



**An Overture on Themes from the MGM CLASSIC MOTION PICTURE
THE WIZARD OF OZ**

**Featuring OVER THE RAINBOW, DING, DONG, THE WITCH IS DEAD, WE'RE OFF TO SEE THE WIZARD, THE
MERRY OLD LAND OF OZ and IF I ONLY HAD A BRAIN**

By HAROLD ARLEN and E.Y. HARBURG
Arranged for Symphonic Band by JAMES BARNES

INSTRUMENTATION

- | | |
|-----------------------------|--|
| 1 - Conductor | 1 - 3rd Horn in F |
| 2 - Piccolo | 1 - 4th Horn in F |
| 2 - 1st C Flute | 1 - 1st Trombone |
| 2 - 2nd C Flute | 1 - 2nd Trombone |
| 2 - 3rd C Flute | 1 - 3rd Trombone |
| 2 - 1st and 2nd Oboes | 1 - Baritone |
| 3 - 1st Bb Clarinet | 1 - Baritone T.C. |
| 3 - 2nd Bb Clarinet | 4 - Tuba |
| 3 - 3rd Bb Clarinet | 1 - String Bass |
| 2 - Bb Bass Clarinet | 1 - Timpani |
| 1 - Eb Contra-Alto Clarinet | 2 - Mallet Percussion |
| 1 - Contrabass Clarinet | (Vibraphone, Xylophone, Chimes, Bells) |
| 2 - 1st and 2nd Bassoons | 3 - Percussion I (Wind Chimes, |
| 2 - 1st Eb Alto Saxophone | Snare Drum, Police Whistle, Bells, |
| 2 - 2nd Eb Alto Saxophone | Chimes, Triangle) |
| 2 - Bb Tenor Saxophone | 3 - Percussion II (Bells, Siren, Triangle, |
| 2 - Eb Baritone Saxophone | Wood Block, Ratchet, Gong) |
| 2 - 1st Bb Trumpet | 4 - Percussion III (Suspended Cymbal, |
| 2 - 2nd Bb Trumpet | Gong, Bass Drum, Crash Cymbals, |
| 2 - 3rd Bb Trumpet | Vibraphone, Nightingale call, |
| 1 - 1st Horn in F | Sandpaper Blocks) |
| 1 - 2nd Horn in F | |



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THE WIZARD OF OZ

Featuring WE'RE OFF TO SEE THE WIZARD, DING, DONG, THE WITCH IS DEAD,
IF I ONLY HAD A BRAIN, THE MERRY OLD LAND OF OZ, OVER THE RAINBOW,

By HAROLD ARLEN and E.Y. HARBURG
Arranged for Symphonic Band by JAMES BARNES

Dreamlike ♩ = 69 - 72

C Piccolo

1

C Flutes

2

3

Oboes

1

2

2 solo

B♭ Clarinets

1

2

3

B♭ Bass Clarinet

E♭ Contra-alto Clarinet

Bassoons

1

2

E♭ Alto Saxophones

1

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Dreamlike ♩ = 69 - 72

B♭ Trumpets

1

2

3

Horns in F

1

2

3

4

1. Solo

mf

espress.

3

4

Trombones

1

2

3

Euphonium

Tuba

String Bass

Timpani

Tune:

no fan Vibes.

Mallet Percussion

p con ped.

Wind Chimes

Percussion I

p (strum)

Bells

Percussion II

p

Susp. Cym.

Percussion III

p

1

2

3

4

accelerando

[illegible]

Allegro ♩ = 112[illegible]

***f* [>]
Allegro ♩ = 112**

[illegible]

15

Picc. 1 *f* *div.* *f* *opt. 8va* *unis.*
 Fls. 2 *f* *opt. 8va*
 3 *f* *opt. 8va*
 Obs. 1 *f* *unis.*
 2 *f* *div.*
 Cls. 1 *f*
 2 *f*
 3 *mf* *cresc.* *f*
 B. Cl. *f* *cresc.*
 C. A. Cl. *f* *cresc.*
 Bsns. 1 *f* *unis.*
 2 *f* *unis.*
 A. Sax. 1 *f* *cresc.*
 2 *f* *cresc.*
 T. Sax. *f* *cresc.*
 B. Sax. *f* *cresc.*

