

WICKED
Piano/Vocal

11/12
1

OPENING

[Rev. 10/7/03]

Music and Lyrics by
STEPHEN SCHWARTZ

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1

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Maestoso

The first system of the musical score, marked 'Maestoso'. It features a piano introduction with a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff has a few notes and rests. A 'ff' (fortissimo) dynamic marking is present in the bass staff. A 'ten.' (tension) marking is placed above the bass staff. The system ends with a double bar line.

Accel.

Rit.

The second system of the musical score, marked 'Accel.' (accelerando) and 'Rit.' (ritardando). It continues the piano introduction with a treble and bass staff. The treble staff has a series of chords and single notes, while the bass staff has a few notes and rests. The system ends with a double bar line.

Moderato

(MONKEYS)

The third system of the musical score, marked 'Moderato'. It features a piano introduction with a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff has a few notes and rests. A '(MONKEYS)' marking is present in the treble staff. The system ends with a double bar line.



A Little Slower

MBC/Michelle/Jan/Kathy/Kristin

Measures 16-18 of the musical score. Measure 16 features a vocal line with a whole note and piano accompaniment with eighth notes. Measure 17 continues the piano accompaniment. Measure 18 has a vocal line with a half note and piano accompaniment. A vocal line in measure 18 is marked "Ahh." with a long horizontal line indicating a sustained sound.

French Horn (+Synth Vox: "Aah"s?)

Measures 19-20 of the musical score. Measure 19 features a vocal line with a whole note and piano accompaniment with eighth notes. Measure 20 continues the piano accompaniment. A vocal line in measure 20 is marked "aah." with a long horizontal line indicating a sustained sound.

Poco rit.

Measures 21-23 of the musical score. Measure 21 features a vocal line with a whole note and piano accompaniment with eighth notes. Measure 22 continues the piano accompaniment. Measure 23 has a vocal line with a half note and piano accompaniment. The tempo marking "Poco rit." is present above measure 23.

Accel poco a poco

24 25 26 27

High Stg Trem (+Pno)

Accel poco a poco

(melting)

Poco rit. (♩ = ♩)

28 29

Moderate 2; Fanfare

30 31 32 To m37 37

Good

38 39 40 41

News! _____ She's

42 43 44 45

Dead! _____ The Witch of the West _____ is dead! The

46 47 48 49

wick-ed-est witch there ev-er was, _____ the en-e-my of all of us here in Oz _____ is

MF: Jan
Cristy Kathy MBC

50 51 52 53

dead! Good

54 55 56 57

News! Good

A Little Slower

58 59 60 61

News!

SOMEBODY IN THE CROWD: Look! It's Glinda!**VARIOUS FANATICS:** Is it really her? It is, it's her! Glinda! We love yeeew, Glindaaaaa!

Musical score for measures 62-65. The score is written for piano and voice. The piano part consists of three staves (treble, middle, and bass clefs). The vocal part is on a single staff. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The measures are numbered 62, 63, 64, and 65. The piano part features a series of chords and arpeggios, while the vocal part has a melodic line with a crescendo leading into measure 65.

GLINDA: It's good to see me, isn't it?
[CHEERS] (go on)

Musical score for measures 66-69. The score is written for piano and voice. The piano part consists of three staves (treble, middle, and bass clefs). The vocal part is on a single staff. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The measures are numbered 66, 67, 68, and 69. The piano part features a series of chords and arpeggios, while the vocal part has a melodic line with a crescendo leading into measure 69.

GLINDA: "No need to respond -- that was rhetorical. Fellow Ozians:"

Musical score for measures 70-73. The score is written for piano and voice. The piano part consists of three staves (treble, middle, and bass clefs). The vocal part is on a single staff. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The measures are numbered 70, 71, 72, and 73. The piano part features a series of chords and arpeggios, while the vocal part has a melodic line with a crescendo leading into measure 73.

GLINDA:**Moderato**

Musical score for measures 74-76. The score is written for piano and voice. The piano part consists of three staves (treble, middle, and bass clefs). The vocal part is on a single staff. The key signature is one sharp (F#). The tempo is marked *Moderato*. The measures are numbered 74, 75, and 76. The piano part features a series of chords and arpeggios, while the vocal part has a melodic line with a crescendo leading into measure 76. The lyrics are: "Let us be glad, Let us be grate - ful, Let us re -".

77 78 79

jo - ci - fy that Good-ness could sub - due the wic - ked wor-ings of

Bm/E

80 81 82 83

"You - know - who!" Is - n't it nice to know

Harp?

Bm⁹/E E⁷_{sus} Bm⁷/E C⁷_m/E

84 85 86 87

that good will con - quer e - vil? The truth we all be - lieve - 'll by and

Rit.

Rit.

Bm⁷/E C⁷_m/E Bm⁷/E C⁷_m/E /D /C⁷

Freely

88 89 90 91

by out - live a lie! For you AND good

Freely

Bm⁷ D/E

Red

Rall.

92 93 94 95

news: E - ven the wic - ked - est must die!

cym. swell

Rall.

Freely

96 97 98 99

Freely

what are you saying?
"HOW DEAD IS SHE?" (50)

"No more"

100 as she is
the only one

for the first time
the only one

To tell the world of the
the only one the result
of the only one the result
of the only one the result

100 101 102 103 104 105

p (w/ gravitas)

Freely

Segue to
NO ONE MOURNS
THE WICKED

WICKED
Piano/Vocal

117
2

NO ONE MOURNS THE WICKED

[Rev. 10/7/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro ♩ = 144

2 3 8 9

to m8

C#m

The piano introduction consists of four measures. The first measure has a treble clef and a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). The first measure is marked with a '2' and contains a C#m chord. The second measure is marked with a '3' and contains an 8-measure rest. The third and fourth measures are marked with an '8' and contain an 8-measure rest. The piano part features a rhythmic pattern of eighth and sixteenth notes.

10 11 12

Stephanie

No one cries: "They

Michael

No one mourns the wick-ed! _____

mf

This section contains vocal lines for Michael and Stephanie and piano accompaniment. Michael's line (measures 10-11) is in the bass clef. Stephanie's line (measure 12) is in the treble clef. The piano accompaniment is in the bass clef. The key signature remains two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal lines are in a simple, melodic style.

13 14 15

won't re - turn!"

ALL: No one lays a li - ly on their

This section continues the vocal and piano accompaniment. The vocal lines for Michael and Stephanie continue. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes.

16 grave. 17 Bill 18

The good man scorns the wick-ed!

R.H.

19 Kisha 'MBC MF 20 21

Through their lives, our chil - dren learn... ALL: What we miss when

3

22 23 24 Poco rit. GLINDA:

And good - ness

we mis - be - have...

Poco rit.

A Tempo

25 26 27

knows, the wick-ed's lives are lone - ly

28 29 30 31

Good - ness knows the wick-ed die a-lone.

32 33 34 35

It just shows when you're wick - ed, you're left on - ly

Rit.

36 37 38

on your own. no breath

Yes, good - ness

Rit.

A Tempo

39 40 41 42

knows, the wick-ed's lives are lone - ly Good - ness

43 44 45 46

knows the wick-ed lie a-lone. Noth - ing

47 48 49 50

grows for the wick - ed, they reap on - ly what they've

p

PERSON: "Glinda! Why does Wickedness happen?"

GLINDA: "That's a good question. One that many people find confusifying..."

VAMP

51 52 53 54

SOWD...

VAMP

p

VAMP

Are people born Wicked? Or do they have Wickedness thrust upon them? After all, she had a childhood. She had a father...

55 56

EMaj⁷

...who just happened to be the Governor of Munchkinland...
FATHER: I'm off to the Assembly, dear!

Allegro

57 58 59 60

GLINDA: And she had a mother. As so many do...
(go on)~~MOTHER: Hurry back!~~

FATHER:

How I hate to

61 62 63 64

VAMP

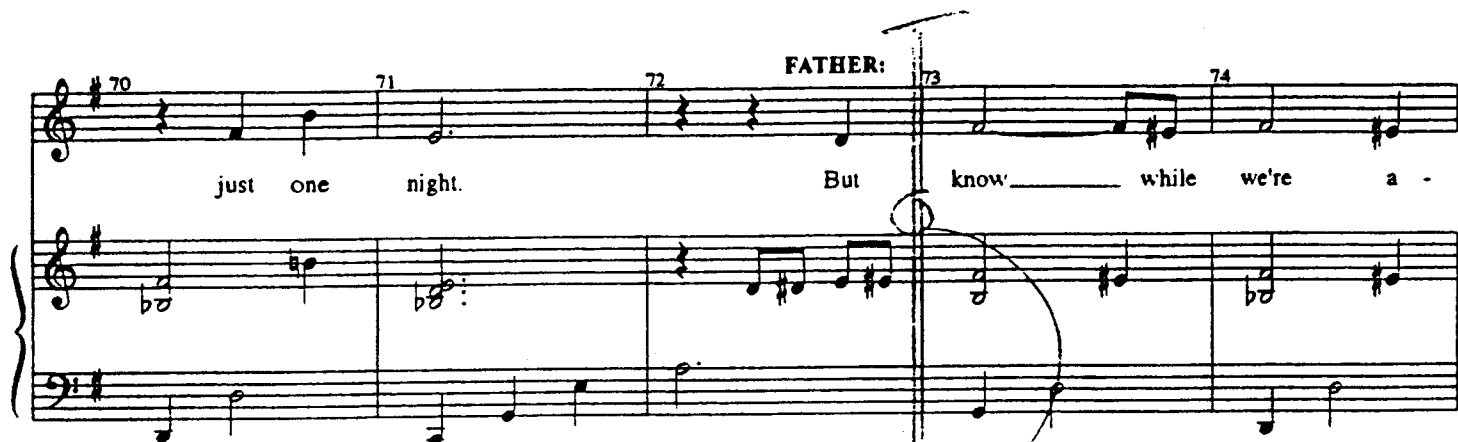
65 66 67 68 69 **MOTHER:**

go _____ and leave you lone - ly, That's al - right, it's on - ly



70 71 72 73 74 **FATHER:**

just one night. But know _____ while we're a -



75 76 77 78 79

part, dear I will have you al - ways in my heart, dear.



80 82 83 84 **Rall.**

So know that you're here in my heart while I'm out of your

rall



Allegro $\text{♩} = 158$

sight...

GLINDA: And like every family—they had their secrets.

SALESMAN:

last x

Have a - no - ther

1st X only

drink, my dark-eyed beau - ty — I've got one more night left here in — town —

So have a - no - ther drink of green e - lix - ir — and we'll have our -

99 100 101

selves a - noth - er mix - er Have a - no - ther lit - tle swal - low, lit - tle

102 103 104

la - dy, and fol - low me down...

105 106 107

108 109 110

GLINDA: And, from the moment she was born ...

Allegro

MIDWIFE:

FREX:

MIDWIFE:

It's co-ming!

Now?

The ba-by's co-ming!

FREX:

MIDWIFE:

FREX:

BOTH:

And how! I see a nose!

I see a curl!

It's a

FREX: Rall.

MIDWIFE:

heal - thy, per - fect,

MIDWIFE: love - ly, lit - tle...

Abhh!

Moderato

MIDWIFE:

How can it be?

It's a - tro-cious!

FREX:

What does it mean?

It's ob-

124 125 126

Like a frog-gy, fer-ny cab-bage, the

scene! Like a frog-gy, fer-ny cab-bage, the

Rall.

127 128 129

ba-by is un-na-tur-al-ly

ba-by is un-na-tur-al-ly

ff ALL: GREEN!

ff GREEN!

SOMEONE IN CROWD (Bill): That's no excuse!
ANOTHER PERSON (Kisha): Think of what she did!
A THIRD PERSON (Cusick): Think of who she was!
A FOURTH PERSON (Ben): We all have problems!
A FIFTH PERSON (Walter): And we didn't turn out wicked!

Allarg.

To m130

GLINDA: So you see -
 It couldn't have been easy

129a 129b 129c 129d

mp menacing

130 **Women:** 131 132 133

Men: No one mourns the wick - ed! Now at last she's dead and gone!

Maestoso

134 **Piu Mosso** 135 136 137 **Rall.**

Now at last there's joy through-out the land, and Good-ness

Piu Mosso **Rall.**

G Dm Fmaj9 D/E

A Tempo **GLINDA:** 138 139 140 141

Good - ness knows Ah, _____

knows, _____ we know, _____ what good-ness is. _____ Good - ness

A Tempo

C D9/C Bm7 Bm/D

142 143 144 145

Good - ness knows she died a - lone.

knows the wick-ed die a lone.

C CMaj⁷ D⁹/C Bm7 Em7

Woe to those.

146 147 148 149

Woe to those who spurn what good - ness - es they are

Am9 FΔ7#11

To m158

158 159 160 161

shown!

No one mourns the

Deus

(No Glinda):

ms. w/acet

ff

GLINDA:

162 163 164 164a

Good news! _____

wick-ed No one mourns the

Em C/E Em C/E

164b 164c 164d 165

Good news! _____

wick-ed No one mourns the

Rall.

Em C/E Em C/E

166 167 168 169

Wic - ked! Wic - ked!

wick - ed! Wick - ed!

Dictated

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

The musical score for measures 166-169 consists of three staves. The top staff is a vocal line with lyrics 'Wic - ked!' and 'wick - ed!'. The middle staff is a piano accompaniment with chords E(add9) and /A#. The bottom staff is a guitar part with a specific fingering diagram.

170 171 172

pp Wic - ked! Wick - ed!

pp *ff* *sfz*

The musical score for measures 170-172 consists of three staves. The top staff is a vocal line with lyrics 'Wic - ked!' and 'Wick - ed!'. The middle staff is a piano accompaniment with dynamics *pp*, *ff*, and *sfz*. The bottom staff is a guitar part with a specific fingering diagram.

WICKED

Piano/Vocal

ELPHABA'S ENTRANCE

[Rev. 8/25/03]

2a

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

GLINDA: Well, this has been fun. But as you can imagine...

CUT ON:

PERSON IN CROWD: Glinda!

Moderato

"Is it true -
you were her
friend?!"

GLINDA:
Yes.

Well, it depends what
you mean by "friend".

VAMP out any beat

"At school!"
Faster
"I did know her."

"... Far Ago"
"That is, our paths did cross."

"At school. But you
must understand, it was
a long time ago..."

... And we were both very young ...

WICKED

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DEAR OLD SHIZ

[Rev. 3/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato

O, hal - lowed halls and vine - draped walls, The proud - lie - est sight there

O, hal - lowed halls and vine - draped walls, The proud - lie - est sight there,

O, hal - lowed halls and vine - draped walls, The proud - lie - est sight there

is, When gray and sere our hair hath turned, We shall

sight there is, When gray and sere our hair hath turned, We shall

is, When gray and sere our hair hath turned, We shall

still re - vere the les - sons learned in our days at dear old Shiz, Our

still re - vere the les - sons learned in our days at dear old Shiz, Our

still re - vere the les - sons learned in our days at dear old, Dear old Shiz, Our

Poco rit. days at dear old... **GLINDA:** Old... **ALL:** Shiz - zzzz.

days at dear old... Dear old Shiz - zzzz.

WICKED
Piano/Vocal

3a

Jeweled Shoes?

[Rev. 9/24/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: "normal color..."
"ELPHABA!"

Freely

(shoes)

The musical score is written for piano and vocal. It begins with a piano introduction in 4/4 time, marked 'Freely'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line enters in the second measure. The score is divided into three systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. Measure 4 includes a vocal line with the lyrics '(shoes)'. The score concludes with a double bar line at the end of measure 12.

WICKED
Piano/Vocal

3a

LET HER GO!

[Rev. 5/27/03]

CUE:
ELPHABA: "Let her go!"

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro

The first system of the musical score for 'Let Her Go!' is written for piano and voice. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro'. The piano part features a series of chords and single notes, with a 'mf' (mezzo-forte) dynamic marking. The vocal line is indicated by a wavy line with 'tr' (trill) markings above it. The system concludes with a double bar line.

The second system of the musical score continues the piano and vocal parts. It features a series of chords and single notes, with a 'p' (piano) dynamic marking. The vocal line is indicated by a wavy line with 'tr' (trill) markings above it. The system concludes with a double bar line.

The third system of the musical score continues the piano and vocal parts. It features a series of chords and single notes, with a 'p' (piano) dynamic marking. The tempo is marked 'Rit' (Ritardando). The system concludes with a double bar line and the word 'fine' written in a stylized font.

Rall.

The fourth system of the musical score continues the piano and vocal parts. It features a series of chords and single notes, with a 'p' (piano) dynamic marking. The tempo is marked 'Rall.' (Ritardando). The system concludes with a double bar line.

WICKED
Piano/Vocal

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THE WIZARD AND I

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

~~ELPHABA~~

~~You really think I have talent?~~

"to think she's"

GLINDA: "What?"

~~MORRISSE: "Oh, yes, Elphaba."~~

Freely

MORRISSE:

(spoken)

(sing)

Ma - ny years I have wai - ted _____ for a gift like yours _____ to ap -

pear,

Why, I pre - dict the Wi - zard could make you his _____

~~ELPHABA~~
The Wizard!?

Ma - gic "Grand Vi - zier"!

My dear, _____ my dear, I'll write at

ELPHABA
~~You will~~
YOU'RE SERIOUS?

once to the Wi-zard, Yes tell him of you in ad-vance!

ELPHABA
~~Really?~~

ELPHABA
Oh, Madame!

With a ta-lent like yours, dear, there is a de-fi-nish chance, if

ELPHABA
I will!

you work as you should, you'll be ma-king

kt x only

good...

(20 x "I ain't get my way.")

(C) (C)

ELPHABA:

23 3 3 24 25 3 3

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

26 27 3 28

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

29 3 30 31

ta - lent that could help me meet the Wi - zard

+something

32 33 34

if I make good! So I'll make

X
haaf

35 $\text{♩} = 128$ 36 37 38

good...

Stg Trem.

