



Kristin Chenoweth,
Idina Menzel
Original Broadway Company





Kristin Chenoweth



Top Left - Joel Grey
Top Right - Norbert Leo Butz
Bottom Left - Idina Menzel & Kristin Chenoweth
Bottom Right - Kristin Chenoweth



Note from the Composer

Several decisions always have to be made in translating the score from a show into a book of vocal selections. In the case of *Wicked*, I found it trickier than usual, because many of the songs are structured to carry the story in the show, but out-of-context would be clearer and more effective to perform in a somewhat altered format.

In the end, I chose to try to make the songs work for this medium, and thus to make changes in certain cases from the way they appear in the stage show and on the cast album. This entailed writing new lyrics in some instances (“No One Mourns the Wicked” and “Defying Gravity”), providing new endings for some of the songs (“Dancing Through Life”, “Defying Gravity”, “Wonderful”), and eliminating interior chorus sections, intros, or other show-oriented material from several of the selections. In addition, I excerpted one section of the opening of Act Two to create a separate song, “I Couldn’t Be Happier.” Two of the songs appear in the book, as in the show, as duets— “As Long as You’re Mine” and “For Good”—but of course, either can be performed as a solo.

(In special circumstances, when someone needs a song in the original show format, that can be obtained by emailing me at schwartz@stephenschwartz.com. But it seemed to me that for most people and purposes, these changes would be preferable.)

The piano accompaniment is essentially a reduction of what is played by the show orchestra, although some adjustments were necessary to accommodate the vocal line. Those interested in having the vocal line and a separate piano accompaniment should see the *Vocal Selections* version of this book.

The chord symbols used should be relatively familiar to anyone accustomed to reading such symbols, but a few specific explanations are probably in order:

C5 means a C chord with no 3rd (CG)

Csus2 means a C chord with a 2nd rather than a 3rd (CDG)

C(add 9) means a C major chord plus the 2nd or 9th (CDEG)

C(add 4) means a C major chord plus the 4th (CEFG)

I want to acknowledge the help of Alex Lacamoire, Stephen Oremus and Mark Carlstein in preparing and editing this music, so that this book can be as clear, thorough, and accurate as possible.

I hope you enjoy it.

Stephen Schwartz

NO ONE MOURNS THE WICKED

Music and Lyrics by
STEPHEN SCHWARTZ

Flowing, not too slow

B/C# A/C# B/C#

mf *R.H.*

With pedal

A/C# F#m9 D6

No one mourns the wick-ed!

F#m9 D6/9 Dmaj7 E5 Esus E

No one cries: "They won't re - turn!" No one lays a

Bm Dmaj7 C#m7/F# F#m9

lil - y on their grave! The good man scorns the

This system contains the first four measures of the piece. The guitar part features chords Bm, Dmaj7, C#m7/F# (with a 9th fret), and F#m9 (with a 2nd fret). The vocal line begins with the lyrics 'lil - y on their grave! The good man scorns the'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

D6 F#m9 D6/9 Dmaj7

wick - ed! _____ Through their lives, our chil - dren learn: _

This system contains measures 5 through 8. The guitar part includes chords D6, F#m9 (with a 2nd fret), D6/9 (with a 4th fret), and Dmaj7. The vocal line continues with 'wick - ed! _____ Through their lives, our chil - dren learn: _'. The piano accompaniment features a triplet of eighth notes in the right hand at the end of the system.

E5 Bm Dmaj7 B/C#

What we miss when _ we mis - be - have...

This system contains measures 9 through 12. The guitar part includes chords E5, Bm, Dmaj7, and B/C#. The vocal line continues with 'What we miss when _ we mis - be - have...'. The piano accompaniment continues with a consistent rhythmic pattern.

C#m11 A Amaj7 F#m6/A

And good - ness knows the wick-ed's lives are lone -

rit. *a tempo*

This system contains measures 13 through 16. The guitar part includes chords C#m11 (with a 2nd fret), A, Amaj7, and F#m6/A. The vocal line concludes with 'And good - ness knows the wick-ed's lives are lone -'. The piano accompaniment includes performance directions 'rit.' and 'a tempo'.

G#m7



Bsus/C#



A



Amaj7



F#m6/A



ly ————— Good-ness knows the wick-ed die a-lone -

G#m7



Bsus/C#



B(add4)/C#



F#11



It just shows when you're wick-ed you're left

Dmaj9#11



B/C#



A/C#



on - ly on your own...

B/C#



A/C#



F#m9



Are they born as

D6 F#m9 D6/9 Dmaj7

wick - ed? _____ Or does it grow as time wears on?

This system contains the first two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, four guitar chord diagrams are provided: D6, F#m9 (2fr), D6/9 (4fr), and Dmaj7. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

E5 Esus E Bm Dmaj7 C#m7/F# C#m11/G#

Who can say?— but this we un - der - stand:

cresc.

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, seven guitar chord diagrams are provided: E5, Esus, E, Bm, Dmaj7, C#m7/F# (9fr), and C#m11/G# (7fr). The piano accompaniment includes a *cresc.* marking in the bass line.

Asus2 Fmaj7#11 F6 Asus2 Fmaj13#11 Fmaj9 Dm9

No one mourns the wick - ed When at last they're dead and gone,

This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, seven guitar chord diagrams are provided: Asus2, Fmaj7#11, F6, Asus2, Fmaj13#11 (8fr), Fmaj9, and Dm9 (3fr). The piano accompaniment features a *f* dynamic marking.

G C Dm Fmaj9 D/E Em7 D/E

then at last, there's joy through-out the land! And good - ness

molto rall.

This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment with treble and bass staves. Above the vocal line, eight guitar chord diagrams are provided: G, C, Dm, Fmaj9, D/E, Em7, and D/E. The piano accompaniment includes a *molto rall.* marking.

Broadly

C Cmaj7 Am6/C Bm7 Dsus/E D

knows _____ we know _____ what good-ness is! _____ Good - ness

C Cmaj7 Am6/C Bm7 Em7 Am11

knows, the wick-ed die _____ a - lone _____ woe to those _

Fmaj9#11

_____ who spurn what good-ness - es _____ they are

D7(add4) D

shown... _____ No one mourns the

subito mf *cresc.* *f*

Em C/E Em C/E D

wick-ed! No one mourns the

Em C/E Em C/E E(add9) **Deliberately**

wick-ed! No one mourns the wick-ed!

NC/A# E(add9) NC/A# E

Wick - ed! Wick - ed!

THE WIZARD AND I

Music and Lyrics by
STEPHEN SCHWARTZ

Freely

Ab C/Ab Ab C/Ab

Ab
ELPHABA:

C/Ab

Fm/Ab

Did that real - ly just hap - pen? Have I ac - tual - ly un - der -

C/Ab

Ab

C/Ab

stood? This weird quirk I've tried to sup - press or hide is a

Fm/Ab

Ab7(add4)

Ab7#5

Dbmaj9

tal - ent that could help me meet the Wiz - ard —

mf

Bbm7

Eb7/G

Cm7

Gb(add9)

if I make good! So I'll — make

rit. *dim.*

Pulsing with excitement

C

Dm/C

G7sus/C

G/C

C

Dm/C

G7sus/C

G/C

good...

p

C

Dm/C

G7sus/C

G/C

C

Dm/C

G7sus/C

G/C

When I meet the Wiz - ard — Once I prove my worth, —

C C/B Am7 Dm7 C/F Gsus

and then I meet the Wiz - ard — What I've wait - ed for — since —

G/C C Dm/C G7sus/C G/C

since birth! — And with all his Wiz - ard wis - dom, — by my

C Em Bbmaj7/F

looks, he won't be blind - ed... — Do you think the Wiz - ard is —

C/G Bbmaj7/F Gsus G

— dumb? — Or like Munch - kins, so — small - mind - ed? No! He'll

Am7 Dm7(add4) G/B C/E Am7 Dm7(add4)

say to me: "I see who you truly are: A girl on whom I can re -

Gsus G C Dm7 C/E Fsus F

ly!" And that's how we'll begin, the Wizard and I...

C Dm7 Gsus C Dm7 Gsus

C Dm7 Gsus G C Dm7 Gsus

Once I'm with the Wizard, my whole life will change -

C C/B Am7

'Cause once you're with the Wiz - ard, —

Dm7 C/F Gsus C Dm7 Gm7(add4)

no one thinks — you're strange. — No — fa - ther is not proud of —

C C/B Em7

— you; no — sis - ter acts — a - shamed. — And

F/Bb Csus2 F/C C F/Bb Bbmaj7 Gsus

all of Oz — has to love — you, when by the Wiz - ard you're — ac - claimed. —

C#m11



Fmaj9



Em7(add4)



pe - ri - or— Should-n't a girl — who's so good in - side —

Dm7(add4)



Em7(add4)



Cm9



Bb/Eb



F(add4)



have a match - ing ex - te - ri - or? And since folks here to — an ab -

rhythmically

Bb(add9)/D



Cm9



Bb/Eb



F(add4)



Bb(add9)/D



surd de - gree — seem fix - at - ed — on your ver - di - gris, — Would

Db



Csus



C



Freely

Bbm7



it be all — right by — you — If I de - green - i - fy —

dim. e rit.

mp

A tempo



— you?" — And though of course that's — not im - por - tant to me, —



"All right, why not?" I'll re - ply. — Oh, what a pair — we'll be —



— The Wiz - ard and I!



What a pair — we'll — be, — The Wiz - ard and..

Dreamily

Cbmaj9#11



Musical notation for the first system, including piano and bass staves.

f *sub. p*

With pedal

Musical notation for the second system, including vocal line and piano accompaniment.

Un - lim - it - ed My fu - ture is

Ebm9



Cbmaj9#11 Gbmaj9/Db



Gbmaj7



Musical notation for the third system, including vocal line and piano accompaniment.

un - lim - it - ed... And I've just had a

Cbmaj9#11



Bbm11



Ebm11



Abdim/Ebb



Freely



Db9sus



Musical notation for the fourth system, including vocal line and piano accompaniment.

vi - sion al - most like a proph - e - cy — I know, it sounds tru - ly cra - zy, and

Gb/Db



Db9sus



A(add9)



Amaj7



A6



true, the vi - sion's ha - zy,

But I swear, some - day there'll

warmly

Dmaj9



Gb/Db



F/Db



be

a

cel - e - bra - tion

through-out

Oz

that's

A tempo

Cb/Db



Bb7sus



Bb7



Bb7sus



Bb7



all to do

with

me!

rall.

f

Gm7



Gm9



Bbmaj7/C



C7



Broadly

B



Bsus/C#



And I'll

stand there

with

the Wiz -

cresc.

rall.

ff

Bsus/F# B Bsus/C# Bsus/F#

- ard, — feel - ing things I've nev - er felt, —

accel.

B Bsus2/A# G#m7 Bsus/G# G#m7 C#m7 B/E F#sus

And though I'd nev - er show — it, I'll be so hap - py, I — could melt! —

poco a poco accel.

Bright, triumphant

F# G#m7 Bsus/C# F#/A# B/D#

And so it will be — for the rest of my life, — and I'll

G#m7 Bsus/C# F#5 F#sus F# B C#m7 B/D# Esus

want noth - ing else — till I die! Held in such high — es - teem, —

E C Dm7 C/E Fsus F

when peo-ple see me, they will scream for half of

cresc.

The first system of the score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "when peo-ple see me, they will scream for half of". The piano accompaniment includes a *cresc.* (crescendo) marking. Chord diagrams for E, C, Dm7, C/E, Fsus, and F are provided above the vocal line.

C Csus/D C/E Fm(maj7)/Ab G7sus

Oz - 's fav - 'rite team: The Wiz-ard and

f *molto rall.*

The second system continues the musical score. The vocal line has the lyrics "Oz - 's fav - 'rite team: The Wiz-ard and". The piano accompaniment features a *f* (forte) dynamic and a *molto rall.* (molto rallentando) marking. Chord diagrams for C, Csus/D, C/E, Fm(maj7)/Ab, and G7sus are shown above the vocal line.

A tempo

C Dm7 G Am(add9) Am Fmaj9 Db(add#4) B(addb6) C

ff *rall.*

The third system consists of piano accompaniment in the grand staff. It begins with a *ff* (fortissimo) dynamic and includes a *rall.* (rallentando) marking. A triplet of eighth notes is indicated with a "3" above it. The system concludes with a double bar line and a repeat sign. Chord diagrams for C, Dm7, G, Am(add9), Am, Fmaj9, Db(add#4), B(addb6), and C are provided above the first staff.

WHAT IS THIS FEELING?

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro, jauntily pugnacious

NC. **Bbmaj9** **Bbmaj9** NC.

