

Gb/Db Db9sus A(add9) Amaj7 A6
 true, the vi - sion's ha - zy. But I swear, some - day there'll
 warmly

Dmaj9 Gb/Db F/Db
 be a cel - e - bra - tion through-out Oz — that's

A tempo
 Cb/Db Bb7sus Bb7 Bb7sus Bb7
 all to do with me!
 rall.

Broadly
 Gm7 Gm9 Bbmaj7/C C7 B Bsus/C#
 And I'll stand there with the Wiz -
 cresc. rall. ff

Bsus/F# B Bsus/C# Bsus/F#

ard, — feel - ing things I've nev - er felt, —

accel.

B Bsus2/A# G#m7 Bsus/G# G#m7 C#m7 B/E F#sus

And though I'd nev - er show — it, I'll be so hap - py, I — could melt! —

poco a poco accel.

Bright, triumphant

F# G#m7 Bsus/C# F#/A# B/D#

And so it will be — for the rest of my life, — and I'll

G#m7 Bsus/C# F#5 F#sus F# B C#m7 B/D# Esus

want noth - ing else — till I die! Held in such high — es - teem, —

E C Dm7 C/E Fsus F

when peo-ple see me, they will scream for half of

cresc.

C Csus/D C/E Fm(maj7)/Ab G7sus

Oz - 's fav - 'rite team: The Wiz - ard and

f *molto rall.*

A tempo

C Dm7 G Am(add9) Am Fmaj9 Db(add#4) B(addb6) C

! _____

ff *rall.*

Fm/Ab Ab7(add4) Ab7#5 Dbmaj9

tal - ent that could help me meet the Wiz - ard

mf

Bbm7 Eb7/G Cm7 Gb(add9)

if I make good! So I'll make

rit. *dim.*

Pulsing with excitement

C Dm/C G7sus/C G/C C Dm/C G7sus/C G/C

good...

p

C Dm/C G7sus/C G/C C Dm/C G7sus/C G/C

When I meet the Wiz - ard Once I prove my worth,

C C/B Am7 Dm7 C/F Gsus

and then I meet the Wiz - ard — What I've wait - ed for — since —

G/C C Dm/C G7sus/C G/C

since birth! — And with all his Wiz - ard wis - dom, — by my

C Em Bbmaj7/F

looks, he won't be blind - ed... — Do you think the Wiz - ard is —

C/G Bbmaj7/F Gsus G

— dumb? — Or like Munch - kins, so — small - mind - ed? No! He'll

Am7 Dm7(add4) G/B C/E Am7 Dm7(add4)

say to me: "I see who you truly are: A girl on whom I can re -

Gsus G C Dm7 C/E Fsus F

ly!" And that's how we'll begin, the Wizard and I...

C Dm7 Gsus C Dm7 Gsus

C Dm7 Gsus G C Dm7 Gsus

Once I'm with the Wizard, my whole life will change

C C/B Am7

'Cause once you're with the Wiz - ard, —

Dm7 C/F Gsus C Dm7 Gm7(add4)

no one thinks — you're strange. — No — fa - ther is not proud of —

C C/B Em7

— you; no — sis - ter acts — a - shamed. — And

F/Bb Csus2 F/C C F/Bb Bbmaj7 Gsus

all of Oz — has to love — you, when by the Wiz - ard you're — ac - claimed,

C#m11 **Fmaj9** **Em7(add4)**

pe - ri - or — Should-n't a girl — who's so good in - side —

Dm7(add4) **Em7(add4)** **Cm9** **Bb/Eb** **F(add4)**

have a match - ing ex - te - ri - or? And since folks here to — an ab -

rhythmically

Bb(add9)/D **Cm9** **Bb/Eb** **F(add4)** **Bb(add9)/D**

surd de - gree — seem fix - at - ed — on your ver - di - gris, — Would

Db **Csus** **C** **Freely** **Bbm7**

it be all — right by — you — If I de - green - i - fy —

dim. e rit. *mp*

A tempo

Csus C Am7 Dm7 G/B C/E

— you?" — And though of course that's — not im - por - tant to me, —

This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Csus, C, Am7, Dm7, G/B, and C/E. The bottom two lines are piano accompaniment for the vocal line.

Am7 Dm7 Gsus G C Csus/D C/E

"All right, why not?" I'll re - ply. — Oh, what a pair — we'll be.

This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Am7, Dm7, Gsus, G, C, Csus/D, and C/E. The bottom two lines are piano accompaniment. A *mf* dynamic marking is present in the piano part.

Fsus F Am7 Dm7 Gsus G

— The Wiz - ard and I!

This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Fsus, F, Am7, Dm7, Gsus, and G. The bottom two lines are piano accompaniment.

C Dm7 C/E Fsus F

What a pair — we'll — be, — The Wiz - ard and..

This system contains the final two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C, Dm7, C/E, Fsus, and F. The bottom two lines are piano accompaniment, ending with a double bar line and repeat sign.

Dreamily

C♭maj9#11

f *sub. p*

With pedal

The piano introduction consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a continuous eighth-note arpeggiated pattern. The bass line features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed above the piano part, and *sub. p* (subito piano) is placed below it. A 'With pedal' instruction is written below the bass line.

Un - lim - it - ed My fu - ture is

The first vocal line features a melodic phrase starting on a whole note, followed by a half note, and ending with a triplet of eighth notes. The piano accompaniment continues with the arpeggiated pattern in the treble and a steady eighth-note accompaniment in the bass.

E♭m9 C♭maj9#11 G♭maj9/D♭ G♭maj7

un - lim - it - ed... And I've just had a

The second vocal line continues the melody with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the bass line. Chord diagrams for E♭m9, C♭maj9#11, G♭maj9/D♭, and G♭maj7 are provided above the vocal line.

C♭maj9#11 B♭m11 E♭m11 A♭dim/E♭♭ Freely G♭/D♭ D♭9sus

vi - sion al - most like a proph - e - cy - I know. it sounds tru - ly cra - zy, and

The final vocal line includes the instruction 'Freely' above the staff. The piano accompaniment features a more active bass line with eighth notes. Chord diagrams for C♭maj9#11, B♭m11, E♭m11, A♭dim/E♭♭, G♭/D♭, and D♭9sus are provided above the vocal line.