

## Seussical The Musical

With a book and lyrics in complete rhyming verse, *Seussical* pays homage to the distinctly unique style of Theodore Geisel, better known as Dr. Seuss, as it weaves events and characters from many Dr. Seuss books in fresh, clever ways. Although The Cat in the Hat appears often (in many comical guises) as a pseudo master of ceremonies, the primary story is of Horton, the gentle elephant who discovers a city of tiny Whos on a speck of dust and places it on a clover. Perceiving him as a fool, the Sour Kangaroo and other citizens of the Jungle of Nool ridicule him before three mischievous monkeys and an eagle steal the clover and drop it into a field. Horton's efforts to save his new Who friend, Jo-Jo, and the rest of Whoville are unexpectedly sidetracked when Mayzie La Bird, flashy and self-centered, convinces him to sit on her egg while she enjoys a short vacation. Before long he's trapped by hunters and sold to the traveling circus. When the circus arrives in Palm Beach, Horton is coincidentally reunited with Mayzie, but she reveals that she has no intention of taking the egg. Gertrude McFuzz, who has always had unrequited affection for Horton, also arrives in Palm Beach with the clover, which she found after seven weeks of searching. The citizens of Nool interfere again, arresting Horton and threatening to boil the speck of dust, but when they hear the voice of Jo-Jo calling out to them, they realize that Horton was no fool after all.

Ultimately, *Seussical* expresses many of the themes that were so important to Dr. Seuss when he wrote his classic books: steadfast loyalty, kindness, the belief that a person's a person (no matter how small), and above all, the wonderful power of imagination.

“Oh, The Things You Can Think,” “How Lucky You Are,” “Solla Sollew” and “Biggest Blame Fool”  
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# SEUSSICAL THE MUSICAL

## A CHORAL MEDLEY

Including: Oh, the Things You Can Think; How Lucky You Are; Solla Sollew;  
Biggest Blame Fool; Green Eggs and Ham; and It's Possible (McElligot's Pool)

for 2-part voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
ANDY BECK

Music by STEPHEN FLAHERTY  
Lyrics by LYNN AHRENS+

SPOKEN: After all of those years being stuck on a page, did you ever think you would see Seuss on stage?

Reflectively (♩ = ca. 112)

PIANO

Now he's here, there is no telling what may ensue! No, there's no telling what! But we'll give you a clue!

4

OH, THE THINGS YOU CAN THINK

Brightly (♩ = ca. 132)

7

\* Also available for S.A.T.B. (30974) and S.A.B. (30975). SoundTrax CD available (30977).  
SoundPax available (30978) - includes score and set of parts for Flute/Piccolo, Oboe, 2 Clarinets, Bassoon,  
Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 2 Trumpets, Trombone, Piano, Synth., Synth. Strings,  
2 Guitars, Electric Bass, Percussion, and Drumset.

+ Lyrics for "Green Eggs and Ham" & "It's Possible" by Lynn Ahrens and Dr. Seuss.

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10

PART I

*mp*

Musical staff for Part I, measures 10-11. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Oh, the Thinks you can think! Oh, the Thinks you can think

PART II

*mp*

Musical staff for Part II, measures 10-11. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Oh, the Thinks you can think! Oh, the Thinks you can think

Piano accompaniment for measures 10-11. The right hand plays chords of G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line with notes G2, B1, D2, F2, G2.

*mp*

12

Musical staff for Part I, measures 12-13. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.

if you're will - ing to try.

Musical staff for Part II, measures 12-13. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.

if you're will - ing to try.

Piano accompaniment for measures 12-13. The right hand plays chords of G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line with notes G2, B1, D2, F2, G2.

14

*grad. cresc.*

Musical staff for Part I, measures 14-15. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Think in - vis - i - ble ink! Or a Gink with a stink!

*grad. cresc.*

Musical staff for Part II, measures 14-15. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Think in - vis - i - ble ink! Or a Gink with a stink!

Piano accompaniment for measures 14-15. The right hand plays chords of G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line with notes G2, B1, D2, F2, G2.

*grad. cresc.*

16

Or a stair to the sky! \_\_\_\_\_

Or a stair to the sky! \_\_\_\_\_

18

*mf*  
If you o - pen your mind, oh, the Thinks you will find

*mf*  
If you o - pen your mind, oh, the Thinks you will find

*mf*

20

lin - ing up to get loose. \_\_\_\_\_

lin - ing up to get loose. \_\_\_\_\_

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

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

Seuss!

