

Solla Sollew

CUE:

Segue from No. 25 - "Alone In The Universe (Reprise 1)"

Gentle Lullaby

(HORTON:)

by

mp

(Ped. throughout)

START:

5

There's a

9

far - a - way land, so the sto - ries all tell, some - where be - yond the hor - i - zon.

If we can find it, then all will be well. Trou-bles there are few.

17

Some - day, we'll go to... Sol - la Sol -

20 (HORTON:)

(The CIRCUS ANIMALS sing with HORTON.)

lew, Sol - la Sol - lew Sol - la Sol -

WOMEN:
Sol - la Sol -

MEN:
Sol - la Sol -

24

lew, Sol - la Sol -

lew. Sol - la Sol

lew. Sol - la Sol

p.

27

(ALL:) HORTON:

lew. I've

p.

had so much trou - ble find - ing my way there. When I get close, it dis - ap - pears,

CIRCUS ANIMALS:

p Sol - la Sol -

35 If we can get there, we're gon - na stay there

lew

END:

38

if it takes us miles, if it takes us years.

JOJO, MR. MAYOR, MRS. MAYOR:

If it takes us miles...

mp

(HORTON:) I've lost my poor Whos and my friend JoJo, too.
 I hope they all made it to Solla Sollew.
(HORTON imagines JOJO, MR. MAYOR, and MRS. MAYOR.)

(HORTON:)
(vocals last time)

HORTON, JOJO:

42

3x

High on a moun-tain or lost on the sea, soo-ner or la - ter, I'll find it.

MR. MAYOR:

**MR. MAYOR,
 MRS. MAYOR:**

46

I have a pic - ture of how it will be. On the day I do

p

GERTRUDE *poco rit.*

33

Pluck! Pluck! Pluck! But

Just a one-feath-er tail... But

poco rit. *cresc.*

START!

fp Pull back *fp*

sud-den-ly Ger - trude could sail!

sud-den-ly Ger - trude could sail! I

ff

41 (GERTRUDE:)

sailed on a junk and was prac-ti-c'ly sunk for you. |

Ped. *Ped.* *Ped. sim.*

45 tram-pled through the trees full of fu-ri-ous bees for you. |

Ped. *Ped.*

49 slogged through a fog and a cho-king smog, down a sog-gy slope, through a stink-ing bog, while my

poco a poco cresc.

slip was gripped by a vi-cious dog for you! All for

p. *molto cresc.*

(GERTRUDE:)

you! All for you! There's

BIRD GIRLS:

All for you! All for you!

p.

no-thing that I would-n't and I could-n't and I have-n't gone through!...

BIRD GIRLS:

Ah

p. *cresc.*

I sprained my lit - tle toe, but I hob-bled like so fo

I La! la-la-la-la! La-la-la - la! La-la-la-la-a-la-la!

rit.

you. Then came the hit and run, but I

For you! La! La - la - la - la! La - la - la

Ped. *Ped.* *Ped.*

stag-gered on one for you. _____ Now, here I am, the

la! La-la-la-la-la-la-la-la! For you! _____ Ah _____

worse for wear, and here you are. I'm here! You're there! And may-be NOW you'll

Ah _____

(slight pull back)

(GERTRUDE:)
Oh, yes. And Horton,
one more thing...

(GERTRUDE:)

78

know I care for you! It took me se-ven weeks... but I

fp colla voce *p dolce*

(GERTRUDE reveals the clover
and holds it out to HORTON.)

(HORTON eagerly
takes the clover from
GERTRUDE.)

82

found your clo-ver too.

END!

HORTON,
BIRD GIRLS, CAT:

mp Who!

MAYZIE # 13

68

(sung)

~~# BIRD GIRL~~

START:

ba-by, you'll be all right!

I was once a plain lit - tle bird like

Musical score for measures 68-69. The vocal line continues with the lyrics "I was once a plain lit - tle bird like". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *sfz* (sforzando) dynamic marking.

70

you, kid.

One pa-the - tic fea - ther was all I grew.

Musical score for measures 70-74. The vocal line continues with the lyrics "you, kid. One pa-the - tic fea - ther was all I grew.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

75

I had noth-ing show - off - ish.