(towers in)

39 40 41 42

When I meet the Wi - zard— Once I prove my worth,—

43 44 45

and then I meet the Wi - zard— What I've wai - ted for— since—

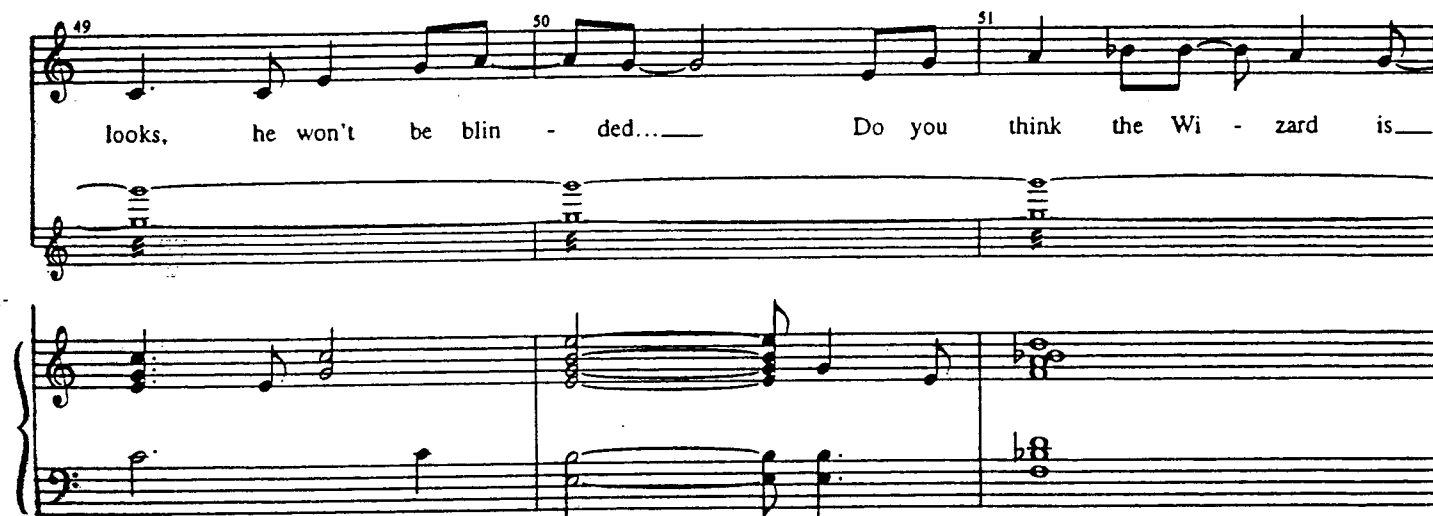
46 47 48

since birth! And with all his Wi - zard wis - dom, By my



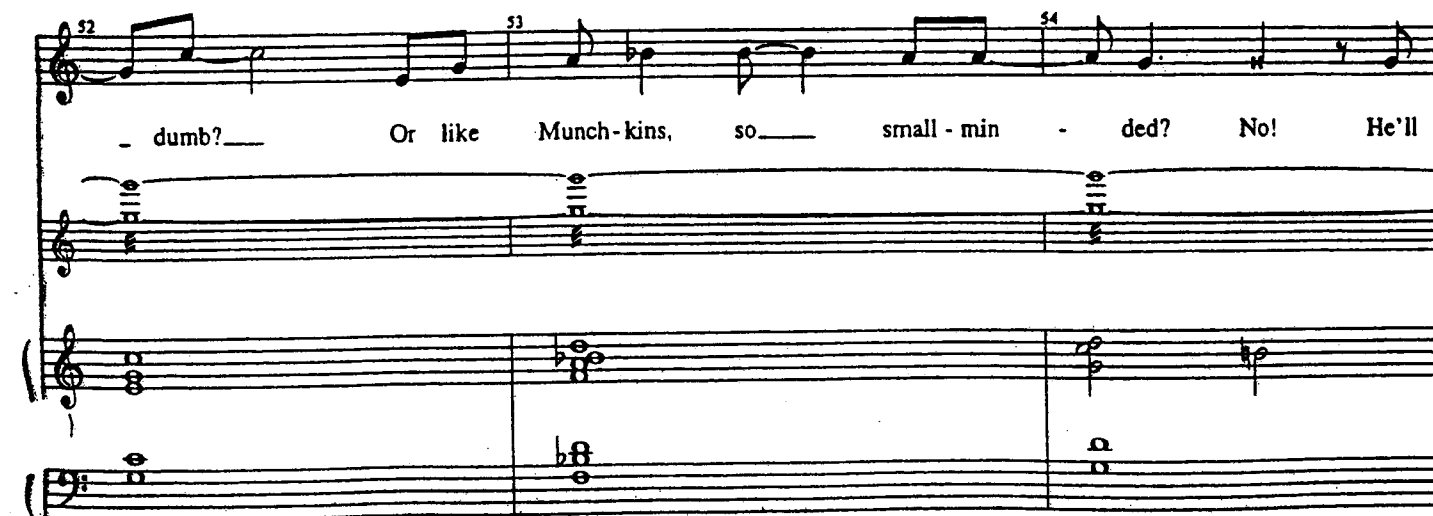
49 50 51

looks, he won't be blin - ded... Do you think the Wi - zard is



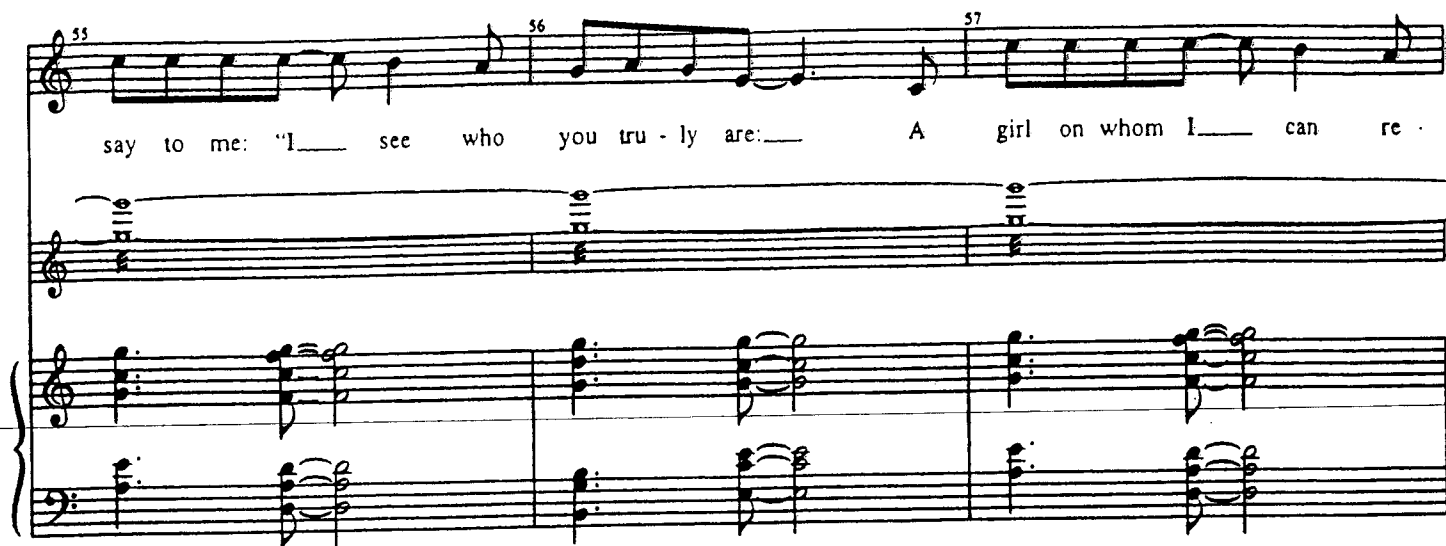
52 53 54

- dumb? Or like Munch - kins, so small - min - ded? No! He'll




55 56 57

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



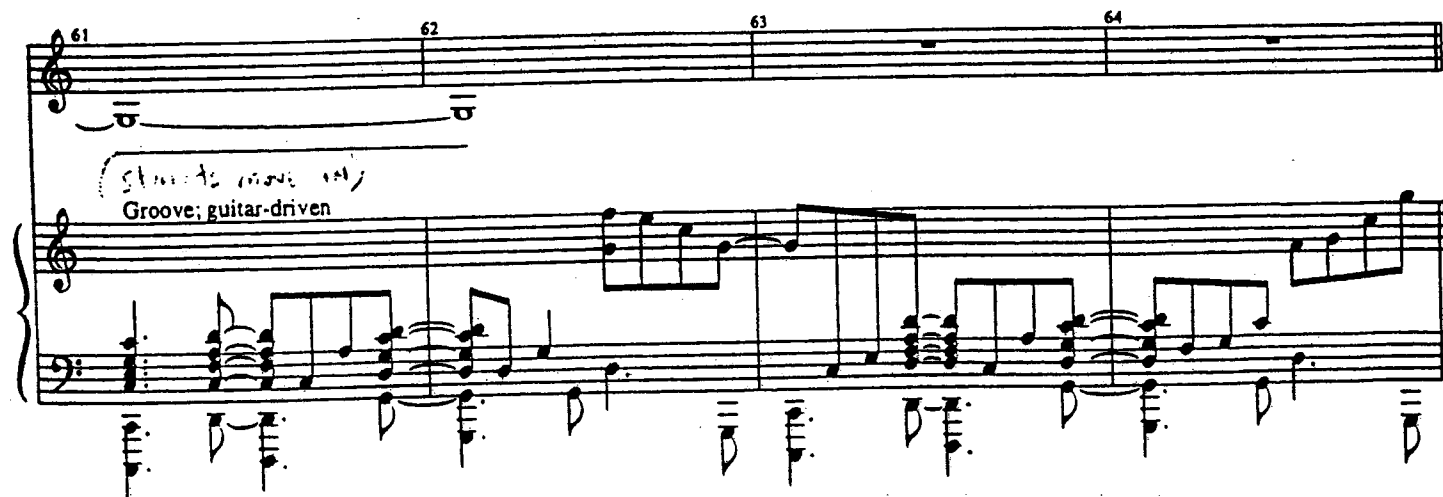
58 59 60

ly!" And that's how we'll be - gin, The Wi - zard and I...



61 62 63 64

(strings move only)
Groove; guitar-driven



65 66 67

Once I'm with the Wi - zard, My whole life will change.

bring out - - - - -

Pno

68 69 70

'Cuz once you're with the Wi - zard,

71 72 73

No one thinks you're strange. No fat - her is not proud of

74 75 76

- you; No sis - ter acts a shamed. And

77 all of Oz has to love you, when by the Wi-zard, you're ac-claimed..

78 3

79 3

80 And this gift of this curse I HAVE IN-SIDE

81 But I'll be too busy to think about that, What with

82

83 MAY-BE AT last I'll know why AS WE work hard IN HAND

84 We card by du two piled high Wor-king side by side

85

86 Faster ♩ = 142

87 The Wi-zard and I! And

88

ad lib.

89 3 3 90 91

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

This system contains measures 89 through 91. Measure 89 features a vocal line with two triplet markings over the notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are: "one day, he'll say to me: 'El - pha - ba, A girl who is _____ so su -".

92 93 94

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

This system contains measures 92 through 94. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics are: "pe - ri - or— Should - n't a girl _____ who's so good in - side _____".

95 96 97

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

This system contains measures 95 through 97. The vocal line has a slight downward inflection at the end of measure 97. The piano accompaniment features more complex chordal textures. The lyrics are: "have a match - ing ex - te - ri - or? And since folks here to _____ an ab -".

98 99 100

surd de gree _____ seem fi - xa - ted _____ on your ver - di - gris, Would

This system contains measures 98 through 100. The vocal line continues with a melodic phrase. The piano accompaniment features more complex chordal textures. The lyrics are: "surd de gree _____ seem fi - xa - ted _____ on your ver - di - gris, Would".

Rall. **F** **E⁴** **Freely**

101 it be all right by you, 102 If I de-green - i - fy you?" 103 An- 104

w/ wonderment

A Tempo

105 though of course that's not im - por - tant to me, 106 "All right, why not?" I'll re - 107

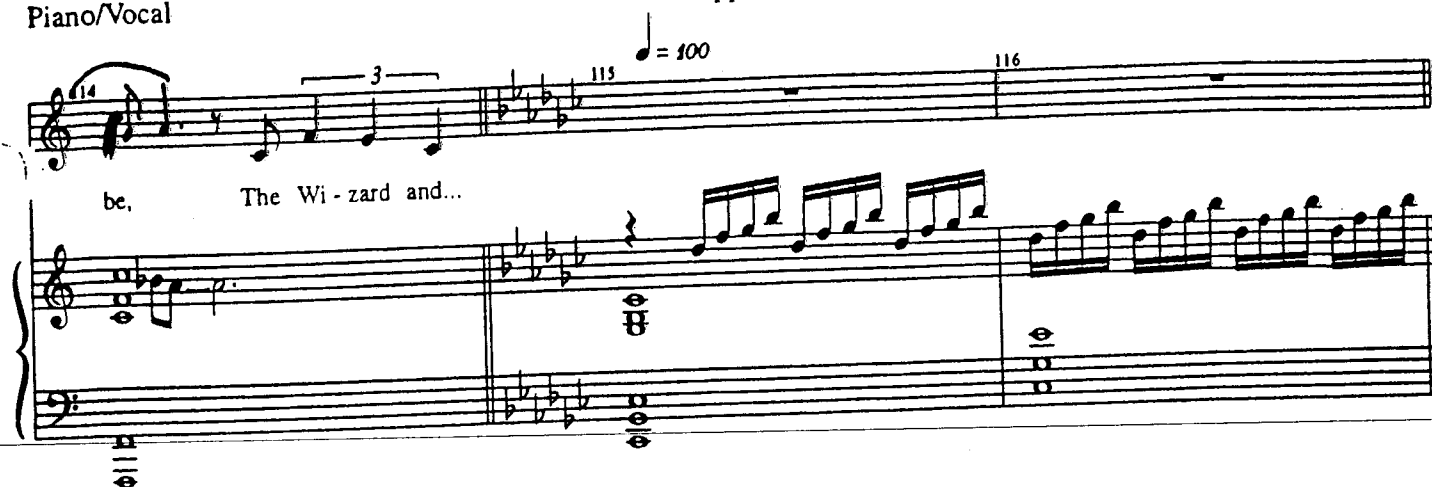
108 ply. Oh, 109 what a pair we'll be 110 The Wi - zard and I!

111 112 113 What a pair we'll be

♩ = 100

114 3 115 116

be, The Wi - zard and...



117 118 3 119

Un - li - mi ted — My fu - ture is — un - li - mi -



120 3 121

ted... And I've just had a vi - sion al - most like a pro - phe -

5 2 1 5 3 1




Rit. Freely

122 123 124

cy — I know, it sounds tru - ly cra - zy, and true, the vi - sion's ha - zy.

5 3 1 5 2 1



125 But I swear, some - day there'll be a

2

127 ce - le - bra - tion through - out Oz that's all to do with me!

Rall. A Tempo

130 And I'll

Rall.

133 stand there with the Wi - zard, feel - ing things I've nev - er felt,

Broadly

Accel.

136 137 138

And though I'd nev - er show it, I'll be so

139 140

hap - py. I could melt! And

141 = 128 142 143

so it will be for the rest of my life, and I'll want no-thing else till I

144 145 146

die! Held in such high es - teem, When peo - ple

Molto rall.

see me, they will scream for half of Oz - 's fav' - rite team:—

This system contains measures 147, 148, and 149. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in G major, 4/4 time, with chords and moving lines in both hands.

A Tempo

The Wi-zard and I! —

This system contains measures 150, 151, 152, and 153. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

Rall.

This system contains measures 154 and 155. Measure 154 features a triplet of eighth notes in the piano right hand. Measure 155 shows a final chord in the piano right hand and a descending bass line in the left hand.

WICKED
Piano/Vocal

5

WHAT IS THIS FEELING?

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Freely

[different instrument (or 8va)]

Harp

ELPHABA:
My dear father...

Colla Voce

BOTH:

ELPHABA:

GALINDA:

There's been some con-fu-sion o-ver room-ing here at Shiz... But of course, I'll care for Nes-sa... But of

BOTH:

course, I'll rise a-bove it... For I know that's how you'd want me to res - pond. Yes—

GALINDA:

There's been some con - fu - sion, for you see my room - mate is... Un

u - su - al - ly and ex - ceed - ing - ly pe - cu - liar and al - to - ge - ther quite im - pos - si - ble to des -


ELPHABA:

Allegro (♩ = 157)

cribe... Blonde.

Musical score for ELPHABA's second vocal line. It continues the vocal melody and piano accompaniment. The lyrics are not present in this section. The piano part has some handwritten markings, including a bracket and a 'Q'.

GALINDA: 17 What is this feel-ing, 18 so sud-den and new?— 19 **ELPHABA:** I felt the mo-ment I



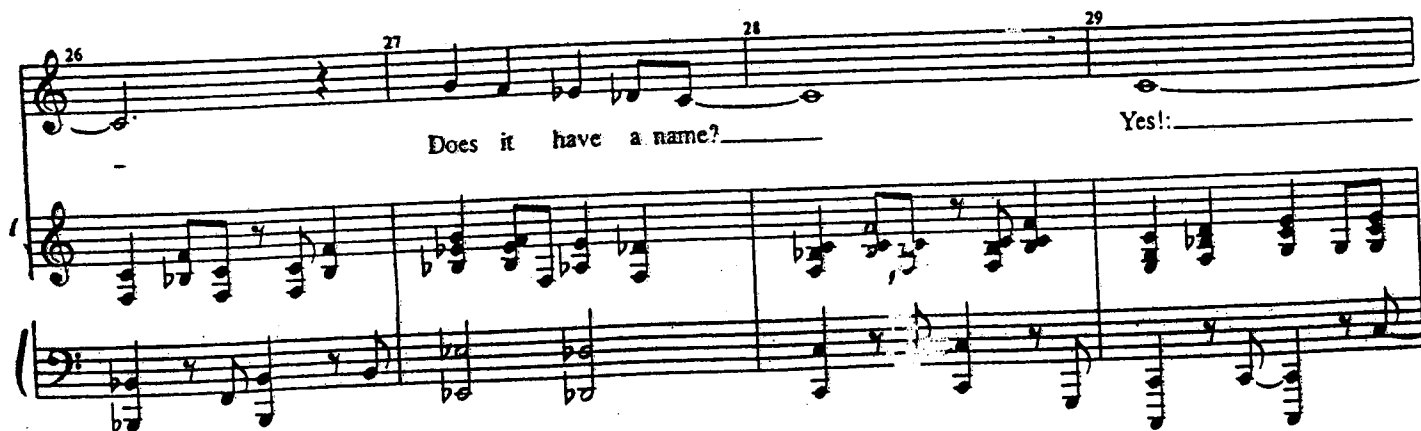
GALINDA: 20 laid eyes on you...— 21 My pulse is ru-shing... 22 **ELPHABA:** My head is reel-ing...



GALINDA: 23 My face is flush-ing... 24 **BOTH:** What is this feel - ing, 25 Fer - vid as a flame?—



26 Does it have a name?— 27 28 29 Yes!:



Musical score for measures 30-32. The vocal line (treble clef) has a whole note G4 in measure 30, a whole note G4 in measure 31, and a whole note G4 in measure 32. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Musical score for measures 33-35. The vocal line (treble clef) has a whole note G4 in measure 33, a whole note G4 in measure 34, and a whole note G4 in measure 35. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Loath - ing Un - a - dul - te - ra - ted loath - ing... For—

Musical score for measures 36-38. The vocal line (treble clef) has a whole note G4 in measure 36, a whole note G4 in measure 37, and a whole note G4 in measure 38. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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

Musical score for measures 39-41. The vocal line (treble clef) has a whole note G4 in measure 39, a whole note G4 in measure 40, and a whole note G4 in measure 41. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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

42 43 44

— makes — my ve - ry flesh be - gin to crawl — with sim - ple ui - ter

45 46 47

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

48 49 50

— such to - tal de - test - a - tion It's so pure! — So

simile

51 52 53

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

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

57 loath - ing, loath - ing you my

59 whole 60 life

61 62 63

long!

STUDENTS: MF/kathy

steph kisha Dear Ga - lin - da, you are just too good! — How do you stand it? I don't

+ Jo/connie + walken + marcus/ben

64 65 66

think I could! — She's a ter-ror! She's a tar-tar! We don't mean to show a bi-as, But Ga -

Colla Voce

GALINDA:

Well... These things are sent to try us!

lin - da, you're a mar - tyr!

A Tempo

with some - one so dis - gus -

Poor Ga - lin - da, forced to re - side with some - one so dis - gus -

ti - ci - fied! We just want to tell you:

we're all on your

ti - ci - fied! We just want to tell you:

73 *Kathy*

side!

76 We share your...

G&E:

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

Loath - ing! Un - a - dul - te - ra - ted loath - ing! For

laid eyes on you— My pulse is rush-ing. My head is reel-ing,
her face,— her voice, her cloth - ing! Let's just say:—

This block contains the first system of the musical score, measures 80 through 82. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. Measure numbers 80, 81, and 82 are indicated above the staff.

Oh, what is this feel - ing?
we loathe it all! Ev - 'ry lit - tle trait how - ev - er small—

This block contains the second system of the musical score, measures 83 through 85. It continues the vocal and piano parts from the previous system. The piano accompaniment features more complex chordal textures in the right hand. Measure numbers 83, 84, and 85 are indicated above the staff.

86 Does it have a name? 87 Yes... 88

Makes our ve - ry flesh be - gin to crawl!

89 Ahhh... 90

Ahhh...

91 Loath - ing! 92 There's a strange ex - hi - la - ra - tion 93

Loath - ing! Loath - ing!

94 in such to - tal de - test - a - tion 95 So pure, so 96

Loath - ing!

97 strong! 98 99
Though I do ad - mit it came on fast, —

So — strong

Piano accompaniment for measures 97-99. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

100 still I do be - lieve 101 that it can 102 last, — And I will be

Piano accompaniment for measures 100-102. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line.

103 loath - ing, — For ——— for - ev - er, Loath - ing, — Tru -

104 Loath - ing, —

105 Loath - ing, —

106 ly, deep - ly loath - ing — you ———

107 Loath - ing, —

108 Loath - ing — you...

Piano/Vocal

109 110 111 112

my whole life long!

Loath - ing! Un - a - dul - te - ra - ted

G: Aaagh!

E: Boo!

113 114 115 116

loath - ing!

loath - ing!

WICKED
Piano/Vocal

6

SOMETHING BAD

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato

The first system of the musical score for 'Something Bad' is marked 'Moderato'. It consists of three staves. The top staff is a vocal line with measures 1, 2, and 3. The middle and bottom staves are piano accompaniment. Measure 1 shows a piano introduction with eighth and sixteenth notes in the right hand and a bass line in the left hand. Measures 2 and 3 continue the piano accompaniment.