The piano introduction is in 4/4 time, marked *f* (forte). The right hand (R.H.) plays a rhythmic pattern of eighth notes: G2, Bb2, G2, Bb2, G2, Bb2, G2, Bb2. The left hand plays chords: Bbmaj9 (x2 4 4 2 1) and NC (natural chords). The introduction consists of four measures.

C5



GALINDA:

Fsus2



ELPHABA:

What is this feel - ing, so sud - den and new? _ I felt the mo - ment I

The first line of the song features vocal lines for Galinda and Elphaba. Galinda's line is: "What is this feel - ing, so sud - den and new? _". Elphaba's line is: "I felt the mo - ment I". The piano accompaniment is in 4/4 time, marked *mf* (mezzo-forte). The right hand plays a rhythmic pattern of eighth notes: G4, Bb4, G4, Bb4, G4, Bb4, G4, Bb4. The left hand plays chords: C5 (x0 2 3 4 5) and Fsus2 (x0 2 3 4).

Csus/D



GALINDA:

Gsus



ELPHABA:

Dsus/E



laid eyes on you... _ My pulse is rush - ing... My head is reel - ing...

The second line of the song features vocal lines for Galinda and Elphaba. Galinda's line is: "laid eyes on you... _". Elphaba's line is: "My pulse is rush - ing...". The piano accompaniment is in 4/4 time, marked *mf* (mezzo-forte). The right hand plays a rhythmic pattern of eighth notes: G4, Bb4, G4, Bb4, G4, Bb4, G4, Bb4. The left hand plays chords: Csus/D (x0 2 3 4 5), Gsus (x0 2 3 4), and Dsus/E (x0 2 3 4).

GALINDA:

BOTH:



My face is flush-ing...

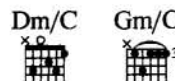
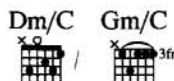
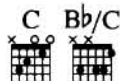
What is this feel - ing,

fer - vid as a flame? _

Fsus/Bb



Does it have a name? _



Yes!:

cresc.

N.C.



G:

Loath - ing

Un - a - dul - ter - at - ed loath - ing...

For _

E: G: Csus C/E F

N.C. BOTH:

— your face... Your voice... Your cloth - ing... Let's — just say —

NC. C F/C F Bb5 C5 F

I loathe it all! Ev - 'ry lit - tle trait, how - ev - er small —

mf *8va*

Gb Ab Db C7sus

— makes — my ver - y flesh be - gin to crawl — with sim - ple ut - ter

F5 F/A Bbsus2

loath - ing! There's — a strange — ex - hil - a - ra - tion in —

crisp

Csus



— such to - tal de - tes - ta - tion It's so pure! — So

Am

Cm/G

F

Bbsus2

strong! — Though — I do ad - mit it came on fast, —

Csus

Csus/A



Bbsus

— Still — I do be - lieve that it — can last, — And — I will be

Fsus/G

F/Bb

loath - ing, — loath - ing you my whole

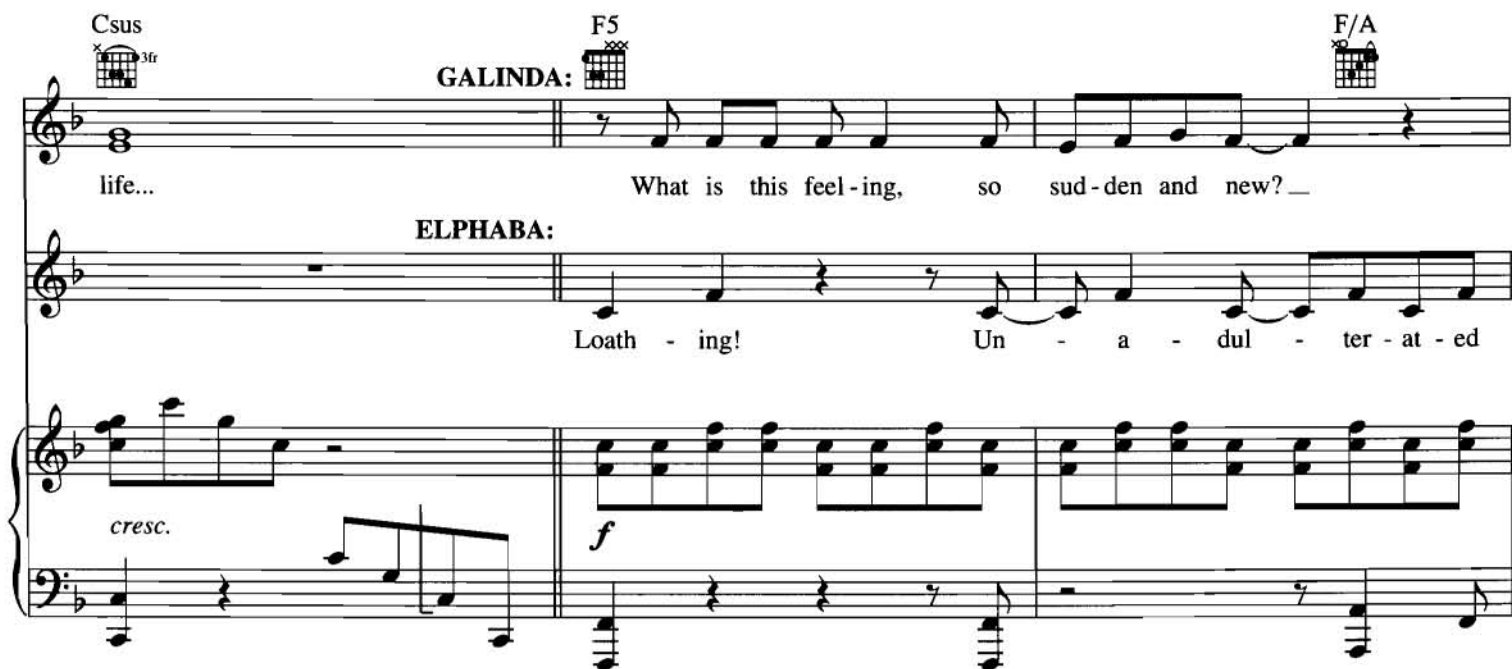
Csus  **GALINDA:** **F5**  **F/A** 


life... What is this feel-ing, so sud-den and new?_

ELPHABA:

Loath - ing! Un - a - dul - ter - at - ed

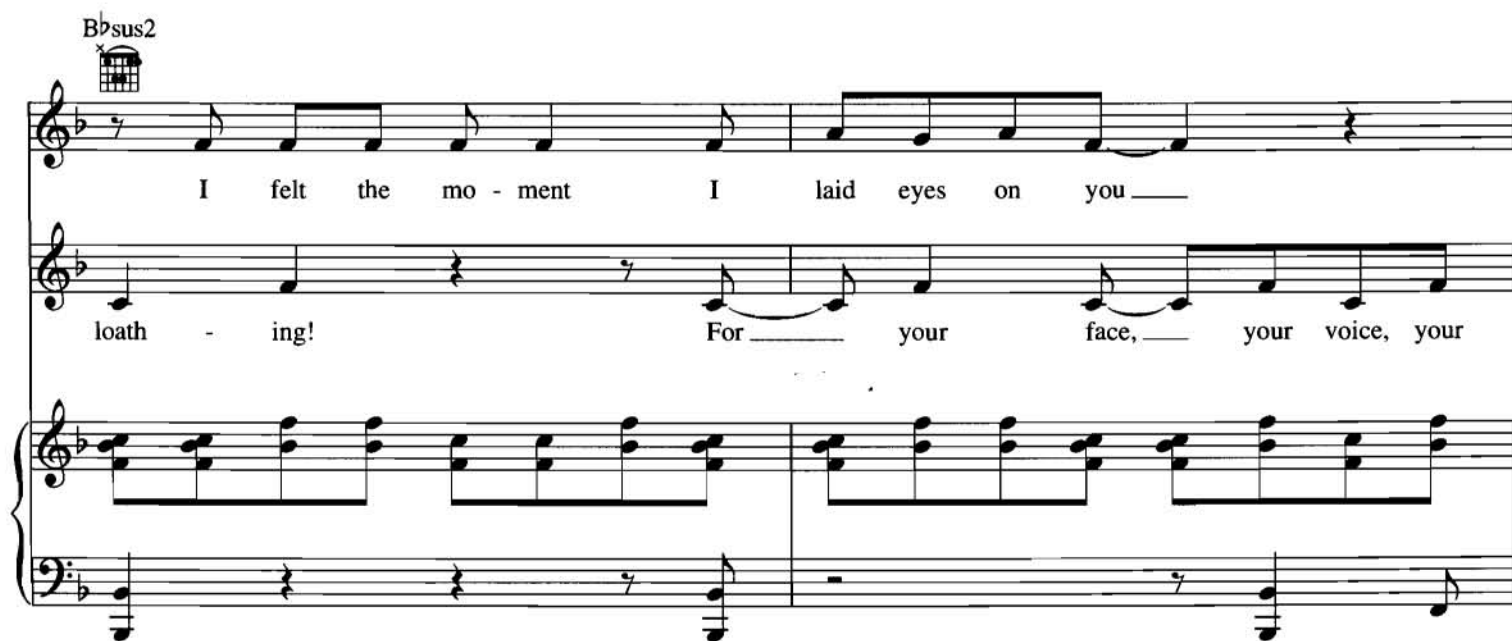
cresc. *f*






Bbsus2 

I felt the mo - ment I laid eyes on you _

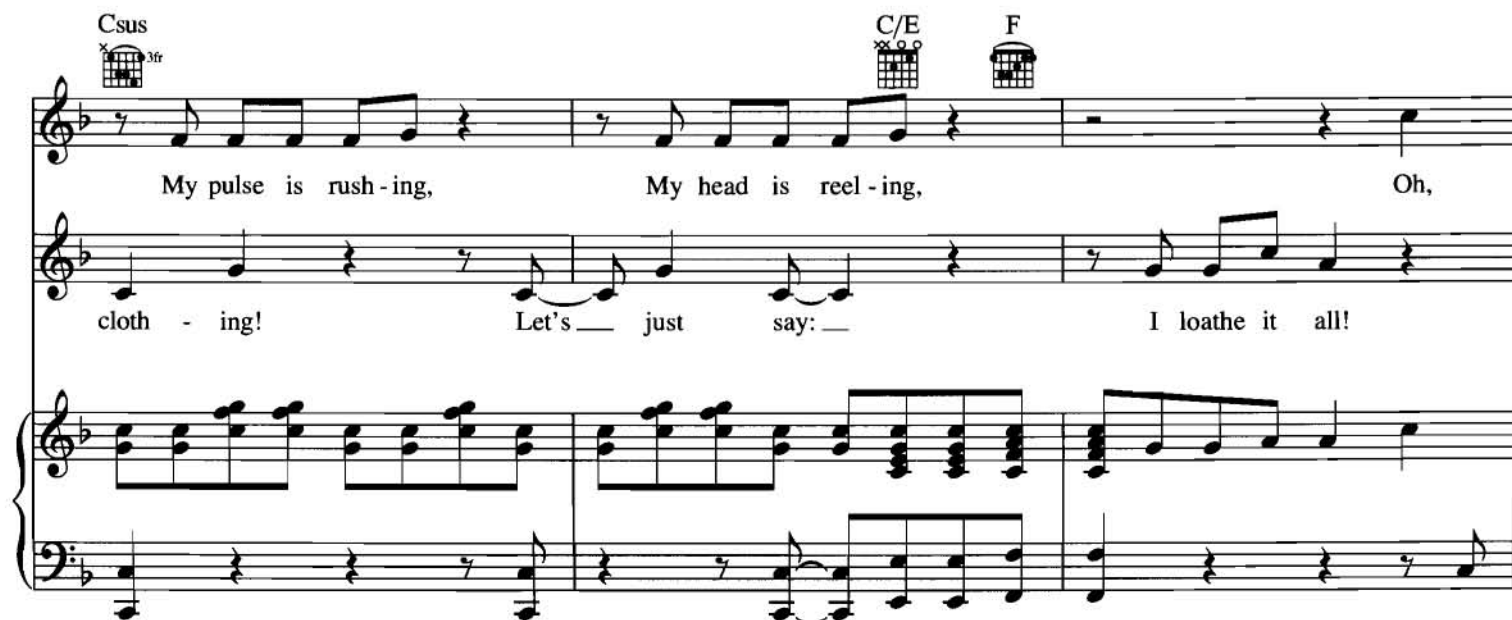
loath - ing! For _ your face, _ your voice, your



Csus  **C/E**  **F** 

My pulse is rush - ing, My head is reel - ing, Oh,

cloth - ing! Let's _ just say: _ I loathe it all!



F9

Bb5

C5

F

what is this feel - ing? Does it have a name? _

Ev - 'ry lit - tle trait how - ev - er small _ makes _ my ver - y

Gb

Ab

Db

Yes...

flesh be - gin to crawl! _

C7sus

G5

BOTH: Ahhh... Loath - ing! There's _

subito p cresc. *f*

G/B Csus2

a strange ex-hil-a-ra-tion in such to-tal de-tes-

Dsus Bm Dm/A G

ta-tion So pure, so strong!

