

PIANO/VOCAL SELECTIONS

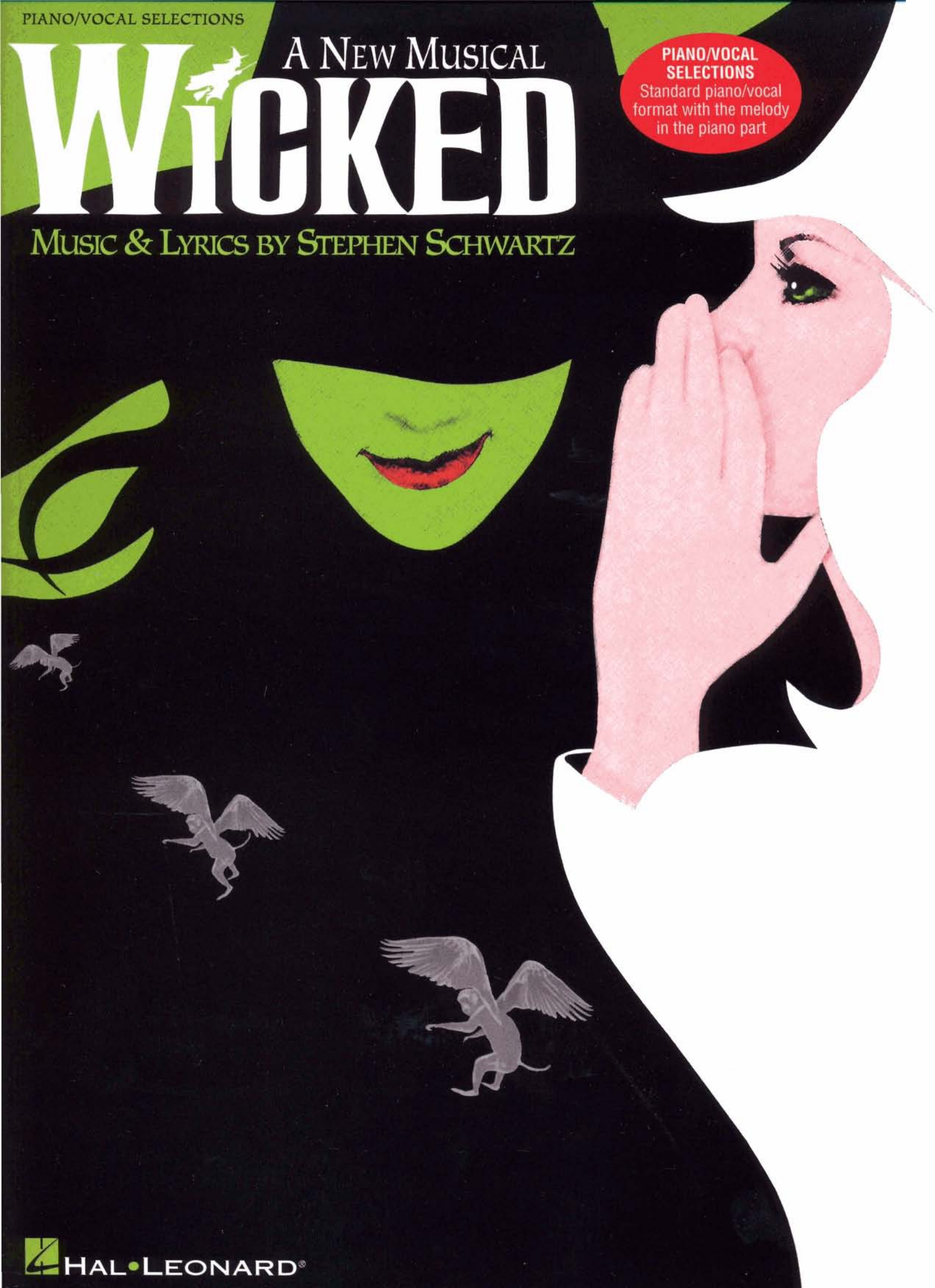
A NEW MUSICAL

# WICKED

MUSIC & LYRICS BY STEPHEN SCHWARTZ

PIANO/VOCAL  
SELECTIONS

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



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

Orchestrations  
**William David Bohn**

Music Director  
**Stephen Oremus**

Musical Staging by  
**Wayne Cilento**

Directed by  
**Joe Mantello**

Original Broadway Company

[www.stephenschwartz.com](http://www.stephenschwartz.com)

Photos by Joan Marcus

ISBN 0-634-07881-X



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A close-up photograph of a hand in a dark, textured sleeve gripping the hilt of a sword. The sword's blade is dark and extends vertically towards the top of the frame. The background is a solid, deep blue. The right half of the page is a solid yellow-green color, creating a high-contrast background for the text.