15 *div.*
 Tpts. 1 *f*
 2 *f*
 3 *f*
 Hns. 1 *f*
 2 *f*
 3 *f*
 4 *f*
 Tbns. 1 *f* *cresc.*
 2 *f* *cresc.*
 3 *f* *cresc.*
 Euph. *f* *cresc.*
 Tuba *f* *cresc.*
 Str. Bass *f* *cresc.*
 Timp. *f* *cresc.*
 Mlt. Perc. *Xyl.* *f* *cresc.*
 Perc. I
 Perc. II
 Perc. III
 Bass Dr. *f*

CB9523C 13 14 15 16 17

[illegible]

23 "We're Off To See The Wizard"- By HAROLD ARLEN and E.Y. HARBURG

Picc. 1 2 3 4

Fls. 1 2 3 4

Obs. 1 2

Clars. 1 2 3 4

B. Cl. 1 2

C. A. Cl. 1 2

Bsns. 1 2

A. Saxes. 1 2

T. Sax. 1 2

B. Sax. 1 2

23 "We're Off To See The Wizard"- By HAROLD ARLEN and E.Y. HARBURG

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph. 1 2

Tuba 1 2

Str. Bass 1 2

Timp. 1 2

Mlt. Perc. 1 2

Perc. I 1 2

Perc. II 1 2

Perc. III 1 2

B. D. 1 2

mf

23 24 25 26 27 28

Picc. *cresc.* *mf* *ossia:* *f* *opt. 8va*
 1 *mf* *cresc.* *opt. 8va*
 Fls. 2 *mf* *cresc.* *opt. 8va*
 3 *mf* *cresc.* *opt. 8va*
 Obs. 1 *unis.*
 2 *cresc.* *mf*
 Cls. 2 *mf* *cresc.*
 3 *mf* *cresc.*
 B. Cl. *mf*
 C. A. Cl. *sfz* *mf*
 Bsns. 1 *sfz* *mf*
 2 *sfz* *mp* *cresc.*
 A. Sax. 1 *mf* *cresc.*
 2 *mf* *cresc.*
 T. Sax. *mf* *cresc.*
 B. Sax. *sfz* *mp* *cresc.*
 Tpts. 1 *mf*
 2 *mf*
 3 *mf*
 Hns. 1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*
 Tbns. 1 *mf* *cresc.* *unis.*
 2 *mf* *cresc.*
 3 *mf* *cresc.*
 Euph. *mf*
 Tuba *sfz* *mp* *pizz.* *f* *mf*
 Str. Bass *sfz* *mp* *f* *mf*
 Timp. *sfz* *mp* *cresc.*
 Xyl. *sfz* *mp* *cresc.*
 Mlt. Perc. *mf* *cresc.* *f*
 Perc. I *mf* *cresc.* *f* *mp*
 Perc. II *mf* *cresc.* *f* *mp*
 Perc. III *mf* *cresc.* *f* *mp*
 B. D. *mf* *cresc.* *f* *mp*

29 30 31 32 33 34

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Picc. *mf*
 1 *mf*
 Fls. 2 *mf*
 3 *mf*
 Obs. 1 *mf*
 2 *mf*
 1 *mf*
 Cls. 2 *mf*
 3 *mf*
 B. Cl. *mf*
 C. A. Cl. *mf*
 Bsns. 1 *mf*
 2 *mf*
 A. Sax. 1 *mf*
 2 *mf*
 T. Sax. *mf*
 B. Sax. *mf*
 1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*
 Tpts. 1 *mf*
 2 *mf*
 3 *mf*
 Hns. 1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*
 Tbps. 1 *mf*
 2 *mf*
 3 *mf*
 Euph. *mf*
 Tuba *mf*
 Str. Bass *mf*
 Timp. *mf*
 Mlt. Perc. *mf*
 S. D. *mf*
 Perc. I *mf*
 Perc. II *mf*
 Perc. III *mf*
 Cr. Cym. *mf*
 B. D. *mf*

tutti
 unis.

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 35 36 37 38 39 40

42

Picc.

1

Fls.

2

3

Obs.

1

2

1

2

3

Cl. 2, 3 cues

B. Cl.

C. A. Cl.

Bsns.

1

2

A. Saxs.

1

2

T. Sax.

B. Sax.

mf

42

St. mute

1

2

3

Tpts.

1

2

3

4

Hns.

1

2

3

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

Timp.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

S. D.

Cr. Cym.

