

Sarah Riskind

*For the University of Washington Cohort Ensemble and Recital Choir*

# Oz Cantata

*for SATB chorus, soloists, and string quartet*

2016

Duration: 21'



[www.sarahriskind.com](http://www.sarahriskind.com)



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Duration: 21'

### Performance Notes:

This passion project brought together many aspects of my identity: the conductor, the singer, the violinist, the reader, and even the Irish music lover. In the original performance, the most accessible choral parts were sung by the entire Recital Choir (Ozma and the last portion of Tik-Tok), whereas the graduate Cohort Ensemble covered the first part of Tik-Tok as well as the solo roles. You should feel free to be flexible with the piece in the same way, or even to perform individual movements as stand-alone works.

When there is so much suffering in the world, it can be soothing for the spirit to perform music that is whimsical and optimistic. Many children's books contain deep fundamental truths, and even those over a century old can shed light on present-day human experiences.

### Instrumentation:

Violin I, Violin II, Viola, and Violoncello

### Voicing:

#### **I. Tik-Tok (7'15")**

Solo quartet SATB

Chorus SATB

Dorothy (speaking part)

Billina the Hen (speaking part)

#### **II. Jack Pumpkinhead (3'26")**

Mombi the Witch (mezzo-soprano)

Narrator (speaking part)

Jack Pumpkinhead (baritone)

#### **III. The Patchwork Girl (2'54")**

Margolotte (alto)

Narrator (speaking part)

Magician (tenor)

Glass Cat (mezzo-soprano)

Patchwork Girl (soprano)

#### **IV. Ozma (6'55")**

Chorus SATB

Narrator (speaking part)

Ozma (speaking part)

Jack Pumpkinhead (speaking part)

**Program Notes** (feel free to include these in your program, as long as you acknowledge me as the writer)

*The Wonderful Wizard of Oz* (pub. 1900) is L. Frank Baum's best-known, but not only, Oz book. He also wrote thirteen other illustrated books in the same series. The whimsical characters range from royalty and talking animals to ordinary children, but even the most comical stories reveal fundamental human truths. In August 2015, I chose four passages of text on the theme of life, humanity, and identity to set for choir, soloists, and string quartet. Since I learned to read partly by looking over my father's shoulder as he read me the Oz books, Baum's words were a fitting source of inspiration for this composition.

## I. Tik-Tok

The text of the first movement comes from *Ozma of Oz* (pub. 1907), in which Dorothy and Billina the Hen activate a mechanical man in the land of Ev. I set the words on Tik-Tok's instruction sheet for the singers to emphasize thinking and communicating as central human actions. When Tik-Tok slowly wakes up, foreshadowing the rise of Artificial Intelligence in science fiction and real-life technology (Star Trek's Data comes to mind), Billina and Dorothy begin to think of him as a person.

Dorothy: Once, I knew a man made out of tin, who was a woodman named Nick Chopper. But he was as alive as we are, 'cause he was born a real man, and got his tin body a little at a time—first a leg and then a finger and then an ear— for the reason that he had so many accidents with his axe, and cut himself up in a very careless manner.

But this copper man is not alive at all, and I wonder what it was made for, and why it was locked up in this queer place.

*Smith & Tinker's Patent Double-Action  
Extra-Responsive, Thought-Creating,  
Perfect-Talking Mechanical Man,  
fitted with our Special Clock-Work Attachment.  
Thinks, Speaks, Acts, and Does Everything but Live.*

Dorothy: Which shall I wind up first?

Billina the Hen: Number One, I should think. That makes him think, doesn't it?

Dorothy: Yes.

Billina: He doesn't seem any different.

Dorothy: Why, of course not; he is only thinking, now.

Billina: I wonder what he is thinking about.

Dorothy: I'll wind up his talk, and then perhaps he can tell us.

*Tik-Tok: Good morn-ing, lit-tle girl. Good morn-ing, Mrs. Hen.*

## II. Jack Pumpkinhead

The story of Jack Pumpkinhead takes place in *The Marvelous Land of Oz* (1904), the second book in the series. A boy named Tip steals the magical Powder of Life from his evil captor, Mombi the Witch, and animates a wooden man with a jack-o'-lantern head. Despite Jack Pumpkinhead's outlandish appearance and origins, he often reveals unexpected depths. Musically, I aimed to contrast Mombi's frenetic nature with Jack's ponderous soul-searching and the levity present in the scene.

*Mombi: He lives! – he lives! – he lives!*

Narrator: At first Tip was so frightened and horrified that he wanted to run away, but his legs trembled and shook so badly that he couldn't. Then it struck him as a very funny thing for Jack to come to life, especially as the expression on his pumpkin face was so droll and comical it excited laughter on the instant.

