

# 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

C5 C/F C5 C/F F

*p*  
*With pedal*

G C/E Fmaj9 F6/9 C/E

GLINDA:

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

*colla voce*

Fmaj9 F6/9 C/E F#sus2 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 F#sus2 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 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 $\flat$ sus2 Fsus2/A G G/F

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

C/E Dm7 Em7 Am(add2)

who can say if I've been changed for the bet - ter? But

Fsus2 C/E F5 C/E Dm7 C/F G5

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

*rit.*

A tempo, warmly

C C/F G C/E

ELPHABA:

good. It well may

*mf*

Fmaj9

Dm7/F

C

Em

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

Fmaj9

F6/9

C/E

Fsus2

G

C/E

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

Fmaj9

F6/9

Em7

— me is made of what I learned from you, — you'll —

Am7

D/F#

Gsus 3fr

G

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

C/E      Fsus2      Fm(maj7)      Am

And now what - ev - er way — our stor - ies — end, — I

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: C/E, Fsus2, Fm(maj7), and Am. There are triplets in the vocal line over the words 'er way' and 'ies end'.

Ab      Ebmaj7(no3)/Ab      Ab      Fm7      Eb/Ab

know you have re - writ - ten mine — by be - ing my friend... —

Detailed description: This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: Ab, Ebmaj7(no3)/Ab, Ab, Fm7, and Eb/Ab. The time signature changes from 3/4 to 2/4 and then back to 4/4. There are triplets in the vocal line over the words 'ten mine' and 'ing my'.

Bbsus      Bb      C/E      Fsus2

— Like a ship blown — from its moor - ing — by a

Detailed description: This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: Bbsus, Bb, C/E, and Fsus2. The time signature is 4/4. There are triplets in the vocal line over the words 'ing' and 'by a'.

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

wind off the sea, — like a seed dropped — by a sky - bird —

Detailed description: This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: Fmaj7(no3)/Bb, C, C/E, and C/F. The time signature is 4/4. There are triplets in the vocal line over the words 'by a' and '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...

F5

C/E

Dm7(add4)

C/F

G

**Più mosso**

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

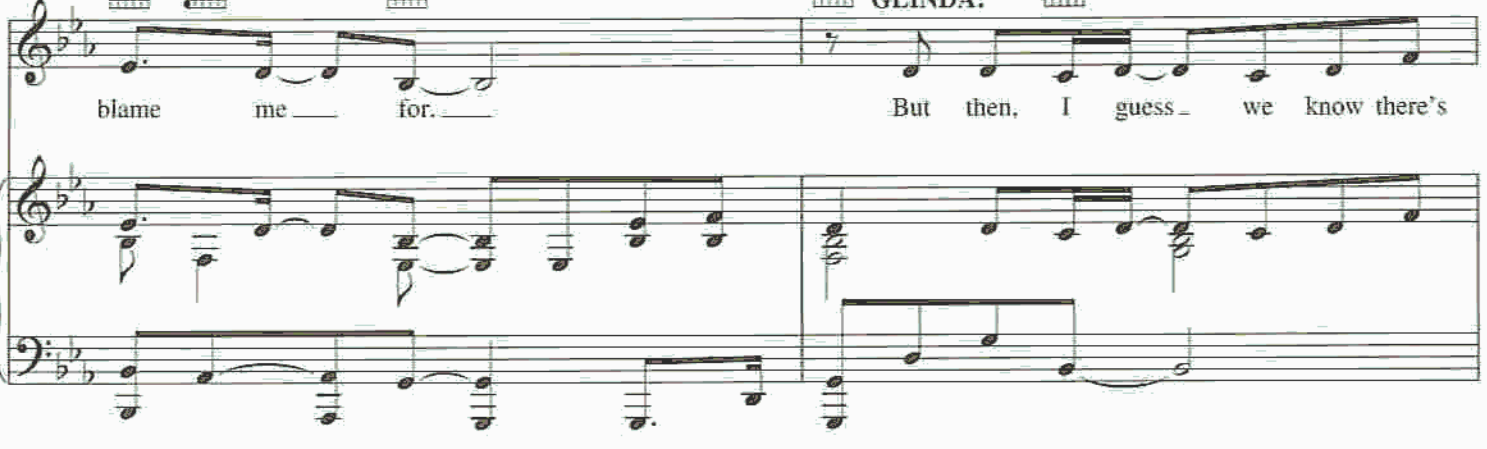
clear the air, I ask for - give - ness for the things I've done you





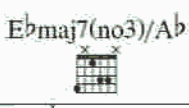





GLINDA:

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



ELPHABA:

blame to share, and none of it seems to matter an - y -  
and none of it seems to matter an - y -









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

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.*

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*



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.*