B. D.

41

42

43

44

45

46

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50

Solo

Picc. cue

Ob. 1 cue

1. Solo

Ob. 2 cue

B. Cl. cue

Bsn. 1 cue

B. Cl. cue

50

St. mute

Bsn. cue

B. Cl. cue (one)

arco

Xyl.

S. D.

Wood Block

Cr. Cym.

hard rubber mallets

f

f

f

Picc.

1

Fls.

2

3

Obs.

1

2

Cls.

2

3

B. Cl.

C. A. Cl.

Bsns.

1

2

A. Saxes.

1

2

T. Sax.

B. Sax.

Tpts.

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

Timp.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

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This is a page of a musical score, likely for a symphony or concert band. The page contains staves for various instruments, including Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contralto Clarinet (C. A. Cl.), Bassoons (Bsns.), Alto Saxophones (A. Saxs.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Timpani (Timp.), Mallet Percussion (Mlt. Perc.), and various Percussion instruments (Perc. I, II, III). The score includes musical notation, dynamics (e.g., *f*, *ff*, *unif.*), and performance instructions (e.g., "Play", "St. mt.", "Open", "tutti", "arco"). The page is numbered 53 at the bottom left and 58 at the bottom right.

This image shows a page of a musical score for a large orchestra, likely from a 20th-century repertoire. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The notation is complex, featuring many dynamic markings (e.g., *ff*, *f*, *gliss.*) and articulation marks. The page is numbered 59 at the bottom left and 60 at the bottom center. The instruments listed on the left include Picc., Fls., Obs., Clns., B. Cl., C. A. Cl., Bsns., A. Saxs., T. Sax., B. Sax., Tpts., Hns., Tbns., Euph., Tuba, Str. Bass, Timp., Mlt. Perc., Perc. I, Perc. II, Perc. III, and B. D. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

64

Picc.

1

Fls.

2

3

Obs.

1

2

Cls.

1

2

3

B. Cl.

f

C. A. Cl.

f

Bsns.

1

2

A. Saxes.

1

2

T. Sax.

B. Sax.

mp

mp

mp

mp

mp

mp

unis.

mp

64

72

73

CB9523C

Picc. *f* *tr* *opt. 8va* Solo *f* Picc. cue *f*
 1
 Fls. 2 *f* *8va*
 3 *f* *8va*
 Obs. 1 *f* *Soli* *unis.*
 2
 1 *f* *tr* *Ob. cue*
 Cls. 2 *f*
 3 *f*
 B. Cl. *f* Solo *f* ** opt. 8va*
 C. A. Cl. *f*
 Bsns. 1 *f* *Soli*
 2
 A. Saxs. 1
 2
 T. Sax.
 B. Sax.
 1 *f*
 Tpts. 2 *f*
 3 *f*
 Hns. 1
 2
 3
 4
 1 *f*
 Tbn. *unis.*
 2
 3 *f* *Bsn. cue*
 Euph. *tutti* *Bsn. cue* *f* *B.Cl. cue*
 Tuba *f*
 Str. Bass *f*
 Timp. *f*
 Mlt. Perc. *Xyl.* *f*
 Perc. I
 Perc. II *Wood Block*
 Perc. III

*Play down an octave if Bass Cl. goes to low C.

opt. 8va ~

Picc.

1

Fls.

2

3

Obs.

1

2

1

2

3

Cl.

1

2

3

B. Cl.

C. A. Cl.

Bsns.

1

2

A. Sax.

1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

Timp.

Solo

Mlt. Perc.

S. D.

Perc. I

Perc. II

Siren

Cr. Cym.

Perc. III

B.D.

85

86

87

88

89

"Ding!-Ding! The Witch Is Dead" - By HAROLD ARLEN and E.Y. HARBURG

90

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Fls. 3 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

C. A. Cl. *ff*

Bsns. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

90 "Ding!-Ding! The Witch Is Dead" - By HAROLD ARLEN and E.Y. HARBURG

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Timp. *ff*

Mlt. Perc. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff*

B.D. *ff*

Xyl. *ff* To Chimes

S. D. *ff* To Bells

Trgl. *ff*

Cr. Cym. *ff* To Vibes.

Picc.

Fls.

Obs.

Cls.

B. Cl.

C. A. Cl.

Bsns.

A. Saxs.

T. Sax.

B. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Timp.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Timp.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

Picc.

1

Fls.

2

3

Obs.

1

2

Clars.

