

The Wizard of Oz Mallet Collection

(5 Songs Arranged for Marimba and Vibraphone)

Music by Harold Arlen

Lyrics by E.Y. Harburg

Arranged by Anders Åstrand

About the Arrangements

Over the Rainbow—I have always felt that “Over the Rainbow” is a really dreamy song. It reminds me of the music boxes we had as kids, and how we can still get that dreamy feeling when hearing them. So, in order to convey that music-box feeling, I started the piece with an ostinato pattern in the glockenspiel and vibraphone, and then gradually switched it over to the marimba. The never-ending ostinato gives the arrangement a relaxed and meditative line. Feel free to repeat the beginning with the music box idea and improvise around it.

If I Only Had a Brain—After improvising a bit on the theme, I decided that this piece should begin very simply with the vibraphone carrying the melody and the marimba maintaining a groovy Latin style. After a while it develops into a unison melody using a sixteenth-note pattern. The piece sounds really good if you focus on drive and energy.

We’re Off to See the Wizard—This song has a natural groove of its own. From the start, I decided to share the melody between the vibraphone and marimba and then continued adding some variations. It begins in a minimalist style with soft dynamics, moves into a really happy climax, and then returns to minimalism for the ending.

If I Were King of the Forest—This is one of the lesser-known songs from *The Wizard of Oz*. It is almost like a lullaby and so I play it on the marimba the way it is written. In this arrangement I’ve added some bowings to the vibes to be played in unison with the glockenspiel. “If I Were King of the Forest” and “Over the Rainbow” are the only two solo songs in *The Wizard of Oz*, and it felt very natural to make the marimba the solo instrument.

Ding-Dong! The Witch Is Dead—The original version feels much like a march, but the melody inspired me to arrange it in a bossa-nova style which adapts very well to these mallet instruments. I also added some chord changes to give the player an opportunity to improvise in this style. And, as I did for the Gershwin and Porter collections, I have arranged the piece with the less experienced improviser in mind. This arrangement contains interesting bass lines and written-out solos.

Enjoy!!!



Over the Rainbow

Music by Harold Arlen
 Lyrics by E. Y. Harburg
 Arranged by Anders Åstrand

$\text{♩} = 60$

Imagine a music box

Vibraphone

pp

Marimba

Orchestra Bells *Imagine a music box*

pp

1

2

3

Vibes

Mar.

4

5

6

Vibes

Mar.

7

8

9

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Vibes

Mar.

cresc....

10 11 12

Vibes

Mar.

mf

13 14 15

Vibes

Mar.

mp

Marimba Soft tremolo (dream like)

To Marimba

16 17 18

Vibes

Mar.

19 20 21

Vibes

Mar.

22 23 24

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25

Vibes

Mar.

26 27

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Vibes

Mar.

28 29 30

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33

Vibes

Mar.

31 32

non tremolo

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Vibes

Mar.

34 35 36

Vibes

Mar.

37 38 39

Vibes

Mar.

40 41 42

Vibes

Mar.

43 44 45

43 44 45

Vibes

Mar.

46 47 48

to Bells

46 47 48

Vibes

Mar.

Bells

49 50 51

49 50 51

If I Only Had a Brain

7

Music by Harold Arlen
Lyrics by E. Y. Harburg
Arranged by Anders Åstrand

Vibraphone

Marimba

Measures 1 and 2 of the musical score. The Vibraphone part starts with a forte (f) dynamic and a melodic line. The Marimba part starts with a mezzo-forte (mf) dynamic and a bass line. A large red watermark 'Preview Only' is overlaid on the page.

Vibes

Mar.

Measures 3 and 4 of the musical score. The Vibes part continues with a forte (f) dynamic. The Marimba part continues with a mezzo-forte (mf) dynamic. A large red watermark 'Preview Only' is overlaid on the page.

Vibes

Mar.

Measures 5 and 6 of the musical score. The Vibes part starts with a mezzo-forte (mf) dynamic. The Marimba part continues with a mezzo-forte (mf) dynamic. A large red watermark 'Preview Only' is overlaid on the page.

Vibes

Mar.

Measures 7 and 8 of the musical score. The Vibes part continues with a mezzo-forte (mf) dynamic. The Marimba part continues with a mezzo-forte (mf) dynamic. A large red watermark 'Preview Only' is overlaid on the page.

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Vibes

Mar.

9 10

Vibes

Mar.

11 12

Vibes

Mar.

13 14

Vibes

Mar.

15 16

Vibes

Mar.