Rall.

The second system of the musical score is marked 'Rall.' (Ritardando). It consists of three staves. The top staff is a vocal line with measures 4, 5, and 6. The middle and bottom staves are piano accompaniment. Measure 4 shows the piano accompaniment continuing. Measure 5 shows the piano accompaniment. Measure 6 shows the piano accompaniment.

Start

Cue "The things old heads these days..."
Moderato

"Deadly things"
"Miss Elphaba"

The third system of the musical score is marked 'Moderato'. It consists of three staves. The top staff is a vocal line with measures 7, 8, 9, and 10. The middle and bottom staves are piano accompaniment. Measure 7 shows the piano accompaniment. Measure 8 shows the piano accompaniment. Measure 9 shows the piano accompaniment. Measure 10 shows the piano accompaniment.

Measures 11-14 of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "heard of an ox, a pro - fes - sor from Quox, no lon - ger per - mit - ted to teach, who t". Measure numbers 11, 12, 13, and 14 are indicated above the staff.

Measures 15-17 of the musical score. The vocal line continues with the lyrics: "lost all po - wers of speech... And an". Measure 17 includes the text "ELPHABA: 'What?'". The piano accompaniment includes fingerings: 1, 2, 4 in the right hand and 5, 1, 5, 2, 1 in the left hand. Measure numbers 15, 16, and 17 are indicated above the staff.

Measures 18-21 of the musical score. The vocal line continues with the lyrics: "owl in Munch - kin Rock, a vi - car with a thriv - ing flock, For -". The piano accompaniment includes fingerings: 5, 3, 1 in the right hand and 5, 3, 2, 1, 2, 3, 5 in the left hand. Measure numbers 18, 19, 20, and 21 are indicated above the staff.

Measures 22-25 of the musical score. The vocal line continues with the lyrics: "bid - den to preach... Now he on - ly can screech! On - ly". The piano accompaniment includes fingerings: 1, 3, 4 in the right hand. Measure numbers 22, 23, 24, and 25 are indicated above the staff.

ru-mors, but still— E - nough to give pause to a - ny - one with paws... Some-thing

Measures 26-29. Treble clef, key signature of three flats (Bb, Eb, Ab). Measure numbers 26, 27, 28, and 29 are indicated above the staff. Fingerings are shown: measure 26 (1, 2, 3, 4, 5), measure 27 (1, 2, 3, 4, 5), measure 28 (1, 2, 3, 4), and measure 29 (1, 2). A piano accompaniment is shown below the vocal line, with bass clef and fingerings 5, 3, 2 for measure 26, (b) 5, 1, 2 for measure 27, and 5, 1, 2 for measure 28. Measure 29 has no piano accompaniment.

ELPHABA:
Some-thing
bad is hap-pen-ing in Oz.

Measures 30-33. Treble clef, key signature of three flats. Measure numbers 30, 31, 32, and 33 are indicated above the staff. Measure 30 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. Measure 31 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. Measure 32 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. Measure 33 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. A piano accompaniment is shown below the vocal line, with bass clef and fingerings 5, 3, 1 for measure 30, (b) 5, 1, 2 for measure 31, and 5, 1, 2 for measure 32. Measure 33 has no piano accompaniment.

bad? Hap-pen-ing in Oz...?
Un-der the sur - face, —

Measures 34-37. Treble clef, key signature of three flats. Measure numbers 34, 35, 36, and 37 are indicated above the staff. Measure 34 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. Measure 35 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. Measure 36 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. Measure 37 has a vocal line and a piano accompaniment with bass clef and fingerings 5, 3, 1. A piano accompaniment is shown below the vocal line, with bass clef and fingerings 5, 3, 1 for measure 34, (b) 5, 1, 2 for measure 35, and 5, 1, 2 for measure 36. Measure 37 has no piano accompaniment.

be - hind the scenes, Some - thing baaaaaad...

Measures 38-42. Measure 38 has a 4-measure rest. Measure 39 has a 2-measure rest. Measure 40 has a 2-measure rest. Measure 41 has a 4-measure rest. Measure 42 has a 2-measure rest.

Piano accompaniment for measures 38-42. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. A large handwritten '2' is written over the right hand staff.

Measures 43-48. Measure 43 has a 4-measure rest. Measure 44 has a 4-measure rest. Measure 45 has a 4-measure rest. Measure 46 has a 4-measure rest. Measure 47 has a 4-measure rest. Measure 48 has a 4-measure rest.

baaaaaad...

Measures 49-52. Measure 49 has a 4-measure rest. Measure 50 has a 4-measure rest. Measure 51 has a 4-measure rest. Measure 52 has a 4-measure rest.

Measures 53-56. Measure 53 has a 4-measure rest. Measure 54 has a 4-measure rest. Measure 55 has a 4-measure rest. Measure 56 has a 4-measure rest.

Handwritten musical notation for measures 57-61. The system consists of a treble and bass staff. Measures 57-61 are marked with measure numbers. The notation includes various chords and melodic lines, with some notes beamed together.

Handwritten musical notation for measures 61-64. The system consists of a treble and bass staff. Measures 61-64 are marked with measure numbers. The notation includes various chords and melodic lines, with some notes beamed together.

Handwritten musical notation for measures 65-68. The system consists of a treble and bass staff. Measures 65-68 are marked with measure numbers. The notation includes various chords and melodic lines, with some notes beamed together. A handwritten note "out on: 'never let them'" is written above the staff, and "VAMP" is written below the staff.

Handwritten musical notation for measures 69-72. The system consists of a treble and bass staff. Measures 69-72 are marked with measure numbers. The notation includes various chords and melodic lines, with some notes beamed together.

Handwritten musical notation for measures 73-76. The system consists of a treble and bass staff. Measures 73-76 are marked with measure numbers. The notation includes various chords and melodic lines, with some notes beamed together. A handwritten note "discourage" is written above the staff, and "SAFETY" is written below the staff.

ELPHABA: "What?"

SAFETY

DILLAMOND:

"But now that I've been banned from the library—"

Yes—

A - ni - mals are

banned from the li - bra - ry...

So be -

fore mat - ters wor - sen I need a good per - son to help me, Miss

El - pha - ba...

Will you

91 help me, Miss El - pha- Oh! 92 93 "Madame Morrible!" 94

MORRIBLE: "I heard there was some sort of disturbance, in class-- are you alright, Doctor--?"

95 96 97 98

"...Why, Miss Elphaba—you're still here? I'd have thought you'd be on your way to my seminar by now."

99 100 101 102

ELPHABA: "Yes, Madame, ordinarily I would be, but--"
MORRIBLE: "But what?..."

103 104 105 106

"...I do hope I haven't mis-placed my trust in you. Magic is a demanding mistress. And I've no time for slackards.
(to him)
I'm certain Doctor Dillamond sees my point."
She sweeps out.

Measures 107-110 of the musical score. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the bass line is in the left hand. Measure 107 starts with a half rest in the right hand and a half note in the left hand. Measure 108 continues the melody. Measure 109 has a half note in the right hand and a half note in the left hand. Measure 110 ends with a half note in the right hand and a half note in the left hand.

Measures 111-114 of the musical score. The melody continues in the right hand, and the bass line continues in the left hand. Measure 111 has a half rest in the right hand and a half note in the left hand. Measure 112 continues the melody. Measure 113 has a half note in the right hand and a half note in the left hand. Measure 114 ends with a half note in the right hand and a half note in the left hand.

Measures 115-118 of the musical score. The melody continues in the right hand, and the bass line continues in the left hand. Measure 115 has a half rest in the right hand and a half note in the left hand. Measure 116 continues the melody. Measure 117 has a half note in the right hand and a half note in the left hand. Measure 118 ends with a half note in the right hand and a half note in the left hand.

(in the clear)
ELPHABA: "I'd better go..."
(GO)

Measures 119-121 of the musical score. The melody continues in the right hand, and the bass line continues in the left hand. Measure 119 has a half rest in the right hand and a half note in the left hand. Measure 120 continues the melody. Measure 121 has a half note in the right hand and a half note in the left hand.

Measures 122-124 of the musical score. The melody continues in the right hand, and the bass line continues in the left hand. Measure 122 has a half rest in the right hand and a half note in the left hand. Measure 123 continues the melody. Measure 124 ends with a half note in the right hand and a half note in the left hand.

Musical score for measures 124a through 124f. The score is written for piano and vocal. Measures 124a, 124b, 124c, 124d, 124e, and 124f are labeled above the vocal line. The piano accompaniment features arpeggiated chords and moving bass lines. The vocal line consists of eighth and quarter notes.

Musical score for measures 125 through 127. Measure 125 has a four-measure rest for the vocal line. Measures 126 and 127 have two-measure rests for the vocal line. The piano accompaniment continues with arpeggiated figures.

Musical score for measures 128 through 130. Measure 128 is the start of the 'VAMP' section. Measure 129 is also part of the 'VAMP' section. Measure 130 is the start of the 'ELPHABA' section. The vocal line for measure 130 includes the lyrics "So no - thing" and "(Sirens)". The piano accompaniment features arpeggiated chords and moving bass lines. There are handwritten annotations and markings throughout the score, including "VAMP", "ELPHABA:", "So no - thing", and "(Sirens)".

DILLAMOND: "I hope you're right."

DILLAMOND:

131 bad... 132 133 134 DILLAMOND: No - thing all that

DILLAMOND: "Yes"

DILLAMOND:

135 bad... 136 137 138 DILLAMOND: No - thing tru - ly

"Sorry-- BAD ..."

139 baaaaaad... 140 141 142

ELPHABA:

143 144 145 146 147

IT COULD-N'T hap - pen here in

~~Could~~ ~~real~~ ~~ty~~

SEGUE

Detailed description: This block contains the musical score for Elphaba's vocal line from measures 143 to 147. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). Measure 143 starts with a whole note G4. Measure 144 has a whole note F#4. Measure 145 has a whole note E4. Measure 146 has a whole note D4. Measure 147 has a whole note C4, followed by a double bar line. The lyrics are "IT COULD-N'T hap - pen here in". There are handwritten corrections: "COULD-N'T" is written above "COULD", and "real" and "ty" are written below "COULD" and "ty" respectively. A circled "O" is written above the first measure. The word "SEGUE" is written in the bottom right corner.

VAMP

148 149 150

Oz...

Detailed description: This block contains the musical score for the Vamp section, measures 148 to 150. The notation is in treble clef with a key signature of two flats. Measure 148 has a whole note G4. Measure 149 has a whole note F#4. Measure 150 has a whole note E4. The lyrics are "Oz...".

SEGUE AS ONE to "INTO COURTYARD"

WICKED
Piano/Vocal

6a

INTO COURTYARD

(Broadway Version)

[Rev. 9/24/03]

Music and Lyrics by
STEPHEN SCHWARTZ

à la "Something Bad"

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line starts with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A 'Cross-Fade' instruction is written above the piano part. The system ends with a double bar line.

L'istesso Tempo

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a more complex rhythmic pattern in the right hand, with some chords and eighth notes. The left hand continues with a steady eighth-note pattern. The system ends with a double bar line.

Third system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a more complex rhythmic pattern in the right hand, with some chords and eighth notes. The left hand continues with a steady eighth-note pattern. The system ends with a double bar line.

WICKED
Piano/Vocal

7

DANCING THROUGH LIFE

[Rev. 9/19/03]

Music and Lyrics by
STEPHEN SCHWARTZ

FIYERO:

Rubato

The first system of musical notation for the song 'Dancing Through Life'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note, followed by a series of eighth notes. The piano accompaniment starts with a half note, followed by a series of eighth notes. The lyrics 'The trou - ble with schools is they al - ways try to teach the wrong' are written below the vocal line. A dynamic marking of *mf* is present in the piano part.

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

The second system of musical notation. The vocal line continues with a half note, followed by a series of eighth notes. The piano accompaniment continues with a half note, followed by a series of eighth notes. The lyrics 'les - son. Be - lieve me, I've been kicked out of e -' are written below the vocal line. A dynamic marking of *mf* is present in the piano part.

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

The third system of musical notation. The vocal line continues with a half note, followed by a series of eighth notes. The piano accompaniment continues with a half note, followed by a series of eighth notes. The lyrics 'nough of them to know. They' are written below the vocal line. A dynamic marking of *mf* is present in the piano part.

nough of them to know. They

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

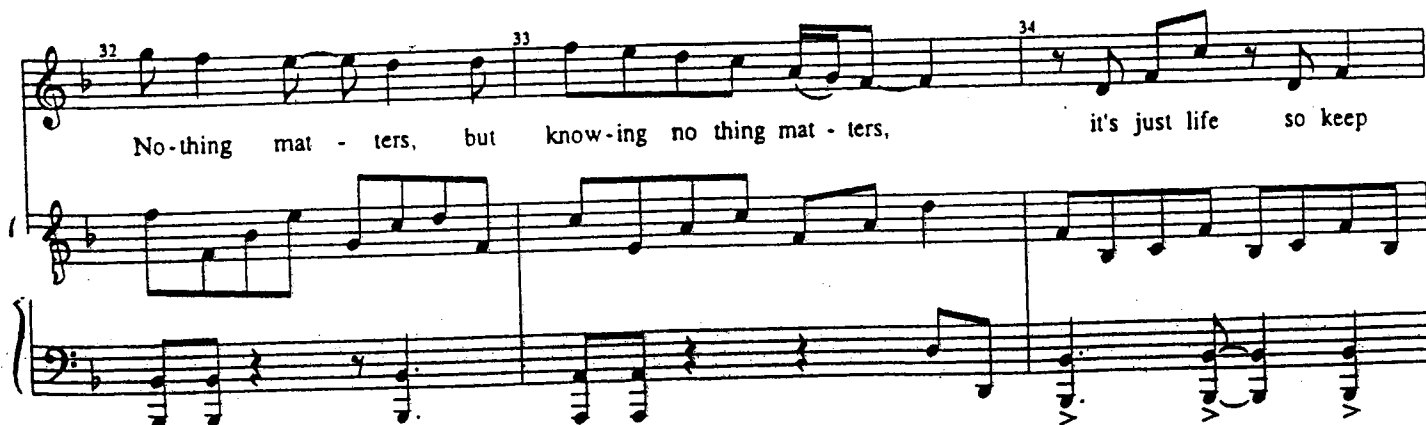
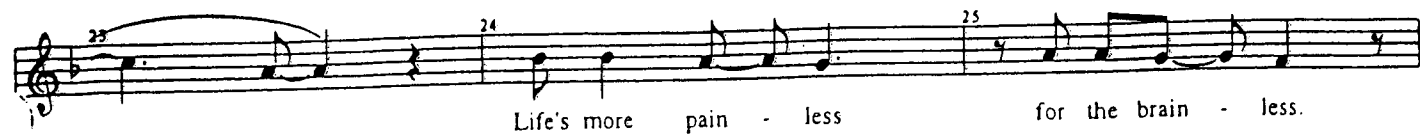
12 stress in? 13 Stop stu-dy-ing strife 14 and learn to live 'the un-ex-a-mined

A Tempo ♩ = 125

16 life"...

mp legato

20 Dan-cing through life, 21 skim-ming the sur-face, 22 glid-ing where turf is smooth.



The musical score for 'Dancing through the Rain' is presented in three systems. The first system shows the vocal melody starting at measure 35 with the lyrics 'dan', 'cing', and 'through...'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the melody and accompaniment, with a forte (*f*) dynamic marking. The third system concludes the phrase with a final chord in the piano and a sustained note in the voice.

38 Dan - cing through life, 39 skim - ming the sur - face,

mf

40 Glid - ing where turf is smooth... 41 42 Life is fraught - less

43 44 45 3

When you're thought - less... Don't think too hard, it's much more sooth - ing...

46 Dan - cing through life... 47 Mind - less and care - less,

This block contains the first system of the musical score, measures 46 and 47. The vocal line is in treble clef with a key signature of one flat. Measure 46 contains the lyrics "Dan - cing through life..." and measure 47 contains "Mind - less and care - less,". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

48 Make sure you're where less wor - ry is rife... 49 50 Woes are fleet - ing, blows

This block contains the second system of the musical score, measures 48, 49, and 50. The vocal line continues with the lyrics "Make sure you're where less wor - ry is rife..." in measure 48 and "Woes are fleet - ing, blows" in measure 50. Measure 49 is a continuation of the previous phrase. The piano accompaniment features a more active right hand with moving chords and the same eighth-note bass line.

51 are glan - cing... 52 When you're dan - cing 53 through

This block contains the third system of the musical score, measures 51, 52, and 53. The vocal line has the lyrics "are glan - cing..." in measure 51, "When you're dan - cing" in measure 52, and "through" in measure 53. The piano accompaniment continues with the eighth-note bass line and more complex right-hand chords.

54 life... 55 56 57

This block contains the fourth system of the musical score, measures 54, 55, 56, and 57. The vocal line begins with "life..." in measure 54, followed by rests in measures 55, 56, and 57. The piano accompaniment features a right hand with chords marked with accents and a left hand with a steady eighth-note bass line.

58 59 60 61

mp

62 63 64

Let's go down to the oz dust ball - room. We'll meet there la - ter to - night.

mf *simile*

65 66 67

We can dance till it's light. Find the

68 69 70

pret - tiest girl... Give 'er a whirl. Right on down to the oz -

71 72 73

dust ball - room Come on - fol - low me,

74 75

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

76 77 78

if on ly be cause dust is

Dan - cing through life down at the Oz - dust...

79 what we come to... 80 no-thing mat - ters but 81 know-ing no-thing mat-ters

no-thing mat - ters but know-ing no-thing mat-ters

82 it's just life 83 84 85 — 3 — so keep dan-cing

p Aah,

3 Xs 86 through. 87 88 VAMP 89 90

mp

just an
EVEN kinder

GALINDA:

91 See that tra-gic'-ly 92 beau-ti-ful girl 93 The one in the 94 chair

w/pedal

95 It seems so un-fair 96 we should 97 go on a spree 98 and not she

99 Gee 100 I know some-one would 101 be my he-ro 102 if that some one

mf

Poco Rit.

103 were 104 To go in vite 105 her... 106 107

Freely

108 Oh, bick, real ly? 109 You would do that for 110 me!? 111 112

A Tempo

113 114 115 116 117

OK ON:
"AFTER all"

GALINDA:

118 Now that we've met one a - no ther... 119 F: G: it's

society

mf

BOTH:

120 clear - we de - serves 121 each o - ther 122 F: G: You're per fect... you're per fect... so we're

per fect to - ge - ther born to be for - e - ver...

Dan cing through life...

f

Accel.

123 124 125 126 127 128 129 130 131 132 133 134 135 136

Detailed description: This is a musical score for a piano and vocal performance. The score is written on four systems of staves. The first system (measures 123-125) shows a vocal line with lyrics 'per fect to - ge - ther' and 'born to be for - e - ver...'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. The second system (measures 126-128) begins with the vocal line 'Dan cing through life...'. The piano part continues with a similar rhythmic texture, marked with a forte (*f*) dynamic. The third system (measures 129-132) shows the piano part with a more active, flowing melody in the right hand. The fourth system (measures 133-136) includes an 'Accel.' (accelerando) marking. The piano part features a rapid, ascending eighth-note run in the right hand, while the left hand provides a steady accompaniment. The score concludes with a final chord in measure 136.

STAINES - GALINA - 12 -
Allegretto ♩ = 150
VAMP NESSA:

137 138 139 (last X only) 140

Fin - 'lly for this one night, I'm a - bout

G

141 142 143

to have a fun night with this Munch - kin boy Ga - lin -

C/G D/G

144 145 146

da found for me And I on - ly wish there

G D/F# Em

147 148 149

were: Some - thing I could do for her to re -

Bm C Dsus Em

150 151 152

pay her... El-pha-ba, see?

153 154 155

We de-serve each oth - er, and Ga - lin - da helped it come

156 157 158 159

true We de-serve each oth - er, me and Boq... Freely

NESSA:
"Please, Elphaba. Try to understand."

160 161 162

ELPHABA: Faster ♩ = 160

I do...

Musical score for measures 163-166. The music is in G major (one sharp) and 4/4 time. Measures 163 and 164 feature a piano introduction with a forte (*f*) dynamic. Measures 165 and 166 continue the piano accompaniment.