1

2

3

B. Cl.

C. A. Cl.

Bsns.

1

2

A. Saxes.

1

2

T. Sax.

B. Sax.

1

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

Timp.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

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102

103

104

105

106

107

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116

"If I Only Had A Brain" - By HAROLD ARLEN and E.Y. HARBURG

Picc. *Solo* *f* *Picc. cue* *tr*

Fls. 1 2 3

Obs. 1 2

Cls. 1 2 3

B. Cl.

C. A. Cl.

Bsns. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

Tuba cue *p* *Cl. cue* *B. Cl. cue* *p*

116

"If I Only Had A Brain" - By HAROLD ARLEN and E.Y. HARBURG

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Solo or Soli *mf* *Tuba cues:* *mf*

Timp.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

Nightingale call *f* *To Sandpaper Blocks*

Tune E $\flat$ to D

124

Picc. 1

Fls. 2

Obs. 1 2

1. Solo *mf*

Cl. 1 2 3

B. Cl.

C. A. Cl.

Bsns. 1 2

1. Solo *mf*

A. Saxes. 1 2

T. Sax.

B. Sax.

Bsn. cue *mf*

gliss.

124

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Bsn. cue *mf*

gliss.

gliss.

Timp.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

Score for Conductor - 24, measures 125 to 129.

Measures 125-129:

- Picc.** (Piccolo): Rests in measures 125-128; enters in measure 129 with a melodic line, marked *f* and *tutti*.
- Fls.** (Flutes): Rests in measures 125-128; enter in measure 129 with a melodic line, marked *f*.
- Obs.** (Oboes): Rests in measures 125-128; enter in measure 129 with a melodic line, marked *f* and *1.*
- Cls.** (Clarinets): Active in measures 125-128; rest in measure 129.
- B. Cl.** (Bass Clarinet): Active in measures 125-128; rest in measure 129.
- C. A. Cl.** (Contralto Clarinet): Active in measures 125-128; rest in measure 129.
- Bsns.** (Bassoons): Active in measures 125-128; rest in measure 129.
- A. Saxes.** (Alto Saxophones): Active in measures 125-128; rest in measure 129.
- T. Sax.** (Tenor Saxophone): Active in measures 125-128; rest in measure 129.
- B. Sax.** (Baritone Saxophone): Active in measures 125-128; rest in measure 129.
- Tpts.** (Trumpets): Rests in measures 125-129.
- Hns.** (Horns): Rests in measures 125-129.
- Tbns.** (Trombones): Rests in measures 125-129.
- Euph.** (Euphonium): Rests in measures 125-129.
- Tuba**: Active in measures 125-129, marked *gliss.* and *Λ*.
- Str. Bass**: Active in measures 125-129.
- Timp.** (Timpani): Rests in measures 125-129.
- Mlt. Perc.** (Multiple Percussion): Rests in measures 125-128; enters in measure 129 with a melodic line, marked *f* and *Xyl.*
- Perc. I**: Rests in measures 125-129.
- Perc. II**: Rests in measures 125-129.
- Perc. III**: Rests in measures 125-129.

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This page of a musical score is for a large orchestra. It contains staves for the following instruments: Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contralto Clarinet (C. A. Cl.), Bassoons (Bsns.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Timpani (Timp.), Mallet Percussion (Mlt. Perc.), and three types of Percussion (Perc. I, II, III). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'Solo', 'mf', 'pizz.', and 'unis.'.

140

Picc. *gliss.*

1 *gliss.*

Fls. 2 *gliss.*

3 *gliss.*

Obs. 1 *gliss.*

2 *gliss.* *unis.* *gliss.*

1 *gliss.*

Cl. 2 *gliss.*

3 *gliss.*

B. Cl.

C. A. Cl.

Bsns. 1 *gliss.*

2 *gliss.* *unis.*

A. Sax. 1 *gliss.*

2 *gliss.*

T. Sax.

B. Sax.

mp 140

1

2

3

Tpts.

1 *muted*

2 *muted* *mf*

3

4

Hns.

1

2

3

Tbns.

Euph.

Tuba

Str. Bass

Timp.

Xyl. *gliss.*

Mlt. Perc.