What's a plain bird to do?

Musical score for measures 75-79. The vocal line continues with the lyrics "I had noth-ing show - off - ish. What's a plain bird to do?". The piano accompaniment features a melodic line in the right hand with triplets and a bass line in the left hand, with a *detache* dynamic marking.

80

And there's cer - tain - ly no - thing show - off - ish on you!

GERTRUDE:

MAYZIE:

83

Thank you, May - zie... Then I made a plan — for my self - im - prove - ment.

(spoken)

(sung)

87

No more crumbs, I vowed — I would have the cake!

Yes, I went to the doc - tor— Doc-tor Dake by the Lake!

detache

8

MAYZIE:

96

And he told me what sort of a pill I should take... Now

100

(Slide up!)

I'm...

104

A - may - zing - May - zie! - As

109

fea - thered as fea - thered can be now! A - may - zing - May - zie! - It was

(MAYZIE:)

112

all for - sale! A - may - zing - May - zie! - The

BIRD GIRLS: (slide) (slide)

A - may - zing - May - zie! -

sfz

birds are all whis-ting at me now. A - may - zing — May - zie! — Ba - by,

(BIRD GIRLS:) (slide) (slide)

A - may - zing — May - zie! —

120 **END:** GERTRUDE:

that's my — tail! Gee, it's fab - u - lous!

High or low

124

Gee, I'm en - vi - ous!

watch her go to and fro — May - zie's fab - u - lous

SOUR KANGAROO

Biggest Blame Fool

CUE:
SOUR KANGAROO: Humpf! Humped a voice.

START: (SOUR KANGAROO:)

ten.
'Twas a sour Kan - ga - roo.

sfz

A Tempo - Driving

Recit.

ten.

YOUNG KANGAROO:

SOUR KANGAROO:

3 And the young kan - ga - roo in her pouch said: "Humpf!" too!

mp

6 why, that speck is as small as the

(SOOK KANGAROO
laughs derisively.)
2x

(vocal
last time)

10

Musical score for measures 10-13. The vocal line features a melody with two triplet markings over measures 11 and 12. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A double bar line with repeat dots appears at the end of measure 13.

head of a pin. — A per-son on that? Why there nev-er has been! You're the

(last time)

14

Musical score for measures 14-16. The vocal line continues the melody. The piano accompaniment features a consistent rhythmic pattern of chords and bass notes.

big - gest blame fool in the Jun - gle of Nool — and I don't care who I tell —

**YOUNG
KANGAROO:**

Musical score for measures 17-19. The vocal line begins with a rest in measure 17, followed by the melody. The piano accompaniment continues with the same rhythmic accompaniment.

The big - gest blame fool in the Jun - gle of Nool — ...and

I think so as well! _____ May-be I'm nas - ty, may -

23 **YOUNG KANGAROO:** **HORTON:**
 - be I'm cruel but you're the big - gest blame fool in the Jun-gle of Nool! It's

26 true. Please be - lieve me. I tell you sin - cere-ly, My ears are quite keen and I

29 heard him quite clear-ly. I know there's a per - son down there. And what's more, quite

Mayzie's Exit/Horton Sits On The Egg/Dilemma/Hunters

CUE:
HORTON: I need to find Jojo. I've got to save Who!
MAYZIE: (ad-lib) Hit it, Cat!

START:

Very Bright Latin Feel

(The CAT strikes up an energetic Latin beat on the piano accompanying MAYZIE as she flies off, thrilled with her newfound freedom. MAYZIE exits with suitcases and a flourish!!)

Musical score for the first section, featuring piano accompaniment. The score is in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). It includes a dynamic marking of *f* and a *8va* instruction for the bass line.

(MAYZIE:) Thanks. Thanks a million! So long!

Toodle-oooo!!

Musical score for the second section, continuing the piano accompaniment. It includes lyrics for MAYZIE: "(MAYZIE:) Thanks. Thanks a million! So long! Toodle-oooo!!". The score includes a *8va* instruction for the bass line.

Slower, "2" Groove (Jungle Drums!)

