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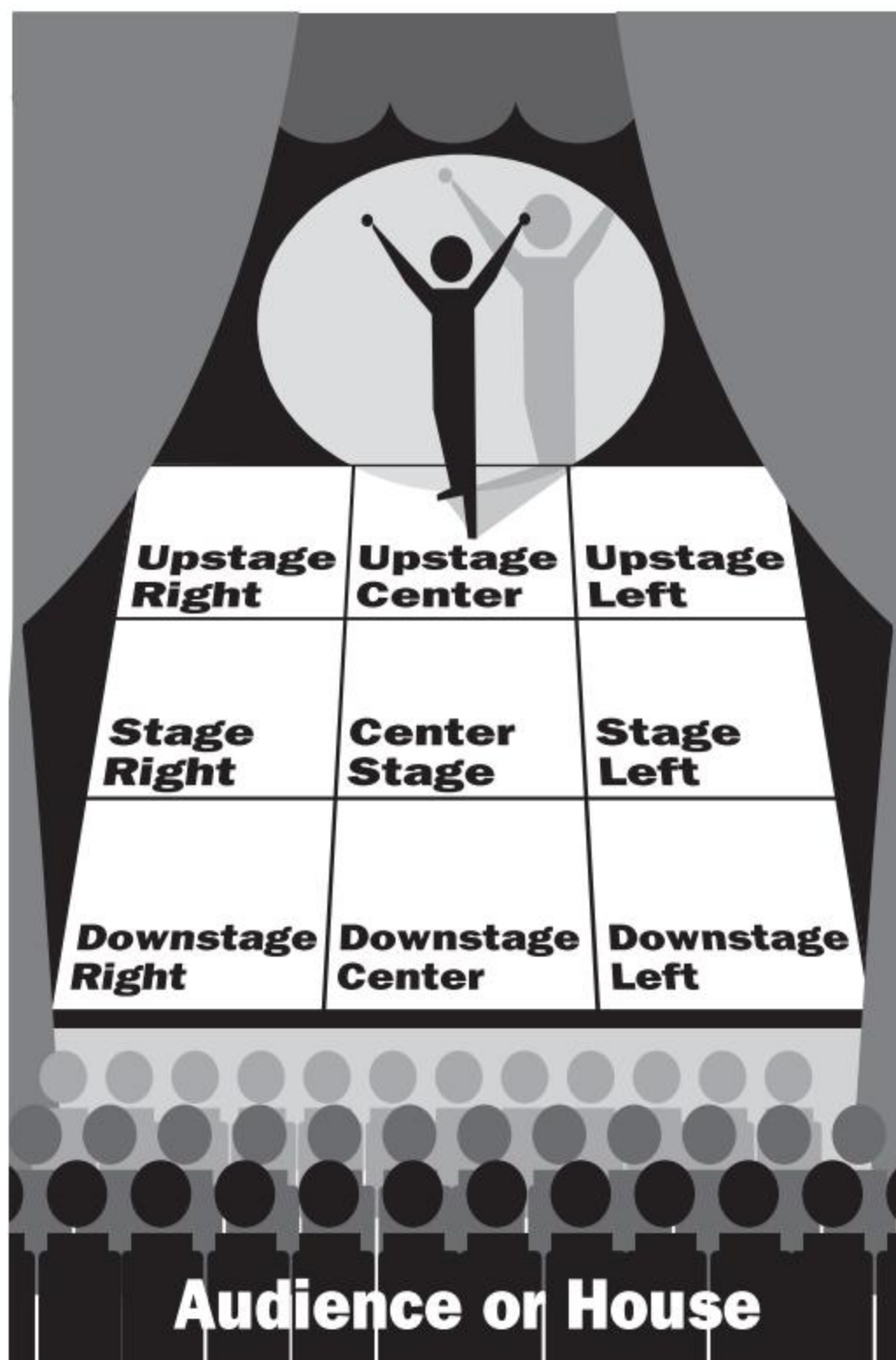
# welcome to the theater

## CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.





# what to expect during rehearsals

**Y**ou will be performing a **musical**, a type of **play** that tells a story through songs, dances, and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

## music:

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

## choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## blocking & scene work:

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's objective, or what your character wants.

# make the script your own



Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!



Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.



Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, ““Love song for Horton” number four hundred and thirty seven,” and your director wants you to stress the words “four hundred and thirty-seven,” underline those words in your script.



Save time and space by using the following standard abbreviations:

**ON:** onstage

**OFF:** offstage

**US:** upstage

**DS:** downstage

**SL:** stage left

**SR:** stage right

**CS:** center stage

**X:** cross

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “XDSR” to remind yourself to cross downstage right).



Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.



Draw stick figures to help you remember your choreography. Remember, the simpler the better.



Mark your music with large commas to remind yourself where to take breaths while singing.



Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!



# Actor's Script

Name: ALI MIGNONE

Character: GERTRUDE

*(Suddenly, the CAT pops up behind Jojo's bed and shakes him awake.)*

**CAT**

Wake up! The scene's over!  
There's more to be heard.  
There goes our hero. Who enters?

**JOJO**

The bird!

**GERTRUDE**

"Love Song for Horton" number four hundred and thirty-seven.



**(#13 - THE ONE FEATHER TAIL OF MISS GERTRUDE MCFUZZ/AMAYZING MAYZIE begins.)**



## THE ONE FEATHER TAIL OF MISS GERTRUDE MCFUZZ/AMAYZING MAYZIE



XDSR

*(GERTRUDE begins to play her guitar and sing.)*

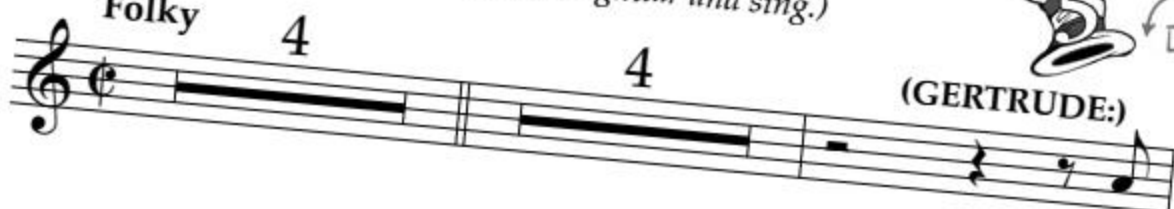
Folky

4

4



**(GERTRUDE:)**



Doo



There



once was a girl - bird named Ger - trude - Mc -



Fuzz and she had the smal - lest, plain -



# some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

**Keep going!** If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, try **writing them down** or **speaking them aloud**.

**Bring your script** and a **pencil** to every rehearsal.

**Be specific!** Make clear choices about your character's background and motivation in the show.

Before the show, say "**break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

# HAVE FUN!

# Seussical™ JR. synopsis

As a young **BOY** stumbles upon a lone red-and-white-striped hat, its curious owner, the **CAT IN THE HAT** introduces the boy to the wondrous world of Seuss (*Oh, The Things You Can Think!*). The Cat begins with the story of **HORTON** the elephant who lives in the Jungle of Nool with **JUNGLE CITIZENS**, the **BIRD GIRLS**, and several other unique creatures. One day, Horton is enjoying his bath when he hears a voice on a speck of dust asking for help (*Horton Hears A Who*). Horton delicately places the speck onto a clover just as **SOUR KANGAROO** and **YOUNG KANGAROO** bounce along. They inform Horton that there couldn't possibly be a person on that speck (*Biggest Blame Fool*). The **WICKERSHAM BROTHERS** join in teasing. The Cat takes on the role of a talk show host and interviews two neighbor birds named **GERTRUDE MCFUZZ** and **MAYZIE LA BIRD** about Horton hearing things that don't exist. As the naysayers leave, Gertrude stays behind to marvel at the uniqueness of Horton (*Biggest Blame Fool Playoff/Gertrude McFuzz*). The cries of help return and this time, **MR. MAYOR** and **MRS. MAYOR** reveal themselves to Horton as citizens of a tiny place called Whoville along with the rest of the **WHOS**. Mr. Mayor and Mrs. Mayor share the joys and difficulties of (*How To Raise A Child*). At this point, the boy from the beginning becomes **JOJO**, their son, and is blamed for the Cat's mischief. JoJo tries to take his bath, but the Cat isn't done (*Oh, The Things You Can Think! - Reprise*). The Cat and JoJo are swept underwater with **FISH** all around! The tub overflows and Mr. and Mrs. Mayor blame JoJo, but JoJo knows deep down that anything is possible (*It's Possible - Part 1*). Meanwhile, Horton continues to guard the clover despite the other animals' judgments (*It's Possible - Part 2*). Horton and JoJo bond in their imaginations. The Cat wakes JoJo from his dream to tell him more stories, including (*The One Feather Tail Of Gertrude McFuzz*.) Gertrude wanted a more extravagant appearance, so she traveled to the doctor for help (*Amazing Mayzie*). Gertrude begins to take pills and her one-feather tail grows (*Amazing Gertrude - Part 1*), but Gertrude can't stop there! She takes more pills, and her tail grows longer and longer (*Amazing Gertrude - Part 2*). As Gertrude leaves, the Wickersham Brothers steal the clover away (*Monkey Around*). Horton chases them through great stretches of jungles,

beaches, and sand, but the monkeys hand over the clover to **VLAD VLADIKOFF**, a black-bottomed eagle who drops the Whos into a field of clovers. Horton searches frantically for the Whos as Gertrude reappears with a new fortified tail (*Chasing The Whos*). Gertrude tries desperately to get Horton's attention, but Horton is focused on his search for the clover (*Notice Me, Horton*). Mayzie reappears and asks Horton if he would consider sitting on the egg in her nest. Horton agrees (*Mayzie's Exit/Horton Sits On The Egg/Dilemma/Hunters*). As **HUNTERS** approach, Horton, the tree, and the nest fly away (*Egg, Nest, And Tree*) and eventually land at Seussby's Auction. Much to his surprise and dismay, Horton is sold to the Circus McGurkus! Back in Palm Beach, Mayzie (*Sold/Mayzie In Palm Beach*) is feeling carefree... so much so that she's bored! Mayzie heads to the Circus McGurkus where the Cat is the circus ring leader, and Horton is locked up (*Mayzie At The Circus*). Horton pleads with Mayzie to take her egg back, but Mayzie relinquishes all responsibility (*Amazing Horton*). Horton tells the egg that he'll keep protecting it (*Alone In The Universe - Reprise 1*). He sings the egg a lullaby about the faraway land of (*Solla Sollew*) where he imagines JoJo, his family, and all of the Whos. Just in the nick of time, Gertrude McFuzz frees Horton (*Gertrude/Espionage - Part 2*). Gertrude reveals to Horton everything she's gone through to bring the clover back to him, including having her large tail plucked (*All For You*). Just as Horton is reunited with the Whos, all the previous creatures take Horton to court for "talking with a speck, disturbing the peace, and loitering... on an egg" (*The Whos Return/The People Versus Horton The Elephant*). **JUDGE YERTLE** remands Horton to the Nool Asylum and decides that the dust speck be boiled in a kettle of Beezlenut oil. JoJo finally exclaims (*Yopp!*), and the Whos are saved! JoJo is honored as "Thinker Nonstop," and the egg hatches into an Elephant Bird. Gertrude explains to the new creature that Horton can teach him about the earth and she'll teach him about the sky (*Alone In The Universe - Reprise 2*). As the adventures come to an end (*Oh, The Things You Can Think! - Finale*), JoJo reappears with the Cat's hat and pulls it over his eyes, ending this story with one last reprise (*Green Eggs And Ham - Bows*).



Seussical™ JR.

# characters

**Boy/JoJo**

**The Cat in the Hat**

**Horton the Elephant**

**Mr. Mayor**

**Mrs. Mayor**

**Gertrude McFuzz**

**Mayzie La Bird**

**The Wickersham Brothers (Wickersham 1,**

**Wickersham 2, Wickersham 3)**

**Bird Girls (Bird Girl 1, Bird Girl 2, Bird Girl 3)**

**Sour Kangaroo**

**Young Kangaroo**

**Judge Yertle the Turtle**

**Vlad Vladikoff**

**The Grinch**

**Ensemble:**

**The Whos (First Who Family, Second Who Family,**

**Third Who Family, Fourth Who Family, Fifth Who Family),**

**Nurses, Jungle Citizens, Fish, Hunters,**

**Circus Animals, Courtroom Attendants,**

**Additional Wickersham Brothers, Additional Bird Girls**





# Seussical™ JR.

*(#1 – OVERTURE begins.)*

*(A red-and-white-striped hat sits on a very empty stage. A BOY (JOJO) enters and notices it.)*

## **BOY**

Now that is a very unusual hat.  
I wonder what's under a hat such as that.  
It could be a creature they call the Ga-Zat  
Who balances things on his head, 'cause it's flat.  
Or a stripe-loving Pipester from Upper Mount Bat.  
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.)*

## **CAT, BOY**

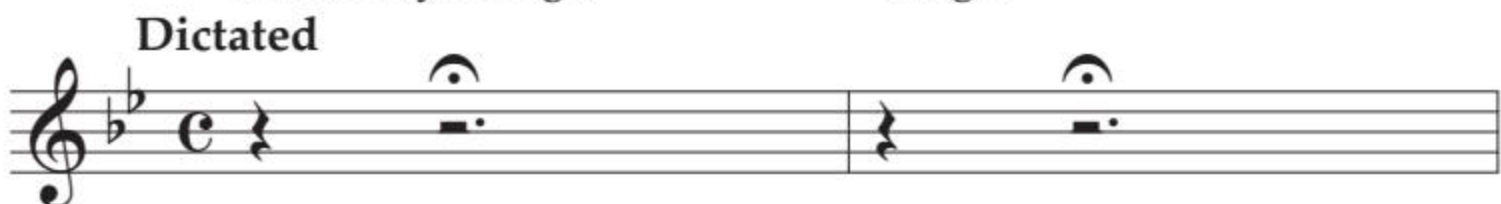
Cat!

*(#2 – OH, THE THINKS YOU CAN THINK! begins.)*

# **OH, THE THINKS YOU CAN THINK!**

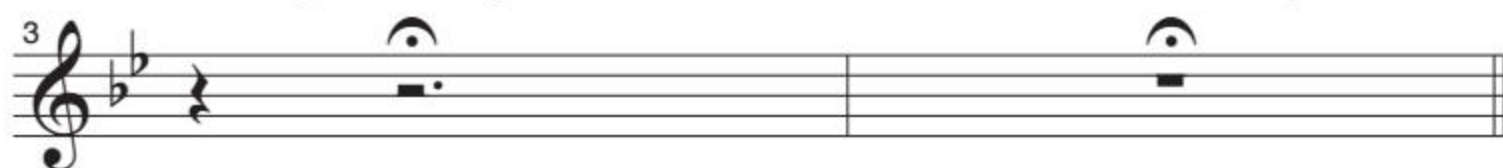
**CAT:** I can see that  
you've got quite a  
mind for your age!

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



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

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



*(The CAT begins to "create" the Seussian world of imagination  
for the BOY, who will enter this world and become JOJO.)*

### Bright "4", With Mischief



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!



Or a stair to the sky... —



— If you o - pen your mind, oh, the thinks you will find



li - ning up to get loose... —



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

*(FULL COMPANY now enters.)*

**ALL:** *(except the BOY)*



Seuss!

Seuss!



Seuss!



Seuss! Seuss! Seuss! Seuss! Seuss! \_\_\_\_\_



Oh, the thinks you can think! An-y think-er who thinks

**(ALL:)** *(except the BOY)*



can come up with a few! \_\_\_\_\_

**CAT:**



Oh, the thinks you can think!

**ALL:** (except the *BOY*)

31



Think a trip on a ship to the Vip - per of Vipp

**(WOMEN:)**

33



or to Sol - la Sol - lew!

**(MEN:)**



or to Sol - la Sol - lew!

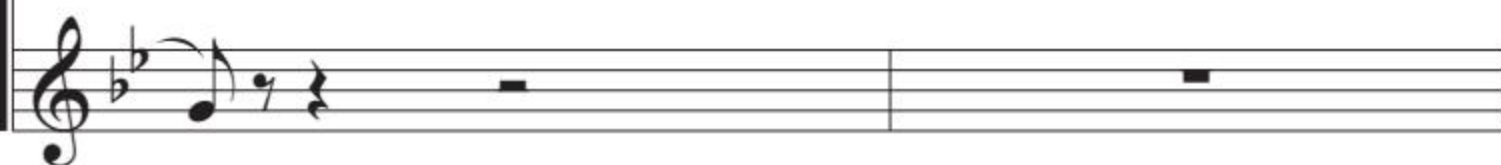
**CAT:**

**BOY:**

35



— Think of beau - ti - ful schlopp with a cher - ry on top...



—

**WOMEN:** (except the *BOY*)

37



You don't need an ex - cuse!

**MEN:**



You don't need an ex - cuse!

CAT, BOY:

+ WOMEN:

39



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

MEN:



when you think a-bout

41

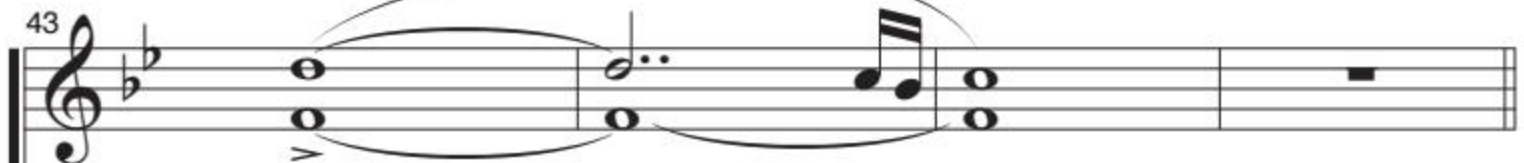


Seuss! Seuss! Seuss! Seuss!



Seuss! Seuss! Seuss! Seuss!

43



Seuss!!! \_\_\_\_\_



Seuss!!! \_\_\_\_\_

**HORTON:**

47 

Think of an e - le-phant up in a tree!\_\_

**CAT:**



Think!

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

49 

Think of a per - son too ti - ny to see!\_\_

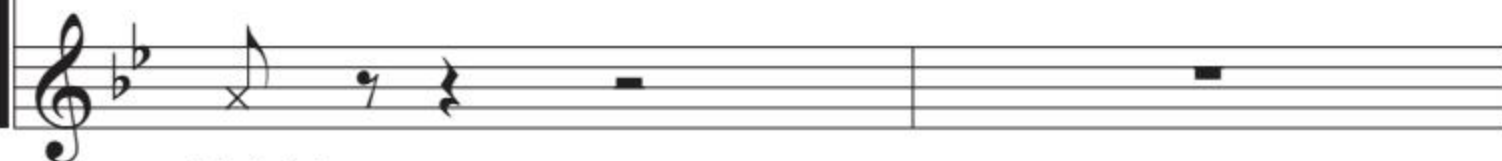


Think!

**GERTRUDE:**

51 

Think of a bird\_\_ with a one-feath - er tail!\_\_



Think!

**WOMEN:**

53 

Go-ing on ad-ven-ture down a dan-ger-ous trail! Aaagh!

**MEN:**



Go-ing on ad-ven-ture down a dan-ger-ous trail! Aaagh!

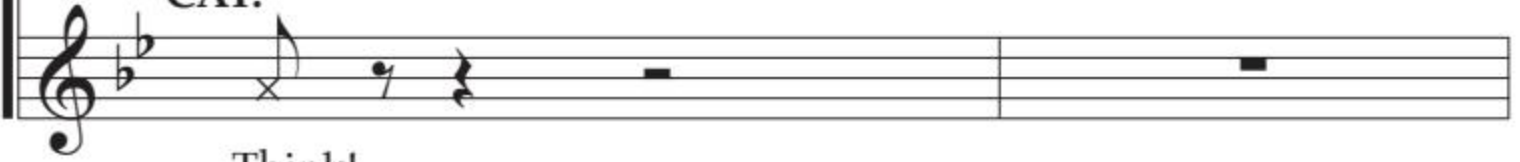
**MAYZIE:**

55



Think of a bird — who flies off on a spree!

**CAT:**



Think!

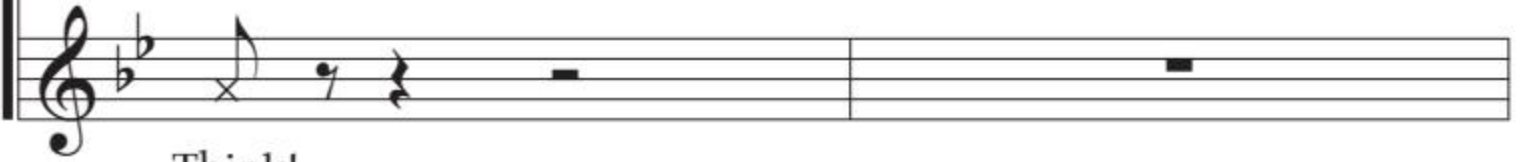
**SOUR KANGAROO:**

*(riffing and growling)*

57



Think of a kan - ga - roo, sour as can be! —



Think!

