

# THE WIZARD OF OZ

Choral Revue

SATB, accompanied

Arranged by  
GREG GILPIN (ASCAP)

Approximate performance time: 10:05

**Grandioso, ♩ = 72**

Piano {

Soprano (S) {

Alto (A) {

Tenor (T) {

Bass (B) {

♩ = 72

*f* v

*slide* v

*slide* v

*faster* v

*slowly* v

*unison f* v

Some - where o - ver the rain - bow,

*unison f* v

*moving* v

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way up high.

II dramatic div. rit.

Ah

II dramatic rit.

dramatic 3 3 rit. v.v.

[14] = 116

[14] = 116

MUNCHKINLAND  
Music by HAROLD ARLEN,  
Lyric by E.Y. HARBURG\*

(Glenda) Solo *mp*

18

Come

18

slowing rit.

*d* = 116

out, come out wher - ev - er you

*p*

Oo,

*p*

*d* = 116

*mp*

are and meet the young la - dy who

*unis. mp*

and *mp* meet the young la - dy who

*unis.*

24

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28

fell from a star. She brings you good  
fell from a star. Oo

28

news or have n't you heard? When she

32

rit. 3

fell out of Kan - sas a mir - a - cle oc -

32

rit.

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$\text{J} = 144$ (Dorothy) Solo *mf*

37

curred.

It real - ly was no mir - a - cle, what

 $\text{J} = 144$ *mf*

37

hap - pened was just this.

The wind be - gan to switch,

41

house

to pitch,

and sud - den - ly the hing - es start - ed

45

to

un - hitch.

Just then,

a witch,

to

49

53

sat - is - fy an itch      went fly - ing on her broom - stick

53

57

thumb - ing for a hitch.

(unis.) *f*

S A

T B

And oh, what hap - pened then was

(unis.) *f*

57

rich!

*mf* [61]

S A

T B

The house be - gan to pitch, the

*mf*

The house be - gan to

[61]

*mf*

A musical score for two voices (treble and bass) in common time. The music consists of six staves of musical notation with corresponding lyrics. Measure 65 starts with the treble voice: "kitch-en took a slitch," followed by the bass voice: "it land-ed on the wick-ed witch in the pitch." Measure 69 begins with the bass voice: "mid-dle of a ditch. Which was not a health-y sit-". Measure 73 begins with the treble voice: "- u-a-tion for a wick-ed witch who be-gan to". The score concludes with a bass line only.

kitch-en took a slitch,  
it land-ed on the wick-ed witch in the  
pitch.  
It took a slitch.

65

mid-dle of a ditch. Which was not a health-y sit-  
69

- u-a-tion for a wick-ed witch who be-gan to  
73

73

[77] *unis. rit.*

twitch and was re - duced to just a stitch of what was *unis.*

[77] *rit.*

*slowly* *div.*  $\text{♩} = 76$

once the wick - ed witch! \_\_\_\_\_

*slowly* *dramatic*  $\text{♩} = 76$

*Viva!* *f* *unis.* *f*

Ding - Dong, the witch is dead! \_\_\_\_\_

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**DING-DONG! THE WITCH IS DEAD**  
Music by HAROLD ARLEN, Lyric by E.Y. HARBURG\*

[85]  $\text{♩} = 120$ 

Ding - Dong, the witch is dead! Which old witch? The wick - ed witch.

[85]

*mf*

[89]

*div.*

Ding - Dong, the wick - ed witch is dead!

Ah \_\_\_\_\_

[89]

[93]

Wake up, you sleep - y head, rub your eyes, get out of bed.

[93]

97

Wake up, the wick - ed witch is dead! \_\_\_\_\_ She's

97

101 *div.*

gone where the gob - lins go be - low, be - low, be - low. Yo -

101

105

ho, let's o - pen up and sing, and ring the bells out:

105

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12

[109] unis.  
*mf**unis.*

Ding - Dong! the mer - ry - o sing it high, sing it low.

*unis.*

[109]

*mf*

[113]

Let them know the wick - ed witch is  
*unis.* *f*

[113]

*f**vcl*

dead!

[117]

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**ULLABY LEAGUE/  
LOLLYPOP GUILD**  
Music by HAROLD ARLEN,  
Lyric by E.Y. HARBURG\*

122

*d = 72**optional trio**suddenly slower**mp**p*

Ah \_\_\_\_\_

We re-pre-sent the

*mp suddenly slower**rit.*

122

*d = 72**p*

Lul - la - by League, the Lul - la - by League, the Lul - la - by League, and

in the name of

the Lul - la - by League, we wish to wel-come you to

*rit.**a tempo*

in the name of the Lul - la - by League, we wish to wel-come you to

*rit.**a tempo*

Munch-kin - land! We  
unis.