Continue till Cut

Musical score for measures 167-171. Measures 167 and 168 are piano accompaniment. Measures 169 and 170 feature a piano introduction with a mezzo-piano (*mp*) dynamic. Measure 171 continues the piano accompaniment.

Musical score for measures 172-177. Measures 172 and 173 are piano accompaniment. Measures 174 and 175 feature a piano introduction with a mezzo-piano (*mp*) dynamic. Measures 176 and 177 continue the piano accompaniment.

ON CUE: "Could I"

Musical score for measures 178-182. Measures 178 and 179 are piano accompaniment. Measures 180 and 181 feature a piano introduction with a forte (*f*) dynamic. Measure 182 continues the piano accompaniment with a mezzo-piano (*mp*) dynamic.

Musical score for measures 183-186. Measures 183 and 184 are piano accompaniment. Measures 185 and 186 feature a piano introduction with a forte (*f*) dynamic.

GALINDA:

Musical score for measures 187-189. Measures 187 and 188 are piano accompaniment. Measure 189 features a piano introduction with a forte (*f*) dynamic.

It's real - ly uh... sharp... don't you think? you know, black is

190 this year's pink! 191 You de - serve each oth - er: 192 This hat and

mf

193 you, 194 You're both so... smart! 195 You de - serve each oth

196 er, so here: 197 Out of the good-ness 198 of my heart!

f

Rit. poco a poco

199 *p* 200 201 202

Segue to THE OZDUST DANCE

WICKED
Piano/Vocal

AL

17

DEFYING GRAVITY

[Rev. 9/23/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
GLINDA: "You had to perform that wretched spell!"

Dictated; Colla Voce

GLINDA:

1 I hope you're hap - py! 2 I hope you're hap - py now! 3

The musical score for Glinda's first line is written for voice and piano. The voice part is in treble clef with a key signature of two flats (Bb and Eb). The piano accompaniment is in bass clef. The first measure (1) contains the lyrics "I hope you're hap - py!" and features a piano (p) dynamic and a D^b chord. The second measure (2) contains the lyrics "I hope you're hap - py now!" and features a C_m chord. The third measure (3) is a continuation of the previous phrase.

4 I hope you're hap - py how you 5 hurt your cause for - ev - er; 6 I

The musical score for Glinda's second line continues the voice and piano parts. The voice part is in treble clef. The piano accompaniment is in bass clef. The fourth measure (4) contains the lyrics "I hope you're hap - py how you" and features a C_b chord. The fifth measure (5) contains the lyrics "hurt your cause for - ev - er;" and features a B_b chord. The sixth measure (6) contains the lyrics "I" and features a B_b chord.

ELPHABA:

7 hope you think you're cle - ver! 8 I hope you're hap - py!

The musical score for Elphaba's first line is written for voice and piano. The voice part is in treble clef with a key signature of two flats (Bb and Eb). The piano accompaniment is in bass clef. The seventh measure (7) contains the lyrics "hope you think you're cle - ver!" and features a B⁺ chord. The eighth measure (8) contains the lyrics "I hope you're hap - py!" and features a C chord. A "gliss." (glissando) is marked on the piano part between measures 7 and 8.

9 10 11 12

I hope you're hap - py too! — I hope you're proud how you would

BOTH:

13 14 15

gro - vel in sub - mis - sion to feed your own am - bi - tion! So though I can't —

16 17 18 19

— i - ma - gine how... I hope you're hap - py right

Freely **MORRIBLE'S VOICE: Citizens of Oz--**

20 21 22

now! — [Thunder]

...There is an enemy who must be found and captured. Believe nothing she says!
She's evil, responsible for the mutilation of these poor innocent monkeys!

GLINDA: Oh no--

MORRIBLE'S VOICE: Her green skin is but an outward manifestorium of her
twisted nature. This-- distortion, this-- repulsion, this-- Wicked Wiiiiiiiitch!

3 Xs

Moderato; Under Dialogue

Rit. 3rd X

25 1st, 3rd X only

(fermata/cesura 3rd X only)

(in the clear)

GLINDA: Don't be afraid.

ELPHABA: I'm not.

"It's the Wizard who
should be afraid. Of me."
(GO ON)

GLINDA: Elphie, listen to me.
Just say you're sorry.

Before it's too late ...

GLINDA:

You can

still be with the Wiz-ard, ____ What you've worked and wai-ted for, ____ You can have

E: "I know"

ELPHABA:

all you e-ver wan-ted, But I don't want it- No- I can't

37a 37b 37c

want it a - ny - more...

Dictated; Colla Voce
ELPHABA:

38 39 40

Some - thing has changed with - in me, Some - thing is not

41 42 43

- the same I'm through with play - ing by the

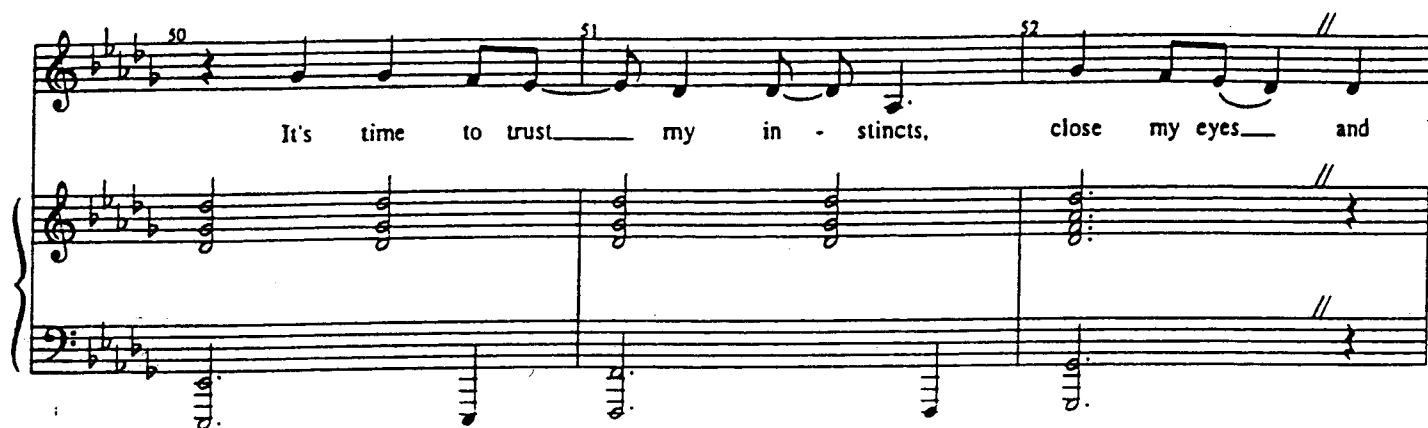
44 45 46

rules of some - one el - se's game. Too late for se -

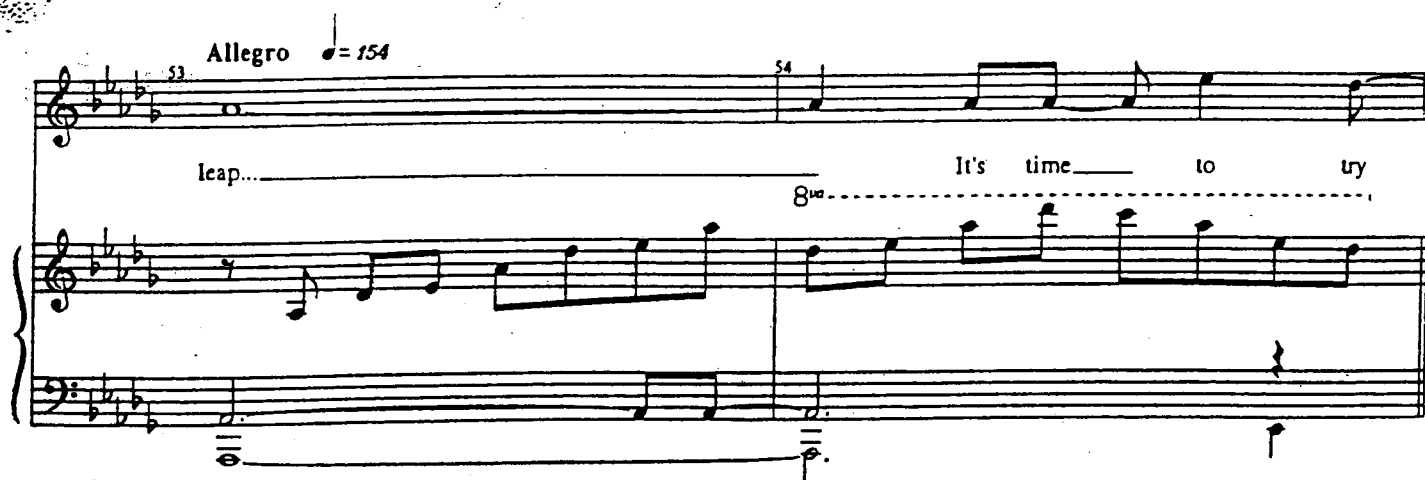
47 cond gues-sing, 48 Too late to go back 49 to sleep



50 It's time to trust 51 my in - stincts, 52 close my eyes and



Allegro ♩ = 154
53 leap... 54 It's time to try



55 de-fy 56 ing gra - vi-ty 57 I think I'll 58



59 60 61

try de - fy - ing gra - vi - ty, and

62 63 64

you can't pull me down. Can't I make you un - der -

GLINDA:

65 66

stand you're ha - ving de - lu - sions of gran - deur?

67 68 69

- I'm through ac - cept - ting lim - its 'cause someone says -

ELPHABA:

Db(no3) Gb2 Ab(add4) Db(no3) Gb2

70 they're so. 71 Some things I can - not change. 72 but till

Db² Db(no3) Gb² Ab(add4) Db/F

73 I try. 74 I'll ne - ver know 75 Too long I've ben

Gb² Cb² Cb² Dbsus

76 a - fraid of 77 lo - sing love I guess 78 I've lost

Db Cb² Db(no3)

79 Well, if that's love, 80 it comes at much too high a cost... 81

Gb(no3)/Eb Gb(no3)/F Db/Gb

82 I'd soo - ner buy

83

84

Absus

85 de - fy - ing gra - vi - ty Kiss me good -

86

87

88 bye. I'm de - fy - ing gra - vi - ty, and

89

90

GUARD'S VOICES: Open this door--!
 In the name of His Supreme Ozness!
 GLINDA: What are you doing?
Elphaba starts to CHANT
 Stop it! That's what started all this in the
 first place, that hideous levitation spell!
(Elphaba ignores her, continues chanting...)
 STOP!

VAMP

1st X only

to m98

you can't pull _____ me down. _____

2nd/4th X, etc.

GLINDA (CON'T) Well? Where are your wings?
 (beat)
 Maybe you're not as powerful as you think you are.

GLINDA (CON'T): Sweet Oz!
 ELPHABA: I told you, Glinda. Didn't I tell you?!
MORE POUNDING
 GUARD'S VOICE: Bash it in! You two-- fetch the battering ramikin!
 ELPHABA: Quick! Get on!
 GLINDA: What?
 ELPHABA: Come with me. Think of what we could do... together.

THE BROOM flies over

Moderato

VAMP
out any beat

(hold thru vamp)

101 102 3 103

Un - li - mi ted... To - ge - ther we're un - li - mi -

104 3 105 Rit. 106

ted To - geth - er we'll be the grea - test team there's e - ver been, Glin - da...

107 Freely 108 GLINDA:

Dreams the way we planned 'em, If we work in tan - dem,

109 BOTH: 3 110 Allarg.

There's no fight we can - not win. Just you and

Allegro; as before

111 112 113

I de - fy ing gra - vi - ty

114 115 116

With you and I de - fy ing

117 118 119 120

ELPHABA: Rit. Freely

gra - vi - ty, They'll ne - ver bring us down...

GLINDA: Elphie,
you're trembling.
(She gets a blanket)

Here... put this
around you.
(She wraps the
blanket around
Elphaba)

121 122 123 124

GLINDA:

125 I hope you're hap - py. 126 127 Now that you're choo ..

Db Cm

ELPHABA:

128 sing this... 137 138 ELPHABA: BOTH:

You too. to m137 I hope it brings you bliss, I

Cb

Rit.

139 140

real - ly hope you get it, and you don't live to re - gret it

Bb(no3) Cb(no3) C+ gliss

A Tempo

141 142 143

I hope you're hap - py in the end

Chords: Bb7, Gmaj7

Rit.

144 145 146

I hope you're hap - py my

Chords: Em7/G, C#m7, F#5, C(add#4)

GUARD 1 (LJ): There she is!

GUARD 2 (SEAN): Don't let her get away!

GLINDA: What in Oz? Stop it! Leave me alone, do you hear?

GUARD 1 (LJ): Wait—where's the other one?

GUARD 2 (SEAN): Where's your green friend?

Moderato; accel poco a poco

147 1st X only 148 149

friend.

Chords: B(no3), E2

GLINDA: *Let go of me!*

ELPHABA: It's not her! She has nothing to do with it. I'm the one you want! (GO)

2X

VAMP

Musical score for measures 150-151. The piano part features a treble and bass staff. Measure 150 has a bass line with a B(n3) chord. Measure 151 has a treble line with an E2 chord and a bass line with a B(n3) chord. The vocal line for Elphaba starts in measure 151 with a series of eighth notes. A bracket labeled "(hold thru vamp)" spans measures 150 and 151.

"... It's me!"

GLINDA: Elphie!

ELPHABA: It's me! Up here! It's MEEE!

Musical score for measures 152-154. The piano part features a treble and bass staff. Measure 152 has a bass line with a Db(n3) chord. Measure 153 has a treble line with a Gb2 chord and a bass line with a Db(n3) chord. Measure 154 has a treble line with a Gb2 chord and a bass line with a Db(n3) chord. The vocal line for Elphaba starts in measure 152 with a series of eighth notes. A bracket labeled "stry" spans measures 153 and 154.

Musical score for measures 155-157. The piano part features a treble and bass staff. Measure 155 has a bass line with a Db(n3) chord. Measure 156 has a treble line with a Gb2 chord and a bass line with a Db(n3) chord. Measure 157 has a treble line with a Gb2 chord and a bass line with a Db(n3) chord. The vocal line for Elphaba continues with a series of eighth notes.

Allegro; as before

ELPHABA:

Musical score for measures 158-160. The piano part features a treble and bass staff. Measure 158 has a bass line with a Db(n3) chord. Measure 159 has a treble line with a Gb2 chord and a bass line with a Db(n3) chord. Measure 160 has a treble line with a Gb2 chord and a bass line with a Db(n3) chord. The vocal line for Elphaba starts in measure 158 with a series of eighth notes. The lyrics are: "So if you care to find me, look to the wes -".

161 162 163

tern sky — As some-one told — me late - ly: ev' -

Db(no3) Gb² Ab(add4)

Rit. A Tempo

164 165 166

ry - one — de - serves — the chance — to fly! And if I'm fly -

Ebm/Gb Ebm Db^b/F Db Cb² Dbsus

167 168 169

ing so - lo, at least I'm fly - ing free —

Db Cb² Db(no3)

170 171 172

To those who'd ground me, take a mes - sage back from

G♭(no3)/E♭ G♭(no3)/F D♭/G♭

173 174

me... Tell them how I

8va

Absus

175 176 177

am de - fy ing gra - vi - ty

178 I'm fly - ing high, 179 de - fy 180 ing

Rall.

Deliberately

181 gra - vi - ty, 182 and soon I'll match them in 183 re - noun...

184 And 185 no - bo - dy in 186 all of Oz, 187 no Wi - zard that there

Rall.

188 is or was 189 is e - ver gon - na 190 bring me

191 192 193

down _____

GLINDA:

I hope you're hap - py _____ I hope you're hap -

ENSEMBLE: Look at her, she's wic-ked! Get her!

Maestoso



Rit.


194 195 196 197

Bring me down _____ Ah! -

py _____ I hope you're hap - py _____

No one mourns the wic-ked! So we've got to bring her

Rit.



198

200

now!

down!

The musical score is written for Piano and Vocal. It consists of five staves. The first staff is a single melodic line with a long slur spanning from measure 198 to measure 200. The second staff is a vocal line with lyrics 'now!' and 'down!' written below it. The third and fourth staves are piano accompaniment, featuring dense chordal textures. The fifth staff is a grand staff (treble and bass clef) for the piano, showing a complex harmonic structure with many beamed notes. The score is in a key with three flats (B-flat major or D-flat minor) and a common time signature.

WICKED
Piano/Vocal

AL

17a

ACT II OPENING

[Rev. 9/20/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro

The musical score is written for piano and vocal. It begins with a piano introduction marked **Allegro** and **ff** (fortissimo). The piano part features a driving eighth-note pattern in the right hand and a more complex, syncopated bass line. The vocal part enters in measure 1 with a melodic line. The score is divided into measures 1 through 13. Measures 10-13 contain the vocal lyrics: "Ev'-ry day, more wic-ked! — Ev'-ry day, the ter - ror grows!". The piano accompaniment continues with a consistent rhythmic pattern throughout the vocal lines.

1 2 3 4 5

6 7 8 9

10 11 12 13

Ev'-ry day, more wic-ked! — Ev'-ry day, the ter - ror grows!

MEN:

14 All of Oz is ev - er on a - lent!

15 16

WOMEN:

17 That's the way with wick-ed: _____

18 19 20 Spread-ing fear where - e'er she goes

3

21 Seek-ing out new vic - tims she can hunt!

22 23

MAN 1:

Like some

Meno Mosso

24 25 26

MAN 2: with her

ter-ri-ble green bliz-zard, through - out the land she flies... De - fa-ming our poor Wiz-ard with her

fp

27 28 29

Rit.

ca - lum - nies and lies! She lies!

ca - lum - nies and lies! She lies!

f

30 31 32 33

Maestoso

Save us from the wic - ked! Shield us so we won't be hexed!

ff

Piu Mosso

34 35 36 *f*

Give us war-ning: where will she strike next?

f *mf*

37 38 39 40

where will she strike next? where will she strike

GLINDA

"Fellow Ozians-- as terrifying as terror is, let us
put aside our panic for this one day--"

(in the clear)
"-- and celebrate!"

41 42 //

next!?

p

Segue to THANK GOODNESS

WICKED
Piano/Vocal

AL

18

THANK GOODNESS (Part 1)

[Rev. 9/15/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro

8va-----
1 2 3 4 5
loco

* start

VAMP

8va-----
6 7 8 9

GLINDA:

CROWD:

10 11 12 13
Oh, what a ce - le - bra - tion we'll have to - day! Thank Good-ness!
(8va)-----

GLINDA:

MORRIBLE:

14 15 16 17 18
Let's have a cel - e - bra - tion the 'Glin-da' way! Thank Good-ness! Fin-ly a day that's

no breath

19 20 21 22 23

to - tal - ly Wic - ked Witch - Free, ALL: We could - n't be hap - pi er, Thank

24 25 26 27

Good - ness!

28 29 30 31 to m40 40

FIYERO: Frustrating. But I became Captain of the Guard to find her, and I'll keep searching until –
MADAME MORRIBLE: No – being engaged!
(The Riff-Raff cheer and shout: "Congratulations!")
FIYERO (To Glinda)
 This is an engagement party?

1st X only

GLINDA: Surprised?
FIYERO: Yes!
GLINDA: Oh, good!
 (GO ON)

We hoped you'd be – the Wizard and I!

GLINDA:

VAMP

Segue to Part 2

WICKED
Piano/Vocal

AL 18a

THANK GOODNESS

(Part 2)

[Rev. 9/15/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato
GLINDA:

(To FIYERO)

(Back to the CROWD)

1 2 3 4

could-n't be hap - pi - er, Right, dear? Could-n't be hap - pi -

mp

5 6 7 8

er, Right here, look what we've got: A fai - ry - tale plot. Our

9 10 11 12

ve - ry own hap - py end - ing. Where we

12 13 14 (To FIYERO) 15 (To the CROWD again)

could - n't be hap - pi - er, _____ True, dear? Could - n't be hap - pi -

16 17 18 19

er, _____ And we're hap - py to share our end - ing vi - ca - ri - ous -

20 21 22 23

ly with all of you! _____ He could - n't look hand - som - er, I

24 25 26

could - n't feel hum - bl - er, We could - n't be hap - pi -

27 *so m29* 29 30

Be - cause hap - py is what

cr.

Rit.

31 32 33

hap - pens when all your dreams come

A Tempo

34 35 36

[CROWD cheers]

true!