**WICKERSHAMS:**

59



Think of some mon - keys with trou-ble in store!



Think!


**CAT:**

61



Think of some - thing hor - ri - ble and

**+PRINCIPALS:**

62   
hai - ry! Some - thing sin - is - ter and

**ALL:**


63   
sca - ry that you ne - ver dared to

64   
think of be - fore! —

**L'istesso, Menacing**

66   
Think of no - bo - dy here and the feel - ing of fear

*(menacing, with much air)*

68   
and the dark-ness of night. Ooh... —

71   
All a - lone in your room as you're fa - cing your doom,



*(with relief)*

73 **CAT:** think a glim - mer of light!

**WOMEN:** Ah! \_\_\_\_\_

**MEN:** Ah! \_\_\_\_\_

**CAT:**

75 — But I hope you're pre-pared to be scared-er than scared!

**ALL:**

77 'Cause this ain't Moth - er Goose! \_\_\_\_\_

**CAT:** Dan - ger's right on the brink

**ALL:** when you think a - bout

Pop Groove

GROUP 1:

81

Seuss!

GROUP 2:

Seuss! Seuss! Seuss! Seuss! Seuss!

83

CAT:

Seuss! Seuss! Seuss! An un -

Seuss! Seuss!

(CAT:)

85

u - su - al sto - ry will soon be un - furled of an

87

e - le - phant try - ing to save a small world and a

89

ALL:

boy from that world who has Thinks just like you! Just

91 **(ALL:)** think!

**BOY:** ...and the smal-lest of small...

**WHOS:** From the Pla-net of Who...

93 **HORTON:** ...and the lar-gest of all...

**JUNGLE CITIZENS:** ...to the Jun-gle of Nool...

95 **GROUP 1:** You think and think and think and think and

**GROUP 2:** You think and think

97 think and think and think and think and

and think and think and think

98

think and think and think and think and

and think and think and

99

think! Just think! *f* Oh, the thinks you can think!

+ BOY:

think! Just think! *f* Oh, the thinks you can think!

101 (ALL:)

Think and won-der and dream — far and wide as you dare!

103 CAT:

Oh, the thinks you can think!

(ALL:)

104 **ALL:**

When your thinks have run dry, in the blink of an eye

(WOMEN:)

106

there's an - oth - er think there!

(MEN:)

there's an - oth - er think there!

108

— If you o-pen your mind, oh, the thinks you will find

— If you o-pen your mind, oh, the thinks you will find

110

lin - ing up to get loose!

lin - ing up to get loose!

112



Musical notation for measure 112, first staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

Oh, the thinks you can think!



Musical notation for measure 112, second staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

Oh, the thinks you can think! Oh, the thinks you can think

114



Musical notation for measure 114, first staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

Oh, the thinks you can think!



Musical notation for measure 114, second staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

Oh, the thinks you can think! Oh, the thinks you can

116



Musical notation for measure 116, first staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

Oh, the thinks you can think! When you think a-bout



Musical notation for measure 116, second staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

think! Oh, the thinks you can think! When you think a-bout

118



Musical notation for measure 118, first staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

Seuss! \_\_\_\_\_

When you think a - bout



Musical notation for measure 118, second staff. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a whole note D5.

Seuss! \_\_\_\_\_

When you think a - bout

120



Seuss! \_\_\_\_\_ When you think a - bout



Seuss! \_\_\_\_\_ When you think a - bout

122



Seuss! Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_



Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

124



Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_



\_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

126

Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss!

128 BOY:

Seuss!

(#3 – HORTON HEARS A WHO *begins.*)

# HORTON HEARS A WHO

**CAT:** Our story begins  
with a very strange sound:  
The drums of a jungle  
beginning to pound!

(*They begin to drum.*)  
**(CAT:)** Now imagine a sky.  
**JOJO:** I'll imagine bright blue!

**CAT:** It's the Jungle of Nool.

**JOJO:** Near the River Walloo!

(*JOJO and the CAT create a blue sky and a jungle setting. Jungle drums begin. The CAT and JOJO watch as the "Jungle of Nool" is revealed. The JUNGLE CITIZENS enter, along with the BIRD GIRLS, a flamboyant "girl group" of the jungle.*)

**Moderate 4, Luxuriously**

10



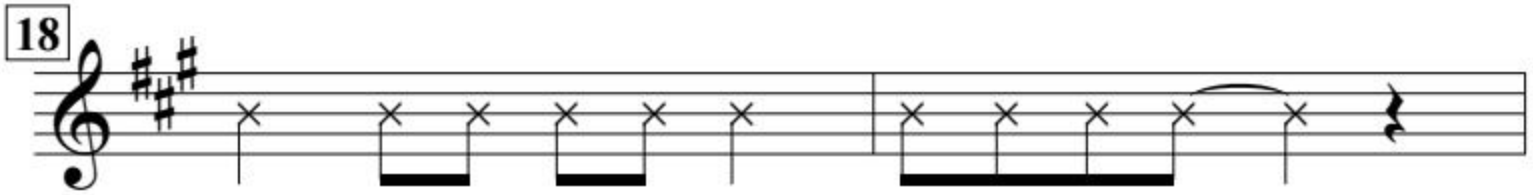
**JUNGLE  
CITIZENS:**



Who! Who-wah-dah Who! Who! Who-wah-dah-dah-dah!



Who! Who-wah - dah Who! Who! Now,

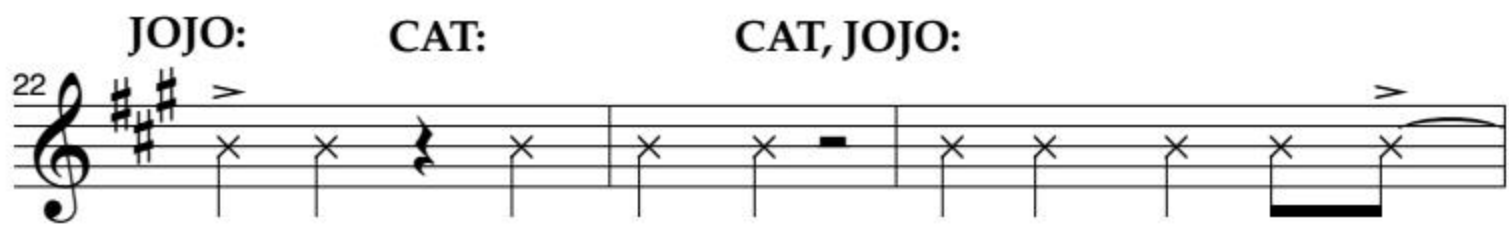


think of an el - e - phant lum-ber-ing through.

**JUNGLE  
CITIZENS:**



Who! Who-wah-dah Who! Who! Who-wah-dah-dah-dah!



Hor - ton! Yes, Hor - ton! Hor - ton Hears a Who!—



— On the fif - teenth of May, — in the

28

Jun - gle of Nool, — in the heat of the day,

31

— in the cool — of the pool, — he was

**JUNGLE  
CITIZENS: HORTON:**

34

splash - ing Splash! en - joy - ing the jun -

36

- gle's great joys... when Hor - ton the

**JOJO:**

39

E - le - phant Hor - ton the E - le - phant

**HORTON:**

42   
 Hor - ton the E - le - phant heard a small

**JUNGLE CITIZEN WOMEN:**  
*(including the BIRD GIRLS)*

Hor - ton the E - le - phant

**JUNGLE CITIZEN MEN:**

Hor - ton the E - le - phant

**MR. MAYOR:**

**(HORTON:)** *(offstage voice)*

45   
 noise. "Help!" "Help!"

**BIRD GIRL 1:**

48   
 So — Hor - ton stopped splash - ing. He

**HORTON: BIRD GIRLS:**

51   
 looked toward the sound. — "That's fun-ny," thought Hor -

**HORTON:**

**BIRD GIRL 2:**

54   
 ton. "There's no one a - round." — Then he

57 **BIRD GIRL 3:**

heard it a - gain! Just a ve - ry faint

60 **HORTON:**

yelp as if some ti - ny per - son were

63 **MR. MAYOR:**

cal-ling for help. "Help..." "Help..."

67 **HORTON:** 68

"I'll help you." "But who

**BIRD GIRLS:**

...said Hor - ton.

70

are you? And where?" —

He looked and he looked.

(BIRD GIRLS:) HORTON:

73

He could see \_\_\_\_\_ no - thing there. \_\_\_\_\_ But a

BIRD GIRLS: Wshhhhh... (HORTON:)

76

small speck of dust blow-ing past *mp* through the

79

air. \_\_\_\_\_ I

83

say! How con - fu - sing! I've ne - ver heard tell of a

85

small speck of dust that is a - ble to yell. So you

87

know what I think?... I think there must \_\_\_\_\_ be

89

some-one on top of that small speck of dust! Some

**Più Mosso**

91

poor lit - tle per - son who's sha - king with fear that he'll

93

blow in the pool! — He has no way to steer!

**Freely**

95

He's a - lone in the u - ni-verse... I'll

**Più Mosso**

98

just have to save him be - cause, af - ter all, a

**Freely**

100

per - son's a per - son, no mat - ter how small. A

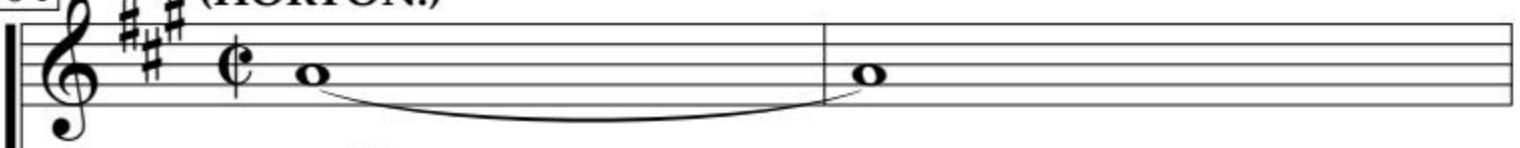
102

per - son's a per - son, no mat - ter how

A Tempo

104

(HORTON:)



small. \_\_\_\_\_

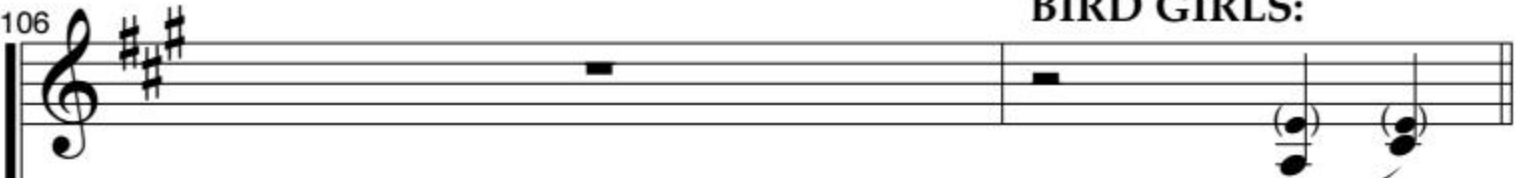
JUNGLE CITIZENS:



Who! Who-wah-dah Who! Who! Who-wah-dah-dah dah!

106

BIRD GIRLS:



So \_\_\_\_\_



Who! Who-wah - dah Who! Who!

108

(BIRD GIRLS:)



gent - ly, and u - sing the grea - test of care,



— the e - le - phant stretched his great trunk



— through the air, \_\_\_\_\_ and he lift - ed the dust

117

speck and car-ried it o - ver and

120

HORTON: BIRD GIRLS:

placed it down, safe! on a

122

ve - ry soft clo - ver...

**SOUR KANGAROO**

Humpf! Humpfed a voice.

(#4 - BIGGEST BLAME FOOL *begins.*)

**BIGGEST BLAME FOOL**

(SOUR KANGAROO:)

*ten.*

'Twas a sour Kan - ga - roo.

Recit. *ten.*

3

And the young kan - ga - roo in her pouch said:



A Tempo – Driving

YOUNG  
KANGAROO:

SOUR  
KANGAROO:



"Humpf!"

too! \_\_\_\_\_



why, that speck is as small \_\_\_\_\_ as the



head of a pin. \_\_\_\_\_ A per-son on that? Why there



nev - er has been!

You're the



big - gest blame fool in the Jun- gle of Nool \_\_\_\_\_ and I




don't care who I tell. \_\_\_\_\_

The

**YOUNG  
KANGAROO:**

18 

big - gest blame fool in the Jun - gle of Nool\_ ...and

20 

I think so as well!\_\_\_\_\_

**SOUR  
KANGAROO:**

22 


May - be I'm nas - ty, may - be I'm cruel but you're the

**YOUNG  
KANGAROO:**


**HORTON:**

24 

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

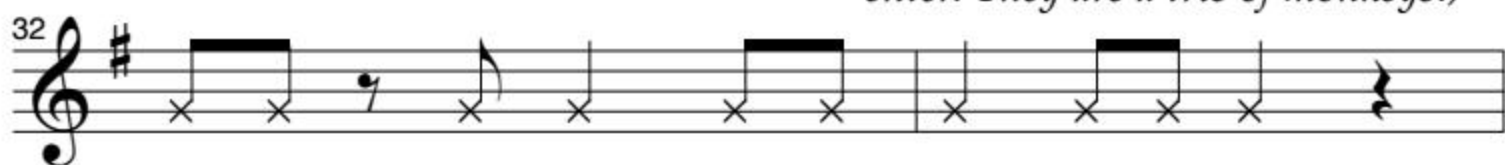
28 

ears are quite keen and I heard him quite clear - ly. I



know there's a per - son down there. And what's more, quite

*(The WICKERSHAM BROTHERS enter. They are a trio of monkeys.)*



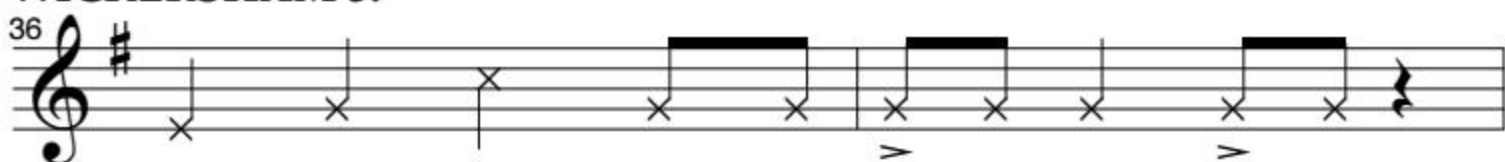
like - ly there's two. Ev - en three. Ev - en four!

**WICKERSHAM 2,  
WICKERSHAM 1: WICKERSHAM 3:**

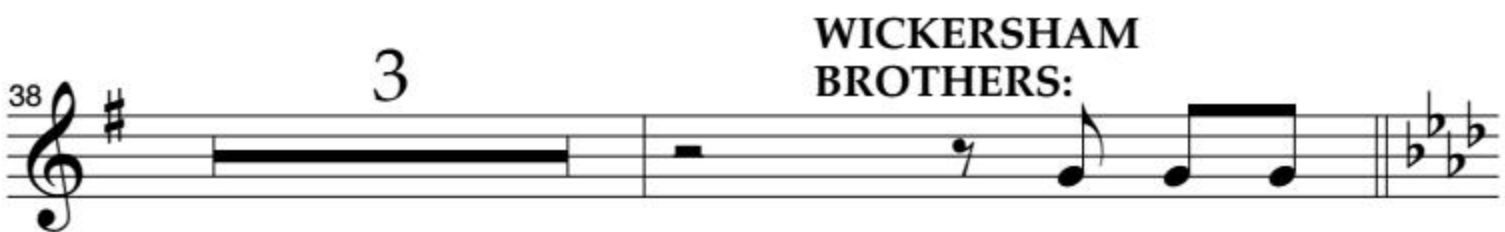


"HA!" Laughed a voice. "HA!" Laughed some oth - ers.

**WICKERSHAM 1,  
WICKERSHAM 2,  
WICKERSHAM 3:**



"HA! HA! HA!" Laughed the Wick - er - sham Broth - ers.



**WICKERSHAM  
BROTHERS:**

Oh, he's the

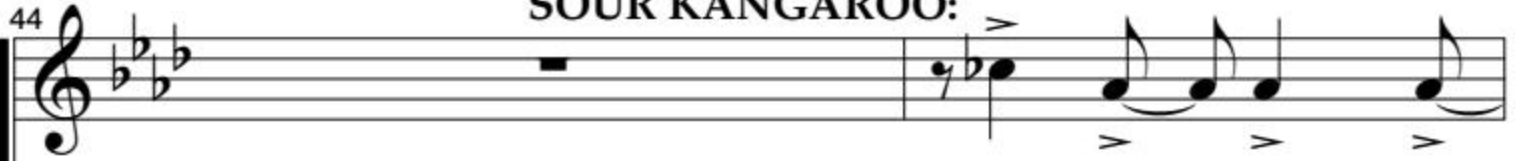
**Half-time feel**



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

44

**SOUR KANGAROO:**



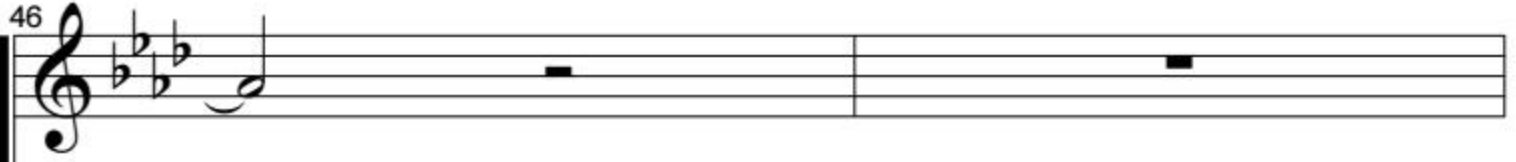
No, no, — no no!

**(WICKERSHAM BROTHERS:)**



mon-keys like us should know. — We've been

46



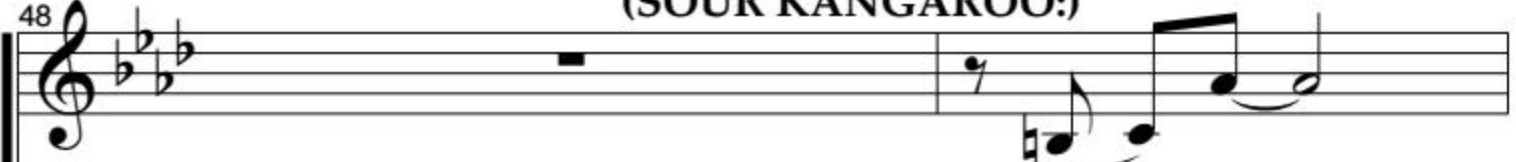
**WICKERSHAM 1:**



out on a limb look-in' down on him and he's

48

**(SOUR KANGAROO:)**



Uh — huh! —

**WICKERSHAM 2: WICKERSHAM 3:**



fat! He's dumb! He's slow!

**(SOUR KANGAROO,  
WICKERSHAM BROTHERS:)**



E - le-phants ain't too swift as a rule but he's the



big-gest blame fool in the Jun-gle of Nool. \_ 'Cause he's

**SOUR KANGAROO, BIRD GIRLS,  
WICKERSHAM BROTHERS:**



talk-in' to a speck, talk-in' to a speck, to a speck of

**WICKERSHAM 3:**



dust! Blame fool in the Jun-gle of Nool! \_

**SOUR KANGAROO, BIRD GIRLS,  
WICKERSHAM BROTHERS:**



Talk-in' to a speck, talk-in' to a speck, to a speck of

**WICKERSHAM 3:**

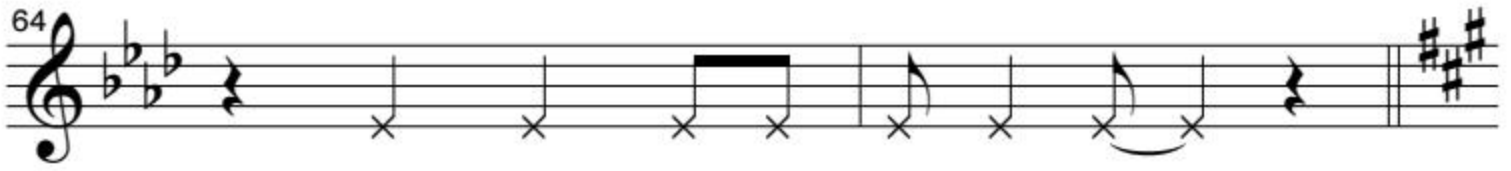


dust! Blame fool in the Jun-gle of Nool! \_

**SOUR KANGAROO:**



R - E - S - P - E - C - K! \_



Oh, please! Take that speck a - way!



Did you hear? Did you hear? Did you, did you hear?



Through the jun - gle the news quick-ly flew!



He



Did you hear? Did you hear? Did you, did you hear?



talks to a dust speck! It's on Chan-nel Two!—

*(JOJO instantly envisions the whole scene on TV.)*

**CAT:** *(as Talk Show Host)* Our topic today is "Psychic Elephants Who Hear Voices." Whaddaya think, folks. Is the elephant off his trunk?



4

We'll be right back with "speck,"  
"clover," "dust," "neighbor," "Who"...

