

WICKED 5th Anniversary

Piano/Vocal

MAKING GOOD

[Rev. 9/27/08]

Music and Lyrics by
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NESSAROSE: "Elphaba--! Now everyone's staring!"

ELPHABA: "So what, they were anyway!"

NESSAROSE: "Lower your voice!"

ELPHABA: "Like they've gawked and stared at me my whole life-- stuck here, in Munchkinland, where people are so-- small-minded!"

That hat-chet faced hag who is point-ing at me with a sneer... I don't see her. Those

The first system of the musical score for 'Making Good'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note G5, followed by a triplet of eighth notes (A5, B5, C6), another triplet (D6, E6, F#6), a triplet (G6, A6, B6), a triplet (C7, D7, E7), a quarter note F#7, and a quarter note G7. The piano accompaniment starts with a whole rest in both hands, then enters with a mezzo-piano (mp) dynamic, playing a series of chords and single notes in the right hand and bass line.

gig - gl - ing girls with the whis - pers they want me to hear... I don't hear them. That

The second system of the musical score. The vocal line continues with a triplet of eighth notes (G6, A6, B6), another triplet (C7, D7, E7), a triplet (F#7, G7, A7), a triplet (B7, C8, D8), a quarter note E8, a quarter rest, a triplet of eighth notes (F#8, G8, A8), a quarter note B8, and a quarter note C9. The piano accompaniment continues with chords and single notes, maintaining the mezzo-piano dynamic.

boy with the spit-ball be-hind me... if I sud-den-ly turn... Oh, look! He's lost his nerve! Right

The third system of the musical score. The vocal line begins with a triplet of eighth notes (D8, E8, F#8), another triplet (G8, A8, B8), a triplet (C9, D9, E9), a quarter note F#9, a quarter note G9, a quarter note A9, a quarter note B9, a quarter note C10, a quarter note D10, a quarter note E10, and a quarter note F#10. The piano accompaniment continues with chords and single notes, including a triplet of eighth notes (G8, A8, B8) and another triplet (C9, D9, E9) in the right hand.

Musical notation for measures 8 and 9. The vocal line features eighth notes with triplets and a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

now I'm their prey, right now I'm their quar-ry but there'll come a day they all will be sor-ry... and

Musical notation for measures 10 and 11. The vocal line continues with eighth notes and a fermata. The piano accompaniment features chords and a bass line.

sor - ry will be all that they de - serve...

Musical notation for measures 12 through 15. The piano part features a more active bass line with eighth notes and chords in the right hand.

Musical notation for measures 16 through 19. Similar to the previous system, the piano part has an active bass line and chords in the right hand.

Musical notation for measures 20 through 23. The piano part includes dynamic markings (mf) and specific chord symbols (E, Dmaj9).

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

(smoothly, with a pulse)

24 25 26 27

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

E Dmaj9 G#m

28 29 30 31

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

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

32 33 34 35

Be more than just the best I could. You'd be ma - king

A/C# D2 Bsus/G Bsus7

36 37 38 39

good.

E D Bm11

40 41 42 43

E D Bm11

44 45 46 47

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

E Dmaj9 Bm11(no9) E Dmaj9 Bm11

48 49 50 51

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

E Dmaj9 Bm11(no9) G#m

52 53 54 55

When they see all I've done, they'll tell me: "You're so won-der-ful!

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

56 57 58

We wish back then, we'd un - der - stood,

A/C# D2 Gmaj9

59 60 61

you'd be ma - king good."

Bsus7 E Dmaj11

62 63 64 65

Good... I'll be ma - king good, un - der - ta - king

mp C#m E:maj7/B A2 B/A

66 67

new in - ven - tions or dis - co - ve - ries may - be find a cure for some dis - ease!

mf E/G# A F#m E/G# F#m/A F#m

68 may-be ec-on-om-ic ex-per-tise 69 or may-be paint 70 a mas-ter-piece!—

G/B C Am7 *cresc.* G/B Am9(no7)/C Am/C

71 Some-thing that a-stounds, 72 some-thing that a-ma-zes, 73 some-thing that has ev'-ry-bo-dy

E/B F#m/B E/B F#m/B E/B F/B

74 sing-ing my 75 prai-ses 76 77

f A/B *cresc.* Bsus7

78 At long, long last, 79 I'm ta-king my 80 turn, and my, oh, my—

E Dmaj9 Bm11(no9) E

81 82 83

Just watch how fast I'm go - ing to

Dmaj9 Bm11 *mf* E Dmaj9 Bm11(no9)

84 85 86 87

learn how to fly Just watch that light - ning strike!

G#m G#m7 C#m7 F#m7 Amaj7/E

88 89 90 91

And when they see what I can do, all Oz will love me like they should

B/D# E2/G# E/G# A/C# D2

92 93 94 95

in all like - li - hood once I'm ma - king

Gmaj9 *cresc.* Bsus7

96 97 98 99

good.

E D B m11

100 101 102 103

sub. p C9(#11)

104 105 106 107

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

G D

108 109 110 111

un - li - mi - ted And I have a

E m C D G

112 113 114 115

vi - sion, al - most like a pro - phe - cy Fath - er

Cmaj7 A/B B m7/E C m6

116 117 118

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

cresc. *rit.* tempo *rit.* tempo

G/B C G/B C Bb

119 120 121 122 123

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

Eb G/D F#m/D *cresc.* Eb/Bb B7sus

124 125 126 127 128

You'll see

129 130 131

The shouts of love will ring thru the air, and what's more

f E Dmaj7 Bm11(no9) E

132 133 134

A cer - tain gov - er - ner will be

Dmaj9 Bm11 E Dmaj9 Bm11(no9)

135 136 137

there claim-ing cre - dit for this ma - gic child

G#m G#m7 C#m7

138 139 140

of his, Boast - ing how proud he is of me

A2/F# Amaj7/E B/D# E2/G#

141 142 143

for do - ing things the Wiz - ard could not

A/C# F#m7 Amaj7/E D2 F#m7/C#

144 145 146

e - ven con - tem - plate! So they can

G#7/B# C#m Am6/C

147 148 149

go a - head and laugh till their sides are ach - ing, but if I do half What I

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

150 151 152

— feel in me wa - king, they'll be cheer-ing af - ter I have fi-nished ma - king

G/D C/D C/E Bb/F Eb/F Bb/F Eb/F Eb+A/F

153 154 155

good... No, not ma - king good...

G2/D F#m11(no9)

156 157 158

Ma king

A/B Cmaj7/B

159 160 161 162 163

great!

ff E D Bm9 *Rit.* E2