

BASED ON
THE CLASSIC
NOVEL BY

L. FRANK BAUM

THE
WIZARD
OF
OZ

A MUSICAL ADAPTATION BY
TOM KIRKHAM

THE WIZARD OF OZ

A Musical Adaptation By Tom Kirkham

Based on the classic book by L. Frank Baum

THE
SCHOOL
MUSICALS
CO

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A PASSION FOR WHAT WE DO!



At **The School Musicals Company**, we feel passionately that all children should be given engaging resources that will help them to grow and learn, and have a huge amount of fun along the way! We want to spark the imagination and nurture a love of drama, singing and musical theatre that will last a lifetime.

We started **The School Musicals Company** to bring stories to life with an up-to-date, humorous approach that actually 'gets kids' and what they enjoy. We know that both children and their teachers want scripts that they can really get their teeth into, filled with intriguing characters who leap off the page. Children are also pretty savvy: they love to sing contemporary, well-crafted songs with strong melodies that are enjoyable – and in no way embarrassing – to perform. When we create a new musical, we tweak, revise and sharpen our scripts and songs based on the feedback of experts – teachers, children and their audiences.

We would love to hear from you! Email us with your comments or reviews and share with us on social media.

Have a great show!

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THE WIZARD OF OZ

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INTRODUCTION

'The Wizard Of Oz' is a much-loved story, perhaps best known (still) through the 1939 film with Judy Garland. This new musical adaptation returns to the book by L. Frank Baum for its inspiration, but – as those who have read the book will know – there are far too many different episodes and adventures to include neatly into a short musical. As such, the essence of the story, its great heart, its wonderful sense of adventure, its innocence and its magic are very much the driving force in this new version, with a protagonist who is very definitely a girl as opposed to a young woman. We hope you have a brilliant time telling this enchanting story and the whole process is enjoyed by cast, creatives and audience alike.

CHARACTER LIST & LINE TALLIES

The play has been written with 38 speaking parts, though this can easily be adapted (see p14) for smaller or larger casts.

You may wish to divide the role of Dorothy – and possibly other roles – between two or more children.

A large ensemble is also encouraged. See below.

Dorothy	121	Munchkin 5	13	Mouse 1	9
Scarecrow	72	Munchkin 6	8	Mouse 2	8
Wicked Witch of the West	32	Munchkin 7	8	Mouse 3	2
Tin Woodman	32	Munchkin 8	10	Mouse 4	4
Lion	25	Winged Monkey 1	21	Mouse 5	2
Captain	17	Winged Monkey 2	6	Mouse 6	2
Oz	18	Winged Monkey 3	4	Mouse 7	2
Gatekeeper 1	12	Winged Monkey 4	4	Mouse 8	1
Gatekeeper 2	15	Winged Monkey 5	3	Guard 1	2
Munchkin 1	13	Winged Monkey 6	3	Guard 2	3
Munchkin 2	10	Winged Monkey 7	2	Guard 3	1
Munchkin 3	14	Winged Monkey	1	Guard 4	1
Munchkin 4	13	Glinda	8		

Ensemble/Non-Speaking Parts

These include Aunt Em, Uncle Henry, additional Munchkins, mice, soldiers and winged monkeys. The ensemble are a key component of the musical and can feature in all songs apart from 'Toto', which Dorothy sings as a solo.

See page 11 for guidance on Toto the dog.

See page 14 for information on adapting the play for smaller/larger casts.

SYNOPSIS

During a particularly ferocious cyclone, Dorothy and her dog, Toto, find themselves (not to mention their little house) whisked away from the great Kansas prairies and carried to the Land of Oz (**ONE DAY IN KANSAS**).

Stepping out of her house, Dorothy notices a group of 'people' coming toward her. They introduce themselves as Munchkins and thank her for killing the Wicked Witch of the East. Dorothy is aghast to see a pair of legs sticking out from underneath her house, but the Munchkins are delighted (**DOROTHY, DEAR**).

Dorothy tells the Munchkins that she is anxious to get home to her Aunt and Uncle. They tell her she will have to undertake a long journey to the Emerald City in the centre of the country, there to meet with Oz, the Great Wizard, who will be able to help her. They suggest she wear the silver shoes that belonged to the Wicked Witch. Dorothy puts them on and makes her way towards the road of yellow brick.

The Wicked Witch of the West observes this scene through her crystal ball. The Munchkins had told Dorothy about her, calling her "wicked" and cautioning Dorothy to watch out (**WICKED**). The Wicked Witch looks into her crystal ball and sees Dorothy travelling along the road. She vows to her minions, the Winged Monkeys, that she will take her revenge.

Dorothy meets the Scarecrow, then the Tin Woodman, then the Lion. Each of them has something missing: a brain, a heart and courage. They each ask if they can accompany Dorothy on her journey to meet with the Wizard, hoping that he will be able to give them what they are missing and make them whole, like they think Dorothy is (**PERFECT LIKE YOU**).

The Wicked Witch of the West observes Dorothy meeting her new companions and gleefully tells the Winged Monkeys of the dangers ahead for Dorothy, in particular the deadly poppy field.

Dorothy, Toto and their three new companions unknowingly enter the deadly poppy field. They all begin to feel drowsy and one by one - with the exception of the Scarecrow - they fall asleep, potentially for ever. The Scarecrow is at a loss when some field mice offer to help him out. The Scarecrow tells them that they are far too small to be of any help whatsoever (**SMALL**), for which he is rebuked by the mice.

The Scarecrow apologises and accepts the offer of help from the mice. With their help, Dorothy, the Tin Woodman and the Lion are pulled from the poppy field to safety.

The next day, Dorothy and her companions arrive at the Emerald City. Upon being allowed to enter, they discover that a parade is being held by the citizens in honour of the Great Oz (**CLANG EVERY CYMBAL**).

Having met with the Great Oz, albeit not in person, Dorothy and her companions are told that they must first kill the Wicked Witch of the West before they can have their wishes granted. They reluctantly leave the Emerald City to seek her. On route, tired and increasingly fed up, Dorothy is distraught when Toto disappears, thinking that he has gone for good. To her joy and relief, he returns shortly after (**TOTO**). She has little time to savour his return. The Winged Monkeys swoop down from the sky and capture Dorothy and her companions. They are carried to the Witch's castle and flung into a cell.

Dorothy and her companions are put to work in the castle. Dorothy worries she will never get back to Oz, let alone back to Kansas. The Winged Monkeys start to sympathise, and tell her of how they themselves became the Witch's servants, how she gave them wings so they could fly, but in return they must do her evil bidding (**JUST ANOTHER DAY**).

The next day, whilst scrubbing the floor, Dorothy removes her shoes to avoid slipping. The Wicked Witch sees this and, knowing of their power - which Dorothy herself does not know - she grabs them. The Lion is furious and charges at the Witch, but is turned to stone. Dorothy is angry and throws a bucket of dirty water over the Witch. The Witch shrieks in fear and panic. Dorothy is aghast as the Witch starts to melt before her very eyes (**WICKED - REPRISE**).

With the Wicked Witch dead, Dorothy and her companions are carried by the liberated Winged Monkeys back to the Emerald City. Upon arrival, they meet with the Munchkins who celebrate the witch's death (**DOROTHY, DEAR - REPRISE**).

Dorothy and her companions meet with Oz, who says he still cannot grant their wishes. Oz is revealed as a fraud, just an ordinary man pretending. Crestfallen, they leave the Palace and Dorothy, to her immense joy, learns from Glinda, the Good Witch of the South, that her silver shoes will carry her back to Kansas (**THERE'S NO PLACE LIKE HOME**).

SCENE BREAKDOWN AND SONGS

Scene	Content	Songs
Prologue	A ferocious cyclone transports Dorothy and Toto from their home in Kansas to the Land of Oz.	One Day In Kansas
Act One, Scene One	Dorothy meets the Munchkins and learns that her house has killed the Wicked Witch of the East.	Dorothy, Dear
Act One, Scene Two	The Wicked Witch of the West observes Dorothy's arrival through her crystal ball and contemplates her own 'evil' nature.	Wicked
Act One, Scene Three	On the road of yellow brick, Dorothy meets the 'brainless' Scarecrow, the 'heartless' Tin Woodman and the 'cowardly' Lion. They join her as she journeys towards the Emerald City to ask the Great Oz for his help.	Perfect Like You
Act One, Scene Four	The Winged Monkeys contemplate life as the Witch's army. The Witch observes Dorothy's arrival at the deadly Poppy Field.	
Act One, Scene Five	Dorothy, Toto, the Tin Woodman and the Lion fall asleep in the Poppy Field. The Scarecrow doesn't know how to save them, but accepts the help of some mice who teach him a valuable lesson and rescue his new friends.	Small
Act One, Scene Six	The Gatekeepers consider the possibility of Oz not being quite as 'Great' as they have been told. Dorothy and her companions arrive at the Emerald City in time for a parade . . . to the Great Oz.	Clang Every Cymbal
Act Two, Scene One	Dorothy and her companions meet with Oz – or at least his voice, he himself being 'invisible' – who tells them that he can help them only when they have killed the Wicked Witch of the West.	
Act Two, Scene Two	The Witch observes the demands of the Great Oz and orders the Winged Monkeys to intercept and seize Dorothy and friends and bring them to her Castle.	
Act Two, Scene Three	Dorothy and the others bump into some Munchkins who ask of her plans. Toto goes missing but is found, to Dorothy's great relief. Moments later, the Winged Monkeys come careering through the sky and seize Dorothy and her companions.	Toto
Act Two, Scene Four	Dorothy meets the Witch and is imprisoned in her Castle. She learns of the Winged Monkeys' unhappiness at their situation and their longing to return to the jungle and be 'free' once again.	Just Another Day
Act Two, Scene Five	The Witch steals Dorothy's silver shoes from her. Dorothy throws a bucket of dirty water over her, causing the Witch to melt and die.	Wicked (Reprise)
Act Two, Scene Six	Now free, Dorothy and the others return to the Emerald City, only to discover that the Great Oz is nothing but a fraud. Dorothy wonders if she will ever see her home again, when the Good Witch of the South, Glinda, arrives in the Emerald City and tells her all she need do is click her heels three times – her silver shoes being magic. Dorothy says goodbye to her friends, closes her eyes, clicks her heels and wakes up back in Kansas.	Dorothy, Dear (Reprise) There's No Place Like Home

CHARACTERS IN EACH SCENE

Scene	Characters	Songs
Prologue	Ensemble	One Day In Kansas
1:1	Dorothy, Munchkins	Dorothy, Dear
1:2	Witch, Captain, Winged Monkeys, Dorothy, Munchkins	Wicked
1:3	Dorothy, Scarecrow, Tin Woodman, Lion, Ensemble	Perfect Like You
1:4	Winged Monkeys, Captain, Witch	
1:5	Dorothy, Scarecrow, Tin Woodman, Lion, Mice	Small
1:6	Gatekeepers, Dorothy, Scarecrow, Tin Woodman, Lion, Citizens, Soldiers/Guards	Clang Every Cymbal
2:1	Dorothy, Scarecrow, Tin Woodman, Lion, Oz, Guards	
2:2	Witch, Captain, Winged Monkeys, Dorothy, Scarecrow, Tin Woodman, Lion	
2:3	Dorothy, Scarecrow, Tin Woodman, Lion, Munchkins, Winged Monkeys	Toto
2:4	Witch, Dorothy, Scarecrow, Tin Woodman, Lion, Winged Monkeys	Just Another Day
2:5	Witch, Dorothy, Scarecrow, Tin Woodman, Lion, Winged Monkeys	Wicked (Reprise)
2:6	Dorothy, Scarecrow, Tin Woodman, Lion, Oz, Guards Munchkins, Citizens, Glinda, Ensemble	Dorothy, Dear (Reprise) There's No Place Like Home

NB - Named characters above have speaking lines within each scene, but other members of the cast could be added in. Additional characters or even the full ensemble could also be added into any scene (unless otherwise stated at the beginning of a scene) to support with the singing or to bulk up the number of characters on stage.

LICENCE/S TO PERFORM THE WIZARD OF OZ

If you have not already purchased the **PERFORMANCE LICENCE** and/or the **FILMING/STREAMING LICENCE** for your production of **THE WIZARD OF OZ**, you will need to do so before any performance of the musical may take place. Both licences can be bought directly through the THE WIZARD OF OZ product page of The School Musicals Company website (the Primary School or Senior School version as necessary).

Alternatively, UK schools can email us on info@theschoolmusicalscompany.com or call us on **01483 503050** should they prefer to be invoiced.

SONG NOTES & STAGING GUIDELINES

SONG 1: ONE DAY IN KANSAS (p20/70)

The opening number – sung by the ensemble – tells the story of Dorothy’s journey from Kansas to Oz. The events of the song should be acted out by Dorothy (with Toto), Aunt Em and Uncle Henry.

The first verse, rather ominous in feel and hinting at the danger ahead, introduces us to the family and their little house in the prairies of Kansas.

The second verse picks up in energy as the cyclone begins to threaten and Dorothy leaves the safety of the cellar to rescue an unnerved Toto.

Then the cyclone hits with great ferocity. This instrumental section provides the opportunity for movement, the cast spinning and swirling to represent the rotation of the cyclone. Dorothy and Toto are caught at its very centre, with their little house gradually being lifted off the ground and into the air.

The final verse flies the house through the air until, during the second (shorter) instrumental, it lands with a bump. During this verse, Dorothy should be asleep on her bed as the storm rages around her.

The song is sung in unison and, despite its length, is very accessible and should be relatively easy to remember when accompanied by the staging.

SONG 2: DOROTHY, DEAR (p23/76)

The second song is sung by the Munchkins in the Land of Oz. It is a real contrast to the first, a song of celebration in which they tell Dorothy not to worry about her house landing on the Wicked Witch of the East. If desired, there is an opportunity for some solo lines within the first – and even second – verse, though the last two lines of each verse work well with all voices singing. A mid-section follows the first two verses, then the song splits, with one group repeating the first verse, and another singing a simple counterpoint.

The song ends in two-part – then three-part – harmony. One or both of these harmonies could be omitted, depending on the nature of the singers/cast. Throughout the song, try to ensure the Munchkins remain in character as much as possible rather than singing as a choir.

SONG 3: WICKED (p27/81)

This atmospheric song for the Wicked Witch of the West offers an insight into her character and the reasons (or excuses!) for her wicked behaviour. It is predominantly a solo, though the Winged Monkeys have a simple part from halfway onwards.

The song is quite wordy and requires a strong singer who has learned it thoroughly and is well-rehearsed. There are also some words – such as “epitome” and “embodiment” – that may require explaining. The key change just before the Winged Monkeys join may require some additional practising, but is pretty accessible.

SONG 4: PERFECT LIKE YOU (p33/87)

This upbeat song, quite poppy in feel, has solo parts for the Scarecrow, the Tin Woodman and the Lion, with the ensemble joining for the choruses. It follows a simple verse/bridge/chorus structure, with one harmony at the end of the second bridge, and a harmony on the final few notes of the song.

SONG 5: SMALL (p40/91)

Sung by the mice to the Scarecrow, this heartfelt song – predominantly upbeat musically but with great pathos in the lyrics – is sung in unison by all the mice. It is by no means easy, and, if as is likely, the performers are some of the youngest in the cast, it will require plenty of learning and rehearsing. The first half of the song comprises two verses, a chorus, two further verses and a further chorus. The song then repeats the lyrics of the first verse, though gentler in feel, before moving into a climbing mid-section and a strong, passionate final verse and a big finish.

Staging is probably best kept relatively simple, allowing the performers to focus on a powerful and effective vocal.

SONG 6: CLANG EVERY CYMBAL (p45/96)

This rousing finale to the first half of the show needs as many voices as possible and plenty of energy. Sung by the citizens of the Emerald City during a parade in honour of the Great Oz, it celebrates his great achievements and his importance to the Land of Oz, whilst also raising questions about his authenticity and value. Intermingled with the citizens, soldiers seem to be imposing their will upon the people. This is most noticeable in the short counterpoint after the mid-section.

This song should be a feast for the eyes, with flags being waved, banners being held and – if desired – cymbals and drums being played.

SONG 7: TOTO (p52/101)

Sung as a solo by Dorothy to her dear Toto, this poignant song is best staged very simply, possibly with a single spotlight. Two verses are followed by a mid-section, with a key change towards the end of it. The song then moves into a third verse, but lifts again half-way through, building to a climax, before coming back down and finishing gently.

SONG 8: JUST ANOTHER DAY (p57/105)

Full of energy and movement, 'Just Another Day' is the story of the Winged Monkeys: their formidable nature, their origins in the jungle, and their sense of being enslaved by the Wicked Witch of the West. The more voices the better on this song, balancing a strong and dynamic backing track.

The structure is relatively simple – verse/chorus/verse/chorus – though the words to the second chorus are slightly altered from the first. Watch out for the triplets towards the end of each verse, and make sure the singers have plenty of breath for – and really get on top of – the big final note of the song.

SONG 9: WICKED – REPRISE (P60/108)

The Wicked Witch's swansong is notably slower than the original. Timing the first note is key. There are four counts of four and one count of three before the singer should begin, hopefully ensuring the word "wicked" coincides with the chord. The singer shouldn't focus on this too much though. If she misses it, either too early or too late, she will be able to pick up the rhythm from that point on. The key is to remain in character and act the song, ending with one final rebuke of Dorothy before slumping to the floor.