Csus2

Though I do ad-mit it came on fast, still, I do be-

D5 G/B Csus C Gsus/A

lieve that it can last, And I will be loath-ing, For

subito p

Gmaj7/B



— for - ev - er loath - ing, — Tru - ly, deep - ly

cresc. poco a poco

G/C



loath - ing — you —

Dsus



G5



G/B



my whole — life long!

ff

G/C



Dsus



G5



DANCING THROUGH LIFE

Music and Lyrics by
STEPHEN SCHWARTZ

Freely

FIYERO:

Ab



Dbm(add9)/Ab



The trou - ble with school is _____ they al - ways try to teach the wrong

mf

Ab



Dbm/Ab



Ab



Eb/G



Fm7



les - son. _____ Be - lieve me, I've been kicked out of e -

Dbmaj9







Bbm11



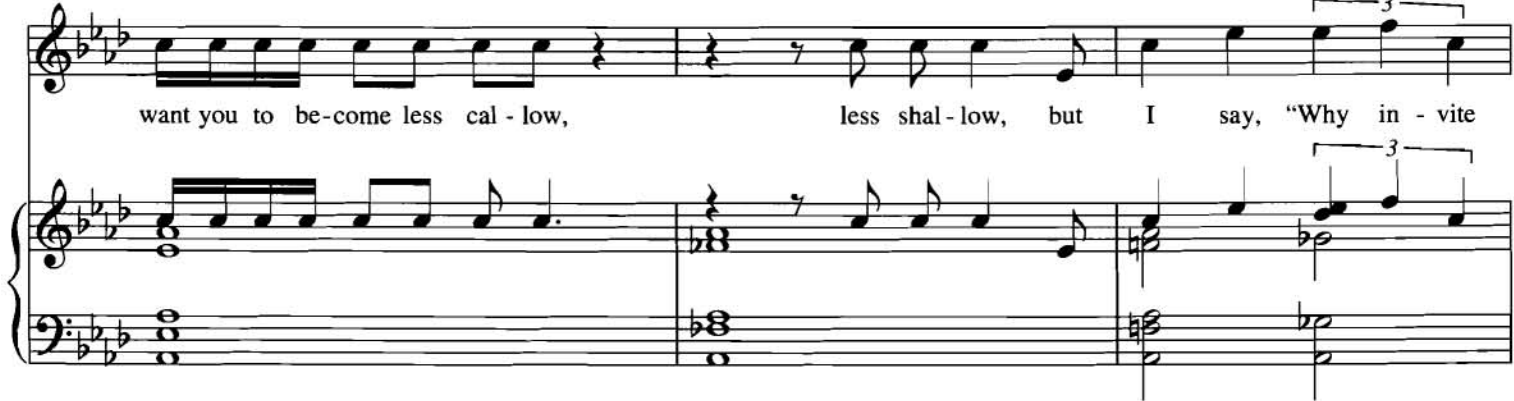
Eb







nough of them _____ to know. _____ They


Ab  Ab+  Ab6  Ab7sus 

want you to be-come less cal - low, less shal - low, but I say, "Why in - vite






D \flat maj7  D \flat m/F \flat  A \flat /E \flat  E \flat dim7 

stress in? _____ Stop stud - y - ing strife and







Pop "Dance beat"

E \flat 9sus/B \flat  F  Am/E 


learn to live 'the un - ex - am - ined life' "... _____






mp legato
With pedal




F  Am/E  F 






Danc - ing through life, _____



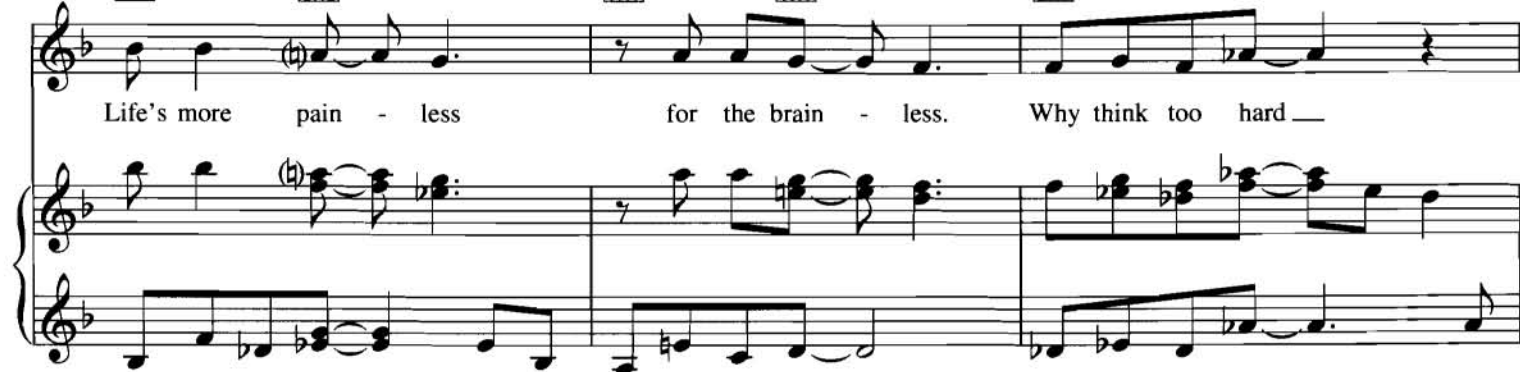
Am/E  Bb/D  C(add2)/E  Am  Dm 


skim-ming the sur - face, glid - ing where turf is smooth.



Bbm  Eb(add9)  Am  Dm(add9)  Db 

Life's more pain - less for the brain - less. Why think too hard —









Eb  Eb/sus/Db  C7  F  Am/E 


when it's so sooth - ing Danc - ing through life? — No need to tough — it

mf



Bb/D  C(add2)/E  Am  Dm  Bb  C/Bb 

when you can slough — it off — as I do. — Noth - ing mat - ters, but



Am Dm7 Bbsus2 C7sus

know-ing noth-ing mat - ters — It's just life so keep danc - ing

F Am/E F


through... Danc-ing through life, —

Am/E Bb/D C/E Am7 Dm

sway-ing and sweep - ing, and al - ways keep - ing cool. —

Bbm7 Eb Am Dm Db

Life is fraught - less when you're thought - less. Those who don't try —

E \flat sus2  6fr  F  Am/E

nev - er look fool - ish... Danc - ing through life... — Mind - less and care - less,



B \flat /D  C/E  Am7  Dm  B \flat  C/B \flat  Am7 





Make sure you're where — less trou - ble is rife... — Woes — are fleet - ing, blows —




Dm7  B \flat sus2  Fsus/C 

— are glanc - ing... — when you're danc - ing — through life... —



F  Am/E  F  G 



Cm



Fm



Let's go down — to the Oz — dust Ball — room. We'll meet there lat — er to — night. —

Eb/Ab



Eb/F



Bb

*simile*

We can dance — till it's light. — Find the

Ebsus



Eb



Dm7b5



G



Cm



G7/D



Cm/Eb



pret — ti — est girl... — Give — 'er a whirl — right on down to the Oz —

Cm



Bbm9



— dust Ball — room —

Come on, — fol — low me, —

E Eb7sus C7

you'll be hap - py to be _____ there... —

cresc.

F5 F5/E

Danc - ing through life, _____ down at the Oz - dust, if

f

Bb C(add4)/Bb Am Dm Bb C/Bb Am

on - ly be - cause _____ dust is what we come to... _____ Noth - ing mat - ters but

f



know-ing noth-ing mat - ters, — It's just life —



N.C.



so keep danc - ing through. —



N.C./F



Top — Idina Menzel & Kristin Chenoweth
Bottom — Peter Onorati, U.S. Mint/Alamy

POPULAR

Music and Lyrics by
STEPHEN SCHWARTZ

Sweetly

Am Am/G D/F# G/B C(add9)

When - ev - er I see some-one less for - tu - nate than I— and let's

mp *colla voce*

Am Am/G D/F# G/B F(add9) F/Eb Eb Eb/Db Db

face it, who is - n't less for - tu - nate than I? —My ten - der heart tends to start to

C(add9) Am Am/G D/F# G/B C(add9)

bleed And when some-one needs a make - o - ver, I sim - ply have to take o - ver; I

Ab(add9)

Bb(add9)/Ab

Gsus2(add9)

G

Gm

C

know I know ex - act - ly what they need! And e - ven in your case, tho' it's the

colla voce

Am7

D/F#

Gm

Bb/Eb

tough - est case I've yet to face, — don't wor - ry, I'm de - ter - mined to suc -

Slowly

C(add9)

C

F/Bb

C(add9)

Dm7/G

G9

C

, N.C. , , ten. ,

ceed Fol - low my lead and yes, in - deed you will be... ten.

rit. *colla voce* *ten.*

Bright and bubbly (♩ = $\frac{3}{4}$)

F

C


Bbsus2

F


C/E

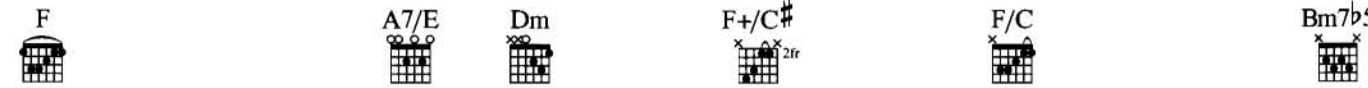
Pop - u - lar, — You're gon - na be pop - u - lar! I'll teach — you the

p





prop - er ploys — when you talk to boys, — lit - tle ways to flirt and flounce —






— I'll show you what shoes to wear, how to fix your hair, —





ev - 'ry - thing that real - ly counts — to be pop - u - lar! — I'll help — you be



staccato



pop - u - lar! You'll hang — with the right co - horts, — you'll be



Dm Am/C Bbmaj7 C A7sus D
 good at sports, — know the slang you've got to know — So let's

Gm7 Gm7/Bb Csus C F Gm7(no5) G#dim7 F/A
 start, 'cause you've got an aw - f'ly long — way to go! —

Db Db(b5)/Ab Db Db(b5)/Ab Abmaj7 N.C.
 Don't be of - fend - ed by my frank an - al - y - sis Think of it as per - son - al - i -

Eb6/9 Dbm7 Dbm6/Ab Dbm7 Dbm6/Ab
 ty di - al - y - sis Now that I've cho - sen to be - come a pal, — a sis -

E_b **B_bm6/D_b** **C**

- ter and ad - vis - er, there's — no - bod - y wis - er, not — when it comes — to

F **C** **B_b(add9)** **F**

pop - u - lar — I know — a - bout pop - u - lar!

C/E **Dm** **Am/C** **Dm** **Am/C**

And with — an as - sist from me — to be who you'll be, — in -

B_bmaj7 **A7sus** **A7/C#** **Dm** **F7/C** **B_b** **Dm/A**

stead of drear - y who - you - were... — are... There's noth - ing that can stop you from —

Gm7 C F N.C.

be - com - ing pop - u - lar... lar...

F C Bb(add9) F

La la la la

mf

Gm7 Bb Bb(add9)/C C F Gm7(no5) G#dim7 F/A







We're gon - na make you pop - u - lar!

cresc.


