

from the Broadway Musical WICKED

# Wicked (Choral Medley)

One Short Day • Popular • For Good • Defying Gravity

Arranged by  
MAC HUFF

For 2-Part\* and Piano

Duration: ca. 10:30

Music and Lyrics by  
STEPHEN SCHWARTZ

ONE SHORT DAY  
Steadily, sung in a whisper (♩ = ca. 106)

Part I

Part II

Piano

*p*

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

*p*

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

*Sua*

E B7sus/F# E/G# E/A D<sup>9</sup>

*p*

One short day in the Em - er - ald

One short day in the Em - er - ald

E B7sus/F# E(add2)/G# E/A



\*Available separately:  
3-Part Mixed, 2-Part, ShowTrax CD

This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of a legitimate stage musical work is prohibited in the absence of a performance license.

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Joyfully bouncy (♩ = ca. 120)

*accel. e cresc.*

Cit - y.

*accel. e cresc.*

Cit - y.

Em - e - rald ci -

B7sus/C

E Bsus/F# E/G#

E/A

D9

*accel. e cresc.*

12

*mf*

One short day in the

*mf*

One short day in the

E Bsus/F# E/G#

E/A

D9

E Bsus/F# E/G#

*mf*

Em - er - ald Cit - y, One short day full of so much to do,

Em - er - ald Cit - y, One short day full of so much to do,

E/A

D9

E Bsus/F# E/G#

F#m7

E/A B

7

10

13

Ev - 'ry way that you look in this cit - y, there's some-thing ex - qui - site

Ev - 'ry way that you look in this cit - y, there's some-thing ex - qui - site

E B7sus/F# E7/D C#m7 B7sus/C E/G# Asus2

16

you'll want to vis - it, be - fore the day's through! —

you'll want to vis - it, be - fore the day's through! —

There are

C#m7 F#m7 B E B E A

19

22

build - ings tall as quox - wood trees, dress sa - lons, and li - brar - ies,

C Cmaj7 Fmaj7/A G/B C9sus C

22

There are won-ders like I've nev-er seen! \_\_\_  
 pal-ac-es \_\_\_ mu-se-ums, a hun-dred strong.

A<sup>b</sup> A<sup>b</sup>maj7 B<sup>7</sup>sus/A<sup>b</sup> B<sup>7</sup>/A<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup>/G E<sup>b</sup> Cm7 A<sup>b</sup>/C

24

It's all grand! I think we've found the place \_\_\_ where we be - long. I wan-na  
 And it's all green! I think we've found the place \_\_\_ where we be - long. I wan-na

B<sup>b</sup>/D Gm7 E<sup>b</sup>/G F<sup>sus</sup> F Fm7(b5) B<sup>b</sup>

27

be in \_\_\_ this hoi-pol-loi! So I'll be back \_\_\_ for good some-day to  
 be in \_\_\_ this hoi-pol-loi! So I'll be back \_\_\_ for good some-day to

Gm7 A<sup>b</sup>maj7 Gm7 A<sup>b</sup>maj7 E<sup>b</sup>sus2/F E<sup>b</sup>sus2/G

30

WICKED (CHORAL MEDLEY) - 2-Part

*cresc.*

make my life — and make my way, but for to-day — we'll wan-der and en - joy. —

*cresc.*

make my life — and make my way, but for to-day — we'll wan-der and en - joy. —

A<sup>b</sup>sus2      A<sup>b</sup>      Fm7      Fm7(b5)      B<sup>b</sup>sus Fm7/B<sup>b</sup> B<sup>b</sup> Cm7/B<sup>b</sup>

*cresc.*

33

37

*f*

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

*f*

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

B<sup>b</sup> Cm7/B<sup>b</sup> B<sup>b</sup>      E Bsus/F#      E/G#      E/A      D<sup>9</sup>

*f*

36

One short — day — have a life-time of fun. — One short — day — and we're

One short — day — have a life-time of fun. — One short — day — and we're

E Bsus/F# E/G#      F#m7 E/A B      E B<sup>7</sup>sus/F# E7/D

39

WICKED (CHORAL MEDLEY) - 2-Part

warn - ing the cit - y. Now that we're in \_\_\_ here, you'll know we've been \_\_\_ here, be -

warn - ing the cit - y. Now that we're in \_\_\_ here, you'll know we've been \_\_\_ here, be -

C#m7 B7sus/C E/G# C#m7

42

fore we are done!

fore we are done!

B7sus/F# B E Bsus/F# E/G# E/A D9 F Csus/G F/A

45

51 POPULAR Bright shuffle (♩ = ca. 177) (♩ = ♪♪)

rit.

rit.

