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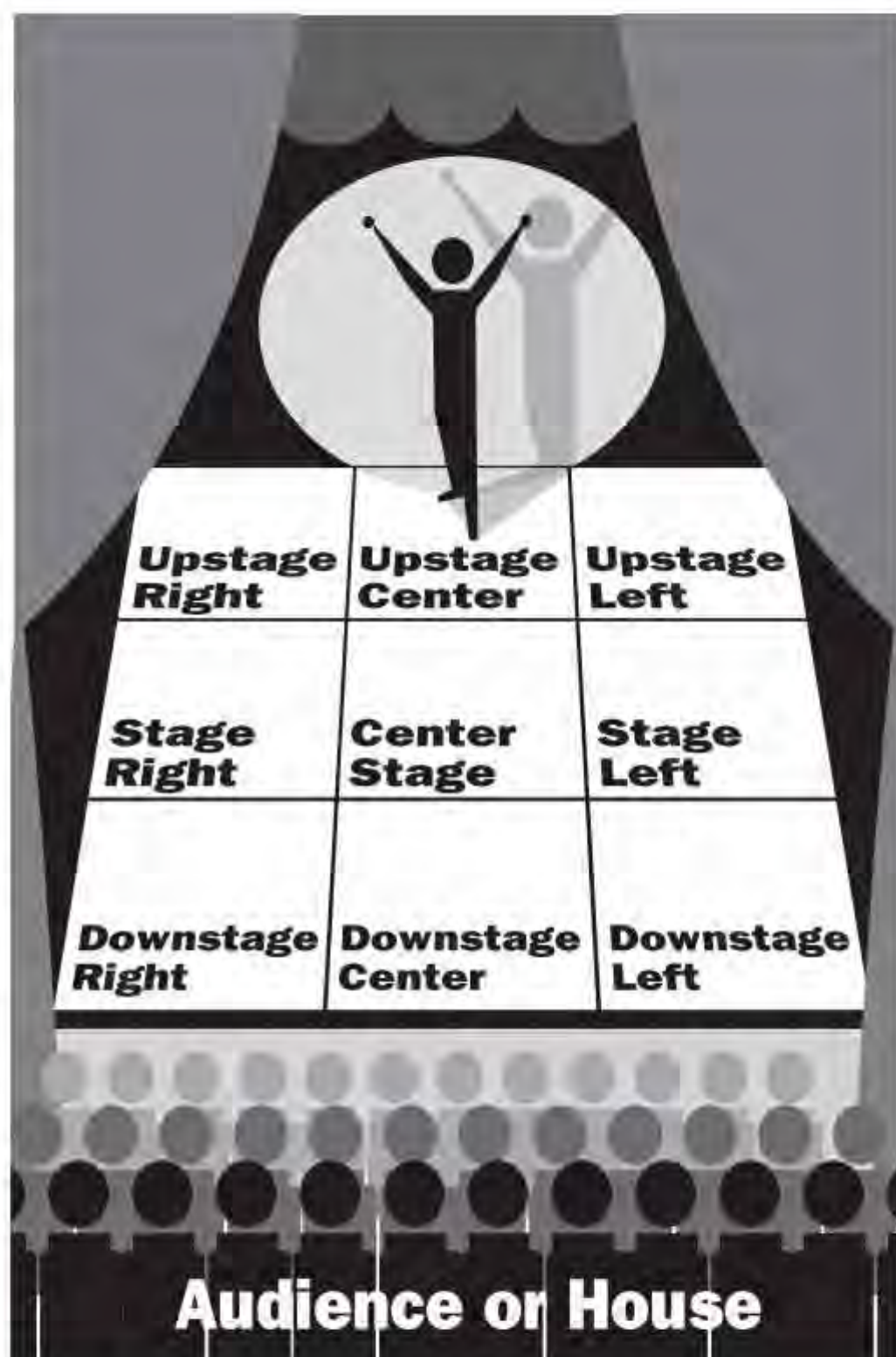
welcome to the theater

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

You 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

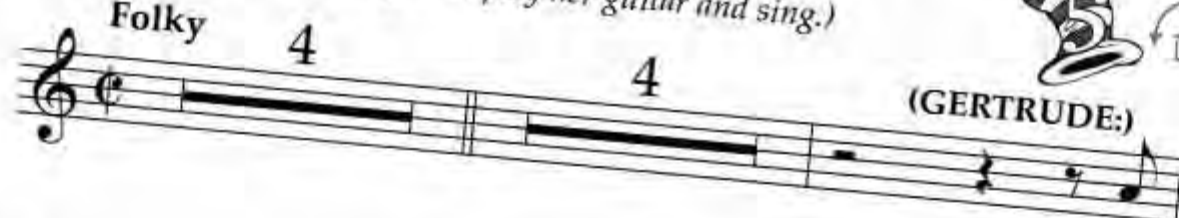
(GERTRUDE begins to play her guitar and sing.)

Folky

4

4

(GERTRUDE:)



Doo



doo doo doo doo

Doo 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 (*Amayzing Mayzie*). Gertrude begins to take pills and her one-feather tail grows (*Amayzing Gertrude - Part 1*), but Gertrude can't stop there! She takes more pills, and her tail grows longer and longer (*Amayzing 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 (*Amayzing 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.



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



(#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

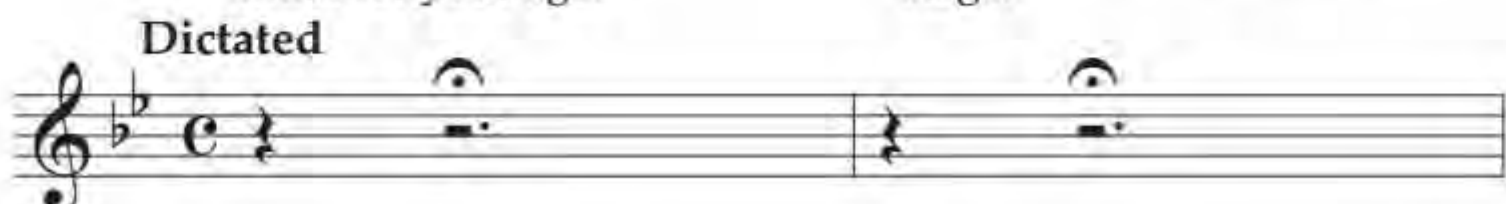
Cat!

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

OH, THE THINKS YOU CAN THINK!

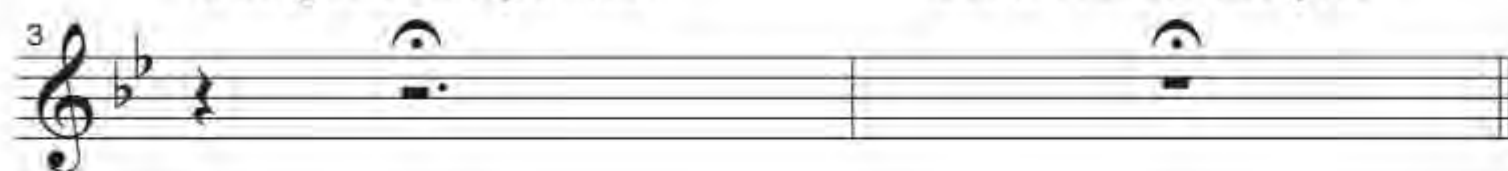
CAT: I can see that
you've got quite a
mind for your age!

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



(CAT:)

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



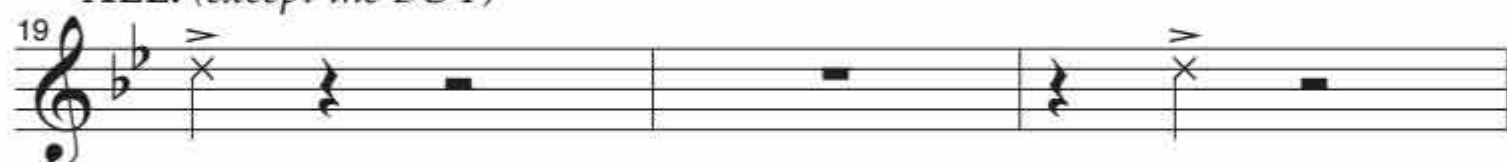
li - ning up to get loose...—



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

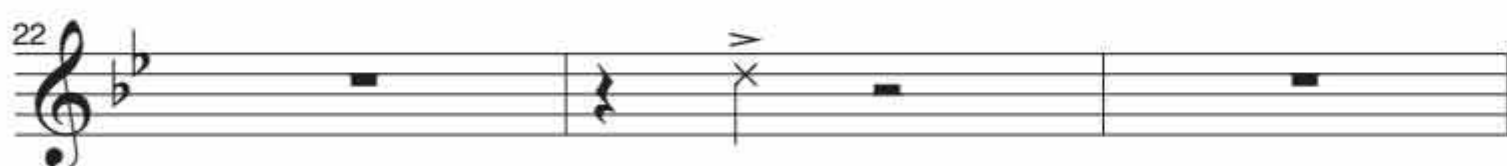
(FULL COMPANY now enters.)

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)



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

(WOMEN:)



or to Sol - la Sol - lew!

(MEN:)



or to Sol - la Sol - lew!

CAT:

BOY:



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



—

WOMEN: (except the BOY)



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:



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

CAT:

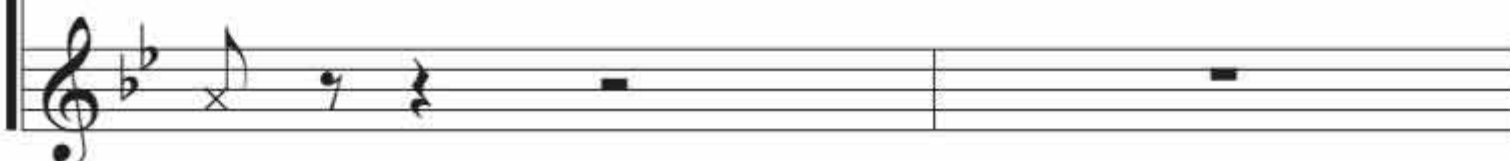


Think!

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



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

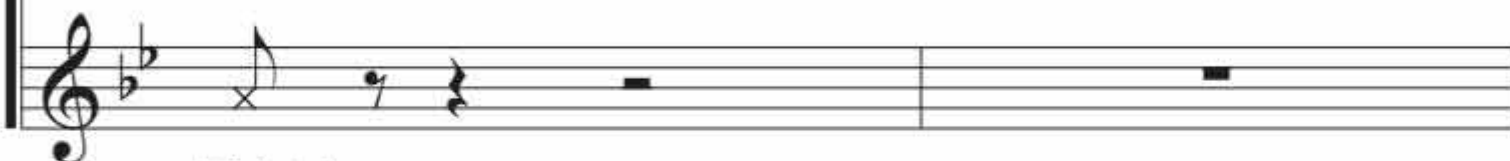


Think!

GERTRUDE:



Think of a bird__ with a one-feath - er tail!__



Think!

WOMEN:



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,

73 CAT: think a glim - mer of light!

(with relief) WOMEN: Ah! _____

MEN: Ah! _____

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

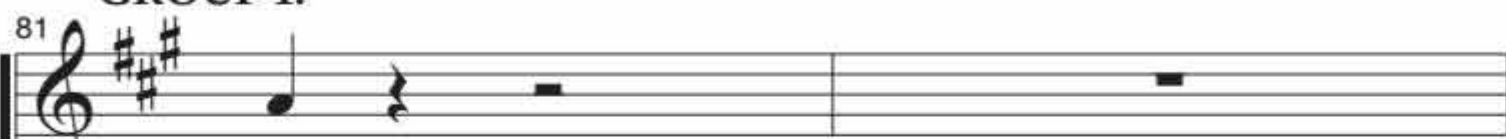
77 ALL: 'Cause this ain't Moth - er Goose! _____

79 CAT: Dan - ger's right on the brink when you think a - bout

ALL:

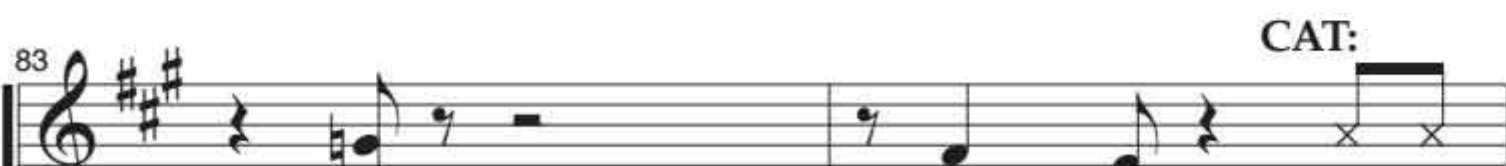
Pop Groove

GROUP 1:

81 
Seuss!

GROUP 2:


Seuss! Seuss! _____ Seuss! Seuss! Seuss! _____

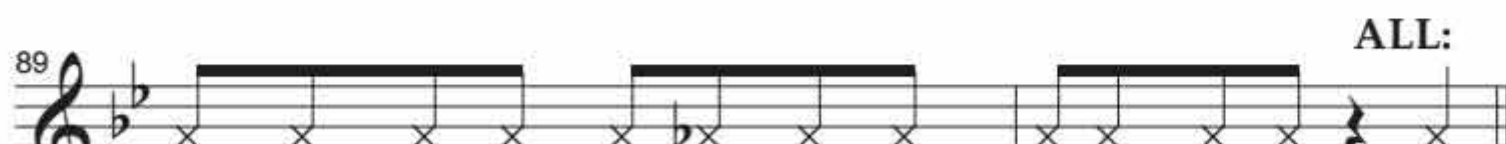
83 
Seuss! Seuss! Seuss! An un -


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

91 (ALL:) BOY:

think! ...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! _____



Oh, the thinks you can think!



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



Oh, the thinks you can think!



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



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



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



Seuss! _____

When you think a - bout



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!

The second system of music continues the melody. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'Seuss! Seuss! Seuss! Seuss! Seuss! Seuss!' are written below the staff, with horizontal lines indicating where the words should be sung.

[illegible]

126

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!

5x 2

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:**

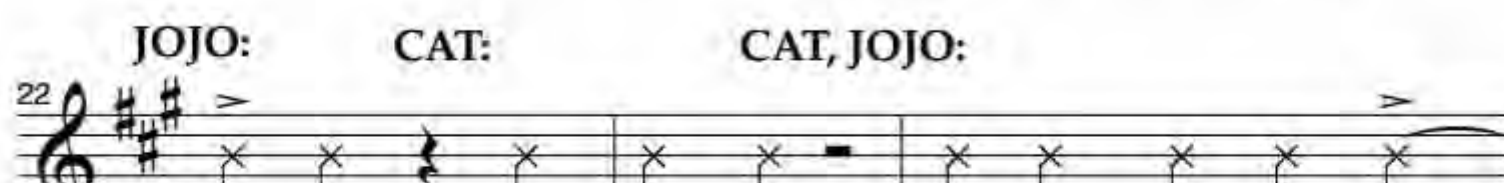
14 
Who! Who-wah-dah Who! Who! Who-wah-dah-dah-dah!

16  **CAT:**
Who! Who-wah - dah Who! Who! Now,

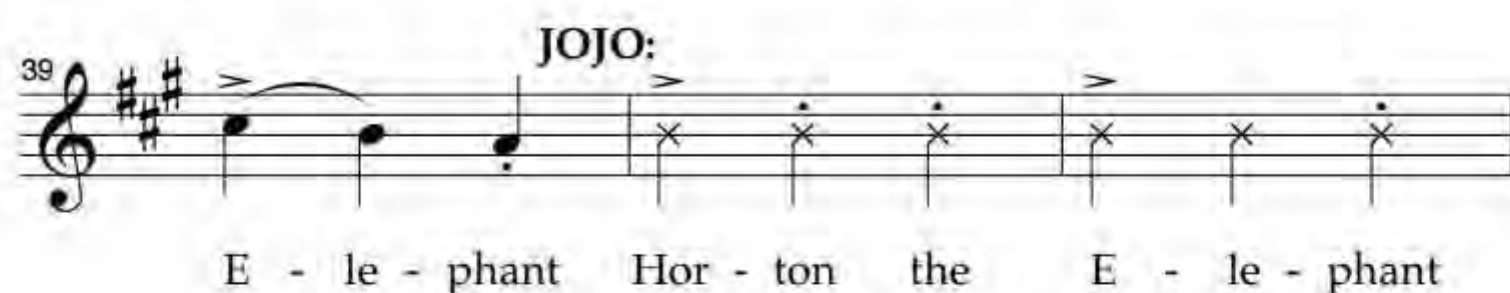
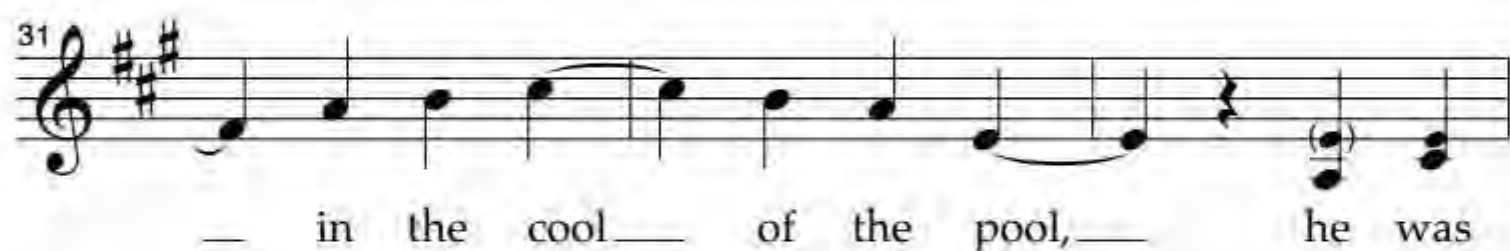
18 
think of an el - e - phant lum-ber-ing through.