A Bm7(no5) Adim/C A/C# Dm A/E







When I see de - press - ing crea - tures with un - pre - pos - sess -

f

Dm/F  G  Am7(no5)  Gdim/Bb  G/B  C 


- ing fea - tures, I re - mind them on their own — be - half to








A  Bm7(no5)  Adim/C  A/C#  Dm  A/E 

think of cel - e - brat - ed heads of state — or 'spe - cially great — com -

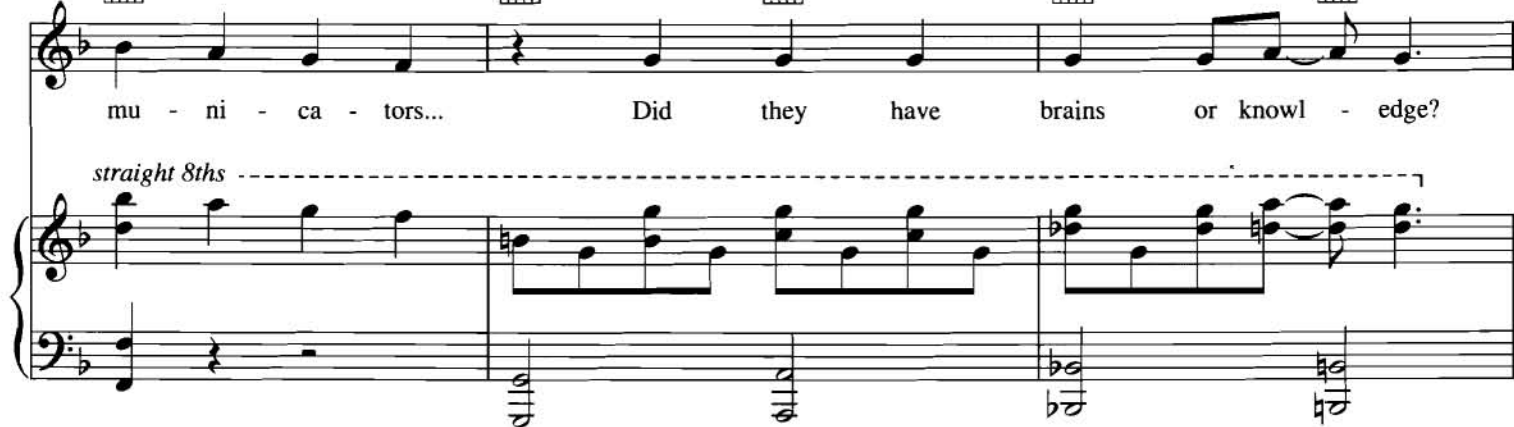
straight 8ths






Dm/F  G  Am7(no5)  Gdim/Bb  G/B 


mu - ni - ca - tors... Did they have brains or knowl - edge?

straight 8ths



C  F  C 

Don't make me laugh! They were pop - u - lar — Please! It's all — a - bout



B \flat (add9) F C/E Dm Am/C

pop - u - lar! It's not a - bout ap - ti - tude, it's the

Dm Am/C B \flat maj7 A7sus A7 Dm7 G9

way you're viewed, so it's ver - y shrewd to be

Gm7 B \flat Csus C F

ver - y, ver - y pop - u - lar like me! And tho'

poco rall.

Freely
Dm Am/C Dm Am/C B \flat maj7 E7sus A7/G

you pro - test your dis - in - ter - est, I know clan - des - tine

mp colla voce

A tempo

ly You're gon - na grin and bear it your new - found pop - u - lar - it

Dm G Gm7 Bb Csus C

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "ly You're gon - na grin and bear it your new - found pop - u - lar - it". Above the staff are guitar chord diagrams for Dm, G, Gm7, Bb, Csus, and C. The bottom two staves are piano accompaniment. The bass line starts with a half note G, followed by quarter notes G, A, B, C, D, E, F, G. There are triplets of eighth notes in the bass line. The piano part includes a dynamic marking 'f' and a fermata over the final note.

y La la la la

F N.C. F C Bb(add9) F

Detailed description: This system contains the third and fourth staves. The top staff has lyrics: "y La la la la". Above the staff are guitar chord diagrams for F, N.C., F, C, Bb(add9), and F. The bottom two staves are piano accompaniment. The piano part features a steady accompaniment with chords and a bass line. A dynamic marking 'f' is present. A dashed line labeled '(8va)' indicates an octave shift for the vocal line.

You'll be pop - u - lar Just not quite as pop - u - lar

Gm7 Bb Gm7 Bb Csus

Detailed description: This system contains the fifth and sixth staves. The top staff has lyrics: "You'll be pop - u - lar Just not quite as pop - u - lar". Above the staff are guitar chord diagrams for Gm7, Bb, Gm7, Bb, and Csus. The bottom two staves are piano accompaniment. The piano part includes a dynamic marking 'f' and a fermata over the final note. A dashed line labeled '(8va)' indicates an octave shift for the vocal line.

as me!

C F C Bb(add9) C F

Detailed description: This system contains the seventh and eighth staves. The top staff has lyrics: "as me!". Above the staff are guitar chord diagrams for C, F, C, Bb(add9), C, and F. The bottom two staves are piano accompaniment. The piano part includes a dynamic marking 'f' and a fermata over the final note. A dashed line labeled '(8va)' indicates an octave shift for the vocal line.

I'M NOT THAT GIRL

Music and Lyrics by
STEPHEN SCHWARTZ

Simple and steady, like a music box

Asus/D A5/C# A5/B A5/C# Asus/D A5/C#

P

The piano introduction consists of two systems of music. The first system has six measures, and the second system has six measures. Each measure is accompanied by a guitar chord diagram above it. The chords are Asus/D, A5/C#, A5/B, A5/C#, Asus/D, and A5/C# respectively. The music is in 4/4 time and features a simple, steady melody in the right hand and a bass line in the left hand.



ELPHABA:

Hands touch, — eyes meet, —

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are "Hands touch, — eyes meet, —". The music is in 4/4 time and features a simple, steady melody in the right hand and a bass line in the left hand.



Sud-den si - lence,

sud-den heat. —

Hearts leap —

in a gid-dy

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are "Sud-den si - lence, sud-den heat. — Hearts leap — in a gid-dy". The music is in 4/4 time and features a simple, steady melody in the right hand and a bass line in the left hand.

D(add9) D E/G# C#m7 A/C# Bm A/D

whirl, He could be that boy, — but I'm not — that

Esus E Asus/D A5/C# A5/B A5/C#

girl. Don't dream — too far, —

Asus/D A5/C# E/B A D/F# F#m E/G#

Don't lose sight — of who you are. — Don't re-mem - ber that rush of

D6/9 D E/G# C#m7 A/C# Bm7 A/D

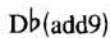
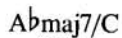
joy. He could be that boy, — I'm not — that girl. —

(♩ = ♩)

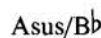


Ev - 'ry so of - ten we long to steal to the

cresc. *mf*



land of What - Might - Have - Been, _____ But that does - n't soft - en the



ache we feel when re - al - i - ty sets back in.

poco rit. e dim.

Tempo I

Blithe smile, _ lithe limb, _ She who's win - some,

E/B A D/F# F#m E/G# D(add9) E(add2)/G#
 she wins him. — Gold hair — with a gen-tle curl— That's the girl he

Detailed description: This system contains the first two measures of the song. The guitar part is on a single staff with chords E/B, A, D/F#, F#m, E/G#, D(add9), and E(add2)/G# (4fr). The vocal line is on a treble clef staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs).

C#m7 A/C# Bm7 A/D Esus
 chose, and heav - en knows,

Detailed description: This system contains the next two measures. Guitar chords are C#m7 (4fr), A/C#, Bm7, A/D, and Esus. The vocal line continues with the lyrics. The piano accompaniment continues on the grand staff.

E Asus/D A5/C# A5/B A5/C#
 I'm not — that girl. —

dim. *p*

Detailed description: This system contains the next two measures. Guitar chords are E, Asus/D, A5/C#, A5/B, and A5/C#. The vocal line has a long note for 'girl'. The piano accompaniment includes dynamics *dim.* and *p*.

Asus/D A5/C# Asus/B Asus/D A5/C#
 Don't wish, —

Sva *pp*

Detailed description: This system contains the final two measures. Guitar chords are Asus/D, A5/C#, Asus/B, Asus/D, and A5/C#. The vocal line ends with 'Don't wish, —'. The piano accompaniment includes dynamics *Sva* and *pp*.



don't start. — Wish-ing on - ly wounds the heart. —

(8va)



I was - n't born for the rose and pearl, There's a girl I

rit.

a tempo



know— He loves — her so,

rit.



I'm not that girl...

a tempo

rit.



ONE SHORT DAY

Music and Lyrics by
STEPHEN SCHWARTZ

Freely, sung almost in a whisper

ENSEMBLE:

F# C#7sus/G# F#/A# F#/B E6/9

One short day in the Em - er - ald Cit - y...

F# C#7sus/G# F#(add2)/A# F#/B

One short day in the Em - er - ald

Joyfully bouncy

C#sus/D F# C#7sus/G# F#/A# F#/B E6/9

Cit - y...

poco accel. *poco a poco cresc.*

F# C#7sus/G# F#/A# F#/B E6/9

F# C#7sus/G# F#/A# F#/B E6/9

One short day in the Em - er - ald Cit - y,

simile

F# C#7sus/G# F#/A# G#m7 F#/B C#

One short day full of so much to do,

F# C#7sus/G# F#/E D#m7 C#7sus/D

Ev - 'ry way that you look in this cit - y, there's

F[#]/A[#]B^{sus}2

N.C.

C[#]5/D[#]D[#]m7

some - thing ex - qui - site

you'll want to vis - it be -

G[#]m7C[#]F[#]B^{sus}2C[#]F[#]

ELPHABA:

fore the day's through! _

There are

D

D^{maj}7G^{maj}7/B

GLINDA:

A/C[#]

ELPHABA:

D⁹sus

D



build - ings tall as quox - wood trees,

Dress sa - lons, _ and li - brar - ies,

B^bB^bmaj7C^{sus}/B^bC/B^bF^{sus}2/A

F/A



GLINDA:

ELPHABA:

BOTH:

Pal - ac - es! _ Mu - se - ums! A hun - dred strong...

There are

F Fmaj7 B^bsus2/D C/E Am7 F/A

GLINDA: ELPHABA: GLINDA:

won - ders like I've nev - er seen! — It's all grand! And it's all green! I

G7sus G7 Gm7b5 C

BOTH:

think we've found the place — where we be - long! I wan - na

Am7 B^bmaj7 Am7 B^bmaj7

ELPHABA:

be in — this hoi pol - loi, So

Fsus/G Fsus/A B^bsus(add9) B^b(add9)

GLINDA: BOTH:

I'll be back — for good some - day to make my life — and make my way, but

Gm7(add11)

Gm7b5

Fsus/C

C

Gm7/C

for to - day, — we'll wan - der and en - joy —

F#

C#7sus/G#

F#/A#

F#/B

E6/9

ALL:

One short — day — in the Em - er - ald Cit - y,

F#

C#7sus/G#

F#/A#

G#m7

F#/B

C#

One short — day, — to have a life - time of fun, —

F#

C#7sus/G#

F#/E

D#m7

C#7sus/D

GLINDA/ELPHABA:

One short — day, — And we're warn - ing the cit - y,

F#/A# Bsus2 N.C. C#/D# D#m7

4fr x 6fr

Now that we're in here, you'll know we've been here— Be -

Allegro

C#7sus/G# C# D D13sus D9

4fr x x 5fr 4fr

fore we are done!

G G+ Em/G G G+ Em/G Am7 Am6 Am7

3fr 3fr 3fr

ALL:

One short day in the Em - er - ald

D7 D7sus D7 G G+ Em/G G G+ Em/G

3fr 3fr 3fr

Cit - y, One short day to have a

Cmaj9 Am7b5 Cm6 G(add2)/B

life - time of fun, What a

3

3

3fr

Am7b5/C Bm/D C/E Am7b5/Eb

GLINDA/ELPHABA:

way to be see - ing the cit - y... Where

3

3

G/B C(add9) G/B C(add9) N.C. D/E Em

so man - y roam - to, We'll call it home, - too.

rit. poco a poco

N.C. D/E Em Am7 B7 Eb G/D

And then, just like now, - we can say: We're

Slower

Tenderly

Gsus2/C

Csus2

D5/B

G/B

Gm/Bb



ELPHABA:

GLINDA:

just two friends... Two good friends... Two best friends...

A tempo

Csus2

Eb/Bb

Am7

Fsus2(add6)



ENSEMBLE:

Shar - ing one won - der - ful One

Dsus(add9)

G(add9)

G(add9)/B

G/C

D

G











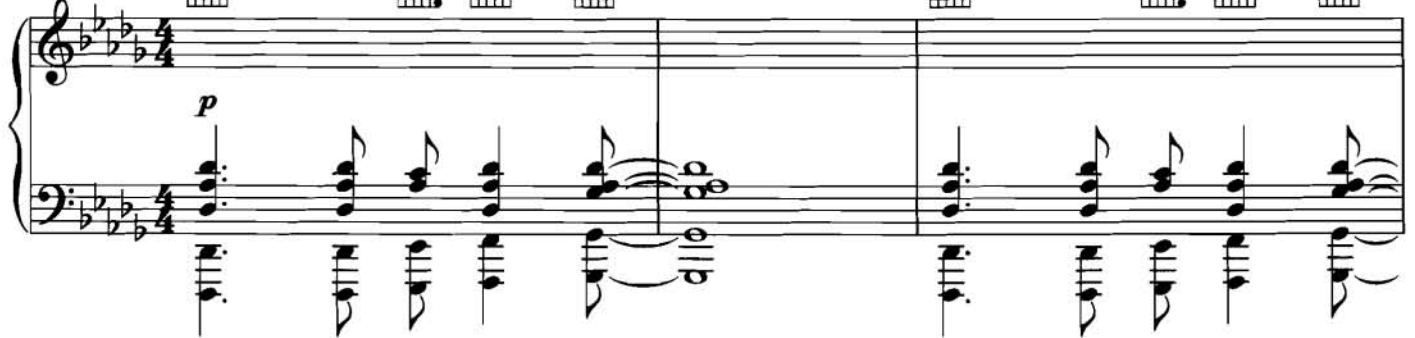
short day!