F/B<sup>b</sup> E<sup>b</sup>9 F C

rit. mf

49

WICKED (CHORAL MEDLEY) - 2-Part

*mf*

Pop - u - lar, — you're gon - na be

*mf*

Pop - u - lar, — you're gon - na be

B<sup>b</sup>(add9) C F C

53

pop - u - lar! I'll teach — you the prop - er ploys — when you talk to boys, — lit - tle

pop - u - lar! I'll teach — you the prop - er ploys — when you talk to boys, — lit - tle

B<sup>b</sup>(add9) F C/E Dm Am/C Dm Am/C

57

ways to flirt and flounce. — I'll show you what shoes to wear, how to

ways to flirt and flounce. — I'll show you what shoes to wear, how to

B<sup>b</sup> C F A<sup>7</sup>/E Dm D/C<sup>#</sup>

61

fix your hair, — ev - 'ry - thing that real - ly counts — to be

fix your hair, — ev - 'ry - thing that real - ly counts — to be

F/C Bm7(b5) B<sup>b</sup> Gm7 C

64

pop - u - lar! — I'll help — you be pop - u - lar!

pop - u - lar! — I'll help — you be pop - u - lar!

F C B<sup>b</sup>(add9) F

*sim.*

67

You'll hang — with the right co - horts, — you'll be good at sports, — know the

You'll hang — with the right co - horts, — you'll be good at sports, — know the

C/E Dm7 Am/C Dm7 Am/C

70

WICKED (CHORAL MEDLEY) - 2-Part



slang you've got to know. So let's start, 'cause you've got an

slang you've got to know. So let's start, 'cause you've got an

B<sup>b</sup> C A<sup>7</sup>sus D<sup>7</sup> Gm<sup>7</sup>

73

aw - f'ly long way to go.

aw - f'ly long way to go.

Gm<sup>7</sup>/B<sup>b</sup> C<sup>sus</sup> C<sup>7</sup> F Gm<sup>7</sup> G<sup>#</sup>dim<sup>7</sup> F/A

*cresc.*

76

79

Don't be of-fend-ed by my frank an - al - y - sis; Think of it as per-son - al - i -

D<sup>b</sup> D<sup>b</sup> A<sup>b</sup>maj<sup>7</sup>

*f*

79

WICKED (CHORAL MEDLEY) - 2-Part

Now that I've cho-sen to be - come a pal, a sis -  
ty di - al - y - sis.

82

Chords:  $E^b_9$ ,  $D^b m7$ ,  $D^b m6/A^b$ ,  $D^b m7$ ,  $D^b m6/A^b$

- ter and ad - vis - er, not when it comes to  
there's no - bod - y wis - er, not when it comes to

85

Chords:  $E^b$ ,  $Gm7(b5)/D^b$ ,  $C$

pop - u - lar, I know a - bout pop - u - lar!  
pop - u - lar, I know a - bout pop - u - lar!

88

Chords:  $F$ ,  $C$ ,  $B^b(add9)$ ,  $F$

And with an assist from me to be who you'll be, in -

And with an assist from me to be who you'll be, in -

C/E Dm7 Am/C Dm7 Am/C

91

stead of drear-y who you were... are! There's noth-ing that can stop you from -

stead of drear-y who you were... are! There's noth-ing that can stop you from -

Bbmaj7 Asus A7/C# Dm F7/C Bb Dm/A

94

be - com - ing pop - u - ler, lar... La la

be - com - ing pop - u - ler, lar... La la

Gm7 C7 F C

97

WICKED (CHORAL MEDLEY) - 2-Part

101

la la. We're gon-na make you

la la. We're gon-na make you

B<sup>b</sup>6 F Gm<sup>7</sup> B<sup>b</sup>

108

105

pop - u - lar. When I see de - press -

pop - u - lar. When I see de - press -

B<sup>b</sup>/C C F Gm<sup>7</sup> G<sup>#</sup>dim<sup>7</sup> F/A A

*f*

109

- ing crea - tures with un - pre - pos - sess - ing fea - tures,

- ing crea - tures with un - pre - pos - sess - ing fea - tures,

A dim/C A/C<sup>#</sup> Dm A/E Dm/F

WICKED (CHORAL MEDLEY) - 2-Part

I re - mind them on their own \_\_\_ be - half to

I re - mind them on their own \_\_\_ be - half to

G Am7 Bbdim7 G/B C

112

think of cel - e - brat - ed heads of state, \_\_\_ or

think of cel - e - brat - ed heads of state, \_\_\_ or

A Adim/C A/C#

straight eighths

115

'spe - cially great \_\_\_ com - mu - ni - ca - tors. Did they have

'spe - cially great \_\_\_ com - mu - ni - ca - tors. Did they have

Dm A/E Dm/F G Am7

118

WICKED (CHORAL MEDLEY) - 2-Part

*All - Shout!*

brains or know - ledge? Don't make me laugh! They were  
 brains or know - ledge? Don't make me laugh! They were

*B<sup>b</sup>dim7 G/B C A*

121

124

pop - u - lar. Please! It's all a - bout pop - u - lar!  
 pop - u - lar. Please! It's all a - bout pop - u - lar!

