

# FOR GOOD

Music and Lyrics by  
STEPHEN SCHWARTZ

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

## Tenderly, poco rubato

*p*  
With pedal

*colla voce*

**GLINDA:**

I've heard it said that peo-ple come in - to our lives— for a rea-son, bring-ing some-thing we must learn. And we are led to those who help us most to grow,— if we let them,— and we help them in— re - turn.

The musical score consists of four systems. The first system is a piano introduction in 4/4 time, marked 'Tenderly, poco rubato'. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Chords C5, C/F, and F are indicated above the staff. The second system begins the vocal line for Glinda, starting with a G chord. The lyrics are: 'I've heard it said that peo-ple come in - to our lives— for a'. The piano accompaniment includes a 'colla voce' section. The third system continues the vocal line with lyrics: 'rea-son, bring-ing some-thing we must learn. And we are led to those who'. The piano accompaniment continues with various chords. The fourth system concludes the vocal line with lyrics: 'help us most to grow,— if we let them,— and we help them in— re - turn.' The piano accompaniment ends with a D/F# chord.

C/E Fsus2 Fm(maj7) Am/E

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

Ab Ebmaj7(no3rd)/Ab Fm7 Eb/Ab

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

Bbsus Bb C/E Fsus2 Fmaj7(no3rd)/Bb C

— Like a 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) Fsus2 C/E

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

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

**A tempo, warmly**

I have been changed for good.

*rit.* *mf*

G C/E Fmaj9 Dm7/F C Em

**ELPHABA:**

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

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

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

Em7

Am7

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

D/F#

Gsus

G

C/E

Fsus2

hand - print on my — heart. And now what - ev - er way — our

Fm(maj7)

Am

A<sup>b</sup>

E<sup>b</sup>maj7(no3rd)/A<sup>b</sup>

A<sup>b</sup>

Fm7

E<sup>b</sup>/A<sup>b</sup>

stor - ies — end, — I know you have re - writ - ten mine — by be - ing my friend...

B<sup>b</sup>sus

B<sup>b</sup>

C/E

Fsus2

Fmaj9(no3rd)/B<sup>b</sup>

C

Like a ship blown — from its moor - ing — by a wind off the sea, — like a

C/E C/F Bb(add9) F6/A G G/F

seed dropped by a sky - bird in a dis - tant wood,

C/E Dm7 Em7 Am7 Fsus2 C/E

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

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

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

*cresc.*

**Più mosso**

Fm7 Fm9 Bb Ebmaj7/G

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

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

Gm7 **GLINDA:** Bb6 Csus C/Bb F/A

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

**ELPHABA:**  
and

Ebmaj7(no3rd)/Ab Fm7(add4) Fm7/Bb 3 Bb Bb/Ab

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

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

*rit.*

C/E Fsus2 Csus/Bb C

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

— Like a ship — blown — from its moor - ing by a wind off the sea, —

*a tempo*

C/E F#sus2 F#sus2/Bb F#sus2/A G G/F

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

*senza rit.*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'stream that meets a boul - der — half - way — through the wood, —' and a piano accompaniment. The second system continues the vocal line with lyrics 'like a seed dropped by a bird in the wood, —' and the piano accompaniment. The piano part includes a 'senza rit.' marking. Chord symbols C/E, F#sus2, F#sus2/Bb, F#sus2/A, G, and G/F are placed above the vocal line. The time signature is 2/4.

C/E Dm7 Em7 Am7

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.*

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics 'Who can say — if I've been changed for the bet - ter? —' and a piano accompaniment. The second system continues the vocal line with the same lyrics. The piano part includes a 'dim.' marking. Chord symbols C/E, Dm7, Em7, and Am7 are placed above the vocal line. The time signature is 2/4.

F#sus2 C/E G/D Am Am(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*

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system features a vocal line with lyrics 'I do be - lieve — I have been changed for the bet - ter... — And' and a piano accompaniment. The second system continues the vocal line with lyrics 'I do be - lieve — I have been changed for the bet - ter... —'. The piano part includes a 'mp' marking. Chord symbols F#sus2, C/E, G/D, Am, and Am(add2) are placed above the vocal line. The time signature is 2/4.

Fsus2 C/E Fsus2 C/E Fsus2 C/E

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

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

*rit poco a poco*

*8va*

Dm7(no5th) C/F Gsus

I have been changed for

I have been changed for

*rit.*

**Tempo I**

C5 C/F

C5 C/F F(add2) G C(add2)

good.

good.

*rit.*