*Jack: I hope you are not reflecting on my personal appearance.*

Narrator: It was so funny to hear his grave voice, while his face continued to wear its jolly smile, that Tip again burst into a peal of laughter. Even Mombi was not without a curious interest in the man her magic had brought to life; for, after staring at him intently, she presently asked:

*Mombi: What do you know?*

*Jack: Well, that is hard to tell. For although I feel that I know a tremendous lot, I am not yet aware how much there is in the world to find out about. It will take me a little time to discover whether I am very wise or very foolish.*

## III. Patchwork Girl

This passage from *The Patchwork Girl of Oz* (Book 7, pub. 1913) illustrates the literary theme of a creation breaking out of intended boundaries, due to the unintended gift of free will. A magician helps the woman Margolotte to animate a patchwork doll with the aforementioned Powder of Life to be her servant. However, the Munchkin boy Ojo grants her numerous human gifts by pouring other potions while the other characters are distracted. In addition to being unexpectedly intelligent, the patchwork girl Scraps is proud of her unique, colorful appearance. Children and adult readers alike can learn from her example, as ridiculous and fantastical a character as she may be.

*Margolotte: I must be careful not to give her too much brains, and those she has must be such as are fitted to the station she is to occupy in life. In other words, her brains mustn't be very good.*

Narrator: Thinking it both unfair and unkind to deprive her of any good qualities that were handy, the boy took down every bottle on the shelf and poured some of the contents in Margolotte's dish. No one saw him do this, for all were looking at the Powder of Life.

*Magician: It will take a few minutes for this powder to do its work.*

Narrator: But suddenly the Patchwork Girl threw up one arm, which knocked the bottle of powder from the magician's hand and sent it flying across the room.

Noticing the mirror, she stood before it and examined her extraordinary features with amazement— her button eyes, pearl bead teeth and puffy nose.

Then she laughed again, long and merrily, and the Glass Cat crept out from under the table and said:

*Glass Cat: I don't blame you for laughing at yourself. Aren't you horrid?*

*Patchwork Girl: Horrid? Why, I'm thoroughly delightful. I'm an Original, if you please, and therefore incomparable. Of all the comic, absurd, rare and amusing creatures the world contains, I must be the supreme freak. Who but poor Margolotte could have managed to invent such an unreasonable being as I? But I'm glad— I'm awfully glad!— that I'm just what I am, and nothing else.*

#### IV. Ozma

At the end of *The Marvelous Land of Oz*, we learn that Mombi's mistreated ward Tip is much more than he seems (spoiler alert!): he is truly the Princess Ozma, whom Mombi had transformed into a boy as an infant. In this scene, the Sorceress Glinda persuades Mombi to change Tip back into Ozma, who turns out to be a classically beautiful princess. Inspired by Irish songs that describe the features of fair maidens, I extended the transformational moment with Irish-influenced ornamentation and harmony. Underscoring the vision of beauty is the truth about Ozma: whether she looks like an ordinary boy or a stunning princess, she is the same person inside. Despite its fantastical setting and motley crew of characters, this scene has parallels in modern discussions of transgender identity.

Narrator: While the others watched her curiously, the Witch chanted a rhythmical verse in words which no one understood, and bent her lean body seven times back and forth over the fire. And now the incantation seemed complete, for the Witch stood upright and cried one word in a loud voice: "Yeowa!"

The vapor floated away; the atmosphere became clear again; a whiff of fresh air filled the tent, and the pink curtains of the couch trembled slightly, as if stirred from within.

Glinda walked to the canopy and parted the silken hangings. Then she bent over the cushions, reached out her hand, and from the couch arose the form of a young girl, fresh and beautiful as a May morning.

*Her eyes sparkled as two diamonds,  
Her eyes sparkled as two diamonds,  
Her eyes sparkled as two diamonds,  
and her lips were tinted like a tourmaline.*

*All adown her back floated tresses of ruddy gold,  
All adown her back floated tresses of ruddy gold,  
with a slender jeweled circlet  
confining them at the brow.*

*Her robes of silken gauze floated around her  
Her robes of silken gauze floated around her  
Like a cloud, her robes floated around her  
and dainty satin slippers shod her feet.*

Narrator: At this exquisite vision Tip's old comrades stared in wonder for the space of a full minute, and then every head bent low in honest admiration of the lovely Princess Ozma. The girl herself cast one look into Glinda's bright face, which glowed with pleasure and satisfaction, and then turned upon the others.

Ozma: I hope none of you will care less for me than you did before. I'm just the same Tip, you know; only— only—

Jack Pumpkinhead: Only you're different!