(He holds the microphone to  
the clover for a beat.)  
... nothing! Stay tuned!  
We'll be right back!

78 2 4

(The CAT interviews  
GERTRUDE MCFUZZ.)

84 **ALL:** **GERTRUDE:**

Big - gest blame fool in the Jun - gle of Nool! — I'm

86

Ger - trude Mc - Fuzz and I live right next door. He's

88

ne - ver done a - ny - thing cra - zy be - fore.

90 **ALL:** **GERTRUDE:**

Big - gest blame fool in the Jun - gle of Nool! — He's

92

al - ways been friend - ly and loy - al and kind. I

94 just don't be - lieve Hor - ton's out of his mind!

(MAYZIE LA BIRD is now interviewed.) **MAYZIE:**

96 I'm

**ALL:** Did you hear? Did you hear? Did you, did you hear?

(MAYZIE:)

98 May - zie La Bird and I live in that tree.

(MAYZIE:)

100 E -

**ALL:** Did you hear? Did you hear? Did you, did you hear?

(MAYZIE:)

**BIRD GIRLS:**

102 nough a - bout Hor - ton. Let's talk a-bout me! Let's



104

talk a - bout talk a - bout talk a - bout talk a - bout

106

me! \_\_\_\_\_

108 **ALL:**

Talk-in' to a speck, talk-in' to a speck, to a speck of

**SOUR KANGAROO:**

110

Just a fool, just a fool, just a fool \_\_\_\_\_

**WICKERSHAM 3:**

dust! Blame fool in the Jun-gle of Nool!

112

**ALL:**  
Talk-in' to a speck, talk-in' to a speck, to a speck of

**(SOUR KANGAROO:)**

*(growl)*

**HORTON:**

114

Fool! \_\_\_\_\_ *mp* I

**WICKERSHAM 3:**

dust! Blame fool in the Jun-*gle* of Nool!

**(HORTON:)**

116

just have\_\_ to save them\_\_ be - cause af - ter

119

all a per - son's\_\_ a per - son\_\_ no

**HORTON,  
GERTRUDE:**

122

mat - ter\_\_ how small. A per - son's a

125

per - son\_\_ no mat - ter\_\_ how...

**ALL:**

127

Big - gest blame fool in the Jun - *gle* of Nool!\_\_ He's the

129 **BIRD GIRLS:**

worst we e - ver saw! \_\_\_ Tel - lin'

**(BIRD GIRLS:)**

131

lies, ma - kin' jokes. Bro - ther,

**WICKERSHAM BROTHERS:** **+YERTLE:**

It's an e - le - phant hoax! Bro - ther,

**(ALL:)**

133

that's a - gainst the law! \_\_\_

135

Break-in' the peace, cre - a - tin' a fuss!

**SOUR KANGAROO:**

137

Some - bo - dy's think - in' diff - 'rent than us!

**WOMEN:**

139

Big - gest blame fool In the Jun - gle of

**MEN:**

Big - gest blame fool In the Jun - gle of

141

Nool, Nool, \_ Nool! In the Jun - gle of

Nool, Nool, \_ Nool! In the Jun - gle of

143

Nool, Nool, \_ Nool! In the Jun - gle of

Nool, Nool, \_ Nool! In the Jun - gle of

*poco rit.*

145

Musical notation for two vocal parts. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody starts with a dotted quarter note, followed by eighth notes, and ends with a long note with a fermata. The bottom staff is a similar accompaniment line.

Nool, Nool, — Nool! \_\_\_\_\_

Nool, Nool, — Nool! \_\_\_\_\_

**(#5 – BIGGEST BLAME FOOL PLAYOFF/GERTRUDE MCFUZZ begins.)**

# BIGGEST BLAME FOOL PLAYOFF/ GERTRUDE MCFUZZ

*(The JUNGLE CITIZENS exit, singing the following. The WICKERSHAMS pause only to deliver their warning. GERTRUDE MCFUZZ stays behind for a moment to admire HORTON.)*

**A Bit Faster**

2

Musical notation for a drum solo. It features a treble clef, a key signature of three sharps, and a common time signature. The notation consists of a single horizontal line with a double bar line at the end, indicating a drum solo.

**SOUR KANGAROO,  
JUNGLE CITIZENS:**

3

Musical notation for the vocal line. It begins with a treble clef, a key signature of three sharps, and a common time signature. The melody is marked *mf* and consists of eighth and quarter notes.

Who! Who-wah-dah! Who - who - who-wah-dah-dah-dah!

(SOUR KANGAROO,  
JUNGLE CITIZENS:)

5



Who! Who - wah - dah! Who -

Musical notation for measure 5, piano accompaniment

WICKERSHAMS:



Bet - ter look out! Bet - ter

Musical notation for measure 5, piano accompaniment

6



- who - who - wah - dah - dah - dah!

Musical notation for measure 6, piano accompaniment



look out, Hor - ton!

Musical notation for measure 6, piano accompaniment

7



Who! Who - wah - dah! Who -


Musical notation for measure 7, piano accompaniment



Bet - ter look out! Or some - one's

Musical notation for measure 7, piano accompaniment

8



- who - who - wah - dah - dah - dah!

Musical notation for measure 8, piano accompaniment



gon - na get your clo - ver!

Musical notation for measure 8, piano accompaniment

9

Who! Who - wah - dah! Who -  
Bet - ter look out! Bet - ter

10

- who - who - wah - dah - dah - dah!  
look out, Hor - ton!

11

**GERTRUDE:**

Who! Who-wah - dah Who! Who! *mf* On the  
Bet - ter look out! Bet - ter look out!


(GERTRUDE:)


13


fif - teenth of May, — Miss Ger - trude Mc - Fuzz

16

dis - cov - ered how tru - ly u - nique

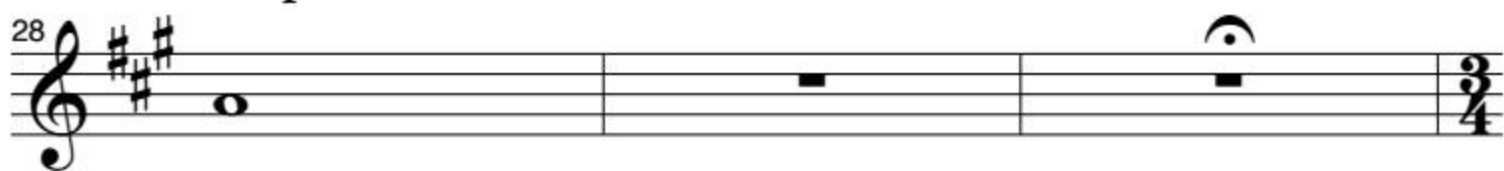
19    
 Hor - ton was. — But she knew to ap - proach

22    
 — him would pro - ba - bly fail 'cause who'd


*poco rit.*  
 25    
 no - tice a bird with a one feath - er

(GERTRUDE exits. HORTON is alone with the speck.)

**A Tempo**

28    
 tail?

**MR. MAYOR:**  
*(offstage)*

31    
 Help!... Help!...

**CAT:** Then he heard it again.  
 Calling over and over—

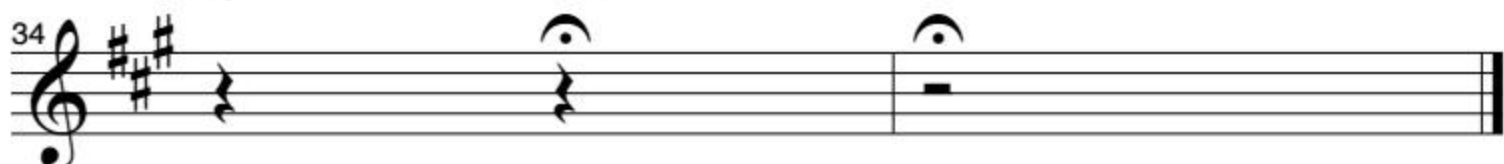
**MR. MAYOR:** *(offstage)* Help!

**CAT:** So he tried to think who  
 might be down on that clover.

**(CAT:)** An invisible world!

Amazing but true!

And guess who now enters  
 the story?

34 

*(Music out.)*

**JOJO**

Who?



CAT

You!

(#6 – HERE ON WHO begins.)

# HERE ON WHO

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

**HORTON:** Hello? Is anyone there? Who are you?

**L'istesso** **3 MR. MAYOR:**

Well, We're

**5**

Whos \_\_\_ here. \_\_\_ We \_\_\_ are \_\_\_ Who's here,

**7**

smal - ler than the eye can \_\_\_ see. \_\_\_ It's

**9**

true, \_\_\_ sir. \_\_\_ We're \_\_\_ who's \_\_\_ who, sir.

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

**11**

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



ti - ny lit - tle peo - ple blow - ing by in the air, —



won - der - ing how — and why —



we're on — Who, the ti - ni - est



pla - net in the — sky! —

*(The entire WHO population is revealed.)*



**WHOS:**

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



**MR. MAYOR:**

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



**WHOS:**

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,*

31 *strug - g - ling to stay a - live. Each*


33 *(slide)* *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,*

39 *hit - ting the ground, oh my!*

41



Here on\_\_\_ Who, the ti - ni - est

43



pla - net in the\_\_\_ sky!\_\_\_

45

**MR. MAYOR:**



I'm the ma - yor.

**WOMEN:**



Who! Who!

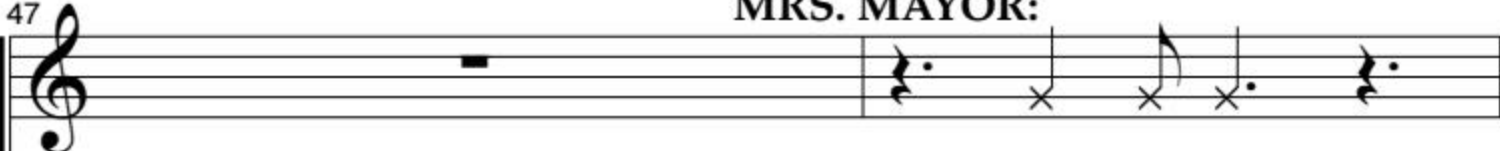
**MEN:**



Who! Who! Who!\_


47

**MRS. MAYOR:**




I'm his wife.

**WOMEN:**



Who! Who!

**MEN:**



Who! Who!\_

49

MR. MAYOR,  
MRS. MAYOR:

+ JOJO:

Just i - ma - gine the

Who! Who!

— Who!

(MR. MAYOR,  
MRS. MAYOR,  
JOJO:)

51

Whos' un - u - su - al life!

FIRST WHO  
FAMILY:

53

Pic-ture the ti - ni-est hous - es and gro - cer-y stores.

(FIRST WHO  
FAMILY:)

55

WHOS: (slide)

Who! \_\_\_\_\_

**SECOND WHO FAMILY:**



Ti-ny um-brel-las that drip on the ti - ni-est floors.

**(SECOND WHO FAMILY:)**

**THIRD WHO FAMILY:**



The



**WHOS:** *(slide)*

Who!

**(THIRD WHO FAMILY:)**



ti - ni-est tun - nels and ti - ni-est streets,

**FOURTH WHO FAMILY:**



Min - ia - ture bus - ses with min - ia - ture seats,

**FIFTH WHO FAMILY:**



Min - ia - ture buildings with min - ia - ture win - dows and

**HORTON:**

**MR. MAYOR:**



doors! No smal - ler town than \_ yours! I -



ma-gine a place that is ti - dy and to - tal-ly clean,



**THE GRINCH:**

Where



**WHOS:** *(slide)*

Who! \_\_\_\_\_



**(THE GRINCH:)**

e - ven a Grinch would - n't dare



— to be to - tal - ly mean!



**(THE GRINCH:)**

**MR. MAYOR:**

You



**WHOS:** *(slide)*

Who! \_\_\_\_\_



**(MR. MAYOR:)**

*(spoken)*

**+ MRS. MAYOR:**

*(sung)*

think that it's hea - ven on earth, — Yes, you do! But

79

heav - en on earth is - n't hea - ven on Who!

**WHOS:**

81

Troub - les on Who\_ are the big - gest that you've ev - er

**Moderato, with Motion,  
Mournful and Mysterious**

83

seen. Yes, here on Who we

86

live in fear. We're drift - ing through space and

88

can - not steer! A trou - bled and a ti - ny

*(JOJO comes forward, imploring HORTON.)*

**Rit.**

**WHOS, JOJO:**

91

land... Our fu - ture's in your hand... It's up to

**Slowly**

*(featuring JOJO, sincerely)*

94

you, \_ sir. \_ Please \_ help \_ Who, sir.





You're the on - ly one who\_\_ hears\_\_ You



*(plus a few, spoken)*

must, sir!\_\_ Save\_\_ our\_\_ dust, sir!



*(sung)*

Now that we have reached your ears!\_\_ We're



ti - ny lit - tle peo - ple say - ing thanks in ad - vance,



ho - ping per - chance, you'll try!\_\_\_\_\_



Here on\_\_ Who, the ti - ni - est



**Rit.**

pla - net in the sky...\_\_\_\_\_

(The lights come up once again on HORTON  
in the jungle, listening to the clover.)

110 **HORTON:**

I

113

won't let you down. No I won't let you fall. — A

**Freely**

115

per-son's a per-son no mat-ter how small. A

117 **Rit.**

per-son's a per-son no mat-ter how

119 **(HORTON:)**

small. —

**WHOS:**

*p* Whooo! —

(#7 – MEET JOJO THE WHO *begins.*)

# MEET JOJO THE WHO

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

(MR. MAYOR:) ... tiny Who family on a small rainy day.

MRS. MAYOR: Mom and Dad are just home from the Who PTA.

Moderato

A Pleasant Bounce

MR. MAYOR: 4

Here's our...

(#8 – HOW TO RAISE A CHILD begins.)

# HOW TO RAISE A CHILD

(Lights out on JOJO as JoJo's parents appear.)

(MRS. MAYOR:)

He was

5 MR. MAYOR:

mom - my's lit - tle boy. He was

7 MR. MAYOR,  
MRS. MAYOR:

dad - dy's lit - tle man. He was

9

ne - ver a - ny trou - ble till this \_\_\_

MR. MAYOR:

(spoken)

(sung)



"think - ing thing" — be - gan. We must

13

MRS. MAYOR:



Will he

(MR. MAYOR:)



both lay down — the law.

15



hate us?

Oh,



May - be so.

Oh,

17



where are the in-struc-tions on how \_\_\_\_\_ to raise a child?



where are the in-struc-tions on how \_\_\_\_\_ to raise a child?



Who has the in-struc-tions on how \_\_\_\_\_ to raise a child?



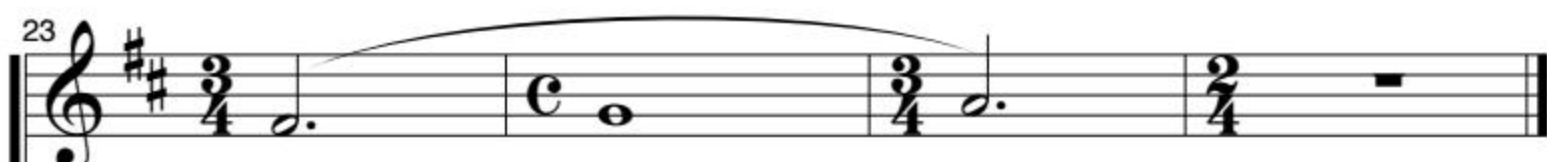
Who has the in-struc-tions on how \_\_\_\_\_ to raise a child?



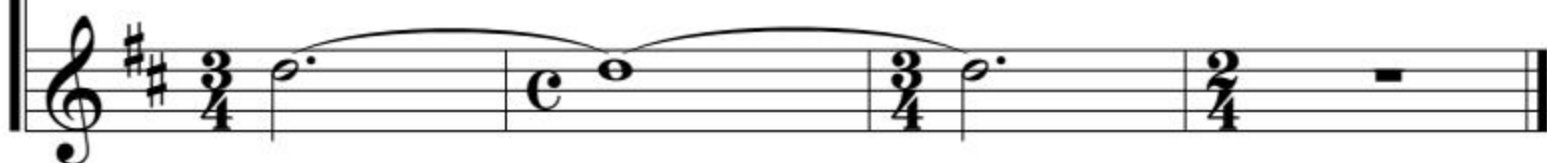
Who has all the an - swers? I don't



Who has all the an - swers? I don't



know... \_\_\_\_\_



know... \_\_\_\_\_

*(They begin to scold JOJO.)*

**MR. MAYOR**

JoJo!

I'm the Mayor of Who. Why, I've just been elected.  
And upright behavior is thus forth expected.

**MRS. MAYOR**

We've just had a talk with your teachers today  
And they didn't have one single good thing to say!

**MR. MAYOR**

You invented new Thinks which defy all description!

*(Throughout this litany of JoJo's behavior, we need to know that the CAT was responsible. The CAT may be guilt ridden or highly amused. JOJO, of course, sees the CAT reacting, but MR. MAYOR and MRS. MAYOR don't.)*

**MRS. MAYOR**

You gave Miss O'Dooley a nervous conniption!

**MR. MAYOR**

Your Thinks were so wild they disrupted your classes  
And made Mrs. Mackel-Who drop her new glasses.  
Which is why you're suspended!

**MRS. MAYOR**

Yes, that's what they said!

**MR. MAYOR**

Young man, what in Who has got into your head?!

**JOJO**

I... um...

*(JOJO looks to the CAT for help, but the CAT makes it clear JOJO's on his own.)*

**MR. MAYOR**

Now Horton has found us. We're safe on a clover.  
But clearly our troubles are far, far from over.

**MRS. MAYOR**

We don't mean to scold you. We love you, oh, yes, dear.  
But couldn't you try thinking just a bit less, dear?

**MR. MAYOR**

Stop telling such outlandish tales.

**MRS. MAYOR**

Stop turning minnows into whales.

**MR. MAYOR**

Now take your bath and go to bed.

**MRS. MAYOR**

And think some Normal Thinks instead.

*(MR. MAYOR and MRS. MAYOR exit, leaving JOJO alone to take his bath. #9 – OH, THE THINKS YOU CAN THINK! (REPRISE) begins.)*

# OH, THE THINKS YOU CAN THINK! (REPRISE)

(JOJO turns accusingly to the CAT.)

**JOJO:** You got me in trouble!

Get out! Go away!

**CAT:** Alright. I'll be going.

(**CAT:**) But first, let me say:

Simply, Plaintive



Moderato

[5] (CAT:) **JOJO:** Stop!

*mp* Oh, the thinks you can think! Oh, the thinks you can think

**JOJO:** Be quiet!

**JOJO:** I'm not listening!

[7]

as you splash and you splish.

(JOJO hums to block out THE CAT IN THE HAT.)

[9]

As you sit there and scrub, have a think in that tub.

**JOJO:** Fish?

[11]

Think of wa - ter... and fish!



Think of pipes in the floor — lead-ing off to a shore



— where the wa - ter is cool...

JOJO: It's McElligot's Pool!



Soon your tub's not a tub,

(#10 – IT'S POSSIBLE (PART 1) begins.)

## IT'S POSSIBLE (PART 1)

Moderato, "2" Feel

(JOJO:)



This might be a pool — like I've



read of in books, con - nec - ted to one — of those



un - der - ground brooks! An un - der - ground ri - ver that





starts here and flows right un-der this bath - tub! And



then— who knows! It's pos - si - ble! \_\_\_\_\_

*(JOJO's imagination starts to expand.)*



— A - ny-thing's pos-si - ble! \_\_\_\_\_ It



might go a - long, — down where no one can see, right



un - der State High - way Two - Hun-dred-and - Three! Right



un - der the wa - gons! Right un-der the toes of



Mis-sus Um - bro - so... who's hang-ing out clothes! It's

23

pos-si - ble! \_\_\_\_\_ A - ny-thing's pos - si - ble. \_\_\_\_\_

26

JOJO,  
CAT:

— It's pos-si - ble! \_\_\_\_\_ A - ny-thing's

29

JOJO: 31

pos - si - ble. \_\_\_\_\_ This might be a ri - ver, now

32

might-n't it be, con - nec - ting Mc - El - li - got's pool

34

— with the sea! Then may - be some fish — might be

36

swim-ming... swim - ming toward \_\_\_\_\_ me! \_\_\_\_\_

*poco rit.* (We are suddenly underwater. Strange FISH appear, all shapes and sizes, wildly colored and wildly improbable. The FISH dance and swoop through the water.)

38

39 Gently 4

—

*"Whirlpool"*
*"JoJo swims"*
*"Dives"*

4
4
6

*(Dance: à la The Beach Boys)*

**57** **FALSETTO GROUP:**  
*(sounds 8va)*

Oo wee! \_\_\_\_\_ Ooh!

**WOMEN:**

Ah! \_\_\_\_\_ It's pos - si - ble! It's

**MEN:**

Ah! \_\_\_\_\_ It's pos - si - ble! It's

**60**

Oo wee! \_\_\_\_\_

**WOMEN:**

pos-si - ble... \_\_\_\_\_ Ah! \_\_\_\_\_

**MEN:**

pos-si - ble... \_\_\_\_\_ Ah! \_\_\_\_\_

63

Ooh!