MADAME MORRIBLE

"And Glinda, we are happy for you. As Press Secretary, I've striven to ensure that all Oz knows the story of your braverism!..."

37 38 39 40

mp

Accel. poco a poco

**Allegro
VAMP**"...the story of
your braverism...""...How vividly I remember ..."
MORRIBLE:

41 42 43 43a

The

44 45 46 47 48

day you were first sum-moned to an au-di-ence with Oz, And al-though he would not

mf

49 50 51 52 53

tell you why i-ni-tial-ly, When you bowed be-fore his throne, He de-

54 55 56 57 58

creed you'd hence be known as "Glin-da the Good"- of-fi-cial-ly!

FIYERO: That's not how you described it to me!
GLINDA: Well, no, not exactly, but —

Freely

Musical score for measures 59-62. The vocal line (treble clef) begins at measure 59 with a double bar line. Measure 60 starts with a new melodic phrase. Measure 61 continues the phrase, and measure 62 concludes it. The piano accompaniment (grand staff) provides harmonic support. The lyrics are: "Then with a jea - lous squeal, — The Wick - ed Witch burst from con -"

Musical score for measures 63-65. The vocal line continues from measure 62. Measure 63 contains the word "ceal - ment,". Measure 64 contains "Where she had been". Measure 65 contains "lur - king — sur - rep -". The piano accompaniment continues with chords and moving lines.

A Tempo

Musical score for measures 66-67. The vocal line begins at measure 66 with the lyrics "ti - tial - ly!". Measure 67 continues the phrase. The piano accompaniment provides a steady harmonic background. The lyrics are: "ti - tial - ly! CROWD: (GASP!)"

PERSON IN CROWD:

68 69 70 71

I hear she has an ex - tra eye that al - ways re - mains a - wake!

WOMAN IN CROWD:

72 73 74 75 to m84

I hear that ~~she~~ can shed her skin as ea - si - ly as a snake!

PERSON IN CROWD:

84 85 86 87

I hear some re - bel a - ni - mals are gi - ving her food and shel - ter! —

ANOTHER PERSON:

88 89 90 91

I hear her soul is so un - clean pure wa - ter can melt her! —

92 **FIYERO:** 93 94 95

What?

Melt her! — Please — Some - bo - dy go and



96 97 98 99

melt her! —



FIYERO: Do you hear that -- water will melt her!?

GLINDA: Shh! Dearest --

FIYERO: People are so empty-headed they'll believe anything!

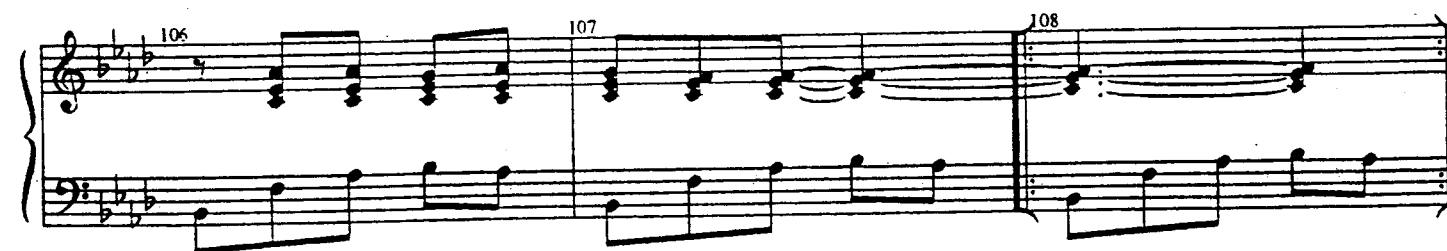
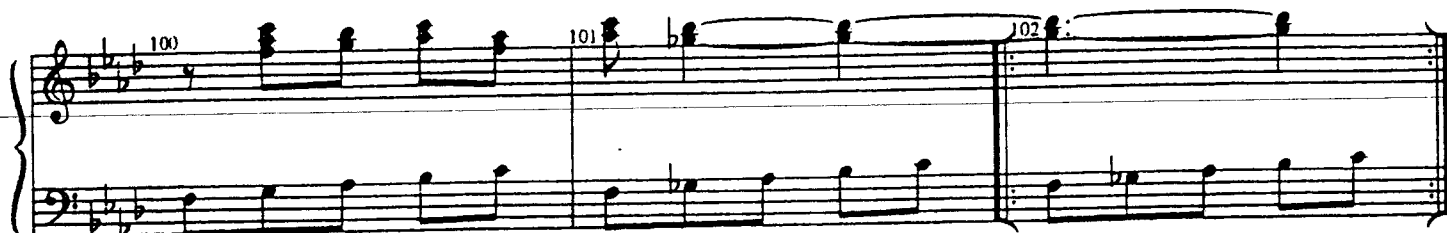
GLINDA: Excuse us just a tick tock...

She pulls Fiyero aside.

FIYERO: Well, I can't just stand here grinning, pretending to go along with all this!

GLINDA: Fiyero, do you think I like hearing them say those awful things about her? I hate it!

FIYERO: Then what are we doing here, let's go; let's get out of here--!



GLINDA: I can't; I can't leave now, when people are looking to me to raise their spirits!
 FIYERO: You can't leave because you can't resist this. That's the truth.
 GLINDA: Well, maybe I can't. Is that so wrong? Who could?
 FIYERO: You know who could. And who has.
 GLINDA: Fiyero— I miss her too! But--we can't just stop living! No one has searched harder
 for her than you! But don't you see, she doesn't want to be found. You've got to face it.

Adagio

Musical score for the Adagio section, measures 113-120. The score is written for piano and vocal. Measures 113-114 show a piano introduction with a triplet of eighth notes in the right hand. Measures 115-116 continue the piano introduction. Measures 117-120 show the vocal entry with a sustained note in the right hand and a moving line in the left hand.

FIYERO: You're right. And look, if it'll make you happy-- of course I'll marry you.
 GLINDA: But-- it'll make you happy too. Right?
 FIYERO: Well, you know me-- I'm always happy.
He exits swiftly into the palace.
 GLINDA: Fiyero--!
 Oh-- yes, thanks plenty, dearest!
 He's gone to -- fetch me a refreshment. He's so thoughtful that way...

Rall.

A Tempo

Musical score for the Rall. and A Tempo sections, measures 121-127. The score is written for piano and vocal. Measures 121-123 show a piano introduction with a sustained note in the right hand and a moving line in the left hand. Measures 124-127 show the vocal entry with a sustained note in the right hand and a moving line in the left hand.

VAMP

GLINDA:

Musical score for the VAMP section, measures 128-132. The score is written for piano and vocal. Measures 128-129 show a piano introduction with a sustained note in the right hand and a moving line in the left hand. Measures 130-132 show the vocal entry with a sustained note in the right hand and a moving line in the left hand.

That's why I

Segue

WICKED
Piano/Vocal

18b

THANK GOODNESS

(Part 3)

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Andante

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

mp

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff. Measure numbers 1 through 4 are indicated above the vocal line. The lyrics are 'could-n't be hap - pi - er, _____ No, I could-n't be hap - pi -'. The piano part includes a mezzo-piano (*mp*) dynamic marking.

er, _____ Though it is, I ad - mit the ti - ni - est bit un -

This system contains measures 5 through 8. The vocal line continues with the lyrics 'er, _____ Though it is, I ad - mit the ti - ni - est bit un -'. The piano accompaniment continues with chords and moving lines in both hands.

like I an - ti - ci - pa - ted, _____ But I

This system contains measures 9 through 11. The vocal line continues with the lyrics 'like I an - ti - ci - pa - ted, _____ But I'. The piano accompaniment continues with chords and moving lines in both hands.

12 13 14 15 16

could-n't be hap-pi - er, _____ Simp - ly could-n't be hap-pi - er, _____

"Well—not 'simply'..."

17 18 19 20

'Cause get - ting your dreams, It's strange, but it seems a

21 22 23

lit - tle, well, com - pli - ca - ted. _____ There's a

24 25 26 27

kind of, a sort of... cost. _____ There's a cou-ple of things get...

lost. — There are bridg-es you cross you did-n't know — you'd

Measures 28-31. The vocal line features a melodic phrase starting on a whole note in measure 28, followed by eighth notes in measures 29 and 30, and a half note in measure 31. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Rall.

crossed un - til you've crossed. —

Measures 32-34. The tempo is marked 'Rall.' (Ritardando). The vocal line has a long note in measure 32, followed by a half note in measure 33, and a whole note in measure 34. The piano accompaniment includes fingerings (2, 4, 2, 3, 3, 4, 4, 5) and a dynamic marking 'p.' (piano).

A Tempo

And if that joy, — that thrill, does - n't

Measures 35-38. The tempo is marked 'A Tempo'. The vocal line features a half note in measure 35, a quarter note in measure 36, a half note in measure 37, and a quarter note in measure 38. The piano accompaniment includes fingerings (3, 2, 1) and a dynamic marking 'p.' (piano).

39 40 41 42 43

thrill like you think it will... Still— With this

44 45 46 47

per-fect fi - na - le, the cheers and the bal - ly - hoo, Who

48 49 50 51

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

52 53 54 55 9

er. Be - cause hap - py is what hap - pens when

56 57 58 p

Rit. Well,

all your dreams come true.

sub. p

A Tempo

59 60 61

is - n't it? Hap - py is what hap - pens when your

62 **Accel.** 63 64 65

dreams _____ come _____ *f* (no breath)

pp (no breath) Ahh, _____ Ahh, _____

pp (no breath) (no breath) *f*

Accel. 2 1 2 3 5

5 3 2 1 4

Allegro 66 67 68 69

true. _____ Thank good-ness! _____

We love you, Glin - da, if we may be so frank!

Allegro *f* 2 4 5

1 3

70 For all this joy, we 71 know who we've got to 72 thank: Thank 73 Good-ness!

74 and 75 and fi - an - cé! 76 77

Kathy, Christy
Jo, Corinae, Kisha

WOMEN:
Glin-da...

MEN:
That means: The Wi - zard,

STAGE LEFT: They

Michael, LJ
Rhett, Marcus

78 could - n't be good - li - er, 79 STAGE RIGHT: She 80 could - n't be love - li - er, 81 ALL: We

M Fahn, MBC,
MORRIBLE, Jan, Stephanie

Walter, Chris, Sean
Ben, Andy, Manny.

cresc. poco a poco

mp

82 83 84 85

I could - n't be hap - pi - er

could - n't be luck - i - er... Thank

86 87 88 89

to -

good - ness

T1: Walter, Michael, LJ, Chris

good - ness, thank good - ness

T2:

B: good - ness

to -

to -

to -

to -

Musical score for measures 90-93. The score is written for Piano and Vocal. The piano part consists of a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The vocal part consists of four staves, each with a treble clef and a key signature of one flat. The lyrics "day!" are written below the first three vocal staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part features a melodic line in each of the four staves.

Musical score for measures 94-95. The score is written for Piano and Vocal. The piano part consists of a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The vocal part consists of four staves, each with a treble clef and a key signature of one flat. The lyrics "Thank good - ness for to - day!" are written below the first three vocal staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part features a melodic line in each of the four staves. Handwritten annotations include "Jan/MF" above the first vocal staff, "12" above the third vocal staff, and "Andrew" above the fourth vocal staff.

THERE'S ELPHABA!

18D

we

ELPHABA: "well, the beautiful
got more beautiful"

Handwritten musical notation for two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a half note G4 and a quarter note A4. The bottom staff has a bass clef, the same key signature and time signature, and contains a half note F#3 and a quarter note G3. A bracket connects the two staves, and the dynamic marking 'mp' is written between them.

Defying Gravity (Reprise)

[Rev. 9/23/03]

Music and Lyrics by
STEPHEN SCHWARTZ

"I'm the governor now."

Freely

"embarrassed to death"

c/o or 'SHUT UP!'

~~"speak the truth"~~

ELPHABA:

Musical score for measures 15-17. The vocal line (treble clef) has lyrics: "With you and I de - fy - ing". The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand. Measure 17 contains a circled melodic phrase in the vocal line.

Musical score for measures 18-19. The vocal line (treble clef) has lyrics: "gra - vi - ty, they'll ne - ver bring us...". The piano accompaniment (grand staff) continues the melody and harmony. Measure 19 ends with a double bar line and repeat dots.

Segue to "We Deserve (Reprise)"

Wicked
Piano/Vocal

THE WICKED WITCH OF THE EAST

WE DESERVE EACH OTHER (Reprise)

[Rev. 9/29/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
NESSA: "Oh Elphaba, SHUT UP!
unelected official!"

~~"unelected official!"~~

Angrily

Piano introduction for the reprise. The music is in G major (one sharp) and 4/4 time. It features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked with a 'f' (forte) dynamic.

"And why should I help you?"

VAMP

NESSA:

Vocal and piano accompaniment for the first line of the reprise. The vocal line is in G major and 4/4 time, with a melody that is both melodic and rhythmic. The piano accompaniment provides a steady, rhythmic foundation. The tempo is marked with a 'mf' (mezzo-forte) dynamic.

All of my life, I've de - pen - ded on you— How do you think that feels?

All of my life, I've de - pen - ded on you, and this hi - de - ous chair with wheels.

Piano accompaniment for the second line of the reprise. The piano accompaniment continues with a steady, rhythmic foundation, featuring a mix of chords and single notes. The tempo is marked with a 'C#m' (C# minor) dynamic.

E/A

D²

Freely

Rit. 11 12 13

Scroung-ing for scraps of pi - ty to pick up and long - ing to kick up my

D#m7 G#7 C#m11 F#7 F#m7(b5) B7(b9)

ELPHABA: Nessa, there isn't a spell for everything!
The power is mysterious, it's not like cobbling up a pair of--

14 15 16 17 18

heels.

mp

8va - - - - -
("shoes!")

Misterioso; in 2
ELPHABA:

19 20 21 3

Am - bu - lahn - dah - re Pah - to - pah - poot Am - bu - lahn - das - ca

p

NESSA: What are you doing?

22 23 24 25

Cal - da - pess Lau - fen - ah - to Lau - fen - ah tum Pe - de pe - de

Piano/Vocal

- 3 -

We Deserve Each Other (Reprise)- [Rev. 9/29/03]

NESSA: -- what does that mean? (gasps) Oh! Oh -- my shoes!

26 Cal - da - pess 27 Am - bu - lahn - dah - re 28 Pah - to - pah - poot

29 Am - bu - lahn - das - ca 30 Cal - da - pess 31 Lau - fen - ah - to

NESSA: It feels like they're on fire!

32 Lau - fen - ah tum 33 Pe - de pe - de 34 Cal - da - pess

[NESSA'S right foot stomps]

[NESSA'S left foot stomps]

35 36

37 38 39

ff

40 41 42 43

ELPHABA:

Oh Nes - sa, at last! I've

p

44 45 46

done what long a - go I should! And fin - 'lly from these

p

47 48 49

pow - ers, some - thing good, fin - 'lly some - thing

mf

ano/Vocal

- 5 -

NESSAROSE: Boq! Boq. come quickly!
ELPHABA: Boq!?
NESSAROSE: Boq! Come here at once!
ELPHABA: Nessa, wait -- no one can know I'm here--
BOQ: Yes, what is it, Madame Governor --? You!?

good!

ELPHABA: I'm not going to hurt you.
BOQ: Stay back!
ELPHABA: Boq, it's just me. What are you doing here?
BOQ: Ask your sister—she's the one who changed the laws! I'm her servant now! I'm not free to leave Munchkinland anymore-- no Munchkin is! And you know why she did it--? To keep me here, with her!

NESSAROSE:
But now everything's changed. Look!

Quickly

mf

65 Allegretto 66 67

We de-serve each o - ther now at last it's real - ly true!

Chords: Bb, Cm, Ab, Bb

68 69 70

We de-serve each o - ther don't we, Boq?

Chords: Cm, Ab, Bb, Cm

71 BOQ: 72 73

Nes-sa... Yes? Uh, Nes-sa... sure - ly now I'll mat - ter less

Chords: Bb, Cm, Ab, Bb, Cm

Handwritten: "som of us", "Vamp"

74 75 76

to you, and you won't mind my leav - ing here to -

Chords: Bb, Cm, Ab, Bb, Cm

NESSA: Leaving?

77 night... 78 Yes... 79 That ball that's be - ing staged

80 An - nounc - ing 81 Glin - da is 82 en - gaged

80 An - nounc - ing 81 Glin - da is 82 en - gaged

NESSA:

BOQ:

83 Glin-da. Yes, Nes-sa that's right.

84 I've got to go ap-peal

85 to her... ex-

83 Glin-da. Yes, Nes-sa that's right. 84 I've got to go ap-peal 85 to her... ex-

BOQ: "I lost my heart to Glinda from the moment I first saw her, you know that."

89 Rit.

87 press the way 88 I feel 89 to her...

87 press the way 88 I feel 89 to her... 90

Deliberately; Rubato

ELPHABA: Nessa--

NESSA:

Lost your heart? Well, we'll see a-bout that

Did you think I'd let you

BOQ: I'm warning you... Both of you! Don't try to stop me!

leave me here

FLAT!

You're going to lose your heart to

ME, I tell you

if I have to... I have to...

mag-ic spell you!

sub. p

Piano/Vocal

Misterioso

100 101 102 103

5V3

[NESSA CHANTS]

(b) (h)

104 105

Rit

BOQ (cont'd): It feels-- It feels like it's-- shrinking...
(GO)

NESSAROSE: Elphaba--! Do something!
ELPHABA: I can't! You can't reverse a spell, once it's been cast!

A Tempo

106 107 108 109

mf

(b)

110 111 112

ELPHABA: Hush, will you? I've got to find
another spell, it's the only thing that might work... VAMP

NESSA:
114 (last X only)

113 114 115

Allegretto

Save him— please, just save him my poor

ELPHABA:

Me - no non

VAMP

116 117 118

mp

116 Boq, my sweet, my brave him, don't leave me till my
 117 cor - do me - no non cor - do
 118

119 sor - ry life has ceased A - lone and love-less
 120 cor dah - los, Vi - vah - los, vi - vah
 121

122 here with just the girl in the mir - ror, just her and
 123 Me - no non cor - do
 124 los...

me the Wick-ed Witch of the East We de-serve each

Vi - vah - los, vi - vah - los me - no - non - cor - do...

mf *f*

This block contains the musical notation for measures 125 through 128. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: 'me the Wick-ed Witch of the East We de-serve each'. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). Measure numbers 125, 126, 127, and 128 are indicated above the staff.

NESSAROSE: Well?

ELPHABA: He's asleep.

NESSAROSE: What about his heart?

oth - er

p

This block contains the musical notation for measures 129 through 132. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: 'oth - er'. The piano accompaniment starts with a grand staff and a key signature of one sharp. It includes a dynamic marking of *p* (piano). Measure numbers 129, 130, 131, and 132 are indicated above the staff.

ELPHABA: It's all right... he won't need one now.

NESSAROSE: Wait-- Don't leave me! You can hide here, it's all right

ELPHABA: No. I've been running and hiding long enough. I've got to find a way to clear my name.

Icy

133 134 135 136

This block contains the musical notation for measures 133 through 136. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: 'Icy'. The piano accompaniment starts with a grand staff and a key signature of one sharp. Measure numbers 133, 134, 135, and 136 are indicated above the staff.

NESSAROSE: But what about me?

ELPHABA: Nessa... I've fixed you as much as I could. And it hasn't been enough. And nothing ever will be.
NESSAROSE: Elphaba, wait! Elphaba!

BOQ'S VOICE: What is it, what's wrong--?
Moderato

NESSAROSE: It wasn't me, it was her! I tried to stop her--
BOQ screams

NESSAROSE: Boq, please, I still--
It was Elphaba! Boq! It was Elphaba!

SEGUE to BALLROOM TRANSITION

WICKED
Piano/Vocal

19a

BALLROOM TRANSITION

[Rev. 8/25/03]

Dance Arrangement by
JIM ABBOTT

Maestoso, Grandly

(harp?)

The first system of musical notation for 'BALLROOM TRANSITION'. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is 'Maestoso, Grandly'. The notation includes a sequence of eighth and sixteenth notes in the treble staff, with a '7' marking a specific measure. The grand staff features a bass line with eighth notes and a treble line with chords and single notes. A dynamic marking 'f' (forte) is present in the grand staff.