SONG 10: DOROTHY, DEAR – REPRISE (p61/110)

This upbeat reprise for the Munchkins celebrating the death of the Wicked Witch of the West is sung predominantly in unison, with a simple harmony on the final four bars. Note the slowing in tempo as they ask Dorothy to remain with them in the Land of Oz.

SONG 11: THERE'S NO PLACE LIKE HOME (p65/112)

The final song takes Dorothy back from Oz to her Aunt and Uncle in Kansas. It follows a verse/bridge/chorus structure before splitting into two groups for some simple echoes. The music drops out for a short solo section for Dorothy, towards the end of which she closes her eyes and clicks her heels three times. At this point, the ensemble will need to recreate Kansas as Dorothy left it in the opening song. The ending builds as more characters join in the vamp on "There's no place like home". By the end of the song, Dorothy should open her eyes and find herself back in Kansas with Aunt Em and Uncle Henry.

Though the song is sung by the ensemble to Dorothy, she can join in on the bridges and choruses when it makes sense for her to do so.

INCIDENTAL MUSIC

There is a lot of incidental music in the show. It is mostly used between scenes to allow characters to exit and others to enter, and for sets/scenery to change as needed. We recognise that no two shows will be staged the same: as such, if you find that you do not need to use all the incidental music, there is no obligation to do so. Equally, if you find the next scene is ready before the music has completed, it is fine to fade out the music. As a general rule, the quicker the scene change, the more involved and focused the audience remain on the play, so practise these lots, use every entrance and exit possible, and make the scene transitions as clinical as you can.

Toto

Toto is a really important part of The Wizard Of Oz, but should not be cast as one of the characters. Instead – assuming a very well-behaved and brilliantly-trained dog is not an option – Toto is best performed by a soft-toy dog which can be positioned as needed, carried when necessary, and even pulled from offstage on a hidden string if desired. In the book, Toto is described as “a little black dog, with long silky hair and small black eyes that twinkled merrily on either side of his funny, wee nose”. Equally, any soft-toy dog would suffice. The key to the success of Toto is how the other characters/performers respond to him, bringing him alive through their own reactions to him. Patting, stroking, tickling, rubbing, ruffling and smiling will all help to bring Toto to life. First and foremost, though, he is Dorothy’s dog and she cares deeply for him – so mustn’t leave him on the stage by mistake!

Kansas/Dorothy’s House

Despite featuring only briefly, the gloomy grey of Kansas should serve as a contrast to the beautiful, colourful Land of Oz in which Dorothy finds herself after the Cyclone. Her little house is best kept very simple – perhaps just a table, chairs and bed – given that it will need to be lifted up and spun around during the Cyclone. The storm cellar need only be a small hole or hatch, or could even be off-stage. Whatever you create for the Prologue should be replicated when Dorothy finally makes it home. Please note, in this version of the story, Dorothy does not wake up back in her bed in Kansas, and there is no suggestion of it being a dream.

The Road Paved With Yellow Brick

Better known as the “yellow-brick road” after the success of the much-loved song, you may wish to have this permanently on stage as a striking feature of your set, perhaps winding into the distance towards the Emerald City. You may even wish to continue the road through your audience and beyond . . .

The Witch’s Castle

Try to give the Witch’s Castle a very different atmosphere and feel to the other locations. Whether through lighting, sound effects or bits of set (prison bars, chains attached to walls etc.), the more menacing and creepy this can be, the better. A platform at the back or side of the stage, possibly positioned there throughout the play, should serve as the Witch’s base, complete with crystal ball. Have her there in as many scenes as you feel suitable, looming over proceedings.

The Poppy Field

Filling the stage with poppies, as wonderful as it would look, is impractical. As such, why not give each of the mice an oversized poppy to hold, either all scarlet or in a variety of colours. When the mice then become involved in the scene, they will already be on stage and be able to fulfil their acting obligations whilst keeping hold of the poppies. Alternatively, some oversized poppies stretching across the very front of the stage will give the impression of the meadow beyond.

The Emerald City

As the name suggests, the Emerald City is green. The houses are green, the roads are green, the window panes are green and, according to the book, even the rays of sun are green. The citizens of the Emerald City dress in green clothes and have greenish skin, though you may find this a step too far. Visitors to the Emerald City, such as Dorothy and her companions, the Great Oz, other Munchkins and Glinda, the Good Witch of the South, are not green.

The Throne Room

This towering room in the Palace, with its high arched roof and emerald walls and floor, is where Dorothy and her friends meet (the voice of) the Great Oz. The focal point is the big throne of green marble that stands elevated in the middle of the room, a green run of carpet leading to it. Upstage, a small chamber or screened-off section houses the Great Oz, whose whereabouts and true identity only become known towards the end of the play. What would work particularly effectively for this scene is to find a way for Oz's voice to come through the sound system, as opposed to from the chamber. The chamber could be disguised as one of the walls rather than made too apparent.

PROPS

There are only a few props that are truly integral to the show. Other props are mentioned within the script and would be useful to have. The page numbers below refer to the first time each prop is mentioned.

Silver Shoes	22	Flags & Banners	45
Crystal Ball	26	Bowl of Water	55
Oil-Can	30	Cloths/Scrubbing Brushes	58
Axe	31	Bucket of Water	59
Sisal	41	Wand	59
Green Glasses	44	Computer/AV Equipment	62

STAGING GUIDELINES/IDEAS

The general rule with a large production is to keep things as simple as possible and focus on the performance of the children – ensuring that they can be heard, that they are clear and expressive, and that they are where they are meant to be at the right time!

Beyond the performances, another key consideration is how to keep the play moving at a good rate, avoiding lengthy transitions between scenes and ensuring the movement on and off stage is done as quickly and efficiently as possible.

Here are some suggestions about how to approach this, depending on the resources available to you:

- Try to vary the levels on stage with carefully positioned blocks or treads. This really helps to add interest, gives you much more choice in terms of where to position people, and helps to differentiate areas for different moments of action. It also enables members of the audience to catch sight of their children, even if they are not playing one of the main roles.
- Use costumes as the primary means of establishing character and location, rather than clunky sets and scenery.
- Create different lighting states to capture the feel of the different locations and moods.
- Bring people on and off from every possible entrance and exit, perhaps even through the auditorium – and practise the logistics lots!
- Use scene change music to keep the audience interested and involved in the action.
- Managing children backstage can be a challenge, so why not consider keeping them out front, perhaps to the sides of the stage, where they can see and respond to what is happening on stage?
- If you do make use of scenery, tape crosses on the stage so it is obvious where it needs to be positioned.
- Get the cast to do as many of the set changes as possible as part of the action.
- Whenever possible, stage things as far forwards as you possibly can. Downstage centre is the most powerful position on stage that helps connect with the audience.
- Use repeated actions and movement within the songs. Not only does it make it more interesting to watch, but it also helps children to remember the lyrics.

EDITABLE SCRIPT

At The School Musicals Company, we know that schools and drama groups invariably need to make some script amendments to fit with their production requirements. As such, for a small additional charge we provide a copy of the editable WORD script, just to make the process a little bit easier.

If, having already purchased the main Book/CD/Downloads pack, you decide that you would like an editable version of the script, please email us at info@theschoolmusicalscompany.com or use the contact form on the website.

The editable script can also be bought from our website, but only at the same time as the performance licence.

ADAPTING FOR SMALLER CASTS

We never want schools or drama groups to miss out on staging one of our musicals, so please feel free to adapt the show to fit your needs. If you have a smaller cast than the number of speaking roles, then there are plenty of opportunities for multiple role-playing, which is a great skill for children to develop. Below are just a few examples:

- Reduce the number of Munchkins, Winged Monkeys and Mice, reallocating the lines of the smaller roles to others.
- Have members of the ensemble multi-role play the Munchkins, Mice and Winged Monkeys, keeping costuming simple.
- Cut lines or scenes that you feel are unnecessary (hopefully not too many!) or redistribute them to other characters as you see fit.

If you have a REALLY small cast but would still like to put on the play, get in touch with us and we will happily talk through the key components.

ADAPTING FOR LARGER CASTS

If you have a particularly large cast then this play will cope easily with extra roles and larger ensemble numbers. Additional Munchkins, Winged Monkeys and Mice can be added, with lines either redistributed or additional dialogue created.

You may wish to divide up certain larger roles into two to give more people a chance, or to create some additional lines for a new character. Just be careful of making the play too long in the process!

If you decide to have two different children playing the same part, e.g. Dorothy, swapping at some point during the show, then it works well to have a "swapping ceremony" in which an item of costume is passed from one to the other to signify the change, all set to music. For Dorothy, the pair of Silver Shoes would be a nice option. For the Wicked Witch, her wand or the crystal ball. This clarifies things for the audience and is a nice moment for the performers.

Wherever possible, encourage the children to create a name and an identity for their character which will help to give them more of a purpose and to feel included and valued.

IMPORTANT NOTE

If you wish to significantly extend or shorten the show, rather than tweak it to fit your production's needs, then proposed changes must be sent to the publisher for approval. Email info@theschoolmusicalcompany.com

Whatever you do in terms of adapting, whether tweaking, shortening or extending, try if at all possible not to lose the spirit and essence of the show, and please do not fundamentally alter the storyline or add in alternative songs without prior consent from the publisher.

AUDITIONS

Auditions can – and should – be an enjoyable and exciting process. They are the first opportunity for children to hear about the story to be acted, the characters to be played and the songs to be sung. Capturing their interest and imagination at this stage is great for gathering momentum and building a sense of excitement about what lies ahead.

As part of the audition process, children will probably find it useful to hear the synopsis (p5). You may even wish to give this to them in advance, and perhaps even a copy of the script. They will then be well-placed to audition a variety of characters to a high standard.

Auditions are often quite hectic, with a lot of excited children eager for their turn. As such, it is a good idea to use relatively short excerpts from scenes to keep things moving; a few lines from each person within a scene is often all you need to hear to gauge suitability.

In casting a play, it is nigh-on impossible to ensure that everyone gets to audition for the part they will end up playing. It is worth telling children about this before things get going, letting them know that the auditions are actually just an opportunity to show you their potential and overall acting ability. It is also worth reminding parents of this!

SUGGESTED EXCERPTS

Dorothy and companions	4 speaking parts	Page 29–32
The Wicked Witch & Winged Monkeys	9 speaking parts	Page 35–36
The Munchkins	9 speaking parts	Page 21–25
The Gatekeepers	2 speaking parts	Page 43
The Great Oz	5 speaking parts	Page 61–63

Equally, you may wish to choose smaller snippets of scenes with fewer characters, depending on the nature of your auditions and how long you have available.

SINGING AUDITION

It is worth using some of the time during auditions to hear how the children sing, especially those who might have a solo in the play. You may wish to use one song which all the children already know (e.g. an assembly song or school song), or you may wish to let them choose their own song (or part of one!) that they know and like. Hearing children sing 'a capella' (unaccompanied by piano) is fine. Alternatively, you may wish to teach one or more of the songs from the show – either from the CD/Downloads or the sheet music.

GLOSSARY

Scripts for children inevitably include certain words and phrases with which they may not be familiar, or the nuances of which may not be fully understood. But a production serves as an opportunity to develop vocabulary through practical implementation – in a fun and meaningful way. We hope you find the glossary useful.

Theatre Term	Meaning
Centre Stage	The middle of the stage
Downstage	The front of the stage, nearest to the audience.
Upstage	The back of the stage, furthest from the audience.
Wings	The unseen area either side of the stage.
Apron	A section of stage in front of the curtain (if there is one)
Backstage	The area behind and around the stage, unseen by the audience.
Auditorium	The part of the theatre or hall where the audience sits.
Acts	The main divisions of the play. Usually two separated by an interval.
Scenes	Shorter divisions of the play comprising continuous action.
Audience	The people watching the play.
Director	The person in charge of rehearsals and other creative decisions.
Stage Manager	The person in charge of the set, props and backstage area.
Stage Crew	The people who position and change the set and props.
Technician	The person in charge of the lighting, sound and FX elements.
Prologue	An introductory scene or section before the main story begins.
Epilogue	A closing scene or section following the end of the main story.
Dialogue	Words spoken between characters during a play.
Cue	A line or stage direction directly before an actor's own line.
Interval	A pause between parts of the play, usually the acts.
Curtain Call	The time when the performers are applauded at the end of the play.
Encore	An additional song or element of performance after the end of the play.
Tableaux	A group of motionless characters creating a scene/picture.

BEYOND THE STAGE - FURTHER LEARNING OPPORTUNITIES

Putting on a production is great fun but it also provides a wealth of learning opportunities to explore within a classroom environment. Below we outline a brief selection of the myriad of activities which you might choose to undertake.

READING

Investigating Characters

Choose two or three characters from the play, perhaps of different ages or gender. Look at all the scenes in which they appear. What are they like? How do they talk? What do they do?

Looking For Clues

Choose a scene from the play to study in greater detail. Think about the following questions:

- How does it further the plot/storyline of the play?
- What do we learn about any of the characters, major or minor, in the scene?
- Would the play make sense without the scene?
- How would you direct the scene if you were in charge!

The Critical Path

Throughout the play, there are key moments, without which the play would head in a different direction each time. The first of these is the Cyclone which whisks Dorothy away to the Land of Oz; the last is Glinda's arrival in Oz, without whom Dorothy would not know the power of the silver shoes. Can you think of 10 more from in between?

WRITING

Character Building

Write a character analysis of one of your favourite characters based upon clues found about him/her in the script. You could also use quotations from the play to support your analysis.

Missing Scenes

Write an additional scene in script format, including stage directions, which could still work as part of the play. For example, a scene in which Dorothy and friends cross a rickety bridge over a fast-flowing river. Why not persuade your teacher to let you act it out with some friends too?

Spin Off Story

Write a short story focusing on one or two of the less prominent characters. For example, a story about what Aunt Em and Uncle Henry do without their house in Kansas, or how the Great Oz managed to convince everyone he was an all-powerful wizard.

CHARACTERS FROM LITERATURE - WORDSEARCH

Wordsearches are great for learning new vocabulary about a particular topic. Plus, of course, they're fun! See if you can name the books that the characters are from too.

Remember, the words can be horizontal, vertical or diagonal. Your teacher can remind you what these terms mean.

ASIAN	MATILDA
BILBO	MERLIN
CINDERELLA	MOWGLI
DOROTHY	PETER PAN
HERMINONE	PIPPI
HOLMES	WILBUR

A	S	B	I	C	P	D	O	H	E	R	N	H
S	C	B	M	A	T	I	L	D	A	J	I	O
P	D	I	H	P	H	W	P	Q	F	K	L	M
D	H	L	N	K	J	O	R	P	D	G	R	A
O	M	B	F	D	H	D	L	U	I	H	E	T
R	H	O	D	H	E	G	D	M	B	F	M	M
O	E	A	W	T	G	R	O	V	E	L	D	E
T	R	Q	S	G	W	C	E	B	G	S	I	M
H	P	W	D	F	L	A	S	L	A	N	C	W
Y	T	E	C	E	R	I	L	A	L	C	E	O
D	R	R	V	P	E	T	E	R	P	A	N	G
Z	H	E	R	M	I	O	N	E	C	H	I	P



**THE
WIZARD
OF OZ**

SCRIPT

OVERTURE (#12)

ONE DAY IN KANSAS (#1/13)

One day in Kansas,
Where the prairies meet the sky,
There stood a four-walled house
Barely eighty inches high.
A roof and a floor made a room with a door,
A table and chairs for three.
So poky and small, but they weren't very tall,
And anyway it had to be,
Living in the very heart of Kansas,
Where the sky is always grey,
And out of nothingness,
A cyclone comes your way.

One day in Kansas,
When the grass began to sway,
Poor little Dorothy was told to hide away.
So into a hole, like a mouse or a mole,
She did what she had to do.
But Toto got out and went running about,
So Dorothy jumped out too.
Living in the very heart of Kansas,
Where the sky is always grey,
Right out of nothingness,
A cyclone comes your way.

CYCLONE

One day in Kansas,
You'd have seen if you were there,
A whole house lifted up
And carried who-knows-where.
It vanished from sight, wasn't even that light,
So mighty the cyclone blew,
And all of the while just a dog and a child
Were carried in the cyclone too.
Living in the very heart of Kansas,
Where the sky is always grey,
Right out of nothingness . . .
A cyclone comes your way.

ACT ONE, SCENE ONE

Asleep on her bed, Dorothy is woken by the jolt of the house landing on the ground. She rises slowly, aware that something is different. She picks up Toto, steps cautiously out of the house and looks around her. She is astonished to find herself in the midst of a beautiful country, surrounded by lush green grass, banks of gorgeous flowers, fruit-bearing trees and even a little brook.

She hears improvised chatter from offstage. It grows nearer and on to the stage step a group of 'people', older than her, but no bigger, all wearing little round hats that rise to a point and have little bells around the brims. They barely notice Dorothy, fixated as they are on something else.

Munchkin 1 Is she . . . is she . . .

Munchkin 2 She must be: she's got a house on her head!

Munchkin 3 And a hat. She always wore a hat.

Munchkin 4 A wicked hat. A wicked hat for a wicked witch.

Munchkin 5 She really was as wicked as they come.

