

The Last Oz Story Musical Overview

Product Code: LK8000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

Solo Songs: Yes

Ensemble/Large Chorus Songs: Yes

Main Character Details:

Elise McKenna (w): C4-E5 vocals, moderate

Glinda (w): C4-B5 vocals, difficult

Courageous Lion (either): G3-F5 vocals, difficult

Nurse Leone/ Peloros (w): G3-D5 vocals, moderate

Dorothy Gale (w): A3-E5 vocals, moderate

Dr. Strohmman/ Scarecrow (m): A2-F4 vocals, moderate

Emma Tyndol/ Tin Woodman (w): C4-G5 vocals, moderate

Total Number of Songs: 35

Vocal Demands: Difficult

Orchestral Demands: Difficult

Size of Orchestra: Large (9+)

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The following pages contain copyright information and at least one page from a variety of songs within the show.

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Music by SCOTT MICHAL

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(THE LAST OZ STORY)

3 Just Remember, Dorothy

Glinda & Dorothy

Lights come up on Dorothy's Room late that night. She is lying in bed, eyes closed, when she hears a dreamy six-note theme – GLINDA's fanfare. Rising from her bed, she peers out into the audience. GLINDA joins her, stage left, but there is no indication they can see one another. It's as if they are in separate dimensions

Sweetly, in a gentle two $\text{♩} = 54$

UNDERScore

Orch.

1

orch. bell

pp

p *cresc.* *res. gtr.*

p

7

mf *dim.* *cresc. poco a poco* *mf*

p *cl.* *+pno.*

vc bass

13

orch. bell

mp *p*

poco piu mosso $\text{♩} = 60$

guit. *bass*

18 *mp*

Glinda

I'm sure that Kan-sas has man-y won-ders to be-hold,— With

Orch.

cl. *mp dolce*

celli



22 *p thoughtful*

Glinda

skies that stretch for - ev - er; a-bove a tap - e-stry of green— green and

Orch.



26 *mp*

Glinda

gold, I'm sure in Kan-sas All hearts are op-ened up to you. But just re-mem-ber

Orch.

orch bells

pno. *p*



Piano/Vocal Score

42

31

Glinda

Dor'-thy Oz loves you, too

Orch.

gtr.

mp

38

36

Glinda

The plains of

Orch.

o. bells
fl, pno

mp dolce

p

39

Glinda

Kan-sas I know will al-ways be— your home— And

Orch.

cresc.

ww

Dorothy

5 Great to Be Back in Oz

As DOROTHY begins to spin her tale, transitional music is heard and the curtains begin to part, revealing Oz. DOROTHY, who is already wearing both silver slippers, steps out of her hospital gown to reveal her Oz clothing. She walks back into the set spinning as the back stage is transformed into Oz. She is delighted to be back once more, rushing hither and yon to take in every detail.

Cue

DOROTHY: "Oz found me again, and so....."

Mysterioso $\text{♩}=72$

Orch.

mp fl.

pno
vibes

p

tuba

Orch.

molto accel. poco a poco

cresc. poco a poco

trb

+timp

Piano/Vocal Score

55

Orch.

Orch.

Dorothy

Here I

DOROTHY. I can't believe it. It's even
more wonderful than I remembered.
Everything is just so – so – Oz-some!

Orch.

trem strgs

ffpp

13 Recitative $\text{♩} = 86$

Dorothy

am, Fan - cy free. In the shade of a lunch pail

Orch.

p
a gl.

marimba

16

Dorothy

tree. Noth - in' both - ers me, be - cause

Orch.

rit.

solo cello

Brisk Four $\text{♩} = 96$

20

19

Dorothy

It's so great to be back in Oz!— Eve - ry day some_thin' new,

Orch.

full orch. *smf* *sfz* *mp* a. sax. cello

21

Dorothy

Neath'-a sky of munch-kin blue.— Fills me with "oohs! and Aahhs" be-cause

Orch.

pno, mar, hp

23

24

Dorothy

It's so great to be back in Oz. There's—— no com-par-i-son to

Orch.

+ a sax *sfz* *mf* a. sax.

11 When Your Heart Is in the Right Place

Tin Woodman

Cue

Tin Woodman: "It's in the right place all right. That's the trouble."

Andantino melancolic ♩=84

Orch.

ob., cl.

brass

5

Tin Woodman

Though I may be a man of tin who stays the course through thick or

Orch.

p

gtr

8

Tin Woodman

thin, There's a heart still beats with - in. this hard and slight-ly

Orch.

pno, gtr

poco cresc.

ob.

trb

12

Tin Woodman

8

rust - y skin... One min-ute I am cop- in',

Orch.

f *gr.* *ob. p* *l.h. pp*

15

Tin Woodman

8

the next the flood-gates op-en. then the tears start stream-in' down my face.

Orch.

18

Tin Woodman

8

No won-der I'm so rust-y, I guess this is how it must be when your

Orch.