*f sim. F C B<sup>b</sup>(add9) F*

124

It's not a - bout ap - ti - tude, it's the way you're viewed, so it's  
 It's not a - bout ap - ti - tude, it's the way you're viewed, so it's

*C/E Dm7 Am/C Dm7 Am/C*

127

WICKED (CHORAL MEDLEY) - 2-Part

ver - y, shrewd to be ——— ver - y, ver - y pop - u -

ver - y, shrewd to be ——— ver - y, ver - y pop - u -

B<sup>b</sup>maj<sup>7</sup> Asus A/C#Dm G<sup>9</sup> Gm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

130

136

lar like me! La, la. —

lar like me! La, la. —

C<sup>7</sup>sus C F F C

133

La, la. You'll be pop - u - lar.

La, la. You'll be pop - u - lar.

B<sup>b</sup>6 F

137

WICKED (CHORAL MEDLEY) - 2-Part

Just not quite as pop - u - lar as

Just not quite as pop - u - lar as

Gm7 B<sup>b</sup> Gm7 B<sup>b</sup> Csus C

140

me!

me!

F C B<sup>b</sup>(add9) C F

144

**148** FOR GOOD  
Tender and expressive (with rubato) (♩ = ca. 62)

E<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> *sva* E<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

*p*

148



*p*

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

E<sup>b</sup>/G A<sup>b</sup>maj<sup>9</sup> A<sup>b</sup>6 E<sup>b</sup>/G

152

rea - son, bring - ing some - thing we must learn; And we are led to those who

A<sup>b</sup>maj<sup>9</sup> A<sup>b</sup>6 E<sup>b</sup>/G A<sup>b</sup>(add9) B<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>maj<sup>9</sup> A<sup>b</sup>6

155

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

E<sup>b</sup>/G Cm7 F7/A B<sup>b</sup>sus B<sup>b</sup>7/A<sup>b</sup>

158

WICKED (CHORAL MEDLEY) - 2-Part

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

E<sup>b</sup>/G A<sup>b</sup>(add9) A<sup>b</sup> A<sup>b</sup>m(maj7) Cm/G C<sup>b</sup> D<sup>b</sup>7/C<sup>b</sup> C<sup>b</sup>

*cresc.*

161

cause I knew you. Like a com - et pulled from or - bit, as it

Like a com - et pulled from or - bit, as it

A<sup>b</sup>m7 D<sup>b</sup>sus D<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>(add9)

*mp*

164

pass - es a sun. — Like a stream that meets a boul - der half-way through the wood.

pass - es a sun. — Like a stream that meets a boul - der half-way through the wood.

A<sup>b</sup>maj7(no3rd)/D<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>/A<sup>b</sup> D<sup>b</sup> Cm B<sup>b</sup> B<sup>b</sup>7/A<sup>b</sup>

167

WICKED (CHORAL MEDLEY) - 2-Part

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

*E<sup>b</sup>/G* *Fm<sup>7</sup>* *Gm<sup>7</sup>* *Cm* *A<sup>b</sup>(add9)* *E<sup>b</sup>/G*

*mp*

170

175 Faster, with agitation (♩ = ca. 75)

I have been changed — for good. And just to  
 I have been changed — for good.

*mf*

*mf*

*A<sup>b</sup>(add9)* *E<sup>b</sup>/G* *Fm<sup>7</sup>* *E<sup>b</sup>/A<sup>b</sup>* *B<sup>b</sup>7* *A<sup>b</sup>7sus* *A<sup>b</sup>m<sup>7</sup>*

*mf*

173

clear the air, — I ask for - give-ness for the things I've done you blame me for. —

*D<sup>b</sup>7* *G<sup>b</sup>/B<sup>b</sup>* *A<sup>b</sup>7sus* *A<sup>b</sup>m<sup>7</sup>* *D<sup>b</sup>7* *G<sup>b</sup>/B<sup>b</sup>*

176

WICKED (CHORAL MEDLEY) - 2-Part

*cresc.*

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

*cresc.*

But then I guess we know there's blame to share, \_ and none of it seems to mat-ter an-y-

B<sup>b</sup>m<sup>7</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/C G<sup>b</sup>maj<sup>7</sup>(no 3rd)/C<sup>b</sup> A<sup>b</sup>m<sup>7</sup>

*cresc.*

179

183

*rit.*

*a tempo f*

more.