Munchkin 6 Oh no, there's worse than her. Far worse. The Wicked Witch of the West.

Munchkin 7 Oh yes, she's the worst.

Munchkin 8 She really is the worst. She's evil.

Munchkin 1 They're both evil to my mind. The only difference between them is that one is now dead, and one is still alive.

Munchkin 2 And we're sure she's dead?

Munchkin 3 Oh, yes, she's very dead.

Munchkin 4 How dead? Too dead to come back to life?

Munchkin 3 Oh definitely. Nope, she's not coming back from that.

Dorothy (*nervously*) Excuse me?

The Munchkins as one look up at Dorothy, almost as if they are seeing her for the first time.

Dorothy Um . . . I wonder if you could tell me . . . where am I? And who are you talking about?

Munchkin 4 Where are you?

Munchkin 5 (*surprised*) You're here of course.

Dorothy Oh, yes, I know that. But I don't know where . . . here . . . is.

Munchkin 6 Oh, she doesn't know where 'here' is.

Munchkin 7 She doesn't know.

Munchkin 8 Well let's tell her then. Young lady, you . . . are in Oz.

Munchkin 1 The Land Of Oz. Welcome.

Munchkin 2 Yes, welcome.

Dorothy Thank you. Though I have no idea where Oz is, or how I ended up here.

Munchkin 3 You fell from the sky! At least, your house did.

Munchkin 4 Like an angel descending from Heaven.

Munchkin 5 Like a star shooting through the sky.

Munchkin 6 There was a ferocious storm, the likes of which have never been seen in these parts.

Munchkin 7 Never been seen.

Munchkin 8 And suddenly the clouds parted and your house came hurtling down.

Munchkin 1 And it struck her! It struck her to the ground and ended her reign of terror.

Dorothy Struck who? Is somebody hurt?

Munchkin 2 Oh, she's well past hurting. She's dead.

Munchkin 3 You killed her!

Dorothy *(shocked)* What?

Munchkin 3 Look.

The Munchkins take a few step backwards and the legs of the Wicked Witch of the East are seen for the first time, protruding from beneath the house. They are completely motionless, and on the feet are a pair of silver shoes.

Dorothy *(aghast)* Oh my goodness.

She raises her hand to her mouth, bewildered and deeply upset at the sight of a dead body. After a few moments she begins to cry.

Munchkin 4 Oh dear, this is a little unexpected.

Munchkin 5 We must comfort her. *(to Dorothy)* What's your name, dear?

Dorothy *(in between sobs)* Dor . . . Dorothy.

Munchkin 5 Dorothy?

Dorothy Yes.

Munchkin 5 Well, Dorothy, there's no need for tears, not over the likes of her.

Munchkin 6 Hear, hear.

Munchkin 5 In fact, this is a time for celebration.

Munchkin 7 We couldn't be happier!

Music starts.

DOROTHY, DEAR (#2/14)

Dorothy, dear, you mustn't worry.
Dorothy, dear, you really needn't cry.
Nobody here is grieving that you killed her,
In fact it should be said,
We're delighted that she's dead.
Dorothy, dear, you mustn't worry,
Dorothy, dear, you really needn't cry,
She really was as wicked as a witch can be,
And she deserved to die.

Dorothy Oh no, I don't think anybody deserves to die. Especially not by a house landing on them.

Dorothy, dear, she took our freedom,
Dorothy, dear, imagine how we felt.
Ev-er-y day we looked towards the future,
But all that we could see
Was a life of misery.
Dorothy, dear, she was a tyrant,
Dorothy, dear, a rotter to the core.
She really was as wicked as a witch can be,
Who's gone for evermore.

And it was you, hooray, you've saved the day,
Your house has laid her flat.
She's been reduced to two dimensions,
There's no way back from that.
The wicked witch has gone to meet her maker,
She'll plague us no more.
It's just her feet protruding,
The rest's beneath your floor.

So Dorothy, dear, you mustn't worry.
Dorothy, dear, you really needn't cry.
Nobody here is grieving that you killed her,
In fact it should be said,
We're delighted that she's dead.

Dorothy, dear, you mustn't worry,
Dorothy, dear, you really needn't cry,
She really was as wicked
As a witch can be,
And she deserved to die.
She really was as wicked
As a witch can be,
And she deserved to die.

Thank you, Dorothy.
Praise be, Dorothy.
How we wanna be
Just like darling Dorothy.

Thank you, Dorothy.
Dorothy, don't cry.
She really was as wicked
As a witch can be,
And she deserved to die.
She really was as wicked
As a witch can be,
And she deserved to die.

- Dorothy** She does sound pretty unpleasant.
- Munchkin 4** Oh she was. Wicked.
- Dorothy** But I do wish it hadn't been me that killed her. I do feel very badly about it. I can only imagine what Aunt Em would say: she goes to church at least twice a week in Kansas.
- Munchkin 8** Is that where you came from? Kansas.
- Dorothy** Yes, and oh they'll be so worried about me. And about the house. I must get back to them.
- Munchkin 1** Is it a long way to Kansas?
- Dorothy** I don't know. I think it probably is, because it looks so different. But I haven't travelled widely. Do you have any advice?

The Munchkins look at each other, clearly unused to being asked for advice. After a few moments, one of them speaks.

- Munchkin 2** The Wizard of Oz would know.
- Munchkin 3** Oh yes, he'd know in a heartbeat.
- Munchkin 4** He knows everything. He's the one to see. He'll get you home.
- Dorothy** Oh, well that's good. Where would I find him? Is he nearby?

The Munchkins all "oooh" and "aaah", grimacing and shaking their heads.

- Munchkin 5** He's far from near. In fact, he's far, far away.
- Munchkin 6** In the Emerald City. Right in the centre of the country.
- Dorothy** *(taken aback)* Oh.
- Munchkin 7** The journey is fraught with danger.
- Munchkin 8** Though very beautiful.
- Munchkin 1** So beautiful.
- Munchkin 2** And it's only one road: the road of yellow brick. Follow that all the way and it will bring you to the Emerald City.
- Munchkin 3** Yes, stick to the road of yellow brick, that's the safest option.
- Munchkin 4** The quickest, too.
- Munchkin 3** Certainly the quickest.
- Munchkin 5** Just don't stray from it. The Wicked Witch of the West has spies everywhere: she sees everything!

- Dorothy** I see. So . . . I guess I'll just get going then.
- Munchkin 6** Wearing those worn out shoes? I don't think they're up to it at all.
- Munchkin 7** Oh no. (*pointing to the shoes of the Wicked Witch of the East*) Take those ones: they're much better, and it's not as if she'll be needing them.
- Dorothy** I couldn't. That would be stealing. (*looking at her own shoes*) Though mine really do look a little worse for wear.

Munchkin 8 takes the silver shoes off the feet of the Wicked Witch of the East and offers them to Dorothy.

- Munchkin 8** Here, it's not stealing now that I'm giving them to you. Put them on, they look just the right size.

Dorothy puts on the silver shoes.

- Dorothy** They fit perfectly. And they're really comfortable. Thank you.
- Munchkin 1** Have a safe journey, Dorothy. We'll never forget what you did for us. We're almost free now.
- Munchkin 2** Almost.
- Munchkin 3** Stick to the road, Dorothy. The road of yellow brick.
- Munchkin 4** Don't stray. Travel quickly.
- Munchkin 5** Watch out for the Wicked Witch of the West.
- Dorothy** I will. (*picking up Toto*) Thank you. Goodbye.
- Munchkins** Goodbye, Dorothy.
- Dorothy** Goodbye! Come, Toto, it sounds like we have quite a journey ahead of us. Stay close now.

Dorothy exits with Toto as the Munchkins watch her, waving her all the way as the lights fade and incidental music starts.

Incidental Music: 'Dorothy, Dear' - Payout (#15)

ACT ONE, SCENE TWO

Incidental Music: 'Wicked' - Incidental (#16)

The scene changes to the castle of the Wicked Witch of the West. She stands on a raised platform upstage, a crystal ball prominent in front of her. Positioned at intervals upstage, but not on the platform, are the formidable Winged Monkeys. Where the previous scene was bright and jovial, so the mood here is one of darkness and menace.

Downstage, the Munchkins and Dorothy re-enter and take their positions from the final moments of the first scene. Munchkin 8 is taking the silver shoes off the feet of the Wicked Witch of the East and offering them to Dorothy. The words and movement are replicated as precisely as possible.

Munchkin 8 Here, it's not stealing now that I'm giving them to you. Put them on, they look just the right size.

Dorothy puts on the silver shoes. The Wicked Witch, unheard by Dorothy and the Munchkins, speaks at her crystal ball.

Witch The silver shoes.

Dorothy They fit perfectly. And they're really comfortable. Thank you.

Witch You put those back.

Munchkin 1 Have a safe journey, Dorothy. We'll never forget what you did for us. We're almost free now.

Witch You'll never be free!

Munchkin 2 Almost.

Munchkin 3 Stick to the road, Dorothy. The road of yellow brick.

Munchkin 4 Don't stray. Travel quickly.

Munchkin 5 Watch out for the Wicked Witch of the West.

Witch Enough with the 'wicked'.

Dorothy I will. (*picking up Toto*) Thank you. Goodbye.

Munchkins Goodbye, Dorothy.

Dorothy Goodbye! Come, Toto, it sounds like we have quite a journey ahead of us. Stay close now.

Dorothy exits with Toto. The Munchkins watch her go, then start to leave as the lights fade on them and music begins.

WICKED (#3/17)

They say I'm wicked,
That I've been wicked since the day that I was born.
I'm the epitome of evil, embodiment of bad,
And yet there isn't one of them who's ever met me,
God it makes me mad.

They say I'm wicked,
They say I'm villainous, malicious and unkind.
But do they really know the real me?
Underneath who knows what they would find.

Maybe they'd see the person who's behind the boil,
See I'm humorous, intelligent and loyal,
Understanding and considerate and warm
And so much more.
Perhaps they'd wonder if I'm sombre or I'm lonely,
If I'm vulnerable or hesitant, if only
They had bothered to discover there was more
Than what they saw.
So much more than

Wicked,
Nobody's wicked from the day that they are born,
Nor the epitome of evil,
Embodiment of bad,
It's obvious they wouldn't be that way
But something's gone and made them sad.

They say I'm wicked,
Told that you're wicked then eventually you'll be.
And so if everybody thinks it,
You might as well agree,
So easy to become a self-fulfilling prophecy,
And even though it pains you
A little when they say that you're vicious,
You're pernicious,
You're malicious,
Then you might as well be wicked.

Winged Monkeys

She's wicked, she's wicked.
She's wicked, she's wicked.

She's wicked, she's wicked.
She's wicked, she's wicked.
She is evil,

Mean and evil.
She is mean and
Wicked
Wicked
Wicked
Wicked

As the song comes to an end, the Wicked Witch looks back at her crystal ball and talks through it at Dorothy. The Captain of the Winged Monkeys moves closer, as if sensing he will be required.

Witch Look at her: all alone on the yellow-brick road.

Captain Do you want her fetched?

Witch Not yet. There are many dangers ahead of her – we wouldn't want to deprive her of them!

She speaks directly at the Crystal Ball.

Witch That's it, Dorothy, on you go. I'll be watching. I see you.

She laughs manically as the lights fade and incidental music plays.

Incidental Music: 'Wicked' (#18)

ACT ONE, SCENE THREE

The road of yellow brick, running through beautiful countryside. In a cornfield to one side stands a scarecrow on a pole. On the other side of the stage is a tin-woodman partially masked by a tree, frozen midway through chopping a piece of wood.

Dorothy enters on the yellow brick road, Toto in her arms. She looks tired.

Dorothy Toto, I really can't carry you the whole way to the Emerald City. You're going to have to do some walking.

She puts Toto on the ground and takes a few steps forwards. Toto remains where he is.

Dorothy Come on.

She takes a step or two forwards. Toto doesn't move. Dorothy turns back.

Dorothy Well this is getting us nowhere. What's the matter? Are you frightened of the scarecrow? You mustn't worry about scarecrows: they're not real.

Scarecrow Maybe not where you're from.

Dorothy screams and jumps back.

Scarecrow I'm so sorry. Please don't be frightened. Oh, if I only had a brain I would have known not to scare you so. What a silly scarecrow I am!

Dorothy *(still shocked)* Um . . . not at all: you just caught me by surprise, that's all.

Scarecrow It was very inconsiderate of me. No wonder I'm stuffed with straw and stuck up on a pole after thoughtless behaviour like that.

Dorothy Don't you like being a scarecrow?

Scarecrow Not in the slightest. I'm not even very good at it. One day soon I'm sure I'll be taken down and thrown on the bonfire.

Dorothy *(aghast)* No! Surely not?

Scarecrow Perhaps, if I promise to be more thoughtful, you could help me down?

Dorothy Of course. Here.

Dorothy assists the Scarecrow off his pole. His legs immediately give way and he falls to the ground. Dorothy rushes to his aid.

Scarecrow Thank you . . .

Dorothy . . . Dorothy.

Scarecrow Dorothy. If I had a brain, I would have known that my legs would give way, not having used them for so long.

Dorothy Why do you keep saying you don't have a brain? Of course you do.

Scarecrow If I have, it's made from straw and next to useless. Oh, I'd do anything to have a brain.

An idea pops into Dorothy's head.

Dorothy Well, if you think you can manage the walk, I'm on my way to the Emerald City go ask the Great Oz to send me home: you're welcome to come with me and ask him for one.

The Scarecrow looks at her in complete shock.

Scarecrow That . . . that would be wonderful. I can't think of anything I would rather do. If you don't mind?

Dorothy I don't mind in the slightest. If truth be told, I'd be very glad of the company. Here, take my arm whilst you regain strength in your legs.

The Scarecrow takes her arm and they move tentatively along the road of yellow brick.

Incidental Music: 'Dorothy, Dear' (#19)

As the music comes to a close, they stop within a short distance of the Tin Woodman, though as yet they do not observe him.

Dorothy I must say, it's much more fun walking with a companion. Toto is wonderful, of course, but he doesn't say much, not out loud at least.

Scarecrow I can be a right chatterbox when I get going. Though I imagine I talk a lot and say very little.

There is a groan from the Tin Woodman. Dorothy and the Scarecrow are startled.

Dorothy What was that?

Scarecrow It sounded like a groan.

Another groan.

Dorothy There it is again. I think it's coming from . . . oh my!

She has spotted the Tin Woodman.

Scarecrow What is it?

Dorothy Um . . . I'm not entirely sure. But I think it's alive.
(to the Tin Woodman) Can you speak?

Tin Woodman (very mumbled) Oil.

Dorothy I'm sorry, would you mind repeating that?

Tin Woodman (still unclear) Oil.

Dorothy It's very hard to make out what you're saying.

The Scarecrow has spotted an oil-can on the ground. He picks it up.

Scarecrow Perhaps we should give him a bit of oil from this oil-can? Then he might be able to speak more clearly and we can work out what he's saying.

Dorothy Good idea.

She takes the oil from the Scarecrow and oils the joints around his mouth.

Tin Woodman Thank you, that's much better. Now if you would be so kind as to oil my joints, I will finally be able to move again.

Dorothy oils the various joints of the Tin Woodman, starting at his neck and working her way down. Dialogue continues as she does so.

Dorothy Of course. How awful for you. Have you been stuck for long?

Tin Woodman Yes, though I couldn't tell you exactly how long. At first, I tried counting the days, but I kept losing track, so now I count the seasons. I've been stuck for seventeen seasons: winters, springs, summers and autumns, many times over.

Dorothy Poor you. You must have felt freezing, and boiling, and soaked, and windswept, and hungry, and angry, and upset, and all manner of other things I'm sure.

Tin Woodman I would have done if I could feel anything. But I have no heart, so I feel nothing.

Dorothy You must have a heart, surely?

Tin Woodman I used to, before I was made of tin. I felt very deeply, and loved deeply, a Munchkin maiden. But the Wicked Witch of the East took her from me and turned me into tin. I have felt nothing since.

Dorothy That's so desperately sad.

Tin Woodman Is it? I wouldn't know.

Scarecrow You have no heart? I have no brain! I'm going to the Emerald City with Dorothy to ask the Great Oz for one. Why don't you come with us and ask for a heart?

Dorothy Oh yes, you must, you simply must.

Tin Woodman Really? The Great Oz will give me a heart?

Dorothy He might do: it's certainly worth asking. I'm hoping he'll help me get home to Kansas.

Tin Woodman Well, if you're sure I won't be an inconvenience to you?

Dorothy Not in the slightest. There, it's settled.

They are just about to move off when a roar is heard and a lion comes bounding onto the stage and charges towards them.

The Tin Woodman reacts quickly and raises his axe high into the air.

Tin Woodman Get behind me!

Dorothy and the Scarecrow jump behind the Tin Woodman. Toto faces the lion bravely too, barking.

Tin Woodman (to the lion) Get away. Shoo. Or I'll chop your head clean off with my axe.

The lion stops in his tracks and suddenly starts to whimper. Then he starts to cry and curls up into a ball.

Dorothy steps out from behind the Tin Woodman and cautiously approaches the lion. She strokes his fur gently. He looks up.

Dorothy Don't cry, he won't really chop off your head. Not unless you try to eat us.

Lion I . . . I don't want to eat you. I just wanted to scare you.

Dorothy You can speak?

