

HAL LEONARD MUSIC FOR STRING ORCHESTRA

From the Broadway Musical **WICKED**
FOR GOOD
for Concert Band with Optional Choir and Strings

Words and Music by **STEPHEN SCHWARTZ**
Choral Arrangement by MAC HUFF
Band and String Arrangement by MICHAEL BROWN

Duration – 4:20

INSTRUMENTATION

1 - Conductor
8 - Violin 1
8 - Violin 2
4 - Violin 3
Viola Treble Clef
4 - Viola
4 - Cello
4 - Bass

Performance Disclaimer:

This arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of this musical work is prohibited.

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08621341 SAB
04009006 Concert Band

PREVIEW

FOR GOOD

Band and String Arrangement by MICHAEL BROWN

Solo p

* Opt. Violin 3 part included (Viola part in treble clef)

Solo

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

Vln. 1

Vln. 2

Vla.

Cello

Bass

10 11 12 13

Solo

cresc.

Well, I don't know if I be-lieve that's true;— But I know I'm who I am to-day— be-cause I knew

Vln. 1

Vln. 2

Vla.

Cello

Bass

14 15 16 *p* 17 *mp*

Solo

you.

mp

unis.

Like a com-et pulled from or - bit, as it pass-es a sun.— Like a stream that meets a boul - der

mp

Vln. 1

Vln. 2

Vla.

Cello

Bass

18 19 20 21

S/A

half - way through the wood.— Who can say— if I've— been changed for the bet - ter but,

unis.

T/B

not too short

Vln. 1

not too short

Vln. 2

not too short

Vla.

Cello

Bass

22 23 24

*Rit.***Slightly Faster** (♩ = 72)*Opt. Solo 2*

S/A *p* be-cause I knew you, I have been changed for good. It well may *mp*

T/B *unis. p*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

25 26 27 28 29

30

S/A *mp* be that we will nev-er meet a-gain in this life-time, so let me say be-fore— we part so much of

T/B *mp* Oo, oo, oh,

Vln. 1

Vln. 2

Vla.

Cello

Bass

30 31 32 33

S/A me _____ is made of what I learned from you. You'll be with me like a hand-print on my heart.

T/B *unis.* oo. _____ You'll be with me like a hand-print on my heart. —

Vln. 1 *mf*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Bass *mf* *mp*

34 35 36 37

S/A *cresc.* And now what-ev - er way our stor - ies end, — I know you have re - writ - en mine — by be - ing my friend.

T/B *unis.* *cresc.*

Vln. 1 *mp* *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Cello *cresc. poco a poco*

Bass *cresc. poco a poco*

38 39 40 41

43

mf *unis.*

S/A

Like a ship blown from its moor - ing by a wind off the sea. — Like a

T/B

mf

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Cello

mf

Bass

42 *mf* 43 44

unis.

S/A

seed dropped by a sky - bird in a dis - tant wood. — Who can say — if I've — been

T/B

Vln. 1

Vln. 2

Vla.

Cello

Bass

45 46 47

S/A *unis. mp* *cresc.*
 changed for the bet-ter—but, be-cause I knew you, be-cause I knew you, I have been changed for

T/B *unis. mp* *cresc.*

Vln. 1 *not too short* *mp*

Vln. 2 *not too short* *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

48 *mp* 49 50 51

52 A Little Faster (♩ = 80)*

S/A *mf*
 good. And just to clear the air,— I ask for give-ness for the things I've done you blamed me for.—

T/B *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

52 *mf* 53 54 55

*Conductor note: this section is in G^b in the concert band score and parts.

cresc.

S/A But then I guess we know there's blame to share,— and none of it seems to mat-ter an - y -

cresc.

T/B

Vln. 1 *mf*

Vln. 2

Vla.

Cello

Bass

56 57 58

Molto Rit. **A Tempo**

Solo *Solo 1 f* **60** *Solo 2 f* Like a ship— blown from its moor-ing by a wind off the sea.—

S/A Like a com-et pulled from or-bit, as it pass-es a sun.— Like a

more.. Ah,

T/B

Vln. 1 *f*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Bass *f* *mf*

59 60 61

— Like a seed dropped by a bird— in the wood.— *dim.*

Solo stream that meets a boul - der half-way through the wood. Who can say— if I've been *dim.*

S/A ah.— Who can say— if I've been *dim.*

T/B — Who can say— if I've been *dim.*

Opt. 8va
mf

Vln. 1

Vln. 2

Vla.

Cello

Bass

62 63 64 65

Slower (♩ = 68) *unis. mp* **Rit.**

Solo changed for the bet-ter,— I do be-lieve— I have been changed for the bet-ter.— *unis. mp*

S/A changed for the bet-ter.— And

T/B —

Vln. 1

Vln. 2

Vla.

Cello

Bass

66 67 *mp* 68 69

70 Even Slower (♩ = 60)

Rit.

S/A

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

T/B

unis. mp

Vln. 1

mp

Vln. 2

Vla.

Cello

Bass

70 71 72 73

Tempo I (♩ = 68)

Rit.

S/A

dim.

changed

dim.

for good.

p

p

T/B

Lower note Opt.

Vln. 1

Vln. 2

Vla.

Cello

Bass

74 75 76 77 *mp* 78

non div.