Like a ship \_\_\_\_\_ blown \_\_\_\_\_ from it's

*rit.*

*f a tempo*

more. \_\_\_\_\_ Like a com - et pulled from or - bit, as it

D<sup>b</sup>sus D<sup>b</sup> D<sup>b</sup>7/C<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>(add9)

*rit.*

*f a tempo*

182

moor-ing by a wind off the sea. \_\_\_\_\_ Like a seed dropped by a

pass - es a sun. \_\_\_\_\_ Like a stream that meets a boul - der

E<sup>b</sup>sus/D<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>(add9)

184

WICKED (CHORAL MEDLEY) - 2-Part

bird in the wood. Who can say if I've been  
 half-way through the wood. Who can say if I've been

D<sup>b</sup> A<sup>b</sup>(add9)/C B<sup>b</sup> B<sup>b</sup>7/A<sup>b</sup> E<sup>b</sup>/G Fm<sup>7</sup>

186

Slower

changed for the bet-ter, changed for the bet-ter;  
 changed for the bet-ter, I do be-lieve I have been changed for the bet-ter;

Gm<sup>7</sup> Cm A<sup>b</sup>(add9) E<sup>b</sup>/G B<sup>b</sup>/F Cm

189

193 Even slower

and be-cause I knew you, be-cause I knew you,

A<sup>b</sup>(add9) E<sup>b</sup>/G A<sup>b</sup>(add9) E<sup>b</sup>/G

192

WICKED (CHORAL MEDLEY) - 2-Part

be - cause I knew you, I have been changed

be - cause I knew you, I have been changed

*A<sup>b</sup>(add9)* *E<sup>b</sup>/G* *Fm<sup>7</sup>* *Cm<sup>7</sup>/A<sup>b</sup>* *B<sup>b</sup>*

195

*a tempo* *p* *rit.*

for good.

*a tempo* *p* *rit.*

for good.

*E<sup>b</sup>* *E<sup>b</sup>/A<sup>b</sup>* *E<sup>b</sup>* *E<sup>b</sup>/A<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>* *E<sup>b</sup>(add9)*

*a tempo* *rit.*

198

**202** DEFYING GRAVITY  
With quiet intensity (♩ = ca. 112)

*rit.*

*rit.*

*B<sup>b</sup>/F* *E<sup>b</sup>/G* *A<sup>b</sup>(add9)* *B<sup>b</sup>/F* *E<sup>b</sup>/G* *A<sup>b</sup>(add9)*

*p* *attaca* *rit.*

202

WICKED (CHORAL MEDLEY) - 2-Part

*a tempo*

*p*

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

*a tempo*

A<sup>b</sup>(add9)

A<sup>b</sup>(add9)

206

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

A<sup>b</sup>(add9)

209

of some - one else - 's game. Too late for sec -

*cresc.*

Too late for sec -

E<sup>b</sup>/G

A<sup>b</sup>(add9)

D<sup>b</sup>(add9)

E<sup>b</sup>sus

212

*cresc.*

WICKED (CHORAL MEDLEY) - 2-Part

- ond guess - ing, too late \_\_\_ to go back \_\_\_ to sleep. \_\_\_

E♭ D♭(add9) E♭sus E♭

215

It's time to trust \_\_\_ my in - stincts, close my eyes \_\_\_ and

It's time to trust \_\_\_ my in - stincts, close my eyes \_\_\_ and

E♭/A♭

218

**Allegro** (♩ = ca. 160)

*mp*

223

leap. It's time \_\_\_ to try de - fy -

leap. It's time \_\_\_ to try de - fy -

B♭sus B♭ A♭sus (add9)

*mp*

221

WICKED (CHORAL MEDLEY) - 2-Part



ing grav - i - ty. I think I'll

ing grav - i - ty. I think I'll

B<sup>b</sup>sus

224

try de - fy - ing grav - i - ty, and

try de - fy - ing grav - i - ty, and

A<sup>b</sup>sus (add9) B<sup>b</sup>sus

227

you can't pull me down.

you can't pull me down.