Narrator: And everyone thought it was the wisest speech Jack had ever made.

– Sarah Riskind

Previously based in Seattle and Boston, conductor and composer **Sarah Riskind** (b.1987) is the Director of Choral Activities at Eureka College in central Illinois, Music Director of the Baroque Artists of Champaign Urbana, and a past faculty member at The Walden School. Riskind's compositions are featured in the Project Encore catalogue of contemporary choral music and available at [www.sarahriskind.com](http://www.sarahriskind.com) as well as Swirly Music. Among her works are Jewish and Judeo-Christian music, secular pieces with improvisatory elements, and choral settings with string obbligato parts. She holds degrees from the University of Washington, the University of Wisconsin at Madison, and Williams College.

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# Oz Cantata

## I. Tik-Tok

L. Frank Baum

Sarah Riskind (b. 1987)

**Thoughtfully** ♩ = 48

Violin I  
*mp*

Violin II  
*mp*

Viola  
*mp*

Violoncello  
*mp*

Piano reduction (for rehearsal only)  
*mp*

**A**

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

**A** Dorothy:  
Once, I knew a man made out of tin,  
who was a woodman named Nick Chopper. But he was as alive as we are,  
'cause he was born a real man,  
and got his tin body a little at a time—

Pno.  
*p*

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15 **B**

Vln. I *f* *mf* pizz.

Vln. II *f* *mf* pizz.

Vla. *f* *mf* pizz.

Vc. *f* *mf* pizz.

Pno. *f* *mf* first a leg and then a finger

||

20

Vln. I

Vln. II

Vla.

Vc. arco pizz.

Pno. and then an ear- for the reason that he had so many accidents with his axe, and cut himself up

C

25

Vln. I arco *f*

Vln. II arco *f*

Vla. arco

Vc. arco *f*

Pno. *f*

in a very careless manner.



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32

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Pno. *p*

But this copper man is not alive at all,

and I wonder what it was made for,

and why it was locked up in this queer place.



Solo Quartet

46

S. *pp* < > < > < > < >  
Smith and Tin - ker's Pa - tent Dou - ble Ac - tion

A. *pp* < > < > < > < >  
Smith and Tin - ker's Pa - tent Dou - ble Ac - tion

T. *pp* < > < > < > < >  
Smith and Tin - ker's Pa - tent Dou - ble Ac - tion

B. *pp* < > < > < > < >  
Smith and Tin - ker's Pa - tent Dou - ble Ac - tion

Vln. I *pp* < > < > < > < >

Vln. II *pp* < > < > < > < >

Vla. *pp* < > < > < > < >

Vc. *pp* < > < > < > < >

Pno. *pp* < > < > < > < >

**E**

52

S. *p* Smith and Tin - ker's Pa-tent Dou-ble

A. *p* Smith and Tin - ker's Pa-tent Dou-ble

T. *p* Smith and Tin - ker's Pa-tent Dou-ble

B. *p* Smith and Tin - ker's Pa-tent Dou-ble

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

**E**

Pno. *p*

**F** Tutti

57

S. *mp* *mf*  
 Ac - tion, Ex - tra, Ex-tra Res - pon - sive, Res - pon - sive,

A. *mp* *mf*  
 Ac - tion, Ex - tra, Ex-tra Res - pon - sive, Res - pon - sive,

T. *mp* *mf*  
 Ac - tion, Ex - tra, Ex-tra Res - pon - sive, Res - pon - sive.

B. *mp* *mf*  
 Ac - tion, Ex - tra, Ex-tra Res - pon - sive, Res - pon - sive,

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp*

Pno. *mp* *mf*



62

S. *f*  
Thought - Cre - a - ting, Thought - Cre - a - - -

A.

T. *f*  
Thought - Cre - a - ting, Thought - Cr - - -

B.

Vln. I

Vln. II

Vla.

Vc. *pizz.*  
*f*

Pno.