Lion Of course.

Dorothy Well, I suppose if a scarecrow can speak and a tin man can speak, why shouldn't a lion? But why would you want to scare us?

Lion (in between sobs) Because . . . I'm a lion. I'm . . . the King of Beasts. If I . . . don't roar and scare people . . . I'll be found out.

Dorothy Found out? In what way?

Lion As a coward. I'm a cowardly lion; I have no courage. Not a single bit.

Tin Woodman You poor creature. That must be awful, having to pretend all the time.

Scarecrow Come with us to Oz! I have no brain, the Tin Woodman has no heart, you have no courage; we are all missing something, and we're going to ask the Great Oz to give it to us.

Lion Is it a dangerous road?

Scarecrow Very. But we'll be together, we'll all look after each other.

Lion (to Dorothy) Are you going too? What are you missing?

Tin Woodman Dorothy's not missing anything.

Dorothy I'm missing home. Does that count?

Lion Oh yes, that definitely counts. That's one of the biggest things someone can miss.

Tin Woodman But you do have a brain, and you have plenty of heart, and we've seen how courageous you are.

Dorothy I'm just a little girl.

Scarecrow Yes, but you're a whole one. That's what counts.

Music starts

PERFECT LIKE YOU (#4/20)

Scarecrow

If I had a brain inside my head,
Whatever was done,
Whatever was said,
It would all make sense.

Tin Man

If I had a heart inside my chest,
I'd know what was right,
And do what was best,
And be less depressed.

Lion

If I had a little courage,
Just imagine what I'd do.

All

If we just had a brain, had a heart or were brave,
We'd be perfect just like you.

Ensemble

When something's missing and you know
That you are not complete,
It's like a garden with no house,
A song without a beat,
You're all askew.
What could we do?
If we just had a brain, had a heart or were brave just like you.

Scarecrow

If I had a brain inside my head,
I'd look at a sign
And see what it said,
Know just where it led.

Tin Man

If I had a heart inside my chest,
I'd know how to feel,
And feel at my best,
Sure that I was blessed.

Lion

If I had a little courage,
I could see a challenge through.

All

If we just had a brain, had a heart or were brave,
We'd be perfect just like you.

Ensemble

When something's missing and you know
That you are not complete,
It's like a garden with no house,
A song without a beat,
You're all askew,
What could we do?
If we just had a brain, had a heart or were brave,
Find out how to know and know how to behave,
We'd see how to learn and we'd learn to be perfect like you.

Dorothy

Well I certainly don't feel perfect, but it's very nice of you to say otherwise. Come on, it'll be dark soon. We'd best find a place to stay the night.

She picks up Toto and they exit along the road of yellow brick as incidental music begins and the lights fade.

Incidental Music: 'Perfect Like You' (#21)

ACT ONE, SCENE FOUR

The scene changes to the castle of the Wicked Witch of the West. The Witch herself is absent, but the Winged Monkeys are positioned as before.

Monkey 1 enters and takes his position.

Monkey 2 Where have you been?

Monkey 1 Oh, nowhere.

Monkey 2 You must have been somewhere.

Monkey 1 Nowhere in particular.

Monkey 3 What were you doing?

Monkey 1 Nothing out of the ordinary.

Monkey 3 Something though.

Monkey 1 Not really.

Monkey 4 So, you were nowhere in particular doing nothing out of the ordinary.

Monkey 1 Yes.

Pause

Monkey 2 *(continuing)* What are you up to?

Monkey 1 I'm not up to anything.

Monkey 5 You're definitely up to something.

Monkey 6 He definitely is.

Monkey 7 Perhaps he was meeting someone.

Monkey 2 Were you meeting someone?

Monkey 1 No.

Monkey 2 Who were you meeting?

Monkey 1 Nobody.

Monkey 3 Someone, I think.

Monkey 1 No. I wasn't meeting anyone, I wasn't doing anything and I wasn't anywhere in particular.

Pause

Monkey 4 He definitely was.

The Captain enters. Everybody is immediately silent and stands a little straighter. The Captain moves to his position next to the platform.

Captain She's on her way. Eyes front, mouths closed.

The Witch enters and speaks aloud, as if Dorothy is there.

Witch Where are you, Dorothy? What have you been up to?

She steps onto the platform and places her hands on the crystal ball.

Witch The poppy field. She's in the poppy field!

Captain A dangerous place to be. Is she awake?

Witch She is at the moment. But she won't be for long. And what's this?
She has companions.

Captain How many?

Witch Three. A scarecrow, a man made from tin . . . and a lion.

Captain (spooked) A lion?

The Winged Monkeys share a subtle glance, equally alarmed.

Witch Yes, a lion. One measly lion. Nothing against a mighty army of winged monkeys.

Captain Do you . . . do you want us to fetch them?

Witch Not until they're asleep. Which they will be. (cackling) Are you getting tired, Dorothy? Have a lie down, my dear, rest your weary eyes.

She cackles again as the lights fade and incidental music plays.

Incidental Music: 'Just Another Day' (#22)

ACT ONE, SCENE FIVE

A meadow of scarlet poppies fills the stage. Dorothy and her companions enter and move languidly through the poppy field, each a little separated from the other. It is a while before anyone speaks, each seemingly caught up in their own thoughts.

Dorothy It really is so beautiful; not like Kansas at all.

She inhales deeply through her nose, taking in the scent, then exhales happily, closing her eyes.

Scarecrow I think we should get back to the yellow road.

Dorothy (*yawning*) Yes, we probably should. Though I find myself . . . a little . . . tired.

Lion I could fall asleep any . . .

He falls asleep.

Scarecrow Well that's a bit peculiar.

Tin Woodman I wonder why I'm suddenly so . . . sleepy.

He falls asleep standing up.

Scarecrow That's even more peculiar.

Dorothy I can't seem to keep my eyes . . .

She doesn't finish her sentence, but lies down and is immediately fast asleep. Toto curls up beside her and falls asleep.

Scarecrow (*musings*) How very odd: I wonder what's making them all feel so sleepy. I can only think it's the scent from the flowers. It must be that, and because I can't smell it, I don't feel so sleepy. In fact, I don't feel sleepy at all. I never feel sleepy. I wonder if that's because I don't have a brain? Hmmm.

A couple of mice scurry onto the stage.

Scarecrow Hello, little mice.

The mice look up at the Scarecrow, then observe Dorothy and the others fast asleep.

Mouse 1 They've fallen asleep.

Scarecrow Yes, I can see that.

Mouse 2 They shouldn't be asleep.

Scarecrow I know: night-time is for sleeping, daytime is for being wide awake. Even I know that, and I never sleep because I don't have a brain.

Mouse 1 They'll die if they stay asleep.

Scarecrow (*shocked*) Die? Why?

Mouse 2 From the poison in the flowers, of course.

Scarecrow Poison! Oh, no. Then I must wake them right away.

He goes to Dorothy and calls to wake her.

Scarecrow Dorothy, wake up . . . Dorothy.

He gives her a gentle nudge, then a slightly harder one, but there is no response.

Scarecrow Oh my goodness!

He goes to the Tin Woodman and shakes him.

Scarecrow (*flustered*) Wake up! Wake up!

No response. He goes to the lion and shakes him.

Scarecrow Wake up!

No response. The Scarecrow does his best impression of a lion roaring.

Scarecrow Roar!

Still no response. The Scarecrow looks up, starting to panic.

Scarecrow Oh this is very worrying. This is really very worrying. I'll have to carry them out one at a time.

He bends over Dorothy and tries to lift her. He strains and groans and gives it his all. After one enormous heave, his straw arms separate from his body and he falls backwards. The two mice scream.

Scarecrow What are you screaming for? Haven't you seen a pair of straw arms come flying off before? Here, help me reattach them.

The mice gather his arms and help to reattach them. A number of other mice enter, intrigued by the disturbance.

Mouse 3 What's happening?

Mouse 1 The Scarecrow's arms came off.

Mouse 2 And the others have fallen asleep.

Mouse 4 Others? How many arms does he have?

Mouse 2 (*gesturing to Dorothy and the others*) No, these others. They're fast asleep.

Mouse 4 Oh dear, that's not good.

Mouse 1 It's certainly not.

Mouse 4 They could die.

Mouse 2 They could. They will!

Mouse 5 Unless we help them.

Mouse 6 Yes, we should help them.

Scarecrow You? But you're small. I'm so much bigger than you and even I couldn't lift them.

Mouse 7 Here we go again.

Mouse 8 Same old story.

Scarecrow What do you mean?

Mouse 1 The small thing.

Mouse 2 We get it a lot. In fact, we get it all the time.

Music starts. All other mice enter, if not already on stage.

SMALL (#5/23)

When you're small, you know,
Cos everybody tells you so
When first you meet,
They'll greet you in the street and say,
"I say, you're small,"
As if you hadn't noticed that at all.

And when you're small, they stare,
Or look at you like you're not there,
Invisible, it's strangely metaphysical
How you can be, and yet not be
As far as they can see.

As far as they can see you're only little,
You're diminutive in size.
Someone to pass over,
Or give the cold shoulder.
And so you're disregarded,
That's before you even start.
It happens again and again
And so befall you if you're small.

When you're small, you're 'cute',
And 'younger than you look' to boot,
So 'sweet', so 'wee',
And 'shorter than you ought to be'.
And yes, it's true, there's always someone looking down on you.

And when you're small, each day,
An insult won't be far away.
You shrimp, you wimp, you teeny weeny tiny imp,
A fleck, a flea,
To some of them it's all you'll ever be.

As far as they can see you're only little,
You're diminutive in size.
Someone to pass over,
Or give the cold shoulder.
And so you're disregarded,
That's before you even start.
It happens again and again
And so befall you if you're small.

When you're small, you know,
Cos everybody tells you so
When first you meet,
They'll greet you in the street and say,
"I say, you're small,"
As if you hadn't noticed that at all,
Not noticed that at all,
Not noticed that you're always looking up,
Or stretching up to something out of reach,
And every now and then it gets too much,
But this is what you've learned, it's something they don't teach.

When you're small, you grow
In ways that they will never know,
You bloom, you shine,
You live the life of your design,
And best of all you still surprise,
So one day they might realise,
How big you are is not about your size.

Scarecrow I'm so sorry: you've taught me a valuable lesson and I promise I'll try to remember it, brain or no brain.

Mouse 1 Thank you.

Scarecrow So . . . what do you think we should do?

Mouse 2 Well, we can't lift them out, that's obvious.

Mouse 3 And I don't think we'll be able to push them out.

Mouse 4 No, absolutely not.

Mouse 5 But we could drag them out.

Mouse 6 Oh yes, we could definitely drag them out if we all pull together.

Mouse 7 We would just need something to pull on.

Scarecrow I saw a field of sisal a little way back. Could you perhaps gather some of the stalks and tie them to Dorothy and the others? Then you could pull on those.

Mouse 1 What a good idea, especially for someone without a brain. Come on everyone, let's gather some sisal.

The mice exit together. The Scarecrow looks around and sees Toto on the ground. He moves to him.

Scarecrow I can at least manage to lift you, Toto, even with my straw arms. Come on, up you come.

He lifts Toto up and strokes him affectionately.

The mice return, each with a piece of sisal in their mouth.

Scarecrow Wonderful, you clever mice. Here, tie them on quicky and let's get them out of the poppy field.

The mice busy themselves around Dorothy, the Tin Woodman and the Lion. Once the sisal is secured, they each gather an end and pull together until they are out of the poppy field. It may work for some of the mice to gather up the poppies to represent leaving the field.

Scarecrow You did it! You really did it! Gosh, what a lesson I've learned today. Thank you, thank you.

Dorothy starts to stir. The Scarecrow rushes to her.

Dorothy What a lovely sleep that was. So deep. Oh, but what happened to the poppies?

The Lion wakes and sees the mice. He screams and rushes behind the Scarecrow.

Lion Aaaaaaaaaaggggghhhh.

The Tin Woodman wakes and raises his axe, alarmed by the screaming.

Tin Woodman What is it? Why are you screaming?

Lion (*pointing*) Mice!

Dorothy Mice won't hurt you. Though there are rather a lot of them: I wonder what they're doing here?

Scarecrow I'll tell you on the way.

Dorothy Yes, we must get going. I shouldn't really have slept, but I couldn't help myself. I hope it's not too far to the Emerald City.

Mouse 1 It's not far at all, not for creatures your size.

Mouse 2 Half a day at most. Less if you hurry.

Dorothy Then we will hurry, thank you.

Scarecrow Take care, little mice. And thank you again. I won't forget what you did for us.

Mice Goodbye/Farewell/Safe travels.

Mouse 1 Try to avoid any more poppy fields!

Lights fade.

Incidental Music: 'Small' (#24)

ACT ONE, SCENE SIX

The gates to the Emerald City. The two Gatekeepers, dressed head to toe in green, stand either side of the gate. We join them mid-conversation.

Gatekeeper 1 So here's what I'm not sure about: when we look at the road of yellow brick, we both see that it's yellow, right?

Gatekeeper 2 Of course. Hence the name.

Gatekeeper 1 Yes, I know. But how do we know that yellow to me might not be green to you.

Gatekeeper 2 Huh? Well, if it was green, I'd call it green, rather than yellow.

Gatekeeper 1 Not if you'd always known green as yellow. When you look at the green grass, it might actually look the same colour that I see when I look at the sky. But you call that colour green, whereas I would call it blue.

Gatekeeper 2 Blue grass? That's ridiculous. Are you still taking your medication?

Gatekeeper 1 As it happens, no, I've stopped. And I'm finally seeing things for what they are. I've seen right through the Wizard, that's for sure.

Gatekeeper 2 How do you mean you've 'seen through him'? Like he's transparent.

Gatekeeper 1 He's not real.

Gatekeeper 2 Of course he's real.

Gatekeeper 1 He's a fake.

Gatekeeper 2 Shhhhhh.

Gatekeeper 2 looks around nervously, making sure they haven't been overheard.

Gatekeeper 2 You need to be careful what you're saying. If the soldiers heard that, you'd be looking for a new job – and possibly a new set of teeth.

Gatekeeper 1 I could do with a new set of teeth. Mine have gone rather yellow.

Gatekeeper 2 Don't you mean green?

Gatekeeper 1 Ha, very funny.

Gatekeeper 2 I'm serious, though. Keep those thoughts to yourself. Especially with the parade about to start; there'll be spies everywhere.

Gatekeeper 1 Another parade! That's the fourth in as many months. I'm still wearing the same pyjamas I was wearing for the last one.

Gatekeeper 2 You wore pyjamas to a parade? You really need to get back onto your medication. *(he spots Dorothy and the others approaching)*
Look sharp: we've got visitors.

They both stand to attention. Dorothy and her companions make their way towards the gate.

- Dorothy** Excuse me. Am I right in thinking that we've made it to the Emerald City?
- Gatekeeper 2** That is correct.
- Dorothy** Oh thank goodness. And is the Great Oz available, do you know?
- Gatekeeper 2** You want to see the Great Oz?
- Gatekeeper 1** Good luck!
- Dorothy** Is that possible? We've travelled a long way and we're desperate for his help. I need his help to get home to Kansas.
- Scarecrow** I want him to give me a brain.
- Tin Woodman** I want him to give me a heart.
- Lion** And I want him to give me some courage. Can we see him?
- Gatekeeper 2** The Great Oz never lets anyone come into his presence. I myself have never seen him, and I know of nobody who has.
- Scarecrow** Then how do you know he exists?
- Gatekeeper 1** A good question.
- Gatekeeper 2** (*ignoring him*) Oh, we know he exists. He has done wonderful things for the Emerald City. Indeed, for the whole of Oz. He keeps out the one's who'd do us harm. We honour all he does throughout the land.
- Dorothy** It's really important that we meet with him. Surely it's possible?
- Gatekeeper 2** Not today, it's not: the parade's about to start. After that, well, you'll have to head to the Palace and see what they say.
- Lion** A parade? I love a parade.
- Gatekeeper 1** Take these. The Emerald City is a magnificent sight, but it can be rather dazzling to outsiders.

He hands them each a pair of green glasses. They put them on.

- Scarecrow** Ooh, you've all gone green. You do look funny. You especially, Toto!
- Gatekeeper 2** You'd better get in there and find a place for the parade. I'd stay close to each other if I were you. Things can get a little . . . rowdy.
- Dorothy** Oh. Oh dear. Come on everybody, let's join up. We're off to see the Wizard.

The Gatekeepers slowly open the gates. Dorothy, Toto, the Scarecrow, the Tin Woodman and the Lion link arms and head through as music starts and the Emerald City comes to life in all its green glory.

CLANG EVERY CYMBAL (#6/25)

Clang every cymbal for the Wizard of Oz,
Beat every drum and wave your banners because
Today we celebrate the story they've sold,
So fly the flags and do as you've been told.
Clang every cymbal for the Wizard of Oz,
We honour all he does throughout the land.
He's the one and only wizard,
He's the best there's ever been,
The greatest wizard no-one's ever seen.

Clang every cymbal for the Wizard of Oz,
Beat every drum and wave your banners because
It's an occasion if we all make it so,
Cos we know everybody loves a show.
Clang every cymbal for the Wizard of Oz,
Remember what you'd be without him here,
He's the one and only wizard,
He's the best there's ever been,
The greatest wizard no-one's ever seen.