**JUNGLE
CITIZENS:**

20 
Who! Who-wah-dah Who! Who! Who-wah-dah-dah-dah!

JOJO: **CAT:** **CAT, JOJO:**
22 
Hor - ton! Yes, Hor - ton! Hor - ton Hears a Who!—

HORTON: **26**
25 
— On the fif - teenth of May, — in the



HORTON:

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

JUNGLE CITIZEN WOMEN:

(including the BIRD GIRLS)


f Hor - ton the E - le - phant

JUNGLE CITIZEN MEN:


f 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

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

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

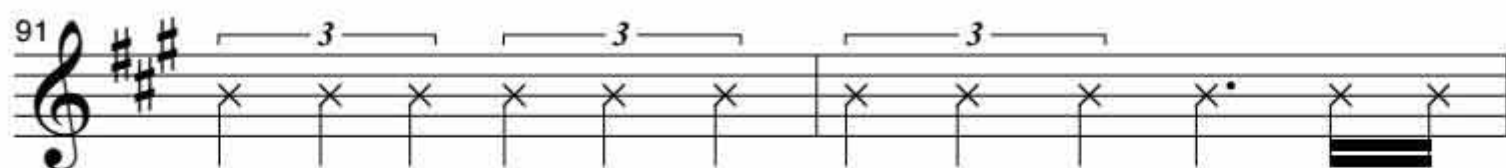
87

know what I think?... I think there must _____ be

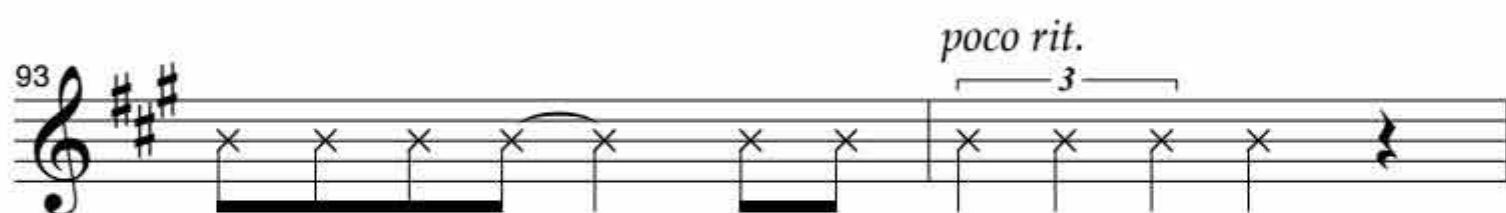
89

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

Più Mosso

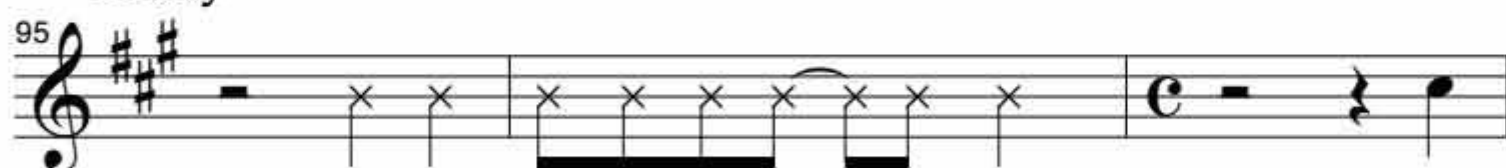


poor lit - tle per - son who's sha - king with fear that he'll



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

Freely



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

Più Mosso



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

Freely



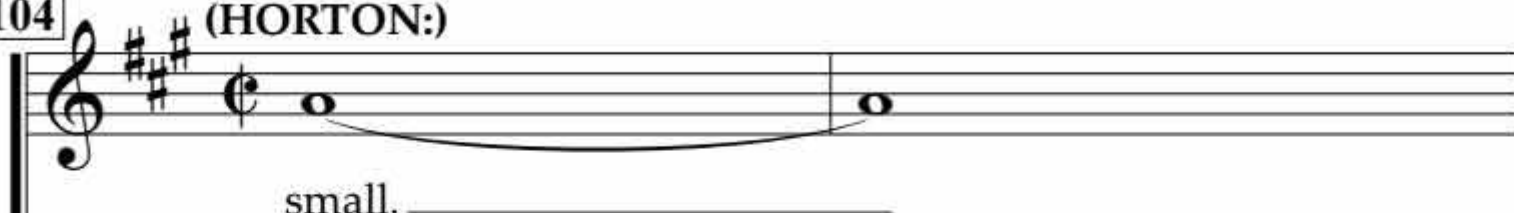
per - son's a per - son, no mat - ter how small. A



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

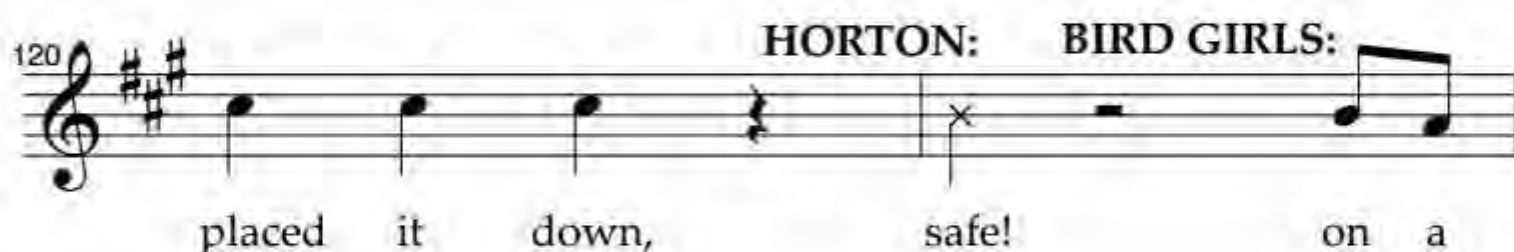
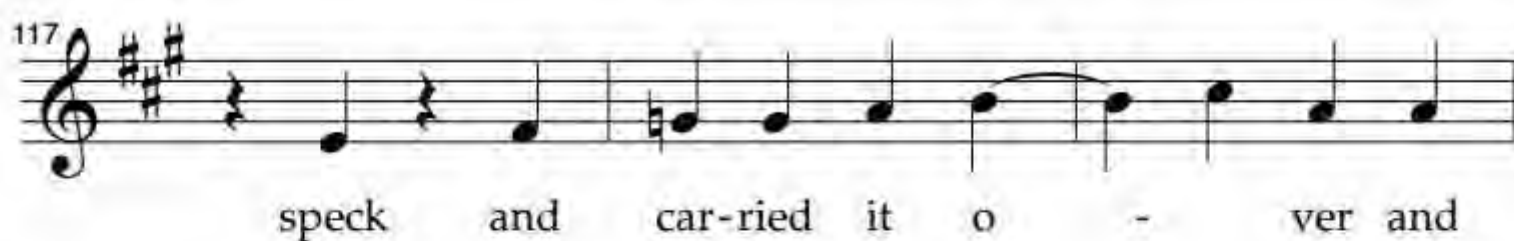
A Tempo

104 (HORTON:)



JUNGLE CITIZENS:





SOUR KANGAROO

Humpf! Humpfed a voice.

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

BIGGEST BLAME FOOL



A Tempo – Driving

YOUNG
KANGAROO:

SOUR
KANGAROO:

4 "Humpf!" too! _____

8 why, that speck is as small _____ as the

10 head of a pin. _____ A per-son on that? Why there

12 nev - er has been! *(SOUR KANGAROO laughs derisively.)* 2x *(vocal last time)* You're the

14 big - gest blame fool in the Jun-gle of Nool _____ and I

16 don't care who I tell. _____ The

18 **YOUNG KANGAROO:**

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:**

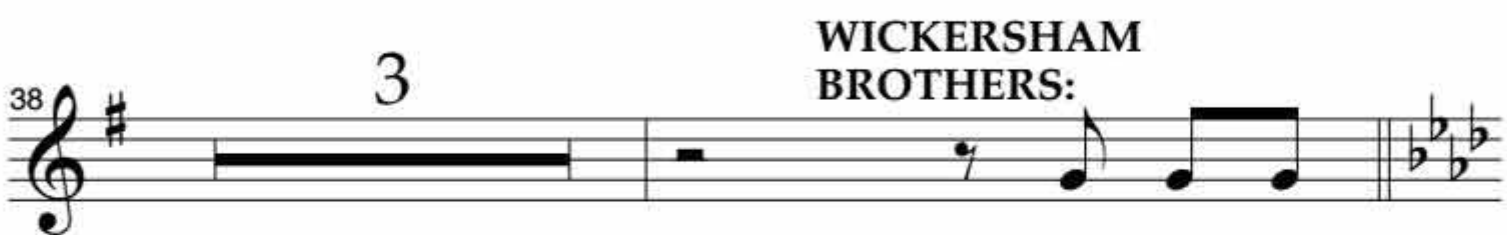


"HA!" Laughed a voice. "HA!" Laughed some oth - ers.

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



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



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:)**

50

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

52 

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

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

WICKERSHAM 3:

56 

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

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

58 

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

[illegible][illegible]



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



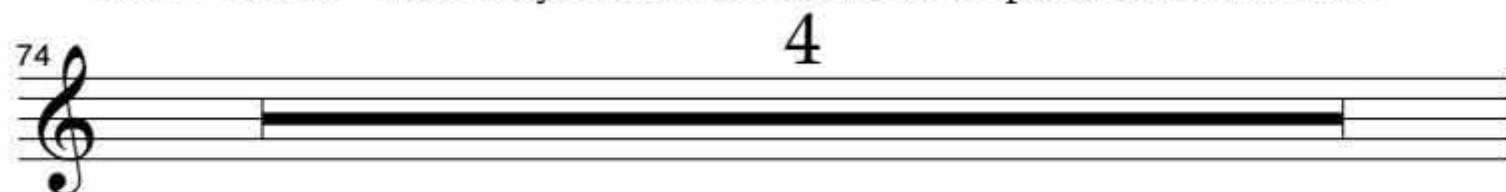
Did you hear? Did you hear? Did you, did you hear?



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

(JOJO instantly envisions the whole scene on TV.)

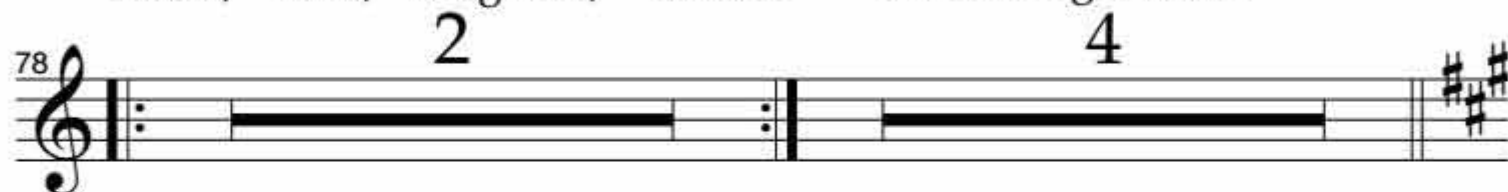
CAT: (as Talk Show Host) Our topic today is "Psychic Elephants Who Hear Voices." Whaddaya think, folks. Is the elephant off his trunk?



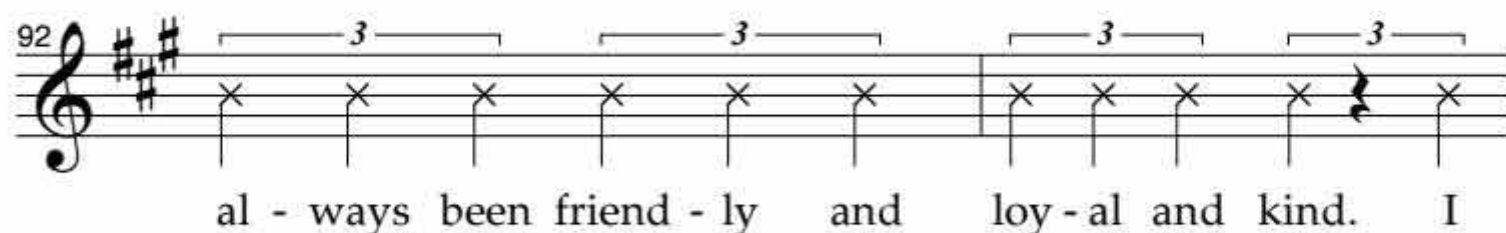
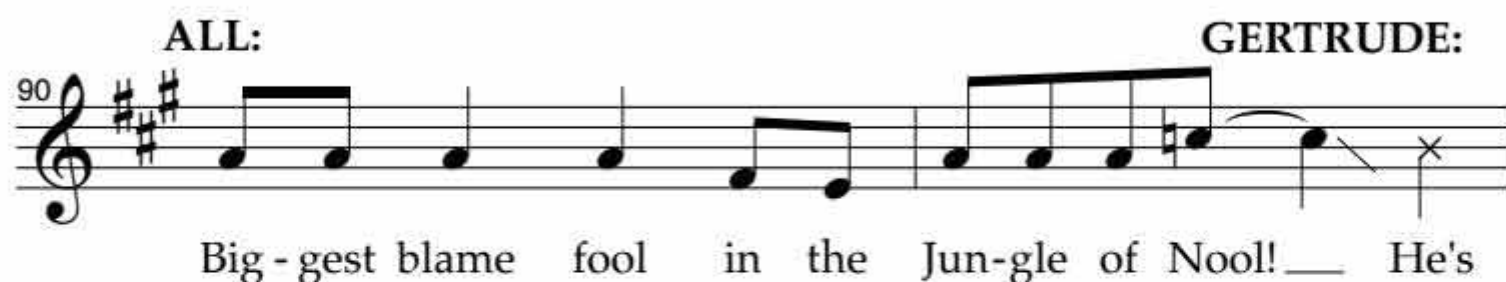
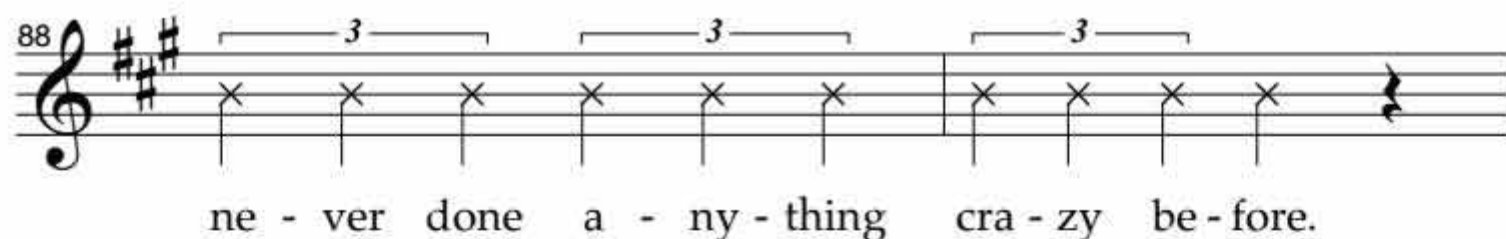
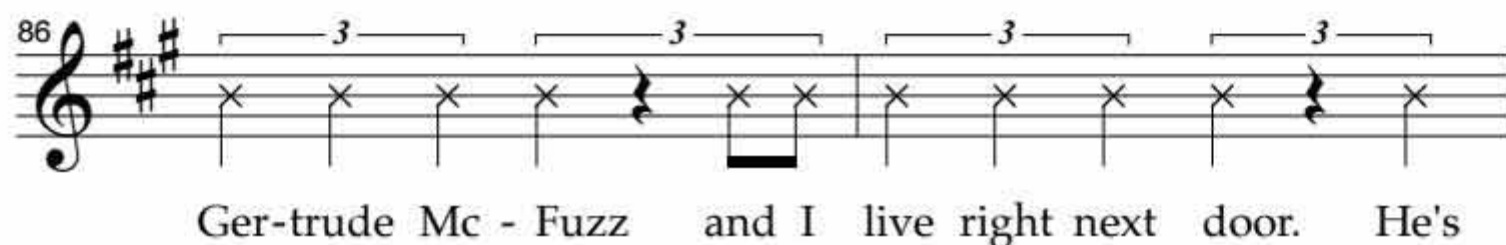
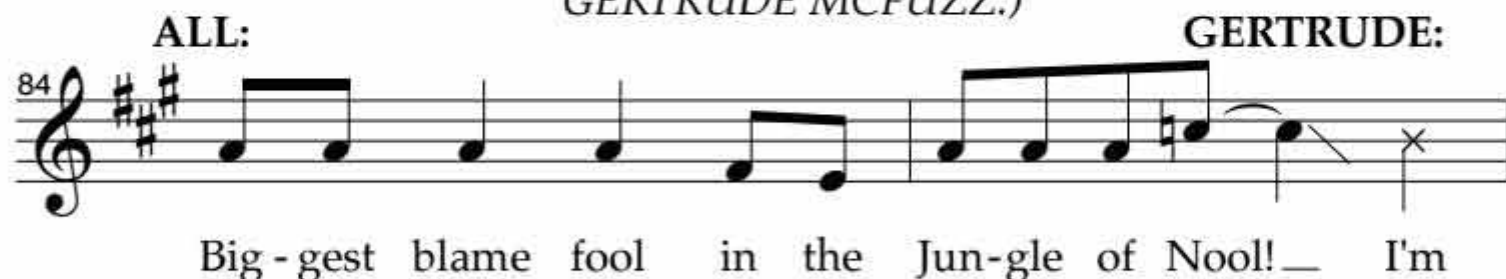
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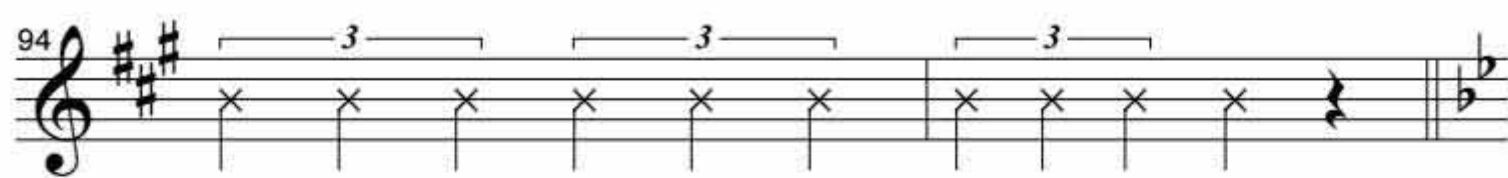
We'll be right back with "speck,"
"clover," "dust," "neighbor," "Who"...

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



(The CAT interviews
GERTRUDE MCFUZZ.)

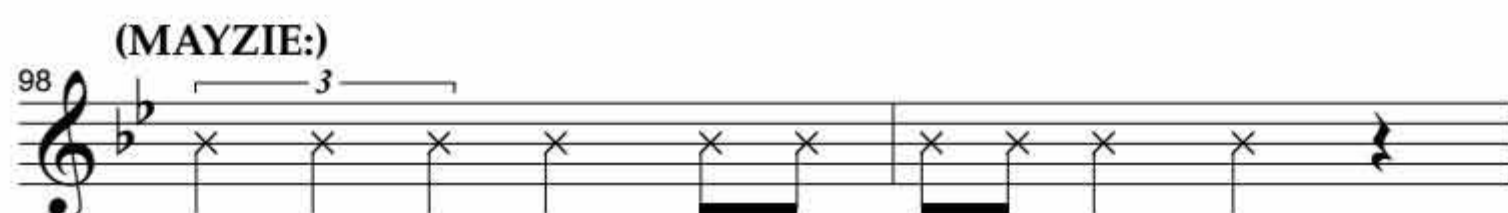


94 
just don't be - lieve Hor - ton's out of his mind!

(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-ple 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

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

**SOUR KANGAROO,
JUNGLE CITIZENS:**

3

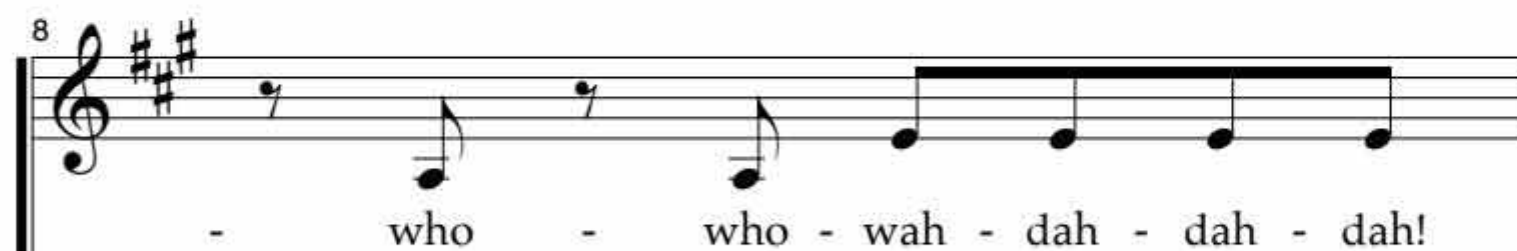
mf

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

(SOUR KANGAROO,
JUNGLE CITIZENS:)



WICKERSHAMS:



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,



smal - ler than the eye can — see. —

It's



true, — sir. —

We're — who's —

who, sir.

**MRS. MAYOR,
JOJO:**

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



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.)



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

MR. MAYOR:



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

WHOS:



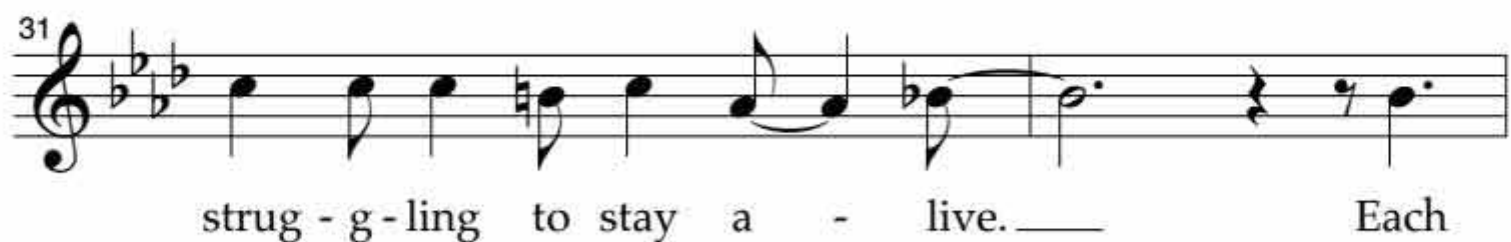
A - la - de-la - de-la - de - la! — Who! Who!

