

# POPULAR

## from *Wicked*

Music and Lyrics by  
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**Sweetly** *mp*

**GALINDA:** Am Am/G D/F# G/B C(add9)

When - ev - er I see some - one less for - tu - nate than I — and let's

*colla voce*

Am Am/G D/F# G/B F(add9) F/Eb Eb E/D# Db

face it, who is - n't less for - tu - nate than I? —My ten - der heart tends to start to

C(add9) Am Am/G D/F# G/B C(add9)

bleed And when some - one needs a make - o - ver, I sim - ply have to take o - ver. I

Ab(add9) Bb(add9)/Ab Gsus(add9) G Gm C

know I know ex - act - ly what they need! And e - ven in your case, tho' it's the

*colla voce*

Am7 D/F# Gm Bb/Eb C(add9) C F/Bb

tough - est case I've yet to face, — don't wor - ry, I'm de - ter - mined to suc - ceed Fol - low my

C(add9) G9sus G9 C N.C. ten.

lead and yes, in - deed you will be...

*rit.* *colla voce* *ten.*

**Bright and bubbly** (♩=♩<sup>3</sup>)

F C Bbsus2 F C/E

Pop - u - lar, — You're gon - na be pop - u - lar! I'll teach — you the

*p*

First system of musical notation, including piano accompaniment and vocal line.

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

Second system of musical notation, including piano accompaniment and vocal line.

C/E Dm Am/C Dm Am/C

Third system of musical notation, including piano accompaniment and vocal line.

real-ly counts — to be — pop - u - lar! — I'll help — you be — pop - u - lar!

Fourth system of musical notation, including piano accompaniment and vocal line.

C F C Bb(add9) F

Fifth system of musical notation, including piano accompaniment and vocal line.

I'll show you what shoes to wear, how to fix your hair, — ev - ry - thing that

Sixth system of musical notation, including piano accompaniment and vocal line.

F A7/E Dm F+/C# F/C Bm7b5 Bb Gm7

Seventh system of musical notation, including piano accompaniment and vocal line.

prop - er — ploys — when you talk to boys, — lit - tle ways to flirt and flounce —

Eighth system of musical notation, including piano accompaniment and vocal line.

Dm Am/C Dm Am/C Bbma7 C

Bbmaj7

C

A7sus

D

Gm7

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

*3*

Gm7/Bb

C<sup>sus</sup>

C

F

Gm7(no5th)

G#dim7

F/A

aw - f'ly long — way to go! —

*3*

*cresc.*

Db

Db(b5)/Ab

Db

Db(b5)/Ab

Abmaj7

N.C.

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

*sub. mf chugging along*

Ab<sup>6</sup>/Eb

Dbm7

Dbm6/Ab

Dbm7

Dbm6/Ab

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

There's noth - ing that can stop you from be - com - ing pop - u -

are...

Dm F7/C Bb Dm/A Gm7 C

sist from me - to be who you'll be, in - stead of deat - y - you - were...

Dm Am/C Dm Am/C Bbmaj7 A7sus A7/E

pop - u - lar - I know - a - bout pop - u - lar! And with - an as -

F C Bb(add9) F C/E

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

Eb Bbm6/D# C

F N.C. F C

ler... lar... La la

R.H. *mf*

Bb(add9) F Gm7 Bb Bb(add9)/C C

la la We're gon - na make you pop - u -

F Gm7(no5th) G#dim7 F/A A Bm7(no5th) Adim/C A/C#

lar! When I see de-press - ing crea - tures

*f*

Dm A/E Dm/F G Am7(no5th) Gdim/Bb G/B

with un - pre - pos - sess - ing fea - tures, I re - mind them on their own - b

pop - u - lar - Please! It's all - a - bout pop - u - lar! It's not - a - bout

F C Bb(add9) F C/E

brains or knowl - edge? Don't make me laugh! They were

Gdim/Bb C G/B

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

Dm A/E Dm/F G Am7(no5th)

half to think of cel - e - brat - ed heads of state - or

C A Bm7(no5th) Adim/C A/C#

Dm Am/C Dm Am/C B♭maj7 A7sus A7 Dm7 G9

ap - ti - tude, - it's the way you're viewed, - so it's ver - y shrewd to be —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes chords and a melodic line with triplets in the right hand.

Gm7 B♭ Csus C F

ver - y, ver - y pop - u - lar like me! And tho'

*poco rall.*

The second system continues the vocal line and piano accompaniment. The piano part features a *poco rall.* marking and ends with a double bar line.

**Freely**

Dm Am/C Dm Am/C B♭maj7 E7sus A7/G

you pro - test — your dis - in - ter - est, — I know clan - des - tine -

*mp colla voce*

The third system is marked **Freely** and includes the vocal line and piano accompaniment. The piano part is marked *mp colla voce*.

**A tempo**

Dm G Gm7 B♭ Csus C

ly You're gon - na grin and bear it your new-found pop - u - lar - it -

The fourth system is marked **A tempo** and includes the vocal line and piano accompaniment. The piano part features triplets in the bass line.

me!

F C Bb(add9) C F

quite as pop - u - lar as

Gm7 Bb Csus C

la la You'll be pop - u - lar Just not loco

Bb Gm7 F Bb(add9)

La la

N.C. F C

me!

F C Bb(add9) C F

quite as lar - n - pop as quite

Gm7 Bb Csus C

la la You'll be lar - n - lar Just not loco

Bb Gm7 F Bb(add9)

La La y

F N.C. F C