We love a show

This is his dominion,
And this is where he rules,
He keeps out the ones who'd do us harm.
And in our opinion,
The doubters are the fools,
Questioning his purpose
And stirring up alarm.

Soldiers

Clang every cymbal
Beat every drum
Today, you'll celebrate today,
So keep your banners waving
Or we will make you pay.

Clang every cymbal for the Wizard of Oz,
Beat every drum and wave our banners because
Today we celebrate the story they've sold,
So fly the flags and do as you've been told.

Clang every cymbal for the Wizard of Oz,
We honour all he does throughout the land.
He's the one and only wizard,
He's the best there's ever been,
At least that's what they always say
And who are we to disobey
The greatest wizard no-one's ever seen.

END OF ACT ONE

ACT TWO, SCENE ONE

Incidental Music: 'Clang Every Cymbal' (#26)

Lights up on Dorothy, Toto, the Scarecrow, Tin Woodman and Lion standing in the Throne Room, with a green run of carpet across the room and up a few steps to an empty throne. Various guards are dotted around upstage. There is also a small chamber upstage, screened off from view.

Tin Woodman I must say, I feared they wouldn't let us in. I wonder what it was about your silver shoes that changed their mind?

Suddenly a great voice booms out, its owner unseen. Ideally, the voice will be amplified and its origin hard to place.

Great Oz I am Oz, the Great and Terrible. Who are you, and why do you seek me?

Dorothy and the others are a little taken aback. After a few moments, Dorothy collects herself and calls out a response.

Dorothy I am Dorothy, the . . . er . . . girl. I'd like you to help me get home to Kansas.

Scarecrow I am the Scarecrow. I have no brain . . . and I would like one.

Tin Woodman I am a Woodman, made of tin. I have no heart and cannot love. I would like you to give me a heart.

Lion I am the Lion. I am cowardly and in desperate need of some courage so I can be the true King of Beasts.

Great Oz You ask much. And yet offer nothing in return.

Dorothy Oh. Of course. Well I don't have much on me at the moment. Perhaps I could fetch some flowers for you?

Scarecrow How are you for straw?

Great Oz Silence! If you wish for me to send you home, and to give you a brain, and you a heart and you some courage . . . you must kill the Wicked Witch of the West. Do this . . . and all your wishes will be fulfilled.

Dorothy But we can't. We won't. It's wrong to kill people.

Great Oz You killed the Wicked Witch of the East.

Dorothy That was an accident.

Great Oz Then cause another one for the Wicked Witch of the West. I don't care how you kill her, but do not return until she is dead. Those are my terms. Dismissed.

The guards step forward as Dorothy and the others wonder at their predicament.

Guard 1 On your way, then. Don't dawdle.

Dorothy But . . . it's not fair. We worked so hard to get here, and now you're sending us away again.

Guard 2 Stay if you like. Soak up the sights of the city.

Guard 3 There's a market on tomorrow.

Dorothy calls out to Oz once more.

Dorothy You ask too much of us!

Guard 4 He's gone: you won't hear from him again until you've done as he asked.

Dorothy (*upset*) But I don't want to kill the Wicked Witch. I just want to go home.

The Tin Woodman puts an arm around her.

Tin Woodman Come on. Let's get out of here and work out what to do. We'll get you home, Dorothy, somehow.

Lion Of course we will.

Scarecrow We'll think of a way. Brain or no brain.

Dorothy looks at them with great fondness.

Dorothy Gosh, I am lucky to have found three wonderful friends. I'm so glad you're here with me.

Pause as the four friends share a moment.

Guard 1 Yes, yes, all very lovely. Now clear off, will you, we've got work to do.

Dorothy and the others start to leave. After a few steps, Dorothy turns back.

Dorothy May I just ask one more question?

Guard 2 If it's quick.

Dorothy Oh, it is, I assure you.

Guard 2 Go on then.

Dorothy looks at her companions, sees their supportive faces, then turns back to the Guard

Dorothy Which way is west?

As one, the guards point towards the other side of the stage.

Dorothy Come on, everyone. We've got another journey ahead of us.

They link arms and head off as directed as the lights go down and music starts.

Incidental Music: 'Dorothy, Dear' (#27)

ACT TWO, SCENE TWO

Incidental Music: 'Wicked' (#28)

The Wicked Witch of the West stands on her raised platform upstage, looking at her crystal ball. The Winged Monkeys are positioned as before.

At the front of the stage, Dorothy, Toto, the Scarecrow, Tin Woodman and Lion enter, walking together, talking (unheard), smiling and laughing. The Witch speaks to the crystal ball.

Witch So, you're heading this way, are you! Going to kill the Wicked Witch and bring freedom to the Land! My, how considerate of you. And what a lovely time you seem to be having. How nice it must be to have your friends with you. And your dear little dog. Though it does look tired. Perhaps it would appreciate a lift.

Dorothy and the others leave by the opposite side of the stage.

The Witch turns to the Captain.

Witch Intercept them. Bring them here. Alive.

Captain What if they resist?

Witch Of course they'll resist. Fine, kill the others if you have to, but bring me the girl alive.

Captain As you wish.

He turns to the Winged Monkeys.

Captain Form up. We're taking flight.

Music starts - Incidental Music: 'Just Another Day' (#29)

The Winged Monkeys move forwards into their flight formation. The Captain then takes his place at the front, and as one they 'fly' off the stage as the lights cross-fade to the next scene.

ACT TWO, SCENE THREE

Dorothy, the Scarecrow, the Tin Woodman and the Lion enter. Toto is absent.

- Scarecrow** I wonder if we might have a little break? My legs aren't used to walking this much. In fact, I've walked more in the last few days than I've ever walked before.
- Tin Woodman** My joints are getting pretty stiff too. No surprises there.
- Dorothy** Yes, let's have a rest. If Aunt Em was here she would bring out a cake – often a carrot cake, that was my favourite – and we'd take a load off.
- Scarecrow** A load of cake?
- Dorothy** Oh no, we'd only have a small slice of cake. "Taking a load off" means we'd sit down and have a rest. That's what Aunt Em called it.
- Lion** *(sitting down and stretching out happily)* She sounds like a very sensible lady.
- Dorothy** Oh she is. But not always. Sometimes she's very silly indeed. And funny. And she's always ready with a hug. Hugs aren't rationed in our family, she says.
- Scarecrow** Quite right. The only thing that should be rationed is shouting: the more shouting there is, the less it gets heard. I would ration it if I was in charge. I say, who's this?

Some Munchkins have entered, the same ones who met Dorothy when first she arrived in Oz. She rises and moves to them.

- Munchkin 1** Dorothy? Dorothy, dear, what you are doing here? We thought you would be back home by now.
- Munchkin 2** I was only saying yesterday how I thought you were probably back home. "She'll be safely back home by now", I said.
- Munchkin 3** You did. I remember you saying, "she'll be safely back home."
- Dorothy** *(patiently)* Well sadly I'm not, as you can see. I've been sent by the Wizard to . . . um . . . to get rid of the Wicked Witch of the West.
- Munchkin 4** Oh, gosh. That's quite a task he's set you there.
- Munchkin 5** You'll have a battle on your hands, that's for sure.
- Munchkin 6** But what a reward for all of us if you manage to do it.
- Dorothy** Is she really that bad? What has she actually done that makes her so wicked?
- Munchkin 7** What has she done? What hasn't she done more like!
- Munchkin 8** Precisely. That's a much better question to ask.
- Dorothy** Okay . . . what hasn't she done?

The Munchkins pause for a moment, thinking.

- Munchkin 1** Ooh, I know. She hasn't sent a storm to destroy our crops for many many months.
- Munchkin 2** And she hasn't sent fire surging across our lands since last summer.
- Munchkin 3** I can still smell the smoke. Horrible.
- Munchkin 4** And the winters haven't been too cold for a while, so that's good.
- Munchkin 5** Yes, that is good. A cold winter can be very cruel.
- Dorothy** I see. But she has done lots of other wicked things?
- Munchkin 6** She rules through fear. Her Winged Monkeys come soaring out of the sky, seizing our babies and children and carrying them off to her castle to work as slaves.
- Dorothy** Oh! But that's awful!
- Munchkin 7** We've tried to free them, but her power is too great.
- Munchkin 8** We can't even get near the castle.
- Dorothy** I had no idea. Well now I'm even more determined to stop her, though I'm only a child myself. I do hope we don't get caught and have to work as slaves too. I wouldn't like that one bit. And Toto would hate it.
- Munchkin 1** Is Toto your dog?
- Dorothy** Yes. *(looking around)* I wonder where he's got to? *(she calls)* Toto! Come!

She looks off stage, expecting Toto to come bounding on as he would usually do. He doesn't. She calls again.

Dorothy Toto!

Again, he doesn't appear.

Scarecrow I've not seen him for a while actually. Not since we crossed the rickety bridge over the fast-flowing river.

Dorothy Oh my goodness. *(increasingly anxious, calling)* Toto . . . Toto where are you?

Tin Woodman *(calling)* Toto? Come here boy.

Scarecrow Everyone look for him.

They all split up, including the Munchkins, calling for him. Dorothy is left alone on stage. She calls once or twice more, but is too upset to continue and falls to the floor in tears.

After a few moments, a bark is heard. Dorothy looks up.

Dorothy Toto?

The Lion enters carrying Toto and passes him to Dorothy

Dorothy Oh, Toto, my darling boy, I thought I'd lost you. Where did you go?

Lion He had his face in a rabbit hole. Must have got a sniff of one.

Dorothy Thank you for finding him. Oh, Toto, what were you thinking?

Music starts.

Dorothy I was so worried. I thought something dreadful had happened. I thought the river had carried you off. Toto, you mustn't go away like that. I couldn't bear to lose you.

TOTO (#7/30)

What would I do if you
Suddenly ran quickly away,
And you didn't come back
When I called you?
Oh Toto, don't go,
Don't go away.
What would I do?
Be hopelessly blue,
Oh Toto, don't go away.

When you were born I knew
It would be you
Who would be there
When I needed a friend I could turn to,
Oh Toto, don't go,
Don't go away.
Surely you know how I love you so?
Oh Toto, don't go away.

Who would I cuddle whenever I'm sad?
Who would I ruffle whenever I'm glad?
Who would come running whenever I call?
Oh Toto, don't go!

What would I do if you
Suddenly ran quickly away,
And you didn't come back
When I called you?
Oh what would I do if I
Called you and called you
And called but you never returned?

What would I do?
Be hopelessly blue,
Oh Toto, don't go away.

Dorothy cuddles Toto once more. The Scarecrow and Tin Woodman enter. The Lion, who has been watching from upstage, comes forward.

Tin Woodman Oh, good, you found him. I was worried there.

The Scarecrow is looking up at something in the sky. He now points to it above the audience.

Scarecrow What's that?

Everyone looks up at where he is pointing. For a few seconds, nobody speaks.

Lion Birds?

Scarecrow Hmm, could be.

Tin Woodman They seem to be heading this way.

Lion There's an awful lot of them. Big birds too.

Scarecrow I've got a bad feeling about this.

Dorothy It's them. It's the Winged Monkeys. Run everyone. Run!

The Winged Monkeys swoop down from the sky (through the audience!). Dorothy screams. The Tin Woodman tries to fight them off with his axe, and the Lion bravely faces them, but there are far too many of them.

Incidental Music: 'Just Another Day' (#31)

The Winged Monkeys grab hold of them and whisk them quickly from the stage.

ACT TWO, SCENE FOUR

The Wicked Witch, alone on stage, is pacing, muttering to herself.

Witch Of course she doesn't know. If she knew, she'd have used them against me already. Unless that's what she wants me to think. Which would mean she's trying to get as close as possible before using their power against me.

Well I won't let her. She won't outwit me. I'll find a way of taking them from her.

The Winged Monkeys enter with Dorothy and her companions held firmly. The Witch goes straight towards Dorothy.

Witch Here she is, my murderer in waiting. Ha! Well, Dorothy . . . *(sneering)* dear . . . you'll be waiting quite a while. *(to the Captain)* Throw her in a cell. The darkest, dampest one you can find. The others too.

Lion Don't you touch her.

The Lion is pushed roughly to the floor by his captors.

The Wicked Witch moves towards him.

Witch Ah, yes, the cowardly Lion. Finally finding some courage, are you? Well let's see where that gets you. *(to his captors)* Take him outside and chain him up. Let's hope it's a cold night.

Scarecrow You're wicked!

The Witch turns to look at the Scarecrow, pauses for a moment, then smiles.

Witch So they tell me.

She exits, laughing.

The Lion is dragged offstage, the Scarecrow and Tin Woodman pushed off. Dorothy, with Toto in her arms, remains.

Captain You're in this one here. The Witch wants you kept close.

The monkeys holding Dorothy move her to the 'cell' next to the Captain and push her in.

Captain There's no need to be rough with her. Back to your posts.

The monkeys return to their posts. Other monkeys enter and take up their usual positions.

For a short while, there is silence, then Dorothy speaks.

Dorothy Excuse me? Might I please have some water for Toto? He's very thirsty but doesn't know how to ask for himself.

Captain Fine.

He exits. Dorothy looks around dismally.

Dorothy I'm sorry, Toto. I know this is horrid for you. It's horrid for me too. Who would have thought we'd end up here? What a dismal place.

Monkey 1 You get used to it after a while. First few years were tough.

Dorothy (*surprised to have been spoken to*) Oh. So . . . don't you like it here?

Monkey 2 Don't answer that.

Monkey 1 (*ignoring him*) It is what it is. We're fed well and we get to fly.

Monkey 3 Are you mad? Stop talking!

Monkey 1 Why? Why can't we talk with her? We didn't want to capture her, we did it because the Witch told us to.

Dorothy Do you have to do as she tells you?

Monkey 1 Yes, we do.

Monkey 4 We're her army.

Monkey 1 We're her slaves.

Monkey 5 We're not her slaves. She has other slaves.

Monkey 1 We're not free, though. So what's the difference?

Monkey 5 Plenty. You've seen what she gets the slaves to do. Fancy swapping places with them?

Monkey 1 No, I don't. But I'm not staying here forever either. You want to know where I was the other day? In the jungle, that's where. I was swinging through the branches without a care in the world.

Monkey 6 You never were.

Monkey 1 I was. First day of every month, that's where I go. My one small act of rebellion.

Monkey 7 She'd kill you if she found out.

Monkey 1 It's worth it.

Monkey 8 Worth dying for?

Monkey 1 Worth dying for.

Pause

Monkey 4 Perhaps I can join you next time you go?

Monkey 6 Me too. I'll go.

The Captain re-enters with water for Toto.

Captain Go where?

The monkeys share an awkward look but say nothing.

Captain Well? If you've got something to say, let's hear it.

Monkey 1 We were talking about the jungle, Captain.

Captain The jungle? Well don't. We're not in the jungle. We're here, just like we always are. Just like we'll always be.

Monkey 1 But if we just stood up to her!

Captain We tried that. It failed and we were punished. Now we do as she says. Do that, you'll live another day.

Music starts.

JUST ANOTHER DAY (#8/32)

We go as one, go wherever,
To the ends of the Earth we're together
Like an army, we know we're alarming,
As we carve through the sky that we're scarring.
And they scream, and they're frantic,
As they run for their lives in their panic,
So we dive and we rise,
We can see in their eyes that they know,
We're taking them in tow.

But for us, despite the fuss,
It's just another day.
Seize the prey and fly away,
It's just another day.
Do as we are ordered,
We don't get a say,
One hint of rebellion,
She will make us pay,
Another day, another day a slave.

When we were young, so much younger,
In the jungle we played and we plundered,
Through the trees we would swing without worry,
Didn't want for a thing, we were happy.
Then she came with a promise,
Of the wings she would fasten upon us,
And she taught us to fly,
But it came at the price that we do
The things she wants us to.

What are we when we're not free,
It's just another day.
When you lose your liberty,
It's just another day.
Do as we are ordered,
We don't get a say,
One hint of rebellion,
She will make us pay,
Another day, another day a slave.
Another day a slave.
Another day a slave.

Lights down.

Incidental Music: 'Just Another Day' (#33)

ACT TWO, SCENE FIVE

It is daytime the following day, just a hint of light making its way into the castle. Dorothy, the Scarecrow, the Tin Woodman and the Lion are on their hands and knees scrubbing the floor with cloths. The Wicked Witch stands on her platform, watching. The Captain and various Winged Monkeys supervise.

Witch You missed a bit. Start again. The whole thing.

Scarecrow The whole thing? But my arms are about to fall off as it is.

Witch Good, I've run out of kindling for my fire: your arms will be ideal.

Dorothy That's a horrible thing to say.

Witch Quiet. And stop moving around so much: your shoes are making the floor dirty again.

Dorothy Fine, I'll take them off then.

Dorothy takes off her silver shoes and puts them to one side. The Witch's eyes light up. She waits until Dorothy has returned to her work, slips down off her platform and moves furtively towards the shoes. She picks them up, returns to her platform unnoticed and starts to put on the shoes. They are clearly too small and she has to battle to get her feet into them, drawing the attention of the Tin Woodman.

Tin Woodman Are those Dorothy's shoes?

Dorothy and the Scarecrow look up.

Witch No, they're mine . . . now.

Tin Woodman But that's not fair on Dorothy. They looked lovely on her, and you're ruining them trying to squeeze your feet into them.