27 

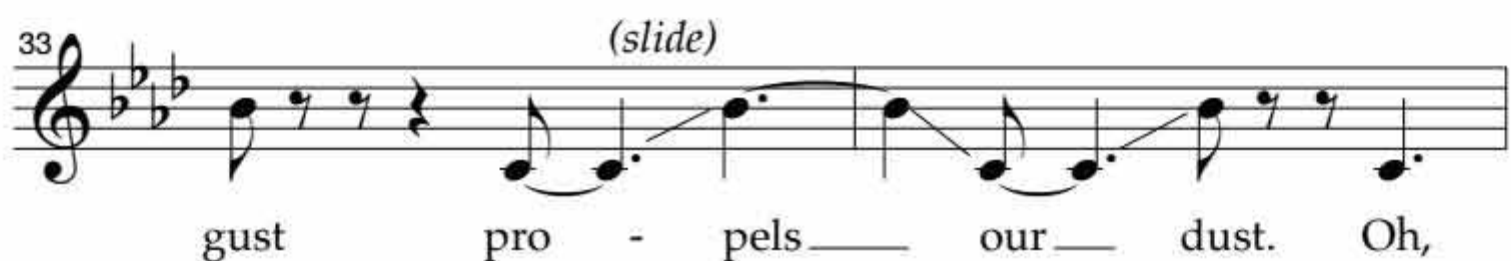
A - la - de - la - de - la... We're

29 

Whos here, win or lose here,

31 

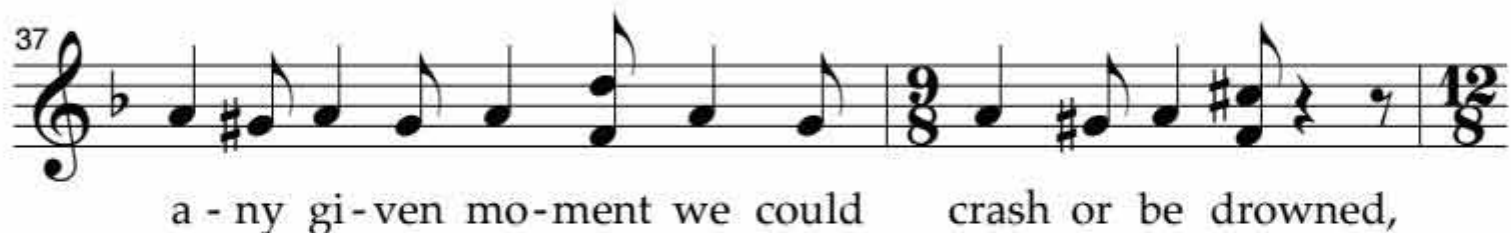
strug - g - ling to stay a - live. Each

33 

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.

Who! Who!

— 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!

53

FIRST WHO
FAMILY:

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

55

(FIRST WHO
FAMILY:)

WHOS: (slide)

Who! _____

SECOND WHO FAMILY:

57



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

(SECOND WHO FAMILY:)

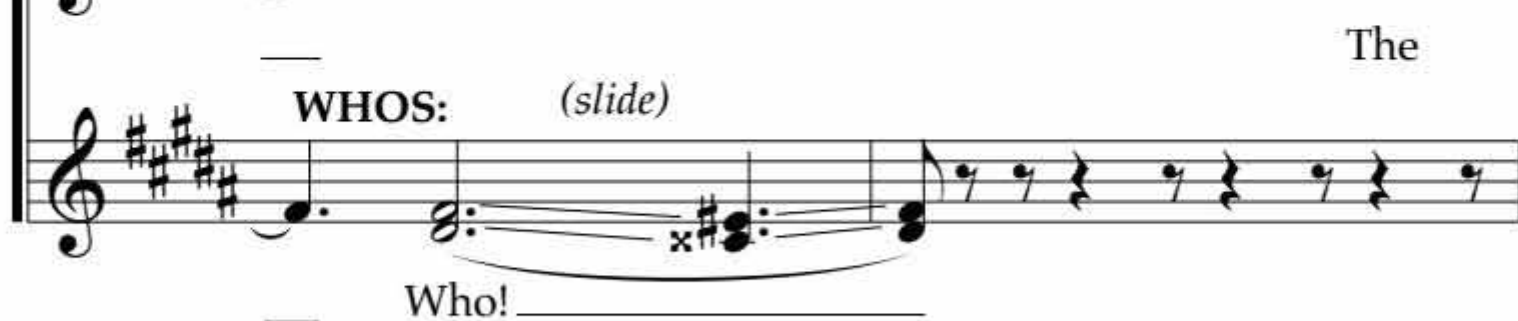
THIRD WHO FAMILY:

59



The

WHOS: (slide)



Who!

(THIRD WHO FAMILY:)

61



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

FOURTH WHO FAMILY:

63



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

FIFTH WHO FAMILY:

65



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

HORTON:

MR. MAYOR:

67



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:)

+ MRS. MAYOR:

(spoken)

(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



must, sir! Save our dust, sir!



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



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

MR. MAYOR:

A Pleasant Bounce

4



Here's our...

(#8 – HOW TO RAISE A CHILD begins.)

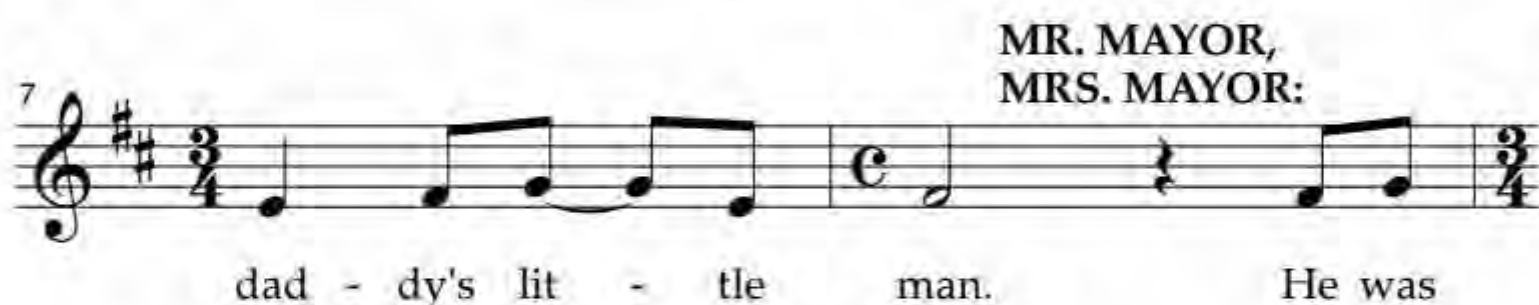
HOW TO RAISE A CHILD

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

(MRS. MAYOR:)



He was



MR. MAYOR:

(spoken)

(sung)



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

13

MRS. MAYOR:



Will he

(MR. MAYOR:)



both lay down — the law.



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?



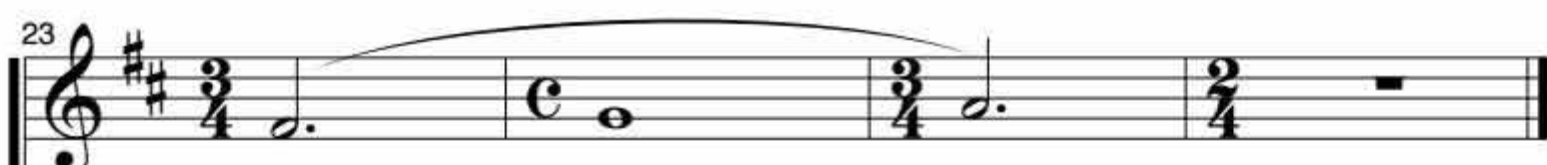
Who has the in-struc-tions on how _____ to raise a child?



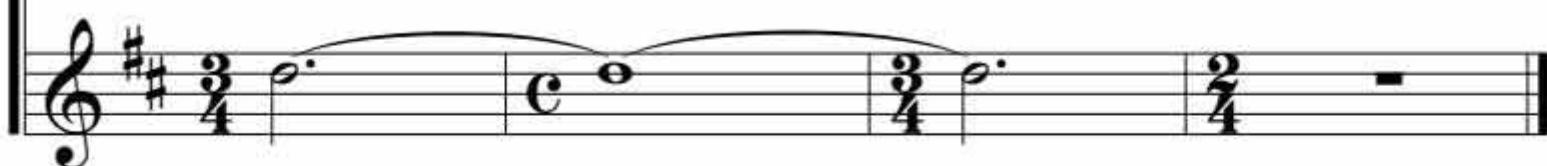
Who has all the an - swers? I don't



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.)

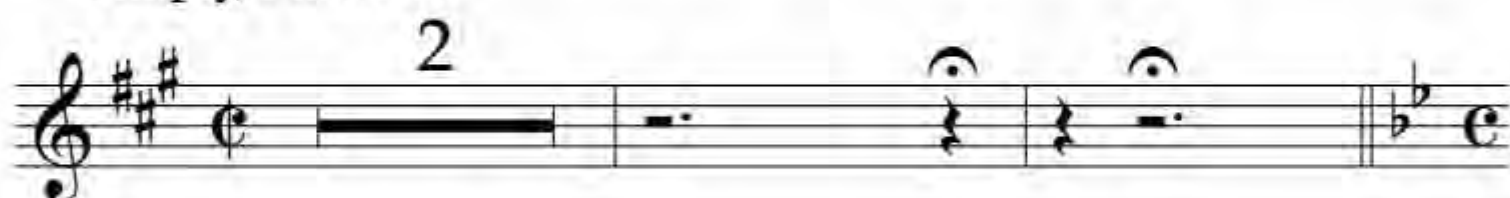
JOJO: You got me in trouble!

Get out! Go away!

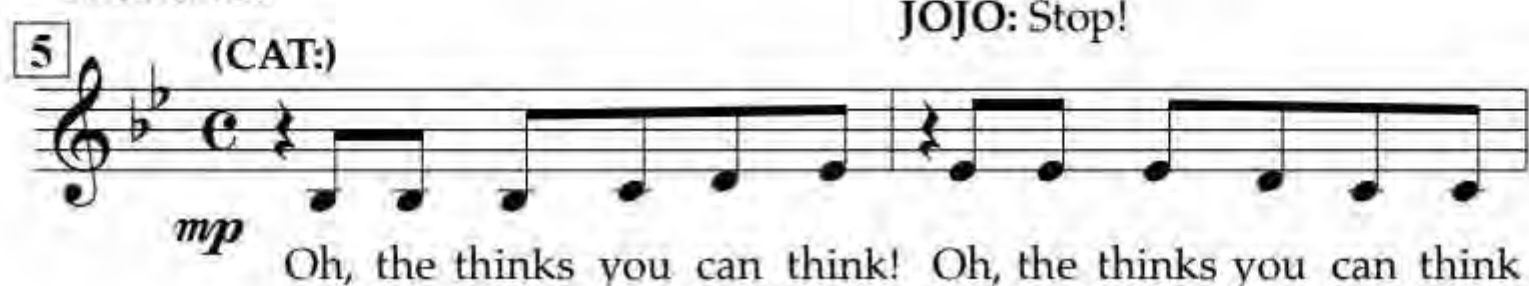
CAT: Alright. I'll be going.

(CAT:) But first, let me say:

Simply, Plaintive



Moderato

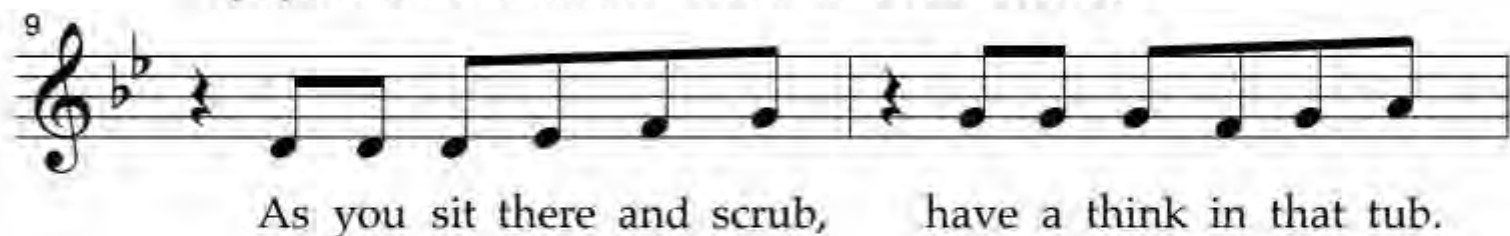


JOJO: Be quiet!

JOJO: I'm not listening!



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



JOJO: 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

43

(Dance: à la The Beach Boys)

FALSETTO GROUP:
(sounds 8va)

57

Oo wee! _____ Ooh!

WOMEN:

Ah! _____ It's pos - si - ble! It's

MEN:

Ah! _____ It's pos - si - ble! It's

60

Oo wee! _____

pos-si - ble... _____ Ah! _____

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

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

oo Wah oo when I

oo Wah oo when I

75

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

mf sit here and fish

mf 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.)

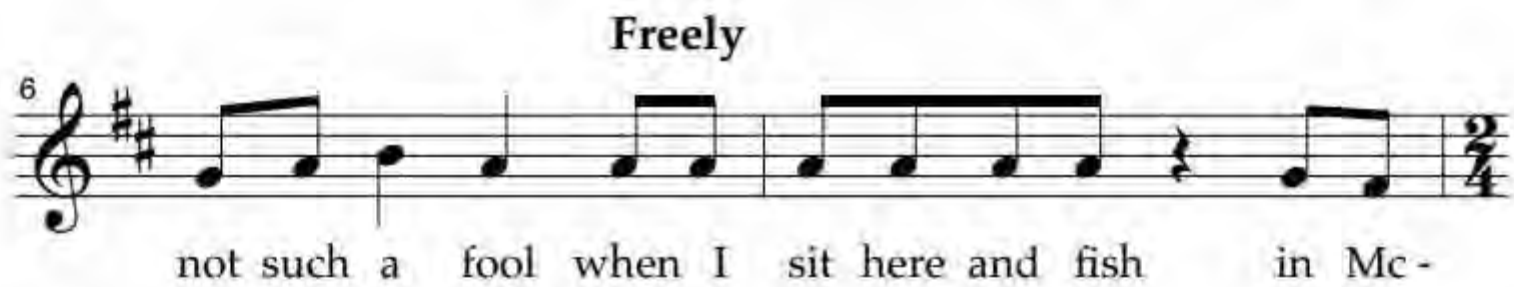
A Bit Slower 4 **JOJO:**



I still think that I'm

Freely

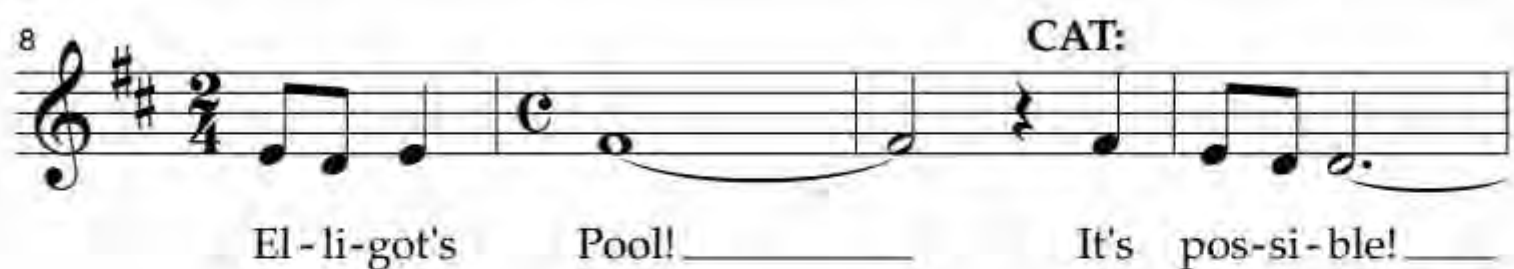
6



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.)

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)

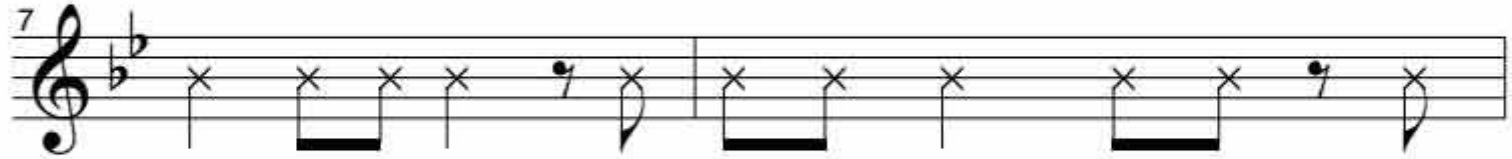
I've been guar-ding this clo - ver for

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

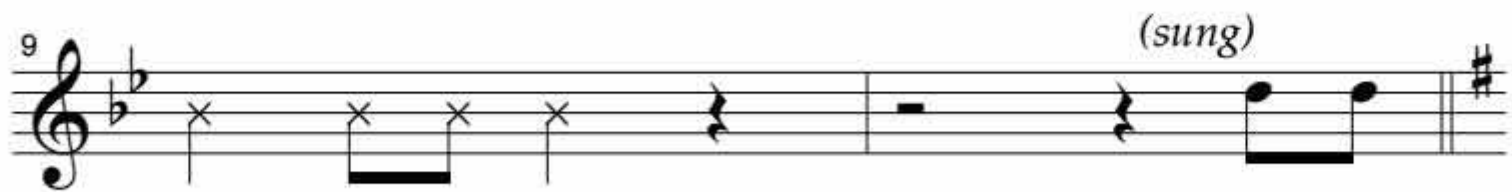
A Tempo



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



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



they'll nev - er find...!

There are



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



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



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.

40 
 O - kay. Call me a lu - na - tic. If I

43 
 stand on my own, so be it. — 'Cause

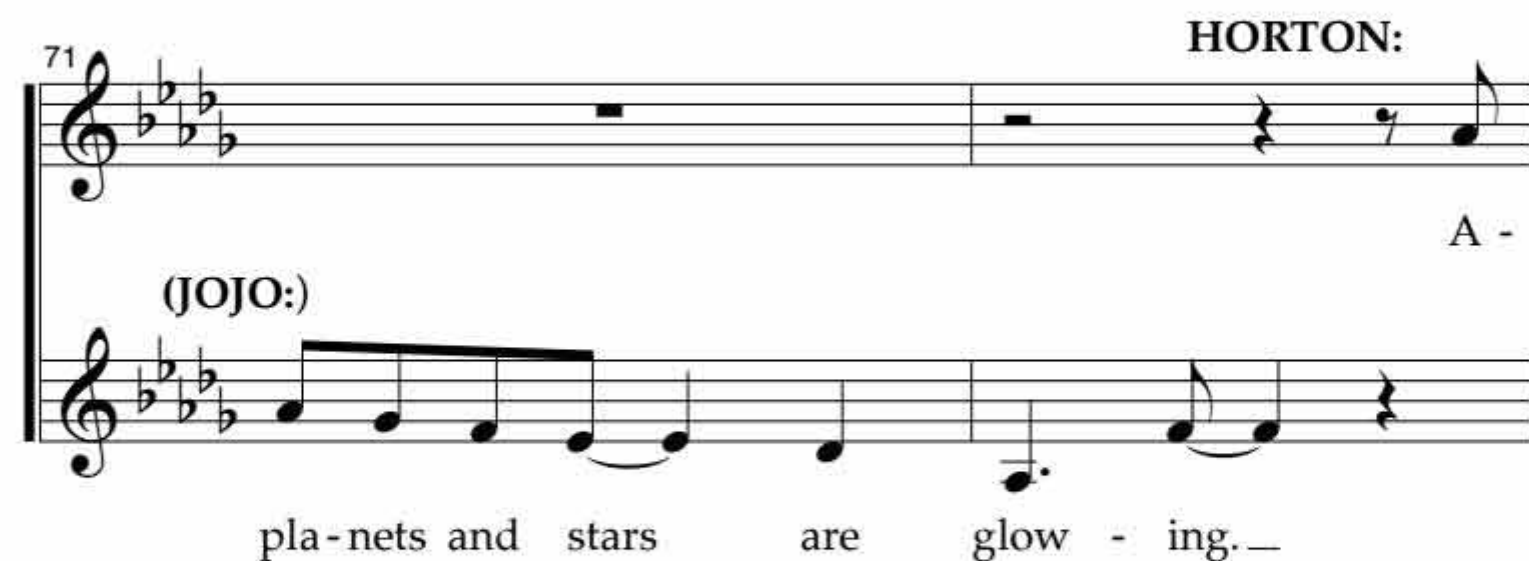
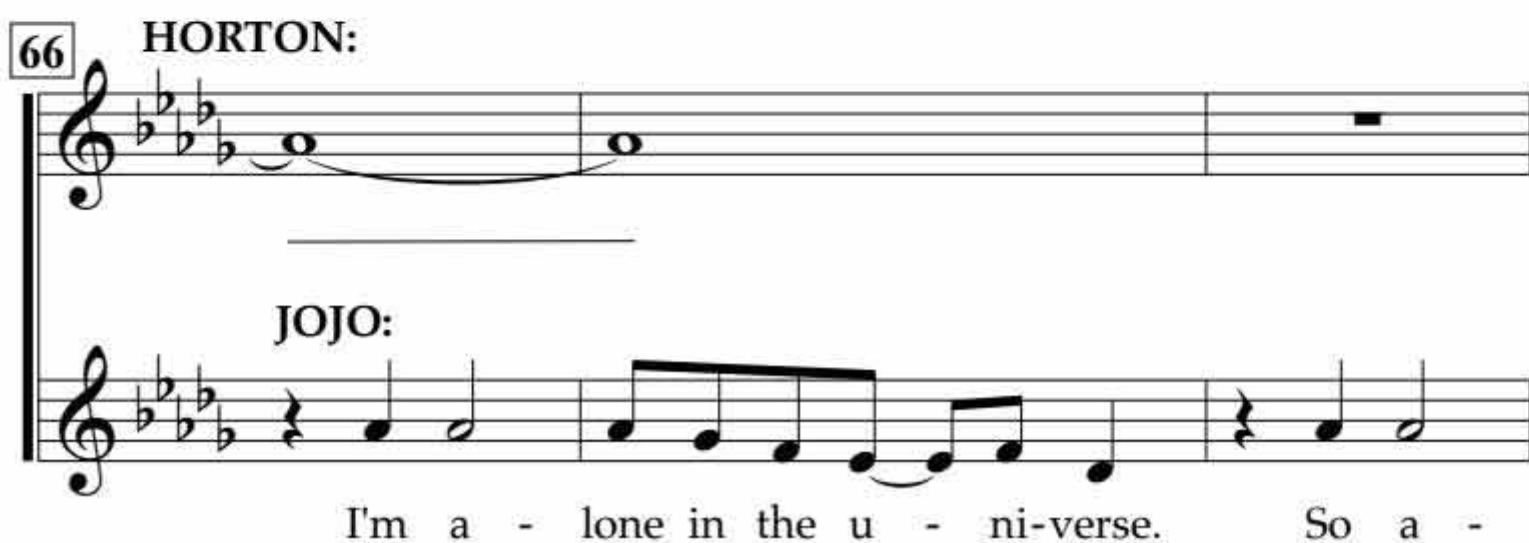
46 
 I have wings. — Yes, I can — fly

49 
 — a - round the — moon — and far be -

52 
 yond the — sky. — And one day — soon

55 
 — I know there you'll be —

58 
 — One small voice in the u - ni-verse, One true



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.

