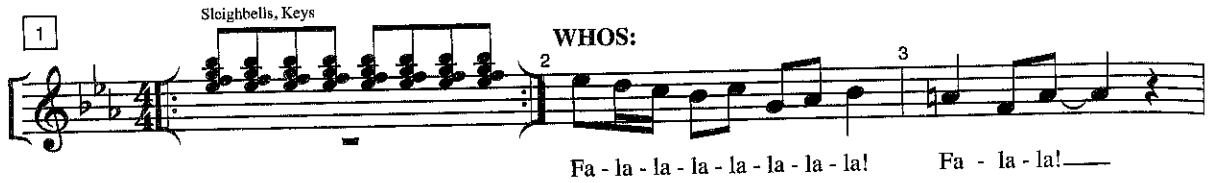


24

# INTO THE WHO'S CHRISTMAS PAGEANT

1 Sleighbells, Keys WHOS:



Fa - la - la - la - la - la - la - la! Fa - la - la! —

4 5



Fa - la - la - la - la - la - la - la! Fa - la - la! —

6 7



Fa - la - la - la - la - la - la - la! Fa - la - la! —

8 9 10



Fa - la - la - la - la - la - la - la! la!

**GRINCH:**  
 "And the Grinch, with his grinch feet ice-cold in the snow Stood puzzling and puzzling: 'How could it be so?'"

11 12



—

CINDY LOU WHO: "It came without ribbons!"

WHO CHILD #2: "It came without tags!"

CINDY LOU WHO: "It came without packages, boxes or bags!"

GRINCH: "Maybe Christmas", he thought, "doesn't come from a store."

GRINCH: (cont.)

"Maybe Christmas", he thought, "doesn't come from a store. Maybe Christmas...perhaps...means a little bit more."

GRINCH: (cont.) "And what happened then?"

WHO CHILDREN #1,2,3,4,5 ("Max"):

"Well, in Whoville, they say That the grinch's small heart"

WHO CHILDREN #1,2,3,4,5 ("Max"): (cont.) "Grew three sizes that day!"

*Dramatico*

GRINCH:  
(loose rhythms)

And he

#24 - Into the Who's Christmas Pageant

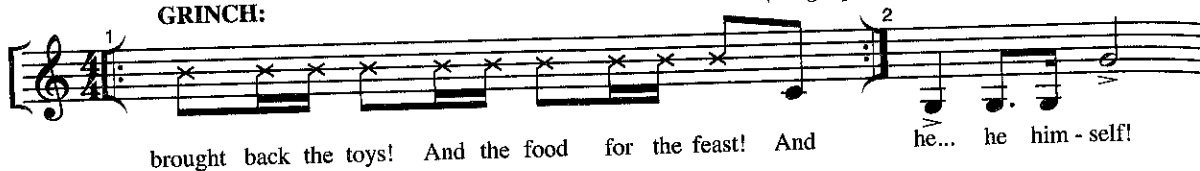
24A

# THE GRINCH CARVED THE ROAST BEAST

*L'istesso*

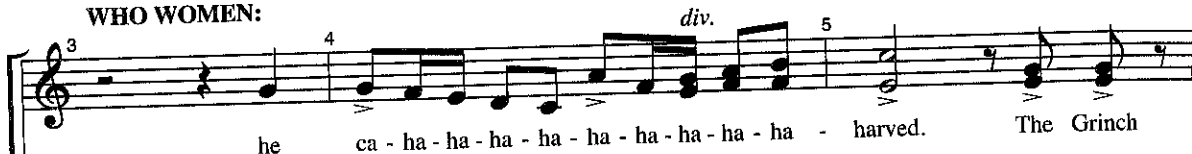
GRINCH:

(sung, operatic)



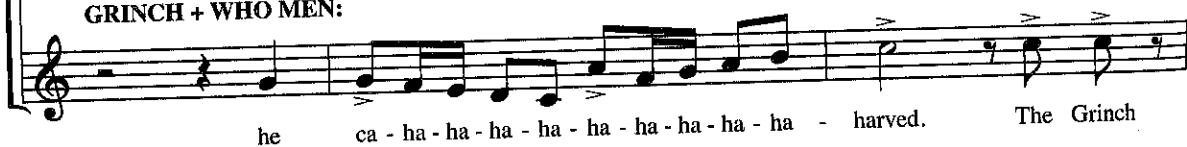
brought back the toys! And the food for the feast! And he... he him - self!