The second system of musical notation. It continues the piece with similar notation to the first system, featuring a treble staff and a grand staff. The tempo/mood remains 'Maestoso, Grandly'. The notation includes various rhythmic patterns and chordal structures. A dynamic marking 'f' is also present.

poco rit.

A Tempo

The third system of musical notation. It continues the piece with similar notation to the previous systems, featuring a treble staff and a grand staff. The tempo/mood changes to 'poco rit.' (poco ritardando) and then 'A Tempo'. The notation includes various rhythmic patterns and chordal structures. Dynamic markings 'mf' (mezzo-forte) and 'f' (forte) are present.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes dynamic markings *mf* and *f*. The system concludes with a repeat sign.

Second system of musical notation, continuing the vocal and piano parts from the first system. It also concludes with a repeat sign.

Third system of musical notation. The piano part features a series of chords in the right hand and single notes in the left hand. Measure numbers 10, 11, and 12 are indicated above the vocal staff.

VAMP

dim on cue; Cutoff on cue

Fourth system of musical notation, labeled "VAMP". It shows a piano accompaniment with a *mf* dynamic marking. The system ends with a double bar line.

WICKED
Piano/Vocal

WONDERFUL

[Rev. 9/23/03]

AL

20

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
WIZARD: Let me take care of you. PLEASE. (so)

WIZARD: Please-- can't we start again?

ELPHABA: How? Turn back the clocks?! How do I go back to that time, when I believed in you—in some magic father who would drop from the sky and make everything all better....No one believed in you more than I did.

Freely

Handwritten notes: 4A, 4B, 4C, 4D, (to 5)

WIZARD: Oh, Elphaba... Rit. Elphaba...

The piano introduction consists of two systems of music. The first system has four measures, and the second system has four measures. The key signature is one sharp (F#). The tempo is marked 'Freely'. There are handwritten notes '4A', '4B', '4C', '4D', and '(to 5)' above the first system. The second system includes the lyrics 'WIZARD: Oh, Elphaba...' and 'Rit. Elphaba...' with a ritardando marking.

WIZARD:

1 ne-ver asked for this or planned it in ad-vance. I was mere-ly blown here

F F+ Dm/F D7(b9)

The vocal line for the Wizard begins at measure 9. The lyrics are '1 ne-ver asked for this or planned it in ad-vance. I was mere-ly blown here'. The piano accompaniment for these measures includes chords F, F+, Dm/F, and D7(b9).

12 by the winds of chance. I ne-ver saw my-self as a

Gm7 Gm

The vocal line continues from measure 12. The lyrics are 'by the winds of chance. I ne-ver saw my-self as a'. The piano accompaniment for these measures includes chords Gm7 and Gm.

14 So - lo - mon or Soc - ra - tes. I knew who I was. One of your dime - a - doz - en

E \flat /G Gm⁷/C C⁹

16 me - di - oc - ri - ties. 17 Then sud - den - ly I'm here, re - spec - ted, wor - shipped e - ven, 18

D \flat ⁷ F A⁷ Dm

19 Just be - cause the folks in Oz 20 need - ed some - one to be - lieve in,

B \flat m⁶/D \flat F/C Bm⁷(\flat 5) C⁹

21 Does it sur - prise you I got hooked and all too soon? 22

F F⁺ Dm/F F⁹ B \flat (add9) 6 (hat on broomstick)

Piano/Vocal

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

24

Bb⁶ Bbm⁶ F D⁷ G⁹

25 loon... 26

5

27 Colla Voce 28 29 30

"Won - der - ful." They called me "Won - der - ful." So I said,

A Tempo (Slow 2)

31 32 33 34

"Won - der - ful... If you in - sist... I will be

F Gm⁷ C⁷

35 36 37 38

Won - der - ful," And they said "Won - der - ful..." Be -

F D7(b9) D7

39 40 41 42

lieve me, it's hard to re - sist, Cuz it feels

G7 C7

Accel.

43 44 45 46

Won - der - ful! They think I'm won - der - ful! Hey, look who's

F G9

Faster

47 48 49 50

won - der - ful: this corn - fed hick who said "It

Gm7(b5) C7(b9) Am7(b5) D7

51 might be keen to build a town of green... 54 and a

Gm⁹ C⁹ Am⁷ D7(b9)

55 won - der - ful road of yel - low brick!" 58

G⁹ C¹³ C¹³(b9)

WIZARD: See -- I never had a family of my own-- I was always travelin'. So, I guess I just -- wanted to give the citizens of Oz everything

ELPHABA: So you lied to them.

WIZARD: Only verbally. Never in my heart. Besides, they were the lies they wanted to hear...

to m71

59 60 61 62 63 64

Rall.

Elphaba, where I'm from, we believe all sorts of things that aren't true. We call it -- "history."

71 72 73 74 75 76

A

Gm¹¹ C⁷_{sus} C⁹

Soft-Shoe; Swing 8ths

man's called a trai-tor or li-be-ra-tor; A rich man's a thief or phi-

lan-thro-pist. Is one a cru-sa-der or ruth-less in-va-der? It's

all in which la-bel is a-ble to per-sist. There are pre-cious few at ease with

mo-ral am-bi-gu-i-ties. So we act as though they don't ex-ist! They called me

Rit.

Dm G7 (wood blocks) G9

Piano/Vocal

Light 2; Straight 8ths

89 90 91 92

"Won - der - ful" so now I'm won - der - ful if it's be -

sub. *p*
F G⁹ F⁷ G⁷

93 94 95 96

come the truth am I to blame? They want - ed

mf
Gm⁹(b5) C+7(b9) C⁷ F Gm⁷ C⁷

97 98 99 100

won - der - ful So I AM won - der - ful... In fact. It's

F G⁹

101 102 103 104

so much who I am, it's part of my name! And

Gm7(b5) C7(b9) Am7(b5) D7

105 106 107 108

with my help, you can be the same... At long, long

G9 C9 F

Rit.

A little slower

109 110 111 112

last re - ceive your due, long o - ver - due El - pha-ba...

A little slower

Bb Am Dm Bbm

Rit.

Freely

113 The most ce - le - bra - ted 114 are the 115 re - ha - bi - li - ta - ted 116

F/A Bb² F/A Bb²

117 There'll be such a whoop - de - doo 118 A 119 ce - le - bra - tion

Ab² Db² F/C

120 through-out Oz that's all to do with you! 121 122 to m124

E/C Db/Ab 7

A Tempo

124 It does sound 125 126 127 **ELPHABA:**

Won - der - ful, They'll call you "Won - der - ful"

A Tempo

G A⁹

128 129 130 131

won - der - ful **WIZARD:** When you are

Trust me, it's fun! When you are

Am⁷(b5) D⁷(b9) Bm⁷(b5) E⁷

132 133 134 135

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

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

Am⁹ D⁹ Bm⁷ E⁷(b9)

Poco Rit.

136 137 138 139 140 to m144

Won - der - ful, won - der - ful...

Won - der - ful, won - der - ful,

Poco Rit.

A⁹ D¹³ to m144

Piano/Vocal

A Tempo; Grand

First system of musical notation, measures 144-147. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measure numbers 144, 145, 146, and 147 are indicated above the vocal line. The piano part features a steady bass line and chords in the right hand.

Second system of musical notation, measures 148-151. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measure numbers 148, 149, 150, and 151 are indicated above the vocal line. The piano part continues with a steady bass line and chords in the right hand.

Third system of musical notation, measures 152-155. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measure numbers 152, 153, 154, and 155 are indicated above the vocal line. The piano part continues with a steady bass line and chords in the right hand.

Fourth system of musical notation, measures 156-159. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Measure numbers 156, 157, 158, and 159 are indicated above the vocal line. The piano part continues with a steady bass line and chords in the right hand.

This musical score is for the song "Wonderful" (revised 9/23/03), page 12 of the Piano/Vocal arrangement. It contains two systems of music, each with a vocal line and a piano accompaniment line.

The first system covers measures 160 to 163. The vocal line begins at measure 160 with a treble clef and a key signature of one sharp (F#). It features a series of chords and some melodic movement. The piano accompaniment is in the bass clef, providing a harmonic foundation with chords and some moving lines. Measure 163 ends with a repeat sign.

The second system covers measures 164 to 166. The vocal line continues with more chords and melodic fragments. The piano accompaniment includes some more active lines, particularly in measure 166 where there are some slurs and ties. The system concludes with a double bar line.

WICKED
Piano/Vocal

AL

20a

SET FREE THE MONKEYS

[Rev. 10/3/03]

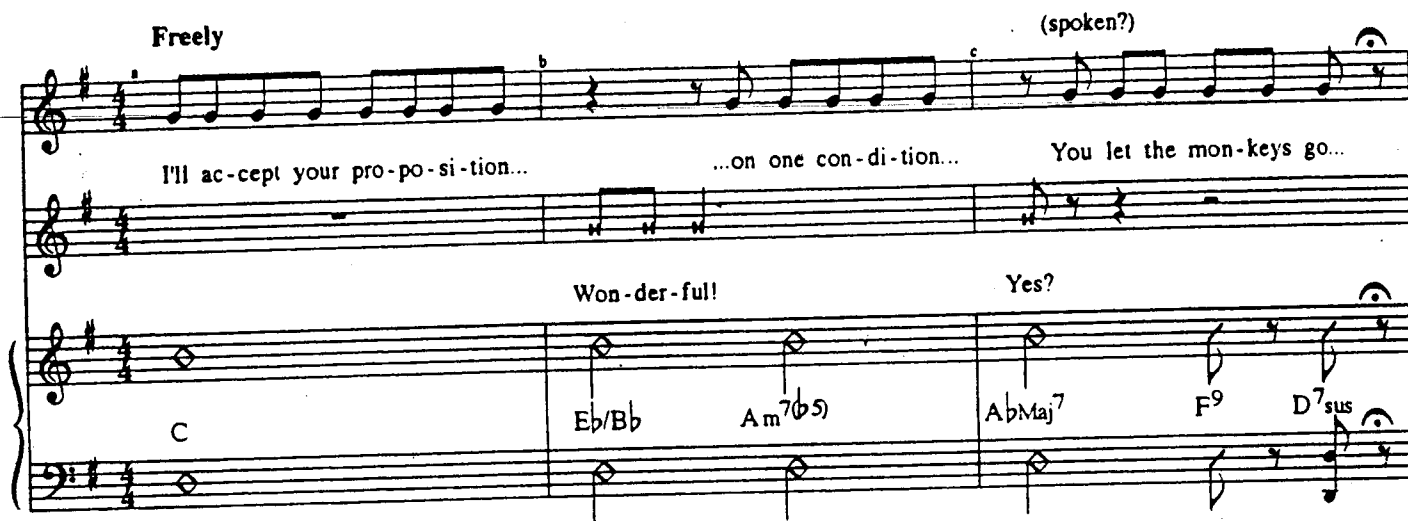
Music and Lyrics by
STEPHEN SCHWARTZ

Freely (spoken?)

I'll ac-cept your pro-po-si-tion... ...on one con-di-tion... You let the mon-keys go...

Won-der-ful! Yes?

C Eb/Bb Am^{7(b5)} AbMaj⁷ F⁹ D⁷_{sus}



Moderato

Done! Cage SFX



$\text{♩} = 134 \text{ clix}$

Loop & drumpads

tacet



Loop/Drums continue



This musical score is for the piece "Set Free The Monkeys" (Revised 10/3/03), page 2. It is written for Piano and Vocal. The score is organized into six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano introduction in the first system (measures 5-7), featuring a rapid eighth-note melody in the treble and a simple bass line. The second system (measures 8-10) continues the piano part with a more complex bass line. The third system (measures 11-13) introduces a vocal melody in the treble, while the piano accompaniment continues. The fourth system (measures 14-15) shows the vocal line continuing with a melodic phrase. The fifth system (measures 16-18) features a more active piano accompaniment with sixteenth-note patterns. The sixth system (measures 19-21) concludes the page with a final piano accompaniment phrase. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

DILLAMOND DISCOVERED

[Rev. 9/13/03]

Music and Lyrics by
STEPHEN SCHWARTZ

ELPHABA: You! Under the blanket!
WIZARD: Oh no! WAIT!
ELPHABA: Get up now, get--
She pulls the blanket off

Andante

ELPHABA (CONT'D): No...it can't be! Doctor Dillamond!

The first system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, in a key signature of three flats (B-flat major or D-flat minor). The tempo is marked 'Andante'. The first measure starts with a forte dynamic (sfz) and features a complex chordal texture. The second measure begins with a piano dynamic (p) and continues the harmonic progression. The system ends with a double bar line.

WIZARD: Elphaba -- we couldn't let him continue speaking out!
ELPHABA: So you put him in a cage?! And let us think he was dead?!
WIZARD: They were going to kill him! I protected him! I knew how much he meant to you ...

Andante

The second system of the musical score continues the piano accompaniment. It consists of two staves, treble and bass clef, in the same key signature. The tempo remains 'Andante'. The first measure is marked with a chord of E-flat major (Eb m). The melody in the treble clef is a series of eighth notes, while the bass clef provides a harmonic foundation with longer note values. The system ends with a double bar line.

The third system of the musical score continues the piano accompaniment. It consists of two staves, treble and bass clef, in the same key signature. The tempo remains 'Andante'. The first measure is marked with a chord of D-flat major (Db m). The melody in the treble clef continues with eighth notes, and the bass clef provides harmonic support. The system ends with a double bar line.

ELPHABA: Doctor Dillamond, are you alright? Don't be afraid — it's me, Elphaba.

Musical score for Elphaba's first line of dialogue. The score is written for piano and vocal. The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is a single melodic phrase. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure numbers 11, 12, 13, and 14 are indicated above the staff.

Dr. Dillamond, don't you remember me?

[HE bleats]

Rit.

Musical score for Dr. Dillamond's response. The piano part continues with the eighth-note accompaniment. The vocal line consists of a few notes followed by a long rest. The key signature remains three flats. Measure numbers 15, 16, 17, 18, and 19 are indicated above the staff. A dynamic marking of *pp* is present in measure 18.

ELPHABA (cont'd): Can't you speak?
He bleats again
Oh, no... noooooo!

A Tempo

Musical score for Elphaba's second line of dialogue. The piano part continues with the eighth-note accompaniment. The vocal line is a single melodic phrase. The key signature remains three flats. Measure numbers 20, 21, 22, and 23 are indicated above the staff.

A Tempo

Musical score for Elphaba's third line of dialogue. The piano part continues with the eighth-note accompaniment. The vocal line is a single melodic phrase. The key signature remains three flats. Measure numbers 23a, 23b, 23c, and 23d are indicated above the staff.

A Tempo

23c 23f 23g 23h

Accel.

23i 23j 24 25

WIZARD VOICE: GUARDS! GUARDS!
ELPHABA: Doctor Dillamond--?! Oh no, Doctor Dillamond-- come back!
GUARD (SEAN): HALT!
FIYERO: Are you alright, your Ozness?
ELPHABA: Fiyero!
FIYERO: I don't believe it.

Moderato

26 27 28

Rall.

29 30

I'M NOT THAT GIRL (Reprise)

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
MORRIBLE: "A rumor won't do it."

MORRIBLE (cont'd): Elphaba's too smart.
WIZARD: Far too smart.
MORRIBLE: Perhaps a change in the weather.

Moderato $\text{♩} = 82$ VAMP

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderato' and a metronome setting of 82. The key signature has one flat (B-flat major or D minor). The score is divided into three systems. The first system includes a 'VAMP' section. The second system features a vocal line for Morrible, marked 'sub. p'. The third system features a vocal line for Glinda, with lyrics: 'Don't wish, don't start Wish-ing on - ly'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include 'p' (piano) and 'f' (forte). A 'cymb roll' is indicated in the first system.

p *f* *sub. p*

GLINDA:

Don't wish, don't start Wish-ing on - ly


12 13 14

wounds the heart... There's a girl I



15 16 17

know He loves her so



18 19

I'm not that girl...



Segue to AS LONG AS YOU'RE MINE

WICKED
Piano/Vocal

22

AS LONG AS YOU'RE MINE

[Rev. 3/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato ♩ = 120

Cm

2x

The piano introduction is in C minor, 4/4 time, with a tempo of Moderato (120 beats per minute). It features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets. A circled '2x' indicates a double repeat.

ELPHABA:

Kiss me too fierce ly, Hold me too tight,

The vocal melody for Elphaba begins with a treble clef and a key signature of two flats. The lyrics 'Kiss me too fierce ly, Hold me too tight,' are written below the staff. The melody is accompanied by piano accompaniment in the left hand.

I need help be - lie - ving you're with me to -

The vocal melody continues with the lyrics 'I need help be - lie - ving you're with me to -'. The melody is accompanied by piano accompaniment in the left hand. A triplet of eighth notes is marked above the staff.

11
night.

12

13
My wil - dest drea - mings

14

15
could not fore - see

16
ly - ing be - side you

17

18
with you want - ing

Piano/Vocal

- 3 -

As Long As You're Mine - [Rev. 3/25/03]

19 me. 20 Just for this

21 mo - ment, 22 As long as you're mine, 23

24 I've lost all ac- sis- TANCE and 25 26

27 CROSSED SOME BOY- PER - LINE And if it turns out. 28 29

30 31 32

it's o - ver too fast, I'll

Cm/Bb *A^b5* (*A^bm*)

33 34 35

make ev' - ry last mo - ment last

Gm⁷ *G^bMaj⁷* *EMaj⁷* *DMaj⁷* *B^bsus⁴*

36 37 38

as long as you're mine

B^b *Gm⁷* *Cm* *B^bsus⁴* *B^b*

(B^b 2 only) *(sustaining)*

39 40

FIYERO:

41 MAY - BE I'm BRAIN - LESS MAY - BE I'm WISE
trill *am* *do* *ang.* *foot?*

44 BUT YOU'VE GOT ME SEE - ING through DIFF - E - RENT
trill *with* *ang.* *trill* *trill*

47 EYES.
trill

48

Am Em F B^b Em⁷ Am /G F Dm C/F G C/G Csus/G G Em

49 Some - how I've fal - len un - der your spell, _____

50 51 3

Am Em F B \flat

52 And some - how I'm feel - ing _____ it's "up" that I

53 54 3

E F \sharp B

55 fell... _____

56 FIYERO: _____

ELPHABA: Ev - e - ry

G G

mo - ment, _____ As long as you're _____ mine, _____ ~~the~~ wake up ~~my~~

bo - dy _____ and make up for _____ lost _____ time....

FIYERO: Say there's no fu - ture _____ for us as a

pair... _____ And _____ though I may

70 know I don't care... Just for this

73 mo ment, As long as you're mine, Come be how you

77 want to, and see how bright we shine.

80 Bor - row the moon - light un - til it is

Chords: DbMaj7, CbMaj7, Gsus, G, E, C/F, G

Measure numbers: 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82

Rehearsal marks: 3, 3, 3, 3

Handwritten notes: 21, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82

Handwritten markings: 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128, 1/256, 1/512, 1/1024, 1/2048, 1/4096, 1/8192, 1/16384, 1/32768, 1/65536, 1/131072, 1/262144, 1/524288, 1/1048576, 1/2097152, 1/4194304, 1/8388608, 1/16777216, 1/33554432, 1/67108864, 1/134217728, 1/268435456, 1/536870912, 1/1073741824, 1/2147483648, 1/4294967296, 1/8589934592, 1/17179869184, 1/34359738368, 1/68719476736, 1/137438953472, 1/274877906944, 1/549755813888, 1/1099511627776, 1/2199023255552, 1/4398046511104, 1/8796093022208, 1/17592186044416, 1/35184372088832, 1/70368744177664, 1/140737488355328, 1/281474976710656, 1/562949953421312, 1/1125899906842624, 1/2251799813685248, 1/4503599627370496, 1/9007199254740992, 1/18014398509481984, 1/36028797018963968, 1/72057594037927936, 1/144115188075855872, 1/288230376151711744, 1/576460752303423488, 1/1152921504606846976, 1/2305843009213693952, 1/4611686018427387904, 1/9223372036854775808, 1/18446744073709551616, 1/36893488147419103232, 1/73786976294838206464, 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Piano/Vocal

- 9 -

As Long As You're Mine - [Rev. 3/25/03]

This musical score is for the song "As Long As You're Mine" (Revised 3/25/03). It is a piano/vocal arrangement. The score is written on three systems of staves. The first system (measures 13-16) features a vocal line with a long note and a piano accompaniment. The second system (measures 17-20) includes the lyrics "know I'll be here hol - ding you" and features a piano accompaniment with a "figure" marking. The third system (measures 21-24) includes the lyrics "as long as you're" and features a piano accompaniment. The score includes various musical notations such as treble and bass clefs, notes, rests, and chords. Chord labels include Em⁷, EbMaj⁷, DbMaj⁷, CbMaj⁷, G², and G. Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are indicated. A "3" measure rest is present in measure 19. The word "And" appears at the end of the first system.

through. And

know I'll be here hol - ding you

as long as you're

Em⁷ EbMaj⁷ DbMaj⁷ CbMaj⁷ G² G

figure

3

3

Handwritten notes: 1 2

Handwritten notes: mine...