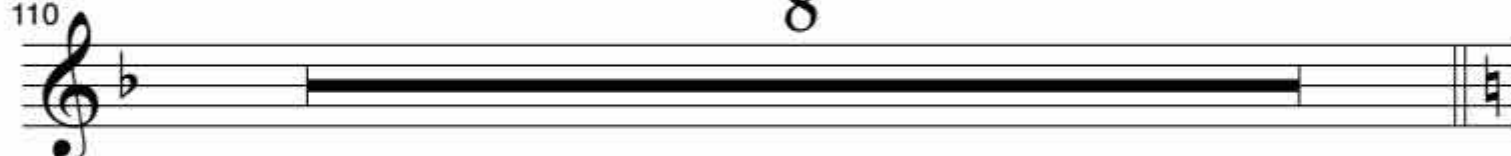
HORTON: I'm Horton. The Elephant.

JOJO: Are you real, or are you a very large Think?

102  8

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!

110  8

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.

118  8

(HORTON:) And I go to strange places.

Like Solla Sollew!

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

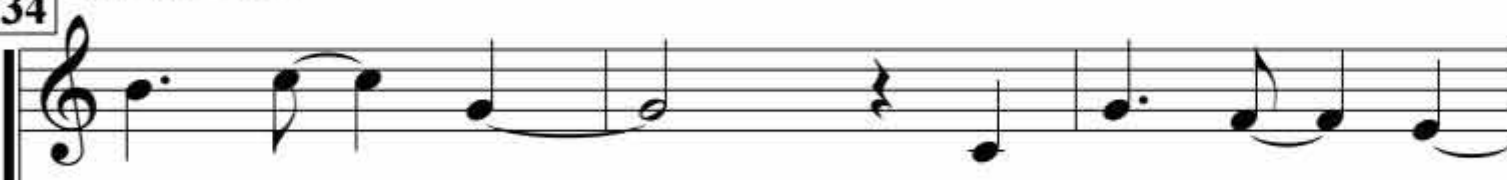
HORTON: Little friend, no one else could
have Thinks such as ours!

126 7 HORTON:



Yes,

134 HORTON:



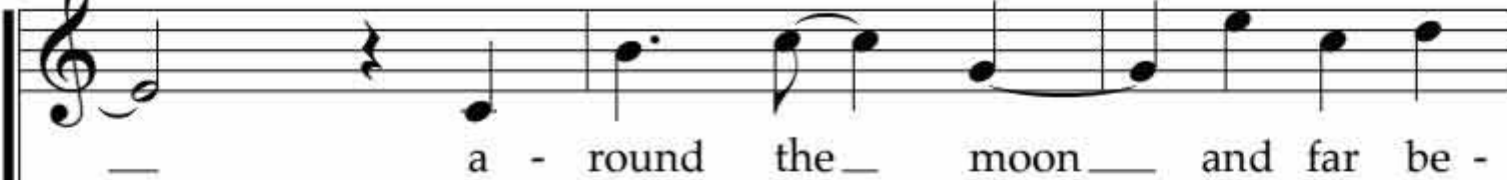
I have wings and I can fly

JOJO:

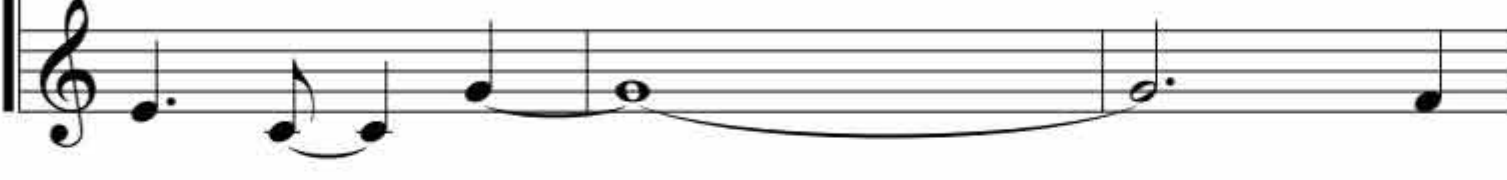


I have wings

137

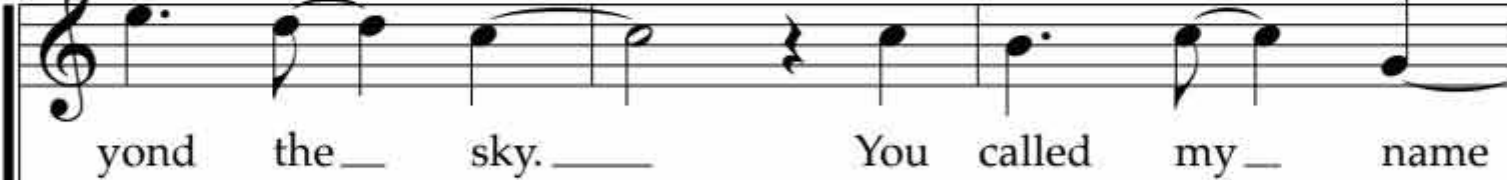


a - round the moon and far be -



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.)

4

154

who be - lieves in — me.

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 smallest, 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

42

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

A Tempo

45

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

Fast, Latin Lively! 3

48

tail of— Miss Ger-trude Mc - Fuzz.

(MAYZIE and BIRD GIRLS enter.)

Bright, Latin Feel (in 2)

54 7 MAYZIE:

Poor lit - tle Ger - trude!

63

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

65

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

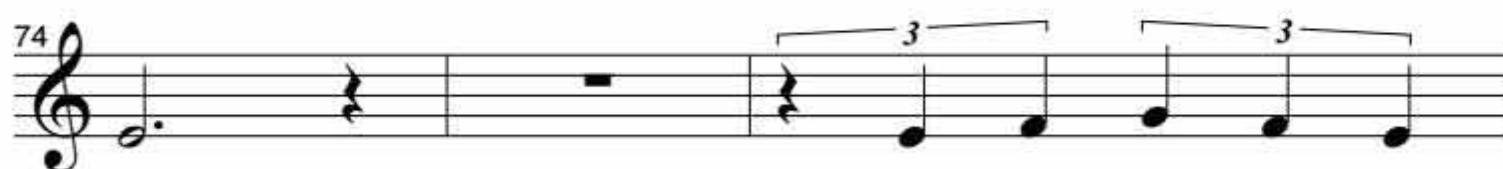
68 (sung)



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 -

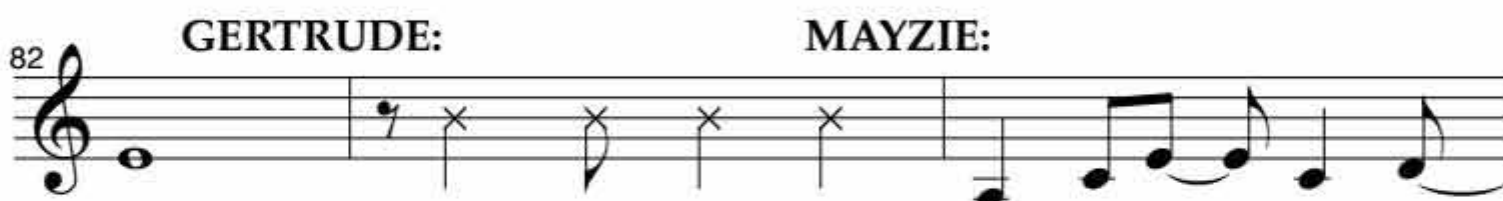


off - ish.

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

(slide) *(slide)*

may - zing — May - zie! —

116

birds are all whis-ting 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

133

MAYZIE: **GERTRUDE:**

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!

139

MAYZIE: **140**

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

— can be a - may - zing—

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

AMAYZING GERTRUDE (PART 1)

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

So she flew to the Doc-tor, the

6 3 3 3 3

Doc - tor named Dake whose of - fice was high in a

8 3 3 3 3

tree by the lake. She cried, "Mist - er Doc - tor! Oh,

10 3 3 3 3 **, Freely**

please do you know of some kind of pill that will

12 3 //

make my tail grow?"

(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'lly the Doc - tor just had to give in.

(The NURSES bring on a pill bush.)

(GERTRUDE swallows a pill...)

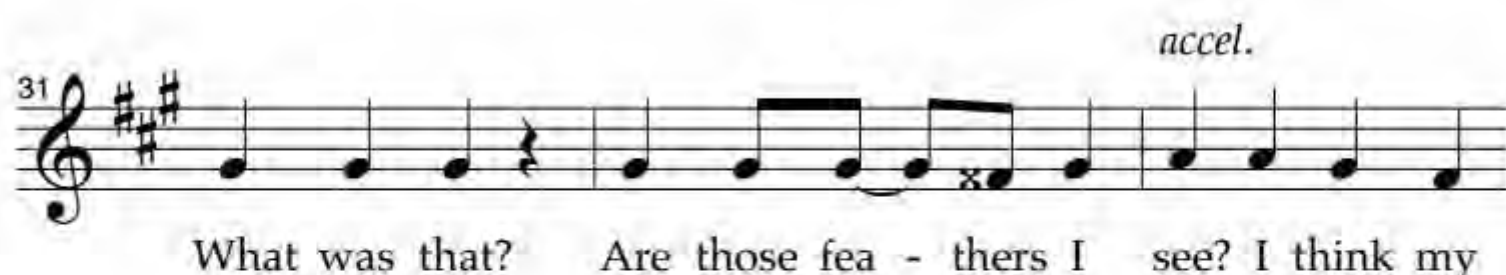
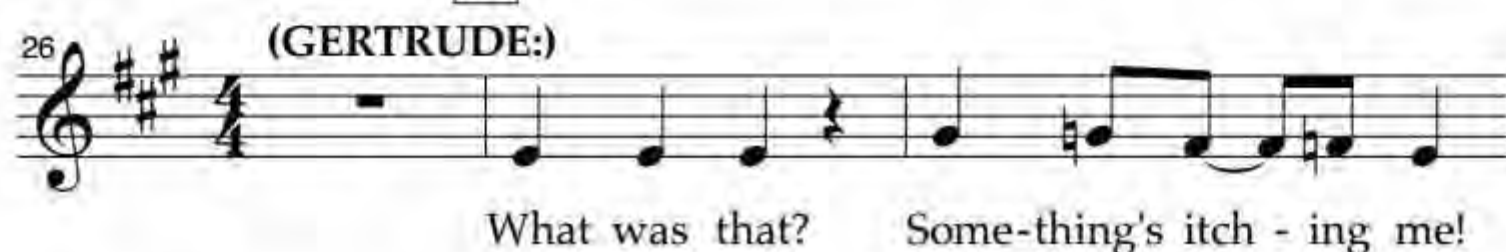
7 A Tempo 3 10 Gracefully 3 GERTRUDE:

(Gulp)



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

27



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.)

4

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

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!

WICKERSHAM 2:

Ooh!

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:)

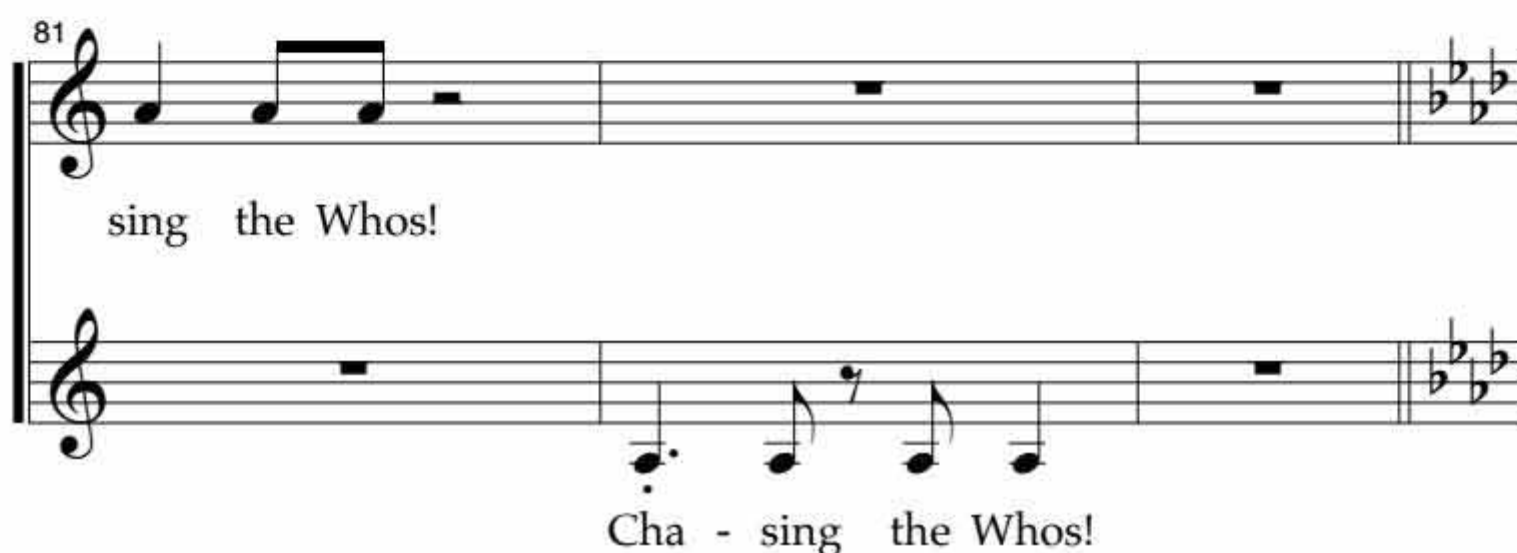
78



(MEN:)



81



(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!



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



(fall off)

96

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

99

- rest with thou-sands of trees, past

SOUR KANGAROO:
(growling)

ALL:

102

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

(WOMEN:)

106

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—

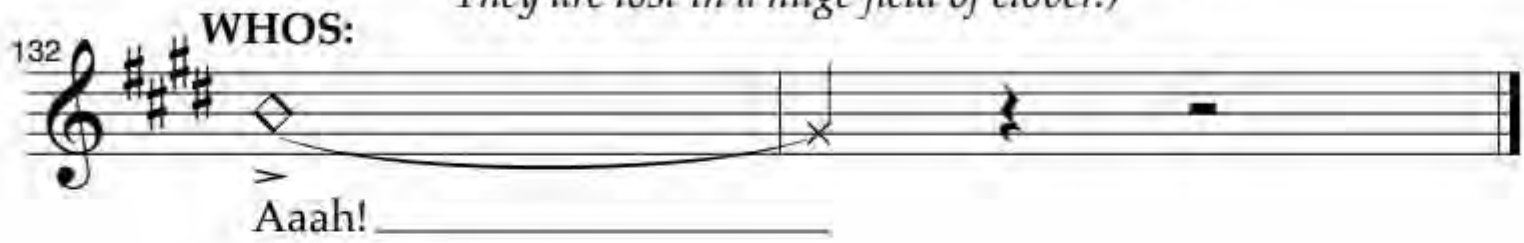
(The eagle, VLAD
VLADIKOFF, swoops
in and grabs the clover.)

VLAD **HORTON: No!**
VLADIKOFF: Please! Wait!!

130

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.)



(HORTON stands alone.)

HORTON

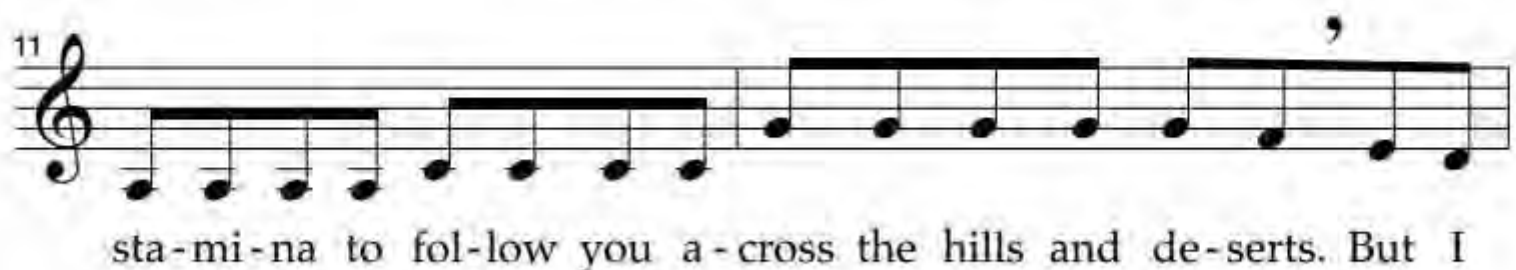
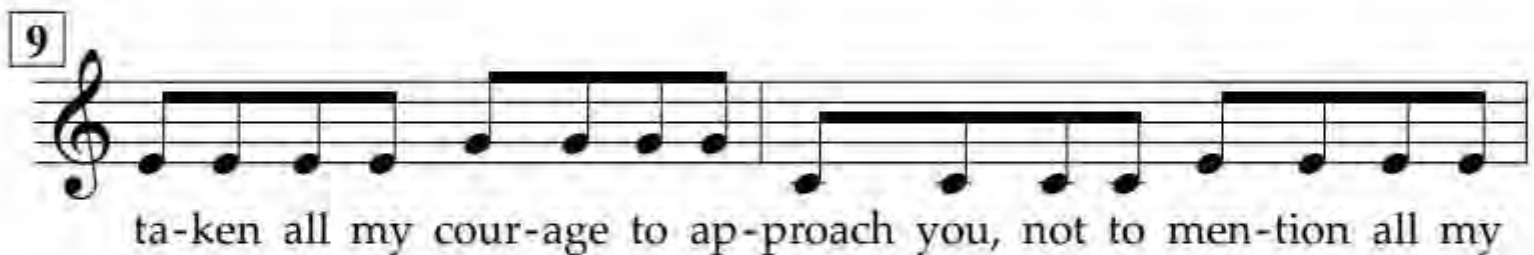
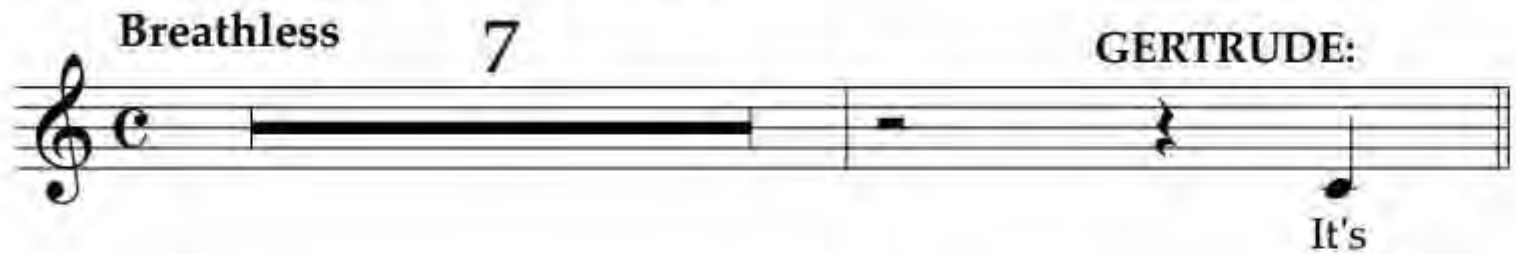
That bird let that clover drop somewhere inside
Of a great patch of clovers, a hundred miles wide!
I'll find it. I'll find it! I'll find it or bust!
Well, I shall find my friends on their small speck of dust.
Yes, clover by clover by clover with care
I'll listen and call—

(#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?