— It's pos - si - ble! It's pos - si - ble... —

— It's pos - si - ble! It's pos - si - ble... —

65

JOJO: Oh, the

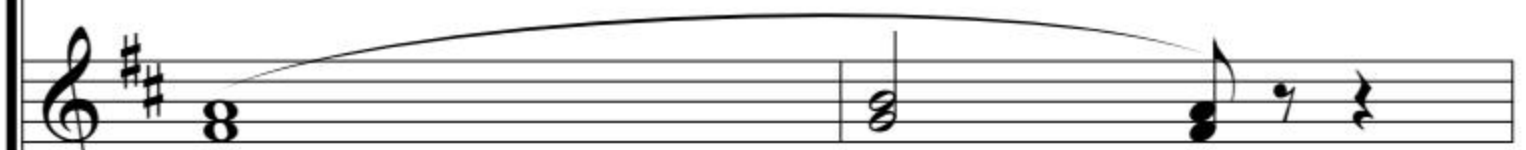
(WOMEN:) *p* Ah! *ff*

(MEN:) *p* Ah! *ff*

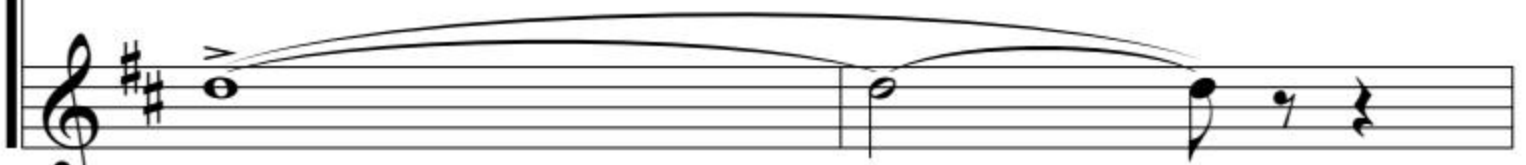
69



sea is so full\_ of a num-ber of fish. If a



*p* oo Wah oo



*p* oo Wah oo

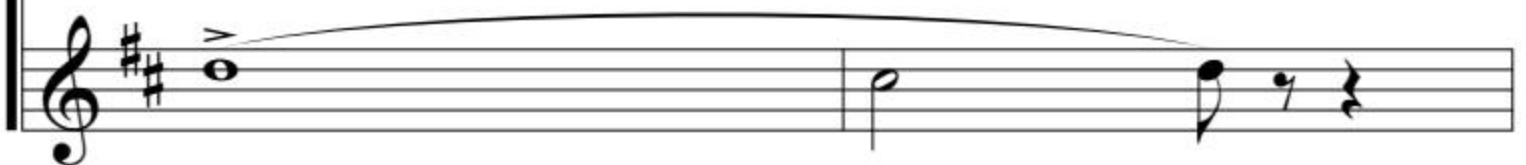
71



fel-low is pa - tient, he might get his wish! And



oo Wah oo



oo Wah oo

73

Musical staff for voice, measures 73-74. The melody consists of eighth and quarter notes in a major key with two sharps.

that's why I think that I'm not such a fool when I

Musical staff for piano accompaniment, measures 73-74. It features a long melisma over the first two measures, followed by chords in the final two measures.

oo Wah oo when I

Musical staff for piano accompaniment, measures 73-74. It features a long melisma over the first two measures, followed by chords in the final two measures.

oo Wah oo when I

75

Musical staff for voice, measures 75-76. The melody includes a quarter rest in measure 75 and a quarter note in measure 76.

sit here and fish in Mc - El - li-got's Pool! It's

Musical staff for piano accompaniment, measures 75-76. It features a melisma over the first measure of measure 75, followed by a quarter rest in measure 76. The dynamic marking *mf* is present.

sit here and fish

Musical staff for piano accompaniment, measures 75-76. It features a melisma over the first measure of measure 75, followed by a quarter rest in measure 76. The dynamic marking *mf* is present.

sit here and fish

77

pos - si - ble. \_\_\_\_\_ A - ny-thing's

It's pos - si - ble... \_\_\_\_\_

It's pos - si - ble!

79

pos - si - ble. \_\_\_\_\_ It's

pos - si - ble! \_\_\_\_\_

pos - si - ble! \_\_\_\_\_

81

pos - si - ble. \_\_\_\_\_ A - ny - thing's

It's pos - si - ble... \_\_\_\_\_

It's pos - si - ble!

83

pos - si - ble. \_\_\_\_\_ It's

pos - si - ble! \_\_\_\_\_

pos - si - ble! \_\_\_\_\_

85 (JOJO:)

pos-si - ble... \_\_\_\_\_ A - ny - thing... \_\_\_\_\_ A - ny - thing... //

*(MR. MAYOR and MRS. MAYOR enter, maybe bearing mops.)*

**MR. MAYOR**

JoJo! The tub's overflowed on the floor!  
The water is running right under the door!



**MRS. MAYOR**

The ceiling is peeling!  
You've flooded the den!  
Oh, JoJo, I think you've been Thinking again!

**MR. MAYOR**

I say this with firmness and terrible sorrow.  
Young man, we will deal with you come tomorrow!

(#11 – IT'S POSSIBLE (PART 2) begins.)

# IT'S POSSIBLE (PART 2)

(MR. MAYOR and MRS. MAYOR exit.)

**A Bit Slower**      4      **JOJO:**

I still think that I'm

**Freely**

6

not such a fool when I sit here and fish in Mc-

8      **CAT:**

El-li-got's Pool! \_\_\_\_\_ It's pos-si-ble! \_\_\_\_\_

**Slower** **Maestoso** (JOJO gets into bed.)

12 **CAT, JOJO:**

*f* A - ny - thing's... pos - si - ble! \_\_\_\_\_

**WOMEN:**

*f* A - ny - thing's... pos - si - ble! \_\_\_\_\_

**MEN:**

*f* A - ny - thing's... pos - si - ble! \_\_\_\_\_

(#12 – ALONE IN THE UNIVERSE *begins.*)

# ALONE IN THE UNIVERSE

(We see HORTON alone,  
guarding his clover. Night falls.)

**Moderato** **HORTON:**  
(vocals last time only) (loose rhythms)

I've been guar-ding this clo - ver for

o - ver a week, get-ting laughed at for think - ing a

**A Tempo**

5 *poco rit.*

Musical notation for measures 5 and 6. Measure 5 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes: B-flat, A-flat, G, F, E, D, C. Measure 6 continues with quarter notes: B-flat, A-flat, G, F, E, D, C.

dust speck can speak. Well, let them all laugh. I'll

7

Musical notation for measures 7 and 8. Measure 7 continues with quarter notes: B-flat, A-flat, G, F, E, D, C. Measure 8 continues with quarter notes: B-flat, A-flat, G, F, E, D, C.

try not to mind, for I have found some - thing that

9 *(sung)*

Musical notation for measures 9 and 10. Measure 9 continues with quarter notes: B-flat, A-flat, G, F, E, D, C. Measure 10 has a whole rest followed by a quarter note G, a quarter note F, and a quarter note E. The key signature changes to one flat (B-flat) and the time signature changes to 3/4.

they'll nev - er find...! There are

11

Musical notation for measures 11 and 12. Measure 11 has quarter notes: G, F, E, D, C, B-flat, A-flat. Measure 12 has quarter notes: G, F, E, D, C, B-flat, A-flat. The key signature changes to one sharp (F-sharp) and the time signature changes to 4/4.

se-crets on a leaf, in the wa - ter, in the air, hid-den

13


Musical notation for measures 13 and 14. Measure 13 has quarter notes: G, F, E, D, C, B-flat, A-flat. Measure 14 has quarter notes: G, F, E, D, C, B-flat, A-flat. The key signature changes to one sharp (F-sharp) and the time signature changes to 4/4.

pla - nets, ti - ny worlds, all in - vi - si - ble! Not a

15

Musical notation for measures 15 and 16. Measure 15 has quarter notes: G, F, E, D, C, B-flat, A-flat. Measure 16 has quarter notes: G, F, E, D, C, B-flat, A-flat. The key signature changes to one sharp (F-sharp) and the time signature changes to 4/4.

per-son seems to know. Not a per-son seems to care. There is

17   
no one who be-lieves a thing I say! Well,


**Freely, A Bit Slower**


19   
I'm fair - ly cer - tain at one time or oth-er great


**A Tempo (with Wonder)**

21   
Think-ers all feel this way! \_\_\_\_\_

24   
I'm a - lone in the u - ni-verse.

32   
So a - lone in the u - ni - verse.

34   
I've found ma-gic but they won't see it. —

37   
They all call me a lu - na - tic.



O - kay. Call me a lu - na - tic. If I



stand on my own, so be it. \_\_\_ 'Cause



I have wings. \_\_\_ Yes, I can \_\_\_ fly



\_\_\_ a - round the \_\_\_ moon \_\_\_ and far be -



yond the \_\_\_ sky. \_\_\_ And one day \_\_\_ soon



\_\_\_ I know there you'll be \_\_\_



\_\_\_ One small voice in the u - ni - verse, One true

61



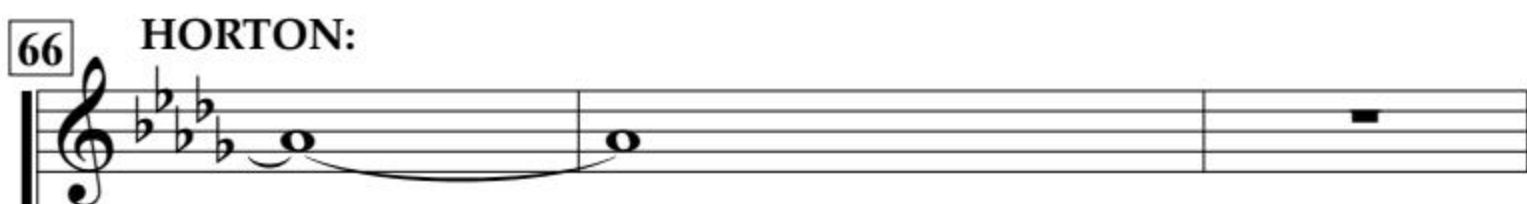
friend in the u - ni - verse,

63




who be - lieves in me.

66 **HORTON:**



**JOJO:**



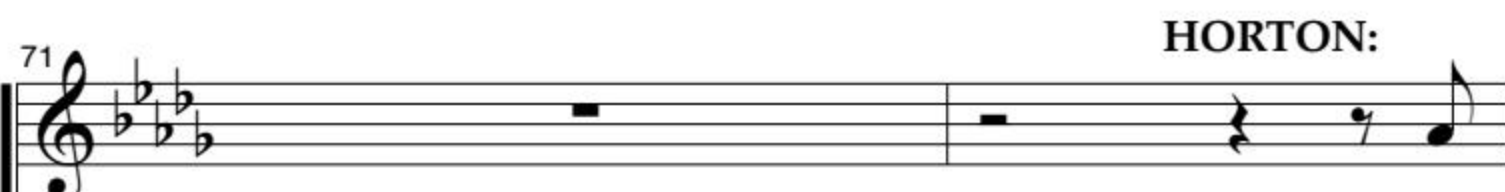
I'm a - lone in the u - ni-verse. So a -

69 **(JOJO:)**




lone in the u - ni - verse. My own

71 **HORTON:**



A -

**(JOJO:)**



pla-nets and stars are glow - ing. —

73

lone in the u - ni - verse.

No one

(JOJO:)

75

no - ti - ces a - ny - thing. Not one

77

per - son is lis - ten - ing. They don't

79

have an - y way\_ of know - ing.\_\_\_\_\_


HORTON:

81

No - bo - dy knows that I have\_ wings.

(JOJO:)

83



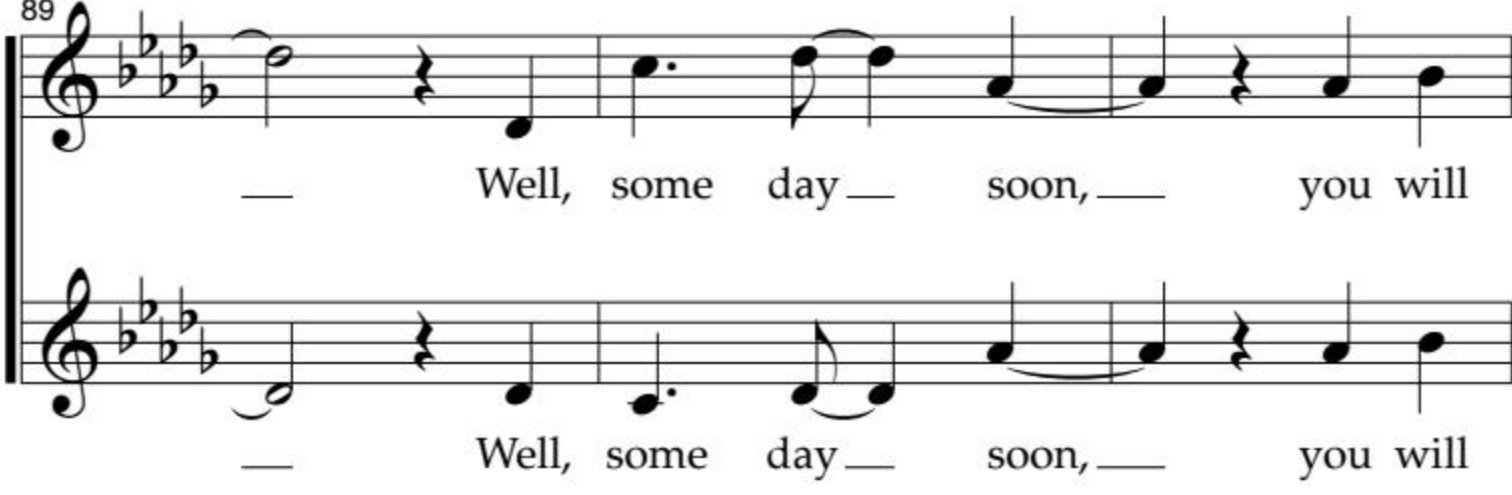
— Yes, I can — fly — a -  
 I have wings. I can — fly

86



round the — moon — and far be - yond the — sky.  
 — be - yond the — sky.

89



— Well, some day — soon, — you will  
 — Well, some day — soon, — you will

92



hear my — plea. — One small  
 hear my — plea. —



**HORTON:** **JOJO:**

95   
 voice in the u - ni - verse, One true

97   
 friend in the u - ni - verse,

**BOTH:**

99   
 Please be - lieve in \_\_\_ me... \_\_\_

**HORTON:** (*casually, to his clover*) Hello... hello?  
**JOJO:** Hello?  
**HORTON:** Who's there?  
**JOJO:** It's me, JoJo. The Mayor's son.  
**HORTON:** I'm Horton. The Elephant.  
**JOJO:** Are you real, or are you a very large Think?

8

102

**HORTON:** Oh, I'm real, all right. I would state that in ink.  
**JOJO:** In my Thinks, I imagine a lot of strange things, and I go to strange places, as if I had wings! I love a good Think!

8

110

**HORTON:** Well, for me that goes double.  
**JOJO:** Sometimes my Thinks are what get me in trouble.  
**HORTON:** When you think, do you dream?  
**JOJO:** In bright colors!  
**HORTON:** Me, too.

8

118

**(HORTON:)** And I go to strange places.  
Like Solla Sollew!

**JOJO:** When you think, do you think you  
could fly to the stars?

**HORTON:** Little friend, no one else could  
have Thinks such as ours!

126 7 **HORTON:**

Yes,

134 **HORTON:**

I have wings and I can fly

**JOJO:**

I have wings

137

a - round the moon and far be -

I can fly... be -

140

yond the sky. You called my name

yond the sky.

**HORTON:**

143

— and you set me — free...

146

— One small voice in the u - ni - verse,

**JOJO:**

148

One true friend in the u - ni - verse,

**Poco Rit.**

**HORTON:**

151

who be - lieves in — me. —

**(JOJO:)**

who be - lieves in — me. —

**HORTON:** Goodnight, JoJo.  
**JOJO:** Goodnight, Horton.  
 See you in Solla Sollew.  
*(JOJO goes to sleep.)*

154

4

4

*(Suddenly, the CAT pops up behind JoJo's bed and shakes him awake.)*

**CAT**

Wake up! The scene's over!  
There's more to be heard.  
There goes our hero. Who enters?

**JOJO**

The bird!

**GERTRUDE**

"Love Song for Horton" number four hundred and thirty-seven.

(#13 – THE ONE FEATHER TAIL OF MISS GERTRUDE MCFUZZ/AMAYZING MAYZIE begins.)

# THE ONE FEATHER TAIL OF MISS GERTRUDE MCFUZZ/ AMAYZING MAYZIE

*(GERTRUDE begins to play her guitar and sing.)*

Folky 4 4 (GERTRUDE:)

Doo

10


doo Doo doo Doo doo There

14


once was a girl - bird named Ger - trude Mc -

17


Fuzz and she had the smal - lest, plain

20  
  
tail e - ver was. One droo - py - droop

23  
  
fea - ther. — That's all that — she had. And oh! That one

27  
  
fea - ther made — Ger - trude — so — sad.

30  
  
She curled it. She dyed it. She

33  
  
gave it — a puff. She decked it — with

36  
  
flow - ers but it was - n't — e - nough. For

39  
  
no mat - ter what, it — just was what — it

**Più Mosso**



was— A tail that simp - ly was-n't meant to

**A Tempo**



catch the eye— of an e - le - phant... the one fea-ther

**Fast, Latin Lively! 3**



tail of— Miss Ger-trude Mc - Fuzz.

*(MAYZIE and BIRD GIRLS enter.)*

**Bright, Latin Feel (in 2)**

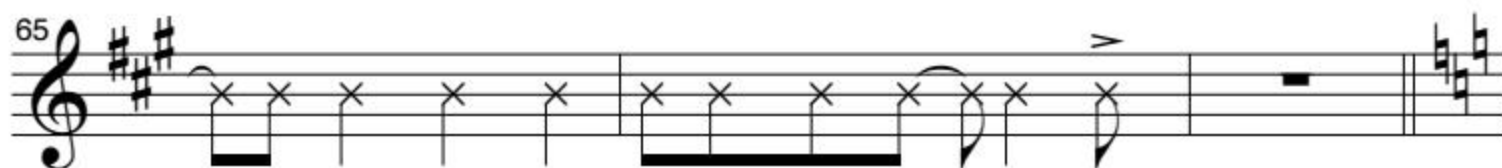


**MAYZIE:**

Poor lit - tle Ger - trude!



A sor - ry sight! Well, I'm gon-na take— you un -



- der my wing and ba-by, you'll be— all right!

68 (sung)



I was once a plain — lit - tle bird like you, kid.



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



grew.

I had noth - ing show -

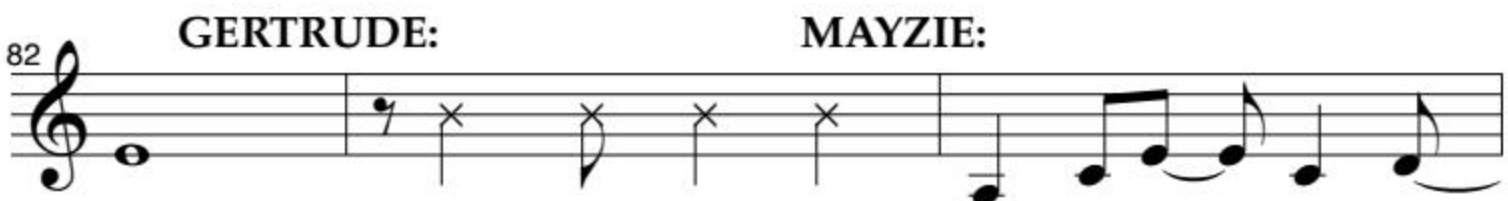


off - ish.

What's a plain bird to do?



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



you!

Thank you, May - zie... Then I made a plan



— for my self - im - prove - ment.

(spoken) (sung)

88

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

91

Yes, I went to the doc - tor—

**GERTRUDE, BIRD GIRLS:**

94

Doc - tor Dake by the Lake!

**MAYZIE:**

96

And he told me what sort of a pill I should

98

take... Now I'm...

102

(Slide up!)

A -

106

may - zing— May - zie!— As fea - thered as fea - thered can



109

be now! A - may - zing\_ May - zie!\_ It was

**(MAYZIE:)**

112

all for\_ sale! A -

**BIRD GIRLS:**

A -

114

may - zing\_ May - zie!\_ The

may - zing\_ May - zie!\_

116

birds are all whis-tling at me now. A - may - zing\_

**(BIRD GIRLS:)** *(slide)*

A - may - zing\_

119

May - zie! — Ba - by, that's my — tail!

*(slide)*

May - zie! —

122

**GERTRUDE:**

Gee, it's fab - u-lous!

**(BIRD GIRLS:)**

High or low watch her go

125

Gee, I'm en - vi-ous!

to and fro— May-zie's fab - u-lous

128

I wish I had one like it.

tail! Left and right

131

Best I've ev - er seen.

day or night

**MAYZIE:** **GERTRUDE:**

133

Kid, you're turn - ing green! What a sight—

What a sight—

135

May - zie's fab - u - lous tail!