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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](mailto: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

*mf* *R.H.* *With pedal*

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

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

D6 F#m9 D6/9 Dmaj7

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

E5 Bm Dmaj7 B/C#

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

C#m11 A Amaj7 F#m6/A

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

*rit.* *a tempo*

G#m7      Bsus/C#      B(add4)/C#      F#11  
 x x x x 4fr      x x x x 4fr      x x x x 4fr      x x x x 9fr

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

Dmaj9#11      B/C#      A/C#

on - ly      on your      own...

Are they born as



D6 F#m9 D6/9 Dmaj7

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

3

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

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

cresc.

Asus2 Fmaj7#11 F6 Asus2 Fmaj13#11 Fmaj9 Dm9

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

*f*

G C Dm Fmaj9 D/E Em7 D/E

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

*molto rall.*

## Broadly

Chord diagrams: C, Cmaj7, Am6/C, Bm7, Dsus/E, D

knows \_\_\_\_\_ we know \_\_\_\_\_ what good-ness is! \_\_\_\_\_ Good - ness

Chord diagrams: C, Cmaj7, Am6/C, Bm7, Em7, Am11

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

Chord diagram: Fmaj9#11

who spurn what good-ness - es \_\_\_\_\_ they are

Chord diagrams: D7(add4) 5fr, D

shown... \_\_\_\_\_ No one mourns the

*subito mf* *cresc.* *f*



Em C/E Em C/E D

wick-ed! No one mourns the

*ff*

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

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

*rall.*

N.C./A# E(add9) N.C./A# E

Wick - ed! Wick - ed! \_\_\_\_\_

*pp ff sfz*

# THE WIZARD AND I

Music and Lyrics by  
STEPHEN SCHWARTZ

Freely

Ab C/Ab Ab C/Ab

*p*

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. It features a sequence of chords: Ab major (4-finger), C/Ab major (4-finger), Ab major (4-finger), and C/Ab major (4-finger). The melody is played in the right hand, and the bass line is in the left hand.

Ab

ELPHABA:

C/Ab

Fm/Ab

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

The vocal melody for Elphaba's first line of lyrics is in 4/4 time. It features a sequence of chords: Ab major (4-finger), C/Ab major (4-finger), and Fm/Ab major (4-finger). The melody is played in the right hand, and the bass line is in the left hand.

C/Ab

Ab

C/Ab

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

The vocal melody for Elphaba's second line of lyrics is in 4/4 time. It features a sequence of chords: C/Ab major (4-finger), Ab major (4-finger), and C/Ab major (4-finger). The melody is played in the right hand, and the bass line is in the left hand.



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 tru - ly are: \_\_\_\_\_ A girl on whom I \_\_\_\_\_ can re -

Gsus G C Dm7 C/E Fsus F

ly!" And that's how we'll \_\_\_\_\_ be - gin, \_\_\_\_\_ the Wiz - ard and I... \_\_\_\_\_

C Dm7 Gsus C Dm7 Gsus

C Dm7 Gsus G C Dm7 Gsus

Once I'm with the Wiz - ard, \_\_\_\_\_ 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. —



G Am7 Dm7 G/B C/E

And this gift — or this curse — I — have in - side, —

Am7 Dm7 Gsus 3fr G C Dm7 C/E

May - be at last — I'll know why, as we work hand — in hand, —

**Più mosso**

Fsus F Amaj7

the Wiz-ard and I! And

*ad lib.*

Dmaj9 C#m11 Dmaj9

one day, he'll say to me: "El - pha - ba, A girl who is — so su -

*mf*

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

Csus C Am7 Dm7 G/B C/E  
 you?" And though of course that's not im - por - tant to me,

Am7 Dm7 Gsus G C Csus/D C/E  
 "All right, why not?" I'll re - ply. Oh, what a pair we'll be

Fsus F Am7 Dm7 Gsus G  
 The Wiz - ard and I!