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

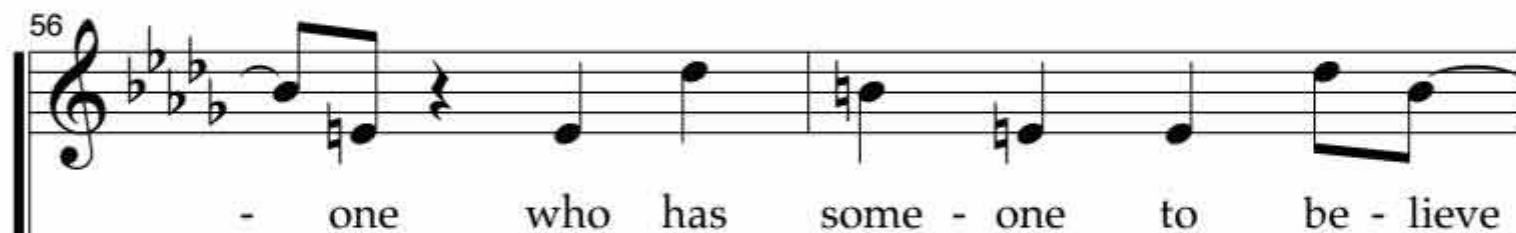
cresc.

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

67

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.

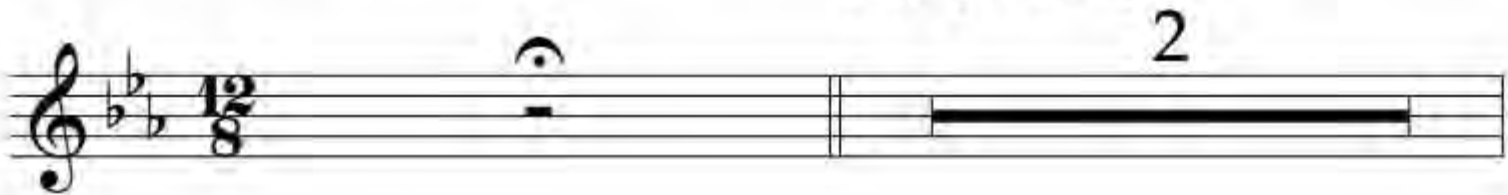
(#19 – HOW LUCKY YOU ARE *begins.*)

HOW LUCKY YOU ARE

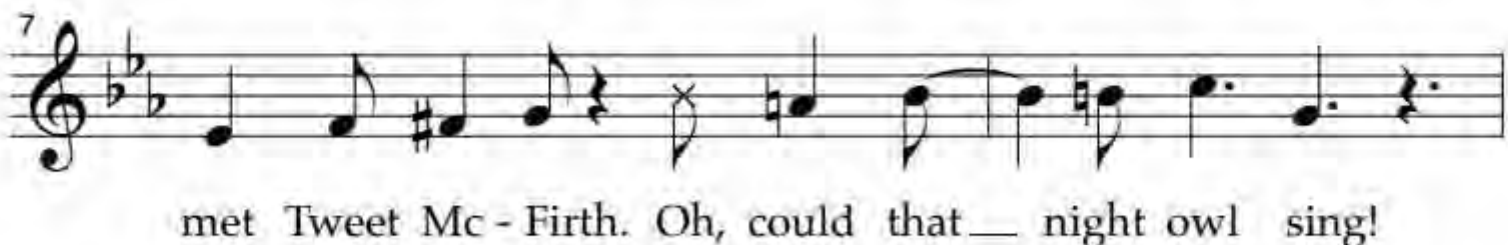
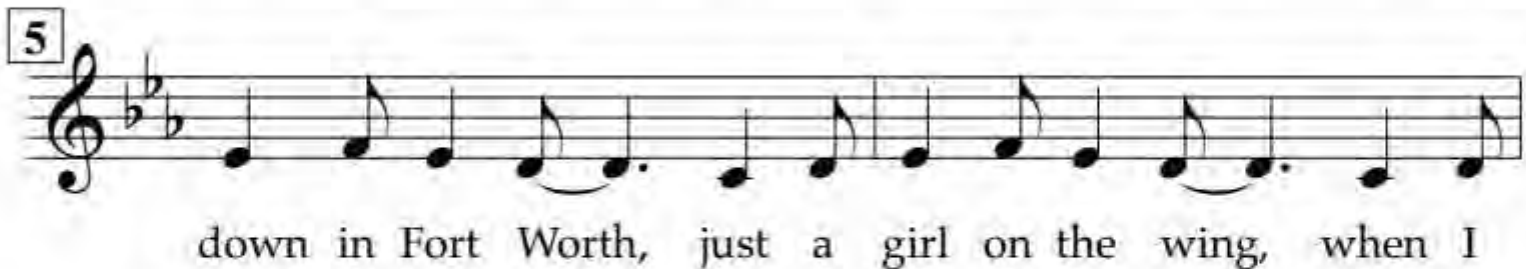
MAYZIE: Neither did I,
Hort. Neither did I.

(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



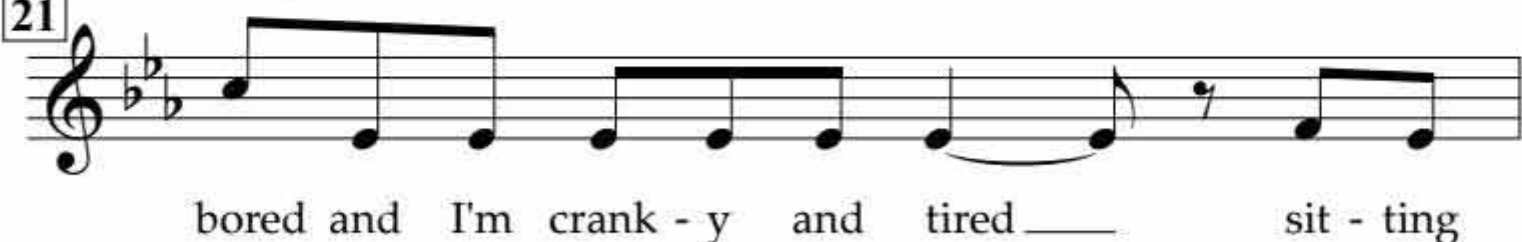
CAT:

(à la Louis Armstrong)



(MAYZIE:)

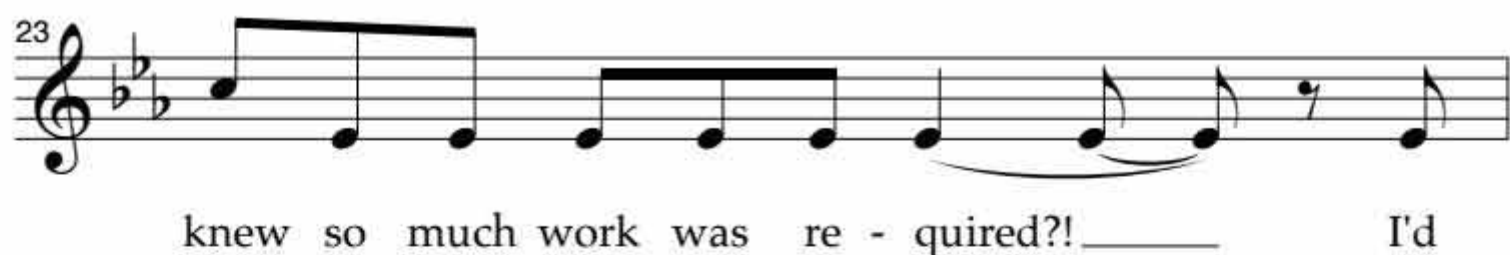
21



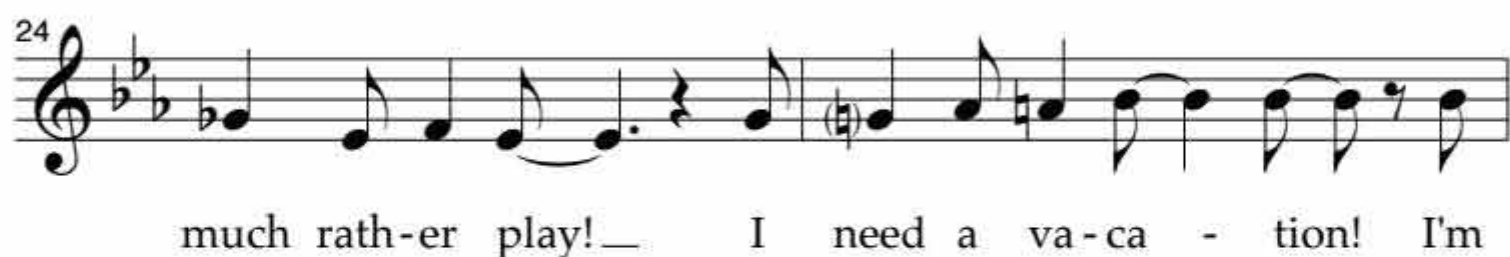
22



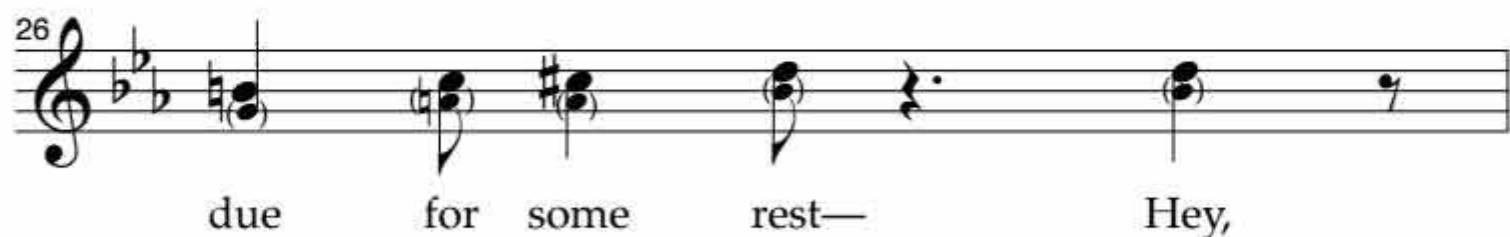
23

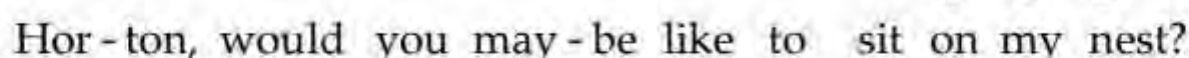


24



26





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!

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!

HORTON

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!

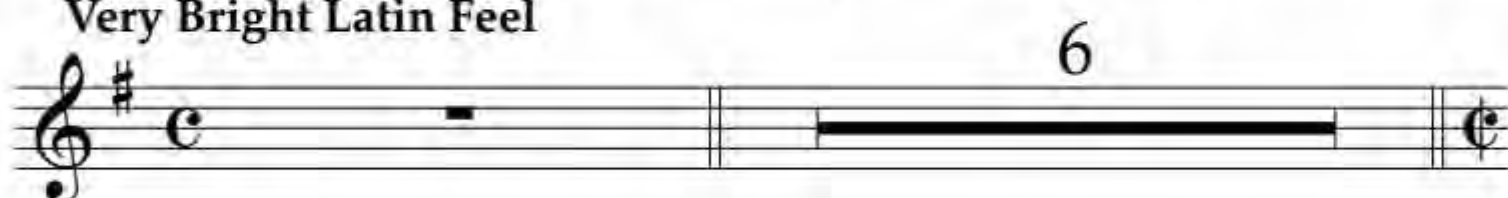
Hit it, Cat!

111

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

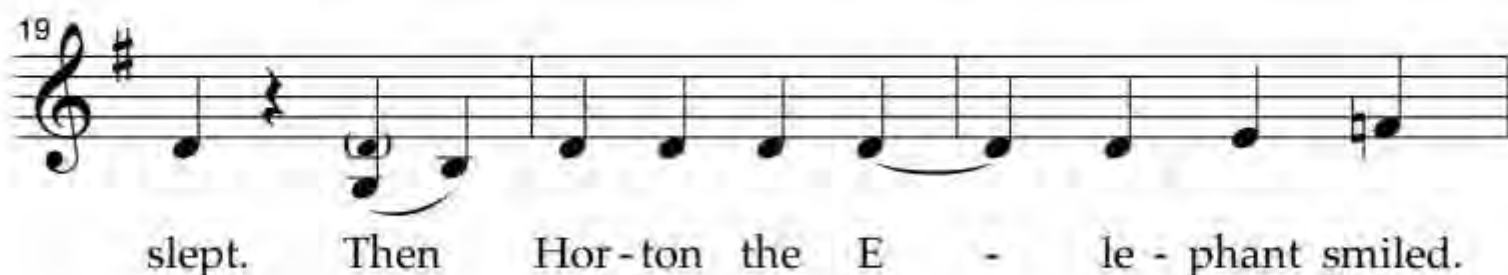
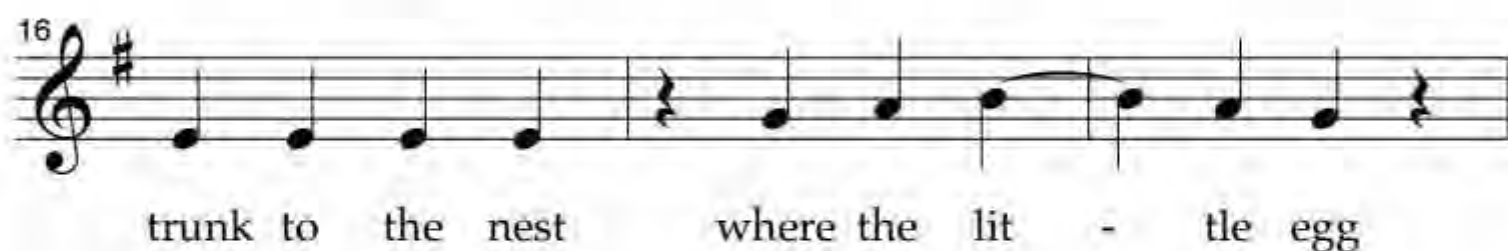
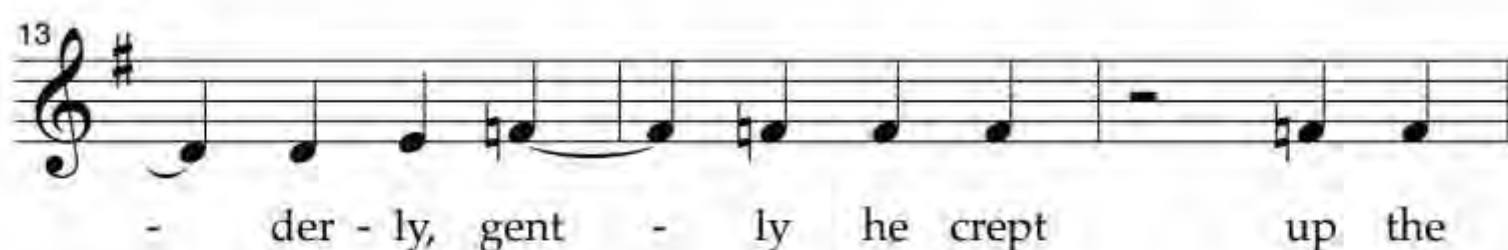
(The CAT strikes up an energetic Latin beat on the piano accompanying MAYZIE as she flies off, thrilled with her newfound freedom. MAYZIE exits with suitcases and a flourish!!)
(MAYZIE:) Thanks. Thanks a million! So long! Toodle-oooo!!

Very Bright Latin Feel



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

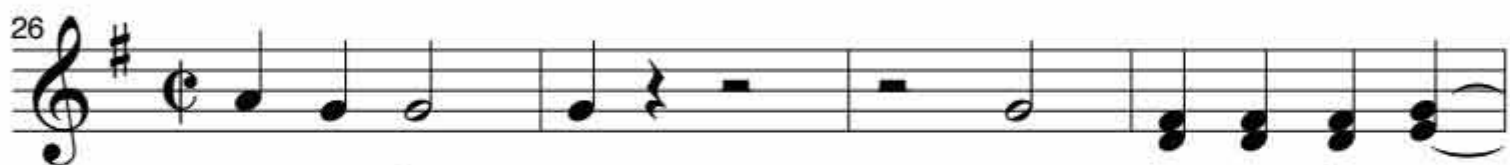
**Slower, "2" Groove
(Jungle Drums!)**



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... _____

HORTON:

42 

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

55

L'istesso *(The season changes; leaves fall.)*

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?

59

13

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



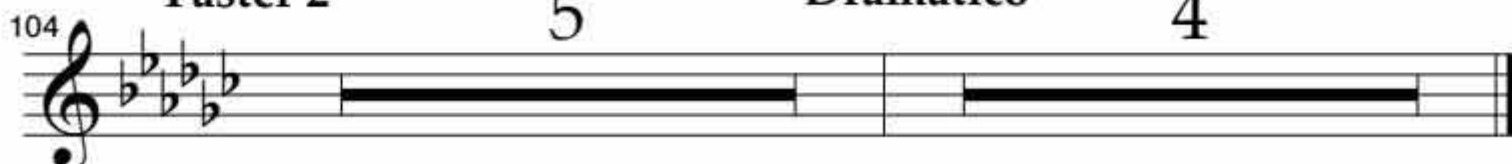
could-n't say no when I heard May - zie beg!

Dramatico

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

rall.

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!

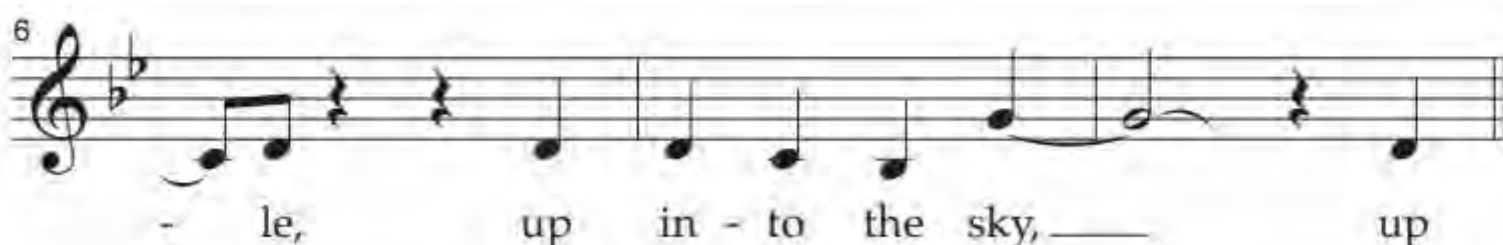
Marcato

3

SOUR

KANGAROO:

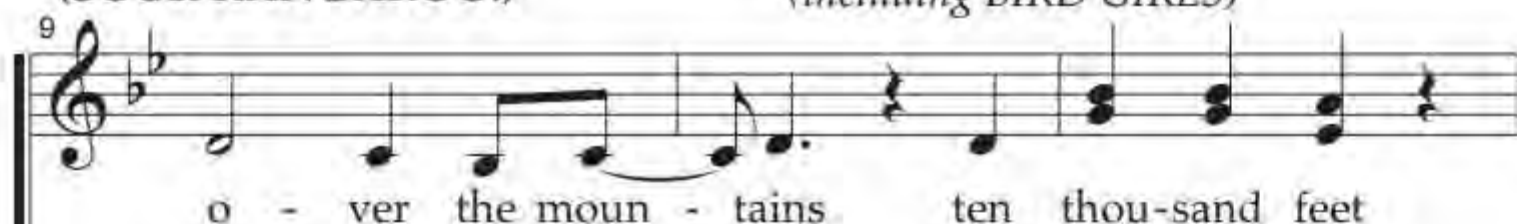
5



(SOUR KANGAROO:)

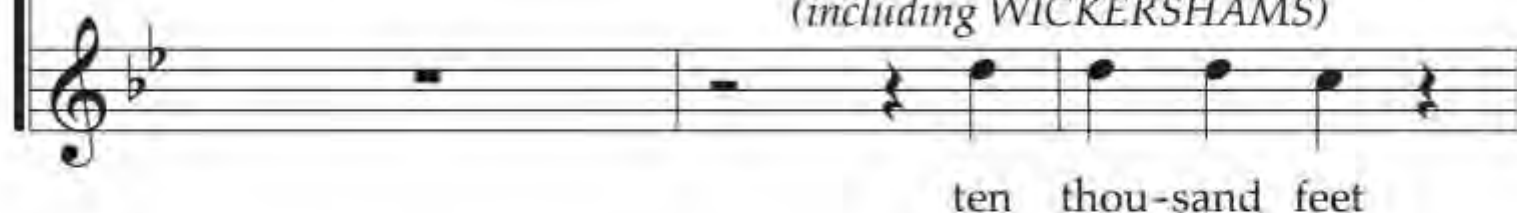
WOMEN:

(including BIRD GIRLS)



MEN:

(including WICKERSHAMS)



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

sick as could be! Just a

MEN:

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!

