

ONE SHORT DAY

Music and Lyrics by
STEPHEN SCHWARTZ

Freely, sung almost in a whisper

ENSEMBLE:

Chord diagrams: F# C#7sus/G# F#/A# F#/B E6/9

One short _ day _ in the Em - er - ald Cit - y... _

p *pp*

Chord diagrams: F# C#7sus/G# F#(add2)/A# F#/B

One short _ day _ in the Em - er - ald

3

Joyfully bouncy

Chord diagrams: C#sus/D F# C#7sus/G# F#/A# F#/B E6/9

Cit - y...

poco accel. *poco a poco cresc.*

F# C#7sus/G# F#/A#

F#/B

E6/9

The first system of the musical score. It begins with a guitar part on a single staff, showing chords F#, C#7sus/G# (marked 4fr), F#/A# (marked 4fr), F#/B, and E6/9. Below this is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various rests and note values.

F# C#7sus/G# F#/A#

F#/B

E6/9

One short _ day _ in the Em - er - ald Cit - y,

simile

F# C#7sus/G# F#/A#

G#m7

F#/B

C#

One short _ day _ full of so much to do, _

F# C#7sus/G# F#/E

D#m7

C#7sus/D

Ev - 'ry _ way _ that you look in this cit - y, there's



N.C.

some - thing ex - qui - site

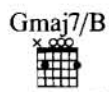
you'll want to vis - it be -



ELPHABA:

fore the day's through! —

There are



GLINDA:

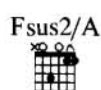
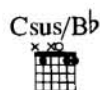


ELPHABA:



build - ings tall as quox - wood trees,

Dress sa - lons, — and li - brar - ies,



GLINDA:

ELPHABA:

BOTH:

Pal - ac - es! — Mu - se - ums! A hun - dred strong...

There are












GLINDA: **ELPHABA:** **GLINDA:**


won - ders like I've nev - er seen! — It's all grand! And it's all green! I







BOTH:


think we've found the place — where we be - long! I wan - na







ELPHABA:


be in — this hoi pol - loi, So



GLINDA: **BOTH:**

I'll be back — for good some - day to make my life — and make my way, but



Gm7(add11)

Gm7b5

F#sus/C

C

Gm7/C

for to - day, — we'll wan - der and en - joy —

F#

C#7sus/G#

F#/A#

F#/B

E6/9

ALL:

One short — day — in the Em - er - ald Cit - y,

F#

C#7sus/G#

F#/A#

G#m7

F#/B

C#

One short — day, — to have a life - time of fun, —

F#

C#7sus/G#

F#/E

D#m7

C#7sus/D

GLINDA/ELPHABA:

One short — day, — And we're warn - ing the cit - y,

F[#]/A[#]B^{sus}2C[#]/D[#]D[#]m7

N.C.

ALL:

Now that we're in _____ here,

you'll know we've been _____ here— Be -

C[#]7^{sus}/G[#]C[#]

Allegro

D

D13^{sus}

D9

fore we are done! _____

f

G

G+

Em/G

G

G+

Em/G

Am7

Am6

Am7

ALL:

One short day in the Em - er - ald

Cit - y, One short day to have a

Cmaj9 Am7b5 Cm6 G(add2)/B
 life - time of fun, What a

Am7b5/C Bm/D C/E Am7b5/Eb
 way to be see - ing the cit - y... Where

G/B C(add9) G/B C(add9) D/E Em
 so man - y roam — to, We'll call it home, — too.

rit. poco a poco

N.C. D/E Em Am7 B7 Eb G/D
 And then, just like now, — we can say: We're

GLINDA/ELPHABA:

Slower

Gsus2/C



Csus2



D5/B



G/B

**Tenderly**

Gm/Bb

**ELPHABA:****GLINDA:**

just two friends... — Two good friends... — Two *best* friends...

A tempo

Csus2



Eb/Bb



Am7



Fsus2(add6)

**ENSEMBLE:**

Shar - ing one won - der - ful One

Dsus(add9)



G(add9)



G(add9)/B



G/C



D



G



short day! —

DEFYING GRAVITY

Music and Lyrics by
STEPHEN SCHWARTZ

Freely, with quiet intensity

Db5 Ab/Eb Db/F Gbsus2 Db5 Ab/Eb Db/F Gbsus2

Db5 Gbsus2

ELPHABA:

Some - thing has changed — with - in — me

Db5 Gbsus2 Db5 Gbsus2

some - thing is not — the same I'm through with play -

ing by the rules of some - one else's game.