WHO WOMEN:




he ca - ha - ha - ha - ha - ha - ha - ha - ha - harved. The Grinch

GRINCH + WHO MEN:



he ca - ha - ha - ha - ha - ha - ha - ha - ha - harved. The Grinch

(WOMEN:)



carved the roast beast! Beast! Carved the beast! Woof!

(MEN:)



carved the roast beast! Beast! He carved the beast!

(MAX THE DOG)

# 24B A MESSAGE FROM THE FRONT / SOLLA SOLLEW (REPRISE)

MRS. MAYOR:  
... and I'm sure having fun.

1 CADET:

A mes - sage from the front!

2 *March Tempo*

CADETS: Schmitz! Schmitz! Schmitz! Schmitz! Schmitz! Schmitz! Schmitz!

SCHMITZ: (to m.9) In the

9 (SCHMITZ:) MAYOR, MRS. MAYOR: SCHMITZ:

Bat - tle of But - ter, your son has been lost. Lost!? When the

11 (SCHMITZ:) MAYOR, MRS. MAYOR:

bat - tle be - gan, the young man paid the cost. Oh

SCHMITZ:  
"He did not want to fight. And he may have been right. Here's his sword. And his hat. Regrets. And goodnight."

13 14 2 (to m.32)

no!

he him - self!

The Grinch

The Grinch

(MAX THE DOG:)

cast! Woof!

**CADETS, SCHMITZ:** *molto rall.*

Schmitz! Schmitz! Schmitz! Schmitz! Schmitz! Schmitz! Schmitz! Schmitz!

**MAYOR, MRS. MAYOR:** *mp*

Our per - fect lit - tle boy...

**MAYOR:**

Sol - la Sol -

**(MAYOR:)**

lew, Sol - la Sol -

**MRS. MAYOR:**

Sol - la Sol -

lew.

lew.

V.S.

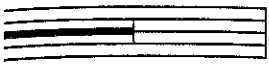
#24B - A Message From The Front / Solla Sollew (Reprise)

*molto rall.*

39



mitz!



24C

# HOW SAD

*TACET*

45



AYOR:



Sol - la Sol -



Sol -



Sol -



V.S.

24D

A RE-ENACTMENT

*TACET*

25

# JOJO ALONE IN THE UNIVERSE

JOJO:

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

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

8

Hor - ton, where are — you and what should I do? I'm

lost and I'm fright - ened and don't have a clue. — You

said you'd be there if I need - ed you to. I'm think - ing of you...

V.S.



26

# HAVIN' A HUNCH

3 4 SCARY VOICES (offstage):

Ooh! — Wah - ooh - wah!

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a triplet of eighth notes on the first beat, followed by a quarter rest. The melody begins on the fourth measure with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5.

3 8 SCARY VOICES:

Ooh! — Wah - ooh - wah!

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a triplet of eighth notes on the first beat, followed by a quarter rest. The melody begins on the eighth measure with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5.

9 CAT:

Have — you e - ver had a hunch you should

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody starts on the ninth measure with a quarter note on G4, followed by eighth notes on A4, B4, and C5. There is a measure rest on the tenth measure.

11 12 13

fol - low your nose? Then — you have a

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody continues from the previous staff, starting on the eleventh measure with a quarter note on G4, followed by eighth notes on A4, B4, and C5. There is a measure rest on the twelfth measure.

14 15 16

sud - den hunch you should fol - low your toes?

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody continues from the previous staff, starting on the fourteenth measure with a quarter note on G4, followed by eighth notes on A4, B4, and C5. There is a measure rest on the fifteenth measure.

17 18

Soon — a snea - ky hunch is whis - pe - ring

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody continues from the previous staff, starting on the seventeenth measure with a quarter note on G4, followed by eighth notes on A4, B4, and C5. There is a measure rest on the eighteenth measure.