130  $\text{♩} = 144$

re - pre - sent the Lol - ly - pop Guild, the Lol - ly - pop Guild, the  
*optional*  
*trio mp*

134  $\text{♩} = 116$

mf

138 rit.

Lol - ly - pop Guild, and in the name of the Lol - ly - pop Guild, we  
*a tempo*  
unis.

138 rit.

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wish to wel-come you to Munch-kin - land. We

*a tempo*

143  $\text{♩} = 84$

wel - come you to Munch - kin - land. Tra la la la la la, Tra la

143  $\text{♩} = 84$

*f*

147

la, Tra la la. Tra la la la la la la. From

147

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151

now — on — you'll be his - to - ry, you'll be hist, you'll be hist, you'll be

151

his - to' - ry, and we will glo - ri - fy your name,

rit.

div.

rit.

155 *a tempo*

unis.

div.

you'll — be a bust, be a bust, be a bust, in the Hall of

unis.

*a tempo*

159

*unis.*

Fame.

Tra la la la la, Tra la la, Tra la la,

*unis.*

Tra la la la la, Tra la la, Tra la la,

*unis.*

Tra la la la la, Tra la la, Tra la la,

63

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature is A major (no sharps or flats). The vocal parts are as follows:

- Soprano:** Tra la la la la la la.
- Alto:** Tra la la la la, Tra la
- Bass:** Tra la la la la, Tra la

Measure numbers 163 are indicated above the Alto and Bass staves. A large red diagonal watermark reading "Review Requires Purchase" is overlaid across the entire page.

**WE'RE OFF TO SEE THE WIZARD**  
Music by HAROLD ARLEN,  
Lyric by E.Y. HARBURG\*

**166** ♩. = 120

unis. mp

*legato*

*rit.*

166  $\text{J.} = 120$   
unis. *mp*

la, Tra la la, la la la.  
Fol - low the yel - low brick

unis. *mp*

Follow the yellow brick

unis. mp

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 166 starts with a dynamic of *p*, followed by a ritardando (rit.) instruction. Measure 167 begins with a dynamic of *mp*. The tempo is marked as 166 BPM. The music consists of eighth and sixteenth note patterns, with various slurs and grace notes.

**166** ♩. = 120

*mp*

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A musical score for 'Follow the Yellow Brick Road' from The Wizard of Oz, featuring two staves of music with lyrics.

The score consists of two staves of music:

- Staff 1 (Treble Clef):** Contains lyrics: "road, fol - low the yel - low brick road." Dynamics: *mf*, *f*.
- Staff 2 (Bass Clef):** Contains lyrics: "Fol - low, fol - low, fol - low, fol - low, fol - low the yel - low brick". Dynamics: *mf*, *f*.

Key changes and dynamics are indicated throughout the score, including:

- Measure 170: Treble staff starts with *mf*, followed by *f*.
- Measure 171: Bass staff starts with *f*.
- Measure 175: Treble staff starts with *unis. sfz*, followed by *mf*. Bass staff starts with *mf*.
- Measure 176: Treble staff starts with *unis. sfz*, followed by *mf*. Bass staff starts with *mf*.

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won - der - ful Wiz - ard of Oz. \_\_\_\_\_ We hear he is a

[179]

unis.

whiz of a wiz if ev - er a wiz there was. If

[180]

[183]

unis.

ev - er, oh ev - er a wiz there was, the Wiz-ard of Oz is one be - coz, be -

[183]

187

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The vocal parts sing "coz, be - coz, be - coz, be - coz, be - coz," followed by a piano solo. The vocal parts then sing "be - coz" again. The piano part continues with a simple harmonic progression.

187

Continuation of the musical score. The vocal parts sing "coz of the won - der - ful things he does." The piano part provides harmonic support throughout the phrase.

191

Continuation of the musical score. The vocal parts sing "coz of the won - der - ful things he does." The piano part provides harmonic support throughout the phrase.

191

Continuation of the musical score. The vocal parts sing "We're off to see the Wiz - ard, the". The piano part provides harmonic support throughout the phrase.