S. D. (Brushes)

Perc. I *mp* *mf* *sim.* *p*

Perc. II

Perc. III

CB9523C

Picc. 1 *f* *mf*

Fls. 2 *f* *mf*

3 *f* *mf*

Obs. 1 2

Cls. 1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

B. Cl. *f* *mf*

C. A. Cl. *f* *mf*

Bsns. 1 2

A. Saxes. 1 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpts. 1 2 3 *f* *mf*

Hns. 1 2 3 4 *f* *mf*

Tbns. 1 2 3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Str. Bass *f* *mf*

Timp. *f* *mf*

Mlt. Perc. Xyl. *f* *mf*

Perc. I S. D. *f* *mf*

Perc. II *f* *mf*

Perc. III S. B. *f* *mf*

Susp. Cym. *f* *mf*

150 151 152 153 154

Picc. 1
 Fls. 2 3
 Obs. 1 2
 Cls. 1 2 3
 B. Cl.
 C. A. Cl.
 Bsns. 1 2
 A. Sax. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Euph.
 Tuba
 Str. Bass
 Timp.
 Xyl.
 Mlt. Perc.
 Perc. I S. D.
 Perc. II S. B.
 Perc. III S. B.
 Susp. Cym.

155 156 157 158 159

To Sn. Sticks
 To Nightingale Whistle
 To Sn. Stick (butt end)

sim.
arco
f

164

CB9523C

Score for Conductor - 32, measures 165 to 170.

Measures 165-168: Picc., Fls., Obs., Cls., B. Cl., C. A. Cl., Bsns., A. Saxs., T. Sax., B. Sax., Tpts., Hns., Tbns., Euph., Tuba, Str. Bass, Timp., Mlt. Perc., Perc. I, Perc. II, Perc. III are mostly silent or have sustained notes.

Measure 169: Picc. has a **Solo** starting with *mf*. Bsns. has a **1. Solo** starting with *mf*. B. Sax. has a **Bsn. cue** starting with *mf*. Tuba has a **Bsn. cue** starting with *mf*. Mlt. Perc. has a **Xyl.** starting with *mf*.

Measure 170: Picc. continues the solo. Bsns. continues the solo. B. Sax. continues the cue. Tuba continues the cue. Mlt. Perc. continues the Xyl. solo.

The score is written for a large orchestra. The Piccolo (Picc.) has a solo in measure 169. The Bassoon (Bsns.) has a first solo in measure 169. The Bass Saxophone (B. Sax.) has a cue in measure 169. The Tuba has a cue in measure 169. The Mallet Percussion (Mlt. Perc.) has a xylophone (Xyl.) part in measure 169. The other instruments are mostly silent or have sustained notes.

172

Picc. *f* *gliss.* *f* *gliss.*
 1 *f* *gliss.* *f* *gliss.*
 Fls. 2 *f* *gliss.* *f* *gliss.*
 3 *f* *gliss.* *f* *gliss.*
 Obs. 1 *unis.* *f* *gliss.* *f* *gliss.*
 2 *f* *gliss.* *f* *gliss.*
 1 *f* *gliss.* *f* *gliss.*
 Cls. 2 *f* *gliss.* *f* *gliss.*
 3 *f* *gliss.* *f* *gliss.*
 B. Cl. *mf*
 C. A. Cl. *mf*
 Bsns. 1 *f* *gliss.* *f* *gliss.*
 2 *mf* *gliss.* *f* *gliss.*
 A. Sax. 1 *unis.* *f* *gliss.* *f* *gliss.*
 2 *f* *gliss.* *f* *gliss.*
 T. Sax. *f*
 B. Sax. *mf*
 1 *open* *f* *gliss.* *f* *gliss.*
 2 *open* *f* *gliss.* *f* *gliss.*
 3 *f*
 Tpts. 1 *open* *f* *gliss.* *f* *gliss.*
 2 *open* *f* *gliss.* *f* *gliss.*
 3 *f*
 Hns. 1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*
 Tbn. 1 *open* *mf*
 2 *open* *mf*
 3 *mf*
 Euph. *f* *gliss.* *f* *gliss.*
 Tuba *f* *gliss.* *f* *gliss.*
 Str. Bass *pizz.* *mf*
 Timp. *mf*
 Mlt. Perc. *Xyl.* *f*
 Perc. I *S. D.* *mf* *f* *mp* *mf* *f* *mp*
 Perc. II *Cr. Cym.* *mf* *secco* *sim.*
 Perc. III *B. D.* *mf*

171 172 173 174 175

Più mosso (♩ = 126)

Picc. 1
 Fls. 2
 Obs. 1 2
 Cls. 1 2 3
 B. Cl.
 C. A. Cl.
 Bsns. 1 2
 A. Saxs. 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Euph.
 Tuba
 Str. Bass
 Timp.
 Mlt. Perc. Xyl.
 Perc. I S. D.
 Perc. II Gong
 Perc. III Cr. Cym.
 B. D.

