

# THE WIZARD AND I

Music and Lyrics by  
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**Freely**

Ab C/Ab Ab C/Ab

*p*

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music is marked 'Freely' and 'p' (piano). The first system shows two measures with chords Ab and C/Ab, followed by a melodic line in the right hand. The second system continues with chords Ab and C/Ab, and a final chord Ab. Chord diagrams for Ab and C/Ab are provided above the staff.

Ab C/Ab Fm/Ab

**ELPHABA:**

Did that real - ly just hap - pen? Have I ac - tual - ly un - der -

Detailed description: This block contains the first line of the song. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a sustained chord in the left hand. Chord diagrams for Ab, C/Ab, and Fm/Ab are shown above the staff.

C/Ab Ab C/Ab

stood? This weird quirk I've tried to sup - press or hide is a

Detailed description: This block contains the second line of the song. The vocal line continues with a triplet of eighth notes. The piano accompaniment continues with a triplet of eighth notes in the right hand and a sustained chord in the left hand. Chord diagrams for C/Ab, Ab, and C/Ab are shown above the staff.

Fm/Ab Ab7(add4) Ab7#5 Dbmaj9

tal - ent that could help me meet the Wiz - ard

*mf*

Bbm7 Eb7/G Cm7 Gb(add9)

if I make good! So I'll make

*rit.* *dim.*

**Pulsing with excitement**

C Dm/C G7sus/C G/C C Dm/C G7sus/C G/C

good...

*p*

C Dm/C G7sus/C G/C C Dm/C G7sus/C G/C

When I meet the Wiz - ard Once I prove my worth,

















and then I meet the Wiz - ard — What I've wait - ed for — since —














since birth! — And with all his Wiz - ard wis - dom, — by my








looks, he won't be blind - ed... — Do you think the Wiz - ard is —



— dumb? — Or like Munch - kins, so — small - mind - ed? No! He'll



Am7 Dm7(add4) G/B C/E Am7 Dm7(add4)

say to me: "I see who you tru - ly are: A girl on whom I can re -

Gsus G C Dm7 C/E Fsus F

ly!" And that's how we'll be - gin, the Wiz - ard and I...

C Dm7 Gsus C Dm7 Gsus

C Dm7 Gsus G C Dm7 Gsus

Once I'm with the Wiz - ard, my whole life will change -

C C/B Am7

'Cause once you're with the Wiz - ard, —

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

Dm7 C/F Gsus C Dm7 Gm7(add4)

no one thinks — you're strange. — No — fa - ther is not proud of —

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment provides harmonic support with various chords and textures.

C C/B Em7

— you; no — sis - ter acts — a - shamed. — And

The third system shows the vocal line continuing with the lyrics. The piano accompaniment includes a section marked 'And' at the end.

F/Bb Csus2 F/C C F/Bb Bbmaj7 Gsus

all of Oz — has to love — you, when by the Wiz - ard you're — ac - claimed. —

The fourth system concludes the musical piece. The vocal line ends with a long note. The piano accompaniment features a final chord and melodic flourish.

G Am7 Dm7 G/B C/E

And this gift — or this curse — I — have in - side, —

Am7 Dm7 Gsus G C Dm7 C/E

May - be at last — I'll know why, as we work hand — in hand, —

**Più mosso**

Fsus F Amaj7

the Wiz-ard and I! — — — — — And

*ad lib.*

Dmaj9 C#m11 Dmaj9

one day, he'll say to me: "El - pha - ba, A girl who is — so su -



C#m11



Fmaj9



Em7(add4)



pe - ri - or — Should-n't a girl — who's so good in - side —

Dm7(add4)



Em7(add4)



Cm9



Bb/Eb



F(add4)



have a match - ing ex - te - ri - or? And since folks here to — an ab -

*rhythmically*

Bb(add9)/D



Cm9



Bb/Eb



F(add4)



Bb(add9)/D



surd de - gree — seem fix - at - ed — on your ver - di - gris, — Would

Db



Csus



C



Freely

Bbm7



it be all — right by — you — If I de - green - i - fy —

*dim. e rit.*

*mp*

## A tempo



you?" And though of course that's not im - por - tant to me,



"All right, why not?" I'll re - ply. Oh, what a pair we'll be



The Wiz - ard and I!



What a pair we'll be, The Wiz - ard and..



# Dreamily

Cb maj9#11

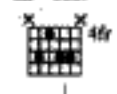


Introduction for piano. The right hand features a melodic line of eighth notes. The left hand provides a harmonic accompaniment with chords and a bass line. Dynamics include *f* and *sub. p*.

With pedal

Un - lim - it - ed My fu - ture is

Ebm9



Cb maj9#11 Gbmaj9/Db



Gbmaj7



un - lim - it - ed... And I've just had a

Cb maj9#11



Bbm11



Ebm11



Abdim/Ebb



Freely

Gb/Db



Db9sus



vi - sion al - most like a proph - e - cy - I know, it sounds tru - ly cra - zy, and

**Gb/Db**  
**Db9sus**  
**A(add9)**  
**Amaj7**  
**A6**

true, the vi - sion's ha - zy, But I swear, some - day there'll  
*warmly*

**Dmaj9**  
**Gb/Db**  
**F/Db**

be a cel - e - bra - tion through-out Oz — that's

**A tempo**

**Cb/Db**  
**Bb7sus**  
**Bb7**  
**Bb7sus**  
**Bb7**

all to do with me!

*rall.*

**Broadly**

**Gm7**  
**Gm9**  
**Bbmaj7/C**  
**C7**  
**B**  
**Bsus/C#**

And I'll stand there with the Wiz -

*cresc.* *rall.* *ff*

Bsus/F# B Bsus/C# Bsus/F#

ard, — feel - ing things I've nev - er felt, —

*accel.*

B Bsus2/A# G#m7 Bsus/G# G#m7 C#m7 B/E F#sus

And though I'd nev - er show — it, I'll be so hap - py, I — could melt! —

*poco a poco accel.*

**Bright, triumphant**

F# G#m7 Bsus/C# F#/A# B/D#

And so it will be — for the rest of my life, — and I'll

G#m7 Bsus/C# F#5 F#sus F# B C#m7 B/D# Esus

want noth - ing else — till I die! Held in such high — es - teem, —

E C Dm7 C/E Fsus F

when peo-ple see me, they will scream for half of

*cresc.*

C Csus/D C/E Fm(maj7)/Ab G7sus

Oz - 's fav - 'rite team: The Wiz - ard and

*f* *molto rall.*

**A tempo**

C Dm7 G Am(add9) Am Fmaj9 Db(add#4) B(addb6) C

*ff* *rall.*