Chords: Db/F , $\text{Gb}\text{sus}2$, $\text{Cb}\text{sus}2$

Too late for sec - ond guess - ing, too late to go back

Chords: Dbsus , Db , $\text{Cb}\text{sus}2$, Dbsus

to sleep It's time to trust my in - stincts,

Chords: Db , $\text{Gb}5/\text{Eb}$, $\text{Gb}5/\text{F}$

Allegro

close my eyes and leap... It's time to

Chords: Db/Gb , Absus , Ab

Bbm7(no5)

Gb^bsus2Ab^bsus

try

de - fy

ing

grav

- i - ty

With pedal

Bbm7(no5)

Gb^bsus2Ab^bsus

I think _ I'll

try

de - fy

ing

Db5



Ab/Eb



Db/F

Gb^bsus2

grav - i - ty, —

and you can't

pull — me

down. —

Db5

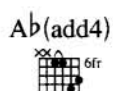
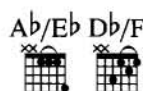


Ab/Eb

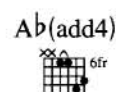
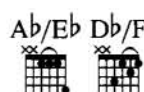


Db/F

Gb^bsus2



I'm through ac - cept - ing lim - its 'cause some - one says —



— they're so. — Some things I can - not change, — but 'til —



— I try, — I'll nev - er know — Too long I've been —



— a - fraid — of los - ing love — I guess — I've lost —

Gb5/Eb



Gb5/F



Db/Gb



Well, if ____ that's love, ____ it comes _ at much ____ too high _ a cost... _

Ab sus



Ab



Bbm7(no5)



Gbsus2



I'd soon - er buy de - fy -

Ab sus



ing grav - i - ty Kiss me ____ good -

Bbm7(no5)



Gbsus2



Ab sus



bye, _____ I'm de - fy - ing grav - i - ty, ____ and

Moderato, dreamily

Ab7sus

Amaj9#11

you can't pull — me

down.

Bb6(add4)

Un

- lim

it

- ed...

My fu - ture is

C#m9

Amaj9#11

Bb6(add4)

Emaj7

un

- lim

it

- ed

And I've just had a

Amaj9#11

G#m11

C#m11

Bsus/A

Am6

vi - sion al - most like a proph - e - cy,

I

know—

rit.

Freely

E/G#

A(add9)

E/B

B9sus

It sounds tru - ly cra - zy, and true, the vi - sion's ha - zy...

G(add9)

Gmaj7

G6

Cmaj9

C6

Cmaj7

But I swear some - day I'll be up in the

Allegro; as before

G#m7(no5)

Esus2

F#sus

sky, de - fy - ing grav - i - ty

G#m7(no5)

Esus

F#sus

Fly - ing so high, de - fy - ing

F#7sus B5 F#C# B/D# Esus2

grav - i - ty, — They'll nev - er pull — me down... —

Db5 Ab/Eb Db/F Gbsus2

Triumphantly

Db5 Gbsus2

So if — you care — to find — me,

Db5 Gbsus2 Ab Db5 Ab/Eb Db/F Gbsus2

look — to the west - ern sky — As some - one told —

Ab(add4) 6fr Ebm/Gb 3fr Ebm 6fr Db/F Db

me late - ly: ev - 'ry - one de - serves the chance to

rall.

Cbsus2 Db5 Db5sus Db Cbsus2 Db5

fly! And if I'm fly - ing so - lo, at least I'm fly -

a tempo

Gb5/Eb 4fr Gb5/F

- ing free To those who'd ground me, take a mes -

Db/Gb 4fr Absus 4fr Ab 4fr

- sage back from me... Tell them how

Bbm7(no5) **Gbsus2** **Absus**

I am de - fy - ing grav - i - ty

Bbm7(no5) **Gbsus2** **Absus**

I'm fly - ing high de - fy - ing

opt.