DEFYING GRAVITY

Music and Lyrics by
STEPHEN SCHWARTZ

Freely, with quiet intensity

Db5  4fr
 Ab/Eb 
 Db/F 
 Gbsus2  9fr
 Db5  4fr
 Ab/Eb 
 Db/F 
 Gbsus2  9fr







Db5  4fr
 Gbsus2  9fr

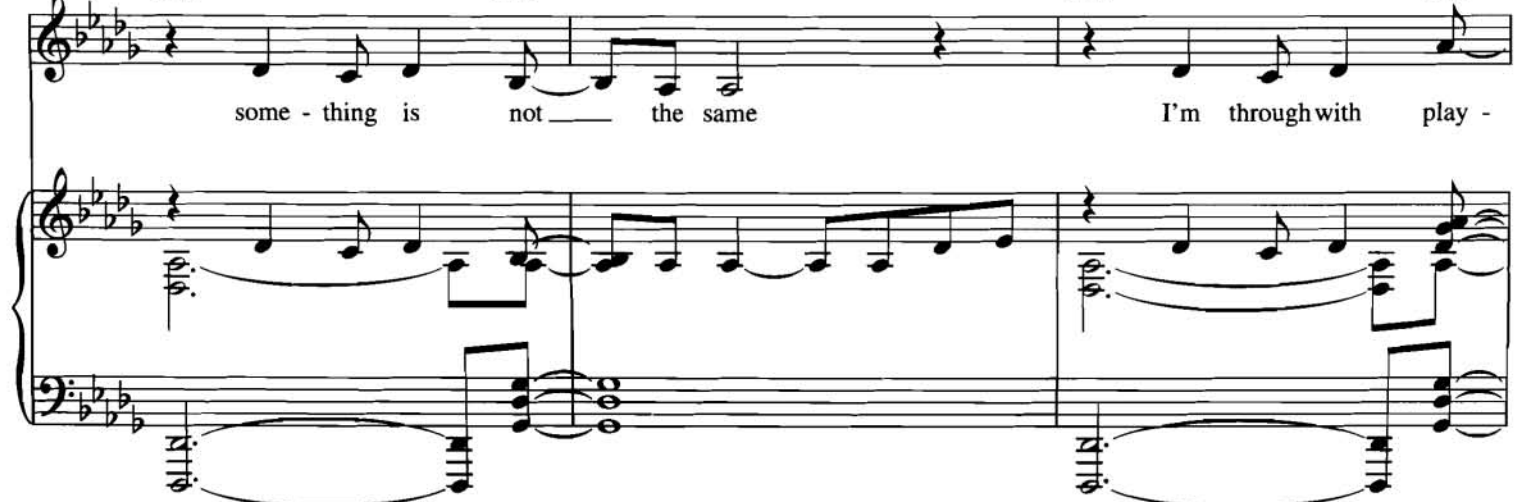
ELPHABA:

Some - thing has changed — with - in — me



Db5  4fr
 Gbsus2  9fr
 Db5  4fr
 Gbsus2  9fr

some - thing is not — the same I'm through with play -



ing by the rules of some - one else - 's game.

Db/F Gbsus2 Cbsus2

Too late for sec - ond guess - ing, too late to go back

Dbbsus Db Cbsus2 Dbbsus

to sleep It's time to trust my in - stincts,

Db Gb5/Eb Gb5/F

Allegro

close my eyes and leap... It's time to

Db/Gb Absus Ab

Bbm7(no5) **Gbsus2** **Ab sus**

try de - fy - ing grav - i - ty

With pedal

First system of musical notation with vocal line, piano accompaniment, and guitar chord diagrams.

Bbm7(no5) **Gbsus2** **Ab sus**

I think I'll try de - fy - ing

Second system of musical notation with vocal line, piano accompaniment, and guitar chord diagrams.

Db5 **Ab/Eb** **Db/F** **Gbsus2**

grav - i - ty, — and you can't pull — me down. —

Third system of musical notation with vocal line, piano accompaniment, and guitar chord diagrams.

Db5 **Ab/Eb** **Db/F** **Gbsus2**

Fourth system of musical notation with piano accompaniment and guitar chord diagrams.

Db5
Ab/Eb
Db/F
Gbsus2
Ab(add4)
Db5
Ab/Eb
Db/F
Gbsus2

I'm through ac - cept - ing lim - its 'cause some - one says —

Dbsus2
Db5
Ab/Eb
Db/F
Gbsus2
Ab(add4)
Db/F

— they're so. — Some things I can - not change, — but 'til —

Gbsus2
Cbsus2
Db5

— I try, — I'll nev - er know. — Too long I've been —

Dbsus
Db
Cbsus2
Db5

— a - fraid — of los - ing love — I guess — I've lost —

Gb5/Eb



Gb5/F



Db/Gb



Well, if ___ that's love, ___ it comes _ at much ___ too high _ a cost... _

Absus



Ab



Bbm7(no5)



Gbsus2



I'd soon - er buy de - fy -

Absus



ing grav - i - ty Kiss me ___ good -

Bbm7(no5)



Gbsus2



Absus



bye, ___ I'm de - fy - ing grav - i - ty, ___ and

Moderato, dreamily

Ab7sus

Amaj9#11

you can't pull me down.

Bb6(add4)

Un - lim - it - ed... My fu - ture is

C#m9

Amaj9#11

Bb6(add4)

Emaj7

un - lim - it - ed And I've just had a

Amaj9#11

G#m11

C#m11

Bsus/A

Am6

vi - sion al - most like a proph - e - cy, I know—

Freely

E/G# A(add9) E/B B9sus

It sounds tru - ly cra - zy, and true, the vi - sion's ha - zy...

G(add9) Gmaj7 G6 Cmaj9 C6 Cmaj7

But I swear some - day I'll be up in the

Allegro; as before

G#m7(no5) Esus2 F#sus

sky, de - fy - ing grav - i - ty

G#m7(no5) Esus F#sus

Fly - ing so high, de - fy - ing

F#7sus B5 F#/C# B/D# Esus2

grav - i - ty, — They'll nev - er pull — me down... —

Db5 Ab/Eb Db/F Gbsus2

Triumphantly

Db5 Gbsus2

So if — you care — to find — me,

Db5 Gbsus2 Ab Db5 Ab/Eb Db/F Gbsus2

look — to the west - ern sky — As some - one told —

Ab(add4)



Ebm/Gb



Eb m



Db/F



Db



me late - ly: ev - 'ry - one de - serves the chance to

rall.

Cbsus2



Db5



Db sus



Db



Cbsus2



Db5



fly! And if I'm fly - ing so - lo, at least I'm fly -

a tempo

Gb5/Eb



Gb5/F



- ing free To those who'd ground me, take a mes -

Db/Gb



Absus



Ab



- sage back from me... Tell them how

Bbm7(no5)



Gbsus2



Absus



I am de - fy - ing grav - i - ty

Bbm7(no5)



Gbsus2



Absus



opt.

I'm fly - ing high de - fy - ing

Ebm/F



Fm7



grav - i - ty, and soon I'll match them in re -

rall.

With determination



Gbm/A



Absus/Gb



noun... And no - bod - y in

Ab7sus/F



Abm7/Eb



Abm7(add4)/Eb



Ab9sus/Db



Gb(add9)/Db



all of Oz, no Wiz - ard that there is or was is

Gbm(add9)/A



Eb7b5/Gb



Absus



Ab7sus



Db5



Ab(add4)/Eb



Db/F



ev - er gon - na bring me down...

Gbsus2



Db/F



Cb(add2)/Bb



Gb/Cb



Db



Ah!

I COULDN'T BE HAPPIER

Music and Lyrics by
STEPHEN SCHWARTZ

Andante, melancholy

N.C. **GLINDA: (ad lib.)**

E_b **E_bmaj7** **Fm/E_b** **E_b6** **Fm/E_b**

I could-n't be hap - pi - er No, I

E_b **E_bmaj7** **Fm/E_b** **E_b6** **Fm/E_b** **E_b** **A_bmaj7/E_b**

could-n't be hap - pi - er Though it is, I ad - mit the

B_b/E_b **E_bmaj7** **A_b(add9)/E_b** **A_b/C** **B_b9sus**

ti - ni - est bit un - like I an - tic i - pat - ed

But I could- n't be hap - pi - er, ———— sim - ply

could- n't be hap - pi - er, ———— Well — not "simply"... 'Cause

get - ting your dreams, it's strange, but it seems a lit - tle, well, com -

- pli - cat - ed. ———— There's a kind of a sort of... cost.

Bb^{sus}/Ab Gm Ab^{maj}7 Bb^{sus} Bb^{sus}/Ab

There's a cou-ple of things get... lost. There are

Gm Ab^{sus}2 Fm11

bridg - es you cross you did - n't know — you crossed un - til you

A tempo
Bb7^{sus} Eb Eb^{maj}7 Fm/Eb

cresc. molto rall.

crossed. ————— And if that joy, ————— that

Eb6 Fm/Eb Eb Eb^{maj}7 Fm/Eb

thrill, does - n't thrill like you — think — it

will... Still — with this per - fect fi - nal - e, the

E_b6 **Fm/E_b** **E_b** **A_b/E_b**

cheers and the bal - ly - hoo, who would - n't be hap - pi -

B_b/E_b **E_b** **A_bmaj9** **B_b9/A_b** **Gm7**

er? So I could - n't be hap - pi - er.

A_bmaj9 **E_b/A_b** **E_bsus** **Fm11**

Be - cause hap - py is what hap - pens when all your

E_b/F **A_bsus2/C** **Gm** **E_b/A_b** **Fm7** **E_b/A_b**

Reflectively

Eb/Bb

G7/B

Cm11

Gm/Bb

dreams _____ come true. Well, is - n't it? _____

rall.

A tempo, with forced joy

Ab

Fm7(add4)

Bb9sus

Hap - py is what hap - pens when your dreams _____

cresc.

Eb

3fr

opt.

_____ come true. _____

Fm/Eb

Eb

Bb/Eb

Eb

poco a poco rall.

Sva

WONDERFUL

Music and Lyrics by
STEPHEN SCHWARTZ

Recitative

F
WIZARD:

F+

I nev - er asked for this or planned it in ad - vance.

p colla voce

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for a character named 'WIZARD' in 4/4 time, starting with a 7-measure rest. The bottom staff is a piano accompaniment in 4/4 time, marked 'p colla voce'. Chord diagrams for F and F+ are shown above the vocal staff.

Dm/F

D7b9

Gm





I was mere - ly blown here by the winds _ of chance.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'I was mere - ly blown here by the winds _ of chance.' The bottom staff continues the piano accompaniment. Chord diagrams for Dm/F, D7b9, and Gm are shown above the vocal staff.

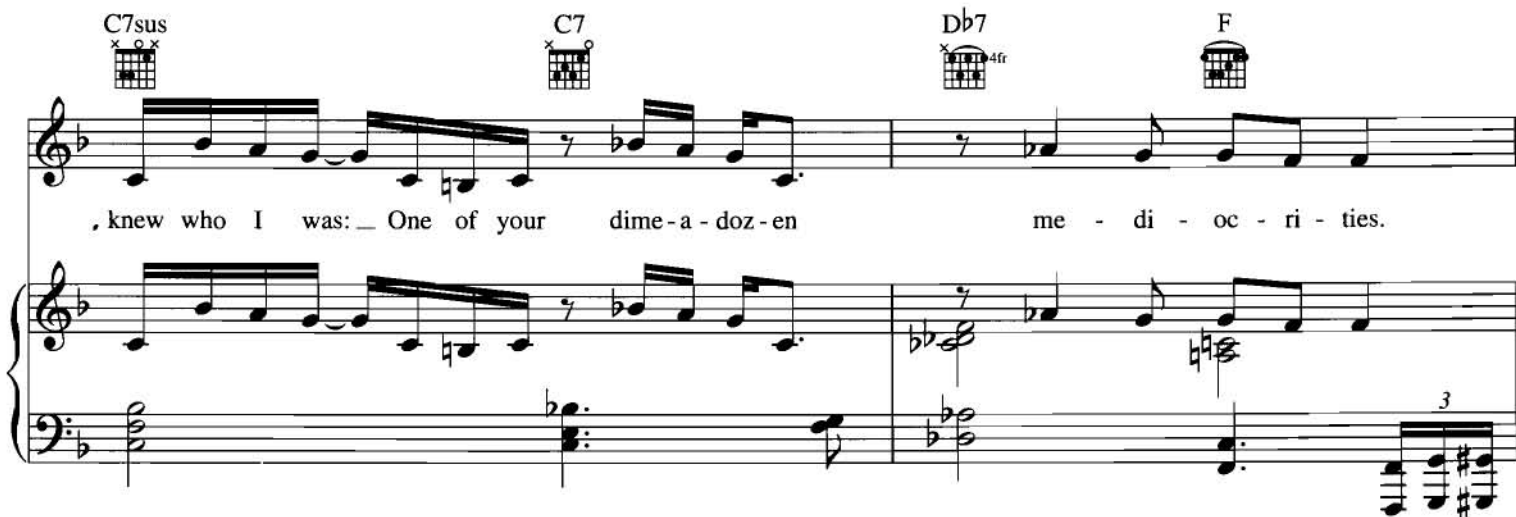
Eb/G

I nev - er saw my - self _ as a Sol - o - mon _ or Soc - ra - tes... _ I

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'I nev - er saw my - self _ as a Sol - o - mon _ or Soc - ra - tes... _ I'. The bottom staff continues the piano accompaniment, featuring triplets. A chord diagram for Eb/G is shown above the vocal staff.