19 20 21

bet - ter go straight! And — be - fore you

Detailed description: A musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody continues from the previous staff, starting on the nineteenth measure with a quarter note on G4, followed by eighth notes on A4, B4, and C5. There is a measure rest on the twentieth measure.

(CAT:) 22 23 24

know it, oh, — it's so late late late late!

SCARY VOICES: (echoing)

Late... late... late... late...

25 (CAT:) 26

Now — a ner - vous hunch is tel - ling you

(CAT:) 27 28 29

you could be lost... as — it leads you

SCARY VOICES: (echoing)

Lost... lost... lost... lost...

(CAT:) 30 31 32

down a path — you have al - rea - dy crossed.

SCARY VOICES: (echoing)

Crossed...crossed...crossed...crossed...

(CAT:) 33 34

Soon — you're o - ver - whelmed by hun - ches that

#26 - Havin' a Hunch

35 (CAT:)

pes - ter — and pinch and punch!

37

And — you know you're ha - vin' a hunch!

39 HUNCHES: (entering the Stage)

You're ha - vin', you're ha - vin' a hunch!

41 (CAT:)

A

(HUNCHES:)

slide

You're ha - vin' a hunch!

43

hunch!!

44

You're ha - vin', you're ha - vin' a hunch!

45 (HUNCHES:)

slide

You're ha - vin' a hunch!

V.S. SEGUE AS ONE

#26 - Havin' a Hunch

26A


# HAVIN' A HUNCH (PART 2: NIGHTMARE BALLET)

(WOMEN loco, BASS 8<sup>vb</sup>)

HUNCHES:

*unis.*

1



hunch! Ooh! Ah! Hunch!

HUNCHES + CAT:

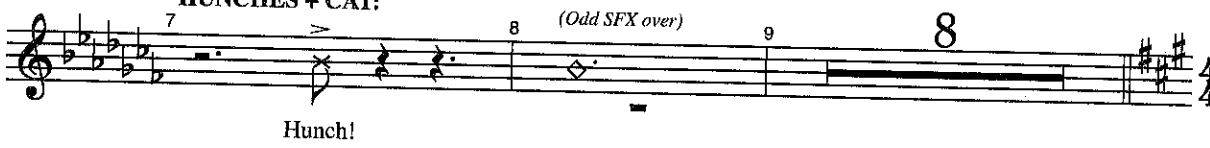
4 (Odd SFX over) 5 HUNCHES: 6



Ooh! Ah!

HUNCHES + CAT:

7 (Odd SFX over) 8 9 8



Hunch!

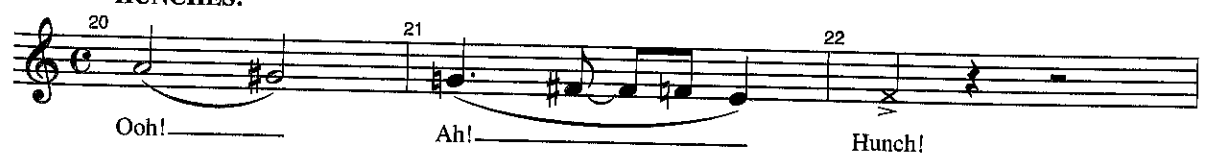
17 (Full) 18 19



(b) Hunch!

HUNCHES:

20 21 22



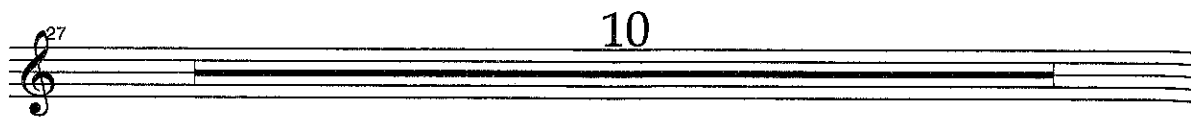
Ooh! Ah! Hunch!

23 24 25 26



Ooh! Ah! Hunch!