Scarecrow Why would you want Dorothy's shoes?

Witch I like them. They're . . . pretty.

Dorothy But they don't fit you. Please may I have them back?

Witch No.

Dorothy You can't just take things that aren't yours.

Witch I can do whatever I like.

Dorothy But that's stealing.

Witch So what! I've stolen far worse than a pair of silly shoes.

Scarecrow (*suspicious*) If they're that silly, why do you want them so much?

Witch Because I do. End of.

The Lion, silent up to this point, lets out a huge roar.

Lion ROOOOOOOOAAAAARRRRRRR!

Everyone looks at him, stunned into silence. The Winged Monkeys shy away from him too.

Lion Give . . . the shoes . . . to Dorothy.

The Witch looks unnerved for the first time.

Witch (hesitant) No.

Lion Give . . . the shoes . . . to Dorothy!

He bounds across the stage and leaps up towards the platform, climbing up the side. The witch falls backwards, then scrambles to the table bearing her crystal ball, grabs hold of her wand and aims it at the Lion. There is a whoosh, and the Lion falls from the platform. He lies on the floor, unmoving.

Dorothy runs to him.

Dorothy Nooo! Please. Please be okay. My brave lion.

The Lion doesn't respond. Dorothy looks up at the Witch, her face suddenly full of fury.

Dorothy How could you! You horrible . . . wicked . . . witch.

Seeing a bucket of dirty water close at hand, she grabs it and throws the water up and over the Witch.

The Witch screams, a scream of great violence that goes on much longer than might be expected from someone covered in water.

Witch Aaaaaaaaaaaaaaaaaaaaaaaaaahhhhhh.

Dorothy and the others are taken aback. The Witch screams again, though this time shorter and with greater anguish. The Lion starts to stir, seemingly better, and moves to sit up.

Witch Aaaaaaaaaahhhhhh. I'm . . . melting. I'm . . .

Music starts.

They watch as the Witch shudders, then falls to her knees.

WICKED – REPRISE (#9/34)

They say I'm wicked,
They look at me and wicked's all they ever see.
They'll be delighted when I perish,
Oh Dorothy, my dear,
They'll treat you as a hero,
They'll cheer when you appear.
You're Dorothy, their darling,
They look at you and think that you're so spiffy,
You're so witty,
You're so pretty,
But I think that you're wicked.

The Witch crumples to the floor, dead. Dorothy and the others stand stock still, looking at her, unsure what to say or do.

After a few moments, the Captain climbs up onto the platform and bends down to check the Witch. Having made certain, he looks up and for the first time, smiles. A smile of unbridled joy and relief.

Captain We're free. We're all . . . free.

Incidental Music: *'Clang Every Cymbal (#35)* as scene changes to the Emerald City.

ACT TWO, SCENE SIX

The citizens of the Emerald City gather outside the Palace doors, flags and banners waving as before. Dorothy and her companions enter and are greeting with cheers as the music starts.

DOROTHY, DEAR - REPRISE (#10/36)

Dorothy, dear, we can't believe it.
Dorothy, dear, you've freed us from the witch.
Now that she's dead, our destiny's amended.
She'll worry us no more,
She's a slurry on the floor.
Dorothy, dear, you are a wonder.
Everyone here will celebrate today.
Today we start anew and all because of you,
We hope you're here to stay.
Oh, Dorothy, we do, we hope that you do too.
Oh, Dorothy do stay.

Dorothy Thank you, everyone, I'm so pleased that we could help you. And I do mean "we". I couldn't have done any of it without my wonderful friends. But I can't stay. It's time for me to be going home.

Munchkin 1 *(holding up a cake)* Dorothy, I made a carrot cake. Apparently it's your favourite.

Dorothy Oh, thank you, it is. That's so kind of you. Perhaps you could save me a slice. We've got a Wizard to visit first.

Dorothy and her companions enter into the Throne Room. The lights dim on the crowd, who freeze.

Dorothy and the others face the throne, awaiting their audience with the Great Oz. His voice booms out as before.

Great Oz I am Oz, the Great and Terrible. Who are you, and why do you seek me?

Dorothy I am Dorothy. We have done as you asked: the Witch is dead.

Great Oz You have done well.

Dorothy Thank you. Does this mean you will send me back to Kansas?

Scarecrow And you'll give me a brain?

Tin Woodman And you'll give me a heart?

Lion And you'll give me some courage?

Great Oz You have a brain already, Scarecrow. You have used it wisely and it grows each day. And you have a heart, Tin Woodman, you have shown such love and tenderness. And your courage, Lion, is without question. You have nothing to fear on that score.

Dorothy *(to her friends)* It's true. You have all these things and so much more. You are as complete as anyone I know.

They smile gratefully at Dorothy, who turns back and calls to Oz once more.

Dorothy You didn't mention me getting home, though.

Great Oz I did not. For there, even my great power cannot help you.

Dorothy *(shocked)* But . . . you said . . . if we killed the Wicked Witch . . .

Great Oz I did say that. For the people needed to be free of her, and you have done them a wonderful service. The children have returned to their homes, the monkeys have returned to their trees. Freedom has been restored.

Dorothy But . . . my home. Aunt Em. Uncle Henry.

She begins to cry.

Great Oz It is . . . unfortunate.

Pause. The friends look towards Dorothy.

Scarecrow You lied to us. You lied to Dorothy.

Tin Woodman How could you do this to her?

Lion Show yourself. Let us see the Great and Terrible Oz, face to face.

Great Oz Mortals such as yourself cannot see me. I can only be seen by those who possess great magic.

The Scarecrow suddenly has a thought and looks over to the screened chamber upstage. He moves towards it. Oz continues.

Great Oz But I am here, nonetheless. Invisible, but a wise and all-knowing presence. I thank you for all you have done for Oz, but it is now time for you all to leave. Dismissed.

The Scarecrow wrenches open the door to the chamber – or pulls back the screen. The Great Oz is revealed – a little old man with a bald head and a wrinkled face – along with some fancy-looking computers and audio-visual equipment. He looks panicked.

Scarecrow Who are you? Are you him? Are you the Great Oz?

Great Oz I . . . er . . .

Dorothy You're the Great Oz?
Tin Woodman Surely not.
Great Oz (*recovering*) Yes, I am the Great Oz. At present, I am disguised as an old man, but tomorrow I shall look like the great Wizard that I am.
Scarecrow You're a fraud.
Great Oz I'm nothing of the sort.
Scarecrow You're just a man with a fancy sound system.
Tin Woodman No wonder you can't send Dorothy home. You're not even a wizard.
Great Oz I'm a . . . I'm a . . .
Scarecrow Fraud.

The Great Oz sighs and decides to come clean.

Great Oz Yes, I'm a fraud. I haven't got a magical bone in my body. But I've done great things for the people of Oz, despite not being a wizard. Please don't tell them, it will bring chaos to the country. That's the last thing they need when they've finally been freed.

Dorothy looks distraught. She turns and moves slowly away.

Scarecrow (to Oz) You should be ashamed of yourself.

They follow Dorothy out, leaving Oz alone with his guilt.

Lights come back up on the crowd as Dorothy and the others emerge. The crowd cheer and whoop once more, but it gradually dies out as they see how upset Dorothy is.

Tin Woodman I'm sorry, Dorothy.

Lion Me too.

Scarecrow There must be something we can do.

Munchkin 1 steps forward with his cake.

Munchkin 1 Dorothy, would you like a . . . perhaps now's not the time. What's the matter?

Scarecrow The Great Oz . . . the Great Oz isn't really . . . the Great Oz isn't really sure of the way back to Kansas.

There is a collective gasp from the citizens.

Tin Woodman Do . . . er . . . any of you happen to know the way?

Munchkins (*ad lib.*) Ooh, no, no idea/not a clue/you've got me there etc.

Pause. A moment's silence. Then a voice is heard from the back of the theatre.

Glinda I know the way.

Everyone looks up and sees Glinda moving gracefully down the aisle.

Munchkin 3 (awestruck) The good Witch of the South.

Munchkin 4 Glinda.

The citizens bow or curtsy deferentially as Glinda moves onto the stage.

Glinda It is a pleasure to meet you, Dorothy, and your loyal companions. You have brought freedom to the people of Oz, something I never managed to do. We will all be forever grateful to you.

Dorothy Thank you.

Glinda But I can see you are ready to go home.

Dorothy Yes, I am. Is it far? My shoes are now very worn, and I am very tired.

Glinda It is no distance at all. Three clicks of your heels and you will be wherever you wish to be.

Dorothy Three clicks of my heels. You mean these are magic shoes?

Glinda They are.

Scarecrow So that was why the Wicked Witch wanted them.

Glinda All you have to do is close your eyes, click your heels together three times, and say "There's no place like home."

Dorothy So I could have done that as soon as I put them on?

Glinda Yes, had you known. Do you wish you had?

Dorothy looks at the Scarecrow, the Tin Woodman and the Lion.

Dorothy No, because then I would never have made such wonderful friends.

Scarecrow And I wouldn't have a brain.

Tin Woodman And I wouldn't have a heart.

Lion And I wouldn't have any courage.

Glinda Are you ready, Dorothy? Are you sure you want to go?

Dorothy looks around at all the people watching her.

Dorothy I will miss you all so dearly. But this isn't my home. It's time to go home.

Dorothy picks up Toto as music starts and the ensemble sing to her.

THERE'S NO PLACE LIKE HOME (#11/37)

Say goodbye,
Wave all your friends farewell.
You feel you have to go
But only time will tell.
You leave so much behind
And yet we understand,
That this is not your place,
That this is not your land.

Your land is over the rainbow way up high,
Where the prairies meet the sky,
Where the grasses often sway,
Where the sky is always grey,
Where the sky is always grey.

Everybody's felt it too,
Knows the feeling just like you.
There's no place like home.
There's no place like home.
Doesn't matter where we go,
Where we are we always know,
There's no place like home.
There's no place like home.

Look around, remember what you see.
For it will all be gone
Except the memory.
And though we won't be there
To lend a helping hand,
Maybe you'll think of us
Within your foreign land.

Your land is over the rainbow way up high,
Where the prairies meet the sky,
Where the grasses often sway,
Where the sky is always grey,
Click your heels and on your way.

Everybody's felt it too,
Knows the feeling just like you.
There's no place like home.
There's no place like home.

Dorothy

Over the rainbow way up high,
Where the prairies meet the sky,
Where the grasses often sway,
Where the sky is always grey,
Where the sky is always grey.

Dorothy

There's no place like home.
There's no place like home.
Doesn't matter where we go,
Where we are we always know,
There's no place like home.
There's no place like home.

Dorothy

Over the rainbow way up high,
Where the prairies meet the sky,
Where the grasses often sway,
Where the sky is always grey,

Dorothy

There's no place like home.
There's no place like home.

Doesn't matter where we go,
Where we are we always know,
There's no place like home.
There's no place like home.

Group One

There's no place,
There's no place,
There's no place,
There's no place,

Everybody's felt it too
Knows the feeling just like you.
There's no place like home.
There's no place like home.

Dorothy

Doesn't matter where I go,
Where I am I'll always know
There's no place like home.
There's no place like home.

Scarecrow, Tin Man, Lion

There's no place like home.
There's no place like home.

Scarecrow, Tin Man, Lion, Munchkins

There's no place like home.
There's no place like home.

Full Ensemble

There's no place like home.
There's no place like home.

There's no place like home.
There's no place,
There's no place like home.

Doesn't matter where we go,
Where we are we always know,
There's no place like home.
There's no place like home.

Group Two

There's no place
There's no place
There's no place
There's no place

There's no place like home.

*Dorothy closes her eyes & clicks
her heels together three times.*

Once Dorothy has clicked her heels together, the world of Oz gradually morphs into her home in Kansas. The ensemble continue singing whilst recreating the scene from the beginning of the play.

At the end of the song, Dorothy opens her eyes and finds herself back in her little home as Aunt Em and Uncle Henry rush to her and Toto with open arms.

Lights down. Curtain.

CLANG EVERY CYMBAL - CURTAIN CALL (#38)

This can be sung or used as an instrumental as desired.

Clang every cymbal for the Wizard of Oz,
Beat every drum and wave our banners because
Today we celebrate the story they've sold,
So fly the flags and do as you've been told.

Clang every cymbal for the Wizard of Oz,
We honour all he does throughout the land.
He's the one and only wizard,
He's the best there's ever been,
At least that's what they always say
And who are we to disobey
The greatest wizard no-one's ever seen.



**THE
WIZARD
OF OZ**

**SHEET MUSIC
FOR PIANO, VOCAL
& GUITAR**

ONE DAY IN KANSAS

Written & Arranged by TOM KIRKHAM

Swing ♩ = 125

Cm Fm Cm

One day in Kan - sas, where the prai-ries meet the sky,-

8 G Cm Fm Ab Eb

there stood a four - walled house bare-ly eigh-ty in-ches high.____ A

13 Fm Cm Fm Cm

roof and a floor made a room____ with a door, a ta - ble and chairs for three.____ So

17 Fm Cm D G

po-ky and small, but they weren't__ ve-ry tall, and a-ny-way it had to be,__ liv - ing in the

21 Cm Fm Cm G Cm

ve - ry heart of Kan - sas, where the sky is al-ways grey,__ and out of noth

26 Fm Cm G Cm Fm Cm G Cm

- ing -ness, a cy-clone comes your way.__

33 Fm Cm G Cm

One day in Kan__ sas, when the grass be-gan to sway,__ poor lit-tle Do-

38 Fm Ab Eb Fm Cm

ro-thy was told to hide a - way.____ So in-to a hole, like a mouse__ or a mole, she

43 Fm Cm Fm Cm

did what she had to do.____ But To-to got out and went run__ ning a-bout, so

47 D G Cm Fm

Do-ro -thy jumped out too,____ liv - ing in the ve - ry heart of Kan - sas, where the

51 Cm G Cm Fm Cm G

sky is al-ways grey,____ right out of noth - ing - ness, a cy-clone comes your way.

56 Cm Cm/Bb Cm/Ab

60 G Cm Cm/Bb

63 Cm/Ab G Dm

66 Dm/C Dm/Bb A

69 Dm Dm/C Dm/Bb

72 $B\flat/A$ A

76 Dm Gm Dm A Dm

One day in Kan - sas, you'd have seen if you were there... A whole house lift-

81 Gm Bb F Gm

- ed up, and carr - ied who knows where. It van - ished from sight, was-n't e -

85 Dm Gm Dm Gm

- ven that light, so might - y the cy - clone blew. And all of the while, just a dog

89 Dm E A Dm

— and a child were carr-ied in the cy-clone too.— Liv - ing in the ve - ry heart of Kan

93 Gm Dm A Dm Gm

- sas, where the sky is al-ways grey,— right out of noth - ing ness,

98 Gm/A Gm/Bb

101 A Dm A Dm

a cy-clone comes your way.—

DOROTHY, DEAR

Written and Arranged by TOM KIRKHAM

Swing ♩ = 125

C

Do-ro-thy, dear, you must-n't wor-ry.
Do-ro-thy, dear, she took our free-dom,

5 Dm

Do-ro-thy, dear, you real-ly need-n't cry.
Do-ro-thy, dear, i-ma-gine how we felt.

No-bo-dy here is griev-ing that you
Ev-er-y day we looked to-wards the

8 G7(add2) C C° C

killed her. In fact it should be said, we're de-lish-ed that she's dead.
fu-ture, But all that we could see, Was a life of mi-se-ry.

11 C

Do-ro-thy, dear, you must-n't wor - ry, Do-ro-thy, dear, you real - ly need-n't
Do-ro-thy, dear, she was a ty - rant, Do-ro-thy, dear, a rot - ter to the

14 F Fm C° C

cry. She real - ly was as wick - ed as a witch can be, and
core. She real - ly was as wick - ed as a witch can be, who's

17 G7 1. C

she de-served to die. *DOROTHY (SPOKEN)*
gone for e - ver - *Oh no, I don't think anybody deserves to die. Especially not by a house landing on them.*

22 2. C F

more. And it was you, hoo-ray, you've saved the day, your

26

C C° C G

house has laid her flat. She's been re - duced to two di - men - sions, there's

30

C C° C F

no way back from that. The wick - ed witch has gone to meet her ma - ker,

34

C Am D7 G

she'll plague us no more. It's just her feet pro - tru - ding, the rest's be - neath your

39

C 3

floor. So Do - ro - thy, dear, you must - n't wor - ry.

Thank - you, Do - ro - thy.

42 Dm

Do-ro-thy, dear, you real - ly need-n't cry. No-bo-dy here is griev-ing that you
Praise be, Do - ro - thy. How we

45 G7(add2) C C° C

killed her, In fact it should be said, We're de - ligh - ted that she's dead.
wan - na be just like dar - ling Do - ro - thy.

48

Do-ro-thy, dear, you must-n't wor - ry, Do-ro-thy, dear, you real - ly need-n't
Thank - you, Do - ro - thy. Do - ro - thy don't

51 F Fm C° C

cry, She real - ly was as wick - ed as a witch can be, and

cry. She real - ly was as wick - ed as a witch can be, and

54 rit. G C Fm

she de - served to die. She real - ly was as wick - ed as a

she de - served to die. She real - ly was as wick - ed as a

rit.

57 B/C C G7 C

witch can be, and she de - served to die.

witch can be, and she de - served to die.