May - zie's fab - u - lous tail!

**MAYZIE:** **140**

139

Get those pills and you — can have

**(BIRD GIRLS:)**

Get the pills!

142

frills. Your Hor - ton\_ is

Frills! \_\_\_\_\_ Your Hor - ton\_ is

145

cer - tain to see. And you\_\_\_\_\_

cer - tain to see. And you\_\_\_\_\_

149

*(spoken)*

\_\_\_\_\_ can be a - may - zing— Al - most...

\_\_\_\_\_ can be a - may - zing—

**(MAYZIE:)**  
*(sung)*

153

as a - may - zing... as me!!!\_\_\_\_\_

157

2

(#14 – AMAYZING GERTRUDE (PART 1) begins.)

# AMAYZING GERTRUDE (PART 1)

**L'istesso** 3 **GERTRUDE:** 3 3

So she flew to the Doc-tor, the  
Doc - tor named Dake whose of - fice was high in a  
tree by the lake. She cried, "Mist - er Doc - tor! Oh,  
please do you know of some kind of pill that will  
make my tail grow?"

**, Freely**

*(The CAT appears wearing a stethoscope.)*

## CAT

(as Doctor Dake)

Tut tut, the Doctor said.  
Such talk! It's too absurd!  
Your little tail is just right  
For your kind of bird!

(#15 – AMAYZING GERTRUDE (PART 2) begins.)

# AMAYZING GERTRUDE (PART 2)

(GERTRUDE's reaction!)

GERTRUDE:

Then

3

Ger - trude had tan - trums. She raised such a din that

CAT: (as Doctor Dake)  
All right already! Bring  
in the Pill-berry bush!

5

Rall. Slight rit.

fi - n'ly the Doc - tor just had to give in.

(The NURSES bring on a pill bush.)

(GERTRUDE swallows a pill...)

7 A Tempo 3 10 Gracefully 3 GERTRUDE:

(Gulp)

14 **3**

(Gulp) (Gulp) (Gulp)

(GERTRUDE swallows many pills quickly.) (She waits.)

20 **3**

(Gulp) (Gulp)

(GERTRUDE suddenly twitches.) **Slower, tentative**

**27**

26 (GERTRUDE:)

What was that? Some-thing's itch - ing me!

29

What was that? Some - thing's twitch - ing me!

31 *accel.*

What was that? Are those fea - thers I see? I think my

**A Tempo**

34

tail's be - gin-ning! Oh my word! This is won - der-ful!

37

Se-cond, third, Wow, I'm co - lor - ful! What a bird

40

I'm be-gin - ning to be... A -

43 (GERTRUDE:)

may - zing — Ger - trude!

**BIRD GIRLS:**

Just look at that tail she is

46

A - may - zing — Ger - trude! Thank you,

(slide)

spor-tin'! A - may - zing — Ger - trude!

49

Doc - tor — Dake! A - may - zing —

Thanks, Doc! A - may - zing —



52

Ger - trude! And hope - ful - ly I'll im - press Hor - ton! A -

Ger - trude! A -

55

may - zing — Ger - trude! One more pill will do — me good.

may - zing — Ger - trude!

**(GERTRUDE:)**

58

Yes, it will! One more, one more, one more pill!

*(GERTRUDE continues popping pills!...)*

**BIRD GIRLS:**

61

Soon, she'll have the big - gest tail...

65

She'll have the big - gest tail! —

**GERTRUDE:**

67

I'll have \_ the big - gest tail! \_

**(GERTRUDE:)**

69

The big - gest tail of...

**BIRD GIRLS:**

The big gest tail of...

71

all! \_\_\_\_\_

All!

*(GERTRUDE freezes for a minute. The CAT and JOJO appear together, somewhere out of the "frame." #16 – MONKEY AROUND/CHASING THE WHOS begins.)*

# MONKEY AROUND/ CHASING THE WHOS

**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 jungle noises are  
 heard. Lights come up on the jungle at night.  
 It's dark, menacing. The WICKERSHAM  
 BROTHERS appear, looking for trouble.)

11      WICKERSHAM 3:      WICKERSHAM  
 BROTHERS:

Yeah!      There's a

16

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

19

Hear — it like a whis-per.      Smell

21

— it on the sum-mer breeze. —

**WICKERSHAMS (PART 1):**

23

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

**WICKERSHAMS (PART 2):**

Mmm - hmm!      Ooh

25

Some-thin' big is com-in' through.

Mmm - hmm! Ooh

27

Got some mon-key bus-ness. That's

Mmm - hmm! Ah That's

29

what we in-tend to do... Come on!

what we in-tend to do... Come on!

32



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



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

34



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



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

36



We're gon - na mon - key. Ooh, —



We're gon - na mon - key. Ooh, —

37

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

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

(HORTON enters.)  
**HORTON:** The Wickershams.  
 Uh, hello.

39

Ooh!

Ooh!

**WICKERSHAM 2:**

Well, it's

42

(WICKERSHAM 2:)

(WICKERSHAM 3:)

big - ger than a bread - box!

Hey, it's

**WICKERSHAMS:**

Mm - hmm!

**WICKERSHAM 1:**  
(spoken)

44

wi - der than a whale! Pea -  
Mmm - hmm!

46

(sung) *cresc.*

- nut but-ter breath and scared \_\_\_ to death from head to tail!  
and scared \_\_\_ to death from head to tail!

**WICKERSHAM 1: (spoken)**

48

So you're still talk - in' to dust.

**WICKERSHAM 2:**

51

Oh, that's hot! A dust speck that's all full of Whos

**WICKERSHAM 3:**



— who are not! There aren't a - ny Whos Why, I don't

**WICKERSHAMS:**



— hear a sound! Come on! We got - ta mon-key...



mon - key a - round! —

**HORTON:** Hey! Give that back! Stop!

**Fast Rhythmic Groove,  
Marcato**

7

**SOUR KANGAROO:**



Up



out of the jun - gle, up in - to the sky.



**(SOUR KANGAROO:)**

69

— Up o - ver the moun - tains, ten

**BIRD GIRLS:**

ten

72

thou-sand feet \_\_\_\_\_ high. Then down from the moun-

thou-sand feet high.

**(SOUR KANGAROO:)**

**WOMEN:**

75

- tains and in - to the news— went

**(BIRD GIRLS:)**

and in - to the news—

**MEN:**  
*(except HORTON)*

went

(WOMEN:)

78



Hor - ton the E - le - phant, cha - sing the Whos! Cha -

(MEN:)



Hor - ton the E - le - phant cha - sing the Whos!

81



sing the Whos!



Cha - sing the Whos!

*(The CAT in helicopter news brief!)*

**CAT:** *(as Newscaster)*

This is the Cat in the Hat  
Live from Skycam Five,  
Folks, the Jungle of Nool  
Is one heck of a drive.

We've got monkeys backed up  
To the Three-Oh-Two...  
I'd find alternate routes if I were you!

84



**SOUR KANGAROO,  
WICKERSHAMS,  
BIRD GIRLS:**

93



Then o - ver the de - sert, the

96 *(fall off)*

De - sert of Dreeze! — and in - to the fo -

99

- rest with thou - sands of trees, past

102 **SOUR KANGAROO:** *(growling)* **ALL:**

Sneetch - es on beach - es and sour kan - ga - roos! Went

106 **(WOMEN:)**

Hor - ton the E - le - phant, cha - sing the

**(MEN:)**

Hor - ton the E - le - phant cha - sing the...

*(HORTON is surrounded by the WICKERSHAM BROTHERS.)*

108

Whos! Cha - sing the Whos!

Cha - sing the Whos! Cha - sing the... Cha - sing the Whos!

111 3 WICKERSHAM 1:

Still

116

cha-sin' your dust? Why, it's safe as can be.

119 WICKERSHAM 2:

We're mon-keys to trust

121 WICKERSHAM 3:

or don't you a - gree? Well,

124

just to be\_ sure, we are hand-ing it\_ off

127 WICKERSHAMS:

to a black - bot-tomed ea - gle named—

*(The eagle, VLAD VLADIKOFF, swoops in and grabs the clover.)* **HORTON:** No! Please! Wait!!

130 VLAD VLADIKOFF:

Vlad Vlad - i - koff!

(The clover drops, and the WHOS scream.  
HORTON tries to catch it, but it's too late.  
They are lost in a huge field of clover.)

**WHOS:**

132

Aaah!

(HORTON stands alone.)

### HORTON

That bird let that clover drop somewhere inside  
Of a great patch of clovers, a hundred miles wide!  
I'll find it. I'll find it! I'll find it or bust!  
Well, I shall find my friends on their small speck of dust.  
Yes, clover by clover by clover with care  
I'll listen and call—

(#17 – NOTICE ME, HORTON begins.)

## NOTICE ME, HORTON

(HORTON begins his search for the WHOS clover by clover.  
GERTRUDE MCFUZZ enters. Her tail is now magnificent.  
She sings to HORTON, but he takes no notice because he is  
searching for his speck of dust.)

(HORTON:) Are you there? Are you there?

Breathless 7 GERTRUDE:

It's

9

ta-ken all my cour-age to ap-proach you, not to men-tion all my

11

sta-mi-na to fol-low you a-cross the hills and de-serts. But I

13




feel as if I'm read-y to con-fess to you the feel-ings that I've

15



hid-den with great di-li-gence and la-bor...

17 *poco rit.* **Freely**



be-hind the fa-cade of your

**Moderato - A Tempo**

19



odd lit-tle next door neigh-bor. My

22



eyes are too small. I have ve-ry large feet. And I'm

24



not ve-ry proud of my pi-ti-ful tweet. But I've

26 (GERTRUDE:)

now got a tail\_\_ that is some-thing to see...\_\_

HORTON:

One hun-dred and

28

Oh, \_\_\_\_

two. One hun-dred and three.

30 (GERTRUDE:)

*f* no - tice me, Hor - ton, fea - ther by fea - ther.

32

This is your next\_\_ door neigh - bor cal - ling!

34

No - tice me, Hor - ton. Hor - ton, to - ge - ther

36

we could be great... Oh, —

38

no-tice me, Hor - ton. Put down the clo - ver!

40

This is your next — door — neigh - bor cal - ling.

42

There's a new leaf your neigh - bor's turned o - ver —

**HORTON:**

44

O-ver and o - ver, clo-ver by clo - ver... —

**GERTRUDE:**

47

I was just — a no — one on - ly

**(HORTON:)**

I was just — a no — one on - ly



49

yes - ter - day. \_\_\_\_\_

yes - ter - day. \_\_\_\_\_

51

You showed up — and showed — me some - thing

You showed up — and showed — me some - thing

53

*cresc.*

more. \_\_\_\_\_ Now I've be - come — a some -

more. \_\_\_\_\_ Now I've be - come — a some -

56

- one who has some - one to be - lieve

- one who has some - one to be - lieve

58



— in and to be there



— in and to be there\_\_\_\_\_

**Poco rit.**

61



for...\_\_\_\_\_ I will



for...\_\_\_\_\_

**(GERTRUDE:)**  
*(quietly determined)*

65



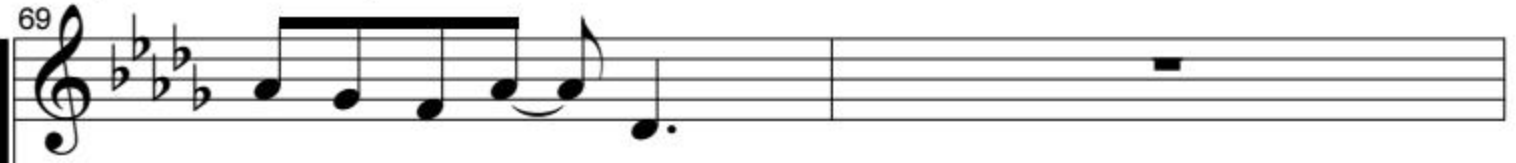
not give up hope. I was hooked from the start — when I



no-ticed your kind — and your pow - er-ful heart. So

**(GERTRUDE:)**

69



no-tice me, Hor - ton...

**HORTON:**



Oh, the world would be some-thing new,

71

No-tice me, Hor - ton,  
 — if they no-ticed a thing or two...

**A Bit Slower** *rit.*

73

No - tice me, Hor - ton, the way I no - tice  
 — the way I no - tice

**A Tempo**

75

you. \_\_\_\_\_  
 you. \_\_\_\_\_

(#18 – **THE SEARCH CONTINUES** *begins.*)

(*HORTON continues his clover search, and a defeated GERTRUDE exits.*)

**HORTON**

Two million, nine hundred and ninety-nine thousand, nine hundred and ninety-nine. It's hopeless.

(*A voice is heard over HORTON's head.*)

**MAYZIE**

You said it, kid.

**HORTON**

Who's there?

**MAYZIE**

It's me. Mayzie. Up here.

**HORTON**

Mayzie... Are you on a nest?

**MAYZIE**

Yeah. You wanna make something of it?

**HORTON**

No, I just never thought I'd see you on a nest.

(#19 – HOW LUCKY YOU ARE *begins.*)

# HOW LUCKY YOU ARE

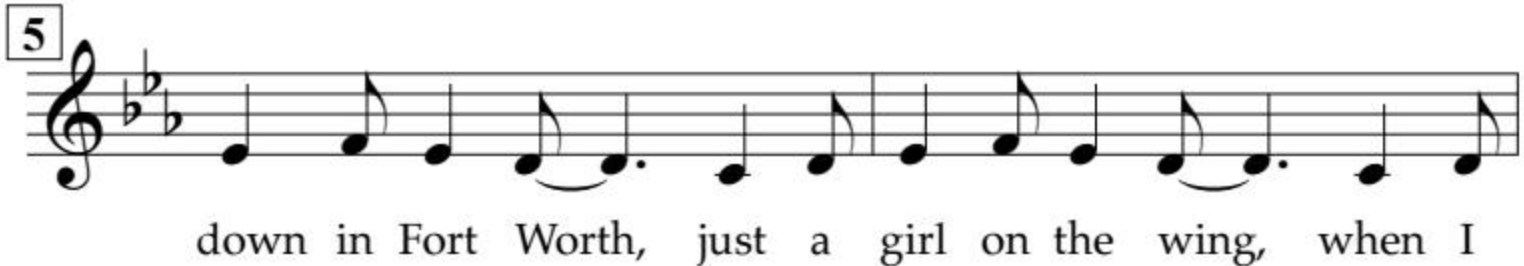
**MAYZIE:** Neither did I,  
Hort. Neither did I.

(*The CAT rides out on a small, Seussian piano and plays a jazz intro for MAYZIE.*)

**Torchy, Bluesy "4"**



**(MAYZIE:)**  
(*improvised vocal scat*)



9



Tell your - self how luck - y you are!

11 (MAYZIE:)



— We spent

CAT:  
(à la Louis Armstrong)



How luck - y, how luck - y you are. —

13 (MAYZIE:)



three weeks of bliss. — Then the u - su - al segue: He flew

15



off to San Juan, — leav - ing me — with this egg!

17



Tell your - self how luck - y you are!

(MAYZIE:)

19

Now — I'm

CAT:

(à la Louis Armstrong)

How luck - y you are! —

(MAYZIE:)

21

bored and I'm crank - y and tired — sit - ting

22

day af - ter day. — Who

23

knew so much work was re - quired?! — I'd

24

much rath-er play! — I need a va-ca - tion! I'm

26

due for some rest — Hey,



Hor-ton, would you may-be like to sit on my nest?

**HORTON**

Why, Mayzie, I couldn't. Of all silly things!  
I haven't got feathers. I haven't got wings.  
And not only that, but I'm here on a search.  
I just couldn't leave my poor Whos in the lurch!

**MAYZIE**

I won't be gone long, kid. I give you my word.  
I'll hurry right back, 'cause I'm that sort of bird!  
Oh, Horton, I promise! I'll fly back real soon.  
I'd only be gone for, say, one afternoon!

*(A beat, as HORTON considers this.)*

**HORTON**

*(relenting)*

Well... we all need vacations.  
All right, go on, take it.  
I'll sit on your egg  
And I'll try not to break it.  
But please come back quickly—  
One hour, maybe two.  
I need to find JoJo.  
I've got to save Who!

**MAYZIE**

*(ad-lib)*

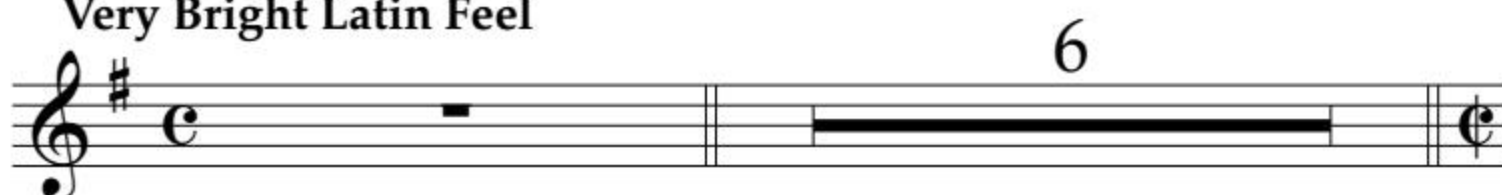
Hit it, Cat!

(#20 – MAYZIE'S EXIT/HORTON SITS ON THE EGG/DILEMMA/HUNTERS begins.)

# MAYZIE'S EXIT/HORTON SITS ON THE EGG/ DILEMMA/HUNTERS

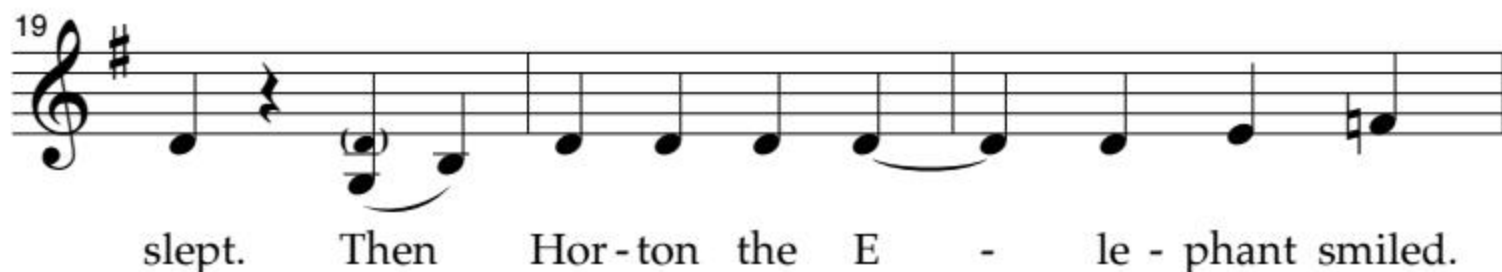
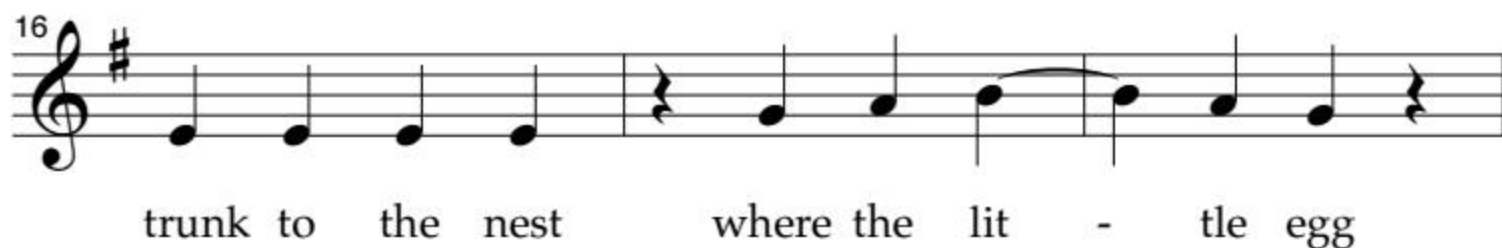
*(The CAT strikes up an energetic Latin beat on the piano accompanying MAYZIE as she flies off, thrilled with her newfound freedom. MAYZIE exits with suitcases and a flourish!!)*  
**(MAYZIE:)** Thanks. Thanks a million! So long! Toodle-oooo!!

**Very Bright Latin Feel**



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

**Slower, "2" Groove  
(Jungle Drums!)**





**HORTON:**                      **BIRD GIRLS:**

22 
  
Now that's that. And he sat and he sat and he

26 
  
sat and he sat. He sat all that day

30 
  
— and he kept the egg warm... And he


33 
  
sat all that night through a ter - ri - ble

36 *(slow fall off)*
  
storm... Ooh... \_\_\_\_\_


42 **HORTON:**
  
Aah! I'm cold and I'm wet and I'm catch -

46 
  
- ing the flu \_\_\_\_\_ Oh, May - zie, — please

49 
  
hur - ry! — I've got to — save Who! Oh,

52  May - zie, — please hur - ry! — I've got to — save

*(The season changes; leaves fall.)*



55 **L'istesso**  Who! \_\_\_\_\_

**GERTRUDE:** Horton, I brought you a scarf.  
**HORTON:** Thank you, Gertrude. Have you heard from Mayzie?  
**GERTRUDE:** She sent a card from Palm Beach.  
**HORTON:** Palm Beach! Gertrude, what if she never comes back!  
**GERTRUDE:** Don't worry, she will. Um – Horton, notice anything different?