176

177

Più mosso (♩ = 126)

178

179

CB9523C

180 "The Merry Old Land of Oz" - By HAROLD ARLEN and E.Y. HARBURG

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc. (Piccolo)
- Fls. (Flutes) - 1 and 2
- Obs. (Oboes) - 1 and 2
- Cls. (Clarinets) - 1, 2, and 3
- B. Cl. (Bass Clarinet)
- C. A. Cl. (Contrabass Clarinet)
- Bsns. (Bassoons) - 1 and 2
- A. Sax. (Alto Saxophones) - 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The page is numbered 1 in the top left corner.

180 *"The Merry Old Land of Oz"* - By HAROLD ARLEN and E.Y. HARBURG

[illegible]

189

Picc. 1 2

Fls. 2 3

Obs. 1 2

Cls. 1 2 3

B. Cl. 1 2

C. A. Cl. 1 2

Bsns. 1 2

A. Saxs. 1 2

T. Sax. 1 2

B. Sax. 1 2

189

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. 1 2

Tuba 1 2

Str. Bass 1 2

Timp. 1 2

Mlt. Perc. 1 2

Perc. I 1 2

Perc. II 1 2

Perc. III 1 2

185 186 187 188 189 190

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195

Picc.

1

Fls.

2

3

Obs.

1

2

1

2

3

Clars.

B. Cl.

C. A. Cl.

Bsns.

1

2

A. Saxs.

1

2

T. Sax.

B. Sax.

195

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

4

un.

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

arco

Timp.

Xyl.

Mlt. Perc.

Perc. I

Perc. II

Perc. III

199

Picc. 1

Fls. 2 3

Obs. 1 2

Cls. 1 2 3

B. Cl.

C. A. Cl.

Bsns. 1 2

A. Saxes. 1 2

T. Sax.

B. Sax.

199

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Timp.

Mit. Perc. Xyl.

Perc. I S. D.

Perc. II

Perc. III Cr. Cym.

B. D.

unis.

pizz.

mf

secco

197 198 199 200 201 202

205

Picc. *molto rit.*

1 *molto rit.*

Fls. 2 *molto rit.*

3 *molto rit.*

Obs. 1 *molto rit.*

2 *molto rit.*

1 *molto rit.*

Clars. 2 *molto rit.*

3 *molto rit.*

B. Cl. *molto rit.*

C. A. Cl. *molto rit. cresc.*

Bsns. 1 *molto rit.*

2 *molto rit.*

A. Saxs. 1 *molto rit.*

2 *molto rit.*

T. Sax. *mf molto rit.*

B. Sax. *molto rit. cresc.*

205

1 *Horn cues*

2 *Horn cues*

3 *Horn cues*

Hns. 1 *un.*

2 *p*

3 *p*

4 *p*

Tbns. 1 *Hn. cues*

2 *Hn. cues*

3 *mp*

Euph. *mp*

Tuba *mf cresc.*

Str. Bass *cresc.*

Timp. *cresc. molto rit.*

Mlt. Perc. *Xyl.*

Perc. I *To Bells*

Perc. II

Perc. III

CB9523C

Andante $\text{♩} = 92 - 96$ 210

Picc.

1

Fls.

2

3

Obs.

1

2

1

2

3

Cl.

1

2

3

B. Cl.

C. A. Cl.

Bsns.

1

2

A. Saxes.

1

2

T. Sax.

B. Sax.

Andante $\text{♩} = 92 - 96$ 210

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

Timp.

Mlt. Perc.