WICKED

Written and Arranged by TOM KIRKHAM

♩ = 125

Dm

They say I'm wick-ed,

6

A

that I've been wick-ed since the day that I was born. I'm the e -

9

Gm

Dm

Bbm

pi-to-me of e-vil, em-bo-di-ment of bad, and yet there is -n't one of them who's

12

A Dm

e-ver met me, God it makes me mad. They say I'm wick-ed.



16

A

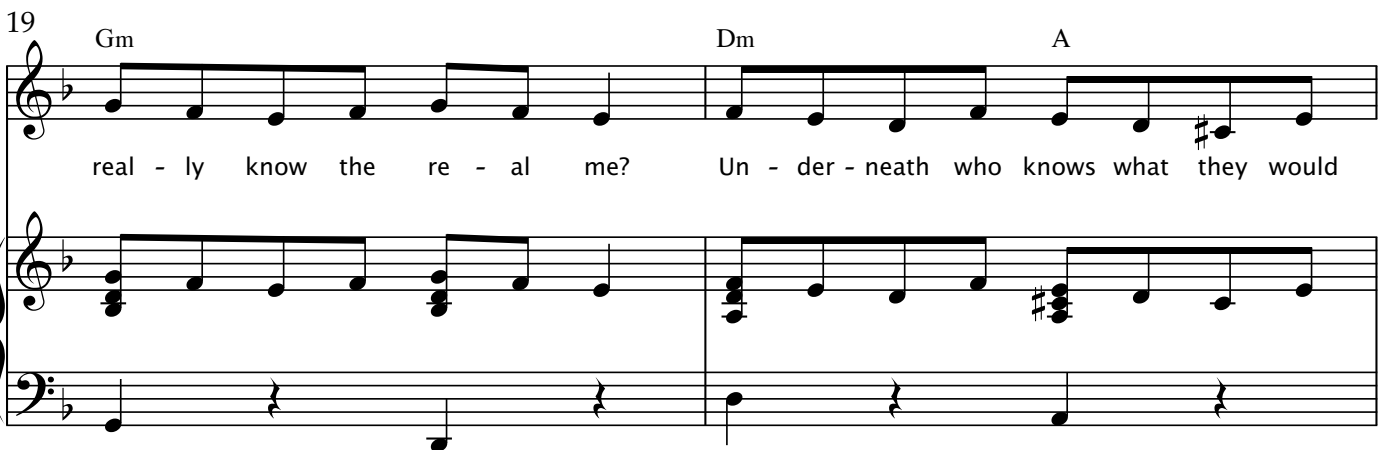
They say I'm vil-lain-ous, ma-li-cious and un-kind. But do they



19

Gm Dm A

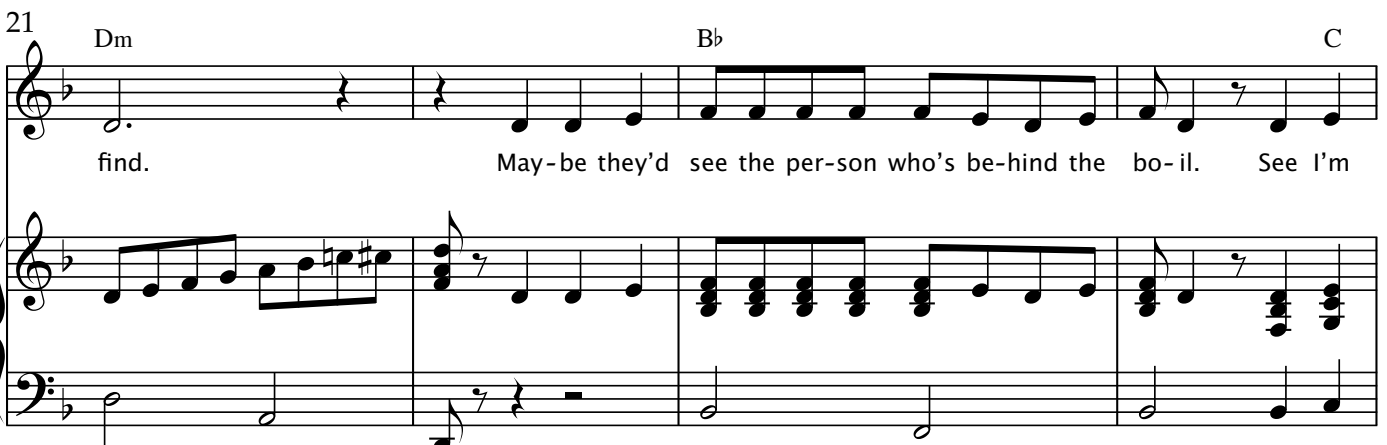
real-ly know the re-al me? Un-der-neath who knows what they would



21

Dm Bb C

find. May-be they'd see the per-son who's be-hind the bo-il. See I'm



25 Dm Bbm

hu - mo - rous, in - tel - li - gent and loy - al, und - er - stand - ing and con - si - de - rate and

28 Bbm⁷ A Bb

warm and so much more. Per - haps they'd won - der if I'm som - bre or I'm

32 C Dm

lone - ly, if I'm vuln 'ra ble or he - si - tant, if on - ly they had

35 Bbm Bbm⁷ A B

bo - thered to dis - co - ver there was more than what they saw, so much more than

39

Em B

wick-ed. No-bo-dy's wick-ed from the day that they are born,

WINGED MONKEYS

She's wick-ed, she's wick-ed. She's wick-ed, she's

42

Am Em

nor the e - pit om e of e - vil, em - bod - i - ment of bad, it's

wick - ed.

45

Cm B

ob-vi-ous they would-n't be that way but some-thing's gone and made them sad.

48

Em

They say I'm wick-ed. Told that you're wick ed then e -

She's wick-ed, she's wick-ed.

51

B Am

ven-tual - ly you'll be. And so if e - v'ry - bo - y thinks it, you

She's wick-ed, she's wick-ed. She is

54

Em Am Em

might as well a-gree. So ea - sy to be - come a self - ful - fill - ing prop - e - sy. And

e - vil, mean and e - vil.

57

Am Em

e - ven though it pains you a lit - tle when they say that you're

She is mean and

59

B

vic - ious, you're per - ni - cious, you're ma - li - cious, then you

wick - ed, wick - ed, wick - ed,

62

Em

might as well be wick - ed.

wick - ed.

PERFECT LIKE YOU

Written and Arranged by TOM KIRKHAM

♩ = 125

F Bb F Am Dm Bb

SCARECROW

5 F Bb F Am Dm

If I had a brain in - side___ my head, what - e - ver was done, what -
If I had a brain in - side___ my head, I'd look at a sign and

8 Am⁷ Dm Bb⁶ C

e - ver was said, it would all make sense.____
see what it said, know just where it led.____

11 TIN WOODMAN

F B \flat F Am Dm

If I had a heart in - side my chest, I'd know what was right, and
 If I had a heart in - side my chest, I'd know how to feel, and

Am⁷ Dm B \flat ⁶ C

do what was best, and be less de - pressed.
 feel at my best, sure that I was blessed

17 LION

Am Dm Am Dm

If I had a lit - tle cour - age, just i - ma - gine what I'd do.
 If I had a lit - tle cour - age, I could see a chal - lenge through.

20 ALL

Gm Am B \flat Am

— if we just had a brain, had a heart or were brave, we'd be
 — if we just had a brain, had a heart or were brave, we'd be

23 *Harmony 2nd time only*

Gm/C C F

per - fect just like you.____ When some-thing's mis-
 per - fect just like you.____

26 Dm Bb C7 F

- sing and you know____ That you are not com - plete,____ It's like a gar-

30 Dm Bb C7

- den with no house,____ a song with - out a beat,

33 Am Dm Am

____ you're all as - kew,____ What could we do?____

36 1. Dm Gm Am Bb C

— if we just had a brain, had a heart— or were brave just like

39 F 2. Dm Gm Am Bb

you. If we just had a brain, had a heart

43 Am Gm Am Bb Am

— or were brave , find out how to know and know how— to be-have, We'd

46 Gm Am Bb C F

see how to learn and we'd learn— to be per - fect like you.

SMALL

Written and Arranged by TOM KIRKHAM

♩ = 114

E_b

When you're

5 **E_b** **Cm⁷**

small, you know, cos eve - ry-bo - dy tells you so. When first you meet, they'll
small, you're 'cute', and 'young-er than you look' to boot, so 'sweet', so 'wee', and

8 **A_b**

greet you in the street and say, "I say, you're small," as
'shor - ter than you ought to be'. And yes, it's true, there's

10 Abm/B Eb Bb Cm Bb/D

if you had - n't no-ticed that at all. And when you're
al-ways some-one look-ing down on you. And when you're

13 Eb Cm7

small, they stare, or look at you like you're not there, in - vi - si - ble, it's
small, each day, an in-sult won't be far a - way. You shrimp, you wimp, you

16 Ab Abm/B

strange-ly me-ta phy-si-cal how you can be, and yet not be as far as they can
tee - ny wee-ny ti-ny imp, a fleck, a flea, to some of them it's all you'll e - ver

19 Eb Bb Gm

see.
be. As far as they can see you're on - ly lit - tle, You're di -

22

A_b(add2)E_bB_b

mi - nu - tive in size. Some - one to pass o - ver, Or give the cold shoul - der. And

25

G_mA_b(add2)E_b

so you're dis-re-gar-ded, that's be - fore you e - ven start. It hap - pens a - gain and a - gain,

28

B_bA_bA_bm/B

1.

___ and so be - fall ___ you if you're small. ___ When you're

33

2.

E_b

When you're small, you know, cos eve - ry - bo - dy tells you so. When

36 Cm(add2) Ab

first you meet, they'll greet you in the street and say, "I say, you're small," as

39 Abm/B Eb Bb

if you had n't no-ticed that at all, not no-ticed that at all, not no-ticed that you're

42 Ab Gm7 Ab

al - ways look - ing up, or stretch - ing up to some - thing out of

45 Gm7 Ab/F Gm7

reach. And eve - ry now and then it gets too much, but this is what you've

48

learned, it's some-thing they don't teach. When you're small, you grow in

Ab *Ab(add2)/Bb* *Eb*

51

ways that they will ne-ver know. You bloom, you shine, you live the life of your de-sign, and

Cm7

54

best of all you still sur-prise, so one day they might

Ab *Abm/B* *Gm7*

57

re - a - lise how big you are is not a - bout your size.

C *rit.* *Ab* *B* *Eb*

CLANG EVERY CYMBAL

Written and Arranged by TOM KIRKHAM

♩ = 118

F C⁷

5 F

Clang ev - 'ry cym-bal for the Wiz - ard of Oz. Beat ev - 'ry drum and wave your
Clang ev - 'ry cym bal for the Wiz - ard of Oz. Beat ev - 'ry drum and wave your

8 B^b C F

ban - ners be - cause to - day we cel - e - brate the stor - y they've sold, so
ban - ners be - cause it's an occ - as - ion if we all make it so, cos

11 G C F/D C/E F
We love a show.

fly the flags and do as you've been told. Clang ev - 'ry cym-bal for the
 we know ev - 'ry bod - y loves a show. v2 Clang ev - 'ry cym-bal for the

14 Bb

Wiz - ard of Oz, we hon - our all he does through-out the land. He's the
 Wiz - ard of Oz, re - mem - ber what you'd be with - out him here. He's the

17 Am D Gm7

one and on - ly wiz - ard, he's the best there's ev - er been, the great - est wiz - ard
 one and on - ly wiz - ard, he's the best there's ev - er been, the great - est wiz - ard

20 Gm7/C C 1. F 2. F

no - one's ev - er seen. seen.
 no - one's ev - er

24

Dm Am

This is his do-min-ion, and this is where he rules. He

27

Bb F Dm Am

keeps out the ones who'd do us harm. And in our o-pin-ion, the doubt-ers are the fools,

31

Bb C

quest-ion-ing his pur- pose and stirr - ing up a- larm.

34

F

Clang ev - 'ry cym - bal for the Wiz - ard of Oz. Beat ev - 'ry drum and wave your

Clang ev - 'ry cym - bal.

37

B \flat C F

ban-ners be - cause to - day we cel - e-brate the stor - y they've sold, so

Beat ev' - ry drum. To - day, you'll cel - e-brate to - day, so

40

G C F

fly the flags and do as you've been told. Clang ev'-ry cym-bal for the

keep your ban-ners wa-ving, or we will make you pay. Clang ev'-ry cym-bal for the

43

B \flat

Wiz-ard Of Oz, we hon-our all he does through - out the land. He's the

Wiz-ard Of Oz, we hon-our all he does through - out the land. He's the

46

Am D Bb

one and on - ly wiz - ard, he's the best there's ev - er been, at least that's what they

one and on - ly wiz - ard, he's the best there's ev - er been, at least that's what they

49

Bb/C Gm7 Bb/C rit. Bb/G F/A

al - ways say and who are we to dis - o - bey the great - est wiz - ard

al - ways say and who are we to dis - o - bey the great - est wiz - ard

53

Bb C(sus4) C7 F Bb(add2) C F

no - one's ev - er seen.

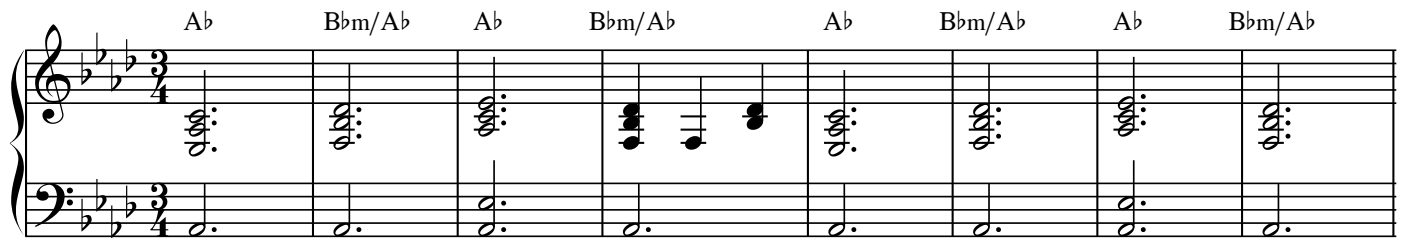
no - one's ev - er seen.

TOTO

Written and Arranged by TOM KIRKHAM

Sensitively ♩ = 132

Ab Bbm/Ab Ab Bbm/Ab Ab Bbm/Ab Ab Bbm/Ab



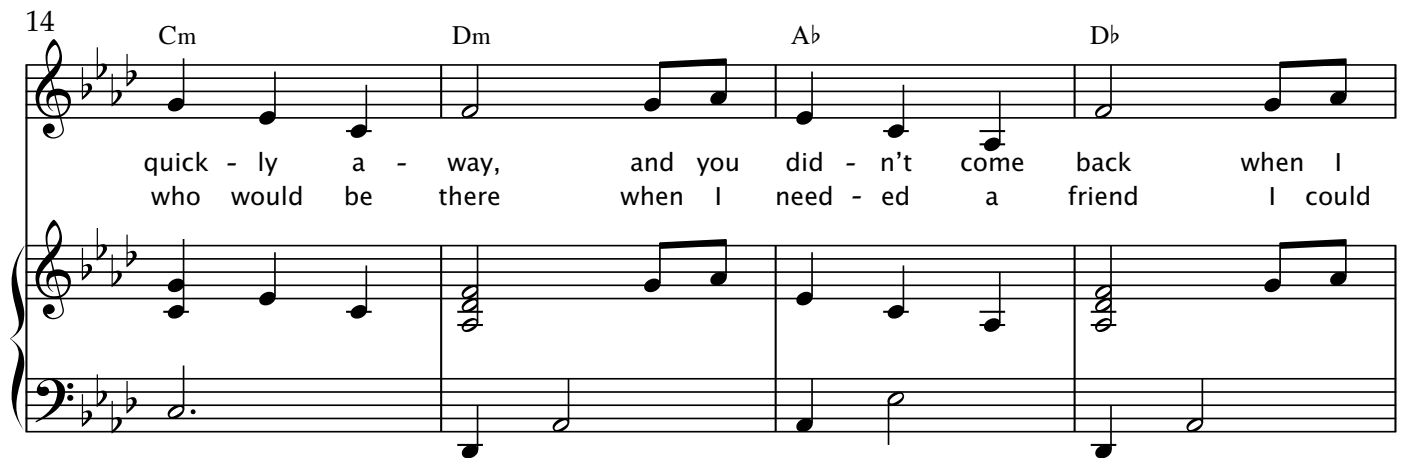
9 Ab Eb/G Fm Cm Fm

What would I do if you sud - den - ly ran
When you were born, I knew it would be you



14 Cm Dm Ab Db

quick - ly a - way, and you did - n't come back when I
who would be there when I need - ed a friend I could



18 Ab Dm Ab/C Bbm

called you? Oh To - to, don't go, don't go a -
turn to. Oh To - to, don't go, don't go a -



22 Eb Ab Eb/G Fm(add4) Ab/Eb

way. What would I do? Be hope - less - ly blue. Oh
 way. Sure - ly you know how I love you so? Oh

27 1. Db Eb Ab Bbm/Ab Ab Bbm/Ab

To - to, don't go a - way.
 To - to, don't go a -

33 2. Ab Dbmaj7

way. Who would I cud - dle when -

37 Abmaj7 Ab Dbmaj7 Abmaj7

ev - er I'm sad? Who would I ruf - fle when - ev - er I'm

42 Ab Dbm7 Abm7

glad? Who would come run - ning when - ev - er I

46 Abm E F#

call? Oh To - To, - don't go.

