

THANK GOODNESS

from the Broadway Musical *Wicked*

Music and Lyrics by
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Freely
GLINDA:

Allegro

*Fellow Ozians – as terrifying as terror is,
let us put aside our panic for this one day –
– and celebrate!*

The score begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a piano introduction with a forte (*f*) dynamic, followed by a vocal line for Glinda. The piano accompaniment includes a section marked *mf* and an 8va (octave) marking. The tempo is marked *Allegro*.

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

The first vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "Oh, what a cel - e - bra - tion we'll have to - day! Thank Good-ness!". The piano accompaniment is shown in a grand staff with treble and bass clefs.

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

The second vocal line continues the melody in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "Let's have a cel - e - bra - tion the 'Glin - da' way! Thank Good-ness!". The piano accompaniment continues in a grand staff.

Fi - n'ly a day that's to - tal - ly Wick - ed - Witch - Free, We

The third vocal line concludes the phrase in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "Fi - n'ly a day that's to - tal - ly Wick - ed - Witch - Free, We". The piano accompaniment continues in a grand staff.

Glinda is joined by chorus and others in this number, edited here as a solo version.

could-n't be hap - pi - er, Thank Good-ness!

Moderato

(Spoken:) Yes. We could-n't be hap - pi - er, Right, dear?

mp

Could-n't be hap - pi - er, Right here, look what we've got: A

fair - y - tale plot, Our ver - y own hap - py end - ing, Where we

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

er, ___ And we're hap - py to share our end - ing vi - car - i - ous -

ly with all of you! He could-n't look hand - som - er, I

could-n't be hum - bl - er, We could-n't be hap - pi - er, ___

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

rit. dreams — come true! — *a tempo*

rit. *f a tempo* *mp*

Andante That's why I 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 - tic -

- i - pat - ed, _____
 But I could-n't be hap - pi - er, _____

Simp - ly could-n't be hap - pi - er. _____
 (spoken:) 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. -

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

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

rall. *a tempo*

— And if that joy, — that thrill,

rall. *a tempo*

does - n't thrill like you — think — it will...

Still— With this per - fect fi - na - le, the cheers and the bal - ly -

hoo, — Who — would-n't be hap - pi - er?

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

hap - py is what hap - pens when all your dreams _____ come

true. Well, is - n't it? Hap - py is what hap - pens when you

dreams _____ come

Allegro

true... Thank Good-ness! I

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'true... Thank Good-ness! I'. The bottom staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

could - n't be hap - pi - er

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'could - n't be hap - pi - er'. The piano accompaniment continues with similar rhythmic patterns. The key signature has one flat (B-flat).

to - - day!

f

Detailed description: This system contains the third and fourth staves of music. The vocal line has a long note for the lyrics 'to - - day!'. The piano accompaniment features a forte (*f*) dynamic and includes some complex chordal textures. The system ends with a double bar line.

Detailed description: This system contains the final two staves of music on the page. The piano accompaniment continues with various chordal and melodic figures. The system concludes with a final cadence in the piano part.