ARGUE AS ONE

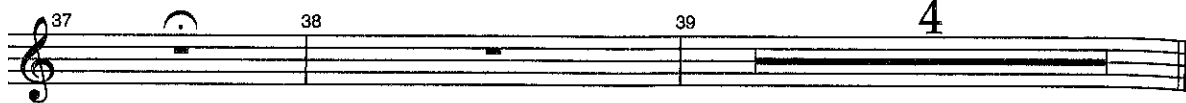


**JOJO:** "WAIT! You're nothing but trouble!  
Just trouble galore! You flooded my house,  
sent me marching to war. Filled my head full  
of Thinks! And you won't go away!"

**CAT:**  
"All right. I'll be going.  
But first, let me say..."

**JOJO:** "No!"

*A Bit Slower ("Oops!")*

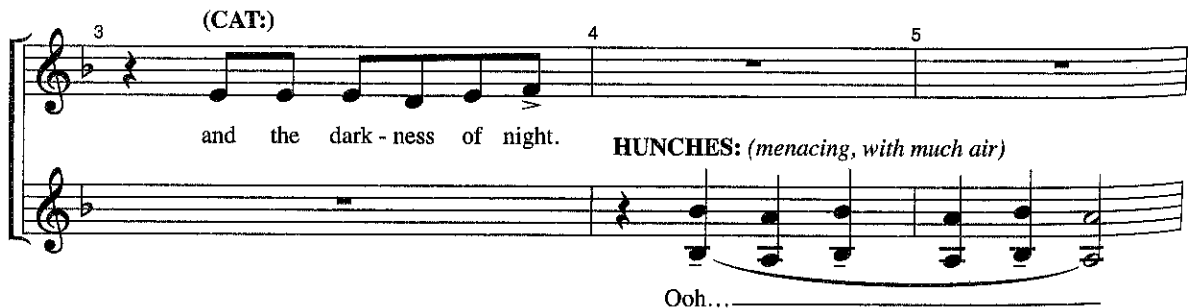


26B

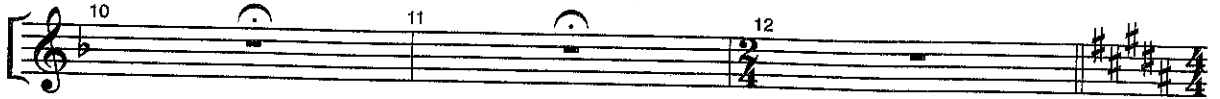
# HAVIN' A HUNCH

(PART 3: OH, THE THINKS!)

1 *Menacing "4"*



*Dictated* (They're a little sheepish. JOJO is amazed.)

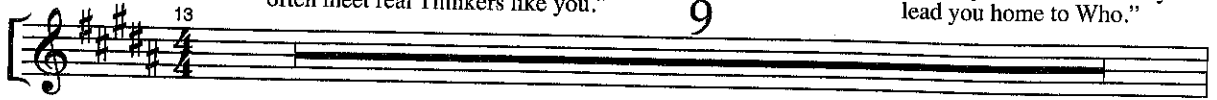


**JOJO:**  
"You mean, that's it?"

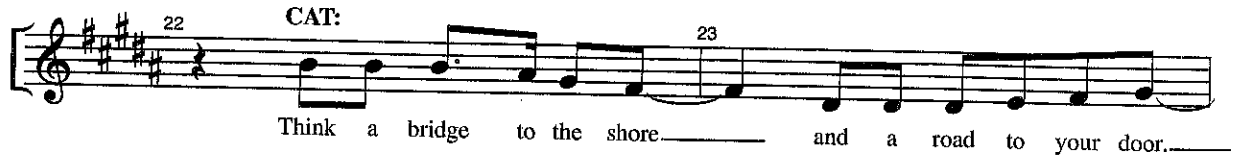
**CAT:**  
"That's it. It's all in your mind. You're a Thinker, JoJo, tried and true. I don't often meet real Thinkers like you."