Handwritten notes: (Gadd⁴) Fm9

Handwritten notes: stay loud

FIYERO: "What is it?"

ELPHABA: "Nothing..."

"It's just..."

Handwritten notes: sub

"for the first time..."

"I feel wicked."

WICKED
Piano/Vocal

22a

THE CYCLONE

[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

"Shh! Listen!"

"Do you hear that? (SFX)
It sounds like somebody in pain!"

"My sister is in danger!"

"What? How do you know?"
"I don't know, I just do." (she points)

"It's just the wind."
(SFX)

The first system of the musical score for 'The Cyclone' is written for piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano part starts with a *pp* (pianissimo) dynamic, followed by a *p* (piano) dynamic, and then a *mf* (mezzo-forte) dynamic. The vocal line is indicated by a single note with a fermata. The system is divided into four measures, with measure numbers 1, 2, 3, and 4 written above the staff. The piano part features a series of chords and a melodic line in the right hand, while the left hand provides a harmonic foundation. The system concludes with a 'gasps' annotation and a final chord.

Moderato

"Don't you see it?"

"a house"

The second system of the musical score continues the piano and vocal parts. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano part starts with a *mp* (mezzo-piano) dynamic. The system is divided into six measures, with measure numbers 5, 6, 7, 8, 9, and 10 written above the staff. The piano part features a series of chords and a melodic line in the right hand, while the left hand provides a harmonic foundation. The system concludes with a final chord.

"Have to go to Nessa!"

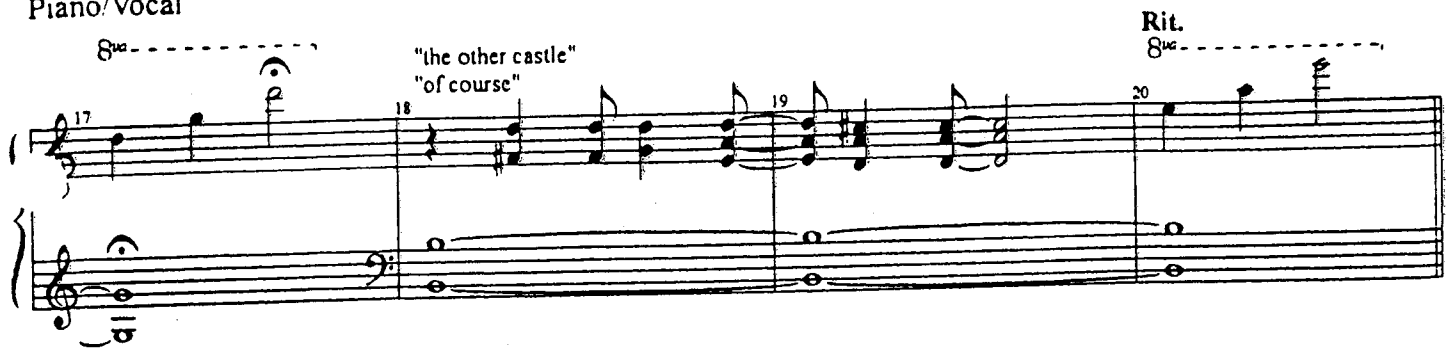
The third system of the musical score continues the piano and vocal parts. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano part starts with a *p* (piano) dynamic. The system is divided into six measures, with measure numbers 11, 12, 13, 14, 15, and 16 written above the staff. The piano part features a series of chords and a melodic line in the right hand, while the left hand provides a harmonic foundation. The system concludes with a final chord.

The fourth system of the musical score continues the piano and vocal parts. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano part starts with a *p* (piano) dynamic. The system is divided into six measures, with measure numbers 17, 18, 19, 20, 21, and 22 written above the staff. The piano part features a series of chords and a melodic line in the right hand, while the left hand provides a harmonic foundation. The system concludes with a final chord.

8va-----

"the other castle"
"of course"

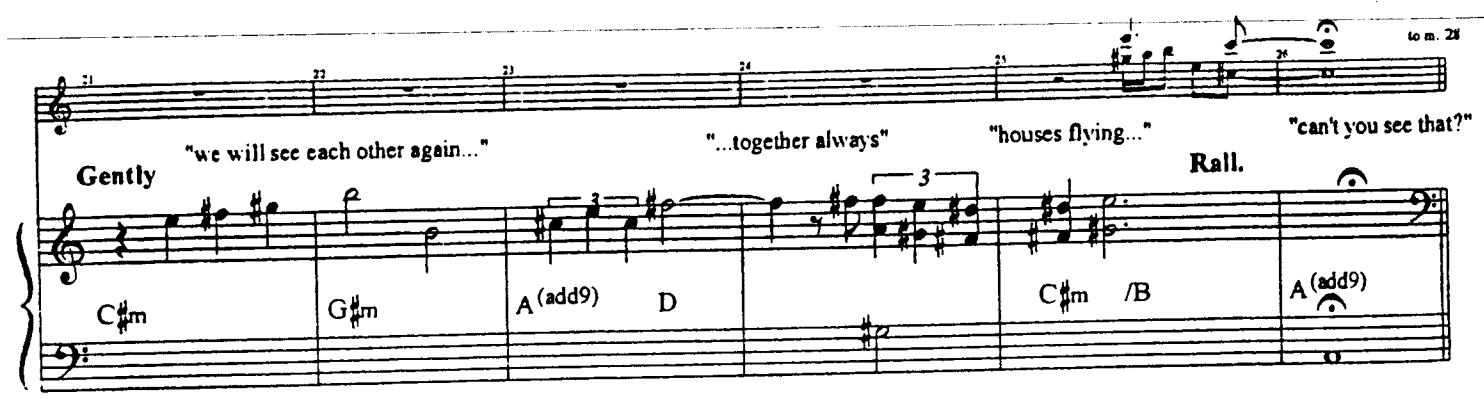
Rit.
8va-----



21 22 23 24 25 to m. 28

Gently "we will see each other again..." "...together always" "houses flying..." Rall. "can't you see that?"

C#m G#m A (add9) D C#m /B A (add9)



[Fivero walks DS - light change]

Slowly Accel. Poco Rit.

28 29 30

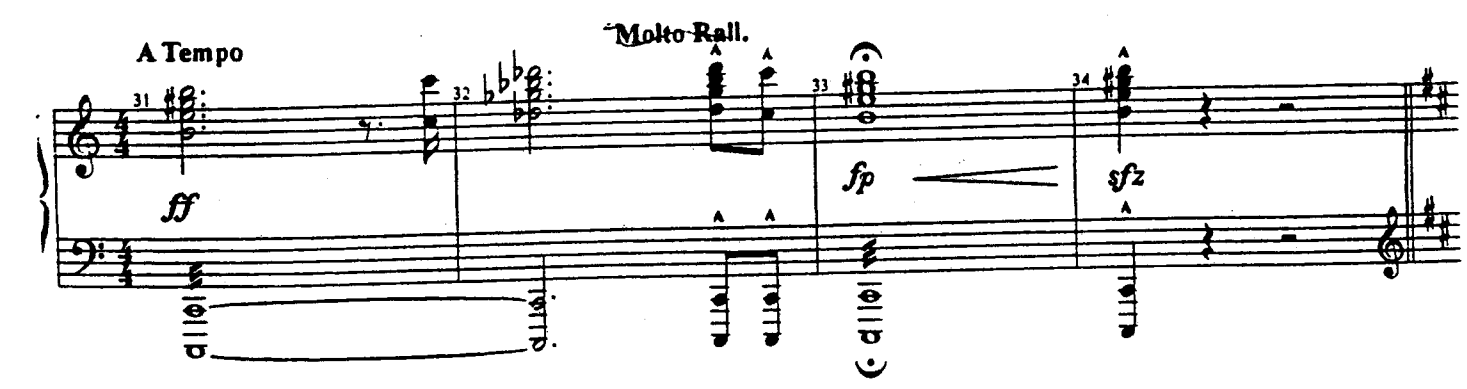
cresc. poco a poco



A Tempo Molto Rall.

31 32 33 34

ff fp sfz



G: "Alright, go back to your homes. Move along now, there's nothing to see here."

35 *p*

36 37

38 39 40

[she turns upstage] (GO)

41 42

[she turns upstage] (GO)

43 *Slowly*

44 45 46

47 48 49 50

50

CVE gunga "Do it!"

Five (P)
10/15/03

2-3

Handwritten musical score for measures 1-4. The tempo is marked **MODERATO**. The key signature has one sharp (F#). Measure 1 starts with a forte (**fp**) dynamic. A handwritten note above the staff says "(Elphane runs off...)". Measure 3 has a mezzo-forte (**mf**) dynamic with a handwritten note "(1010)". Measure 4 has a handwritten note "2 4".

Handwritten musical score for measures 5-8. The tempo changes to **ALLEGRO**. Measure 5 has a handwritten note "(8M)". Measure 6 has a handwritten note "(Pietro puts down gun)". Measure 7 has a handwritten note "SEIZE HIM!". Measure 8 has a handwritten note "sim".

Handwritten musical score for measures 9-12. The tempo is marked **ALLEGRO**. Measure 10 has a handwritten note "(GENTLE)". Measure 11 has a handwritten note "3". Measure 12 has a handwritten note "12".

Handwritten musical score for measures 13-16. The tempo is marked **SLOWER**. Measure 13 has a mezzo-piano (**mp**) dynamic. Measure 14 has a handwritten note "14". Measure 15 has a handwritten note "15". Measure 16 has a handwritten note "16". The score ends with a handwritten note "ATTACA NO GOOD DEED".

WICKED
Piano/Vocal

23

NO GOOD DEED

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: GLINDA: "No -- don't hurt him, please don't hurt him!
(beat)
Fiyerol!"

ELPHABA:
"Fiyerol!"

Allegro

mf

simile

8^{va}

G^{b2}

E - le - ka nah - men nah - men Ah tum ah tum e - le - ka nah - men

13 14 15

Let his flesh not be torn, Let his blood leave no stain, Though they beat him, let

Cm

break, and how-ev - er they try to des-troy him, let him nev-er die, Let

C#m b F#m

21 22 23

him nev - er die...

24 25

E - le - ka nah - men nah - men Ah tum ah tum e - le - ka nah - men

26 27 28

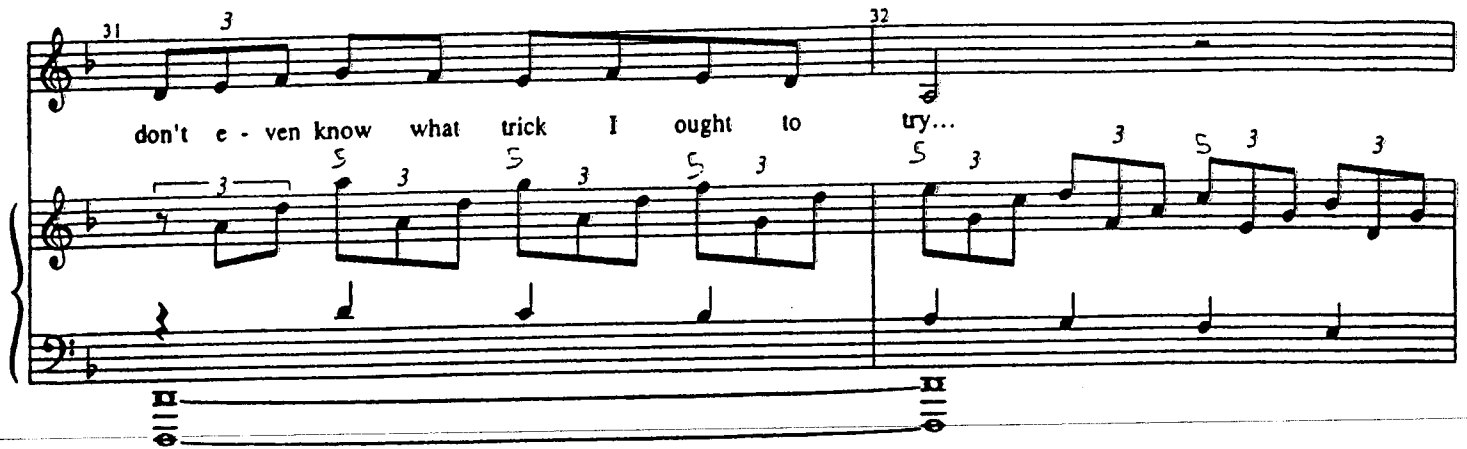
E - le - ka nah - men nah - men Ah tum ah tum e - le - ka... E - le - ka...

29 30

What good is this chan - ting? I don't e - ven know what I'm rea - ding. I

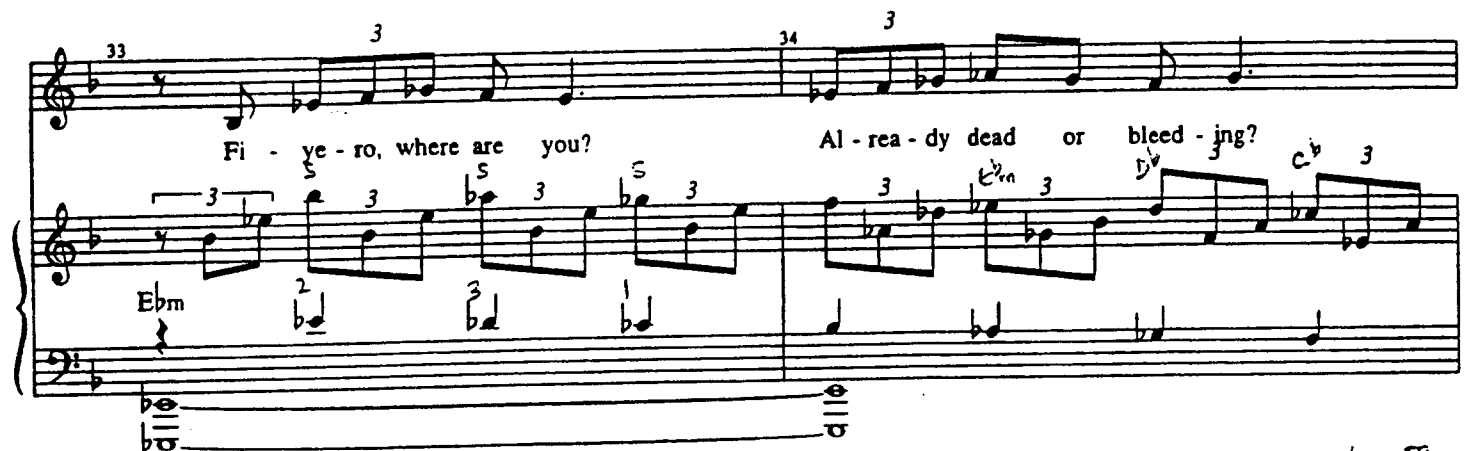
31 3 32

don't e - ven know what trick I ought to try...



33 3 34 3

Fi - ye - ro, where are you? Al - rea - dy dead or bleed - ing?



35 3 36

Rit. One more di - sas - ter I can add to my ge - ne - rous sup -



57 Moderato 59 60

ply... coldly simile



61 *mf*

64 No good deed goes un - pun-ished, _____

65 *mf*

66 No act of cha - ri - ty _____ goes un - re-sent - ed, _____

67

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

69

70
creed.

71
My road of good in - ten - tions

f

72
led where such roads al - ways lead.

73

74
No good deed

B/D# *E/G#*

75
goes un - pun - ished...

76

77

78
Nes - sa...

79

80

sub. mp *mp*

81 Do - ctor 82 Dil - la - mond...

83 Fi - ye - ro... 84 85 Fi -

86 ye - ro!! 87 88 89

90 One ques - tion haunts and hurts, 91 Too much, too much to men - tion:

sub. *mf*

92 93 3

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

94 95

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

C[#]m A (add9)

96 97 98

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

Dm

Molto Rall A Tempo

99 100 101

No good deed goes un - pun - ished,

f

102 103

All help - ful ur - ges should be cir - cum - ven - ted. _____

104 105

No good deed goes un - pun - ished. _____

Cm

106 107 108

Sure, I meant well— Well, look at what well - meant did... _____

Abm(Mb7)

109 110 111

All right, e-nough— So be it! So be it— then... _____

Ebm Gb(add9)/Bb

Poco rit.

Meno Mosso

112 Let all Oz be a-greed:— I'm wic-ked through and

113

Poco accel.

114 through, ~~and since~~ ~~I can't~~ suc-ceed,— Fi - ye - ro, sa - ving

115

Since I CAN'T

A Tempo

116 you, I pro-mise no good deed will I at-tempt— to do a - gain, ev - er a -

117

118

Em

119 gain... No good deed will I

120

121

122 123 124

do _____ a - gain! _____

f

Rit. 125 126 127 128

ff

MARCH OF THE WITCH-HUNTERS

[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

With Ferocity

The first system of the musical score for 'March of the Witch-Hunters' is written in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure, followed by the lyrics 'Go and hunt her and find her and'. The piano accompaniment includes a 'snare roll' in the first measure, followed by a fortissimo (ff) section and a mezzo-forte (mf) section. The piano part consists of chords and a bass line.

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics 'kill her...' and 'Go and hunt her and find her and'. The piano accompaniment continues with chords and a bass line. Above the vocal line, there is a handwritten note '(pan)' and a printed note 'FANATIC: "Good Fortune, Witchhunters!"'. The system is numbered 4, 5, and 6.

PERSON 2 (Waltz)
Kill the Witch!

7 *sub. p* kill her... 8 Wick - ed - ness must be 9 pun - ished! *sub. p*

ff Ebm Gbmaj⁹ Ab²/C Dbsus Bbm⁷

10 E - vil ef - fec - tive - ly (EE) 11 e - lim - i - na - ted! 12 Wick - ed - ness must be

Ebm Gbmaj⁹ Cbm(Ma7) Ab/Bb Ebm Gbmaj⁹

13 pun - ished! 14 Kill the Witch!

Ab²/C Dbsus Bbm⁷ Ebm

TINMAN: And this is more than just a service to the Wizard.
I have a personal score to settle with Elph-- with the Witch.

BOQ: VAMP

(last x only)

15 16 17

It's due to her, I'm made of tin - her spell made this oc-cur. So for

mf

[Angry-Mob cheers]

18 19 20

once I'm glad I'm heart-less - I'll be heart-less kil-ling her!

G#m9 C#m/G# G#m9 C#m/G#

VAMP

to m21

20a 20b 20c 20d

"Nooooo!" You

p

hold through vamp

21 22 3

see the li - on al - so has a grie - vance to re - pay - if she'd let him

m *CMaj7 Dsus/F# G/B GMaj7/D*

23 fight his own bat-tles when he was young, he would-n't be a co-ward to -

24

Am CMaj⁷ Fm(Maj⁷)

SAFETY "I was there, in class! He was just a cub, and she cub napped him! And he was scarred for life."

25 day!

26

27

28

CROWD: Kill her!
Kill her! Kill the Witch --

(Cymbal swell)

GLINDA: No! That's not how it happened --
Madame-- we've got to stop this! It's gone too far!

29

30

31

p

MORRIBLE: Oh, I think Elphaba can take care of herself.
GLINDA: But -- Madame-- something's been troubling me. About Nessarose. And that cyclone.

32

33

34

MORRIBLE: Yes, I suppose it was just... her time.

GLINDA: Was it? Or did you--?
SAFETY

VAMP

MORRIBLE: "Now you listen to me, Missie"
(GO)

"Good fortune! Good fortune, witch-hunters!"

Wick - ed - ness must be pun ished! — Brave witch-hunt-ers I would

ff Gm F/Bb Csus/E F/A C/F Gm EbMaj⁷

45 join you if I could 46 be-cause Wick - ed - ness must be 47 pun-ished!