Ebm/F **Fm7**

grav - i - ty, and soon I'll match them in re -

rall.

With determination

Bbm **Gbm/A** **Absus/Gb**

nown... And no - bod - y in

Ab7sus/F

Abm7/Eb

Abm7(add4)/Eb

Ab9sus/Db

Gb(add9)/Db

all of Oz, no Wiz - ard that there is or was is

Gbm(add9)/A

Eb7b5/Gb

Absus

Ab7sus

Db5

Ab(add4)/Eb Db/F

ev - er gon - na bring me down...

Ah!

I COULDN'T BE HAPPIER

Music and Lyrics by
STEPHEN SCHWARTZ

Andante, melancholy

N.C. GLINDA: (*ad lib.*)

E \flat **E \flat maj7** **Fm/E \flat** **E \flat 6** **Fm/E \flat**

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

mp

E \flat **E \flat maj7** **Fm/E \flat** **E \flat 6** **Fm/E \flat** **E \flat** **A \flat maj7/E \flat**

could-n't be hap - pi - er _____ Though it is, I ad - mit the

B \flat /E \flat **E \flat maj7** **A \flat (add9)/E \flat** **A \flat /C** **B \flat 9sus**

ti - ni - est bit un - like I an - tic - i - pat - ed _____







But I could- n't be hap - pi - er, ———— sim - ply







could- n't be hap - pi - er, ———— Well — not "simply"... 'Cause








get - ting your dreams, it's strange, but it seems a lit - tle, well, com -







- pli - cat - ed. ———— There's a kind of a sort of... cost.

B \flat sus/Ab Gm A \flat maj7 B \flat sus B \flat sus/Ab

There's a cou-ple of things get... lost. There are

Gm A \flat sus2 Fm11

bridg - es you cross you did - n't know — you crossed un - til you

A tempo
B \flat 7sus E \flat E \flat maj7 Fm/E \flat

crossed. _____ And if that joy, _____ that

cresc. *molto rall.*

E \flat 6 Fm/E \flat E \flat E \flat maj7 Fm/E \flat

thrill, does - n't thrill like you — think — it

will... Still — with this per - fect fi - nal - e, the

Chords: Eb6, Fm/Eb, Eb, Ab/Eb

cheers and the bal - ly - hoo, who would - n't be hap - pi -

Chords: Bb/Eb, Eb, Abmaj9, Bb9/Ab, Gm7

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

Chords: Abmaj9, Eb/Ab, Ebsus, Fm11

Be - cause hap - py is what hap - pens when all your

Chords: Eb/F, Absus2/C, Gm, Eb/Ab, Fm7, Eb/Ab

Reflectively

dreams _____ come true. Well, is - n't it? _____

rall.

A tempo, with forced joy

Hap - py is what hap - pens when your dreams _____

cresc.

_____ come _____ true. _____

opt.

poco a poco rall.

8va

WONDERFUL

Music and Lyrics by
STEPHEN SCHWARTZ

Recitative



WIZARD:



I nev - er asked for this or planned it in ad - vance.

p colla voce

Dm/F

D7b9

Gm

I was mere - ly blown here by the winds — of chance.

Eb/G

I nev - er saw my - self — as a Sol - o - mon — or Soc - ra - tes... — I






, knew who I was: — One of your dime-a-dozen me - di - oc - ri - ties.




Then sud - den - ly I'm here, re - spect - ed, wor - shipped e - ven,






just be - cause the folks in Oz need - ed some - one to be - lieve in







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

8va

Gdim/Bb

F

D7

G9

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

C7

loon...

loon...

Freely

F6

Dm6/F

"Won - der - ful." They called me "Won - der - ful."

Gm9b5/F

C7#5

So I said, "Won - der - ful..." if you in -





Slow Ragtime













sist... I will be won - der - ful," And they said,









"Won - der - ful..." — Be - lieve me, it's hard —

— to re - sist, 'cause it feels

Faster, light 2

won - der - ful! They think I'm won - der - ful!

Gm7b5 C9

Hey, look who's won - der - ful: _____ this corn - fed

Am7b5 D7 G9

hick, who said, "It might be keen —

C9 C9/Bb Am7 D7 Dm7/F D7/F#

to build a town of green... and a

G9 C9 F F6/A

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

Gm9



C7sus



C9



Where I come from, we believe all sorts of things that aren't true—we call it... "history."