C7sus  C7  Db7  F 





, knew who I was: — One of your dime-a-dozen me - di - oc - ri - ties.



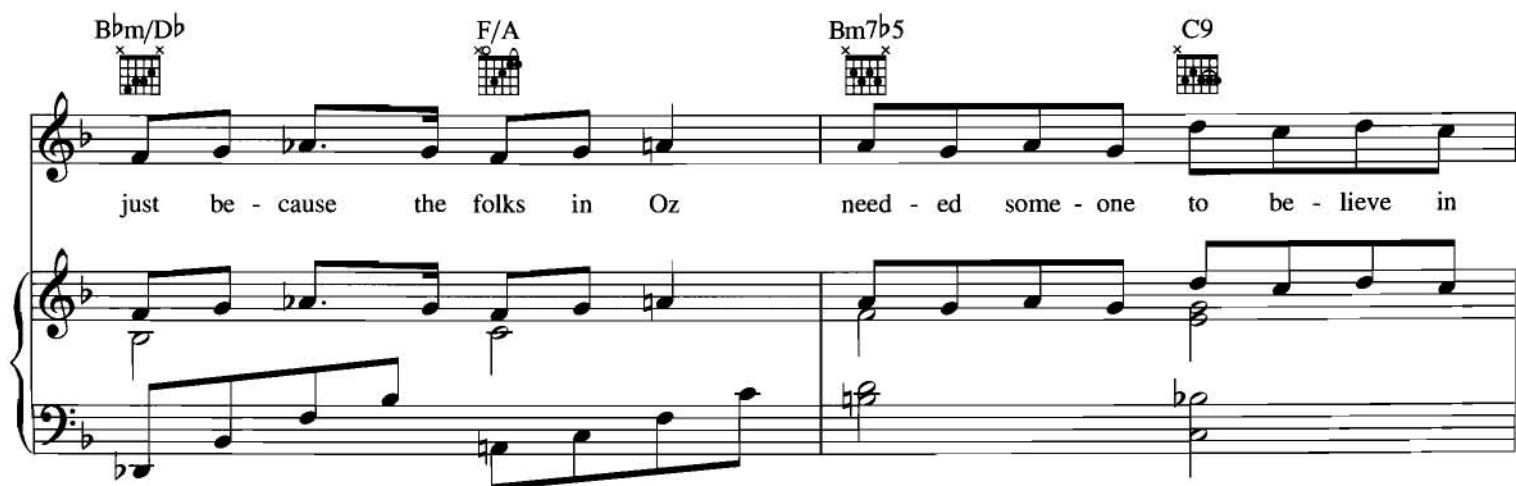
A7  Dm 






Then sud - den - ly I'm here, re - spect - ed, wor - shipped e - ven,



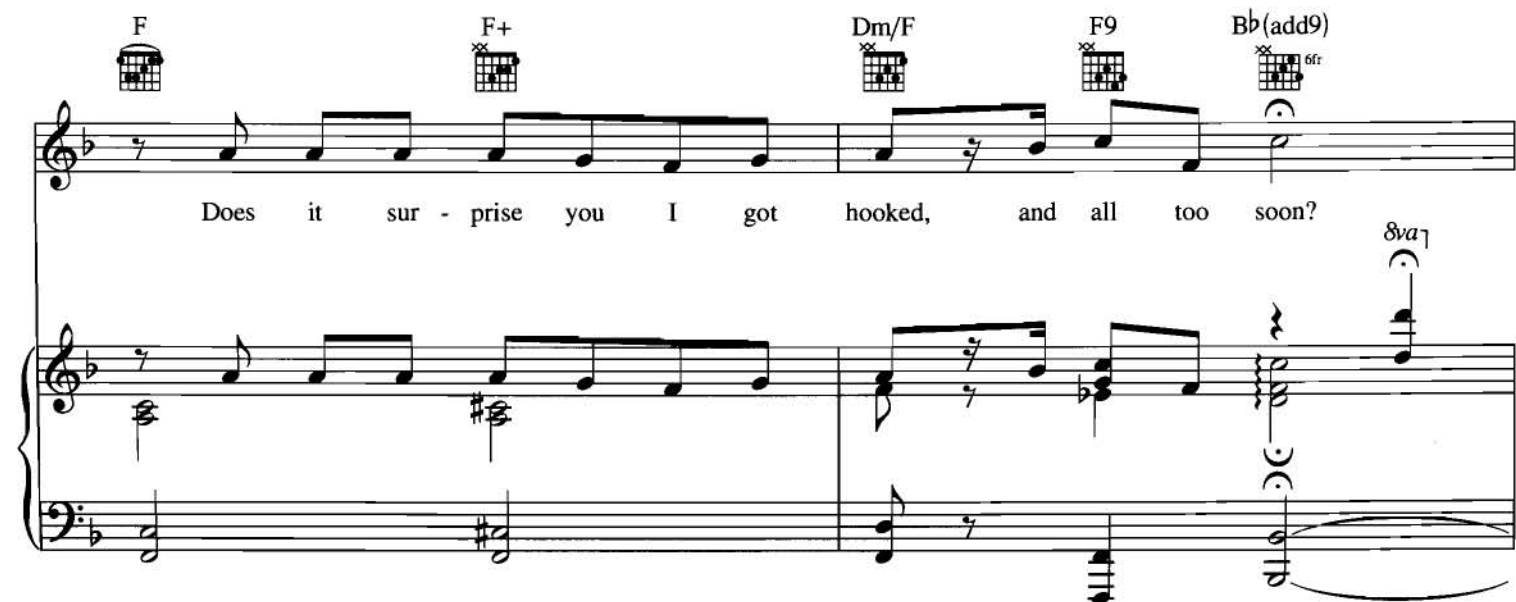
Bbm/Db  F/A  Bm7b5  C9 

just be - cause the folks in Oz need - ed some - one to be - lieve in



F  F+  Dm/F  F9  Bb(add9) 

Does it sur - prise you I got hooked, and all too soon?



Gdim/Bb

F

D7

G9

What can I say...? I got car - ried a - way, and not just by bal -

C7

loon...

Freely

F6

Dm6/F

"Won - der - ful." They called me "Won - der - ful."

Gm9b5/F

C7#5

So I said, "Won - der - ful... if you in -

Slow Ragtime

F Gm7 C7 F F6

sist... I will be won - der - ful," And they said,

D7b9 D7 G Am

"Won - der - ful..." Be - lieve me, it's hard

G/B G7 C7 C9 Bbmaj7/C C7b9(b13)

to re - sist, 'cause it feels

Faster, light 2

F F6 G7

won - der - ful! They think I'm won - der - ful!

Gm7b5 C9

Hey, look who's won - der - ful: _____ this corn - fed

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by the lyrics 'Hey, look who's won - der - ful: _____ this corn - fed'. The piano accompaniment starts with a 7/8 time signature. Above the system, guitar chord diagrams for Gm7b5 and C9 are provided.

Am7b5 D7 G9

hick, who said, "It might be keen _____

The second system continues the musical score. The vocal line has a whole rest followed by the lyrics 'hick, who said, "It might be keen _____'. The piano accompaniment includes triplets in the right hand. Above the system, guitar chord diagrams for Am7b5, D7, and G9 are provided.

C9 C9/Bb Am7 D7 Dm7/F D7/F#

_____ to build a town of green... _____ and a

The third system of the musical score shows the vocal line with a whole rest followed by the lyrics '_____ to build a town of green... _____ and a'. The piano accompaniment continues with various chords. Above the system, guitar chord diagrams for C9, C9/Bb, Am7, D7, Dm7/F, and D7/F# are provided.

G9 C9 F F6/A

won - der - ful road _____ of yel - low brick!"

The fourth system concludes the musical score. The vocal line has a whole rest followed by the lyrics 'won - der - ful road _____ of yel - low brick!"'. The piano accompaniment features a melodic line in the right hand. Above the system, guitar chord diagrams for G9, C9, F, and F6/A are provided.

Gm9



C7sus



C9



Musical staff with treble clef, 4/4 time signature, and a whole note chord.

Where I come from, we believe all sorts of things that aren't true—we call it... "history."

A

Piano accompaniment for the first system, including a *rall.* marking and a fermata over the final chord.

Soft-shoe (♩♩ = $\overset{\frown}{\text{♩}}\overset{\frown}{\text{♩}}$)

F



A/C



Dm/F



F+/C



Musical staff with treble clef, 4/4 time signature, and eighth notes.

man's called a trai - tor

or lib - er - a - tor;

A

Piano accompaniment for the second system, including triplets.

F



D7



Gm



Musical staff with treble clef, 4/4 time signature, and triplets.

rich man's a thief or phi - lan - thro - pist.

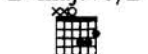
Is

Piano accompaniment for the third system, including triplets.

Gm



Bbmaj7#5/D



Gm



D+



Musical staff with treble clef, 4/4 time signature, and eighth notes.

one a cru - sad - er

or ruth - less in - vad - er?

It's

Piano accompaniment for the fourth system, including triplets.

G7 C13 F

all in which la - bel is a - ble to per - sist.

A7 Dm

These are pre - cious few at ease — with mor - al am - bi - gu - i - ties, —

G G/B C7 C9 Bbmaj7/D C7#5/E

straight 8ths

so we act as though they don't ex - ist! They called me

Moderate Ragtime

F6 G7

won - der - ful So I am won - der - ful... —

F#dim



Gm7b5



C7b9



C9/Bb



In fact: it's so much who I am, it's part of my

Am7b5



D7



G9



C13



name! And with my help, you can be the

A little slower

F



F7



Fmaj7/Bb



Em7/A



same... At long, long last re-ceive your due, long o-ver-

rit.

Freely

Am7/D



Bbm7



F/A




Bb(add2)



due





El - pha - ba... The most cel - e - brat - ed are the

Alt. lyric: Don't you know...

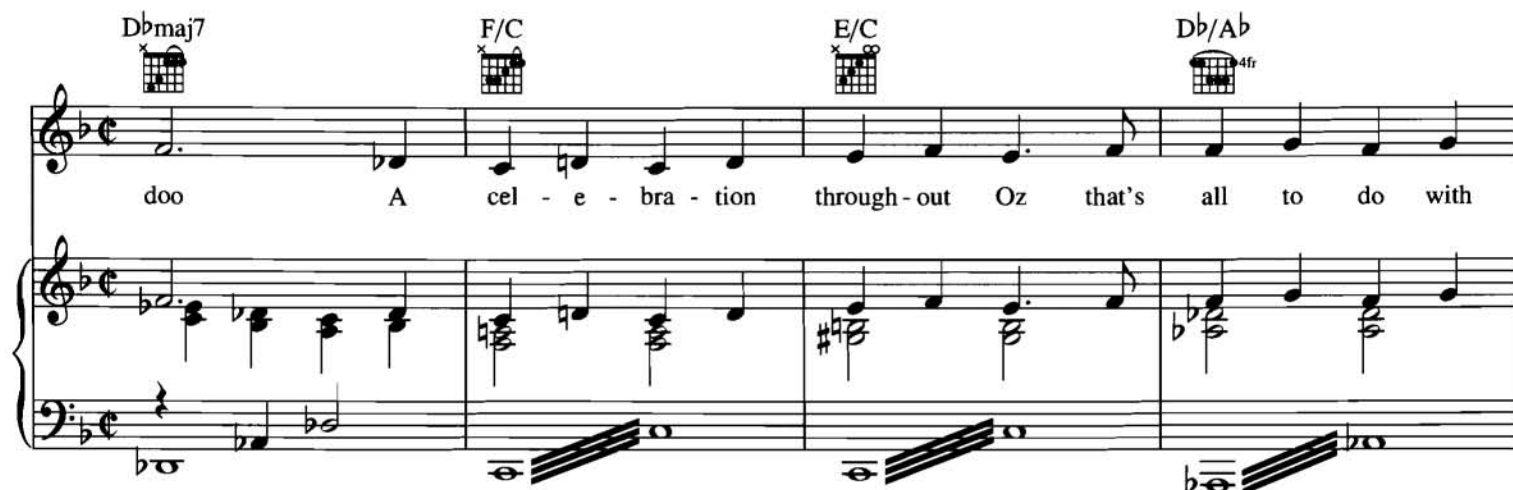
F/A  Bb6  Ab(add9) 