We're off to see the Wiz - ard, the

We're off to see the Wiz - ard, the

Continuation of the musical score. The vocal parts sing "We're off to see the Wiz - ard, the". The piano part provides harmonic support throughout the phrase.

div.

won - der - ful

199

Wiz - ard of

f

slowly decresc.  
unis.

Oz!

slowly decresc.

unis.

mf

(Scarecrow) Solo 1 *mp*

I could

rit.

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The musical score consists of six staves. The top two staves are for voices (Soprano and Alto) and the piano. The third staff is for the Alto voice and piano. The fourth staff is for the Bass voice and piano. The fifth staff is for the Alto voice and piano. The bottom two staves are for the Bass voice and piano. The score includes dynamic markings like 'div.', 'f', 'mf', and 'rit.', and vocal instructions like 'slowly decresc.' and 'unis.'. A large red watermark diagonally across the page reads 'Preview Use Requires Purchase Only'. The page number '21' is in the top right corner.

## IF I ONLY HAD A BRAIN

Music by HAROLD ARLEN, Lyric by E.Y. HARBURG\*

[209] ♩ = 120 (♩ = ♩' ♪)

T  
B

while a-way the hours - con - fer - rin' with the flow'rs, - con - sult - in' with the rain, \_\_\_\_\_

[209]

and my head, I'd be scratch-in' while my thoughts were bus - y hatchin' if I

[213]

(Tin Man) Solo 2 *mp* [217]

on - ly had a brain. I'd be ten-der, I'd be gen-tle and

[217]

aw - ful sen - ti-men-tal re - gard-ing love and art. \_\_\_\_\_ I'd be

3

friends with the spar-rows and the boy that shoots the ar-rows, if I on - ly had a heart. \_\_\_\_\_

(Lion) Solo 3 *mf*

— Oh, I'd \_\_\_\_\_ be in my stride, a

*mp*

king down to the core, oh, I'd roar the way I nev - er roared be -

fore, and then I'd rrwoof, and roar some more. I would

ALL *mp*

3

235

not be just a nuf - fn' my head all full of stuf - fn', my heart all full of pain, \_\_\_\_\_

235

(Scarecrow)  
Solo 1

— and per -haps I'd de-serve you and be e - ven wor-thy erv you if I

3

(Dorothy)

Solo

mp

ALL

sfz

239

a home, We're

(Tin Man) Solo 2

(Lion) Solo 3

ALL sfz

unis.

S A

T B

on ly had a brain, a heart, the nerve.

239

C

6

C

6

242 *mf off* = 120 to see the Wiz - ard, —  
We're off to see the *mf* Wiz - ard, — the

242 = 120 We're off to see the

246 *div.* *f* Wiz - ard, — the won - der - ful Wiz - ard of  
Wiz - ard, — *f*

246 Oz!

= 152

*mf*

*mf*

*Miss Gulch's Theme*  
(with Lions and Tigers and Bears and March of the Winkies)

253

*mp**Li-ons and ti-gers and bears, oh, my!*      *Li-ons and ti-gers and bears, oh, my!*

3      3

3      3

261

3      3

*Li-ons and ti-gers and bears, oh, my!*

3      3

261

*Li-ons and ti-gers and bears, oh, my!*

*O - ee - oh, Yoh*

*O - ee - oh, Yoh*

*Ah*

*molto rit.*

*molto rit.*

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## **OPTIMISTIC VOICES**

**OPTIMISTIC VOICES**  
Music by HAROLD ARLEN and HERBERT STOTHART,  
Lyric by E. Y. HARBURG\*

**273** Lyric by E.  
 $d = 116 \text{ mf}$

You're out of the woods, you're out of the dark, you're out of the

273

night. —

~~Step in - to the sun, step in - to the light.~~

277

unis.

Keep straight a - head for the most glo - ri - ous  
unis.

281

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of six staves of music, divided into three systems by brace lines. The first system starts at measure 285, the second at 289, and the third at 293. The vocal line includes lyrics in English. The piano part provides harmonic support with various chords and patterns. Measure 285 ends with a fermata over the vocal line. Measure 289 includes dynamic markings *div.* and *p*. Measure 293 includes dynamic markings *unis.*, *L'Istesso tempo*, *rit.*, and *mp*. The score is annotated with a large red diagonal watermark reading "Preview Use Requires Purchase".

place on the face of the earth or the sky. \_\_\_\_\_

285

Hold on - to your breath, hold on - to your heart, hold on - to your hope. \_\_\_\_\_

289 *div.*

289

March up to that gate and bid it o - pen, o - pen!

