

1st version

Making Good

That hat-check-faced boy who is pointing at me with a sneer -- I don't see her. Those

This system contains the first two staves of music. The top staff is the vocal line with lyrics. Above the notes are five chord diagrams, each labeled 'r37'. The bottom staff is the piano accompaniment, featuring a bass line with a '40' marking and a treble line with chords and a melodic line.

gig-gling girls with the whoop-stey next me to hear -- I don't hear them. That boy with the spit-ball behind me -- if I

This system contains the next two staves of music. The top staff continues the vocal line with lyrics. Above the notes are seven chord diagrams, each labeled 'r37'. The bottom staff continues the piano accompaniment with similar notation to the first system.

sud-dewly turn .. oh, bot! He's lost his nerve! Right now in their pay, right now in their quarry, but

This system contains the final two staves of music. The top staff continues the vocal line with lyrics. Above the notes are five chord diagrams, each labeled 'r37'. The bottom staff continues the piano accompaniment, ending with a '40' marking.

Making Good - 2

Handwritten musical notation for the first system. The top staff contains a melody with lyrics: "There'll come a day they all will be sor-ry -- and sor-ry will be all that they de-serve ...". Above the melody are guitar chord diagrams: F37 , F37 , F37 , 3 , and 7 . The bottom two staves show guitar accompaniment with various chords and a bass line.

Handwritten musical notation for the second system, continuing the melody and accompaniment from the first system.

Handwritten musical notation for the third system, continuing the melody and accompaniment.

Two empty musical staves at the bottom of the page.

Making Good - 3.

1. At long long last, I'm ma-king my way out of here
 2. Cuz in my gut, I know I can do some-thing great

E-rase the part, it's as of to-day clean and clear
 I don't know what yet, but when I'm through -- just you wait!

To-day I start my quest to find my dis-ty-ny
 when they see all I've done, they'll tell me: "You're so won-der-ful!"

do more than just the best I could.. -stod,
 we wish back them, wed un-der-

you'd be ma-king good."

I'll be ma-king good, un-der-ta-king new in-ven-tions or dis-co-ve-

may-be find a cue for some dis-ease! May-be I could make world hun-ger cease, or else may-be paint a mas-

-ter-piece!
 Some-thing that as-tounds, some-thing that a-ma-zes,

Some-thing that has ev-ry-bo-dy sing-ing my prai-ses

Making Good - 4

At long long last, I'm ta-king my turn, and my, oh, my

Chords: E (F#), Dmaj9, Bm (no 9), E, Dmaj9, Bm

Just watch how fast I'm go-ing to learn how to fly -

Chords: E, Dmaj9, Bm (no 9), G#m, G#m7

Just watch that light-ring strike! And when they see what I can do,

Chords: G#m7, F#m7, A4m/E, B/D#, E2/G#, E/G#

all oze will love me like they should in all like-li-

Chords: A/C#, D2, G4m9

-hood once I'm ma-king good

Chords: Bsus2, E

Empty musical staff with a treble clef and a key signature of two sharps.

Un-li-mi-ted My future is un-li-mi-

Chords: 3 7

ted And I have a vi-sion, al-most like a pro-phe-cy Nes-sa,

Chords: 3 7

you can call me cra-zy -- True, the vi-sion's Ra-zy, but I swear some-day there'll

Chords: 4

be a ce-le-bration through-out Oze that's all to do with me

Making Good - 5

Handwritten musical score for the first system. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics "good" are written below the first few notes. The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. There are some handwritten annotations and corrections in the piano part.

Handwritten musical score for the second system. The vocal line continues with the lyrics "un - li - mi - ted". The piano accompaniment includes a "Pedal" marking at the beginning. The notation includes various chords and melodic lines, with some handwritten corrections and annotations.

Handwritten musical score for the third system. The vocal line includes the lyrics "My future is un - li - mi - ted And I have a". The piano accompaniment includes a "Pedal" marking at the beginning. The notation includes various chords and melodic lines, with some handwritten corrections and annotations.



Making Good - 6

vi-sion, al-most like a pro- phe- cy Nes- sa, you can call me cra- zy

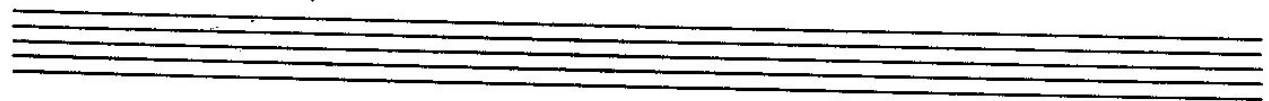
The first system of the handwritten musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line.

True, the vi- sion's ha- zy, but I swear some- day there'll be a ce- le- bra- tion

The second system of the handwritten musical score, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

Through-out Oz that's all to do with me You'll see

The third system of the handwritten musical score, continuing the vocal line and piano accompaniment. The lyrics are written below the vocal line.



Making Good - 7

Handwritten musical score for guitar, featuring a melody line and a guitar accompaniment line. The score is written in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the melody line.

Lyrics:
 You'll see How at long long last,
 they're chee-ring my name, and what's more -- guess what old bas-
 --ards come there to claim cre-dit for -- this ma-gic child
 of his, to say how proud he is of me
 for do-ing things the wiz-ard could not e-ven con-tem-
 plate! Oh, Nes-so, go a-head and laugh till your sides are ach-ing,
 but if I do half the won-ders I feel wa-king, you'll be chee-ring after I have fi-nished ma-king
 good... No, not ma-king good... Ma-king
 great

Chords and Fingerings:
 Chords are indicated above the staff, often with fingerings in parentheses. Examples include: Bmaj7, E, Dmaj9, Bm(no9), G#m, Cm7, A2/F#, Amaj/E, B/D#, E/G#, A/C#, F#m, Amaj/E, D2, F#m/C#, G#7/B#, C#m, Am/C, E/B, E7/B, E/B, E7/B, E7/B, G/B, C/D, G/D, C/D, B/F, E/F, B/F, E/F, E7/F, G#m(no9), A/B, Cmaj7/B, E, D, Bm9, E2.