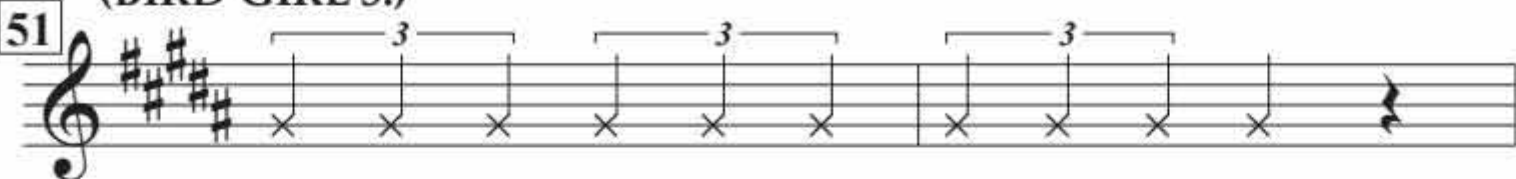
48 **WOMEN:** **BIRD GIRL 3:**

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



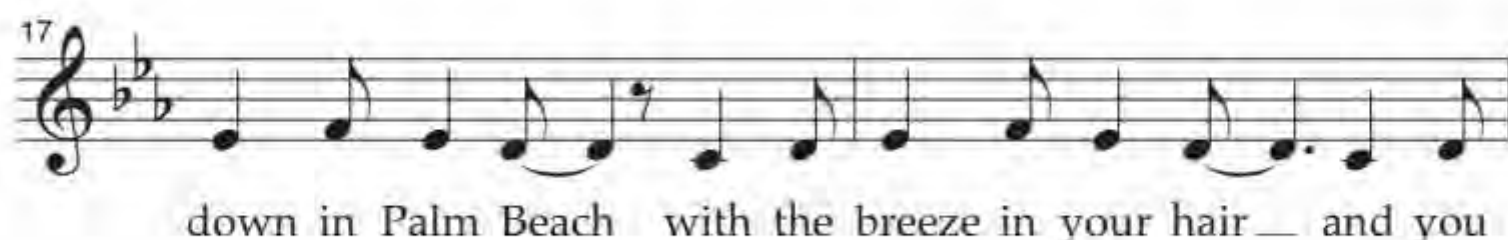
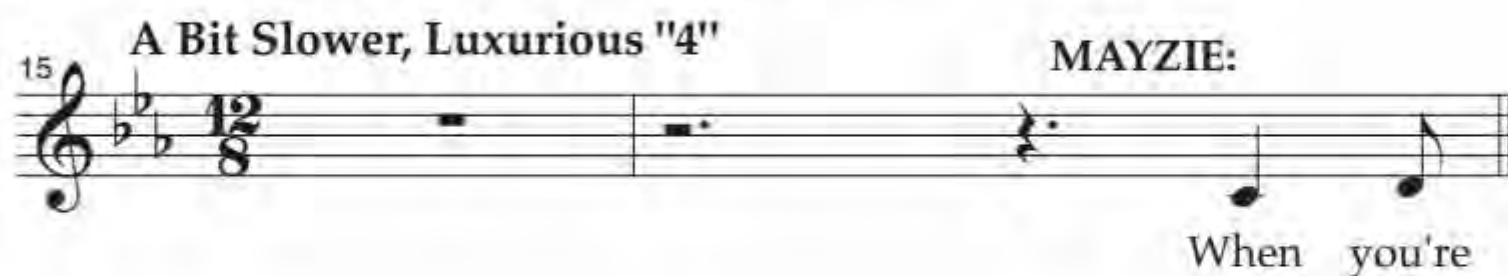
*(ALL exit mournfully, as
HORTON is carried off.)*

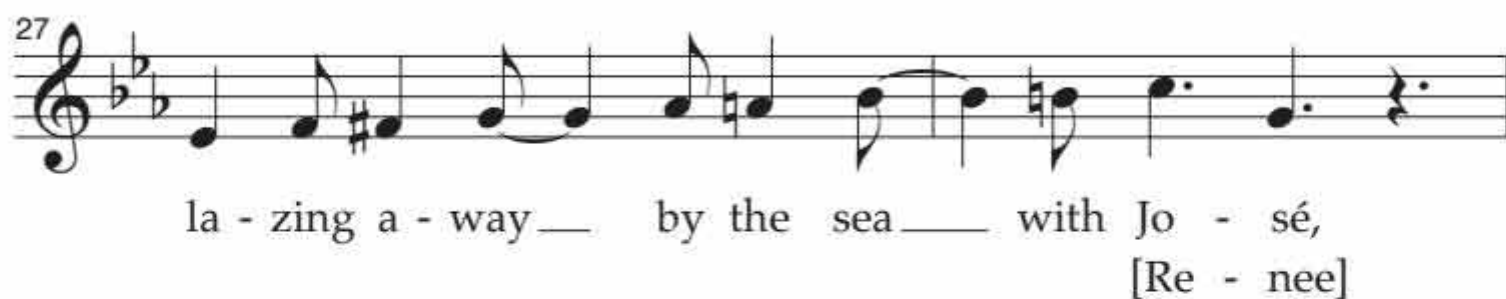
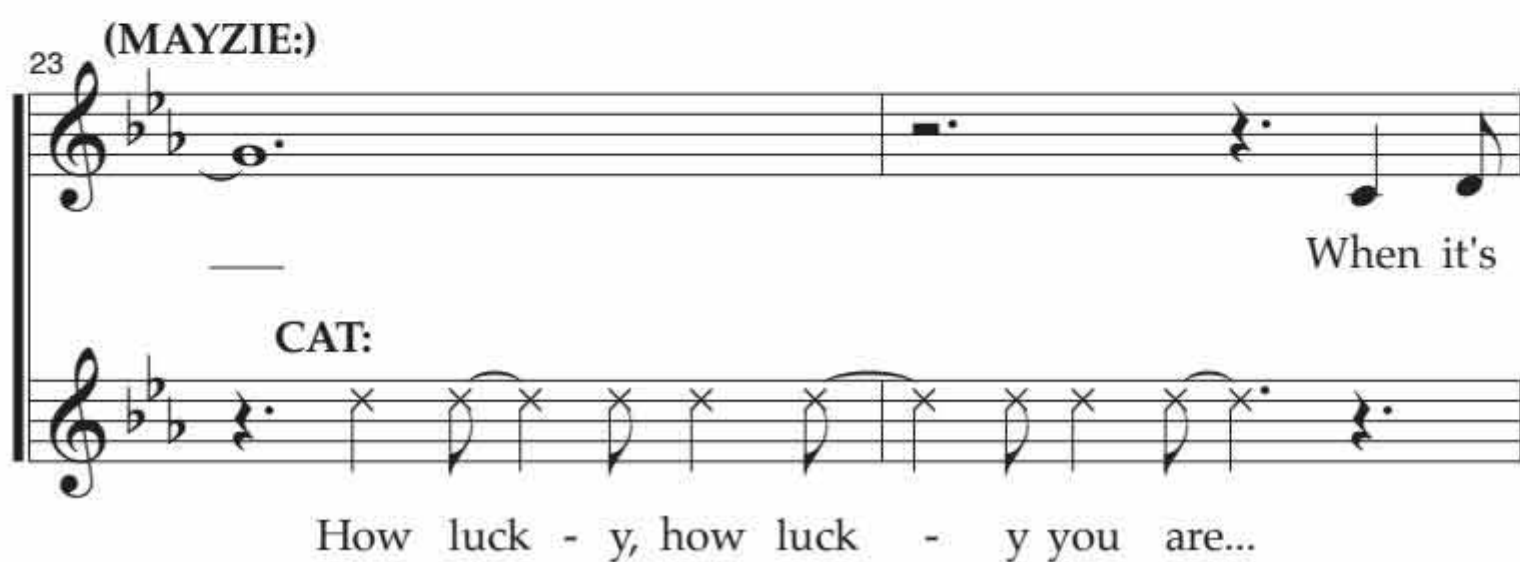
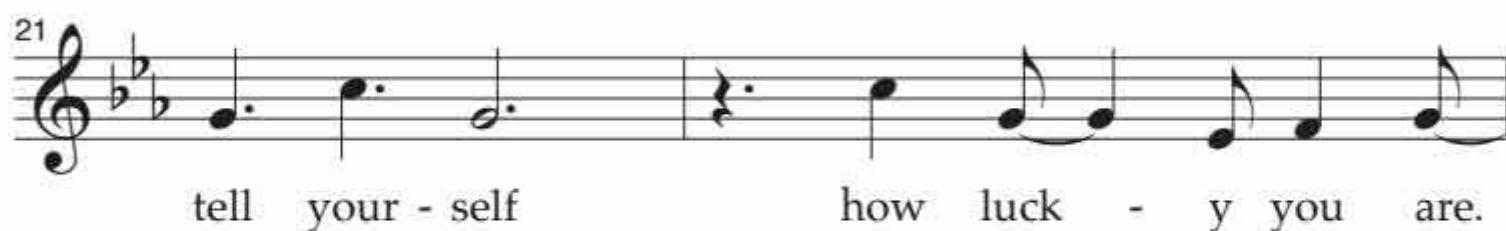


HORTON: Sold. To the circus!



*(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.)*





31 (MAYZIE:)

Still, I'm

CAT:

How luck - y you are

(MAYZIE:)

33

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

[illegible]

35

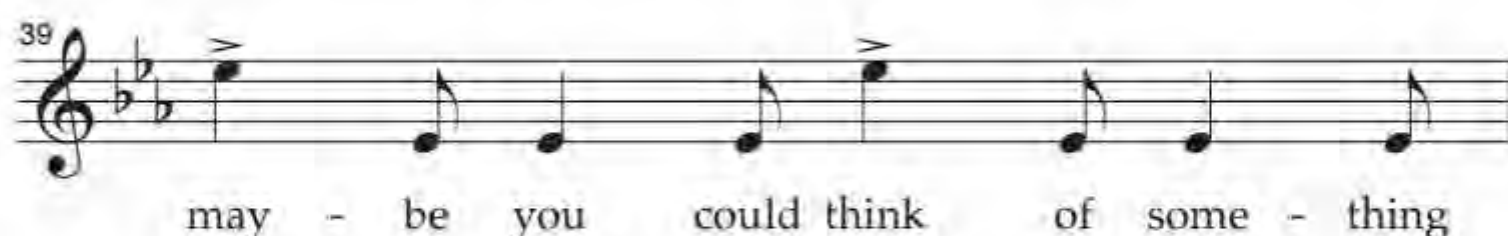
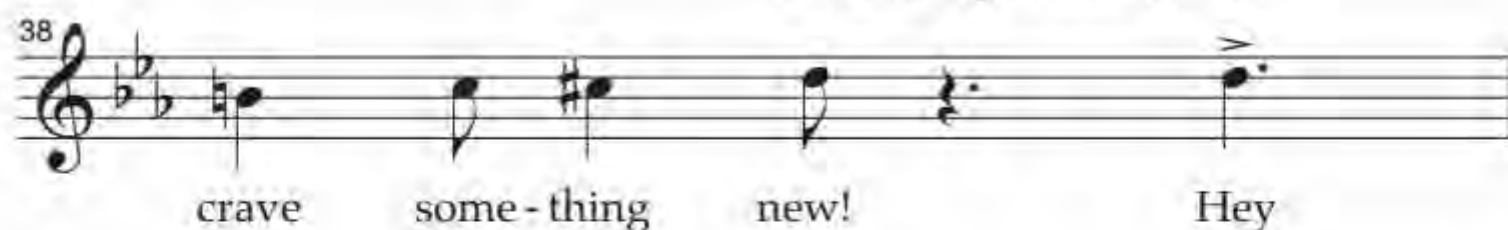
knew so much work was re - quired _____ for

36

noth - ing but play — I

[illegible]

(MAYZIE grabs the CAT.)



(Suddenly, the CAT changes character.)

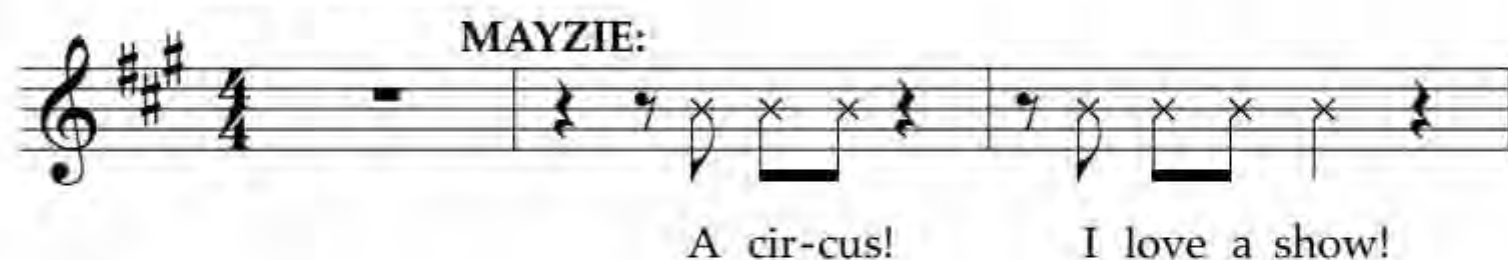
CAT: (as Circus Barker) Step right up, Ladies and Gentlemen, children and creatures! The smallest of the small and the tallest of the tall! Come old and young, come one and all! To the Circus McGurkus! The world's greatest show! On the face of the earth, or wherever you go!



(#23 – MAYZIE AT THE CIRCUS begins.)

MAYZIE AT THE CIRCUS

Distant Calliope



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



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

A Bit Slower

MAYZIE:
(to HORTON)



Good gra - cious!



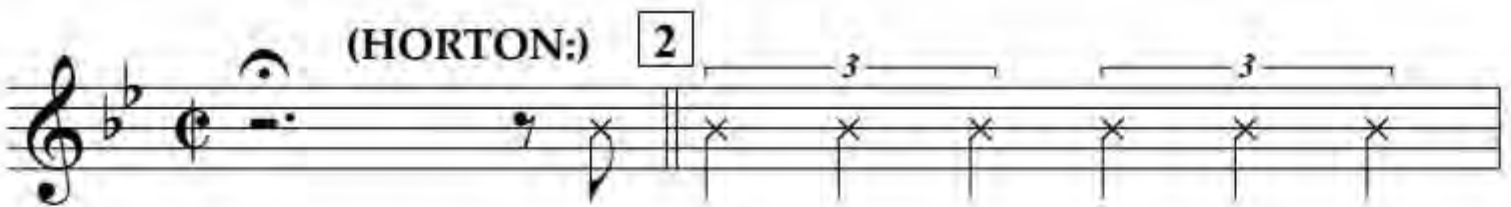
I've seen you be - fore. Now, let's see...

HORTON

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

(#24 – AMAYZING HORTON begins.)

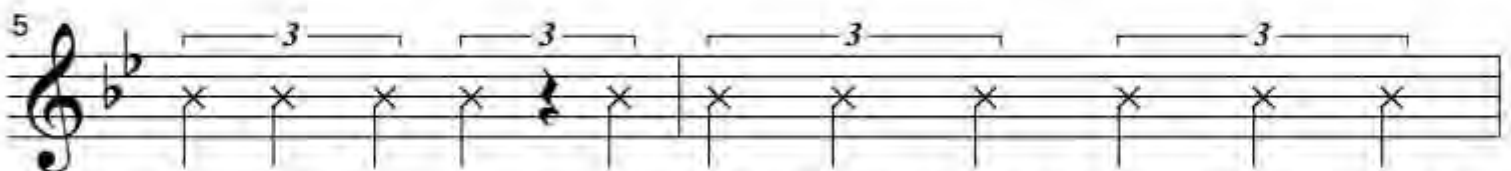
AMAYZING HORTON



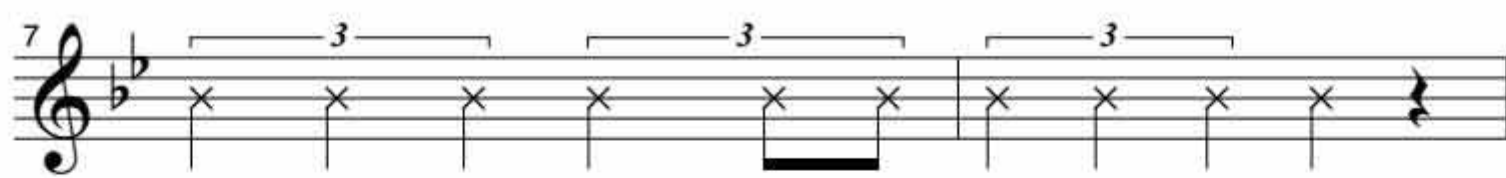
I've sat on your egg now for



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



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

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

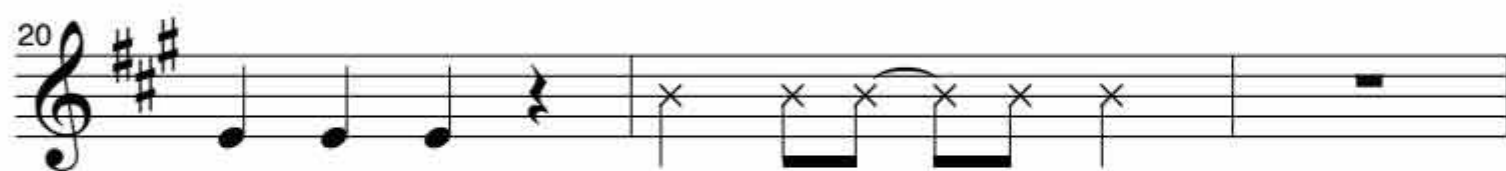
MAYZIE: Gee, I
really don't know...

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

12  And gee, I've got — a date! And

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

18  Look at you! Who would e - ver guess?

20  Look at you! Such a big — suc-cess...

23  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 

[illegible]

37 
ca - tion you made your for - tune_ up on

40 *poco rall.* **Freely** **A Bit Slower, Wistful** 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

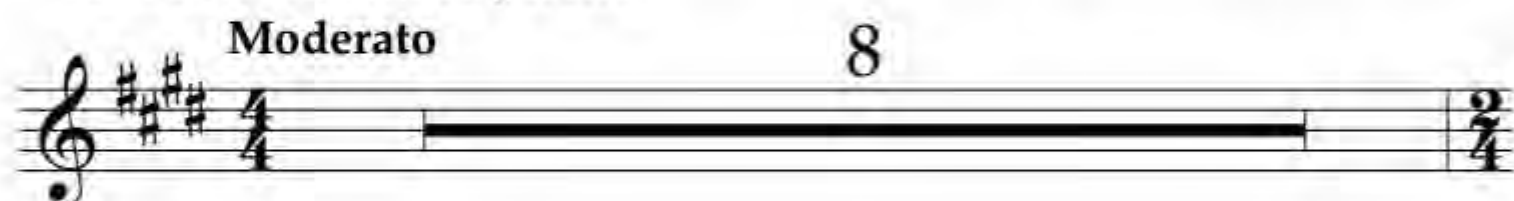
luck when it hatch - es. Good luck...