Seuss! Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss! Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss! Seuss! Seuss!

*sub. f* *sub. f*

*sub. f* *mf*

28

*mf*

Think and won - der and dream

*mf*

Oh, the Thinks you can think!

30

Oh, the Thinks you can think!

far and wide as you dare.

32

*grad. cresc.*

When your Thinks have run dry in the blink of an eye

*grad. cresc.*

When your Thinks have run dry in the blink of an eye

*grad. cresc.*



34

there's an - oth - er Think there.

there's an - oth - er Think there.

36

*f* If you o - pen your mind, oh, the Think you will find

*f* If you o - pen your mind, oh, the Think you will find

38

lin - ing up to get loose.

lin - ing up to get loose.

40

Oh, the Thinks you can think! Oh, the Thinks you can think!

Oh, the Thinks you can think!

42

Oh, the Thinks you can think!

Oh, the Thinks you can think! Oh, the Thinks you can

44

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

think! Oh, the Thinks you can think when you think a - bout



46 SMALL GROUP

Seuss!

PART I

Seuss! Seuss! Seuss! Seuss! Seuss!

PART II

Seuss! Seuss! Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss!

50 *f*  
 Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss!

Piano accompaniment for measures 50-51.

52 *(rejoin section)*  
 Seuss! Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss! Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss!

Piano accompaniment for measures 52-55.



12

# HOW LUCKY YOU ARE

Soft shoe (♩ = ca. 120) (♩ =  $\overset{-3-}{\text{♩}} \text{♩}$ )

55

PART I

PART I

PART II

Soft shoe (♩ = ca. 120) (♩ =  $\overset{-3-}{\text{♩}} \text{♩}$ )

*mf*

57

SOLO (any voice) *mf*

59

When the news is all bad, when you're

60

sour and blue, when you start to get mad, you should do

62

— what I do: tell your - self

65

how luck - y you are. — (end solo) ALL *mf* When your

68

*mf* life's go - ing wrong, — when the fates are un - kind, — when you're

*mf* Dot dot dot dot dot dot dot dot

limp - ing a - long — and get kicked — from be - hind, —

dot dot dot dot dot doo - wah, —

tell your - self how luck - y you are. —

tell your - self how luck - y you are. —

Why de - cry a cloud - y sky, an

Why de - cry a cloud - y sky, an

78

emp - ty purse, — a cra - zy u - ni - verse?

emp - ty purse, — a cra - zy u - ni - verse?

80

My phi - los - o - phy is sim - ply: things could be worse!

My phi - los - o - phy is sim - ply: things could be worse!

83

84

Wah, wah - ah, wah -

So be hap - py you're here... Think of life as a thrill!... And if

ah, (as we all know it will),  
 worse comes to worse (as we all know it will),

thank your luck - y star you've got - ten this  
 thank your luck - y star

far. And  
 thank your luck - y star you're this far. And

92

tell your - self how luck - y you

tell your - self

*f*

*f*

94

are,

how luck - y, how luck - y, how luck - y, how luck -

*f*

96

how luck - y you are!

- y, how luck - y, how luck - y you are!

*8va*

*8vb*



SOLLA SOLLEW

98 Lullaby (♩ = ca. 112) (♩♩ = ♩♩)

Musical notation for measures 98-100, consisting of two staves with rests.

Lullaby (♩ = ca. 112) (♩♩ = ♩♩)

Musical notation for measures 101-103, including piano accompaniment and a dynamic marking of *mp*.

101

Musical notation for measures 101-103, consisting of two staves with rests.

Musical notation for measures 101-103, including piano accompaniment.

104

Musical notation for measures 104-106, including a vocal line and piano accompaniment. A dynamic marking of *mp* is present. A box around the number 106 indicates a measure repeat.

There's a far - a - way land, — so the sto-

Musical notation for measures 104-106, including piano accompaniment.

107

- ries all tell, some-where be-yond the ho - ri - zon.

110

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

113

few. Some - day, we'll go to...  
few. Some - day, we'll go to...

116

117

\*Sol - la Sol - lew,

\*Sol - la Sol - lew,

119

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

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

122

Sol - la Sol - lew.

Sol - la Sol - lew.