Performance Markings:
 Includes a 'Breathe' marking with a downward arrow and a '1' marking above a note. The score ends with a double bar line and the word 'The' written vertically below it.

Making Good

Revised 01/09/02

Piano introduction in G major, 4/4 time. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with chords and single notes.

5 Un - lim - i - ted, the fu - ture is un -

First system of vocal and piano accompaniment. The vocal line starts at measure 5 and includes a triplet of eighth notes. The piano accompaniment continues with the arpeggiated pattern in the right hand and a bass line in the left hand.

11 lim - i - ted. And I have a vi - sion, al - most

Second system of vocal and piano accompaniment. The vocal line starts at measure 11 and includes a triplet of eighth notes. The piano accompaniment continues with the arpeggiated pattern in the right hand and a bass line in the left hand.

call

17

like a pro - phe - cy, Nes - sa, you call me

21

cra - zy True, the vi - sion's ha - zy But I swear

25

some - day there'll be a ce - le - bra - tion through - out Oz that's all to do with

29

me

You'll

33

see!

37

41

E Dmaj9 E Dmaj9

At long long last, I'm ma - king my way out of here

45

E Dmaj9 G#m G#m7

E - rase the past, it's as of to - day clean and clear

(Rev. 7/1/04)

2. Making Good

49 C#m7 F#m7 Amaj7/E B/D# E2/G# E/G#

To-day I start my quest to find my spe - cial des - ti-ny

53 A/C# D2 Bsus/G Bsus7

Do more than just the best I could. I'll be ma - king

57

good.

57

61 E Dmaj9 Bm11(no9) E Dmaj9 Bm11

'Cuz in my gut, I know I can do some - thing great

65 E Dmaj9 Bm11(no9) G#m G#m7

I don't know what yet, but when I'm through... Just you wait!

69 C#m7 F#m7 Amaj7/E B/D# E2/G# E/G#

Whenthey see all Ivedone, they'lltell me:"You're so won - der-ful!

73 A/C# D2 Gmaj9 Bsus7

We wish back then, we'd un - der - stood, you'd be ma - king

77 E Dmaj11 C#m Emaj7/B

good." Good... I'll be ma - king good.

81 A2 B/A E/G# A

un - der - ta - king new in - ven - tions or dis - co - ve - ries

85 E/G# F#m/A F#m G/B C Am7

may - be find a cure for some dis - ease! may - be make some great in - just - tice cease -

89 G/B Am9(no7)/C Am/C E/B F#m/B E/B F#m/BE/B

or per - haps cre - ate a mas - ter - piece! Some - thing that astounds some - thing that a - ma - zes,

93 F/B A/B

some - thing that has ev' - ry - bo - dy sing - ing my prai - ses

96

96

100 E Dmaj9 Bm11(no9) E Dmaj9 Bm11 E Dmaj9

The shouts of love will ring thru the air, and what's more A cer - tain gov -

105 Bm11(no9) G#m G#m7 C#m7

er - nor will be there claiming cre - dit for this ma - gic child

109 A2/F# Amaj7/E B/D# E2/G# A/C#

of his, Boasting how proud he is of me for do - ing things

(Rev. 7/1/04)

2. Making Good

113 F#m7 Amaj7/E D2 F#m7/C# G#7/B# C#m Am6/C



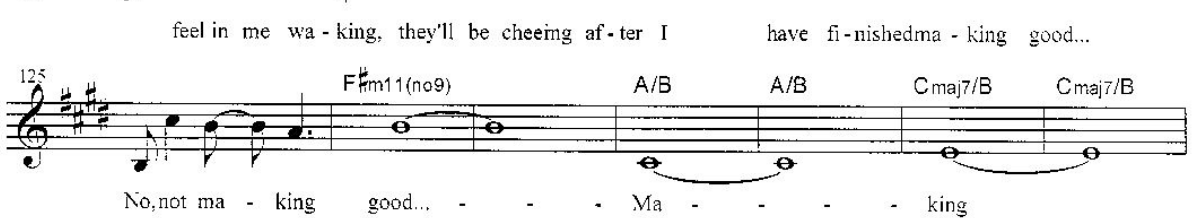
118 E/B Esus/B E/B Esus/B Esus/C# G/D C/D



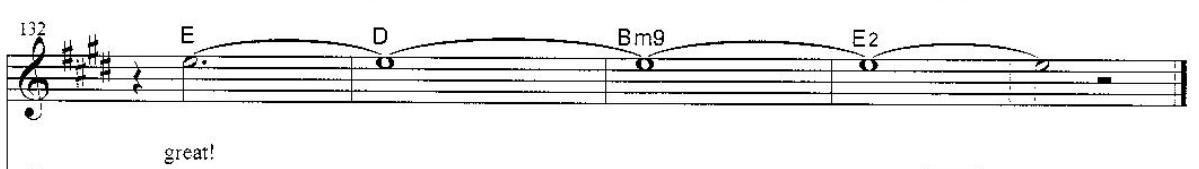
121 G/D C/D C/E Bb/F Eb/F Bb/F E2/FEb+A/F G2/D



125 F#m11(no9) A/B A/B Cmaj7/B Cmaj7/B



132 E D Bm9 E2



132