13



59 

**HORTON:** It's g-g-getting colder.

72  3 **BIRD GIRLS:**  And

77  then came the win - ter... the snow — and the sleet

80  and i - ci - cles hung from his trunk

83  84  2 and his feet!

**HORTON:**  
(resolute)



I can't leave this nest. No, I



meant what I said. — This egg might get fro -



- zen. But the Whos might be dead! — I



could-n't say no when I heard May-zie beg!

**Dramatico**



Now I'm caught be-tween a dust speck and an



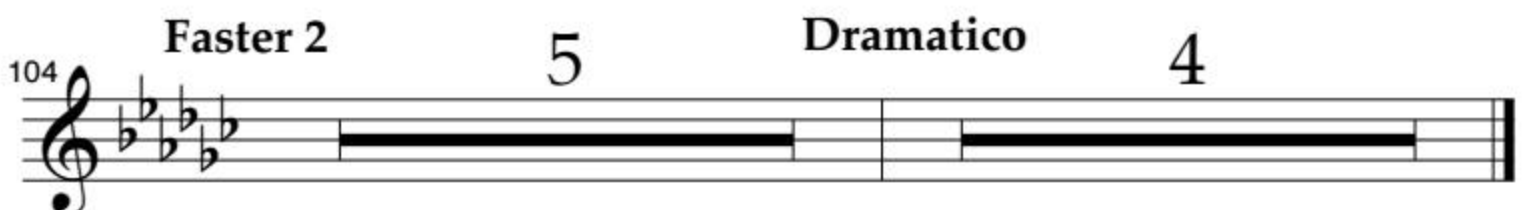
in - cu - ba - ting egg!!!

(Suddenly, HUNTERS surround HORTON.)

**(HORTON:)** Someone help!  
Hunters! Help!

(GERTRUDE tries to fly to his aid but can't because of her heavy tail.)

**GERTRUDE:** Horton... Horton!...



**Faster 2**

**5**

**Dramatico**

**4**

(#21 – EGG, NEST, AND TREE *begins.*)

# EGG, NEST, AND TREE

(Drums begin as Horton's journey begins.)

**Fast Rhythmic Groove!**

**Marcato**

3

**SOUR  
KANGAROO:**

5

Up out of the jung-

- le, up in - to the sky, — up

(SOUR KANGAROO:)

**WOMEN:**  
(including BIRD GIRLS)

o - ver the moun - tains ten thou-sand feet

**MEN:**  
(including WICKERSHAMS)

ten thou-sand feet

high. Then down from the moun - tains and

high. Then down from the moun - tains and

15

down to the sea went Hor-ton the E-le-phant,

down to the sea went Hor-ton the E-le-phant,

**HUNTERS,  
WOMEN:**

18

egg, nest, and tree. Egg, nest, and tree!

egg, nest, and tree.

21

**(WOMEN:)** 23

They loa-ded the wa-

**(MEN:)**

Egg, nest, and tree! They loa-ded the wa-

24

- gon right on-to a ship. Out

- gon right on-to a ship. Out

27

o - ver the o - cean and ooh, what a trip!

o - ver the o - cean and ooh, what a trip!

30

Rol - ling and tos - sing and

Rol - ling and tos - sing and

33

**HORTON:** **WOMEN:**

sick as could be! Blagghhh!... Just a

**MEN:**

sick as could be! Just a

37

sea - sick e - le - phant, egg, nest, and tree.

sea - sick e - le - phant, egg, nest, and tree... nest, and tree!

40 **BIRD GIRL 1:**

Egg, nest, and tree... Af - ter

Egg, nest, and tree... nest, and tree!

**(BIRD GIRL 1:)**

43

bob - bing a - round for two weeks like a cork...

45 **WOMEN:** **BIRD GIRL 2:**

Egg, nest, and tree! They land-ed at last in the

**MEN:**

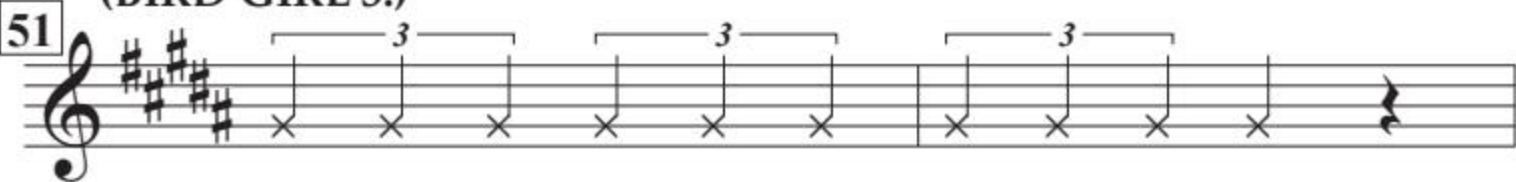
Egg, nest, and tree!

48 **WOMEN:** **BIRD GIRL 3:**

town of New York. Egg, nest, and tree! He was

**MEN:**

Egg, nest, and tree!

**(BIRD GIRL 3:)**  
**51** 

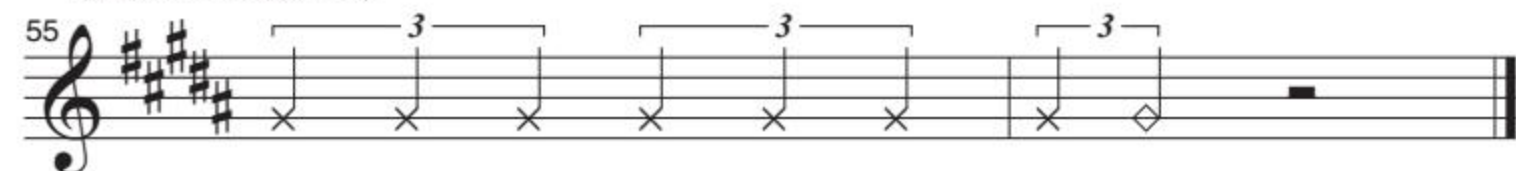
wet. He was ti - red and hun - gry and cold.

**WOMEN:** **BIRD GIRLS:**  
**53** 

Egg, nest, and tree! Then,

**MEN:**  


Egg, nest, and tree!

**(BIRD GIRLS:)**  
**55** 

Hor - ton was ta - ken to auc - tion...

*(The CAT appears as an auctioneer. NOTE: Another "free" improvisational area for the CAT – please start with what's here, and improvise with the audience a little.)*

### CAT

Good evening ladies and gentlemen, and welcome to Seusseby's. Our first item up to bid this evening is lot 39, a pendulous pachyderm on egg, nest, and tree. The bidding will begin at ten thousand dollars. Do I hear ten, ten thousand?

*(The CAT improvises with the audience.)*

Going once, going twice...

*(The CAT bangs his gavel.)*

Sold... to the man with the sideburns and the greasy black moustache – oh, excuse me, Madam!

Sold instead, to the man from the circus!

*(#22 – SOLD/MAYZIE IN PALM BEACH begins.)*



# SOLD/MAYZIE IN PALM BEACH

**ALL:**

Sold... Sold... Sold...

*(ALL exit mournfully, as  
HORTON is carried off.)*

5

Egg, nest, *p* and tree...

**HORTON:** Sold. To the circus!

8

Slow, Blues "4"      2      Bright, Latin Feel      4

*(We are in Palm Beach. The CAT plays a poolboy (José) who brings MAYZIE a cool drink, or a beautician (Renee) who does her nails, depending on whether you have a male or female Cat.)*

15

A Bit Slower, Luxurious "4"      **MAYZIE:**

When you're

17

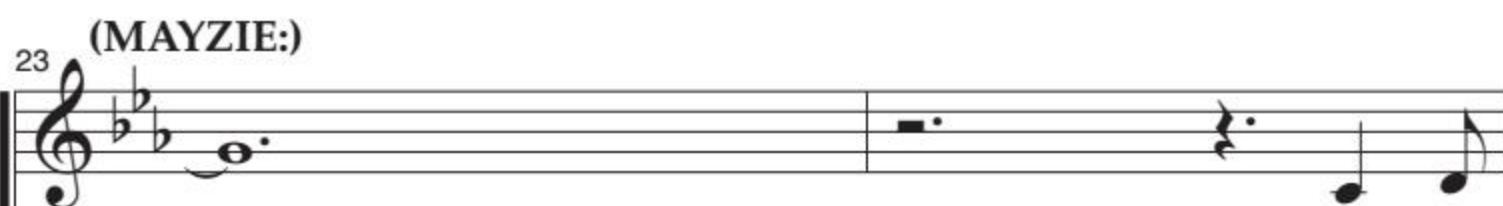
down in Palm Beach with the breeze in your hair and you



don't have an egg or a nest — or a care,



tell your - self how luck - y you are.



When it's

CAT:



How luck - y, how luck - y you are...



day af - ter day — af - ter beau - ti - ful day to be



la - zing a - way — by the sea — with Jo - sé,  
[Re - nee]



tell your - self how luck - y you are

31 (MAYZIE:)

Still, I'm

CAT:

How luck - y you are

(MAYZIE:)

33

bored and I'm crank - y and tired

34

day af - ter day.

Who

35

knew so much work was re - quired

for

36

noth - ing but play

I

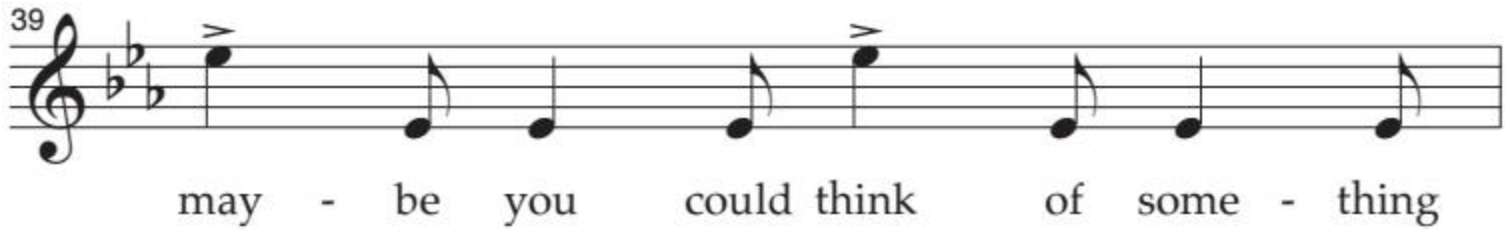
37

need some-thing diff - 'rent

I

(MAYZIE grabs the CAT.)

38 

39 

(Suddenly, the CAT changes character.)

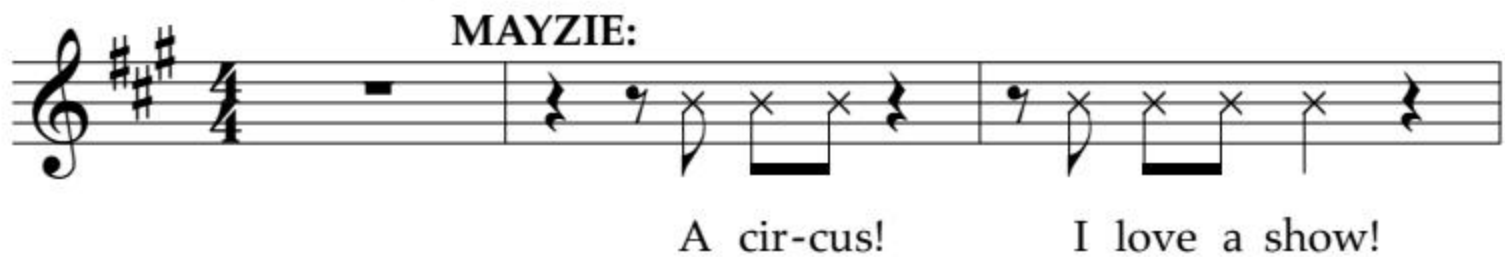
**CAT:** (as Circus Barker) Step right up, Ladies and Gentlemen, children and creatures! The smallest of the small and the tallest of the tall! Come old and young, come one and all! To the Circus McGurkus! The world's greatest show! On the face of the earth, or wherever you go!

40 

(#23 – MAYZIE AT THE CIRCUS begins.)

## MAYZIE AT THE CIRCUS

### Distant Calliope

MAYZIE: 

(MAYZIE exits as the circus enters. She re-enters with souvenirs and cotton candy. We see animals, now in cages.)

**A Bit Faster** 3 

(Suddenly, MAYZIE is face to face with HORTON.)

**A Bit Slower**

**MAYZIE:**  
(to HORTON)

8 

Good gra - cious!

12 

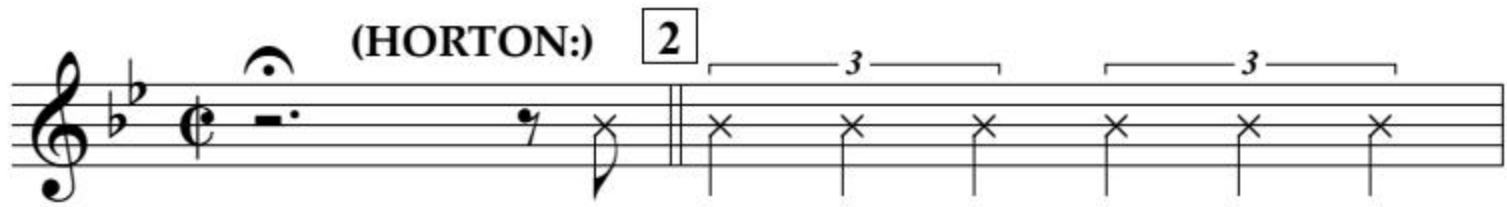
I've seen you be - fore. Now, let's see...

**HORTON**

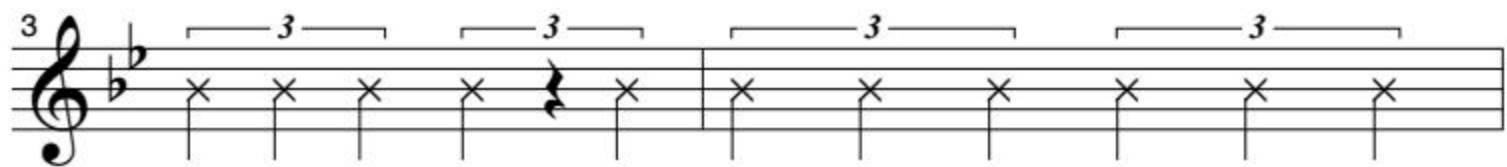
Why, Mayzie, it's Horton! Remember? It's me!

(#24 – AMAYZING HORTON begins.)

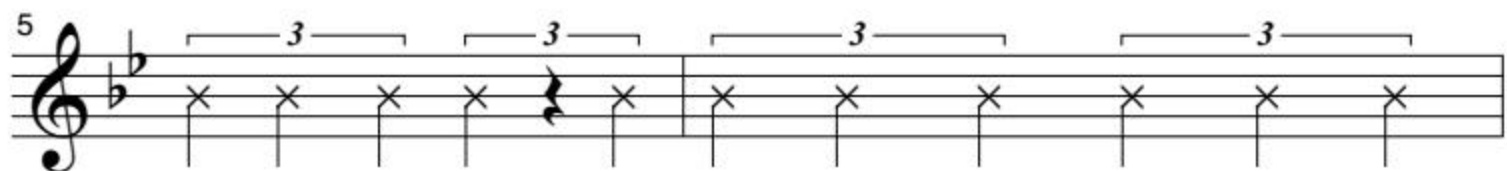
## AMAYZING HORTON

(HORTON:) 

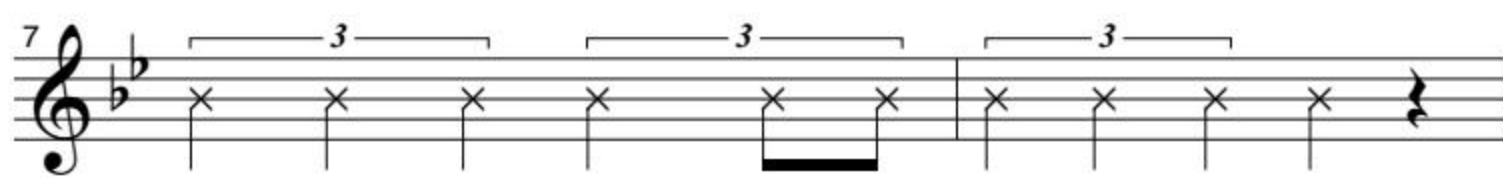
I've sat on your egg now for



fif - ty - one weeks! I've sat here while peo - ple have



paid to take peeks! I've sat here through light - 'ning and



hail - storms and snow! Won't you take back your egg?

**MAYZIE:** Gee, I  
really don't know...



Oh, wow, it's real - ly late!



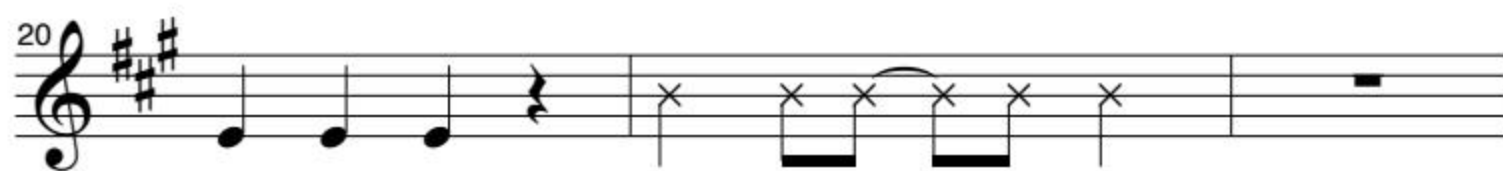
And gee, I've got \_ a date! And



lots of pla - ces to be But it's so great to see you!



Look at you! Who would e - ver guess?



Look at you! Such a big \_ suc-cess...



And it's all \_ thanks to me! A -



26    
 may - zing Hor - ton! — That egg - sit - ting cir - cus sen -


29    
 sa - tion A may - zing — Hor - ton! — E - ven

32    
 I'm im - pressed! A


34    
 may - zing — Hor - ton! — While I was off ta - king va -

37    
 ca - tion you made your for - tune — up on

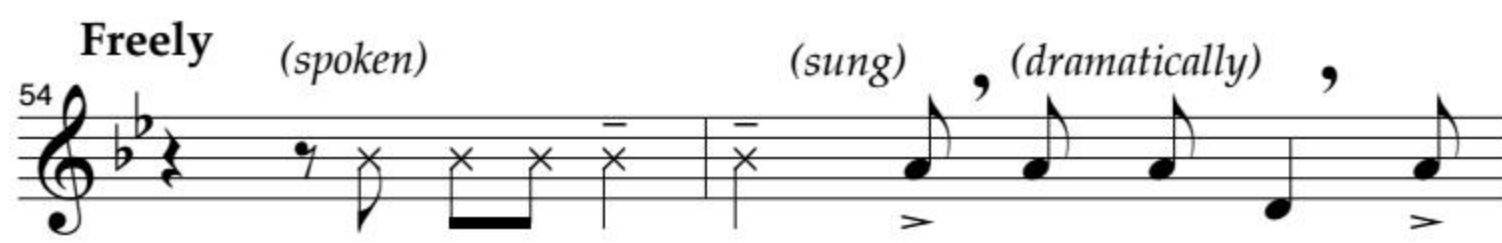
*poco rall.* **Freely** **A Bit Slower, Wistful**   
 40  **42**    
 May - zie's nest... — I may be

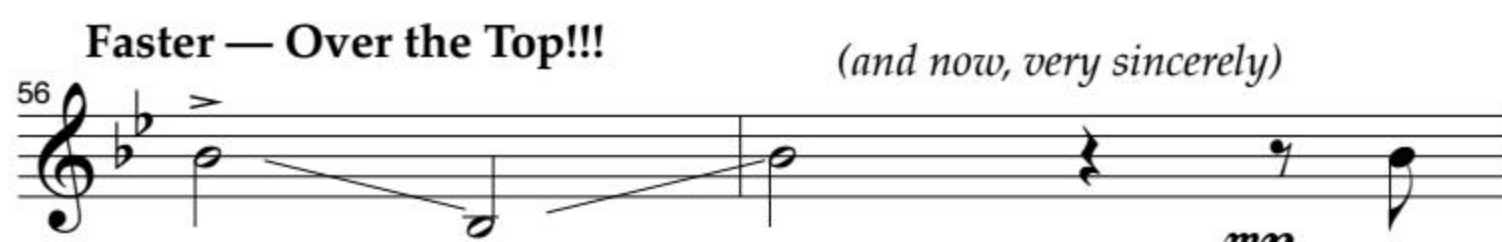
43    
 un - re - li - a - ble. Fan - cy free. Ir - re - spon - si - ble


46    
 Cra - zy me, al - ways ea - ger to fly. \_\_\_\_\_

49    
 — But see - ing you gives me true — de - light.