293 *unis.* *L'Istesso tempo* *rit.* *mp*

293 *unis.* *L'Istesso tempo* *rit.* *mp*

[299] accel. poco a poco

*mp*

Ah

*unis.*

Oo

[299]

*mp*  
accel. poco a poco

slower

## THE MERRY OLD LAND OF OZ

Music by HAROLD ARLEN, Lyric by E.Y. HARBURG\*

[303]  $\text{d} = 116$ *unis. mf*

Ha - ha - ha! Ho - ho - ho! and a

*mf*[303]  $\text{d} = 116$ 

cou - le of tra - la - las, that's how we laugh the day a - way, in the

[307]

311  
mer-ry old land of Oz.  
"Bzz- 'bzz - 'bzz,"  
chirp, chirp, chirp, and a

311  
cou-ple of la - de - das.  
That's how the crick-ets crick all day in the

315  
cou-ple of la - de - das.  
That's how the crick-ets crick all day in the



div. legato  
mp  
319  
mer-ry old land of Oz.  
We get up at twelve and start to work at  
mer-ry old land of Oz.  
We get up at twelve and start to work at



319  
mer-ry old land of Oz.  
We get up at twelve and start to work at  
mer-ry old land of Oz.  
We get up at twelve and start to work at

323

one. Take an hour for lunch and then at two we're

*mp*

323

*unis. f*

327

*mf*

done, jol - ly good fun! Ha - ha - ha! Ho - ho - ho! and a

*f**mf*

327

coup-le of tra - la - las, that's how we laugh the day a - way,

*div.*

331

building [334]

with a ha - ha - ha! and a ho - ho - ho! and a ha - ha - ha! and a building

building [334]

ho - ho - ho! and a ha - ha - ha! and a ha - ha - ha! in the mer-ry old land of

spoken *f*

spoken *f*

[338] *f*

Oz!

*mf*

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346 slowing

rit.

Ah, oo,

*p*

oo,

346

slowing

rit.

slowly

**[350] OVER THE RAINBOW**  
*(Dorothy)* Music by HAROLD ARLEN, Lyric by E.Y. HARBURG\*

Solo  $\text{♩} = 80$ *p slowly with some rubato*

oo Some - where

oo ver the rain - bow

 $\text{♩} = 80$ *p slowly with some rubato*

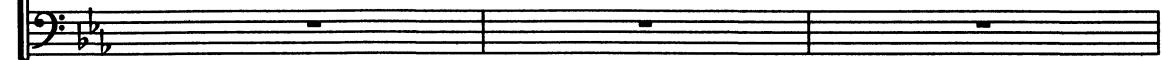
way up high, there's a

354



*end solo*

land that I heard of once in a lul - la - by.



A single measure of musical notation on a staff. It consists of a bass clef, a key signature of one flat, and a common time signature. There are four vertical bar lines, each ending with a short horizontal dash below it.

358

*All**p*

Some - where o - ver the rain - bow skies are —

*p*

A single measure of musical notation on a staff. It consists of a bass clef, a key signature of one flat, and a common time signature. There are four vertical bar lines, each ending with a short horizontal dash below it.

blue,

362

*div.*

skies are blue, — and the dreams that you dare to

blue, —

A single measure of musical notation on a staff. It consists of a bass clef, a key signature of one flat, and a common time signature. There are four vertical bar lines, each ending with a short horizontal dash below it.

unis. [366]

dream real - ly do come true. Some - day I'll wish up - on a star and

div.

Oo,

[366]

accel.

wake up where the clouds are far be - hind me. building Where

oo, oo, oo

[370] trou - oles melt like lem - on drops a - way a - bove the chim - ney tops, that's

like lem - on drops a - way a - bove the chim - ney tops, that's

the chim - ney tops, that's

370

building

*mf* slower

374

*unis. f a tempo*

where - you'll - find me. Some - where

*mf* slower

374

*unis. f*

find me.

*mf* slower

374

*f a tempo*

fly

o - ver the rain - bow blue - birds, blue - birds fly.

fly.

378 *unis.*

*mp*

why then, oh why can't

Birds fly

*unis.*

*mp*

o - ver the rain - bow, why, oh why can't

378

*mp*

[382] Majestically

rit.

I? Birds fly over the rain - bow,

rit. div.

[382] Majestically >

rit.

why then, oh why can't I?

rit.

ff Ah!

ff

C. ff C. 8vb

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