**JOJO:**  
"I want to go home."

**CAT:**  
"Why, that's easy to do! Just follow your Hunches. They'll lead you home to Who."

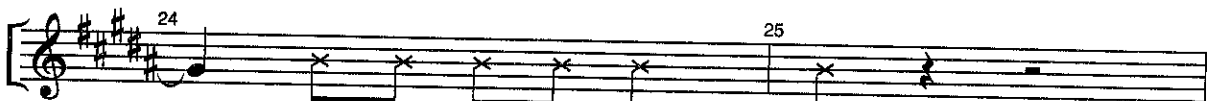


**JOJO:** "No!"

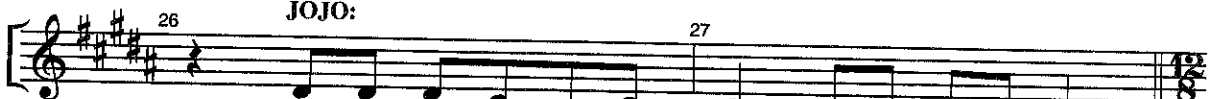


**CAT:**

Think a bridge to the shore and a road to your door.



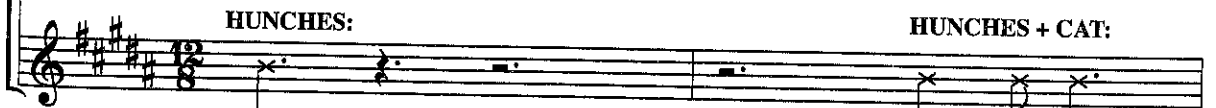
You'll be home be - fore lunch!



**JOJO:**  
Oh, the pla - ces I'll go if I fol - low my



**(JOJO:)**  
Hunch!



**HUNCHES:**  
Hunch!

**HUNCHES + CAT:**

Fol - low your



**(HUNCHES + CAT:)**  
Hunch!

V.S.

#26B - Havin' a Hunch (Part 3: Oh, the Thinks!)

26C

# HAVIN' A HUNCH (PART 4)

**1** **HUNCHES:**  
**MEN:** Oh! The pla - ces you'll  
**WOMEN:** go! I've got

**2** **JOJO:**  
 brains in my head and feet in my shoes. So

**3** **(JOJO:)** **ALL (except JOJO):**  
 steer your - self a - ny di - rec - tion you choose! And Oh!

**4** **(ALL:)**  
 The pla - ces you'll go!

**5** **W. div.**  
 Set your hun - ches free to wan - der and

**6** **M.:** **W.:**  
 fol - low them where they roam. And

**7** **8** **9**

**10** **11** **12**

**13** **14**

**15** **16**

# HUNCH

pla - ces you'll

JOJO:

I've got

I've got

ALL (except JOJO):

in my shoes. So

in my shoes. So

9

Oh!

Oh!

der and

der and

(ALL:)

17 18  
fol - low your Hunch! Fol - low your Hunch! Fol - low it!

19 20  
Fol - low your Hunch! Fol - low your Hunch! Fol - low it!

21 22  
Fol - low your Hunch! Fol - low your Hunch! Fol - low it...

23 24 ALL (except JOJO):

Fol - low it

25 26 27 28

home!!

*Slower, Rejoicing*

ALL (+ JOJO):

WOMEN:

29 36

*f* A - ny - thing's

MEN:

7

*f* A - ny - thing's

37 *div.* 38 39



27

GERTRUDE / ESPIONAGE

(In the darkness, we see a figure carrying a flashlight. It is GERTRUDE McFUZZ.)  
(quasi Sunday Evening Murder Mystery)

Fl., Cl., Celeste

Musical notation for Flute, Clarinet, and Celeste, measures 1 through 5. The music is in 4/4 time with a key signature of one sharp (F#). Measures 1-2 and 3-4 are marked with a first ending bracket, and measures 5-6 are marked with a second ending bracket.

**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...

**GERTRUDE (cont.):**  
 So this is the Tale of Miss Gertrude.  
 Part Two.

(MUSIC)  
 (GERTRUDE'S flashlight picks out the poster for the  
 Circus McGurkus. We hear the sounds of snoring.)

Musical notation for Gertrude's dialogue and accompaniment, measures 6 through 11. Measure 6 contains the first part of Gertrude's dialogue. Measure 7 contains the second part of her dialogue and the start of the accompaniment. Measures 8-11 show the accompaniment for the dialogue. The accompaniment includes parts for Violin (Vcl.), Woodwinds and Strings (WW, Strgs.), and Trumpets (Trpts.).

**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.