52    
 Just for once, I've done some - thing right.

**Freely** (spoken) (sung) (dramatically)   
 54    
 The egg is all yours! No, don't thank me. I'll

**Faster — Over the Top!!!** (and now, very sincerely)   
 56    
 cry! \_\_\_\_\_ *mp* Good

**Freely** (MAYZIE:) ... and goodbye.   
 58    
 luck when it hatch - es. Good luck...

(#25 – ALONE IN THE UNIVERSE (REPRISE 1) begins.)



# ALONE IN THE UNIVERSE (REPRISE 1)

(MAYZIE exits hastily. The other ANIMALS look at HORTON with sympathy.)

**HORTON:** I meant what I said, and I said what I meant. An elephant's faithful, one hundred percent.

Moderato 8

(HORTON:)

9

And now, lit - tle egg, you're a -

11

lone in the u - ni-verse, too. \_\_\_\_\_

14

Who would have thought you'd be left up to me, — a

16

fool of an e - le-phant up in a tree. — Well,

18

this time, I swear I'll do bet-ter than try. I'll pro-

20 tect you from harm. Yes, I'll do it or die! So

22 rest now, young egg, and I'll sing you a lul - la -

(#26 – SOLLA SOLLEW begins.)

## SOLLA SOLLEW

### Gentle Lullaby

(HORTON:)

by \_\_\_\_\_ There's a

9 far - a - way land, — so the sto - ries all tell,

11 some-where be - yond — the hor - i - zon.

13 If we can find — it, then all — will be well.

15

Trou - bles there are few. Some-day, we'll go —

18

20

to... Sol - la Sol - lew,

(The CIRCUS ANIMALS sing with HORTON.)

(HORTON:)

21

Sol - la So - 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 -

27 (ALL:) HORTON:

lew. I've

31

had so much troub - le find - ing my way — there.

(HORTON:)

33

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

lew

37

— there — if it takes — us

39



miles, if it takes \_ us years.

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



If it takes \_ us miles...

**(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)*

42



High on a moun - tain or lost \_ on the sea,

**HORTON, JOJO:**



soo - ner or la - ter, I'll find it.

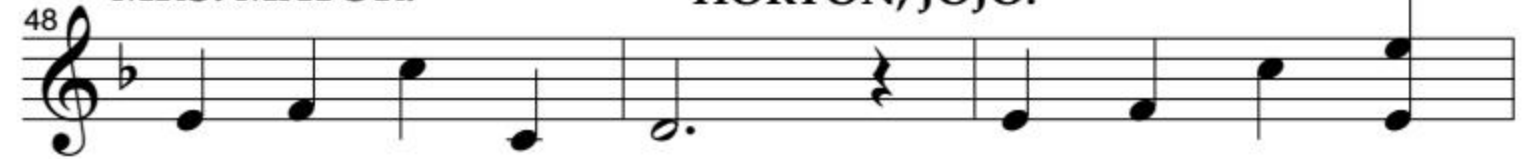
**MR. MAYOR:**



I have a pic - ture of how \_ it will be.

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

**MR. MAYOR, MRS. MAYOR,  
HORTON, JOJO:**



On the day I do Troub - les will be

51 *unis.*

through \_\_\_\_\_ and I'll be home with you.

(All sing, including the  
CIRCUS ANIMALS.)

55 **WOMEN:** 56

Sol - la Sol - lew, \_\_\_\_\_

**MEN:**

Sol - la Sol - lew, \_\_\_\_\_

58

Sol - la \_\_\_\_\_ Sol - lew. \_\_\_\_\_ Sol - la Sol - lew, \_\_\_\_\_

Sol - la \_\_\_\_\_ Sol - lew. \_\_\_\_\_ Sol - la Sol - lew, \_\_\_\_\_

61

\_\_\_\_\_ Sol - la \_\_\_\_\_ Sol - lew. Sol - la Sol -

\_\_\_\_\_ Sol - la \_\_\_\_\_ Sol - lew. Sol - la Sol -

64

lew, \_\_\_\_\_ Sol - la \_\_\_\_\_ Sol - lew.

lew, \_\_\_\_\_ Sol - la \_\_\_\_\_ Sol - lew.

67

\_\_\_\_\_ Sol - la Sol - lew, \_\_\_\_\_

\_\_\_\_\_ Sol - la Sol - lew, \_\_\_\_\_

**Freely**

**A Tempo**

**HORTON:**

70

I'll be home... \_\_\_\_\_ with you. \_\_\_\_\_

*poco rit.*

**(HORTON:)**

74

\_\_\_\_\_

**ALL:**

Sol - la \_\_\_\_\_ Sol - lew. \_\_\_\_\_

*(#27 - GERTRUDE/ESPIONAGE (PART 1) begins.)*

*(In the darkness, we see a figure carrying a flashlight. It is GERTRUDE McFUZZ.)*

**GERTRUDE**

I'll bet you forgot  
About Gertrude McFuzz.  
Well, that's nothing new,  
I mean, everyone does.  
But Gertrude did something  
That few birds could do...  
So this is the Tale of Miss Gertrude.  
Part Two.

*(#28 – GERTRUDE/ESPIONAGE (PART 2) begins.)*

# GERTRUDE/ESPIONAGE (PART 2)

*(We hear the sounds of snoring. Gertrude's flashlight finds HORTON.)*

**(GERTRUDE:) PSST!...**



Horton!...

Horton, are you there?



**HORTON**

What? Who is it?

**GERTRUDE**

It's me, Gertrude! Horton! Oh, Horton! I was so worried! Are you all right?

**HORTON**

Gertrude! How did you find us?

**GERTRUDE**

Well, it's a long story.

*(#29 – ALL FOR YOU begins.)*



# ALL FOR YOU

Breathlessly

(GERTRUDE:)



I had a lit - tle trou - ble 'cause I



grew a lit - tle tail. Well, it was - n't real - ly lit - tle. It was



ab - so - lute - ly gi - ant! And it real - ly was at - trac - tive, but you



ne - ver e - ven no - ticed, so I felt a lit - tle sil - ly e - ven



try - ing, be - sides which, the tail was too

*(The BIRD GIRLS enter.)*

**Faster — Rhythmic Latin**



hea - vy for nor - mal fly - ing.

**HORTON:** Go on. (*The CAT enters as Dr. Dake.*)

2 **GERTRUDE:**

13 So I

**(GERTRUDE:)**

16 ran to the Doc-tor...

**CAT: (as Dr. Dake)**

...the Doc - tor named Dake. And she

18

"My tail has been a mis - take!"

said:

And she

20

"Doc - tor Dake, I've been foo - lish and vain. Pluck it

said:

# Dramatico!! — Dictated

22 (GERTRUDE:) *rall.*

out! Get it off! I won't do it\_\_\_ a -

A Tempo – Fast

25

gain!''

CAT:  
(as Dr. Dake)

29

Pluck! Pluck! Pluck!

GERTRUDE:

Ouch, it hurt\_\_\_ a lot!

31

Pluck! Pluck! Pluck!

GERTRUDE:

Ooh, a ten - der spot.

*poco rit.*

33

Pluck! Pluck! Pluck!

Just a one-feath - er

CAT,  
BIRD GIRLS:

35

But sud-den - ly

tail... ————— But sud-den - ly

Pull back

38

*fp*

Ger - trude could sail!

*fp*

Ger - trude could sail! I

Quick, Hyper - Romantic ("2" Feel)

41 (GERTRUDE:)

sailed on a junk and was prac-ti-c'lly sunk for

43  
you. \_\_\_\_\_ I tram-pled through the trees full of

46  
fu - ri - ous bees for you. \_\_\_\_\_ I

49  
slogged through a fog and a cho - king smog, down a

51  
sog - gy slope, through a stink - ing bog, while my

53  
slip was gripped by a vi - cious dog for

(GERTRUDE:)  
55  
you! \_\_\_\_\_ All for you! \_\_\_\_\_

BIRD GIRLS:  
All for

58

— All for you! —

you! — All for

60

— There's no-thing that I would-n't and I

you! —

62

could-n't and I have-n't gone through!... —

**BIRD GIRLS:**

Ah —

64

*rit.* **Deliberately (a bit slower)**

— I sprained my lit - tle toe, but I

— I La! la - la - la - la! La - la - la -

66

hob-bled like so for you. \_\_\_\_\_

la! La - la - la - la - a - la - la! For

68

Then came the hit and run, but I

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

70

stag-gered on one for you. \_\_\_\_\_

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

72

Now, here I am, the worse for wear, and

you! \_\_\_\_\_ Ah \_\_\_\_\_

75

here you are. I'm here! You're there! And

Ah

77

may - be NOW you'll know I care for you!

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

**(GERTRUDE:)**

80

It took me se - ven weeks... but I

*(GERTRUDE reveals the clover and holds it out to HORTON.)*      *(HORTON eagerly takes the clover from GERTRUDE.)*

82

found your clo - ver too.

**HORTON,  
BIRD GIRLS, CAT:**

*mp* Who!

**(HORTON)**  
Gertrude... I never noticed... you're... Amazing!



## GERTRUDE

Aw, it was nothing.

(#30 – THE WHOS RETURN/THE PEOPLE VERSUS HORTON THE ELEPHANT (PART 1) *begins.*)

# THE WHOS RETURN/THE PEOPLE VERSUS HORTON THE ELEPHANT (PART 1)

**HORTON:** Hello,  
Whos, hello! Is  
anyone there?

(*He holds the clover  
to his ear and gets  
an answer as  
MR. MAYOR and  
MRS. MAYOR  
appear.*)

**MR. MAYOR,**  
**MRS. MAYOR:** Hello!!  
**HORTON:** Oh, what a  
relief! Why, hello, Mr.  
Mayor! Is JoJo all right?



(*JOJO appears.*)

**JOJO:** Hi Horton!  
**HORTON:** Oh, JoJo!

(**HORTON:**) Hello! Kid, now  
that I've got you, I won't let you go!  
I'll shelter and guard you,  
because after all...



(**HORTON:**)

*Gently*



A

per - son's a per - son no

MR. MAYOR, MRS. MAYOR,  
JOJO, HORTON, GERTRUDE:

mat-ter how small. A per-son's a per - son, no

(The WICKERSHAM BROTHERS,  
SOUR KANGAROO, and  
YOUNG KANGAROO appear.)

Dictated

WICKERSHAM 1:

mat - ter how... Ha!

WICKERSHAM 2,  
WICKERSHAM 3: SOUR KANGAROO:

GERTRUDE: How  
did YOU get here?!

Ha! Humph!

SOUR KANGAROO:

You can't run a-way from a sour kan-ga-roo!—

Palm Beach to Pitts-burgh to Ka - la - ma - zoo!

And you— with your egg and your



tree and your nest!\_ I'm ma-king a sour ci-ti-zen's ar-

**HORTON:** Wait! Stop! Where are you taking me?

**Funky "2" Groove**

**SOUR KANGAROO,  
WICKERSHAMS:**

2



rest!

Well,



Hor - ton, we're ta - king you back. You're



gon-na be go - in' in style. For talk-in' to a speck and

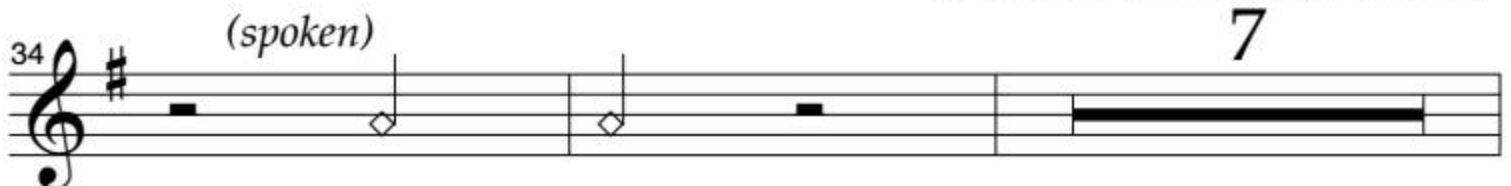


sit - tin' on an egg, you're gon-na be, gon-na be,



gon - na be, gon - na be... gon - na be put...

*(And now we are at the trial...)*



*(spoken)*

7

on trial!

**CAT:**  
*(as Marshal)*

43

This is the Case\_ of the Peo - ple ver - sus

**COURTROOM ATTENDANTS:**

45

Hor-ton the E - le-phant! Hor-ton the E - le-phant!

**CAT:**  
*(as Marshal)*

47

Judge Yer-tle the Tur - tle pre - si - ding. Ev-'ry-one

50

rise! \_\_\_\_\_

**JUDGE YERTLE:**

54

Or - der! Or - der! Or - der in the court!!

**ALL:**

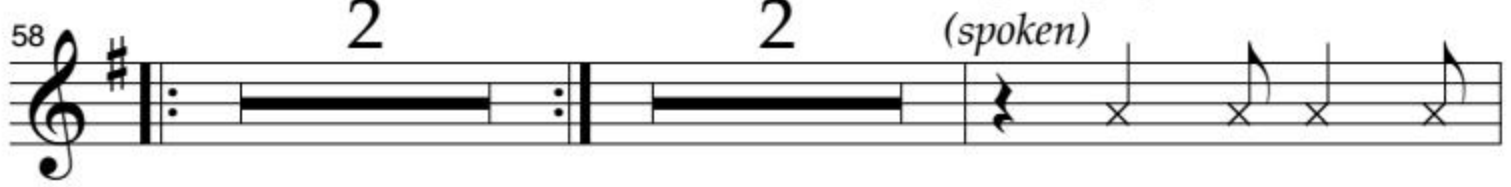
56

Or - der! Or - der! Or - der! Or - der in the court!

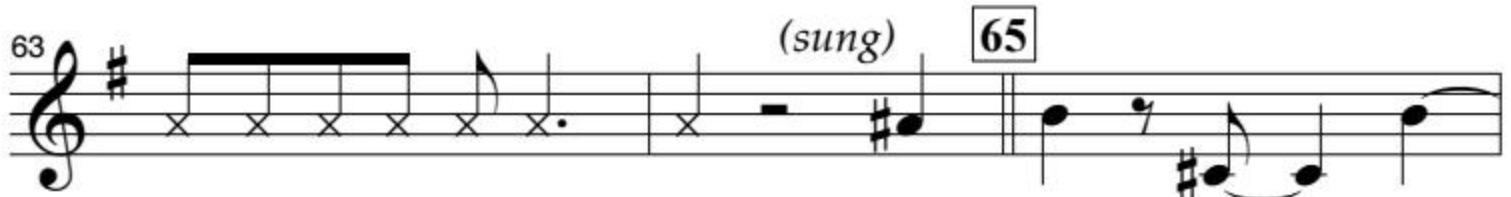
**CAT:** (*as Marshal*) The defendant is charged with talking to a speck, disturbing the peace, and loitering... on an egg.

**L'istesso**

**HORTON:**  
(*spoken*)

58 

Your hon-or, this

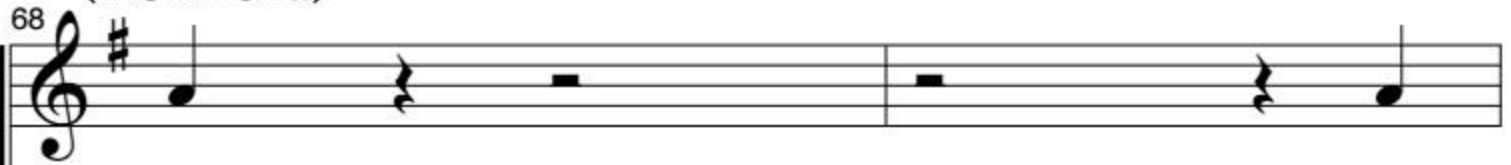
63 

clo-ver is Ex-hi-bit A. They're Whos here. — There

66 

— are — Whos here. Smal-ler than the eye can —

**(HORTON:)**

68 

see!

It's

**SOUR KANGAROO, BIRD GIRLS,  
WICKERSHAMS:**



Big-gest blame fool in the Jun-gle of Nool!

**(HORTON:)**

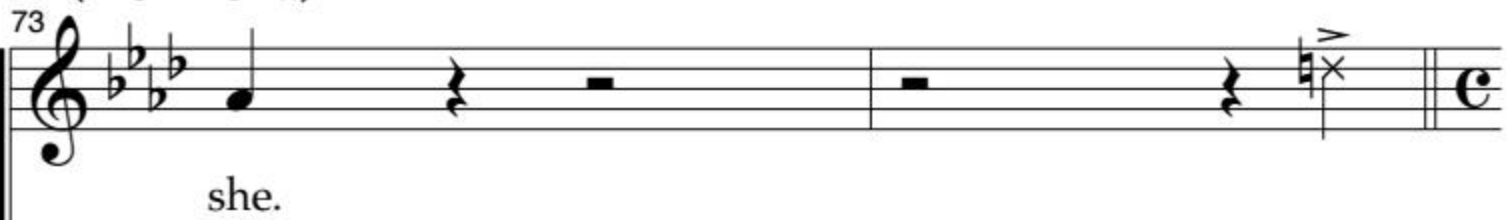
70 

true, sir! — Here's — Who's Who, sir!

72 

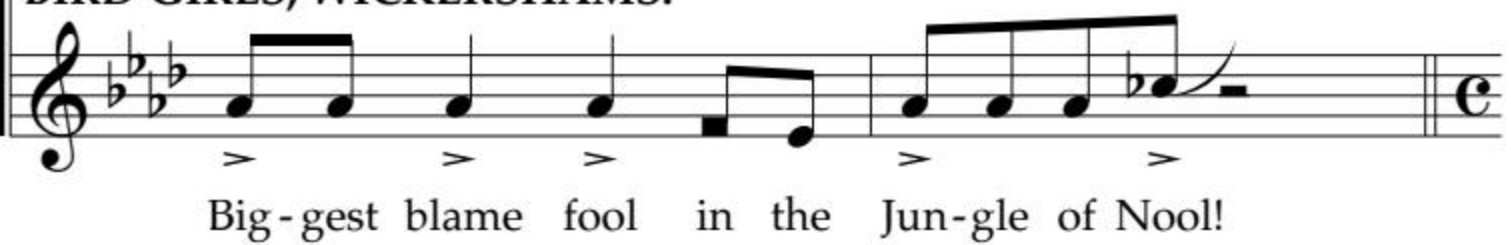
He's a Who and so is \_\_\_\_\_

(HORTON:) (Yertle's gavel)

73 

she.

**SOUR KANGAROO,  
BIRD GIRLS, WICKERSHAMS:**



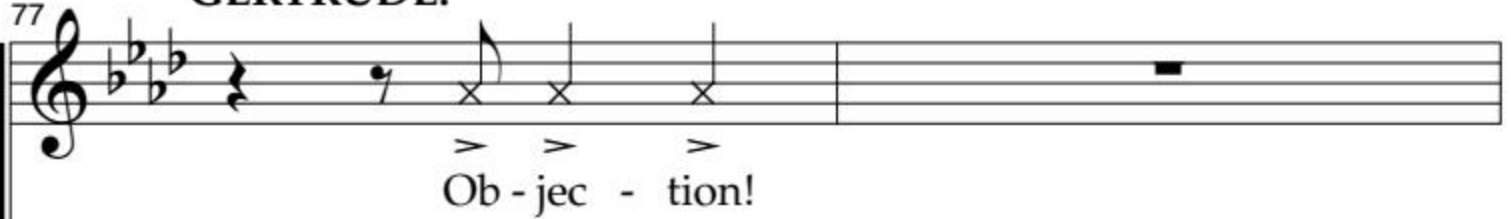
Big-gest blame fool in the Jun-gle of Nool!

**BIRD GIRLS: (testifying)**

75 

Talk-in' to a speck! Talk-in' to a speck! To a speck of

**GERTRUDE:**

77 

Ob-jec-tion!

**(BIRD GIRLS:)** **JUDGE YERTLE:**



dust!



Ov-er-ruled

**ALL: (testifying)**

79 

Sit-tin' on an egg! Sit-tin' on an egg! Sit-tin' on an

(HORTON emits a tremendous, angry trumpet. A loud, mad elephant call is heard. The courtroom falls silent.)

**81 GERTRUDE:**

Ob-jec - tion!

**(ALL:) JUDGE YERTLE:**

egg! *ff* Ov - er-ruled!

(#31 – THE PEOPLE VERSUS HORTON THE ELEPHANT (PART 2) begins.)

# THE PEOPLE VERSUS HORTON THE ELEPHANT (PART 2)

**HORTON:**  
(tentatively at first, then building in confidence)

I meant what I said and I

said what I meant: An e - le - phant's faith - ful one

hun - dred per - cent! You can throw me in jail, lock me

Deliberately



up in a zoo, — but I won't de-sert my egg and I will

*poco rall.*

Simply



not a-ban-don Who! *mf* These Whos, sir, — win



— or lose, sir, whe-ther you be - lieve or



not, they're here. They live — in fear and



I'm the on - ly friend they've got.

(HORTON:) You can do what you want with me, Your Honor, and I won't question why.