B<sup>b</sup>/F E<sup>b</sup>/G A<sup>b</sup>(add9) B<sup>b</sup>/F E<sup>b</sup>/G A<sup>b</sup>(add9)

230

WICKED (CHORAL MEDLEY) - 2-Part

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

234

B<sup>b</sup>/F E<sup>b</sup>/G A<sup>b</sup>(add9) B<sup>b</sup>sus B<sup>b</sup>/F E<sup>b</sup>/G A<sup>b</sup>(add9)

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

238

B<sup>b</sup>sus B<sup>b</sup>/F E<sup>b</sup>/G A<sup>b</sup>(add9) B<sup>b</sup>sus E<sup>b</sup>/G

— I try, — I'll nev - er know. —

Too long I've been —

241

A<sup>b</sup>(add9) D<sup>b</sup>(add9) E<sup>b</sup>sus

*cresc.*

WICKED (CHORAL MEDLEY) - 2-Part

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

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

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

244

I'd soon - er buy de - fy - ing grav - i - ty.

I'd soon - er buy de - fy - ing grav - i - ty.

247

I'd soon - er buy de - fy - ing grav - i - ty.

I'd soon - er buy de - fy - ing grav - i - ty.

251

WICKED (CHORAL MEDLEY) - 2-Part

Kiss me — good - bye, I'm de - fy - ing grav - i - ty, — and

Kiss me — good - bye, I'm de - fy - ing grav - i - ty, — and

A<sup>b</sup>sus (add9) B<sup>b</sup>sus

255

you can't pull — me down. —

you can't pull — me down. —

B<sup>b</sup>7sus B<sup>b</sup>/F E<sup>b</sup>/G A<sup>b</sup>(add9)

259

So if — you care — to find — me look to the

So if — you care — to find — me look to the

A<sup>b</sup>(add9) A<sup>b</sup>(add9)

262

WICKED (CHORAL MEDLEY) - 2-Part

Slower (♩ = ca. 122)

west-ern sky. — As some-one told — me late - ly ev - 'ry - one — de - serves —

west-ern sky. — As some-one told — me late - ly ev - 'ry - one — de - serves —

B<sup>b</sup> B<sup>b</sup>/F E<sup>b</sup>/G A<sup>b</sup>(add9) Fm/A<sup>b</sup> Fm

266

— the chance — to fly! And if I'm fly - ing so - lo, at least I'm fly -

— the chance — to fly! And if I'm fly - ing so - lo, at least I'm fly -

E<sup>b</sup>/G E<sup>b</sup> D<sup>b</sup>(add9) E<sup>b</sup> D<sup>b</sup>(add9)

270

- ing free. — To those — who'd ground — me, take a mess - age back — from me. —

- ing free. — To those — who'd ground — me, take a mess - age back — from me. —

E<sup>b</sup>/A<sup>b</sup>

274

— Tell them — how — I am de-fy - ing

— Tell them — how I am de-fy - ing

B<sup>♭</sup>sus B<sup>♭</sup> A<sup>♭</sup>sus (add9) B<sup>♭</sup>sus

278

grav - i - ty. I'm fly - ing high de-fy - ing

grav - i - ty. I'm fly - ing high de-fy - ing

A<sup>♭</sup>sus (add9) B<sup>♭</sup>sus

282

grav - i - ty, and soon I'll match them in — re - nown. — And

grav - i - ty, and soon I'll match them in — re - nown. — And

Fm/G Gm7 Cm Fm/C<sup>♭</sup>

rit. rit.

286

WICKED (CHORAL MEDLEY) - 2-Part

290 With determination

*sub. p* *cresc.*

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

*sub. p* *cresc.*

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

*sub. p* *cresc.*

$B^{\flat 7} \text{sus}/A^{\flat}$   $B^{\flat 7} \text{sus}/G$   $B^{\flat m 7}/F$   $B^{\flat} \text{sus}(\text{add}9)/E^{\flat}$   $A^{\flat}(\text{add}9)/E^{\flat}$

290

*rit.* *ff* *molto rit.*

ev - er gon - na bring me down.

*rit.* *ff* *molto rit.*

ev - er gon - na bring me down.

$A^{\flat m}(\text{add}9)/C^{\flat}$   $Fm7(\flat 5)/A^{\flat}$   $B^{\flat} \text{sus}$   $B^{\flat 7} \text{sus}$   $B^{\flat}/F$   $E^{\flat}/G$   $A^{\flat}(\text{add}9)$   $E^{\flat}/G$

294

Ah!

Ah!

$D^{\flat}(\text{add}9)/C$   $A^{\flat}/D^{\flat}$   $E^{\flat}/B^{\flat}$   $E^{\flat}$

298

WICKED (CHORAL MEDLEY) - 2-Part