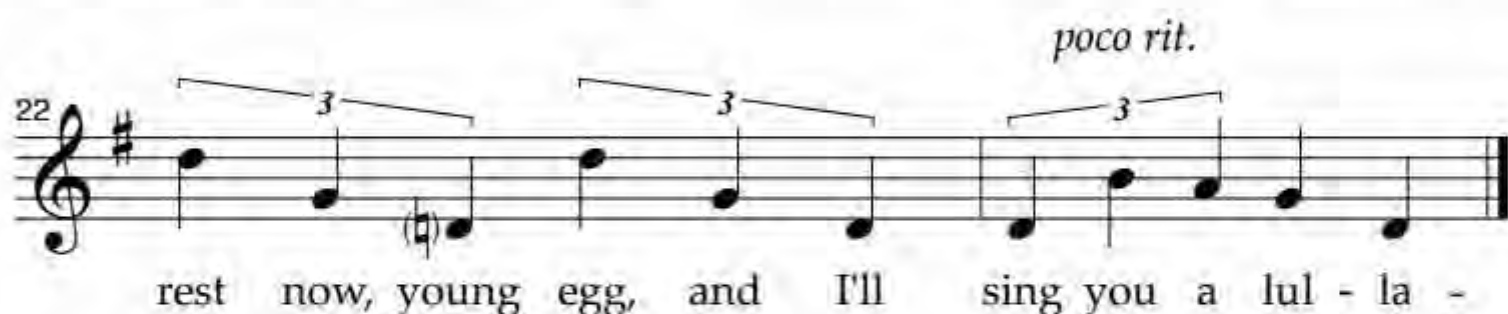
(#25 – ALONE IN THE UNIVERSE (REPRISE 1)
begins.)

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.



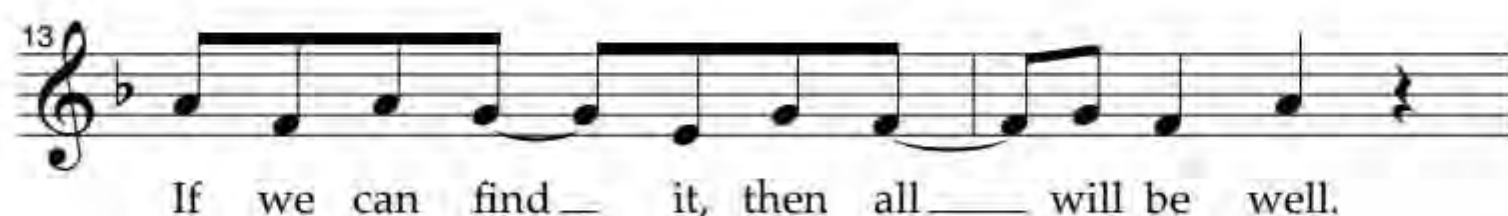
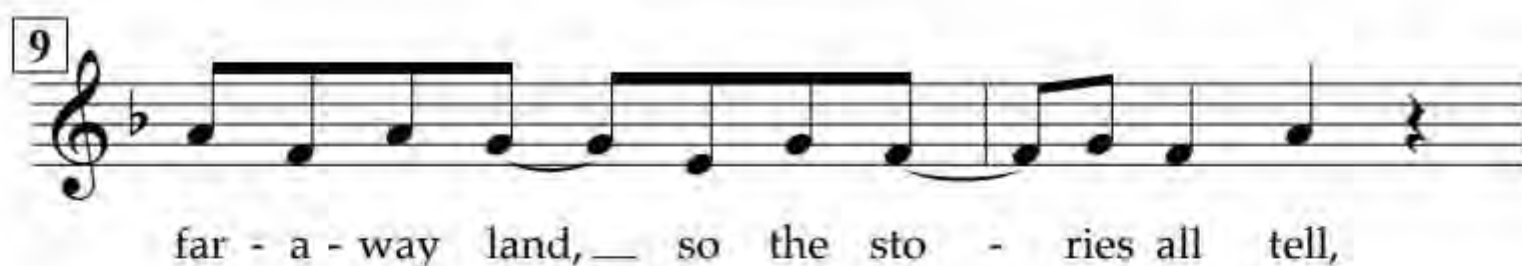
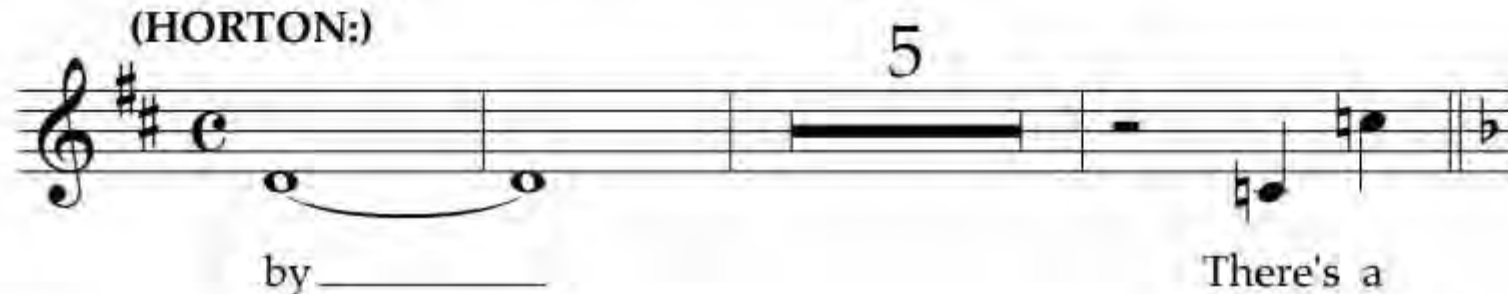


(#26 – SOLLA SOLLEW begins.)

SOLLA SOLLEW

Gentle Lullaby

(HORTON:)



15

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

18

20

— to... — Sol - la Sol - lew, —

(HORTON:)

*(The CIRCUS ANIMALS
sing with 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.

33 (HORTON:)

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 3x

High on a moun - tain or lost__ on the sea,

HORTON, JOJO:

44

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

MR. MAYOR:

46

I have a pic - ture of how__ it will be.

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

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

48

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, _____

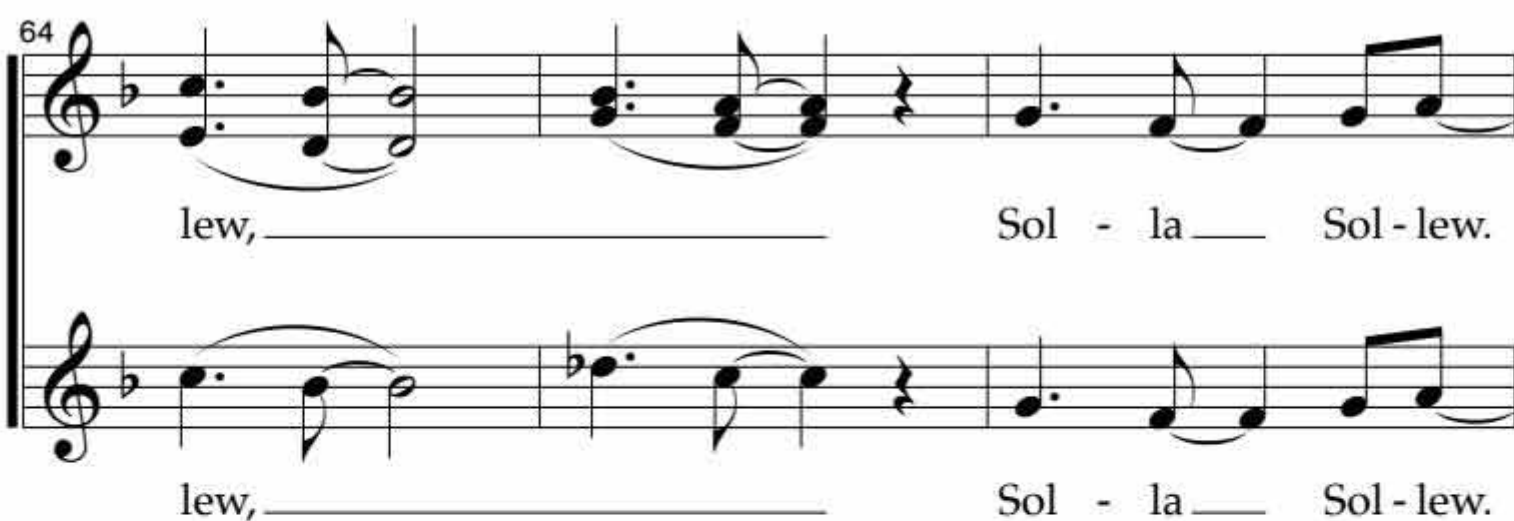
Sol - la _____ Sol - lew. _____ Sol - la Sol - lew, _____

61

_____ Sol - la _____ Sol - lew. Sol - la Sol -

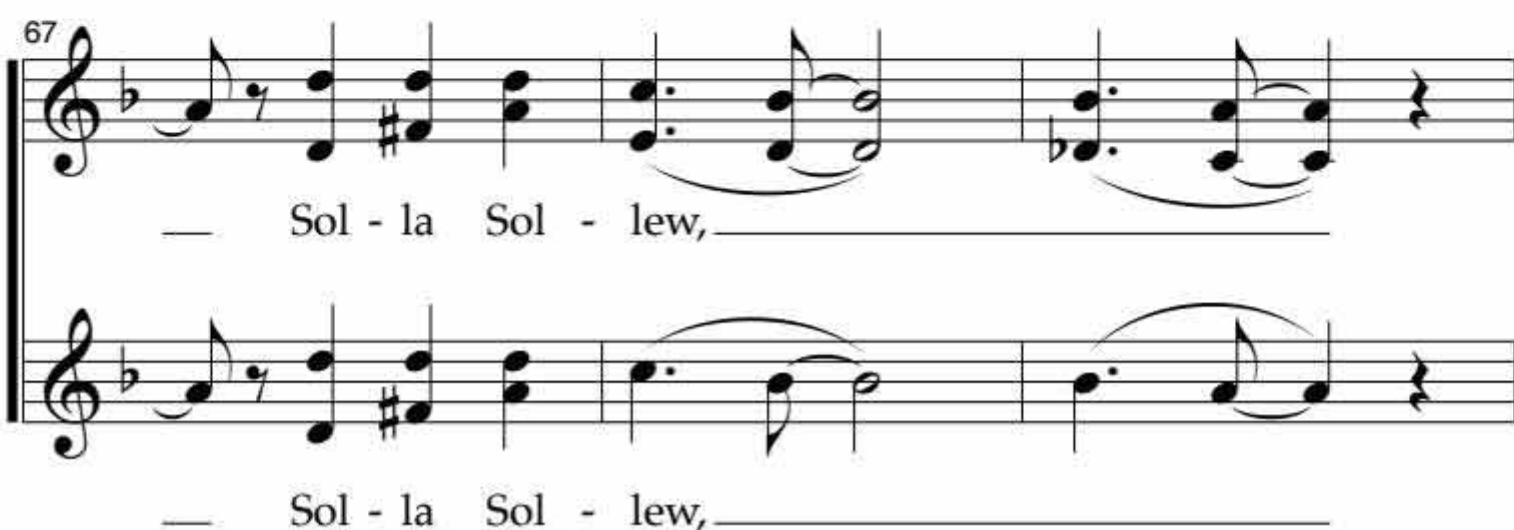
_____ Sol - la _____ Sol - lew. Sol - la Sol -

64



lew, _____ Sol - la _____ Sol - lew.

67



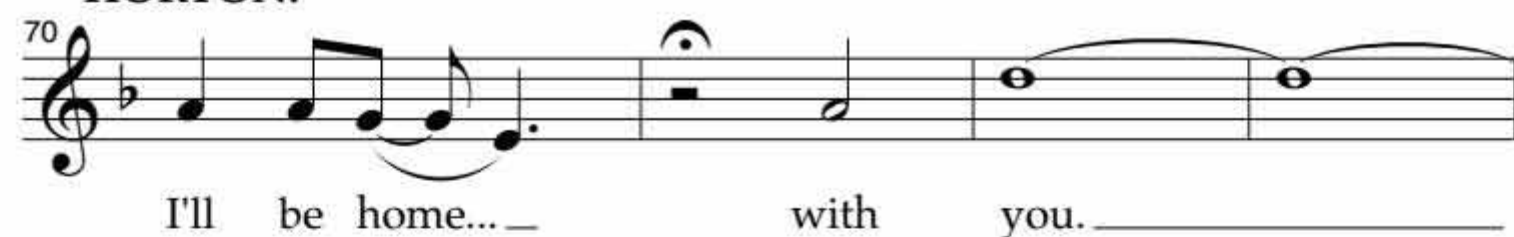
_____ Sol - la Sol - lew, _____

Freely

A Tempo

HORTON:

70

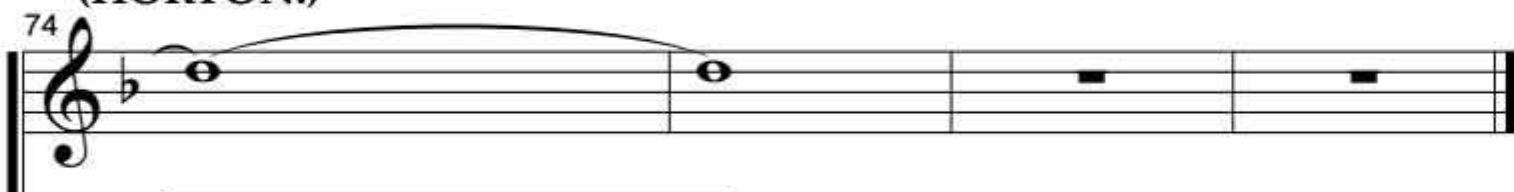


I'll be home... _____ with you. _____

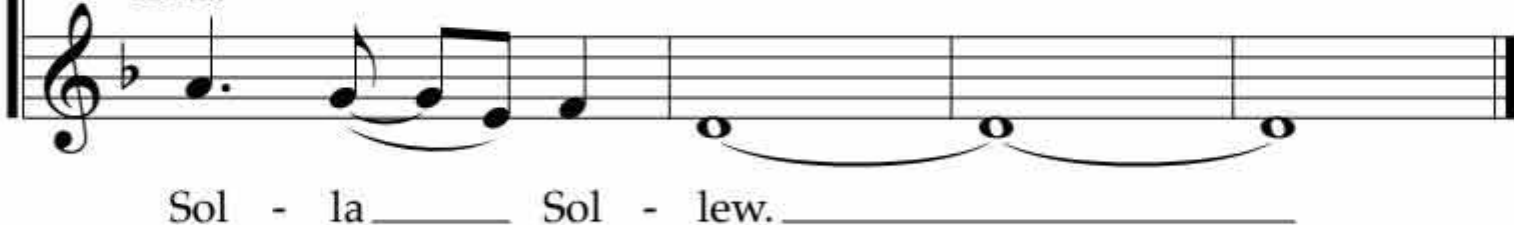
poco rit.

(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

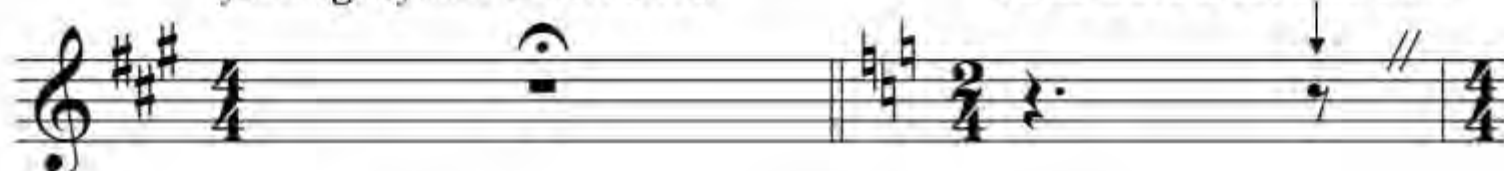
I'll bet you forgot
About Gertrude McFuzz.
Well, that's nothing new,
I mean, everyone does.
But Gertrude did something
That few birds could do...
So this is the Tale of Miss Gertrude.
Part Two.

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

GERTRUDE/ESPIONAGE (PART 2)

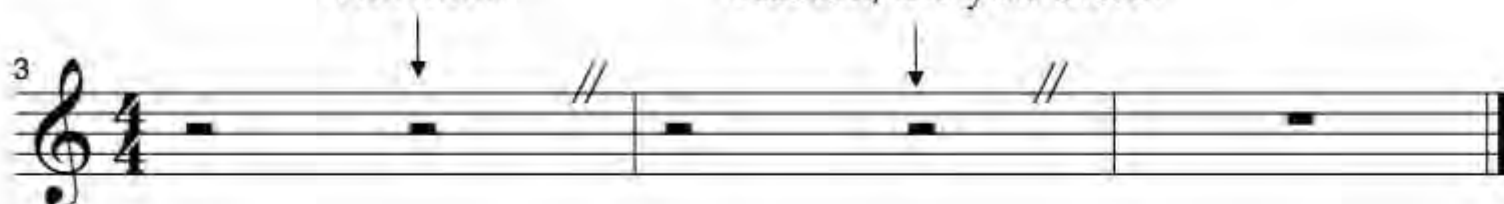
*(We hear the sounds of
snoring. Gertrude's
flashlight finds HORTON.)*

(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.*)

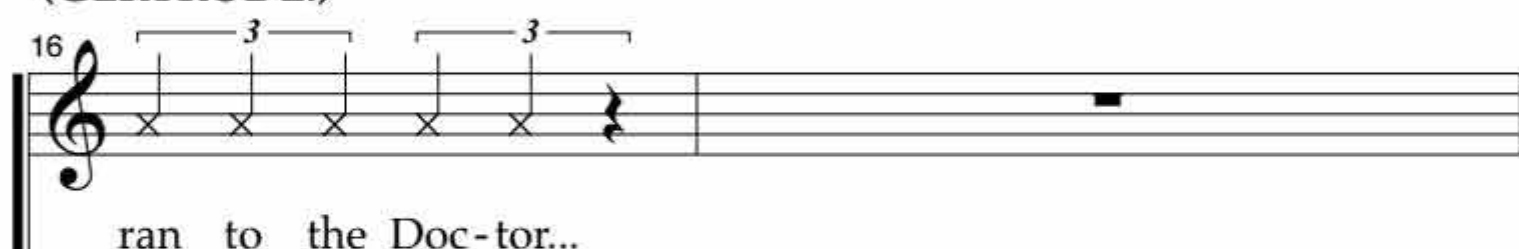
2 **GERTRUDE:**



So I

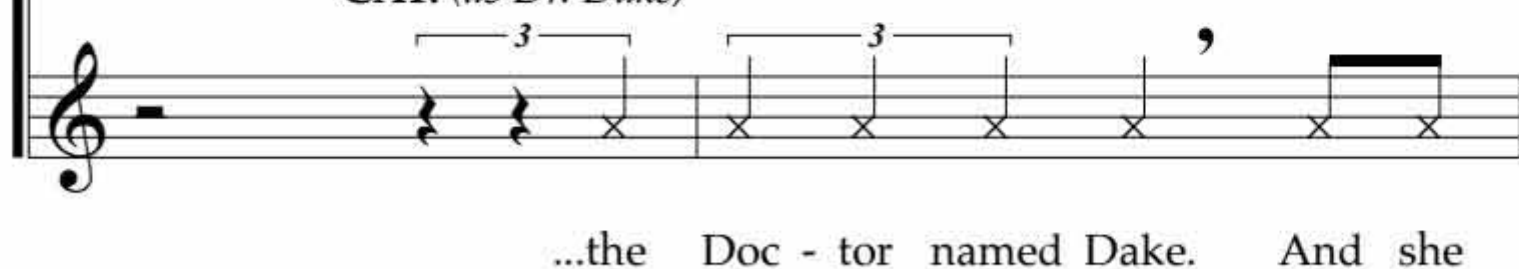
(GERTRUDE:)

16



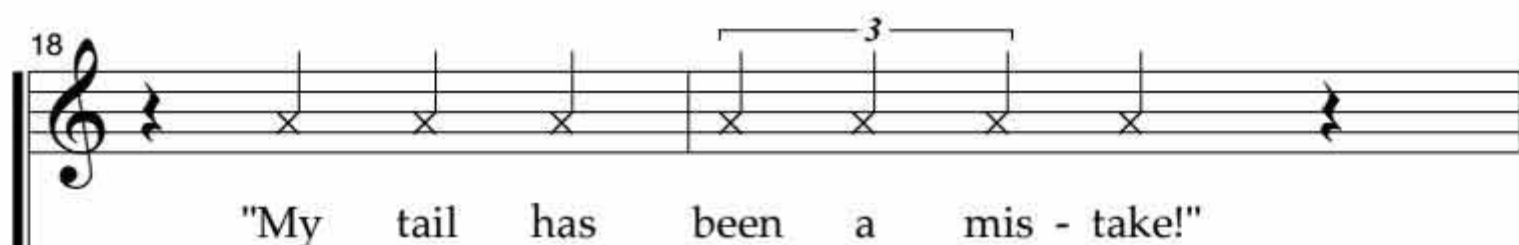
ran to the Doc-tor...