67 G

S. *p* - ting, Talk - ing,

A. *p* Per - fect Talk - ing, Talk - ing,

T. *p* - ting, Me - chan - i - cal Man,

B. *p* Per - fect talk - ing, Me - chan - i - cal Man,

Vln. I

Vln. II *p*

Vla. *p*

Vc. *arco* *p*

Pno. *p* G



73

S. *mf* Me-chan - i-cal Man, Fit - ted with our *subp*

A. *mp* Me-chan - i-cal Man, — *mf* Me-chan - i-cal Man, Fit - ted with our *subp*

T. *mp* Me-chan - i-cal Man, — *mf* Me-chan - i-cal Man, Fit - ted with our *subp*

B. *mp* Me-chan - i-cal Man, — *mf* Me-chan - i-cal Man, Fit - ted with our *subp*

Vln. I *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Pno. *mp* *mf* *mp*

79

S. *mf*  
Spe - cial Clock - Work At - tach - ment, At - tach - ment, At -

A. *mf*  
Spe - cial Clock - Work At - tach - ment, At - tach - ment, -

T. *mf*  
Spe - cial Clock - Work At tach, At-tach - ment, At-tach -

B. *mf*  
Spe - cial Clock - Work At tach, Attach - ment, At-tach -

Vln. I *subpp* *mp*

Vln. II *subpp*

Vla. *subpp* *mp*

Vc. *subpp* *mp*

Pno. *subpp* *mp*

**H**

S. *f* *p*  
 tach - ment, At-tach - mah ooh...

A. *f* *p*  
 mah...  
 tach - ment, At-tach At - tach - ment. ooh...

T. *f* *mp*  
 ment, At-tach - ment, At - tach - ment. Think

B. *f* *mp*  
 ment, At-tach - ment. At - tach - ment. Thinks,

Vln. I *f* *p* con sordino

Vln. II *f* *p* con sordino

Vla. *f* *p* *mp* con sordino

Vc. *f* *p* *mp* con sordino pizz.

Pno. *f* *p* *mp* **H**

87

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Pno.



### Solo Quartet

91

I

S. *pp* and Does E - very - - - thing but

A. *pp* and Does E - very - - - thing but

T. *pp* and Does E - very - - - thing but

B. *pp* and Does E - very - - - thing but

Vln. I *pp* senza sordino

Vln. II *pp* senza sordino

Vla. *pp* senza sordino

Vc. *pp* senza sordino

Pno. *pp* I



102

Vln. I *pp*

Vln. II

Vla.

Vc. *pp*

Pno.

**Billina the Hen:**  
Number One, I should think.  
That makes him think, doesn't it?

**Dorothy:**  
Yes.

**Billina:**  
He doesn't seem any different.

106

Vln. I **K**

Vln. II

Vla.

Vc.

Pno.

**Dorothy:**  
Why, of course not;  
he is only *thinking*, now.

**Billina:**  
I wonder what  
he is thinking about.

**Dorothy:**  
I'll wind up his talk, and then  
perhaps he can tell us.

L

111

This musical score page features seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, followed by Violin I and II, Viola, and Violoncello. The Piano part is at the bottom. The score is in a key with two flats and a 3/4 time signature. A large 'SAMPLE COPY' watermark is overlaid diagonally across the page. The vocal staves show rests for most of the page, with some notes in the final measures. The instrumental parts have more activity, with dynamic markings of *mp* (mezzo-piano) and a 'L' (Lento) marking in the piano part.

L



rit..

Slowly waking ♩=48


Tutti

poco a poco

119

S.

A.

T. 

Good mor-ning, lit-tle girl, good mor-ning, Mis-ses Hen, \_

B. 

Good mor-ning, lit-tle girl, good mor-ning, Mis-ses Hen, \_

Vln. I

Vln. II

Vla.

Vc.

Pno. 

rit.. Slowly waking ♩=48 poco a poco



accel.

M

129

S. ooh... ooh...

A. ooh... ooh...

T. Good mor-ning, lit-tle girl, good mor-ning, Mis-ses He, Good *mp*

B. Good mor-ning, lit-tle girl, good mor-ning, Mis-ses He, Good *mp*

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

accel.

M

Pno. *p* *mp*

♩=84

136

*mf* *rit.* **N** *f*

S. *mp* ooh... *mf* oh... *f*

A. *mp* ooh... *mf* oh... *f*

T. *mf* mor-ning, lit-tle girl, good mor-ning, Mis-ses Hen, oh... *f*

B. *mf* mor-ning, lit-tle girl, good mor-ning, Mis-ses Hen, oh... *f*

Vln. I *mp* *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

♩=84

*mf* *rit.* **N** *f*

Pno.

143

S. *f* Thinks, — Speaks, —

A. *f* Thinks, — Speaks, —

T. *f* Thinks, — Speaks, —

B. *f* Thinks, — Speaks, —

Vln. I

Vln. II

Vla.

Vc.

Pno.

149

O

S. Acts, Good mor - ning,

A. Acts, Good mor - ning,

T. Acts, Good mor - ning,

B. Acts, Good mor - ning,

Vln. I simile

Vln. II simile

Vla. simile

Vc. simile

Pno. simile

SAMPLE COPY

155

S. Good mor - ning, Good mor - ning,

A. Good mor - ning, Good mor - ning,

T. Good mor - ning, Good mor - ning,

B. Good mor - ning, Good mor - ning,

Vln. I

Vln. II

Vla.