C Dm7 C/E Fsus F  
 What a pair we'll be, The Wiz - ard and..

Dreamily

C♭maj9#11








First system of musical notation. Treble clef has a whole rest. Piano accompaniment in G♭ major (C♭ major) features a descending eighth-note pattern in the right hand and a sustained bass line in the left hand. Dynamics include *f* and *sub. p*. A 'With pedal' instruction is present below the bass staff.

Second system of musical notation. The vocal line begins with the lyrics 'Un - lim - it - ed' followed by a melodic phrase. The piano accompaniment continues with the eighth-note pattern. A triplet of eighth notes appears in the vocal line with the lyrics 'My fu - ture is'.

Third system of musical notation. Chord diagrams for E♭m9, C♭maj9#11, G♭maj9/D♭, and G♭maj7 are shown above the staff. The vocal line continues with 'un - lim - it - ed...' and 'And I've just had a'. The piano accompaniment features a triplet of eighth notes in the right hand.

Fourth system of musical notation. Chord diagrams for C♭maj9#11, B♭m11, E♭m11, A♭dim/E♭♭, G♭/D♭ (labeled 'Freely'), and D♭9sus are shown. The vocal line continues with 'vi - sion al - most like a proph - e - cy - I know, it sounds tru - ly cra - zy, and'. The piano accompaniment continues with the eighth-note pattern.








true, the vi - sion's ha - zy, \ But I swear, some - day there'll

*warmly*











be a cel - e - bra - tion through-out Oz that's

**A tempo**  






all to do with me!

*rall.* *f*





**Broadly**  



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.*

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

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

*f* *molto rall.*

**A tempo**

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

I! \_\_\_\_\_

*ff* *rall.*



# WHAT IS THIS FEELING?

Music and Lyrics by  
STEPHEN SCHWARTZ

**Allegro, jauntily pugnacious**

N.C. **B♭maj9** **B♭maj9** N.C.

The piano introduction is in 4/4 time. The right hand (R.H.) starts with a forte (f) dynamic, playing a series of eighth notes: B♭4, A4, G4, F4, E4, D4, C4. The left hand plays a series of eighth notes: B♭3, A3, G3, F3, E3, D3, C3. The introduction is marked with 'N.C.' (No Chords) and 'B♭maj9' chords, which are shown as guitar fret diagrams with a 5th fret barre.

**C5** **Fsus2**

**GALINDA:** **ELPHABA:**

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

The vocal melody for GALINDA and ELPHABA is in 4/4 time. GALINDA's line starts with a C5 chord (guitar fret diagram) and ends with a C5 chord. ELPHABA's line starts with an Fsus2 chord (guitar fret diagram) and ends with an Fsus2 chord. The piano accompaniment is in 4/4 time, with the right hand playing a series of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a series of eighth notes: C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment is marked with 'mf' (mezzo-forte).

**Csus/D** **Gsus** **Dsus/E**

**GALINDA:** **ELPHABA:**

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

The vocal melody for GALINDA and ELPHABA is in 4/4 time. GALINDA's line starts with a Csus/D chord (guitar fret diagram) and ends with a Csus/D chord. ELPHABA's line starts with a Gsus chord (guitar fret diagram) and ends with a Dsus/E chord (guitar fret diagram). The piano accompaniment is in 4/4 time, with the right hand playing a series of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a series of eighth notes: C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment is marked with 'mf' (mezzo-forte).

**GALINDA:** **BOTH:**

My face is flush-ing... What is this feel - ing, fer - vid as a flame? \_

*G/A* *A* *Csus/D*

*Fsus/Bb* *Eb* *Db(add9)* *Fsus/C*

Does it have a name? \_

*C* *Bb/C* *C* *Dm/C* *Gm/C* *C* *Dm/C* *Gm/C* *Bb/C* *C* *Bb/C* *C*

Yes!:

*cresc.*

*N.C.* *F5* *Bbsus2* *G:*

Loath - ing Un - a - dul - ter - at - ed loath - ing... For \_

*f*

E: G: Csus N.C. BOTH: C/E F

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

N.C. 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

B $\flat$ sus2

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

Csus



Csus/A



B $\flat$ sus

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

Fsus/G

F/B $\flat$ 

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 3fr 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 4fr Db