A

rall.

Soft-shoe (♩♩ = $\overset{\frown}{\text{3}}\text{♩}$)

F



A/C



Dm/F



F+/C



man's called a trai - tor

or lib - er - a - tor;

A

F



D7



Gm



rich man's a thief or phi - lan - thro - pist.

Is

Gm



Bbmaj7#5/D



Gm



D+



one a cru - sad - er

or ruth - less in - vad - er?

It's

G7 C13 F

all in which la - bel is a - ble to per - sist.

A7 Dm

These are pre - cious few at ease — with mor - al am - bi - gu - i - ties, —

G G/B C7 C9 Bbmaj7/D C7#5/E

straight 8ths

so we act as though they don't ex - ist! They called me

Moderate Ragtime

F6 G7

won - der - ful So I am won - der - ful... —

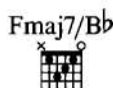


— In fact: it's so much who I am, it's part of my



name! And with my help, you can be the

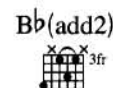
A little slower



same... At long, long last re-ceive your due, long o-ver-

rit.

Freely



due

El - pha - ba... The most cel - e - brat - ed are the

Alt. lyric: Don't you know...

F/A **Bb6** **Ab(add9)**

re - ha - bil - i - tat - ed There'll be such a whoop - de -

Dbmaj7 **F/C** **E/C** **Db/Ab**

doo A cel - e - bra - tion through - out Oz that's all to do with

A7sus **A7** **Ab9** **A tempo** **G** **G6**

you! Won - der - ful,

molto rit. *poco a poco accel.*

A9

They'll call you "Won - der - ful" Does it sound

In tempo, fast

Am7b5 D7b9 Bm7b5 E7

won - der - ful? Trust me, it's fun! When you are

Am9 D9 Bm7

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

E7 F#m7 Edim/G E/G# A9 D13

When you're the won - der - ful

G G7/B C C#dim A9#11(b13) D+/C# G

one!

8va

AS LONG AS YOU'RE MINE

Music and Lyrics by
STEPHEN SCHWARTZ

With quiet passion

Chord diagrams: Cm (3fr), Ab/C (3fr), Cm7(no5), Bb/C, Cm (3fr), Ab/C (3fr), Cm7(no5).

mf

With pedal

Bb/C

Cm (3fr)

Gm (3fr)

ELPHABA:

Kiss me too fierce - ly,

p

Ab (4fr)

Db

Gm7 (3fr)

Cm (3fr)

Eb/Bb (6fr)

Ab (4fr)

hold me too tight,

I need help be - liev - ing

Fm A^bsus2 B^b E^b/B^b A^b5/B^b B^b Gm7

you're with me to - night.

Cm Gm A^b D^b

My wild - est dream - ings could not fore - see

Gm7 Cm E^b/B^b A^b Fm A^bsus2

ly - ing be - side you with you want - ing

B^b E^b/B^b A^b5/B^b B^b E^b B^b(add4) A^b

me. Just for this mo - ment,

mf

Eb Bb(add4) Ab
 As long as you're mine, I've lost all re -

Bbm Ab/Db Ab/Eb Eb Ebsus2 Eb Fm Eb/Ab Bb
 sist - ance and crossed some bor - der - line. -

Bdim7 Cm Cm/Bb
 And if it turns out it's o - ver too

Ab Abm Gm7 Gbmaj7
 fast, I'll make ev - 'ry
subito p

Emaj7 Dmaj7 Bb Eb/Bb Ab5/Bb Bb Gm7

last mo - ment last _____ as long as you're -

cresc.