\* Pronounced SAH-lah sah-LOO

125

*mf*

I've

*mf*

I've

*cresc.*

*mf*

128

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

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

131

dis - ap - pears. If I can get there, I'm gon - na stay

Sol - la Sol - lew, I'm gon - na stay

134

there — if it takes — me miles,

there — if it takes — me

*mp*

137

if it takes — me years. High on a moun - tain or lost —

miles. High on a moun - tain or lost —

*p*

139

140

— on the sea, soon-er or lat - er I'll find it.

— on the sea, soon-er or lat - er I'll find it.

143

*mp*

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

*mp*

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

*mp*

146



do, trou - bles will be through



do, trou - bles will be through



149



and I'll be home with you.



and I'll be home with you.



152

153

Sol - la Sol - lew,

Sol - la Sol - lew,

155

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

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

158

*mp rit. ten.*  
I'll be home with

*mp ten.*  
I'll be home with

*mp rit.*

BIGGEST BLAME FOOL

161

Driving (♩ = ca. 160)

*cresc.*

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

*cresc.*

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

Driving (♩ = ca. 160)

*cresc.*

*sim. mf*

164

SOLO (with attitude) *mf*

165

Why, that speck is as small as the head of a pin. A

[Piano accompaniment for measures 164-165]

167

(evil laugh)

per-son on that? Why, there nev - er has been! Ha ha ha ha ha ha

[Piano accompaniment for measures 167-169]





170

171

Hoo! You're the big-gest blame fool in the Jun-gle of Nool\_ and I

173

don't care who I tell.\_\_\_\_ The big-gest blame fool in the

176

(end solo) ALL *mf*

Jun-gle of Nool\_ And we think so as well!\_\_\_\_\_

And we think so as well!\_\_\_\_\_

179

SAME SOLOIST

(end solo) ALL

May - be I'm nas - ty, may - be I'm cruel. But he's the  
But he's the

181

SAME SOLOIST

(end solo) ALL

big - gest blame fool in the Jun - gle of Nool! 'Cause he's  
big - gest blame fool! 'Cause he's

183

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

185

dust!

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

187

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

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

189

dust!

R - E - S - P - E -

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

192

- C - K!\_\_\_ Oh, please! Take that speck a - way!\_\_\_

Oh, please! Take that speck a - way!\_\_\_

195

*f* Big - gest blame fool in the Jun - gle of Nool,\_\_\_ in the

*f* Big - gest blame fool in the Jun - gle of Nool,\_\_\_ in the

*f*

197

jun - gle an - y - where. \_\_\_ Check the

jun - gle an - y - where. \_\_\_ Check the

big nerv - ous wreck who's pro - tect - in' a speck when he

big nerv - ous wreck who's pro - tect - in' a speck when he

knows there's no one there. — Break-in' the peace, cre -

knows there's no one there Break-in' the peace, cre -

SOLO *f* (end solo)

at - in' a fuss! — Some-bod - y's think - in' dif - f'rent than us! —

at - in' a fuss! —

207 ALL

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

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

gliss.

210

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

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

213 *molto rit.*

Nool, Nool, Nool! Nool!

Nool, Nool, Nool! Nool!

*molto rit.*

3 3 3

8va

15<sup>ma</sup> gliss.

8<sup>ob</sup>

GREEN EGGS AND HAM

Fast swing (♩ = ca. 100) (♩♩ = <sup>3</sup>♩)

Two staves of piano introduction in G major, measures 217-219. The music consists of whole notes in the right hand and quarter notes in the left hand.

Fast swing (♩ = ca. 100) (♩♩ = <sup>3</sup>♩)

Two staves of piano introduction in G major, measures 220-221. The music consists of quarter notes in the right hand and quarter notes in the left hand.

221

Vocal line in G major, measures 220-221. The melody is in the right hand, with lyrics underneath.

I do not like green eggs and ham. I

I do not like green eggs and ham. I

Two staves of piano accompaniment in G major, measures 220-221. The music consists of quarter notes in the right hand and quarter notes in the left hand.

Vocal line in G major, measures 223-224. The melody is in the right hand, with lyrics underneath.

do not like them, Sam - I - Am. I do not like them

do not like them, Sam - I - Am. I do not like them

Two staves of piano accompaniment in G major, measures 223-224. The music consists of quarter notes in the right hand and quarter notes in the left hand.

226

here or there. I do not like them an - y - where. Not  
here or there. I do not like them an - y - where.

229

in a house. Not here or there.  
Not with a mouse. Not

232

I do not like green eggs and ham. I  
an - y - where. I do not like green eggs and ham. I



235

237

do not like them, Sam - I - Am. Could \_\_\_\_\_ you? Would you?

do not like them, Sam - I - Am. Could \_\_\_\_\_ you? Would you?