Vc.

Pno.

160 **P**

S. *ff*  
ah...

A. *ff*  
ah...

T. *ff*

B. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

164

S.

A.

T. *ff*  
ah...

B. *ff*

Vln. I

Vln. II

Vla.

Vc. *ff*

Pno.

The image shows a page of a musical score, page 25, starting at measure 164. The score is for a vocal ensemble and a string orchestra. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts feature long, sustained notes with slurs and accents. The Tenor part has the vocalization 'ah...' and a fortissimo (*ff*) dynamic marking. The Bass part also has a fortissimo (*ff*) dynamic marking. The instrumental parts provide harmonic support with various rhythmic patterns and dynamics. A large, diagonal watermark reading 'SAMPLE COPY' is overlaid across the entire page.



# II. Jack Pumpkinhead

1 **With Excitement**  $\text{♩} = 100$  Mezzo-soprano soloist (Mombi the Witch)

A. *f* He lives!\_\_\_\_\_

Vln. I pizz. *mf* He lives!\_\_\_\_\_

Vln. II pizz. *mf*

Vla. pizz. *mf*

Vc. pizz. *mf*

Pno. *mf*

6 **A** He lives! He lives, \_\_\_\_\_ he

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Pno. *f* *mf* **A**

10

A. *lives! He lives! He lives!*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno.

14

A. *lives!*

Vln. I *mp* *arco* *p*

Vln. II *mp* *arco* *p*

Vla. *mp* *arco* *p*

Vc. *mp* *arco* *p*

Pno. *mp* *p*

**B** Narrator: At first [Tip] was so frightened and horrified that he wanted to run away,

Pno. *p*

17

Vln. I

Vln. II

Vla.

Vc.

Pno.

but his legs trembled and shook suddenly that wouldn't. Then it struck him as a very funny thing for Jack to con

20

Vln. I

Vln. II

Vla.

Vc.

Pno.

especially as the expression on his pumpkin face was so droll and comical it excited laughter on the instant.

**C**

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

**C**

rit.

**D** ♩=66 29

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco

arco

arco

**D** ♩=66

Baritone Solo (Jack Pumpkinhead)

*f* *Con molto sincera*

**E** ♩=100

B.

hope you are more - flex-ible on my per-so-nal ap-pear-ance.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*Exaggeratedly legato*

arco

pizz.

*pp*

pizz.

*pp*

pizz.

*pp*

pizz.