re - ha - bil - i - tat - ed There'll be such a whoop - de -



Dbmaj7  F/C  E/C  Db/Ab 

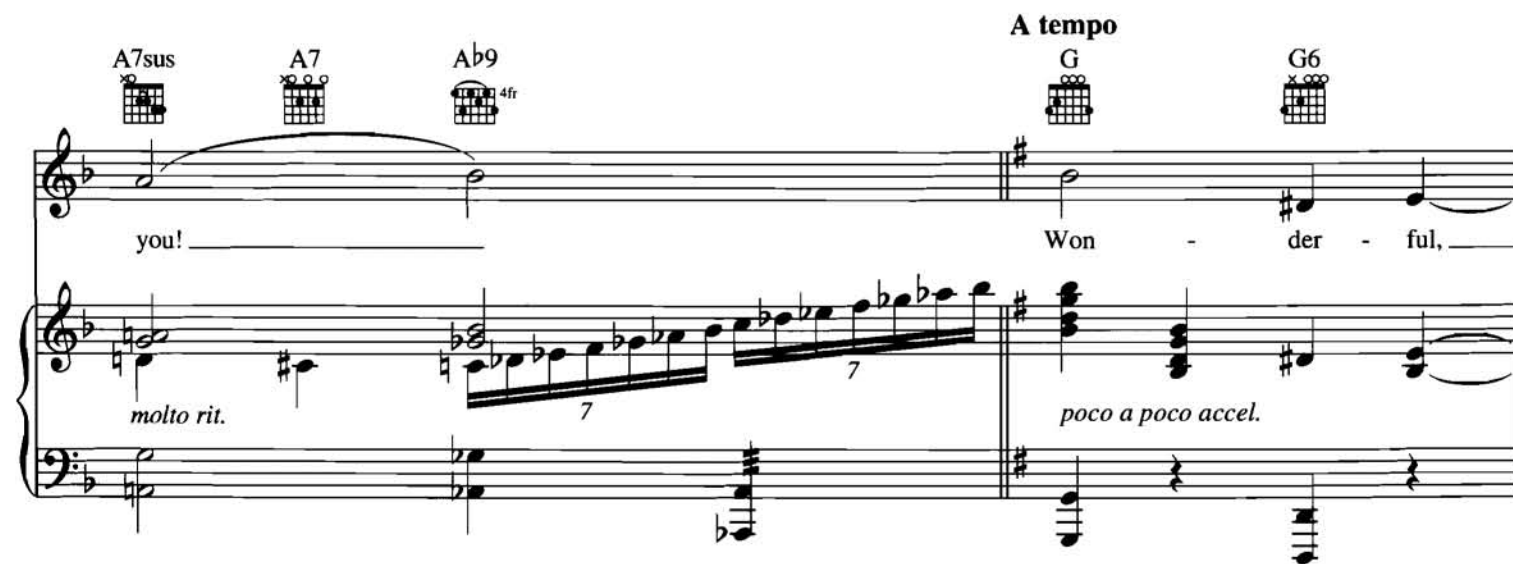
doo A cel - e - bra - tion through - out Oz that's all to do with



A7sus  A7  Ab9  **A tempo** G  G6 

you! Won - der - ful,

molto rit. *poco a poco accel.*



A9 

They'll call you "Won - der - ful" Does it sound



In tempo, fast

Am7^b5 D7^b9 Bm7^b5 E7

won - der - ful? Trust me, it's fun! When you are

Detailed description: This system contains the first four measures of the piece. The guitar part features four chord diagrams: Am7^b5 (x020232), D7^b9 (x020232 with 4fr), Bm7^b5 (x020232), and E7 (002211). The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Am9 D9 Bm7

won - der - ful Won't it be won - der - ful?

Detailed description: This system contains the next four measures. The guitar part features three chord diagrams: Am9 (x020232 with 5fr), D9 (x020232 with 4fr), and Bm7 (x020232). The piano accompaniment continues with chords and moving lines.

E7 F#m7 Edim/G E/G# A9 D13

When you're the won - der - ful

Detailed description: This system contains the next four measures. The guitar part features six chord diagrams: E7 (002211), F#m7 (x02321), Edim/G (x02321 with 3fr), E/G# (002211), A9 (x020232 with 5fr), and D13 (x020232 with 4fr). The piano accompaniment continues with chords and moving lines.

G G7/B C C#dim A9#11(b13) D+/C# G

one!

8va

Detailed description: This system contains the final four measures. The guitar part features seven chord diagrams: G (032033), G7/B (032033), C (x02033), C#dim (x02033 with 4fr), A9#11(b13) (x020232 with 5fr), D+/C# (002211), and G (032033). The piano accompaniment includes a section marked '8va' with a dashed line and a final flourish.

AS LONG AS YOU'RE MINE

Music and Lyrics by
STEPHEN SCHWARTZ




With quiet passion

Cm  3fr
 Ab/C  3fr
 Cm7(no5) 
 Bb/C 
 Cm  3fr
 Ab/C  3fr
 Cm7(no5) 



mf

With pedal

Bb/C 
 Cm  3fr
 Gm  3fr

ELPHABA:



Kiss me too fierce - ly,

p

Ab  4fr
 Db 
 Gm7 
 Cm  3fr
 Eb/Bb  6fr
 Ab  4fr



hold me too tight, I need help be - liev - ing

Eb
Bb(add4)
Ab

As long as you're mine, I've lost all re -

Bbm
Ab/Db
Ab/Eb
Eb
Ebsus2
Eb
Fm
Eb/Ab
Bb

sist - ance and crossed some bor - der - line.

Bdim7
Cm
Cm/Bb

And if it turns out it's o - ver too

Ab
Abm
Gm7
Gbmaj7

fast, I'll make ev - 'ry

subito p



last mo - ment last _____ as long as you're _

cresc.



mine.

mf



FIYERO:

May - be I'm brain - less, may - be I'm wise,



but you've got me see - ing _____ through dif - fer - ent

G C/G F5/G G Em Am

eyes. _____ Some - how I've fall -

Em F Bb Em7

- en un - der your spell, _____ and some-how I'm

Am C/G F Dm C/F G C/G F5/G

feel - ing _____ it's "up" that I fell... _____

opt. *cresc.*

G C G(add4) F(add9)

FIYERO: _____ **ELPHABA:** Ev - er - y mo - ment, _____ As long as you're _____

f

C G(add4) F(add9) Gm F/Bb F/C

mine, I'll wake up my bod - y,

C Csus2 C Dm C/F G G#dim7

FIYERO:

and make up for lost time... Say there's no

Am Am/G F

fu - ture for us as a pair...

sub. p

Fm Em7 Ebmaj7 Dbmaj7 Cbmaj7

E:

And though I may know I don't

Gsus2

G

C/G

F5/G

G

C

G(add4)

F



care...

Just for this mo - ment,

cresc.

f

as long as you're mine,

come be how you

Gm

F/Bb

F/C

C

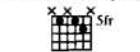
Dm7(no5)/E

C/E

Dm

C/F

G



want to,

and see how bright we shine.

G#dim7

Am

Am/G

Bor - row the moon - light

un - til it is

dim.



Musical staff with a long melodic line spanning two measures, starting on a high note and moving down.

through,

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.



Musical staff with lyrics: "And know I'll be here hold - ing". Includes a triplet of notes.

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.



Musical staff with a long melodic line spanning two measures, ending on a high note.

you

Piano accompaniment for the third system, including treble and bass staves with chords and melodic lines. Includes the instruction "cresc. poco a poco".

G C G/C F/C

as long as you're mine...

f

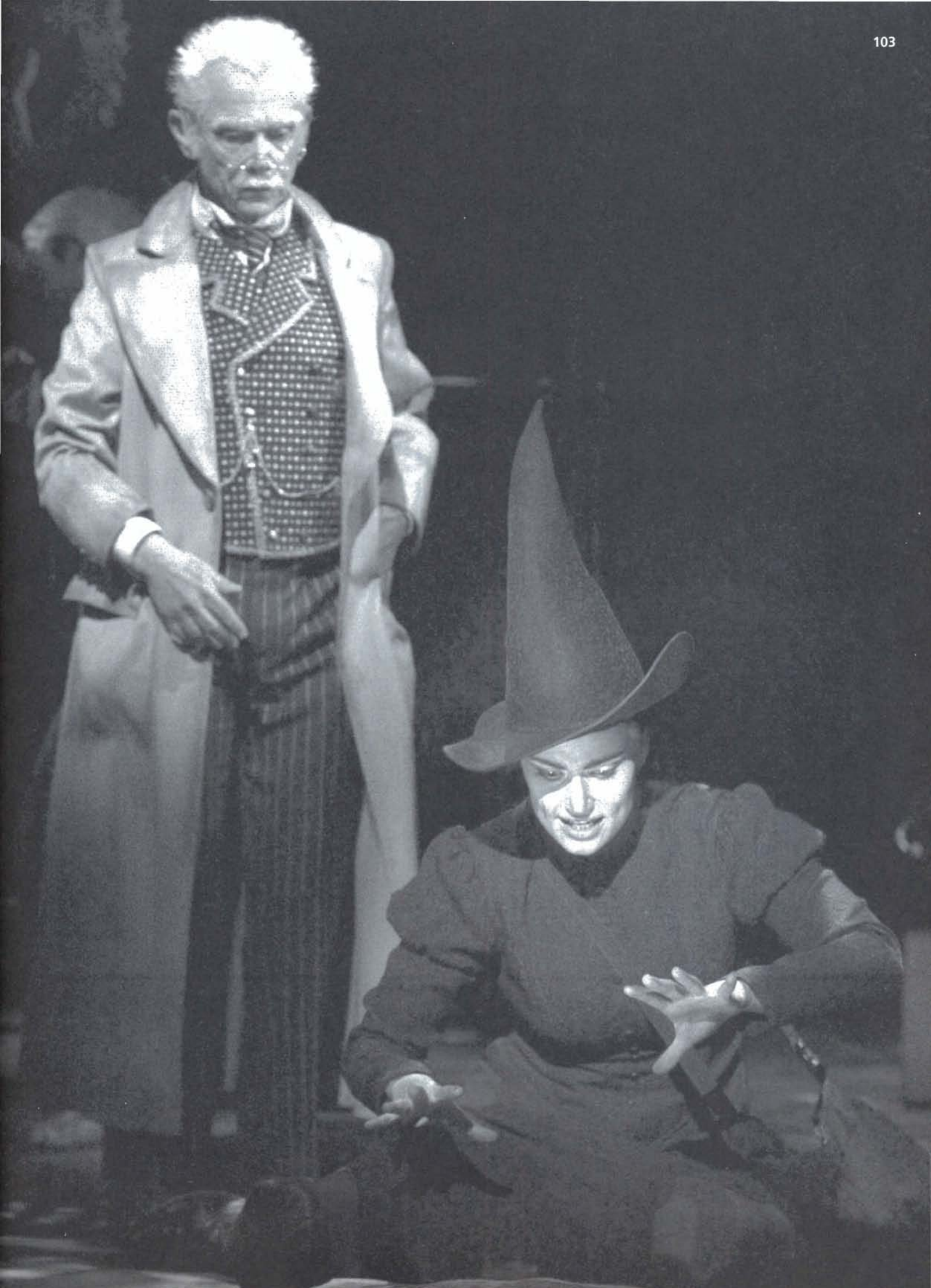
C G(add4) F C(no5) F5/C C5

sub. p

G/C C(no5) F5/C C5 G/C

C(no5) F5/C C5 G/C C(add2)

rit.



NO GOOD DEED

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato, with intensity

Bm7(add4)

A/D

Esus/G#

Amaj7/C#

First system of piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece is in 4/4 time and begins with a forte (*f*) dynamic.

Bm7(add4)

A/D

Gm(maj9)#11

E/F#

Second system of piano accompaniment. The right hand continues the melodic line, and the left hand provides harmonic support. The tempo and dynamics remain consistent with the first system.

Bm7(add4)

A/D

Esus/G#

Amaj7/C#

ELPHABA:

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a soprano register, and the piano accompaniment is in a mezzo-forte (*mf*) dynamic. The lyrics are: "No good deed goes un-pun-ished".

Bm7(add4)

A/D

Gm(maj9)#11

E/F#

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues the melody, and the piano accompaniment includes a *gradual cresc.* marking. The lyrics are: "No act of char-i-ty goes un-re-sent-ed".