51 B F#/A# G#m D#m

What would I do if you sud - den - ly

55 G#m D#m E B

ran quick - ly a - way and you did - n't come

59 E B A E

back when I called you? Oh what would I do if I

63 A E A E

called you and called you and called but you ne - ver re -

67 F# B F#/A# G#m(sus4)

turned? _____ What would I do? Be hope - less - ly

72 B/F# rit. E F# B

blue. Oh To - to, don't go a - way. _____

JUST ANOTHER DAY

Written and Arranged by TOM KIRKHAM

♩ = 165

Musical notation for the first system, measures 1-6. The treble clef has chords Dm, Am, and G. The bass clef has a steady eighth-note accompaniment.

7 A Dm
We go as one, go wher - e - ver, to the
young, so much young-er, in the

11 Am G(add2)
ends of the Earth we're to - ge - ther. Like an ar - my, we know we're a -
jun - gle we played and we plun - dered. Through the trees we would swing with-out

14 A
lar - ming, as we carve through the sky that we're scar - ring. And they
wor - ry, did - n't want for a thing, we were hap - py. Then she

17

Dm Am

scream, and they're fran- tic, as they run for their lives in their pa- nic. So we
 came with a pro-mise, of the wings she would fas-ten up - on us. And she

21

Bb F A

dive and we rise, we can see in their eyes that they know, we're
 taught us to fly, but it came at the price that we do the

25

Bb A Dm Bb(add2) F

ta - king them in tow. But for us, des - pite the fuss, it's just a - no-ther
 things she wants us to. What are we when we're not free, it's just a - no-ther

30

C Dm Bb(add2) F C

day. Seize the prey and fly a - way, it's just a - no-ther day.
 day. When you lose your li - ber - ty, it's just a - no-ther day.

35

Dm Bb F C Dm

Do as we are or-dered, we don't get a say. One hint of re -
 Do as we are or-dered, we don't get a say. One hint of re -

40

Bb F C G

bel-lion, she will make us pay, a - no-ther day, a - no-ther
 bel-lion, she will make us pay, a - no-ther day, a - no-ther

45

Bb A Dm G

1. day a slave. When we were slave.
 day a

52

Bb A G Bb A Dm

A - no-ther day a slave. a - no-ther day a slave.

WICKED – REPRISE

Written and Arranged by TOM KIRKHAM

♩ = 105

Em Bm/E Am/E B

They say I'm

6 Em B

wick-ed, they look at me and wick-ed's all they e-ver see.

9 Am Em

They'll be de-ligh-ted when I pe-rish, oh Do-ro-thy, my dear. They'll

12 Am Em

treat you as a he - ro, they'll cheer when you ap - pear. You're

14 Am Em

Do - ro - thy, their dar - ling. They look at you and think that you're so

16 B B⁷ accel.

spif - fy, you're so wit - ty, you're so pret - ty, but

19 Em B Em

I think that you're wick - ed.

DOROTHY, DEAR – REPRISE

Written and Arranged by TOM KIRKHAM

♩ = 125

C

Do-ro-thy, dear, — we can't be -

4

lieve it. Do-ro- thy, dear, you've freed us from the witch.

Dm

7

Now that she's dead, our dest-in-y's am - end - ed. She'll wor ry us no more, she's a

G

10 **C**

slur-ry on the floor. Do-ro- thy, dear, you are a won - der.

13 **F** **Fm**

Ev-'ry-one here will cel - e-brate to - day. To - day we start a-new and all be -

16 **C** **G** **rit.** **C**

cause of you, We hope you're here to stay. Oh,

19 **Fm** **B/C** **C** **G** **C**

Do - ro - thy, we do, we hope that you do too. Oh, Do - ro - thy do stay.

THERE'S NO PLACE LIKE HOME

Written and Arranged by TOM KIRKHAM

♩ = 138
C(add2) Am⁷ C(add2) Am⁷ C(add2) Am⁷

Say good - bye, ___ wave all your

7 C(add2) Am⁷ Fmaj⁷ Ab⁺

friends fare - well. You feel you have to go ___ but on - ly time will tell...

12 C(add2) Am⁷ C(add2) Am⁷

___ You leave so much be - hind ___ and yet we un - der - stand, ___ that this is

17 Fmaj⁷ Ab⁺ \$ Em⁷

not your place, ___ that this is not your land. ___ Your land is o - ver the rain
Your land is o - ver the rain-

22

Am⁷ Em⁷

- bow way up high, ___ where the prai - ries meet the sky, ___ where the grass
 bow way up high, ___ where the prai - ries meet the sky, ___ where the grass

26

Am⁷ F(add2)

- es of - ten sway, ___ where the sky ___ is al - ways grey, ___ where the sky_
 - es of - ten sway, ___ where the sky ___ is al - ways grey, ___ click your heels

30

G(sus4) G C G

___ is al - ways grey. ___ Ev' - ry bo - dy's felt ___ it too, ___
 ___ and on your way. ___

35

Dm⁷ G(add2) G C C/E

knows the feel - ing just ___ like you. ___ There's no place like home. ___ There's

39 F(add2) G(sus4) G C G Dm7

no place like home.____ Does-n't mat-ter where__ we go,__ where we are we al -

44 G(add2) C C/E F(add2) To Coda G(sus4) G

- ways know,_there's no place like home.____ There's no place like home.____

49 C(add2) Am7 C(add2) Am7 Fmaj7

Look a - round,__ re-mem-ber what you see.____ For it will all be gone

54 Ab+ C(add2) Am7(add4)

__ ex-cept the me - mor - y____ And though we won't be there__ to lend a

59 C(add2) Am7 Fmaj7 Ab+ D.S. al Coda

help - ing hand, ___ may-be you'll think of us ___ with-in your for - eign land. ___ Your land is

65 ∅ G(sus4) G C C5/E F(add2) C5/G C

There's no place ___ There's no place There's no place ___

There's no place There's no place There's

71 C5/E F(add2) C5/G C G

There's no place Ev - 'ry-bod-y's felt ___ it too, ___

no place There's no place Ev - 'ry-bod-y's felt ___ it too, ___

76 *Dm⁷* *G* *C* *C/E*

Knows the feel - ing just ___ like you, ___ there's no place like home. ___ There's

Knows the feel - ing just ___ like you, ___ There's no place like home.

80 *F(add2)* *G(sus4)* *G* *C* *G* *Dm⁷* *Dorothy*

no place like home. ___ Does-n't mat-ter where ___ I go, ___ where I am I'll al-

85 *G(add2)* *G* *C* *C⁵/E* *F(add2)* *G(sus4)* *+Friends*

ways know, there's no place like home. ___ There's no place like home. ___ There's

90 *+Munchkins*

C C⁵/E F(add2) G(sus4) C

no place like home. — There's no place like home. — There's no place like home.

95 *Ensemble*

C/E F(add2) G(sus4) G C C/E

— There's no place like home. — There's no place like home. — There's

100

F(add2) G C

no place like home. — There's no place like home.

103 *rit.*

C/E F(add2) G G7 C

— There's no place, there's no place like home.

CLANG EVERY CYMBAL – CURTAIN CALL

Written and Arranged by TOM KIRKHAM

♩ = 118

F C

5

F

Clang ev - 'ry cym-bal for the Wiz-ard of Oz. Beat ev - 'ry drum and wave your

8

B \flat C F

ban-ners be-cause to - day we cel - e-brate the stor-y they've sold, so

11

G C F

fly the flags and do as you've been told. Clang ev - 'ry cym-bal for the

14

Wiz-ard Of Oz, we hon-our all he does through-out the land. He's the

17

one and on - ly wiz - ard, he's the best there's ev - er been, at

19

least that's what they al - ways say and who are we to dis - o - bey the

23

great-est wiz - ard no-one's ev - er seen.



**INCIDENTAL
SHEET MUSIC**

OVERTURE

Written and Arranged by TOM KIRKHAM

♩ = 118

Musical notation for measures 1-4. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. Measure 1 has a chord of E-flat major. Measure 4 has a chord of A-flat major. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 5-8. Measure 5 has a chord of B-flat major. Measure 6 has a chord of E-flat major. Measure 7 has a chord of F major. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 9-12. Measure 9 has a chord of E-flat major. Measure 12 ends with a repeat sign. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 13-16. Measure 13 has a chord of G minor. Measure 14 has a chord of C major. Measure 15 has a chord of F minor 7. Measure 16 has a chord of A-flat/B-flat. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 17-20. Measure 17 has a chord of E-flat major. Measure 18 has a chord of C minor. Measure 20 has a repeat sign. The notation includes treble and bass staves with various chords and melodic lines.

21 G/D G Fm Cm

25 Abm G

29 Eb Cm7

33 Ab Abm/B Eb rit.
Bb

37 Eb Ab

41 Gm C Ab/F Ab/Bb Eb

DOROTHY DEAR – INCIDENTAL

Written and Arranged by TOM KIRKHAM

Swing ♩ = 125

Musical notation for measures 1-4. The piece is in 4/4 time with a swing feel. The key signature has one flat (B-flat). Measure 1 starts with a C major chord and a triplet of eighth notes. Measure 2 has a D minor chord. Measure 3 has a C major chord and a triplet of eighth notes. Measure 4 ends with a D minor chord.

Musical notation for measures 5-8. Measure 5 has a C major chord and a triplet of eighth notes. Measure 6 has a G major chord with an added second (G(add2)). Measure 7 has a C major chord. Measure 8 has a C minor chord and a C major chord.

Musical notation for measures 9-12. Measure 9 has a C major chord and a triplet of eighth notes. Measure 10 has a D minor chord. Measure 11 has a C major chord and a triplet of eighth notes. Measure 12 ends with an F major chord.

Musical notation for measures 13-16. Measure 13 starts with an F minor chord. Measure 14 has a C minor chord and a C major chord. Measure 15 has a G7 chord. Measure 16 ends with a C major chord.

Musical notation for measures 17-20. Measure 17 starts with an F minor chord and a 'rit.' (ritardando) marking. Measure 18 has a B/C chord and a C major chord. Measure 19 has a G major chord and a G7 chord. Measure 20 ends with a C major chord.

WICKED – INCIDENTAL

Written and Arranged by TOM KIRKHAM

♩ = 130

Musical notation for measures 1-4. Chords: Dm, A.

Musical notation for measures 5-8. Chords: Gm, Dm, Bbm.

Musical notation for measures 9-13. Chords: A, Dm, A.

Musical notation for measures 14-18. Chords: Gm, Dm, A, Dm, A, Dm.

PERFECT LIKE YOU – INCIDENTAL

Written and Arranged by TOM KIRKHAM

♩ = 125

The score is written for piano in 4/4 time with a tempo of 125. It consists of five systems of music, each with a treble and bass clef staff. The key signature has one flat (Bb). The first system (measures 1-5) has chords: F, Bb, F, Am Dm, Am7 Dm, Bb. The second system (measures 6-9) has chords: C, F, Bb, F, Am7 Dm. The third system (measures 10-13) has chords: Am7 Dm, Bb, C, Am. The fourth system (measures 14-18) has chords: Dm, Am, Dm, Gm, Am, Bb, Am. The fifth system (measures 19-23) has chords: Gm, Am, Bb, Am, Gm, Am, Bb, C, F. The piece ends with a double bar line.

JUST ANOTHER DAY – INCIDENTAL

Written and Arranged by TOM KIRKHAM

♩ = 165 Play 4x or as needed

Dm

3 Am

5 G

7 A Dm

SMALL – INCIDENTAL

Written and Arranged by TOM KIRKHAM

♩ = 114

The score is written in 4/4 time with a tempo of 114 beats per minute. It consists of five systems of music, each with a treble and bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The first system (measures 1-4) features chords Eb and Cm7. The second system (measures 5-8) features chords Ab, Abm/B, Eb, and Bb. The third system (measures 9-12) features chords Gm, Ab(add2), Eb, and Bb. The fourth system (measures 13-16) features chords Gm, Ab(add2), Eb, and Bb. The fifth system (measures 17-20) features chords Ab and Abm/B. The piece concludes with a double bar line at the end of the fifth system.

CLANG EVERY CYMBAL – INCIDENTAL

Written and Arranged by TOM KIRKHAM

♩ = 118

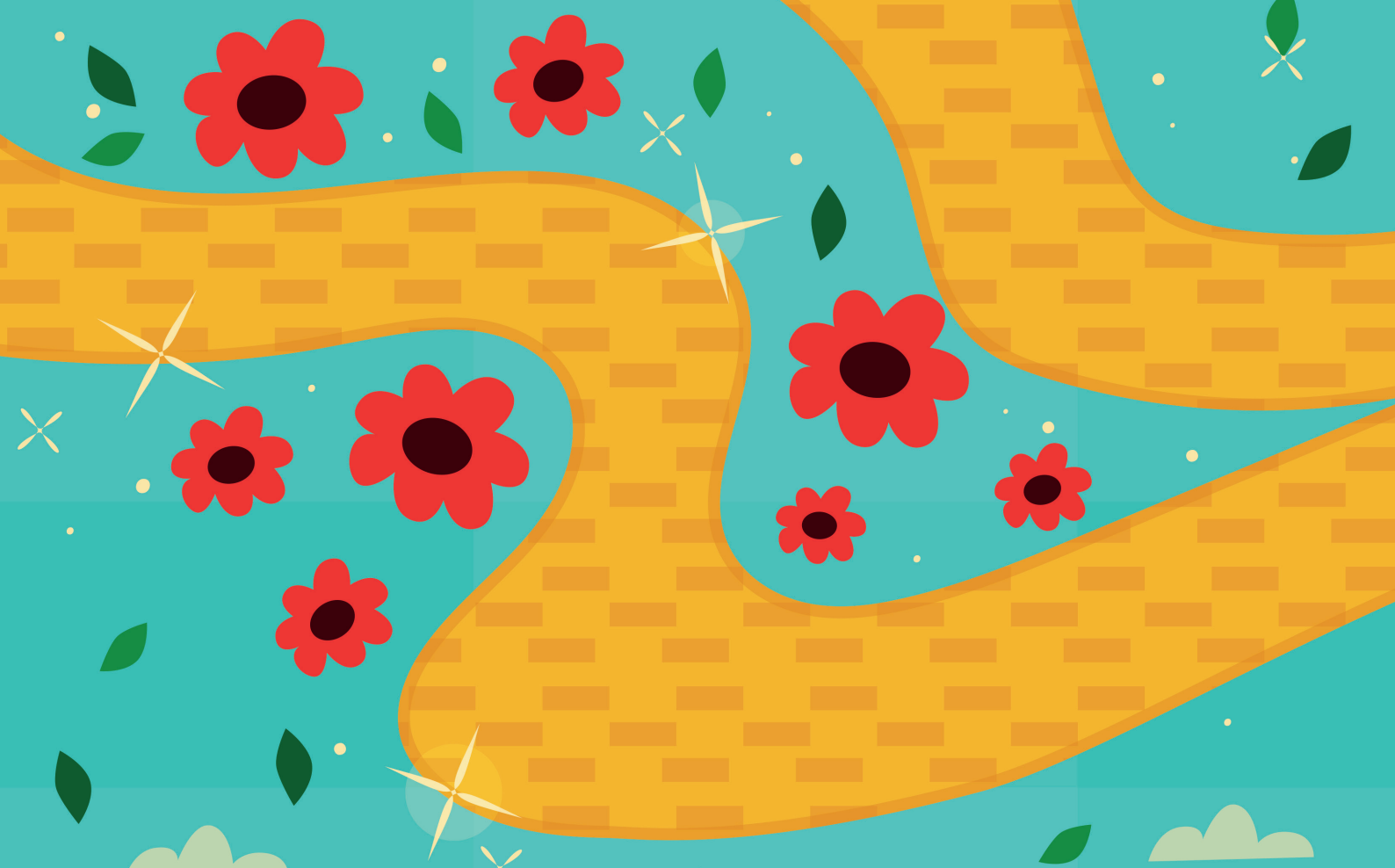
Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef features eighth and sixteenth notes, with some rests. The bass line consists of a steady eighth-note accompaniment. Chord symbols F, C, and F are placed above the staff.

Musical notation for measures 6-9. The melody continues with eighth and sixteenth notes. The bass line remains consistent. Chord symbols Bb and C are placed above the staff.

Musical notation for measures 10-14. The melody features a mix of eighth and sixteenth notes. The bass line continues. Chord symbols F, G, C, and F are placed above the staff.

Musical notation for measures 15-18. The melody includes eighth and sixteenth notes. The bass line continues. Chord symbols Bb, Am, and D are placed above the staff.

Musical notation for measures 19-22. The melody features eighth and sixteenth notes. The bass line continues. Chord symbols Gm7, Gm7/C, and F are placed above the staff.



Cyclones, munchkins, witches and wizards, a yellow-brick road and an emerald city: welcome to Oz, where anything can happen and a huge amount does, most of it involving a little girl called Dorothy, her dear dog Toto, her three unforgettable companions – the Scarecrow, the Tin Woodman and the Lion – and one very wicked Witch.

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