

Marimba Solo

Level: Advanced • Total playing time: 4'10"

Harold Arlen

Over the Rainbow

from *The Wizard of Oz*

arranged for solo marimba by Robert Oetomo



creativity in percussion™

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OVER THE RAINBOW (from "The Wizard of Oz")

Music by HAROLD ARLEN Lyrics by E.Y. HARBURG

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Program Notes

This arrangement of Harold Arlen's *Over the Rainbow* from *The Wizard of Oz* was created with the intention of having a combination of jazz influences (harmonies and quasi improvisation) and classical romantic influences (runs, ornaments, and flourishes), yet maintaining the simplicity of the melody and harmony of the original song.

The original song was first recorded in 1938 by Judy Garland. It was then made famous from the release of the film, *The Wizard of Oz*, in 1939.

*Somewhere over the rainbow
Way up high,
There's a land that I heard of
Once in a lullaby.*

*Somewhere over the rainbow
Skies are blue,
And the dreams that you dare to dream
Really do come true.*

*Someday I'll wish upon a star
And wake up where the clouds are far
Behind me.*

*Where troubles melt like lemon drops
Away above the chimney tops
That's where you'll find me.*

*Somewhere over the rainbow
Bluebirds fly.
Birds fly over the rainbow.
Why then, oh why can't I?*

*If happy little bluebirds fly
Beyond the rainbow
Why, oh why can't I?*

– Lyrics by E.Y. Harburg

This arrangement received its world premiere performance by the arranger himself in December 2013 at St. Josef Kirche, Mannheim-Lindenhof, Germany.

Performance Notes

Although embellished by jazz influences (harmonies and quasi improvisation) and classical romantic influences (runs, ornaments and flourishes), keep in mind that this arrangement was created with the intention of maintaining the simplicity of the melody and harmony of the original song. The rhythm of the melody is clearly written out on purpose in this arrangement. Therefore, treat every other note before, after, and in between the melody as ornaments and/or harmonies.

Take some freedom within the runs and flourishes; however, maintain the big pulse to avoid distorting the rhythm of the melody for it to flow. Realize the tenutos within the runs. The tenutos highlight the important note(s) in each run (usually the bass note of a harmony).

The *accelerando/deaccelerando* figures in bars 1 and 2 are only written out to indicate the direction in which the line goes: to speed up or to slow down. The number of notes played in each figuration is entirely up to the performer. Take note of the melody among these figures (notated with stem up). Continue with and maintain the lateral roll (4-1-2-3) in bars 3 and 4 as shown in the previous two bars, with chords notated with "S" on the stem. The two arrows pointing towards beat 3 in bar 4 indicate the morphing of the lateral roll (4-1-2-3) to a traditional roll (double vertical strokes).

Play the grace note in bar 16 on the beat (indicated by the downward-pointing arrow).

The theme from the original song repeats three times in this arrangement; one in C major in bar 10, one in E-flat major in bar 18, and another in the same key in bar 34. The idea of repeating the theme multiple times is for the audience to familiarize themselves more and more as the performer plays through the arrangement. Keep this aspect in mind and do not give away the first theme in bar 10 so quickly and easily to the audience (as described, *Recitativo, quasi improvisando*). This should be played as if it were an improvisation. The second time the theme is played in E-flat major (bar 18) should be played less freely than the first time (stated in bar 20, *quasi in tempo*). By the third and final statement (bar 34), the theme should be played strictly in time to allow the audience to easily recognize the melody at this point so they can "sing along" with the familiar theme.

Level: Advanced
Approximate duration: 4'10"

from "The Wizard of Oz"

Over the Rainbow

Music by Harold Arlen
Arranged by Robert Oetomo

Molto libero ed espressivo

Marimba (5-octave)

13 *(molto rubato)*

f *p*

11 7 10

15 *poco rall. (A tempo)* *molto rall.*

pp

10

18 *Adagio cantabile* (♩ = ca. 78) *poco rubato*

mf *p* *sub. mf*

1 2 3 1 2 3 4 2 3 4 2 3 1 2 3 4 2

20 *quasi in tempo*

mp

12

1 2 3 2 1 2 3 1 3 4 2 3 1 2 3 2 4 3 2 1

***Play grace note on the beat.

22

23

9

10

This system contains measures 22 and 23. Measure 22 features a melodic line in the right hand with a slur over measures 22 and 23, and a bass line with a slur over measures 22 and 23. Measure 23 has a slur over measures 23 and 24, and a bass line with a slur over measures 23 and 24. The key signature is B-flat major (two flats).

24

rall.

25

10

p

pp

This system contains measures 24 and 25. Measure 24 has a slur over measures 24 and 25, and a bass line with a slur over measures 24 and 25. Measure 25 has a slur over measures 25 and 26, and a bass line with a slur over measures 25 and 26. The key signature is B-flat major (two flats).

A tempo
dolcissimo

26

27

(pp)

This system contains measures 26 and 27. Measure 26 has a slur over measures 26 and 27, and a bass line with a slur over measures 26 and 27. Measure 27 has a slur over measures 27 and 28, and a bass line with a slur over measures 27 and 28. The key signature is B-flat major (two flats).

poco rall.

28

29

p

This system contains measures 28 and 29. Measure 28 has a slur over measures 28 and 29, and a bass line with a slur over measures 28 and 29. Measure 29 has a slur over measures 29 and 30, and a bass line with a slur over measures 29 and 30. The key signature is B-flat major (two flats).

(A tempo)

30

mf

molto rall.

32

f *p*

Più mosso con moto (♩ = ca. 84)

34

mf *f*

36

f *molto*

Subito meno mosso
(♩ = ca. 52)

molto Rit.

38 *mf* 13 *p*

40 *molto rall.* 41 6

Cantabile ed espressivo (♩ = ca. 60)

molto rall.

42 *pp* 43 44 *poco* 45

(A tempo)

46 *n* 47 *n* 48 20 *p* *ppp* (pp)

1 2 3 2 3 4 2 3 2 3 4