Ab(#11) Ab Gm BbMaj⁷ Csus/E

48 Pun-ished! 49 Pun-ished! 50 But

Cm/Eb Dsus

ELPHABA: "Oh, for Oz sake, STOP BLOBBERING! I can't listen to it anymore! You want to see your Auntie Em and your Uncle? What's his name again? Then get those shoes off your feet!" (GG)

ME/JAN

51 Good! 52 53 VAMP 54

Gm Eb⁵ Gm Eb⁵ mp

WICKED
Piano/Vocal

25

FOR GOOD

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
GLINDA: "Oh, Elphie..."

ELPHABA: You're the only friend I've ever had.
GLINDA: And I've had so many friends.

Tenderly

But only one-- that mattered.

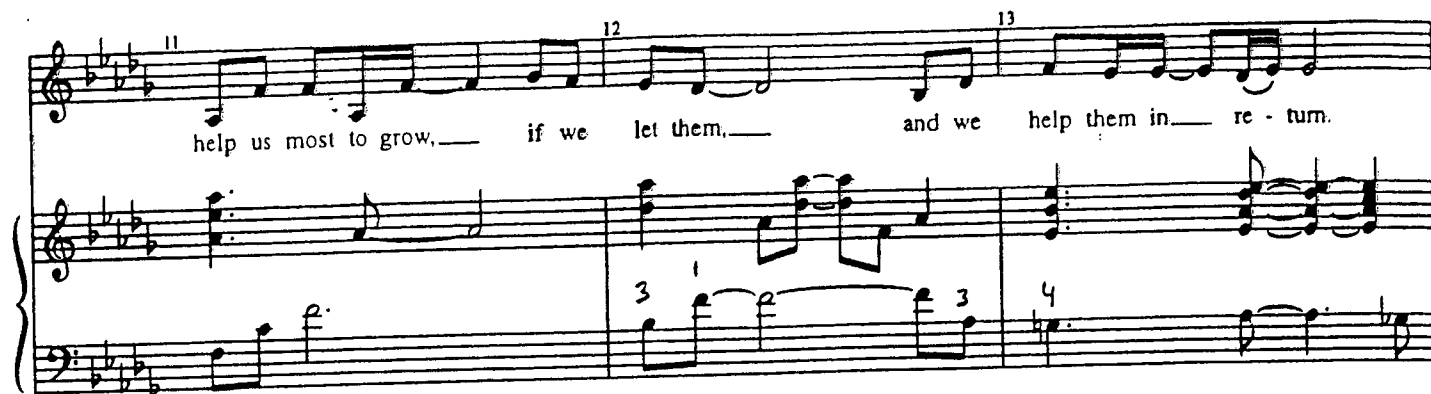
GLINDA:

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


11 help us most to grow, if we let them, and we help them in re - turn.

12 13



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

15



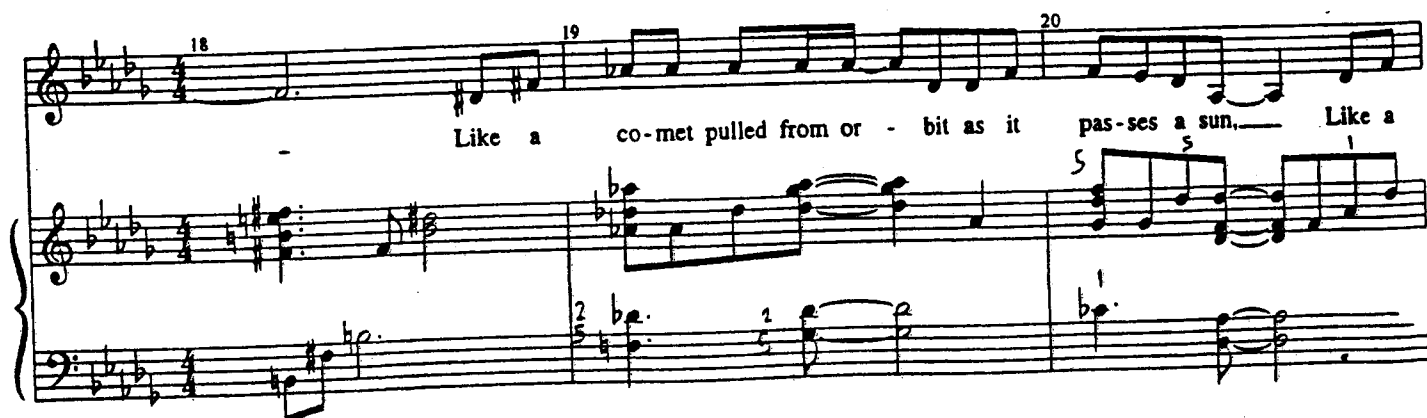
16 know I'm who I am to - day be - cause I knew you...

17



18 Like a co-met pulled from or - bit as it pas-ses a sun, Like a

19 20



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

22

5 5

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

24 25

5 5

Rit. A Tempo

26 I have been changed — for good.

27 28

2 4

ELPHABA:

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

30 31

3 3

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

33

34

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

36

37 hand-print on my heart. And now what-ev - er way our sto-ries end, I

38

39

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

41

42 43 3

Like a ship blown from its moor - ing by a

44 45 46

wind off the sea, Like a seed dropped by a sky - bird in a dis - tant wood,

47 48 49

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

50 GLINDA: 51 BOTH:

Be - cause I knew you... I have been changed for

ELPHABA: 52

good... And just to clear the air, I ask for - give



54

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

55

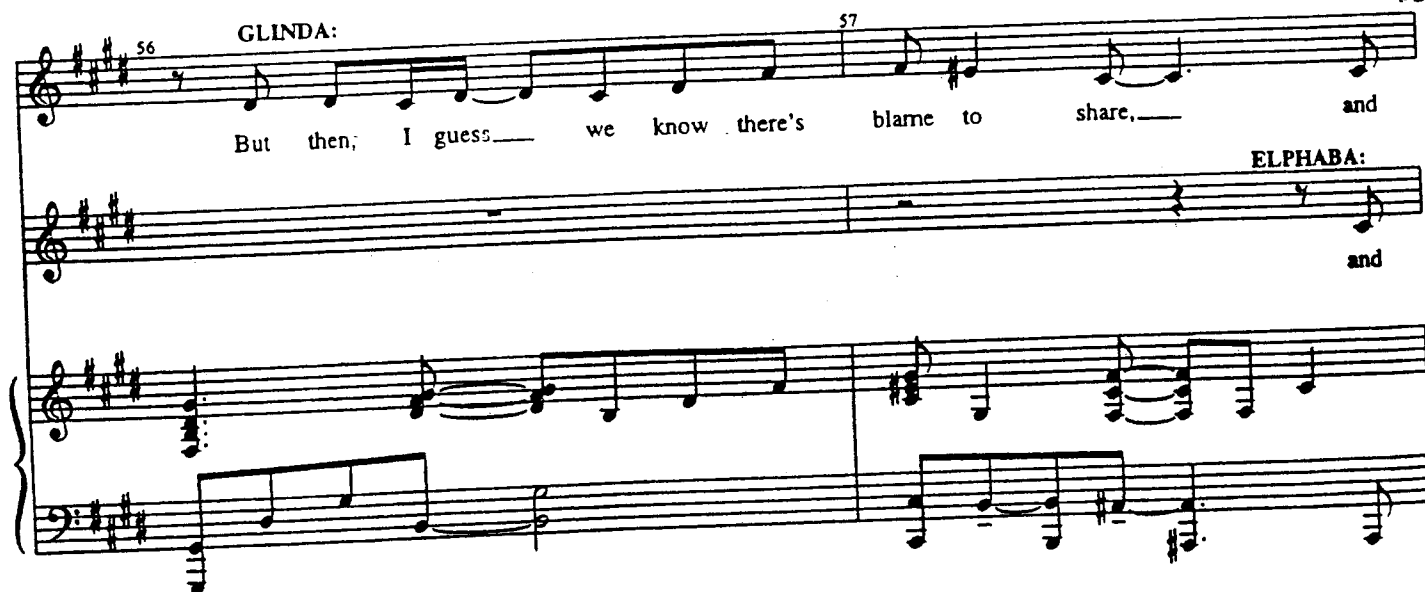


GLINDA: 56

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

ELPHABA: 57

and



Rit.

58 none of it seems to mat-ter a - ny - more... Like a

59 none of it seems to mat-ter a - ny - more...

A Tempo

60 com - et pulled from or - bit as it pas - ses a sun Like a

A Tempo Like a ship blown off its moor - ing by a wind off the sea,

senza rit.

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

63 Like a seed dropped by a bird in the wood,

senza rit.

64 Who can say _____ if I've been changed for the bet-ter? _____

65 Who can say _____ if I've been changed for the bet-ter? _____

66

67 I do be-lieve I have been changed for the bet-ter... _____ And

68 I do be-lieve I have been changed for the bet-ter... _____

69

Rit poco a poco

70 be-cause I knew you... 71 Be-cause I knew you... 72

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

Rit poco a poco 8^{va}-----

A Tempo

Measures 73-76 of the musical score. The vocal parts (Soprano and Alto) sing the lyrics "I have been changed for". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Measure 76 includes a key signature change to one flat (B-flat major).

73 74 75 76

I have been changed for

I have been changed for

Measures 77-79 of the musical score. The vocal parts (Soprano and Alto) sing the lyrics "good.". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. Measure 79 ends with a double bar line.

77 78 79

good.

good.

WICKED
Piano/Vocal

24a

THE LETTER

[Rev. 6/3/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:

ELPHABA: "And what's this, why are you bothering me with-- with--"
She reads the letter

GLINDA:
"What is it, what's wrong?
It's Fiyero. Isn't it?" (GO ON)

Solemn

"...Is he...?"

Rall.

Musical score for the piano accompaniment of 'The Letter'. The score is written for piano (p) and mezzo-piano (mp) dynamics. It features a solemn tempo and a rallentando (Rall.) section. The music is in 4/4 time and includes a key signature change to D major. The score is marked with 'Solemn' and 'Rall.' tempo markings. The piano part consists of chords and single notes, with a key signature change to D major at the end.

ELPHABA: "We've seen his face for the last time."

GLINDA: "Oh no!"
ELPHABA: "You're right. It's time. I surrender."

A Tempo

Musical score for the piano accompaniment of 'The Letter'. The score is written for mezzo-forte (mf) dynamics. It features an A Tempo section. The music is in 4/4 time and includes a key signature change to D major. The piano part consists of chords and single notes, with a key signature change to D major at the end.

FOR GOOD (INTRO)

24B

FREELY
FLIP! GA!

I'm li - mi - ted Just look at me I'm li - mi - ted And just look at

You, you can do all's that do, GLIM - DA...

"You know I can't see that" "You'll have to learn" Be-cause now it's up to

You... for each of us... now it's up to

ATACA
#25 "for good"

THE MELTING

[Rev. 8/25/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE: GLINDA: "What was that?"

ELPHABA: Hurry! No one
can know you were here!

Moderato Hide yourself--!

and Good-ness knows the wick-ed's lives are lone - ly

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a measure rest, followed by the lyrics "and Good-ness". The piano accompaniment is written in treble and bass clefs. It features a series of chords in the right hand and single notes in the left hand. The system is divided into four measures, with the lyrics "knows the wick-ed's lives are lone - ly" spanning the second, third, and fourth measures.

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

Rit.

This musical system continues the vocal line and piano accompaniment. The vocal line begins with a measure rest, followed by the lyrics "Good - ness". The piano accompaniment continues with chords in the right hand and single notes in the left hand. The system is divided into three measures, with the lyrics "knows the wick - ed die a - lone" spanning the second and third measures. The tempo marking "Rit." (Ritardando) is placed above the third measure.

Maestoso; with menace

Rit.

Faster

rit. poco a poco

[GLINDA pulls
back the curtain]

let ring for a while.

Largo; tenderly

18 19 20 21

molto rit.

22 23 24

MORRIBLE

"Well, that went quite well. And I think you handled it wonderfully, they seemed thrilled to
sheds with their brains and their hearts and everything... So it's a happy ending, after all."

Rit.

25 26 27 28

Freely

A SENTIMENTAL MAN (Reprise)

CUE:
WIZARD: "This belonged to her mother?"

[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Andante

WIZARD (pre-recorded):

Rit.

"Oh my Lord..." to m6

Have a-no-ther drink, my dark-eyed beau - ty

This system contains the first system of the musical score. It features a vocal line for the Wizard (pre-recorded) and a piano accompaniment. The tempo is marked 'Andante' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The system includes measures 1 through 6, with a 'Rit.' (Ritardando) marking at measure 4. The lyrics 'Have a-no-ther drink, my dark-eyed beau - ty' are written below the vocal line.

Freely

I am a sen-ti-men-tal man, who al-ways longed to be... a fa-ther...

This system contains the second system of the musical score. The tempo is marked 'Freely'. The system includes measures 7 through 10. The lyrics 'I am a sen-ti-men-tal man, who al-ways longed to be... a fa-ther...' are written below the vocal line.

"So she was yours. All along."

This system contains the third system of the musical score. It includes measures 11 through 14. The lyrics 'So she was yours. All along.' are written above the vocal line at the end of the system.

"Yes your goodness"

This system contains the fourth system of the musical score. It includes measures 15 through 18. The lyrics 'Yes your goodness' are written above the vocal line at the end of the system.

OUT on: "Guards!"

This system contains the fifth system of the musical score. It includes measures 19 through 22. The lyrics 'OUT on: "Guards!"' are written above the vocal line at the end of the system. The system concludes with a final chord and a fermata.

AL

Nicked
Piano/Vocal

FINALE
[Rev. 10/1/03]

Music and Lyrics by
STEPHEN SCHWARTZ

CUE:
GLINDA: Take her away!

Musical notation for measures 1-5. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The piano part features a series of eighth notes in the right hand and a bass line in the left hand. Measure 5 ends with a fermata. Fingerings 5 and 6 are indicated.

Musical notation for measures 2-5. Measures 2-4 are mostly rests for the vocal line. Measure 5 contains the vocal note for the word "Good".

Piano accompaniment for measures 1-5. The notation shows complex chordal textures with many sharps in the key signature, suggesting a modulation or a specific harmonic style. The piano part continues with various chords and melodic fragments.

Musical notation for measures 6-9. Measure 6 starts with a treble clef and a key signature of one sharp. The vocal line has a long note for the word "news!". Measure 9 contains the vocal note for the word "She's".

Piano accompaniment for measures 6-9. Similar to the previous piano part, it features complex chordal textures with many sharps. The piano part continues with various chords and melodic fragments.

10 dead! 11 The 12 Witch of the West is 13 dead! Th

14 wick-ed-est witch there 15 ev-er was, the 16 en-e-my of all of us 17 here in Oz is

18 dead! 19 20 21

CHISTERY: "Miss Glinda, here"

22 23 24 25

Good

sp *mp*

Moderato

26 27 28

news!

Gm

FIYERO kneels down

[FIYERO knocks] CUT-OFF

Rit.

29 30 31

Gm

(in the clear)
SCARECROW: It worked.
(GO)

ELPHABA:
Fiyero-? Oh Fiyero
(GO) 8^{uo}
Freely

32 33

Slowly

ELPHABA (cont'd): ... I thought you'd never get here!

Musical score for Elphaba's line, measures 35-38. The score is written for piano and voice. The piano part features a bass line with a chord of E minor (Em) at measure 35. The vocal line has a treble clef and a key signature of one sharp (F#). Measures 35-38 show a melodic line with eighth and quarter notes, including triplets at measures 37 and 38. The piano accompaniment consists of chords and moving lines in both hands.

SCARECROW: Go ahead-- touch. I don't mind. You did the best you could. You saved my life.

to m. 54

Musical score for Scarecrow's line, measures 39-42. The score is written for piano and voice. The piano part continues with a bass line. The vocal line has a treble clef and a key signature of one sharp (F#). Measures 39-42 show a melodic line with eighth and quarter notes, including a triplet at measure 41. The piano accompaniment consists of chords and moving lines in both hands.

ELPHABA: You're still beautiful.

SCARECROW: You don't have to lie to me.

ELPHABA: It's not lying. It's looking at things-- another way.

Musical score for Elphaba's line, measures 43-47. The score is written for piano and voice. The piano part continues with a bass line. The vocal line has a treble clef and a key signature of one sharp (F#). Measures 43-47 show a melodic line with eighth and quarter notes, including triplets at measures 45 and 46. The piano accompaniment consists of chords and moving lines in both hands.

ELPHABA: Fiyero--? What if I can't?

Freely

Musical score for Elphaba's line, measures 48-50. The score is written for piano and voice. The piano part continues with a bass line. The vocal line has a treble clef and a key signature of one sharp (F#). Measures 48-50 show a melodic line with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

Musical notation for measures 51-53. Measure 51 has a treble clef and a key signature of one sharp (F#). Measure 52 has a bass clef. Measure 53 has a treble clef. The notation includes various notes, rests, and a large slur spanning measures 52 and 53.

Musical notation for measures 54-59. Measure 54 has a treble clef and a key signature of one sharp (F#). Measure 55 has a bass clef. Measure 56 has a treble clef. Measure 57 has a bass clef. Measure 58 has a treble clef. Measure 59 has a bass clef. The notation includes various notes, rests, and a large slur spanning measures 54 and 55. Handwritten notes include "Another way (go)" above measure 54, "SHA" above measure 56, and "54B" above measure 58. A chord symbol "Eb/F" is written below measure 59.

Musical notation for measures 55-57. Measure 55 has a treble clef and a key signature of one sharp (F#). Measure 56 has a bass clef. Measure 57 has a treble clef. The notation includes various notes, rests, and a large slur spanning measures 55 and 56. The lyrics "No one mourns the wick-ed,_" are written below measure 55, and "Now at last she's" are written below measure 57.

Musical notation for measures 55-57. Measure 55 has a treble clef and a key signature of one sharp (F#). Measure 56 has a bass clef. Measure 57 has a treble clef. The notation includes various notes, rests, and a large slur spanning measures 55 and 56. The lyrics "No one mourns the wick-ed,_" are written below measure 55, and "Now at last she's" are written below measure 57. The tempo marking "Moderato" is written above measure 55, and the dynamic marking "mf" is written below measure 55.

58 dead and gone. 59 Now at last there's 60 joy through-out the

61 land. 62

GLINDA: Fellow Ozians. Friends. We have been through a frightening time. And there will be other times, and other things that frighten us.

63 64 65 66

C D⁹/C Bm7 Bm/D

67 68 69

C D⁹/C Bm7

GLINDA (cont'd): But if you'll let me, I'd like to
try -- to help. I'd like to try to be -- Glinda the Good. (GO)

70 71 72 *ff* Good News! *ff*

73a 73b 73c

8^{va} 8^{va} *p* 8^{va}

(8^{va}) 73d 73e 73f (8^{va}) (8^{va})

ELPHABA: I only wish--

SCARECROW: What?

ELPHABA: That Glinda could know. That we're alive.

SCARECROW: She can't know. Not if we want to be safe. No one can ever know.

VAMP

Musical score for the first system, measures 74-77. The score is written for Piano and Vocal. The key signature is one sharp (F#). The time signature is 4/4. The piano part is in the left hand, and the vocal part is in the right hand. The vocal part has the lyrics "Good news!" at measure 77. The piano part has a dynamic marking of *p* at measure 74 and *pp* at measure 77. The word "VAMP" is written below the piano part at measure 74.

SCARECROW: Come.

Freely; Slower

GLINDA:

Musical score for the second system, measures 78-81. The score is written for Piano and Vocal. The key signature is one sharp (F#). The time signature is 4/4. The vocal part has the lyrics "Who can say if I've been changed for the bet-ter? But" at measures 78-81. The piano part has a dynamic marking of *p* at measure 78. The word "GLINDA:" is written above the vocal part at measure 78.

GLINDA/ELPHABA:

Musical score for the third system, measures 82-85. The score is written for Piano and Vocal. The key signature is one sharp (F#). The time signature is 4/4. The vocal part has the lyrics "be - cause I knew you," at measures 82-83 and "No one mourns the wick-ed..." at measures 84-85. The piano part has a dynamic marking of *p* at measure 82. The word "ENSEMBLE:" is written above the vocal part at measure 84.

GLINDA:

E & G:

Allarg.

86 87 88 89

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

Dictated

90 91 92 93 94

No one mourns the wick - ed, wick - ed,

Dictated

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

95 96 97

wick - ed!

pp sfz