Bm7(add4)

A/D

E(add9)

Emaj9/G#

No good deed goes un - pun - ished _____ That's my new

D#m7

C#/D#

A#m7/D#

G#m

E

creed. My road of good in - ten - tions

F#(add4)/A#

B/D#

E/G#

led where such roads al - ways _____ lead. _____

decresc.

A(add9)

Gmaj7(add6)

F#7sus

No good deed _____ goes un -

Bm7(add4)

A/D

Esus/G#

Amaj7/C#

pun - ished...

Musical notation for the first system. The vocal line features a long note with a slur over it. The piano accompaniment consists of a treble and bass clef with a forte (*f*) dynamic marking. Chord diagrams for Bm7(add4), A/D, Esus/G# (2fr), and Amaj7/C# are shown above the vocal staff.

G#m7(add4)

F#/G#

D#m7/G#

G#m7(add4)

F#/G#

D#m7/G#

sub. p

Musical notation for the second system. The piano accompaniment continues with a mezzo-piano (*sub. p*) dynamic marking. Chord diagrams for G#m7(add4), F#/G#, D#m7/G# (4fr), G#m7(add4), F#/G#, and D#m7/G# (4fr) are shown above the vocal staff.

G#m7(add4)

F#/B

C#sus/E#

A#m7

Nes - sa... —

Doc - tor

Musical notation for the third system. The vocal line has two phrases: "Nes - sa... —" and "Doc - tor". The piano accompaniment continues. Chord diagrams for G#m7(add4), F#/B, C#sus/E#, and A#m7 are shown above the vocal staff.

G#m7(add4)

F#/B

C#sus/E#

A#m7

Dil - la - mond... —

Fi -

Musical notation for the fourth system. The vocal line has two phrases: "Dil - la - mond... —" and "Fi -". The piano accompaniment continues. Chord diagrams for G#m7(add4), F#/B, C#sus/E#, and A#m7 are shown above the vocal staff.

Emaj7 F#(add4)/E B/E Emaj7 F#(add4)/E B/E

ye - ro... Fi -

cresc.

Bbm Gbmaj9/Bb Ab(add4)/Bb N.C. Bbm Gbmaj9/Bb Ab(add4)/Bb

ye - ro!!

ff

Bbm Gbsus2 Absus Dbsus2/F

One ques - tion haunts and hurts, too much, too much to men - tion:

sub. mf

Bbm Gbsus2 Absus A(no5)#4

Was I real - ly seek - ing good or just seek - ing at - ten - tion?

C#m

A

Bsus

Emaj7/G#

A(add9)

Is that all good deeds are when looked at with an ice - cold _ eye?

Dm

Bb

Csus

Csus2

C

If that's all good deeds are, may - be that's _ the rea - son

F#5

A tempo

Bm7(add4)

A/D

why... No good deed goes un -

cresc.

molto rall.

f

Esus/G#

Amaj7/C#

Bm7(add4)

A/D

pun - ished

All help - ful urg - es should be

Gm(maj9)#11

E/F#

Cm7(add4)

Bb/Eb

circum - vent - ed _____ No good deed goes un -

Bb(add2)/A

Bbmaj7/D

Cm7(add4)

Bb/Eb

pun - ished _____ Sure, I meant well — Well, look at

Abm(maj7)

what well - meant did... _____

cresc.

Ebm




Cbmaj7

Db/F

All right, ³e - nough — so be it! So be it —

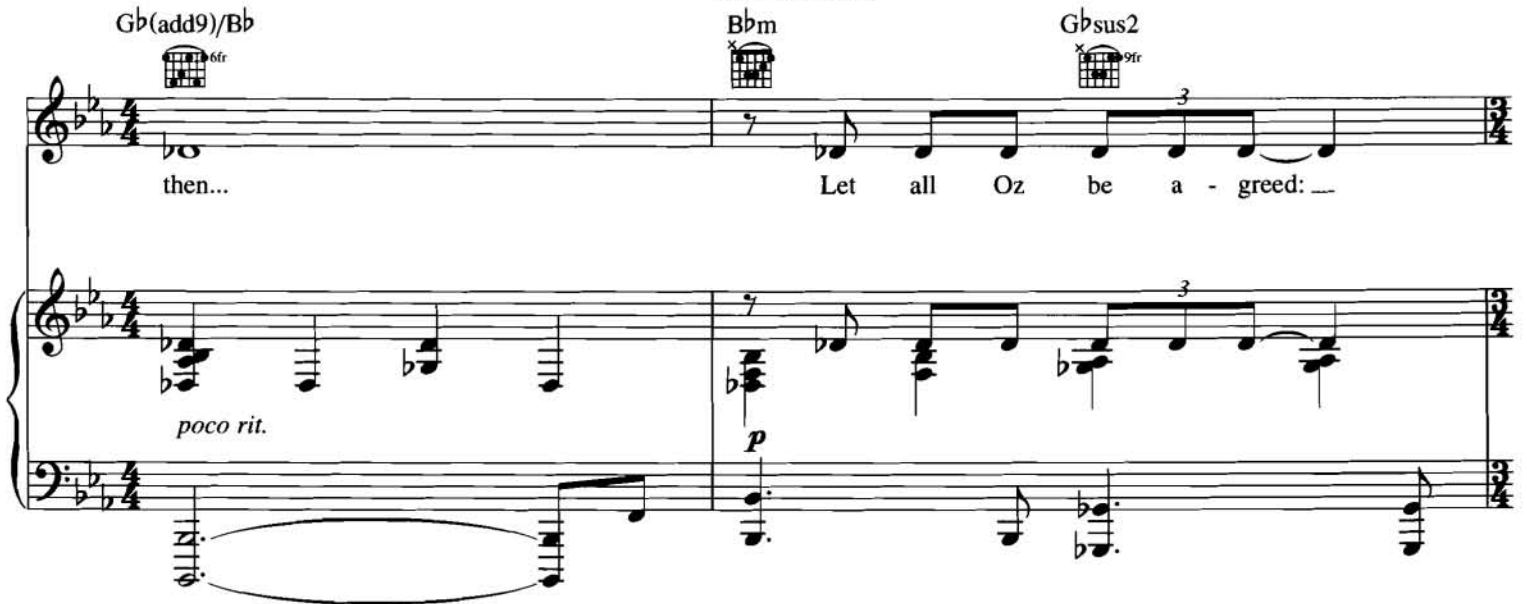
f

Meno mosso

G_b(add9)/B_b  **B_bm**  **G_bsus2** 

then... Let all Oz be a - greed: —

poco rit. *p*






A_bsus  **C[#]m**  **A_{sus2}** 

I'm wick - ed through and through; since I can - not — suc - ceed, —

poco accel.

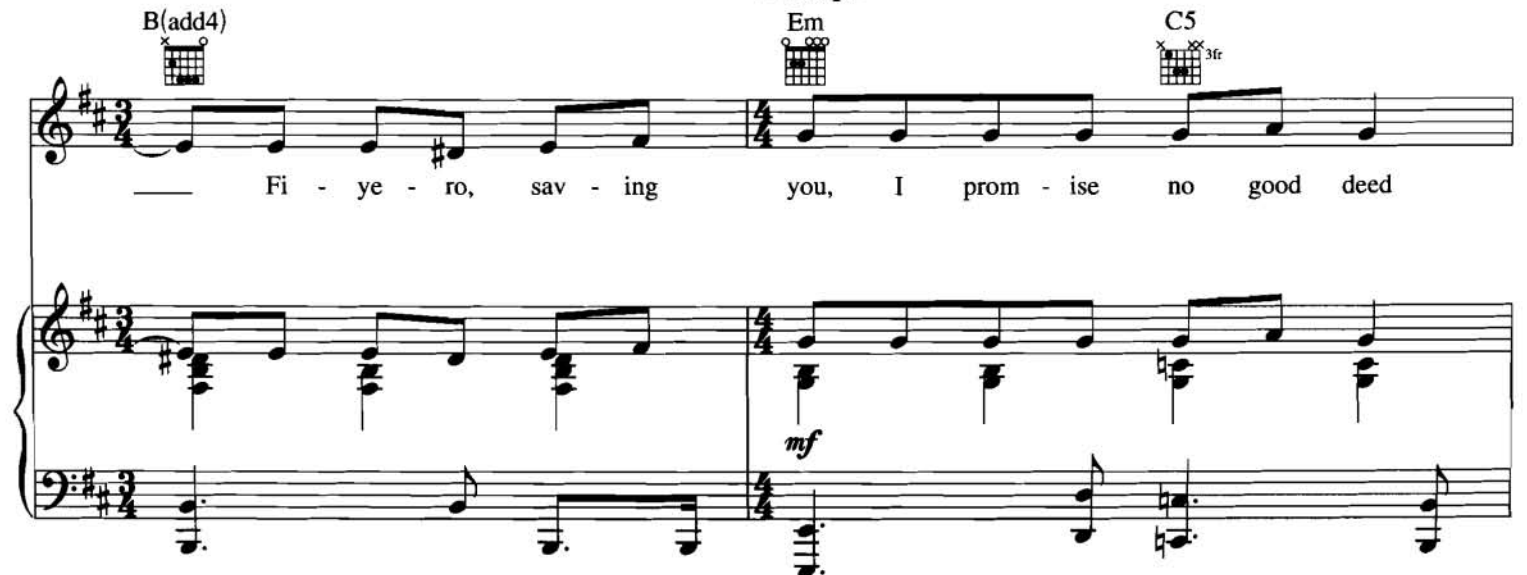


A tempo

B(add4)  **Em**  **C5** 

— Fi - ye - ro, sav - ing you, I prom - ise no good deed

mf



Am7(no5)

Bm7(add4)/F#

will I at - tempt _ to do a - gain, ev - er a -

Fmaj7b5

A/E

G/D

C#m7b5

gain... No good deed will I

cresc. *f*

N.C./F#

Bm7(add4)

A/D

do a - gain!

ff

Esus/G#

Amaj7/C#

Gmaj7

Asus F#m7

B5

cresc. *rit.* *ff* *sfz*

FOR GOOD

Music and Lyrics by
STEPHEN SCHWARTZ

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

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand. The chords are C5 (3fr), C/F (3fr), C5 (3fr), C/F (3fr), and F. The piece is marked 'Tenderly, poco rubato' and includes the instruction 'With pedal'.

GLINDA:

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

colla voce

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,

Detailed description: This system contains the first two measures of the piece. The guitar part features chords C/E, C/F (with a 3rd fret), 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 eighth-note chords.

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 eighth-note chords.

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 (with a 3rd fret), and G5 (with a 3rd fret). The vocal line has a melody with a quarter rest in the second measure. The piano accompaniment includes a *rit.* (ritardando) marking in the second measure. The system ends with a double bar line and a 4/4 time signature.

A tempo, warmly

C C/F G C/E

good. ELPHABA: 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* (mezzo-forte) marking in the first measure. The system ends with a double bar line and a 4/4 time signature.

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 top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a treble and bass clef. Chord diagrams for Fmaj9, Dm7/F, C, and Em are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

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 top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Fmaj9, F6/9, C/E, Fsus2, G, and C/E are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

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 top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Fmaj9, F6/9, and Em7 are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line.

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 top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for Am7, D/F#, Gsus, and G are shown above the vocal line. A 7-measure rest is indicated above the first measure of the vocal line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal 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: 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 matter an - y -

ELPHABA:

and none of it seems to matter an - y -

Fm7/Bb Bb Bb/Ab C/E Fsus2

more. Like a comet pulled from orbit 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

Detailed description: This system contains the first two lines of the musical score. It features guitar chords at the top: Csus/B \flat , C, C/E, and Fsus2. The vocal line (top staff) has 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 piano accompaniment (bottom two staves) includes a triplet of eighth notes in the right hand and a bass line in the left hand.

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

senza rit. *dim.*

Detailed description: This system contains the second two lines of the musical score. It features guitar chords: Fsus2/B \flat , Fsus2/A, G, G/F, C/E, and Dm7. The vocal line has 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 piano accompaniment includes a triplet of eighth notes, a change in time signature from 2/4 to 4/4, and performance markings "senza rit." and "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

Detailed description: This system contains the third two lines of the musical score. It features guitar chords: Em7, Am7, Fsus2, C/E, and G/D. The vocal line has 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 piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and a change in time signature from 2/4 to 4/4.

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.



PIANO/VOCAL SELECTIONS

standard piano/vocal format with the melody in the piano part

NO ONE MOURNS THE WICKED

THE WIZARD AND I

WHAT IS THIS FEELING?

DANCING THROUGH LIFE

POPULAR

I'M NOT THAT GIRL

ONE SHORT DAY

DEFYING GRAVITY

I COULDN'T BE HAPPIER

WONDERFUL

AS LONG AS YOU'RE MINE

NO GOOD DEED

FOR GOOD

U.S. \$17.95



 HAL • LEONARD®

ISBN 0-634-07881-X