Cm Ab/C Cm7(no5) Bb/C Cm Ab/C Cm7(no5) Bb/C

mine.

mf

Am Em F Bb

FIYERO:

May - be I'm brain - less, may - be I'm wise, _____

Em7 Am C/G F Dm C/F

but you've got me see - ing _____ through dif - fer - ent

G C/G F5/G G Em Am

eyes. _____ Some - how I've fall -

Em F Bb Em7

- en un - der your spell, _____ and some-how I'm

Am C/G F Dm C/F G C/G F5/G

feel - ing _____ it's "up" that I fell... _____

opt. *cresc.*

G C G(add4) F(add9)

FIYERO: _____ **ELPHABA:** Ev - er - y mo - ment, _____ As long as you're _____

f

C G(add4) F(add9) Gm F/Bb F/C

mine, I'll wake up my bod - y,

C Csus2 C Dm C/F G G#dim7

and make up for lost time... Say there's no

FIYERO:

Am Am/G F

fu - ture for us as a pair...

sub. p

Fm Em7 Ebmaj7 Dbmaj7 Cbmaj7

E: And though I may know I don't

Gsus2 G C/G F5/G G C G(add4) F

care... Just for this mo - ment,

cresc. *f*

as long as you're mine, come be how you

Gm F/Bb F/C C Dm7(no5)/E C/E Dm C/F G

want to, and see how bright we shine.

G#dim7 Am Am/G

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

dim.



through, _____

p

And — know I'll be here hold - ing

Em7 Ebmaj7 Dbmaj7 Cbmaj7

Gsus2

C/G

F5/G

Gsus2

G

C/G

Fsus2/G

you _____

cresc. poco a poco

G C G/C F/C

as long as you're mine...

f

C G(add4) F C(no5) F5/C C5

sub. p

G/C C(no5) F5/C C5 G/C

C(no5) F5/C C5 G/C C(add2)

rit.



NO GOOD DEED

Music and Lyrics by
STEPHEN SCHWARTZ

Moderato, with intensity

Bm7(add4) **A/D** **Esus/G#** **Amaj7/C#**

f

Bm7(add4) **A/D** **Gm(maj9)#11** **E/F#**

Bm7(add4) **A/D** **Esus/G#** **Amaj7/C#**

ELPHABA:

No good deed goes un - pun - ished ____

mf

Bm7(add4) **A/D** **Gm(maj9)#11** **E/F#**

No act of char - i - ty ____ goes un - re - sent - ed

gradual cresc.

Bm7(add4)

A/D

E(add9)

Emaj9/G#

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

D#m7

C#/D#

A#m7/D#

G#m

E

creed. My road of good in - ten - tions

F#(add4)/A#

B/D#

E/G#

led where such roads al - ways ____ lead.

A(add9)

Gmaj7(add6)

F#7sus

No good deed ____ goes un -

Bm7(add4) A/D Esus/G# Amaj7/C#

pun - ished...

f

G#m7(add4) F#/G# D#m7/G# G#m7(add4) F#/G# D#m7/G#

sub. p

G#m7(add4) F#/B C#sus/E# A#m7

Nes - sa... — Doc - tor

G#m7(add4) F#/B C#sus/E# A#m7

Dil - la - mond... — Fi -

Emaj7

F#(add4)/E

B/E

Emaj7

F#(add4)/E

B/E

ye

ro...

Fi

cresc.

Bbm

Gbmaj9/Bb

Ab(add4)/Bb

N.C.

Bbm

Gbmaj9/Bb

Ab(add4)/Bb

ye

ro!!

ff

Bbm

Gbsus2

Absus

DbSus2/F

One ques - tion haunts and hurts,

too much,

too much to men - tion:

sub. mf

Bbm

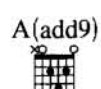
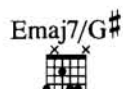
Gbsus2

Absus

A(no5)#4

Was I real - ly seek - ing good

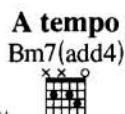
or just seek - ing at - ten - tion?



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

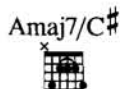


If that's all good deeds are, may - be that's — the rea - son



why... No good deed goes un -

cresc. *molto rall.* *f*



pun - ished — All help - ful urg - es should be

Gm(maj9)#11

E/F#

Cm7(add4)

Bb/Eb

cir - cum - vent - ed _____

No good deed goes un -

Bb(add2)/A

Bbmaj7/D

Cm7(add4)

Bb/Eb

pun - ished _____

Sure, I meant well — Well, look at

Abm(maj7)

what well - meant

did...

cresc.

Eb m

Cbmaj7

Db/F

All right, ³e - nough—

so be it!