Yes...

flesh be - gin to crawl! \_

C7sus G5 3fr

**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*



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



nough of them \_\_\_\_\_ to know. \_\_\_\_\_ They



Ab 4fr      Ab+ 4fr      Ab6 3fr      Ab7sus 4fr

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

Dbmaj7      Dbm/Fb      Ab/Eb      Ebdim7

stress in? \_\_\_\_\_ Stop stud-y-ing strife and

**Pop "Dance beat"**

Eb9sus/Bb      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

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 B $\flat$ sus2 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 B $\flat$ /D C/E Am7 Dm

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

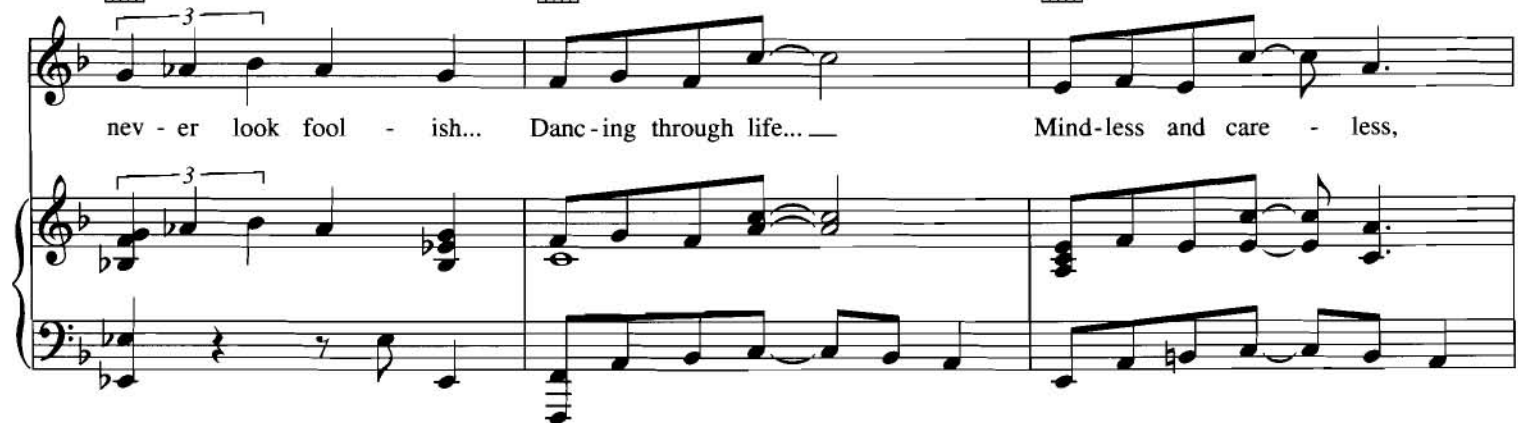
B $\flat$ m7 E $\flat$  Am Dm D $\flat$


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




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








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







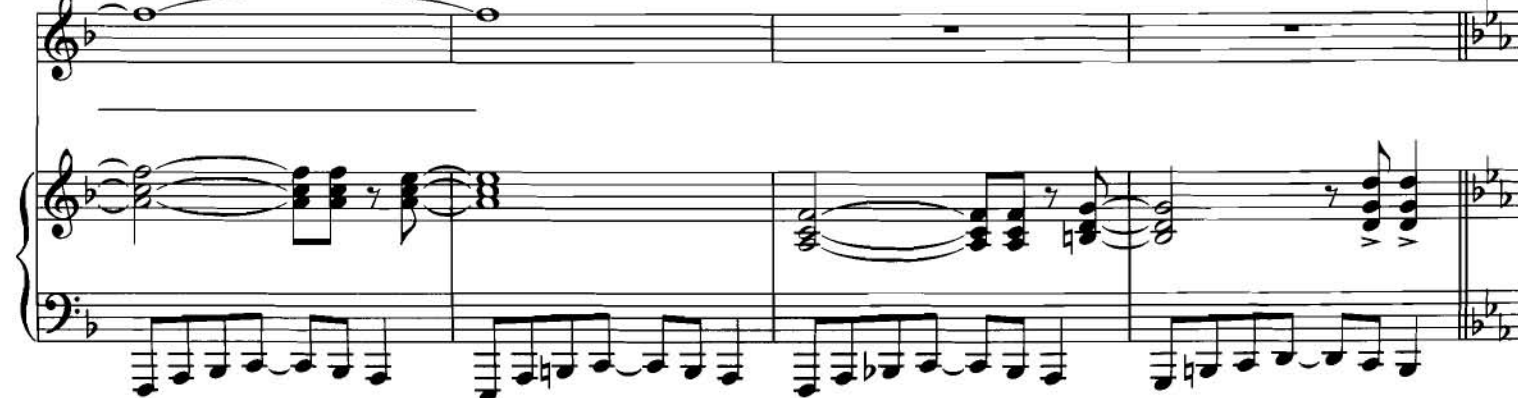




— are glanc - ing... — when you're danc - ing — through life... —







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

*simile*



We can dance — till it's light. —

Find the



pret — ti — est girl... —

Give — 'er a whirl —

right on down to the Oz —



— 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



Dm

B $\flat$ sus2

Am



F/A



Fsus/G



know-ing noth-ing mat - ters, —

It's just life —

Fsus/C



N.C.

3

F



so keep danc - ing

through. —

8va

7

3

Fmaj7/E

B $\flat$ maj7

Fsus/C



Csus



N.C./F



Top — Idina Menzel & Kristin Chenoweth  
Bottom — Idina Menzel & Kristin Chenoweth

# 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** (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}\overset{\frown}{\underset{\frown}{\text{J}}}$ )

F C Bb/sus2 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 $\flat$**  **B $\flat$ m6/D $\flat$**  **C**

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