238

With a goat? Could \_\_\_\_\_ you? Would you? On a boat? Could \_\_\_\_\_

With a goat? Could \_\_\_\_\_ you? Would you? On a boat? Could \_\_\_\_\_

241

SOLO

\_\_\_\_\_ you? Would you? In the rain? Could \_\_\_\_\_ you? Would you?

\_\_\_\_\_ you? Would you? In the rain?

244

*(end solo)*

ALL

245

On a train? Not with a goat. Not  
Not on a boat.

247

in the rain. Not in a house.  
Not on a train. Not

250

Oh, no! Not  
with a mouse. Oh, no! Not

*(drum solo)*

253

in a box. Not with a fox. Not in a tree. You

in a box. Not with a fox. Not in a tree. You

256

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

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

259

do not like them, Sam - I - Am!

do not like them, Sam - I - Am!

262

Whooh! Yeah!

Whooh! Yeah!

266

*ff*

I do not like green eggs and ham!

*ff*

I do not like green eggs and ham!

IT'S POSSIBLE (McELLIOTT'S POOL)

269

Still moving (♩ = ca. 132) (♩♩ = ♩♩) SOLO (any voice) *mp* 271

This might be a pool, — like I've

Still moving (♩ = ca. 132) (♩♩ = ♩♩)

*mp*

272

read of in books, con - nect-ed to one\_\_ of those un - der-ground brooks! An

275

un - der-ground riv - er that starts here and flows right un - der the bath - tub! And

278

then, who knows? It's pos-si-ble. It

It's pos-si-ble. It

*ALL (end solo) mp* *mf*

*cresc.* *mf*

282

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

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

284

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

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

286

SOLO (*Mrs. Umbroso*)*mf*

un - der the wag - ons? Right un - der the toes of Mis - sus Um - bro - so, who's

un - der the wag - ons? Right un - der the toes of Mis - sus Um - bro - so.

289

(end solo) ALL *mf* 290

hang-ing out clothes! It's pos - si - ble. An - y-thing's

*mf*

It's pos - si - ble,

292

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

pos - si - ble! It's

295

An - y-thing's pos - si - ble! This

pos - si - ble, pos - si - ble! This

*mp*

*mp*

298

might be a riv - er, now might-n't it be, con - nect - ing Mc - El - li - got's pool -

might be a riv - er, now might-n't it be, con - nect - ing Mc - El - li - got's pool -

*mp*

301

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

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

*grad. cresc.*

*grad. cresc.*

*grad. cresc.*

303

swim - ming, swim - ming to - ward — me! —

swim - ming, swim - ming to - ward — me! — Oh, the

*f*





315

— An - y-thing's pos - si - ble! — It's

pos - si - ble, pos - si - ble! —

318

pos - si - ble. — An - y-thing's pos - si - ble! —

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

321

*molto rit.* SOLO *mf* (end solo) ALL *f*

It's pos-si-ble. An-y-thing's pos - si - ble! —

An-y-thing's pos - si - ble! —

*molto rit.* *f*

## FINALE

325

Rock out! (♩ = ca. 138)

*f*

Oh, the Thinks you can think! Think and won - der and dream

*f*

Oh, the Thinks you can think! Think and won - der and dream

Rock out! (♩ = ca. 138)

*sfz* *f*

327

Oh, the Thinks you can think!

far and wide as you dare.

329

When your Thinks have run dry in the blink of an eye

When your Thinks have run dry in the blink of an eye

331

there's an - oth - er world there.

there's an - oth - er world there.

333

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

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

335

lin - ing up to get loose.

lin - ing up to get loose.

337

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

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

This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#).

339

Seuss, when you think a - bout

Seuss, when you think a - bout

This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#).

341

Seuss, when you think a - bout

Seuss, when you think a - bout

This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#).

343 SMALL GROUP

Seuss! Seuss! Seuss! Seuss! Seuss!

PART I  
Seuss! Seuss! Seuss! Seuss! Seuss! Seuss! Seuss!

PART II  
Seuss! Seuss! Seuss! Seuss!

346

Seuss! Seuss! Seuss! Seuss!

*ff*

Seuss! Seuss! Seuss!

*ff*

Seuss! Seuss! Seuss!

*ff*

Seuss! Seuss! Seuss!

*ff*

*gliss.*

*8va*

*8vb*