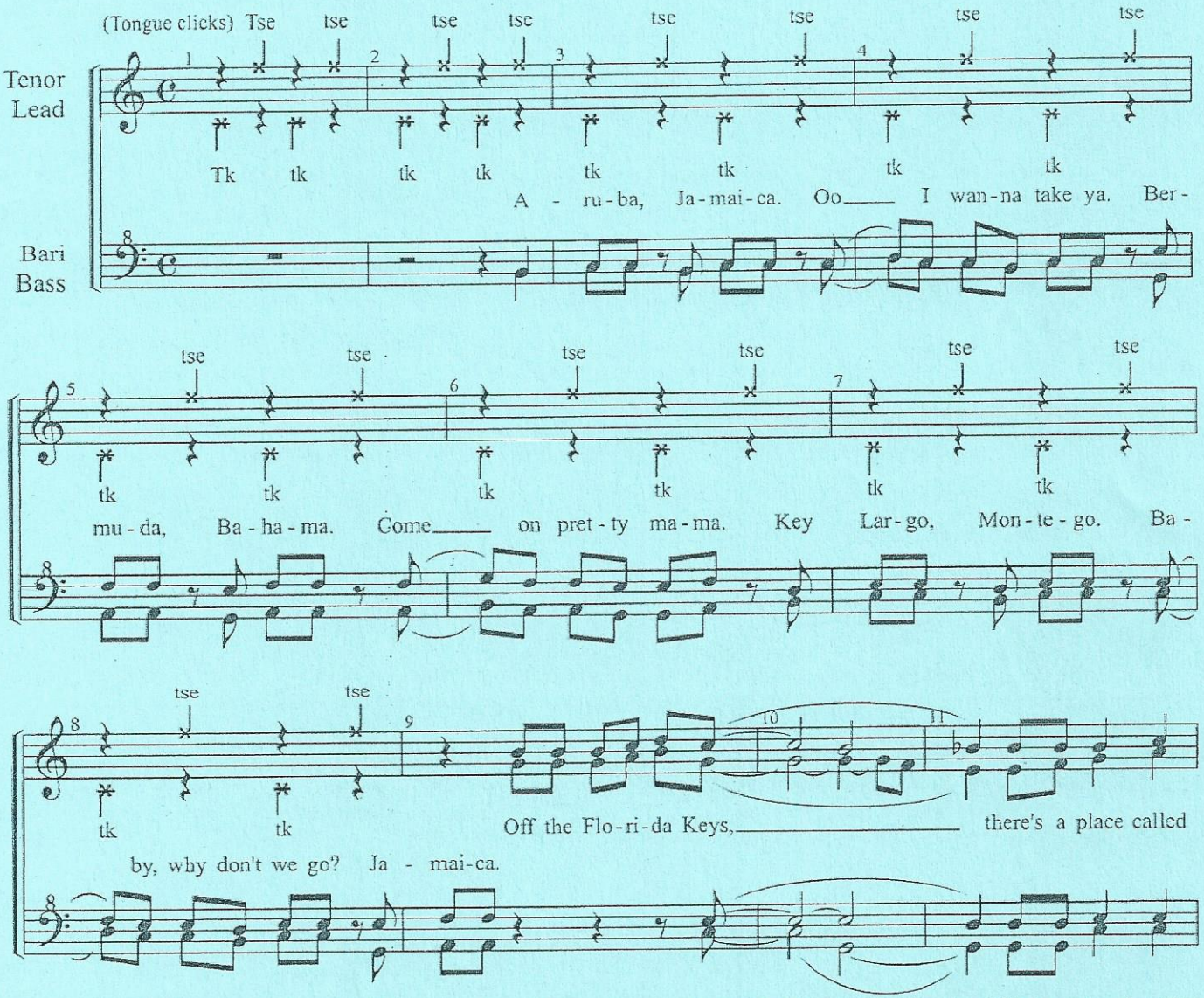
KOKOMO

from the Motion Picture "Cocktail"

for Young Women in Harmony