(The BIRD GIRLS enter and watch as HORTON climbs the tree with great trepidation, and gingerly gets into the nest.)

BIRD GIRLS:

Musical score for the third section, featuring a "Slower, '2' Groove (Jungle Drums!)" and piano accompaniment. The score is in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). It includes a dynamic marking of *mf* and a *8va* instruction for the bass line. Lyrics for BIRD GIRLS: "Then..." are present.

47

sat and he sat and he sat and he sat. He

29

sat all that day and he kept the egg warm... And he

33

sat all that night through a ter - ri - ble storm... (slow fall off)

END

WICKERSHAM

Seussical™ JR.

Monkey Around/Chasing The Whos

CUE:
(GERTRUDE freezes for a minute. The CAT and JOJO appear together, somewhere out of the "frame.")

SING ALL PARTS: 1, 2, 3

JOJO: So Gertrude is happy.
Her tail's nice and long.

CAT: Kid, fasten your seat belt. 'Cause now things go wrong!

Music kicks in as GERTRUDE exits.
Percussion and vocal single noises are heard.
Lights come on the jungle at night. It's dark,
menacing. The WICKERSHAM BROTHERS
appear, looking for trouble.)

START:

Musical score for the first system, measures 1-5. It features a piano accompaniment with treble and bass clefs. Dynamics include *mf*, *mp*, and *sfz*. A 'Ped.' marking is present in the bass line.

Musical score for the second system, measures 6-10. It continues the piano accompaniment with a dynamic marking of *mf*.

WICKERSHAM BROTHERS:
WICKERSHAM 3:

Musical score for the third system, measures 11-15. It includes vocal lines and piano accompaniment. Dynamics include *sfz* and a 'bass drum' marking.

Yeah! There's a

rus-tle in the bush-es. There's a trem-ble in the trees. Hear

20

— it like a whis-per. Smell — it on the sum-mer breeze. —

WICKERSHAMS (PART 1):

23

Mmm - hmm! Some-thin' big is get-tin' near-er. Some-thin'

WICKERSHAMS (PART 2):

Mmm - hmm! Ooh Mmm - hmm!

big is com-in' through. Got some mon-key bus-'ness. That's

Ooh Mmm - hmm! Ah That's

— what we in - tend to do... Come on!

— what we in - tend to do... Come on!

I wan-na mon-key, mon-key a - round. Come on! I got - ta mon-key,

I wan-na mon-key, mon-key a - round. Come on! I got - ta mon-key,

mon - key a - round. — Come on! We're gon - na mon - key. Ooh,

mon - key a - round. — Come on! We're gon - na mon - key. Ooh,

37

— we're gon - na mon - key a - round! — Ooh!

— we're gon - na mon - key a - round! — Ooh!

END:

HORTON enters.

HORTON: The Wickershams. Uh, hello.

WICKERSHAM 2:

40

Well, it's

(vibraslap)

mf

CAT Oh, The Thinks You Can Think!

CUE:

BOY: Or a sort of a kind of a hat-wearing...

(The BOY picks up the hat, and THE CAT

IN THE HAT (CAT) suddenly appears.)

BOY, CAT: Cat!

Dictated

CAT: I can see that
you've got quite a
mind for your age!

Why, one Think and you
dragged me right onto the
stage!

Musical notation for the first system. The piano part is in the left hand, starting with a *mf* dynamic. The vocal line is in the right hand. The first measure contains the lyrics "I can see that you've got quite a mind for your age!". The second measure contains the lyrics "Why, one Think and you dragged me right onto the stage!".

Now, I'm here, there is no
telling what may ensue...

...with a Cat such as me
and a Thinker like you!

Musical notation for the second system. The piano part continues in the left hand. The vocal line continues in the right hand. The third measure contains the lyrics "Now, I'm here, there is no telling what may ensue...". The fourth measure contains the lyrics "...with a Cat such as me and a Thinker like you!".

START

(The CAT begins to create the Seussian world of imagination for the BOY, who can enter this world and become [O]O.)

Bright "4", With Mischief

(CAT:)

Oh, the thinks you can think!

Oh, the thinks you can think

if you're wil-ling to try...

