

WICKED
Piano/Vocal

17a

ACT II OPENING

[Rev. 9/20/03]

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro

Musical notation for measures 1-5. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. The vocal part begins with a melodic line starting on a half note. Dynamics include *ff* and *f*. Measure 2 contains a triplet of sixteenth notes marked with 'x'.

Musical notation for measures 6-9. The piano part continues with a steady eighth-note accompaniment. The vocal part has a melodic line with a slur over measures 7-8. Dynamics include *f*.

Musical notation for measures 10-13, including lyrics. The piano part provides accompaniment for the vocal line. Dynamics include *f*.
Lyrics: Ev'-ry day, more wic-ked! — Ev'-ry day, the ter - ror grows!

Piano accompaniment for measures 10-13, showing chordal textures and rhythmic patterns in both hands.

14 MEN:
All of Oz is ev - er on a - lert!



17 WOMEN:
That's the way with wick - ed: _____
18
19 Spread - ing fear where - e'er she goes
20



21
22 Seek - ing out new vic - tims she can hurt!
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

sp

Detailed description: This block contains the first system of the musical score, measures 24 to 26. It features a vocal line for 'MAN 2' and a piano accompaniment. The vocal line begins with a rest in measure 24, followed by the lyrics 'with her' in measure 25 and 'ter - ri - ble green bliz - zard, through - out the land she flies... De - fa - ming our poor Wiz - ard with her' in measure 26. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *sp* (sforzando) is present in measure 24.

27 28 29

Rit.

ca - lum - nies and lies! She lies!

ca - lum - nies and lies! She lies!

f

Detailed description: This block contains the second system of the musical score, measures 27 to 29. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'ca - lum - nies and lies! She lies!' in measure 27, 'ca - lum - nies and lies! She lies!' in measure 28, and 'ca - lum - nies and lies! She lies!' in measure 29. A 'Rit.' (ritardando) marking is placed above measure 29. The piano accompaniment includes chords and a bass line with some slurs. A dynamic marking of *f* (forte) is present in measure 28.

30 31 32 33

Maestoso

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

ff

Detailed description: This block contains the third system of the musical score, measures 30 to 33. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'Save us from the wic - ked! Shield us so we won't be hexed!' in measure 30, 'Save us from the wic - ked! Shield us so we won't be hexed!' in measure 31, 'Shield us so we won't be hexed!' in measure 32, and 'Shield us so we won't be hexed!' in measure 33. A 'Maestoso' marking is placed above measure 30. The piano accompaniment consists of chords and a bass line. A dynamic marking of *ff* (fortissimo) is present in measure 30.

Piu Mosso

34 35 36 *f*

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

f

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--"

41 42

next!?

p

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

Segue to THANK GOODNESS

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THANK GOODNESS (Part 1)

[Rev. 9/15/03]

Music and Lyrics by
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Allegro *8va*

VAMP *8va* *** START**

GLINDA: 10 **CROWD:** 12

Oh, what a ce - le - bra - tion we'll have to - day! Thank Good-ness!

GLINDA: 14 **MORRIBLE:** 17

Let's have a cel - e - bra - tion the 'Glin - da' way! Thank Good-ness! Fin - lly 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!

SEGUE to 18a
THANK GOODNESS PART II

"yes" we

28 29 30 31 to m40

THANK GOODNESS (Part 2)

[Rev. 9/15/03]

Music and Lyrics by
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Moderato
GLINDA:

1 2 3 4 (To FIYERO) (Back to the CROWD)

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

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

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

mp

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 *to m* 29 30

er, Be - cause hap - py is what

31 32 33 **Rit.**

hap - pens when all your dreams come

A Tempo 34 35 [CROWD cheers] 36

true!

OR-1
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 **Accel. poco a poco**

mp

Allegro VAMP " ... the story of your braverism... " "How vividly 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!

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

Freely

59 60 61 62

Then with a jea-lous squeal, The Wick-ed Witch burst from con-

63 64 65

ceal-ment, Where she had been lur-king sur-rep-

A Tempo

66 67

ti-tial-ly!

CROWD:
(GASP!)

Jan
PERSON IN CROWD:

68 69 70 71

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

mf
WOMAN IN CROWD:

72 73 74 75 to m84

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

Kristen
PERSON IN CROWD:

84 85 86 87

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

walter
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! —

to m100

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

~~GLINDA:~~ ~~She's~~

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

~~GLINDA:~~ ~~But she's just a fish-bone...~~

She pulls Fiyero aside

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

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

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

NO REPEAT

NO REPEAT

GLINDA: "Fiyero! Oh-yes, thanks, plenty, pleasest....."

NO REPEAT

"he's gone to fetch me a refreshment. He's so thoughtful that way."

SEGUE to 18b
THANK GOODNESS
PT III

THANK GOODNESS (Part 3)

[Rev. 8/25/03]

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Andante

The musical score is written for piano and voice. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The score includes lyrics and musical notation with measure numbers 1 through 11. The lyrics are: 'could-n't be hap - pi - er, No, I could-n't be hap - pi - er, Though it is, I ad - mit the ti - ni - est bit un - like I an - ti - ci - pa - ted, But I'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line has a melodic line with some rests and slurs. The score ends with a double bar line and repeat dots.

could-n't be hap - pi - er, No, I could-n't be hap - pi - er, Though it is, I ad - mit the ti - ni - est bit un - like I an - ti - ci - pa - ted, But I

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...

28 29 30 31

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

32 33 34

Rall.

crossed un - til you've crossed.

A Tempo

35 36 37 38

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

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 er. 53 Be - cause 54 hap - py is what 55 hap - pens when

56 all your 57 dreams come 58 true. Well, *p*

sub. p

A Tempo

59 is - n't it? 60 Hap - py is what 61 hap - pens when your

62 **Accel.** 63 64 65

dreams _____ come _____

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

Ahh, _____ Ahh, _____

(no breath) (no breath)

pp **Accel.** *f*

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*

5 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 Kathy, Christy 77 Io, Corrine, Kisha

WOMEN:
Glin-da... **STAGE LEFT:** They

MEN:
That means: The Wi - zard, Michael, LJ Rhett, Marcus

M Fahn, MBC, MORRIBLE, Jan, Stephanie

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

cresc. poco a poco
mp
Walter, Chris, Sean Ben, Andy, Manny,

82 83 84 85

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

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

86 87 88 89

good - ness to -

T1: Walter, Michael, LJ, Chris
good - ness, thank good - ness to -

T2:
B:
good - ness to -

Musical score for measures 90-93. The score consists of five staves. The top staff is a vocal line with lyrics "day!". The second, third, and fourth staves are piano accompaniment for the vocal line, each also with lyrics "day!". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measures 90-93 are marked with measure numbers above the vocal line.

Musical score for measures 94-95. The score consists of five staves. The top staff is a vocal line with lyrics "Thank good - ness for to - day!". The second, third, and fourth staves are piano accompaniment for the vocal line, each also with lyrics "Thank good - ness for to - day!". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measures 94-95 are marked with measure numbers above the vocal line. Handwritten annotations include "DAN/MF" above the second staff, "NOG/VAMP" above the third staff, and "ANDREW BAKER" above the fourth staff.