Piano/Vocal Score

80

23

21

Tin Woodman

8 heart is in the right place. I can't help feel-in' sheep-ish,

Orch.

grt.

pno

hn.

p

24

Tin Woodman

8 ad-mit-tin' I'm so weep-ish e-ven though it's real-ly no dis-grace.

Orch.

27

Tin Woodman

8 Still all you're` ev-er do- in', is sob-bin' and boo-hoo - in, when your

Orch.

p

17a Finale Act 1/ (Playoff)

segue from #17

They skip off the stage into the audience, weaving up and down the aisles. PELORAS sneaks onto the stage and follows them at a discrete distance as they exit through the back doors of the auditorium as the music ends.

28 **poco con moto**
fl., sax

Orch.

30 fl., sax

Orch.

32 a sax

Orch.

brass

The musical score is for a piano/orchestra piece. It consists of three systems of music. The first system starts at measure 28, marked 'poco con moto'. The second system starts at measure 30. The third system starts at measure 32. The score is written for a piano (Orch.) and various woodwinds and brass. The piano part is in 4/4 time and features a strong, rhythmic accompaniment with many chords and single notes. The woodwinds (flute, saxophone, and trumpet) have melodic lines that often mirror the piano's rhythm. The brass (trumpet and saxophone) also have melodic lines, often in harmony with the woodwinds. The score is marked with 'f' (forte) and 'p' (piano) dynamics. The tempo is 'poco con moto'. The key signature has one flat (B-flat). The score is for a full orchestra, including strings, woodwinds, and brass.

Orch.

35 +fl.2

+pic, hp, trp

37 ww.

f

Orch.

38

full orch

cresc. poco a poco

Orch.

40

22 Any Road

Dorothy, Lion, Tin Woodsman, Chorus

Cue

DOROTHY: "Maybe if we just start over..."

Orch.

Steady two ♩=96

ww, pno *p*

Orch.

8

Orch.

13

swung

mp

Piano/Vocal Score

136

17 Swung

Dorothy

Some roads lead to for - tune, Oth - ers

Orch.

pno, gt

p

a fl, cl

22

Dorothy

to de - spair But if you don't know where you

Orch.

27

Dorothy

wan-na go, An-y road-'ll take you there.

Orch.

full orch

f

p

pno, gt

Piano/Vocal Score

39

137

33

Lion

Orch.

It might

ob

40

Lion

be a foot - path

Tin Woodman

Or a thor-ough - fare

Orch.

47

Dorothy

But if you're O. K. with what comes your way An-y road-'ll take you there

Tin Woodman

An-y road-'ll take you there

Orch.

f

53

Dorothy

There are high roads And low roads Fast roads and Slow roads

Lion

There are high roads And low roads Fast roads and Slow roads

Tin Woodman

There are high roads And low roads Fast roads and Slow roads

Orch.

a fl, cl

mp

59

Dorothy

Wait-ing just for you to pick— one.

Lion

Wait-ing just for you to pick— one. There are short roads

Tin Woodman

Wait-ing just for you to pick— one. and

Orch.

a fl, cl

31 Where Have All the Rainbows Gone?

Dorothy

Cue

DOROTHY (standing at the window). That doesn't give her the right to take it out on everyone else.

(A tear runs down DOROTHY's cheek. She begins to sing the introduction softly; haltingly; her voice choked with emotion.)

Rain Intro *1* **Recitative rubato** $\text{♩} = 44$ 3

Dorothy

Orch.

gentle rain

a fl, cl

p

I trace the tear-drops fall-ing

4

Dorothy

Orch.

p

on the win-dow pane, though peo-ple try to tell me that it's on-ly rain. But

Piano/Vocal Score

211
rit.

7 **rubato**

Dorothy

if it's on-ly rain-ing, why am I so blue? May-be I'd feel bet-ter if I knew, if I

Orch.

cresc. poco a poco *poco dim.*

As DOROTHY sings, she moves about the room, slowly circling the bed until she returns to the window

12 **Rubato, with great expression** $\text{♩} = 88$

11 **p**

Dorothy

knew. Where have all the rain-bows gone? Don't know when the

Orch.

+gtr. **p**

15 **gently moving ahead**

Dorothy

sun last smiled my way. Seems like it's been rain - ing eve - ry

Orch.

cl.

bass

19 *poco rit.* 21 *In tempo*

Dorothy

day. Rain - ing for so long. Where have all the rain-bows gone,

Orch.

fl & pno *mp* *p*

23

Dorothy

with their prom - ise of a brand new start? I've been wait - ing

Orch.

pno

27 *gently moving ahead*

Dorothy

for the clouds to part, for so long. Am I

Orch.

mf *dim.*

30 a little faster

Dorothy

wrong to keep on search-ing whenskies are gray? And keep on hop-ing day

Orch.

hn. *mf* *poco cresc.*

33 still moving ahead

Dorothy

af - ter day, al - ways look - ing for an an - swer, Can't

Orch.

35 *cresc.* *rit.*

Dorothy

some- one say, why they had to go a- way?

Orch.

brass