

KOKOMO

from the Motion Picture "Cocktail"
for Young Women in Harmony

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(Tongue clicks) Tse tse tse tse tse tse tse tse

1 2 3 4

Tenor Lead

tk tk tk tk tk tk tk tk

A - ru - ba, Ja - mai - ca. Oo I wan - na take ya. Ber -

Bari Bass

5 6 7

tse tse tse tse tse tse

tk tk tk tk tk tk tk tk

mu - da, Ba - ha - ma. Come on pret - ty ma - ma. Key Lar - go, Mon - te - go. Ba -

8 9 10 11

tse tse

tk tk

Off the Flo - ri - da Keys, there's a place called
by, why don't we go? Ja - mai - ca.

The voice parts in barbershop harmony for women have different names and functions than they do in other SSAA vocal styles. The tenor part is equivalent to Soprano I but functions as a harmony part above the melody. The lead part (Soprano II) has the melody line. The baritone part (Alto I) fills in above and below the melody, and the bass part (Alto II) supplies the harmonic foundation (root or fifth) of the chord. The tenor sings the highest note in a chord, the bass the lowest, the lead the melody, and the baritone sings the all important missing note. Because one of the primary characteristics of barbershop music is its cone-shaped sound, the bass must sing with a broader tone quality than that used by the upper voices. She will usually sing with more volume than the other three parts. Feel free to adjust the key of this arrangement to suit the vocal strengths of your ensemble.

* A dashed line indicates that the melody note is moving to another voice part. An X indicates tenor note (S1) below lead (S2).

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Kokomo - YWIIH

12 13 14 15

Ko - ko - mo. — Oo, that's where you wan-na go — to get a - way from it all. —

16 17 18

Woe woe woe woe woe woe woe — Bod - ies in the sand, — in the
Whoa — whoa —

19 20 21

sand. Trop - i - cal drink melt - ing in your hand. — Whoa, we'll be fall - ling in love. —
sand. Whoa,

22 23 24

— to the rhy - thm of a steel drum band. — Whoa! A -
Down in Ko - ko mo. —

Kokomo - YWIIH

25 26 27

ru - ba, Ja - mai - ca. Oo — I wan - na take you to Ber - mu - da, Ba - ha - ma. Come —

whoa whoa whoa

Whoa

Detailed description: This block contains the first system of musical notation, measures 25 through 27. It features a vocal line in the treble clef and a bass line in the bass clef. The vocal line has lyrics: "ru - ba, Ja - mai - ca. Oo — I wan - na take you to Ber - mu - da, Ba - ha - ma. Come —". The bass line has lyrics: "whoa whoa whoa". A "Whoa" lyric is also placed above the bass line at the end of measure 27. Measure numbers 25, 26, and 27 are indicated above the vocal line.

28 29 30

— on pret - ty ma - ma. Key Lar - go, Mon - te - go. Ba - by, why don't we go down to

whoa

Whoa whoa whoa whoa

Detailed description: This block contains the second system of musical notation, measures 28 through 30. The vocal line has lyrics: "— on pret - ty ma - ma. Key Lar - go, Mon - te - go. Ba - by, why don't we go down to". The bass line has lyrics: "whoa". The vocal line continues with "Whoa whoa whoa whoa" in the next system. Measure numbers 28, 29, and 30 are indicated above the vocal line.

31 32 33

Ko - ko - mo. — We'll get there fast — and then we'll take it slow. —

Detailed description: This block contains the third system of musical notation, measures 31 through 33. The vocal line has lyrics: "Ko - ko - mo. — We'll get there fast — and then we'll take it slow. —". The bass line has no lyrics. Measure numbers 31, 32, and 33 are indicated above the vocal line.

34 35 36 37

That's where — we wan - na go, — way down to Ko - ko - mo. Tk

Down Ko - ko Port Au Prince,

I

Detailed description: This block contains the fourth system of musical notation, measures 34 through 37. The vocal line has lyrics: "That's where — we wan - na go, — way down to Ko - ko - mo. Tk". The bass line has lyrics: "Down Ko - ko Port Au Prince,". A fermata is placed over the final note of measure 37. Measure numbers 34, 35, 36, and 37 are indicated above the vocal line.

Kokomo - YWIIH

38 tk wan-na catch a glimpse. tk Ev-'ry-bod-y knows a lit-tle place called

42 Ko-ko - mo. 43 Whoa, now if you 44 wan - na go to get a -

45 way from it all, 46 go. 47 A - ru - ba, Ja - mai - ca. Oo -

48 I wan-na take you to Ber - mu - da, Ba - ha - ma. 49 Come on pret - ty ma - ma. 50 Key

woah woah woah woah

51 Lar-go, Mon-te-go. Ba - by why don't we go down to Ko - ko-mo. We'll

52

woah woah woah woah

54 get there fast and then we'll take it slow. That's where we

55

56

57 wan - na go. Way down to Ko - ko Ko - ko - mo.

58

59

Down Ki - ko - mo, way

60 Way down to Ko - ko Ko - ko - mo. Way down to Ko - ko - mo!

61

62

63

64

down Ko - ko - mo. Way down