*pp*

**E** ♩=100

Narrator:  
It was so funny to hear his grave voice,

34

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco

f

arco

f

arco

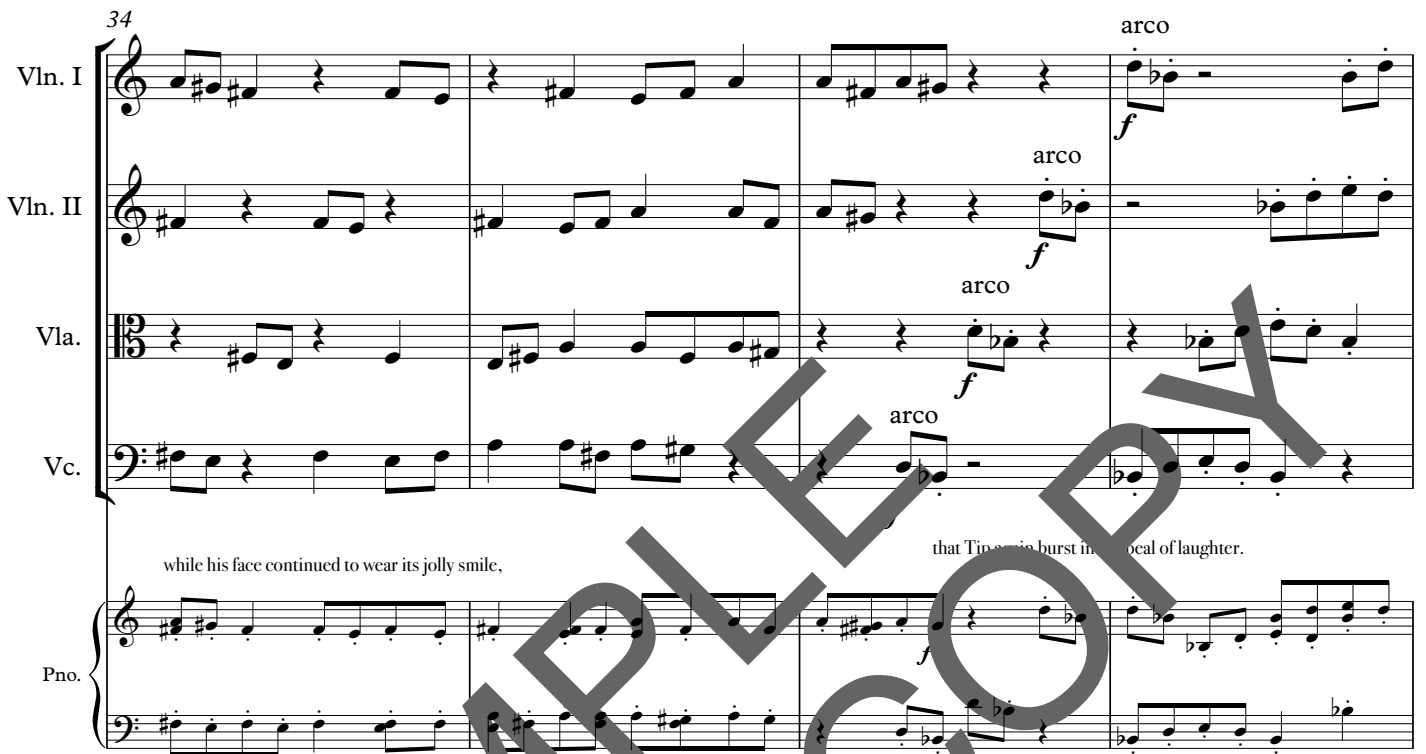
f

arco

f

while his face continued to wear its jolly smile,

that Tip's joy burst in a peal of laughter.



38

A.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Mombi

*mf*

What

pizz.

pizz.

Even Mombi was not without a curious interest in the man her magic had brought to life;

for, after staring at him intently, she presently asked:



F

43

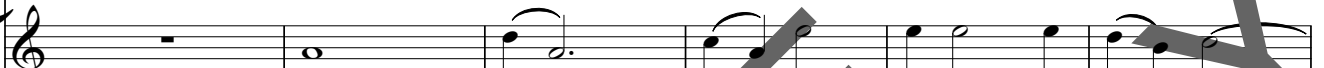
A. 

do\_ you\_ know?


Jack Pumpkinhead

B. 

Well, that is hard to tell, that is hard to tell.

Vln. I 

*p*

Vln. II 

*p*

Vla. 

arco

Vc. 

*p*

arco

F

Pno. 




49

B. 

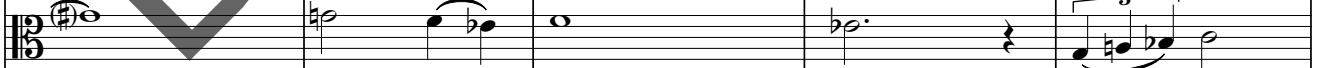
For al-though I feel th I know a tre-men-dous lot, I am not yet a-ware how

Vln. I 

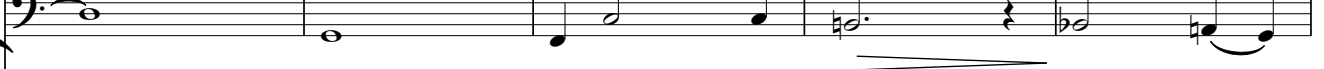
Vln. II 

Vla. 

Vc. 

Pno. 

Pno. 

Pno. 

Pno. 

Pno. 

Pno. 

54

B.

much there is in the world \_\_\_\_\_ to find out a - bout. \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

f

pizz.

f

G

61

mp

B.

It will take me a lit-tle me to dis - co-ver whe-ther I am ve-ry wise or ve-ry foo - lish.

Vln. I

pizz.

Vln. II

f pizz.

Vla.

Vc.

Pno.



68

Vln. I arco *p*

Vln. II arco *p*

Vla. arco *p*

Vc. arco *p* *ff*

Pno. *p*

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. pizz.

Vc. pizz.

Pno. *ff*



## III. The Patchwork Girl

**With Driving Energy** ♩=112

1

A. *mysteriously*  
arco

Alto solo (Margolotte)  
*highly articulated and dramatic*

I must be care-ful not to give her too much

Vln. I arco *mp*

Vln. II arco *f subp* *f* *p*

Vla. arco *f subp* *f* *p*

Vc. arco *f subp* *f* *p*

**With Driving Energy** ♩=112

Pno. *f sp* *f sile* *p*

5

A. brains, and those she has must be such as are fitted to the station she is to oc-cu-py in

Vln. I

Vln. II

Vla.

Vc.

Pno.

8

A. life. In oth-er words, her brains must-n't be ve-ry

Vln. I

Vln. II

Vla.

Vc.