Musical notation for the 'START' section. It features a vocal line in the right hand and piano accompaniment in the left hand. The piano part is marked *8va*. The lyrics are "Oh, the thinks you can think! Oh, the thinks you can think if you're wil-ling to try...".

Think in - vi - si - ble ink! Or a Gink with a stink

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics "Think in - vi - si - ble ink! Or a Gink with a stink". The piano accompaniment includes a treble clef with a *g^{ua}* marking and a bass clef with a *v* marking. The piano part consists of chords and moving lines in both hands.

11 Or a stair to the sky... If you o - pen your mind,

The second system of music starts at measure 11. The vocal line continues with the lyrics "Or a stair to the sky... If you o - pen your mind,". The piano accompaniment features a *loco* section in the treble clef, indicated by a dashed line and the word *loco*. A *mf* dynamic marking is present. The piano part includes various articulations like accents and slurs.

14 oh, the thinks you will find li - ning up to get loose...

The third system of music starts at measure 14. The vocal line continues with the lyrics "oh, the thinks you will find li - ning up to get loose...". The piano accompaniment continues with chords and moving lines in both hands, maintaining the B-flat key signature.

(FULL COMPANY now enters.)
ALL: (except the BOY)

17

Oh, the thinks you can think when you think a - bout Seuss!

ff

END

20

Seuss! Seuss!

24

Seuss! Seuss! Seuss! Seuss! Seuss! _____

Mr/Mrs. Mayor Here On Who

CUE:
JOJO: Who?
CAT: You!

(We see MR. MAYOR
and MRS. MAYOR.)

HORTON: Hello?

Is anyone there?

Who are you?

START:

MR. MAYOR:

Well, We're

sfz mf

Detailed description: This block contains the first four measures of the musical score. It features a vocal line for Mr. Mayor and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 12/8. The vocal line begins with a rest for three measures, then enters in the fourth measure with the lyrics 'Well, We're'. The piano accompaniment starts in the first measure with a series of chords and eighth notes. Dynamics markings 'sfz' and 'mf' are present in the piano part.

5

Whos — here. — We — are — Whos here, smal - ler than the eye can — see.

Detailed description: This block contains measures 5 through 7 of the musical score. The vocal line continues with the lyrics 'Whos — here. — We — are — Whos here, smal - ler than the eye can — see.' The piano accompaniment continues with chords and eighth notes. The key signature changes to two flats (Bb, Eb) in measure 5.

8

It's true, — sir. — We're — who's — who, sir.

Detailed description: This block contains measures 8 through 10 of the musical score. The vocal line continues with the lyrics 'It's true, — sir. — We're — who's — who, sir.' The piano accompaniment continues with chords and eighth notes. The key signature remains two flats (Bb, Eb).

MRS. MAYOR,
JOJO:

MR. MAYOR,
MRS. MAYOR,
JOJO:

11

I'm a Who. And so are we. We're

Musical notation for measures 11-12, including vocal line and piano accompaniment.

13

ti - ny lit - tle peo - ple blow - ing by in the air, won - der - ing how and

Musical notation for measures 13-15, including vocal line and piano accompaniment.

16

why we're on Who, the ti - ni - est

Musical notation for measures 16-18, including vocal line and piano accompaniment.

19

pla - net in the sky!

Musical notation for measures 19-21, including vocal line and piano accompaniment.

21 **WHOS:**

A - la - de-la - de-la - de - la! Who! Who! A - la - de-la - de-la - de-

MR. MAYOR: **WHOS:**

24

la! Who! Who! A - la - de-la - de-la - de - la! Who! Who!

27

A - la - de - la - de - la... We're

29

Whos here, win or lose here, strug - g - ling to stay a - live.

32

(slide)

Each gust pro - pels our dust. Oh,

35

how the heck do Whos sur - vive? At

37

a - ny gi - ven mo - ment we could crash or be drowned, hit - ting the ground, oh

my! Here on Who, the ti - ni - est

43 pla - net in the sky!

45 **MR. MAYOR:**
I'm the ma - yor.

WOMEN:
Who! Who! Who! Who!

MEN:
Who! Who! Who! Who!