**F** **C** **B $\flat$ (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 $\flat$ maj7** **A7sus** **A7/C $\sharp$**  **Dm** **F7/C** **B $\flat$**  **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) 6fr 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*















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




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

*straight 8ths*

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

*straight 8ths*

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 -

Chords: Dm, G, Gm7, Bb, Csus, C

Handwritten notes: *f*, *3*

y La la \_\_\_\_\_ la \_\_\_\_\_ la

Chords: F, N.C., F, C, Bb(add9), F

Handwritten notes: *8va*

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

Chords: Gm7, Bb, Gm7, Bb, Csus

Handwritten notes: *(8va)*, *loco*

as me! \_\_\_\_\_

Chords: C, F, C, Bb(add9), C, F

Handwritten notes: *3*

# 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*



ELPHABA:

Hands touch, — eyes meet, —



Sud-den si - lence,

sud-den heat. —

Hearts leap —

in a gid-dy




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 4fr D E/G# C#m7 A/C# Bm7 A/D  
 joy. He could be that boy, — I'm not — that girl. —

(♩ = ♩)

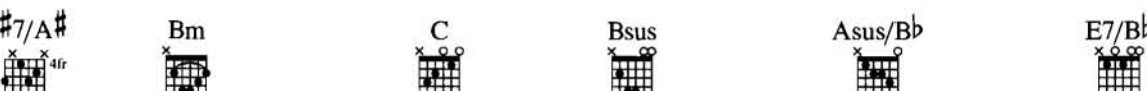


Ev - 'ry so of - ten we long to steal to the

*cresc.* *mf*



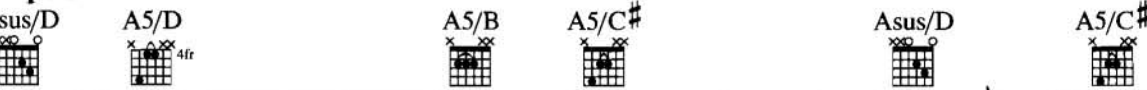
land of What - Might - Have - Been, \_\_\_\_\_ But that does - n't soft - en the



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# 4fr

she wins him. — Gold hair — with a gen-tle curl— That's the girl he

C#m7 4fr A/C# Bm7 A/D Esus

chose, and heav - en knows,

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

I'm not — that girl. —

*dim.* *p*

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

Don't wish, —

*8va* *pp*

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

D/F# F#m E/G# D(add9) D E/G#  
 I was - n't born for the rose and pearl, There's a girl I

C#m7 4fr A/C# Bm7 A/D Esus  
 know— He loves — her so,

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

a tempo rit.