3 (HORTON:)



But please save Who, — the



24

ti - ni - est pla - net in the sky.

(There is tension in the courtroom as JUDGE YERTLE delivers his verdict.)

**Dramatico**

**28**

27 **JUDGE YERTLE: (quasi-recitative)**

Based on the e - vi - dence, I

29

have no choice but to or - der the de - fen - dant,

31

(gavel hit)  
In "2"

Hor - ton the E - le - phant, re - man - ded to the Nool A -

33

sy - lum for the Cri - mi - nal - ly In - sane.

# Bright "4"

(JUDGE YERTLE:)

35

And as for the dust speck...

BIRD GIRLS:

Ooh, — that

CAT:

(as Marshal)

37

And as for the dust speck...

dust speck!

Ooh, — that

BIRD GIRLS, CAT,  
SOUR KANGAROO,  
YOUNG KANGAROO,  
WICKERSHAMS, YERTLE:

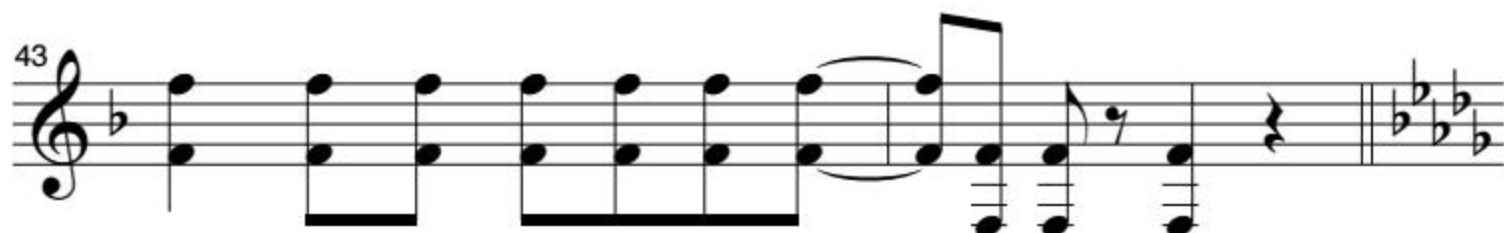
(BIRD  
GIRLS:)

39

speck! And as for your dust speck, that — we will

41

boil, boil, — boil, boil, boil in a



hot stea-ming ket - tle of Bee - zle-nut Oil!

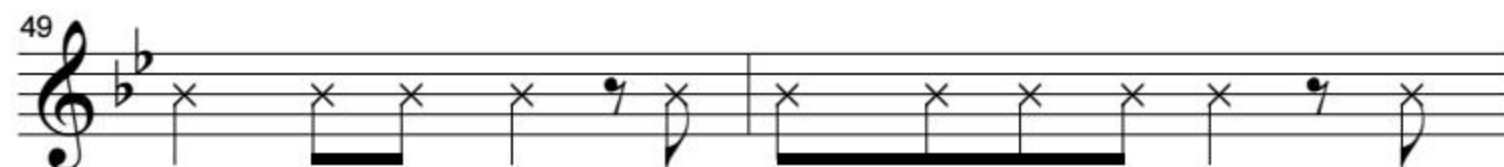
**45** HORTON:



Boil it! Oh, no! No, that you can't do! \_\_\_ It's



all full of per-sons! They'll prove it to you! \_ Mis-ter



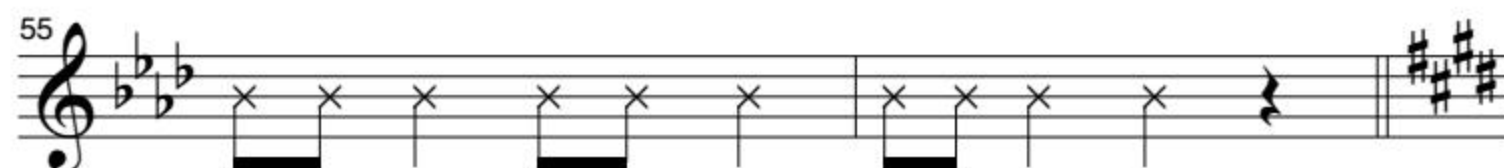
Mayor! Mis - ter Mayor! Oh, please, Mis - ter May - or! You've



got to prove now that you real-ly are there! So



ring ev -'ry door - bell and send out the word! Make



ev - 'ry Who hol - ler! Make ev -'ry Who heard!

BIRD GIRLS, CAT,  
SOUR KANGAROO,  
YOUNG KANGAROO,  
WICKERSHAMS, YERTLE:

MR. MAYOR,  
MRS. MAYOR, JOJO:

57 *f* Boil! Boil! — Boil! Boil! Boil! — At-

61 ten - tion all Whos! At - ten - tion, all Whos! We've

63 MR. MAYOR: MRS. MAYOR:  
got to be heard! There's no time to lose so

65 MR. MAYOR: WHOS:  
send up a shout! Make it loud and clear! We are

67 *rall.* *molto rall.* **New Tempo:  
Lively Gospel "2"**  
here! We are here! We are here! We are here!

Swing Eighth Notes! Let 'Er Rip!!

70 71 **COURTROOM WOMEN:**

Boil it! Boil it!

**COURTROOM MEN:**

Boil it! Boil it!

75

Boil it! Boil it!

Boil it! Boil it!

**HORTON:** Don't give up! I believe in you all!  
 A person's a person, no matter how small!  
 And you very small persons will not have to die if you make yourselves heard!

**(HORTON:)**  
 So PLEASE TRY!

79 **6x** **2**

*(The WHOS are revealed. They're terror stricken. They beat on tom-toms. They play musical instruments. They scream and yell.)*

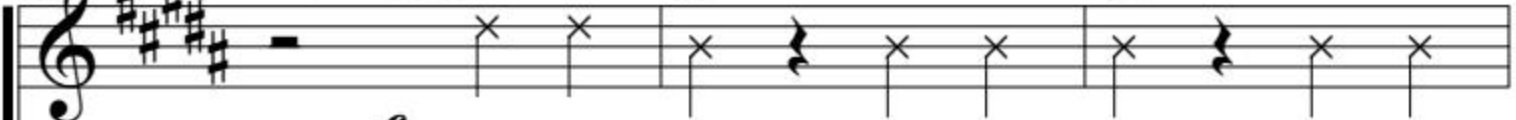
**COURTROOM:**

82

**f** Boil it! Boil it! Boil it!

85

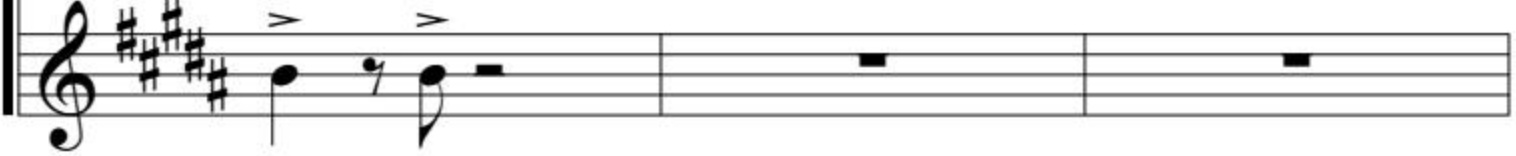
WHOS:



*f*

We are HERE! We are HERE! We are

(COURTROOM:)



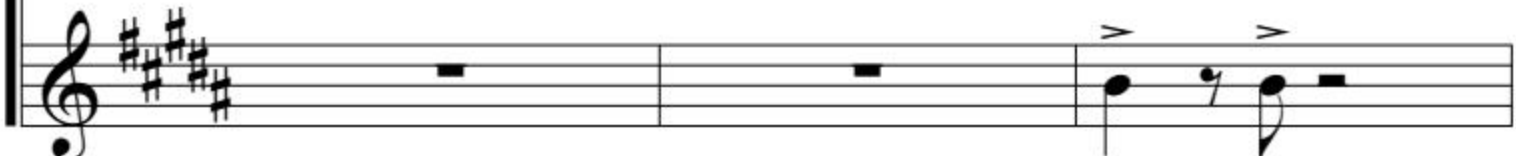
Boil it!

HORTON, MR. MAYOR, MRS. MAYOR:  
(shouting over) JoJo, think of something!

88



HERE! We are HERE! We are HERE! We are



*mf* Boil it!

(ALL freeze except  
CAT and JOJO.)

91

CAT:



HERE! We are HERE! We are HERE! Now



Boil it! Boil it! Boil...

94

(CAT:)



just for a mo - ment, young Jo - Jo looked grim.

97   
 The fate of the Whos rest - ed

100   
 square-ly on him! But then came a Think:


103   
 A pe - cu - liar new word. The

106   
 kind of a word — no one ev - er had

**WHOS:**  
*(except JOJO)*  
 109   
 heard! We are HERE! We are HERE! We are

**COURTROOM:**  
  
*mf* Boil it! Boil it!

112

JOJO: 

HERE! We are *ff* YOPP!!!

Boil it!

*(JOJO's voice reverberates loudly through the universe. And the WHOS are heard at last. All the JUNGLE CITIZENS gasp. The WHOS breathe a sigh of relief.)*

*(#32 – YOPP! begins.)*

# YOPP!

**HORTON:** Do you hear what I hear? Do you see what I mean?  
They made themselves heard though they still can't be seen!  
**GERTRUDE:** They've proved they ARE persons, no matter how small.  
**HORTON:** And their whole world was saved by the Smallest of All.

Moderato

8

**SOUR KANGAROO:** *(grudgingly)* How true! Yes, how true! Said the Sour Kangaroo. And, from now on, you know what I'm planning to do? From now on, I'm going to protect them with you!

9

6

**(SOUR KANGAROO:)** *ten.*

**YOUNG KANGAROO:**  
*(with genuine enthusiasm)*

15

And the young kan-ga-roo in her pouch said: Me,



17 *(The CAT appears out of nowhere.)* **CAT:**

too! \_\_\_\_\_ Their

21

trou-bles were end - ed. They hailed his \_ great

24 **ALL:** **CAT:**

YOPP! And Jo - Jo was ho - nored as

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

"Think-er Non - Stop." Now all Jo - Jo's

30 **CAT:**

Thinks would for - e - ver be heard. In -

*(GERTRUDE dashes over to HORTON with the egg in a basket, and they watch it hatch.)*

33 **8**

clu - ding this Think...

(We hear the sound of a giant egg cracking.)

**ALL:** **Freely**  
(in wonder and amazement)

43

An E - le - phant Bird!

Musical notation for the first staff, starting at measure 43. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody begins with a whole note G5, followed by a quarter rest, a quarter note G5, and a quarter note F#5. The second measure contains four eighth notes: G5, F#5, E5, and D5. The piece concludes with a double bar line.

(#33 – ALONE IN THE UNIVERSE (REPRISE 2) begins.)

## ALONE IN THE UNIVERSE (REPRISE 2)

**Slower, Simply**  
(loose rhythms)

HORTON:

Why, he looks just like me. Ex -

Musical notation for Horton's line, starting at measure 44. It features a treble clef, a key signature of three sharps, and a common time signature. The melody begins with a whole note G5, followed by a quarter rest, a quarter note G5, and a quarter note F#5. The second measure contains four eighth notes: G5, F#5, E5, and D5. The third measure contains a quarter note G5, a quarter note F#5, and a quarter note E5. The fourth measure contains a quarter note D5, a quarter note C#5, and a quarter note B4. The piece concludes with a double bar line.

GERTRUDE:

cept for the wings. And ex-cept for the voice, 'cause that's

Musical notation for Gertrude's line, starting at measure 45. It features a treble clef, a key signature of three sharps, and a common time signature. The melody begins with a quarter note G5, a quarter note F#5, and a quarter note E5. The second measure contains a quarter note D5, a quarter note C#5, and a quarter note B4. The third measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note C#4. The piece concludes with a double bar line.

HORTON:  
(in a panic)

how a bird sings. Ger-trude, what will I do? I am

Musical notation for Horton's line, starting at measure 46. It features a treble clef, a key signature of three sharps, and a common time signature. The melody begins with a quarter note G5, a quarter note F#5, and a quarter note E5. The second measure contains a quarter note D5, a quarter note C#5, and a quarter note B4. The third measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note C#4. The piece concludes with a double bar line.

(strict rhythm)



slow, I am fat. All I know is the earth. He'll need

**GERTRUDE:**



much more than that! I have\_ wings. \_ Yes,



I can\_ fly. \_ You teach him\_ earth

**HORTON:**



\_ and I will teach him\_ sky. \_ Just

**BOTH:**



call my\_ name \_ and I'll see you\_ through.

**HORTON:**



One small voice in the u - ni-verse

**GERTRUDE:**

24

One true friend in the u - ni-verse...

*poco rit.* **A Tempo** **A Tempo – Moderato**

**BOTH:** 29

27

who be - lieves in you. \_\_\_\_\_

**CAT:** The adventures were over.  
The sky became...

**JOJO:** ... pink!

**CAT:** And then, guess what happened?

**CAT, JOJO:** (to audience)

Well, what do you think?!

31

(#34 – OH, THE THINKS YOU CAN THINK!  
(FINALE) begins.)

# OH, THE THINKS YOU CAN THINK! (FINALE)

**Moderato – Warmly**

**ALL:**

*mf*

Oh, the thinks you can think!

2

Think and won-der and dream — far and wide as you dare!

4

When your thinks have run dry,

6

in the blink of an eye there's an - oth - er think

(WOMEN:)

8

there! \_\_\_\_\_ If you o - pen your mind,

(MEN:)

there! \_\_\_\_\_ If you o - pen your mind,

(ALL:)

10

oh, the thinks you will find lin - ing up to get

(WOMEN:)

12

loose... \_\_\_\_\_

(MEN:)

loose \_\_\_\_\_

### A Tempo of "Opening"

14

Oh, the thinks you can think! —

Oh, the thinks you can think

Detailed description: This system contains two staves of music. The top staff begins at measure 14 with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and a melodic line that ends with a long note. The bottom staff continues the melody from measure 14, with a rest in measure 15, and then resumes the melodic line in measure 16.

16

Oh, the thinks you can think! —

Oh, the thinks you can

Detailed description: This system contains two staves of music. The top staff begins at measure 16 with a treble clef, a key signature of two flats, and a common time signature. It features a series of chords and a melodic line that ends with a long note. The bottom staff continues the melody from measure 16, with a rest in measure 17, and then resumes the melodic line in measure 18.

(WOMEN:)

18

Oh, the thinks you can think! When you think a-bout

(MEN:)

think! Oh, the thinks you can think! When you think a-bout

Detailed description: This system contains two staves of music. The top staff is labeled "(WOMEN:)" and begins at measure 18 with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line of eighth notes. The bottom staff is labeled "(MEN:)" and begins at measure 18 with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line of eighth notes.

20

Seuss! \_\_\_\_\_ When you think a - bout

Seuss! \_\_\_\_\_ When you think a - bout

22

Seuss! \_\_\_\_\_ When you think a - bout

Seuss! \_\_\_\_\_ When you think a - bout

*(The CHARACTERS dance off, fade away, and disappear, one by one. Last to go is THE CAT IN THE HAT.)*

24

Seuss! Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_

Seuss! Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

26

*mp* Seuss! Seuss! Seuss!

*mp* Seuss! Seuss! Seuss! Seuss!

28

Seuss! Seuss! Seuss!

Seuss! Seuss!

(Finally, JOJO stands on an empty stage, holding the red-and-white-striped hat.)

(The BOY pulls the Cat's hat on, down over his eyes, causing a... Blackout!)

30

4 JOJO:

Seuss!

(#35 – GREEN EGGS AND HAM (BOWS) begins.)

# GREEN EGGS AND HAM (BOWS)

Bright Swing!

12 7 ALL:

I



21



do not like green eggs and ham. — I do not like them,



Sam-I - Am. — I do not like them here or there. — I



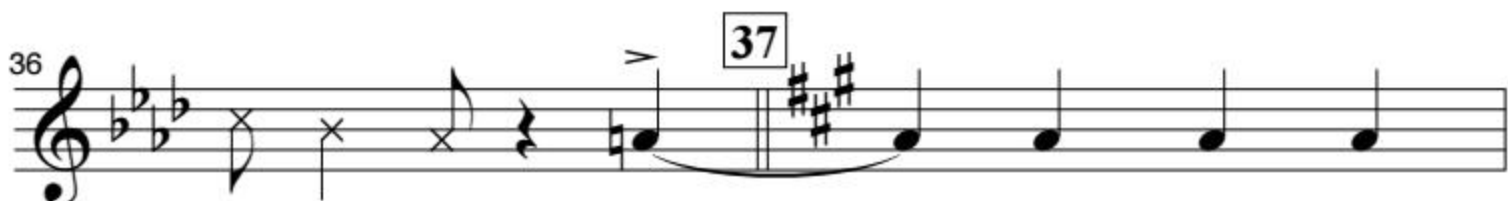
do not like them a-ny-where. Not in a house. Not



with a mouse. Not here or there. Not a-ny-where. I



do not like green eggs and ham. I do not like them




Sam - I - Am. Could \_\_\_\_\_ you? Would you?




With a goat? Could \_\_\_\_\_ you? Would you?

40   
On a boat? Could \_\_\_\_\_ you? Would you?


42   
In the rain? Could \_\_\_\_\_ you? Would you?

44   
On a train? Not with a goat. Not on a boat. Not

47   
in the rain. Not on a train. Not in a house. Not

50   
with a mouse. Oh, no! Not

53   
in a box. Not with a fox. Not in a tree. You

56   
let me be! I do not like green eggs and ham! I

59

do not like them, Sam - I - Am!

61

24

85

9

(ALL:)

I

95

do not like Green Eggs and Ham!

(#36 - EXIT MUSIC begins.)

# EXIT MUSIC

Bright

3

19

23

6

ALL:

Seuss!

**THE END**

# Words To Know From Seussical™ JR.

**Conniption** – a hysterical fit

**Diligence** – persistent work or effort

**Din** – a loud and prolonged noise

**Envious** – showing envy; jealous

**Façade** – a false appearance or behavior that hides a person's true self

**Flamboyant** – loud, over-the-top, or colorful; bold; attracting attention

**Frills** – unnecessary embellishments

**Gavel** – a small mallet used to call attention to a meeting by hitting a surface

**Gingerly** – carefully or cautiously

**Hoax** – a prank or trick

**Improbable** – not likely to be true or happen

**Improvisational** – something said or done that is unplanned and unpracticed

**In the lurch** – leave a friend in a difficult situation with no help

**Incubating** – the process of warming an egg to bring it to hatch

**Keen** – sharp; highly developed

**Litany** – a list repeated many times before

**Loitering** – standing around without an apparent purpose

**Lunatic** – a very foolish, crazy, or eccentric person

**Outlandish** – unusual or bizarre

**Pachyderm** – a large mammal with thick skin such as an elephant

**Pendulous** – droopy or saggy

**Perchance** – by chance; perhaps

**Propels** – drives or pushes in a particular direction

**Resolute** – firmly determined

**Segue** – a transition from one activity, topic, or scene to the next

**Squarely** – precisely in the middle

**Stamina** – the ability or strength to continue an activity for a long time

**Stethoscope** – a medical instrument for listening to someone’s heartbeat or breathing

**Tantrums** – outbursts of anger or frustration

**Trepidation** – a feeling of fear that something bad may happen

**Unfurled** – spread out; revealed

# glossary

**actor:** A person who performs as a character in a play or musical.

**author:** A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.

**blocking:** The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

**book writer:** One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

**cast:** The performers in a show.

**cheating out:** Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

**choreographer:** A person who creates and teaches the dance numbers in a musical.

**composer:** A person who writes music for a musical.

**creative team:** The author(s), director, choreographer, music director and designers for a play or musical.

**cross:** When an actor onstage moves toward or away from another actor or object.

**dialogue:** A conversation between two or more characters.

**director:** A person who provides the artistic vision, coordinates the creative elements and stages the play.

**downstage:** The portion of the stage closest to the audience. The opposite of upstage.

**house:** The area of the theater where the audience sits to watch the show.

**house left:** The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

**house right:** The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

**lines:** The dialogue spoken by the actors.

**lyricist:** A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

**lyrics:** The words of a song.

**monologue:** A dramatic speech by one actor.

**music director:** A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

**musical:** A play with songs that are used to tell a story.

**off-book:** The actor's ability to perform his or her memorized lines without holding the script.

**offstage:** Any area out of view of the audience. Also called backstage.

**onstage:** Anything on the stage and within view of the audience is said to be onstage.

**opening night:** The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

**play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist:** The main character in a musical. The action centers around this character.

**raked stage:** A stage which is raised slightly upstage so that it slants towards the audience.

**rehearsal:** A meeting during which the cast learns and practices the show.

**script:** 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

**speed-through:** To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe the actions of the characters.

**stage left:** The left side of the stage, from the actor's perspective. The same side of the theater as house right.

**stage manager:** A person who is responsible for keeping all rehearsals and performances on schedule.

**stage right:** The right side of the stage, from the actor's perspective. The same side of the theater as house left.

**upstage:** The part of the stage farthest from the audience. The opposite of downstage.

**warm-ups:** Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

# Actor's Script Credits

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