S. D.

Perc. I

Perc. II

Perc. III

B. D.

215 **Adagio** ♩ = 72 - 76
"Over The Rainbow" - By HAROLD ARLEN and E.Y. HARBURG

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CB9523C

224

Picc. *un poco più mosso*

Fls. 1 *un poco più mosso*
2 *un poco più mosso*
3 *un poco più mosso*

Obs. 1 *un poco più mosso*
2 *un poco più mosso*

Cls. 1 *un poco più mosso*
2 *p un poco più mosso*
3 *p un poco più mosso*

B. Cl. *p un poco più mosso*

C. A. Cl. *p un poco più mosso*

Bsns. 1 *un poco più mosso*
2 *B. Cl. cues*

A. Saxs. 1 *mp un poco più mosso*
2 *Cl. 3 cues*

T. Sax. *un poco più mosso*
B. Cl. cues

B. Sax. *mp*

224 *un poco più mosso*
Ob. cue

Tpts. 1 *un poco più mosso*
2 *un poco più mosso*
3 *un poco più mosso*

Hns. 1 *un poco più mosso*
2 *un poco più mosso*
3 *un poco più mosso*
4 *un poco più mosso*

Tbns. 1 *un poco più mosso*
2 *un poco più mosso*
3 *un poco più mosso*

Euph. *un poco più mosso*
Str. Bass cue (1.)

Tuba *p un poco più mosso*

Str. Bass *p un poco più mosso*
tune Eb to D, Bb to C

Timp. *Bells un poco più mosso*

Mlt. Perc. *Chms un poco più mosso*

Perc. I *p un poco più mosso*

Perc. II *un poco più mosso*

Perc. III *un poco più mosso*

To Triangle

232

Picc. 1 *f* *cresc. molto*

Fls. 2 *f* *cresc. molto*

3 *f* *cresc. molto*

Obs. 1 *f* *cresc. molto*

2 *f* *cresc. molto*

1 *f* *cresc. molto*

2 *f* *cresc. molto*

3 *f* *cresc. molto*

B. Cl. *f* *cresc. molto*

C. A. Cl. *f* *cresc. molto*

Bsns. 1 *f* *cresc. molto*

2 *f* *cresc. molto*

A. Saxes. 1 *f* *cresc. molto*

2 *f* *cresc. molto*

T. Sax. *f* *cresc. molto*

B. Sax. *f* *cresc. molto*

232

1 *f* *cresc. molto*

2 *f* *cresc. molto*

3 *f* *cresc. molto*

Hns. 1 *ff* *cresc. molto*

2 *ff* *cresc. molto*

3 *ff* *cresc. molto*

4 *ff* *cresc. molto*

Tbns. 1 *f* *cresc. molto*

2 *f* *cresc. molto*

3 *f* *cresc. molto*

Euph. *f* *cresc. molto*

Tuba *f* *cresc. molto*

Str. Bass *f* *cresc. molto*

Timp. *f* *cresc. molto*

Mlt. Perc. Bells *f* *cresc. molto*

Triangle *f* *cresc. molto*

Perc. I Gong *f* *cresc. molto*

Perc. II Cr. Cym. *mf* *cresc. molto*

Perc. III *mf* *cresc. molto*

CB9523C Susp. Cym. *p* *cresc. poco a poco*

229 230 231 232

unis.

Picc. 1 *ff* *f* *mf*
 Fls. 2 *ff* *f* *mf*
 3 *ff* *f* *mf*
 Obs. 1 *ff* *f* *mf*
 2 *ff* *f* *mf*
 Cls. 1 *ff* *f* *mf*
 2 *ff* *f* *mf*
 3 *ff* *f* *mf*
 B. Cl. *ff* *f* *mf*
 C. A. Cl. *ff* *f* *mf*
 Bsns. 1 *ff* *f* *mf*
 2 *ff* *f* *mf*
 A. Saxs. 1 *ff* *f* *mf*
 2 *ff* *f* *mf*
 T. Sax. *ff* *f* *mf*
 B. Sax. *ff* *f* *mf*
 Tpts. 1 *ff* *f* *mf*
 2 *ff* *f* *mf*
 3 *ff* *f* *mf*
 Hns. 1 *ff* *f* *mf*
 2 *ff* *f* *mf*
 3 *ff* *f* *mf*
 4 *ff* *f* *mf*
 Tbns. 1 *ff* *f* *mf*
 2 *ff* *f* *mf*
 3 *ff* *f* *mf*
 Euph. *ff* *f* *mf* *div.*
 Tuba *ff* *f* *mf*
 Str. Bass *ff* *f* *mf*
 Timp. *ff*
 Mlt. Perc. *ff* *f*
 Perc. I *ff* *f*
 Perc. II *ff* *f*
 Perc. III *ff* *f*
 CB9523C

1. the rest
 the rest
 the rest
 (h)
 (h)
 div.
 l.v.
 v

233 234 235 236 237

242