So be it —

Meno mosso

G^b(add9)/B^b  **B^bm**  **G^bsus2** 

then... Let all Oz be a - greed: —

poco rit. *p*

A^bsus  **C[#]m**  **A^sus2** 

I'm wick - ed through and through; since I can - not — suc - ceed, —

poco accel.

A tempo

B(add4)  **E^m**  **C5** 

— Fi - ye - ro, sav - ing you, I prom - ise no good deed

mf

Am7(no5)

Bm7(add4)/F#

will I at - tempt _ to do a - gain,

ev - er a -

Fmaj7b5

A/E

G/D

C#m7b5

gain...

No good deed

will I

*cresc.**f*

N.C./F#

Bm7(add4)

A/D

do

a - gain!

ff

Esus/G#

Amaj7/C#

Gmaj7

Asus F#m7

B5

*cresc.**rit.**fff**sfz*

FOR GOOD

Music and Lyrics by
STEPHEN SCHWARTZ

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

Tenderly, poco rubato

Piano introduction in 4/4 time. The right hand features a melody with chords C5, C/F, C5, C/F, and F. The left hand provides a harmonic accompaniment. The piece is marked *p* (piano) and includes the instruction *With pedal*. Chord diagrams for C5, C/F, and F are shown above the staff.

GLINDA:

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

colla voce

Fmaj9

F6/9

C/E

Fsus2

G

C/E

Fmaj9

F6/9

rea - son,

bring - ing

some - thing we must learn. And we are

led

to those who

Em7 Am7 D/F# Gsus G

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

C/E F#sus2 Fm(maj7) Am/E

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

A# Ebmaj7(no3)/A# Fm7 Eb/A# Bbsus Bb

know I'm who I am _ to - day _ be - cause I knew you... _ Like a

C/E F#sus2 Fmaj7(no3)/Bb C

com - et pulled from or - bit as it pass - es a sun, _ like a

C/E C/F Bbsus2 Fsus2/A G G/F

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

C/E Dm7 Em7 Am(add2)

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

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

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

rit.

A tempo, warmly

C C/F G C/E

good. ELPHABA: It well may

mf

Fmaj9

Dm7/F

C

Em

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

Fmaj9

F6/9

C/E

Fsus2

G

C/E

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

Fmaj9

F6/9

Em7

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

Am7

D/F#

Gsus

G

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

C/E F#sus2 F#m(maj7) Am

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

A#b Ebmaj7(no3)/A#b A#b F#m7 Eb/A#b

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

B#bsus B#b C/E F#sus2

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

F#maj7(no3)/B#b C C/E C/F

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

Bb(add9)

F6/A

G

G/F

C/E

Dm7

in a dis - tant wood, who can say if I've been

Em7

Am7

F#sus2

C/E

changed for the bet - ter? But be - cause I knew you...

F5

C/E

Dm7(add4)

C/F

G

Più mosso

Fm7

Fm9

GLINDA:**BOTH:****ELPHABA:**

Be-cause I knew you... I have been changed for good... And just to

cresc.

Bb

Eb maj7/G

Fm7

Fm9

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

B \flat B \flat /A \flat E \flat maj7/G Gm7 B \flat 6 GLINDA:

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

Csus C/B \flat F/A E \flat maj7(no3)/A \flat Fm7(add4)

blame — to share, — and none of it seems to mat - ter an - y -

ELPHABA:





and none of it seems to mat - ter an - y -

Fm7/B \flat B \flat B \flat /A \flat C/E Fsus2

more. — Like a com - et pulled from or - bit as it

more... — Like a ship — blown — from its




rit. *a tempo*








pass - es a sun _____ like a stream that meets a boul - der _____

moor - ing by a wind off the sea, _____ like a seed dropped by a

senza rit.










half - way _____ through the wood, _____ Who can say _____ if I've been

bird in the wood, _____ Who can say _____ if I've been

dim.

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

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

mp

Am Am(add2) F#sus2 C/E F#sus2 C/E

bet-ter... And be-cause I knew you...

bet-ter... Be-cause I knew you...

rit. poco a poco

F#sus2 C/E Dm7(no5) C/F G#sus

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

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

rit.

Tempo I

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

for good.

for good.

rit.



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