Pno.

**A**

12

A. good.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

**A** Narrator: Thinking both unkind and unkind of any good qualities that were handy, the boy took down every bottle on the shelf

16

Vln. I *subp*

Vln. II *subp*

Vla. *ff*

Vc. *ff*

Pno. *subp*

*rit.*

**B** *A tempo*

*rit.*

**B** *A tempo*

and poured some of the contents in Margolotte's dish. No one saw him do this, for all were looking at the Powder of Life.

Tenor soloist (Magician)

21 *mf*  
T. It will take a few mi-utes for this pow-der to do\_ its\_ work.

Vln. I  
Vln. II *mp* *f*  
Vla. *mp* *f*  
Vc. *f*  
Pno. *mp* *f*  
Narrator:  
But suddenly the Patchwork Girl threw up one arm,

25 *f*  
Vln. I  
Vln. II  
Vla.  
Vc.

which knocked the bottle of powder from the magician's hand and sent it flying across the room.  
Pno.

28

Vln. I

Vln. II

Vla.

Vc.

Pizz. arco

f pizz. p arco

f pizz. arco p

f pizz. arco p

f pizz. p

Noticing the mirror, she stood before it  
and examined her extraordinary features with amazement—  
her button eyes, pearl bead teeth and puffy nose.

Then she laughed again  
long and merrily,  
and the Cat  
crept out from under the table

Pno.

32

S.

Mezzo-soprano soloist (Miss Cat)

A.

I don't blame you for laugh-ing at your-self. p pizz. Aren't you hor-rid?

Vln. I

Vln. II

Vla.

Vc.

f pizz. f pizz. f pizz. f

C

Pno.

35 *mf*

S. Why, I'm tho-rough-ly de- light - ful. I'm an O-ri-gi-nal, if — you please, and

Vln. I *arco*

Vln. II *mp arco*

Vla. *mp arco*

Vc. *arco*

Pno. *mp*

39 **D** *mp*

S. there - fore is comp - 'ra - ble. Of

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* pizz. arco *f*

Pno. *mp* **D** *f*

43

S. all the com-ic, ab-surd, rare and a-mu-sing crea-tures — the world con-tains,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *p*

46

S. must be the su-preme freak. Who but poor Mar-go-lotte could have

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* pizz.

Vc. *mf* *mp*

Pno. *mf* *mp*

50 rit. . . . .

S. *man-aged to in - vent* *such an un - rea-s'na-ble being as I?* *pizz.*

Vln. I *p* *f pizz.*

Vln. II *p* *f pizz.*

Vla. *p* *f pizz.*

Vc. *arco* *p* *f*

Pno. *p* *f*

*rit. . . . .*

**E** **A tempo**

55

S. *Be - lieve me, I'm aw - fully glad that I'm just what I am, I'm*

Vln. I *mp arco*

Vln. II *mp arco*

Vla. *mp*

Vc. *mp*

Pno. **E** *arco* **A tempo** *mp*



58

S. just what I am,

Vln. I

Vln. II

Vla.

Vc. arco

Pno.

60

S. and no-thing else...

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Pno. *pp*

*rit.*

# IV. Ozma

**Chaotically** ♩=84

Vln. I *pizz.* *mf* *arco* *p*

Vln. II *mf* *pizz.* *arco* *p*

Vla. *mf* *p*

Vc. *pizz.* *mf* *arco* *p*

Pno. *mf* *p*

**Chaotically** ♩=84

Soprano:  
When the other sat and her curiously,  
the witch chanted a mythical verse  
in words which no one understood.

Vln. I *arco* *mf* *f* *accel.*

Vln. II *mf* *f*

Vla. *arco* *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f* *accel.*

and bent her lean body seven times  
back and forth over the fire.



G

$\text{♩} = 60$

15

Vln. I

Vln. II

Vla.

Vc.

fast roll

con sordino

*pp*

*ff* fast roll

con sordino

*pp*

fast roll

*f*

And now the incantation seemed complete, for the Witch stood upright and spoke the word in a loud voice: "Yeow!"

the vapor faded away; the atmosphere became clear again;

G

$\text{♩} = 60$

Pno.

*ff*

*pp*

||

19

Vln. I

Vln. II

Vla.

Vc.

con sordino

con sordino

*pp*

*pp*

a whiff of fresh air filled the tent, and the pink curtains of the couch trembled slightly, as if stirred from within.

Glinda walked to the canopy and parted the silken hangings.

Then she bent over the cushions, reached out her hand,

Pno.

*pp*

**H**

23

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

**H**

and from the couch arose  
the form of a young girl,  
fresh and beautiful as a May morning.