17 18

This system contains measures 17 and 18. The Vibes part (treble clef, key of D major) features a melodic line with eighth and sixteenth notes, including a grace note in measure 18. The Maracas part (grand staff, key of D major) provides a rhythmic accompaniment with eighth and sixteenth notes in both hands.

Vibes

Mar.

19 20

This system contains measures 19 and 20. The Vibes part continues the melodic line. The Maracas part maintains the rhythmic accompaniment with eighth and sixteenth notes in both hands.

Vibes

Mar.

21 22

This system contains measures 21 and 22. The Vibes part continues the melodic line. The Maracas part maintains the rhythmic accompaniment with eighth and sixteenth notes in both hands.

Vibes

Mar.

23 24

This system contains measures 23 and 24. The Vibes part continues the melodic line. The Maracas part maintains the rhythmic accompaniment with eighth and sixteenth notes in both hands.

Vibes

Mar.

25 26

Vibes

Mar.

27 28

Vibes

Mar.

29 30

Vibes

Mar.

31 32

Vibes

Mar.

33 34

Vibes

Mar.

35 36

Vibes

Mar.

37 38

Vibes

Mar.

39 40

Vibes

Mar.

41 42

Vibes

Mar.

43 44

Vibes

Mar.

45 46 47 48

mp *f*

Vibes

Mar.

49 50

Vibes

Mar.

pp

51 52 53

Vibes

Mar.

54 55 56

Vibes

Mar.

57 58 59

Vibes

Mar.

60 61 62

Vibes

Mar.

mf

63 64 65

63 64 65

Vibes

Mar.

66 67 68

66 67 68

Vibes

Mar.

f

69 70

69 70

Vibes

Mar.

71 72

71 72

Vibes

Mar.

ff

73

74

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Vibes

Mar.

75

76

77

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Vibes

Mar.

78

79

80

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Vibes

Mar.

81

82

83

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Vibes

Mar.

84 85

Vibes

Mar.

86 87 88

Vibes

Mar.

89 90

Vibes

Mar.

91 92

17

Vibraphone

Marimba

1 2 3 4 5 6 7

Vibes

Mar.

8 9 10 11 12 13 14

Vibes

Mar.

15 16 17 18 19 20

21

Vibes

f

Mar.

mf

22 23 24 25 26

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29

Vibes

Mar.

27 28 30 31 32

f *mp* *f*

Vibes

Mar.

33 34 35 36 37 38

f *mp* *f* *mp*

Vibes

Mar.

39 40 41 42 43 44

mp *f* *mp* *f*

Vibes

Mar.

45 46 47 48 49 50

mf *cresc.* *f* *mf* *cresc.* *f*

Vibes

Mar.

51 52 53 54 55

mf *mp* *f*

mp *mf* *f*

Vibes

Mar.

56 58 59 60 61

f *mp* *f*

mp *f* *mp*

57

Vibes

Mar.

62 63 64 65 66 67

mp *f* *mp*

f *mp* *f*

Vibes

Mar.

68 69 70 72

f *mp* *f*

mp *f*

71

73

Vibes

mf Solo

Mar.

f

74 75 76

Vibes

Mar.

77 78 79

Vibes

Mar.

80 81 82 83

Vibes

Mar.

84 85 86

Vibes

Mar.

87 88 89 90

cresc.

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Vibes

Mar.

91 92 93 94

f

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Vibes

Mar.

95 96 97

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Vibes

Mar.

98 99 100

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Vibes

Mar.

101 102 103

Vibes

Mar.

104 105 106

Vibes

Mar.

107 108 109

Vibes

Mar.

110 111 112

Vibes

Mar.

113 114 115

This system contains measures 113, 114, and 115. The Vibes part is written on a single treble clef staff. The Maracas part is written on a grand staff (treble and bass clefs). In measure 113, the Vibes play a series of eighth notes, while the Maracas play a steady eighth-note accompaniment. In measure 114, the Vibes continue with eighth notes, and the Maracas have a brief rest. In measure 115, the Vibes play eighth notes, and the Maracas play a more complex rhythmic pattern with some beamed eighth notes.

Vibes

Mar.

116 117 118

This system contains measures 116, 117, and 118. The Vibes part continues with eighth-note patterns, including some with sharps. The Maracas part maintains a consistent eighth-note accompaniment throughout these measures.

Vibes

Mar.

119 120 121

This system contains measures 119, 120, and 121. The Vibes part features eighth-note patterns with some rests and accents. The Maracas part continues with a steady eighth-note accompaniment.

Vibes

Mar.