CAT: (*as Dr. Dake*)

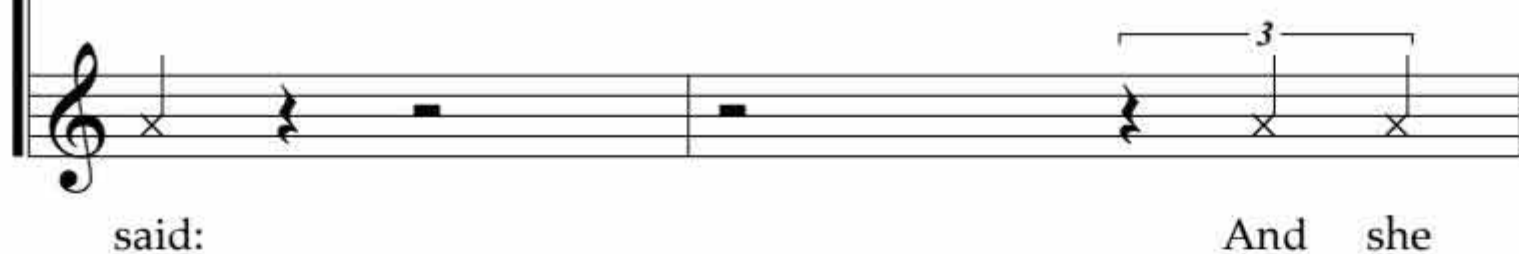


...the Doc - tor named Dake. And she

18

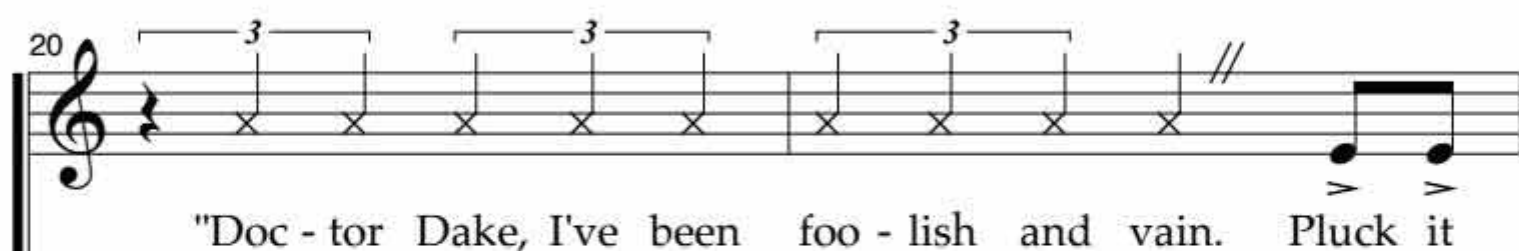


"My tail has been a mis - take!"



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!

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

Ger - trude could sail!

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 

(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:



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

Dictated

WICKERSHAM 1:



GERTRUDE: How
did YOU get here?!

WICKERSHAM 2,

WICKERSHAM 3:

SOUR KANGAROO:



SOUR KANGAROO:





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:**

21 2

rest! Well,

25

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

27

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

30

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

32

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

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

34 (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

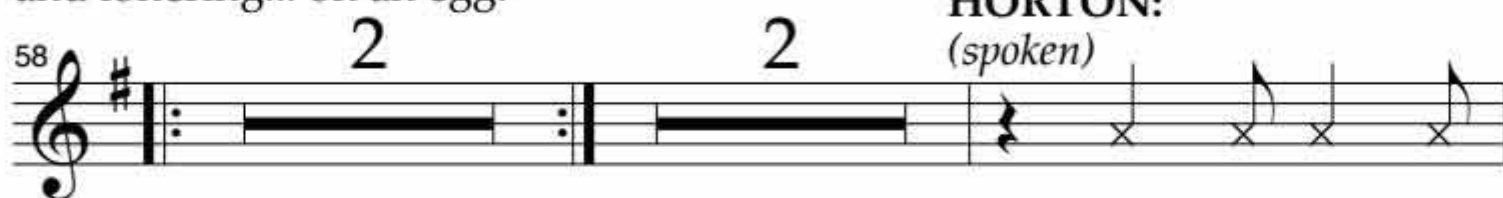
Or - der! Or - der! Or - der! Or - der in the court!

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

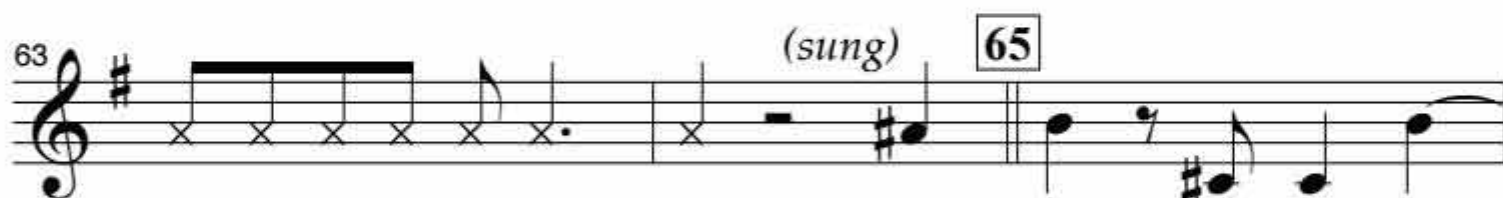
L'istesso

HORTON:

(*spoken*)



Your hon-or, this

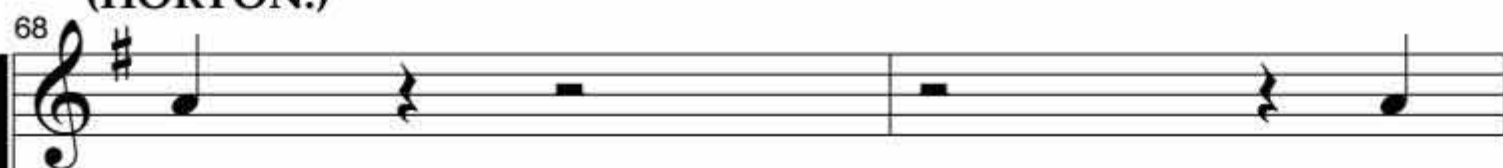


clo-ver is Ex-hi-bit A. They're Whos here. — There



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

(**HORTON:**)



see!

It's

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



Big-gest blame fool in the Jun-gle of Nool!

(**HORTON:**)



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

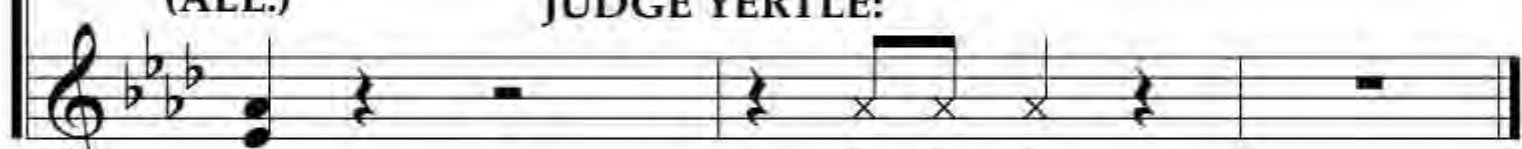
(HORTON emits a tremendous, angry trumpet. A loud, mad elephant call is heard. The courtroom falls silent.)

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)

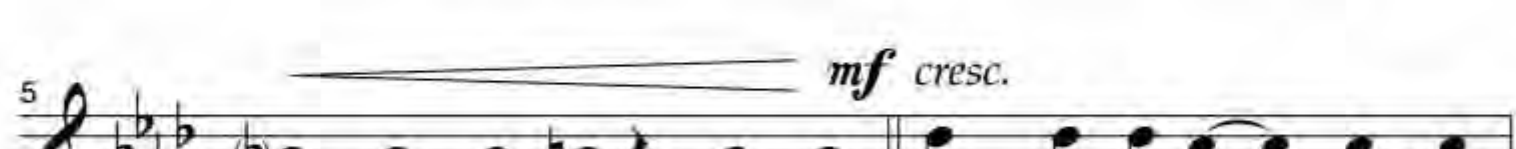
HORTON:
(tentatively at first, then building in confidence)



I meant what I said and I



said what I meant: An e - le-phant's faith - ful one



mf cresc.

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



not a-ban-don Who!

mf

Simply
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.



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.

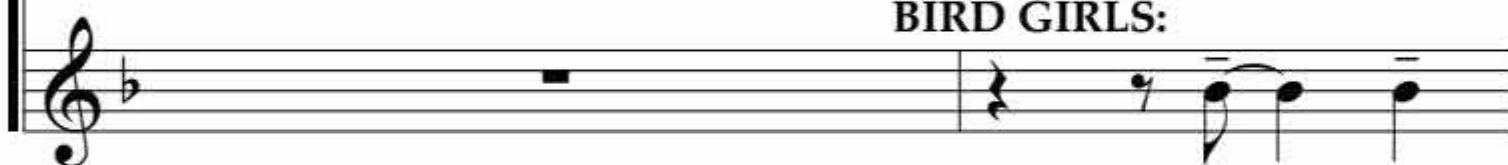
Bright "4"

(JUDGE YERTLE:)



And as for the dust speck...

BIRD GIRLS:



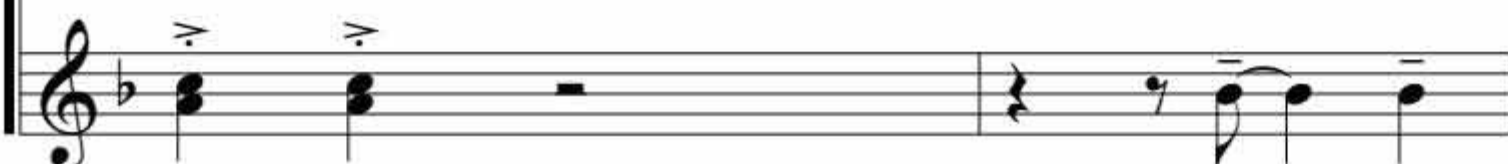
Ooh, — that

CAT:

(as Marshal)



And as for the dust speck...



dust speck!

Ooh, — that

(BIRD
GIRLS:)

BIRD GIRLS, CAT,
SOUR KANGAROO,
YOUNG KANGAROO,
WICKERSHAMS, YERTLE:



speck! And as for your dust speck, that — we will



boil, boil, — boil, boil, boil in a

43

hot stea-ming ket - tle of Bee - zle-nut Oil!

45 **HORTON:**

Boil it! Oh, no! No, that you can't do! — It's

47

all full of per-sons! They'll prove it to you! — Mis-ter

49

Mayor! Mis - ter Mayor! Oh, please, Mis - ter May - or! You've

51

got to prove now that you real-ly are there! So

53

ring ev - 'ry door - bell and send out the word! Make

55

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!!

COURTROOM WOMEN:

COURTROOM MEN:

Boil it! Boil it!

Boil it! Boil it!

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!

6x 2

(The WHOS are revealed. They're terror stricken. They beat on tom-toms. They play musical instruments. They scream and yell.)

COURTROOM:

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.)

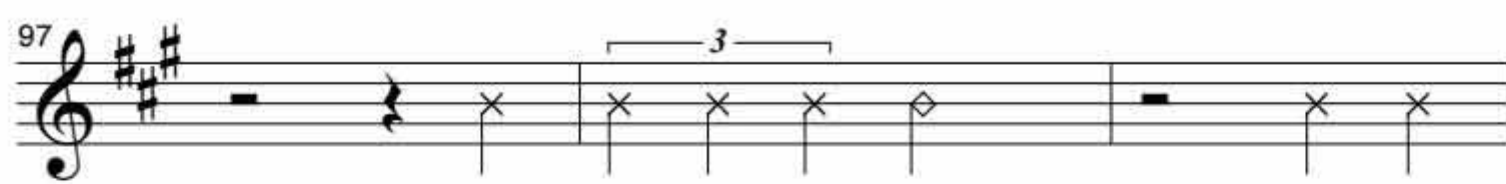
CAT:

91 HERE! We are HERE! We are HERE! Now

Boil it! Boil it! Boil...

(CAT:)

94 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**

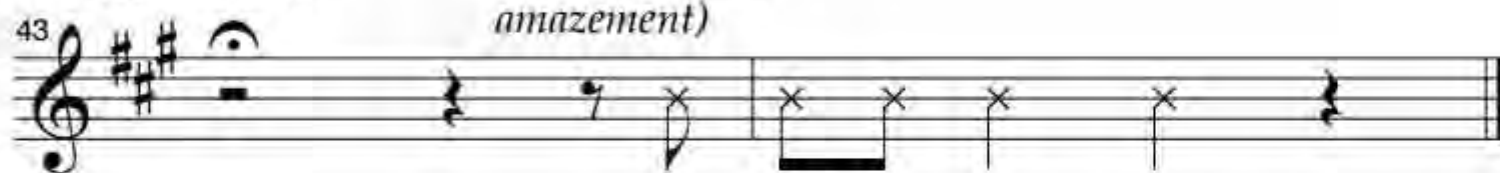
clu - ding this Think...

(We hear the
sound of a giant
egg cracking.)

ALL:

(in wonder and
amazement)

Freely

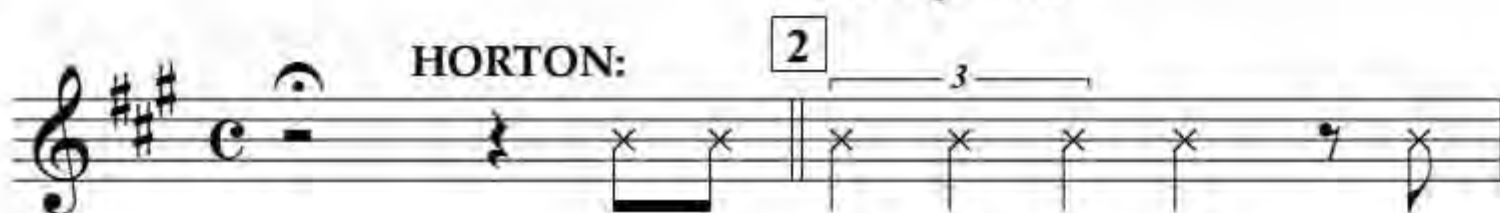


An E - le - phant Bird!

(#33 – ALONE IN THE UNIVERSE (REPRISE 2) begins.)

ALONE IN THE UNIVERSE (REPRISE 2)

Slower, Simply
(loose rhythms)

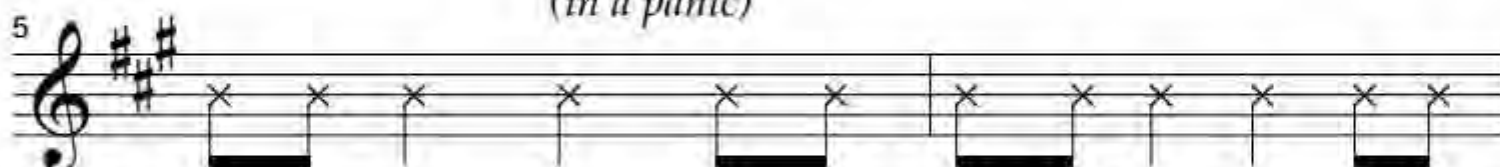


Why, he looks just like me. Ex -



cept for the wings. And ex - cept for the voice, 'cause that's

HORTON:
(in a panic)



how a bird sings. Ger - trude, what will I do? I am

(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

24 **GERTRUDE:**

One true friend in the u - ni-verse...

poco rit. **BOTH:** **A Tempo** **A Tempo – Moderato**

27 29

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 3

(#34 – OH, THE THINKS YOU CAN THINK!
(FINALE) begins.)

OH, THE THINKS YOU CAN THINK! (FINALE)

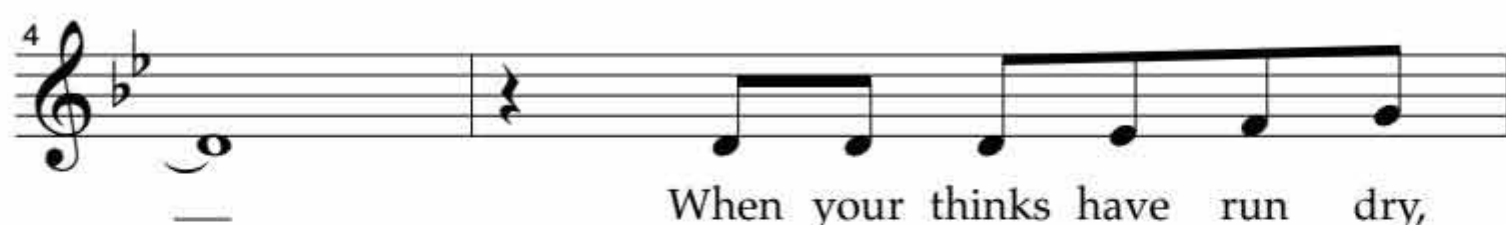
Moderato – Warmly

ALL:

mf Oh, the thinks you can think!

2

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



(WOMEN:)



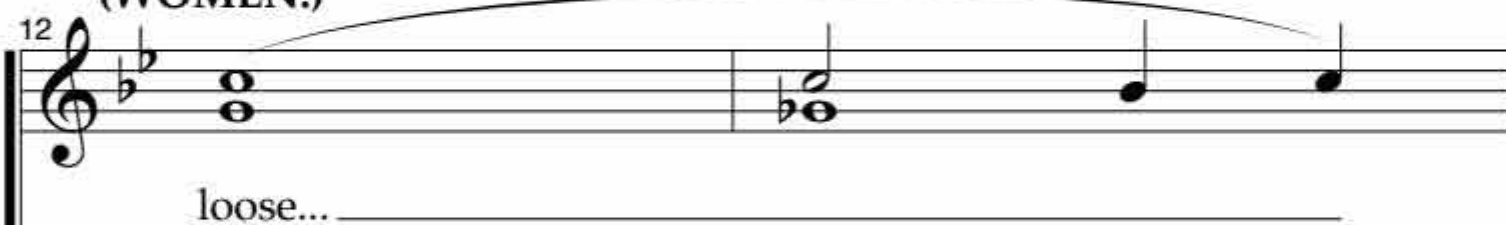
(MEN:)



(ALL:)



(WOMEN:)



(MEN:)



A Tempo of "Opening"

14

Oh, the thinks you can think! ____

Oh, the thinks you can think

16

Oh, the thinks you can think! ____

Oh, the thinks you can

(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

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!

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



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

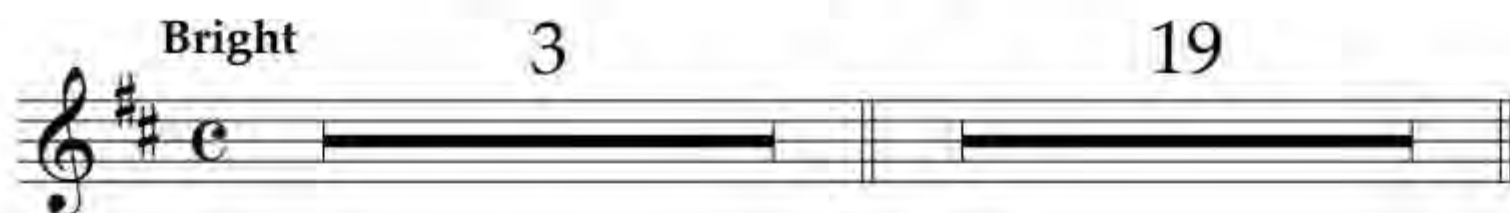
56

let me be! I do not like green eggs and ham! I



(#36 – EXIT MUSIC begins.)

EXIT MUSIC



THE END

Words To Know From Seussical™ JR.

Connption – 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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