Pno. *pp*

DO NOT COPY

Tutti

28

*p* **I**

S. Her. eyes spar-kled as two\_ dia - monds, her\_

A. Her. eyes spar-kled as two\_ dia - monds, her\_

T. 8

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

**I**

Pno. *p*

33

S. eyes\_ spar-kled as two dia - monds, her\_ eyes\_\_\_\_\_ spar-kled as two dia-monds, and her

A. eyes\_ spar-kled as two dia - monds, her\_ eyes\_\_\_\_\_ spar-kled as two dia-monds and her

T. 8

B.

Vln. I

Vln. II senza sordino

Vla.

Vc. *p*

Pno.

S. *mf* **J**  
 lips were tin-ted like a tour - ma - line. All a - down her back floa-ted

A. *mf*  
 lips were tin-ted like a tour - ma - line. All a - down her back floa-ted

T. *mf*  
 All a - down her back floa-ted

B. *mf*  
 All a - down her back floa-ted

Vln. I *mp*  
 senza sordino

Vln. II *mp*

Vla. *mf*  
 senza sordino

Vc. *mf*  
 senza sordino

Pno. *p* *mf* **J**





41

S. tres-ses of rud-dy\_ gold, — all a - down her back floa- ted tres-ses of rud-dy gold, with a

A. tres-ses of rud-dy\_ gold, — all a - down her back floa- ted tres-ses of rud-dy gold, with a

T. tres-ses of rud-dy\_ gold, — all a - down her back floa- ted tres-ses of rud-dy gold with a

B. tres-ses of rud-dy\_ gold, — all a - down her back floa- ted tres-ses of rud-dy gold, with a

Vln. I

Vln. II

Vla.

Vc.

Pno.

45

S. slen - der jeweled cir - clet con - fi - ning them at the brow. Her robes of *mp*

A. slen - der jeweled cir - clet con - fi - ning them at the brow. Her robes of *mp*

T. slen - der jeweled cir - clet con - fi - ning them at the brow. Her robes of *mp*

B. slen - der jeweled cir - clet con - fi - ning them at the brow. Her robes of *mp*

Vln. I

Vln. II

Vla. *p*


Vc. *p*


Pno. *p*

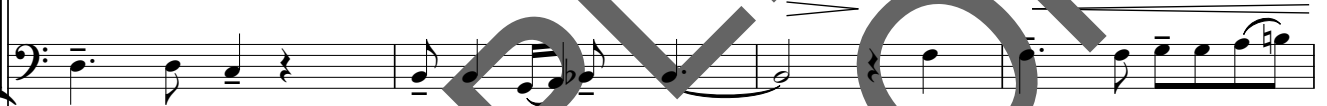
K

50

S.    
 sil - ken gauze floa - ted a - round her, \_\_\_\_\_ her\_\_ robes of sil-ken gauze

A.    
 sil - ken gauze floa-ted a - round her, \_\_\_\_\_ her\_\_ robes of silken gauze

T.    
 sil - ken gauze floa-ted a - round \_\_\_\_\_ her\_\_ robes of sil-ken gauze

B.    
 sil - ken gauze floa-ted \_\_\_\_\_ round her, \_\_\_\_\_ her\_\_ robes of sil-ken gauze

Vln. I 

Vln. II 

Vla. 

Vc. 

K

Pno. 

DO NOT COPY

54 *f*

S. floa - ted a - round her, like a cloud, her robes floa - ted a -

A. floa - ted a - round her, like a cloud, her robes floa - ted a -

T. floa - ted a - round her, like a cloud, her robes floa - ted a -

B. floa - ted a - round her, like a cloud, her robes floa - ted a -

56

S. round her, and dain - ty sa - tin slip - pers shod her feet.

A. *pp* round her, and dain - ty sa - tin slip - pers shod her feet.

T. *pp* round her, and dain - ty sa - tin slip - pers shod her feet.

B. *pp* round her, and dain - ty sa - tin slip - pers shod her feet.

==

SAMPLE COPY

L

59

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

L

Narrator: In his exquisite vision  
 Tip's old comrade stared in wonder  
 for the space of a full minute.

Pno. *p* *mp*



M

64

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

and then every head bent low  
 in honest admiration  
 of the lovely Princess Ozma.

The girl herself cast one look  
 into Glinda's bright face.

M

Pno. *mf*

68

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*mp*

*mp*

*mp*

which glowed with pleasure and satisfaction, and then faded upon the others. ... na: I hope none of you will care less for me than I did before.

73

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*f*

*mf*

*mf*

*p*

*p*

*p*

*p*

I'm just the same Tip, you know; only- only-

Jack Pumpkinhead: Only you're different!