122 123 124

This system contains measures 122, 123, and 124. The Vibes part shows eighth-note patterns with some rests and accents. The Maracas part continues with a steady eighth-note accompaniment.

Vibes

Mar.

125 126 127

Vibes

Mar.

128 129 130

ff

Vibes

Mar.

131 132 133 134

f dim. mf mp

Vibes

Mar.

135 136 137 138

p

If I Were King of the Forest

25

Music by Harold Arlen
Lyrics by E. Y. Harburg
Arranged by Anders Åstrand

Vibraphone

$\text{♩} = 52$

Marimba

4 Bow, Slow Vibrato
Play 2nd time

ppp *pp* *mp-mf*

1 2 3

Vibes

Mar.

5 6 7

Vibes

Mar.

8 9 10

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Vibes

Mar.

11 12 13

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Vibes

Mar.

14 15 16

To Orchestra Bells

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17 Orchestra Bells and Vibraphone

Vibes

mp

Mar.

mf

18 19

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Vibes

Mar.

20 21 22

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Vibes

Mar.

23 24 25

Vibes

Mar.

Only Vibraphone

26 27 28

Vibes

Mar.

dim. *pp* *ppp*

dim. *pp* *ppp*

29 30 31 32

Ding-Dong! The Witch Is Dead

Music by Harold Arlen
 Lyrics by E. Y. Harburg
Arranged by Anders Åstrand

♩ = 96

Vibraphone

Marimba

Vibes

Mar.

1 2 3

4 5 6

7 8 9

10 11 12 13

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Vibes

Mar.

14 15 16 17

Vibes

Mar.

18 19 20 21

Vibes

Mar.

22 23 24

25

pp

f

Vibes

Mar.

26 27 28 29

Vibes

Mar.

30 31 32 33

f *f* *mf*

Vibes

Mar.

34 35 36 37

Vibes

Mar.

38 39 40

Vibes

Mar.

41 42 43

Vibes

Mar.

44 45 46

This system contains measures 44, 45, and 46. The Vibes part is written on a single treble clef staff. The Maracas part is written on a grand staff (treble and bass clefs). Measure 44 shows a melodic line in Vibes and a rhythmic accompaniment in Maracas. Measure 45 continues the melodic development. Measure 46 features a more complex melodic figure in Vibes with some accidentals.

Vibes

Mar.

47 48

This system contains measures 47 and 48. The Vibes part continues with a melodic line. The Maracas part provides a steady rhythmic accompaniment. Measure 47 shows a continuation of the Vibes melody. Measure 48 features a melodic phrase in Vibes.

Vibes

Mar.

49 50

This system contains measures 49 and 50. The Vibes part has a melodic line with some accidentals. The Maracas part continues with a rhythmic accompaniment. Measure 49 shows a melodic phrase in Vibes. Measure 50 features a melodic phrase in Vibes.

Vibes

Mar.

51 52

This system contains measures 51 and 52. The Vibes part has a melodic line. The Maracas part continues with a rhythmic accompaniment. Measure 51 shows a melodic phrase in Vibes. Measure 52 features a melodic phrase in Vibes.

Vibes

Mar.

53 54 55

This system contains measures 53, 54, and 55. The Vibes part (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The Maracas part (grand staff) provides a rhythmic accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure numbers 53, 54, and 55 are printed below the Maracas staff.

Vibes

Mar.

56 57 58

This system contains measures 56, 57, and 58. The Vibes part continues the melodic line. The Maracas part maintains the rhythmic accompaniment. Measure numbers 56, 57, and 58 are printed below the Maracas staff.

59

Vibes

Mar.

60 61 62

This system contains measures 59, 60, 61, and 62. Measure 59 is marked with a box containing the number 59. The Vibes part has a more complex texture with some triplets and beamed notes. The Maracas part continues with the rhythmic accompaniment. Measure numbers 60, 61, and 62 are printed below the Maracas staff.

Vibes

Mar.

63 64 65 66

This system contains measures 63, 64, 65, and 66. The Vibes part continues with its melodic line. The Maracas part continues with the rhythmic accompaniment. Measure numbers 63, 64, 65, and 66 are printed below the Maracas staff.

Vibes

Mar.

67 68 69

Vibes

Mar.

70 71 72 73

Vibes

Mar.

74 75 76 77

Vibes

Mar.

78 79 80 81

dim.

dim.

Vibes

Mar.

82 83 84 85

Vibes

Mar.

86 87 88 89

pp

Vibes

Mar.

90 91 92

pp

Vibes

Mar.

93 94 95

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