Words and Music by MIKE LOVE, TERRY MELCHER, JOHN PHILLIPS and SCOTT McKENZIE

Arranged by BEV SELLERS
Revoiced by CAROLYN SCHMIDT



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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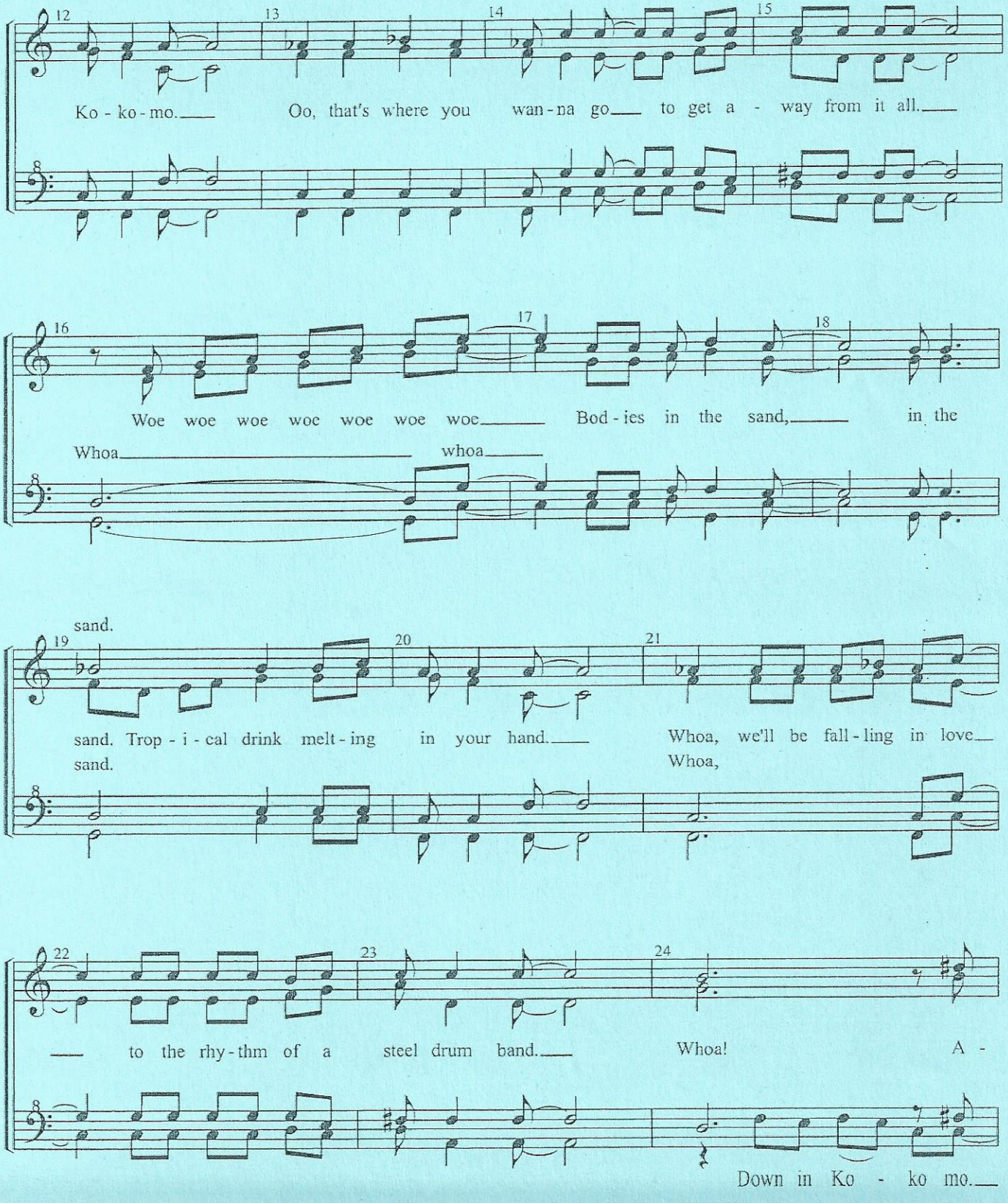
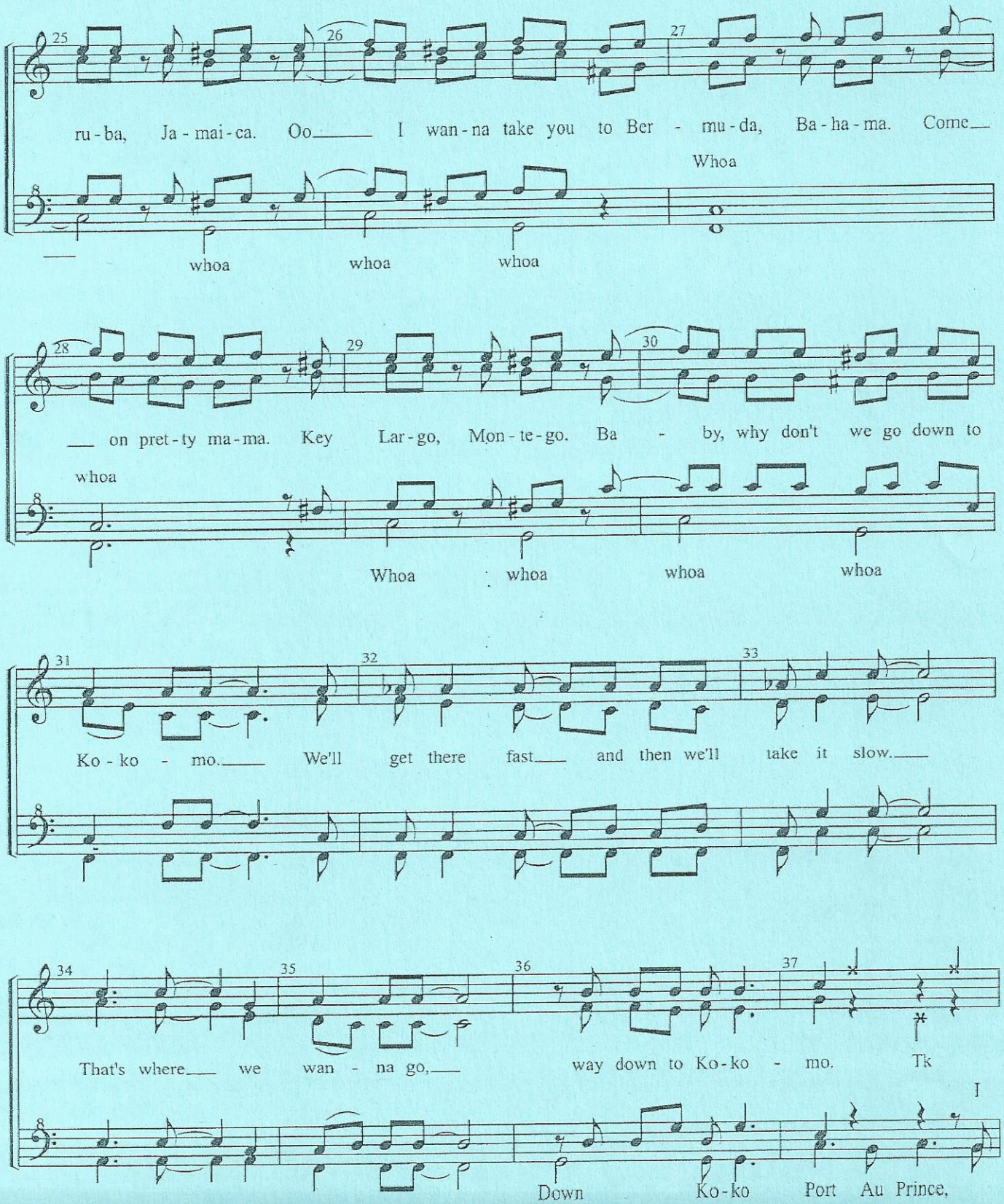
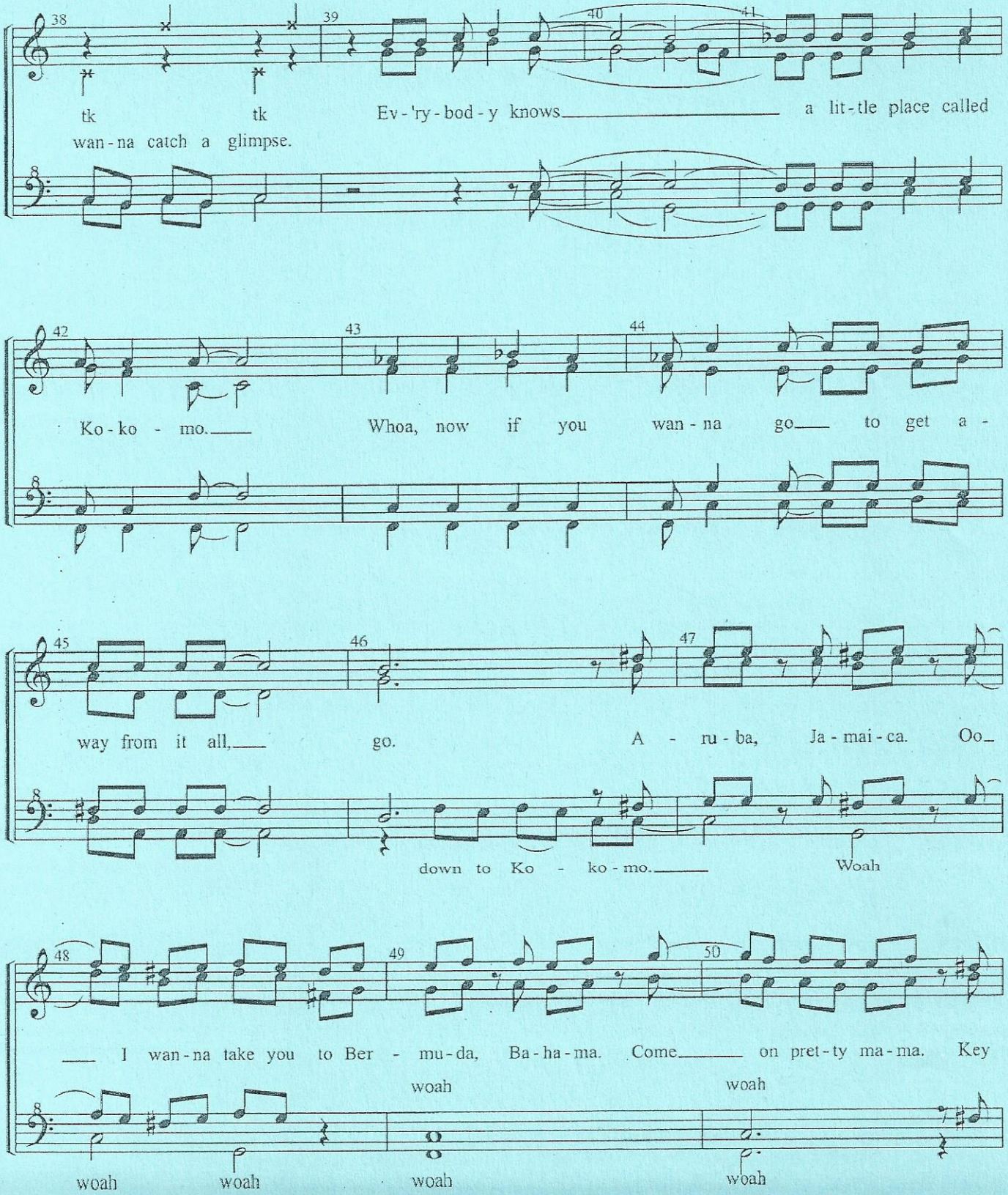
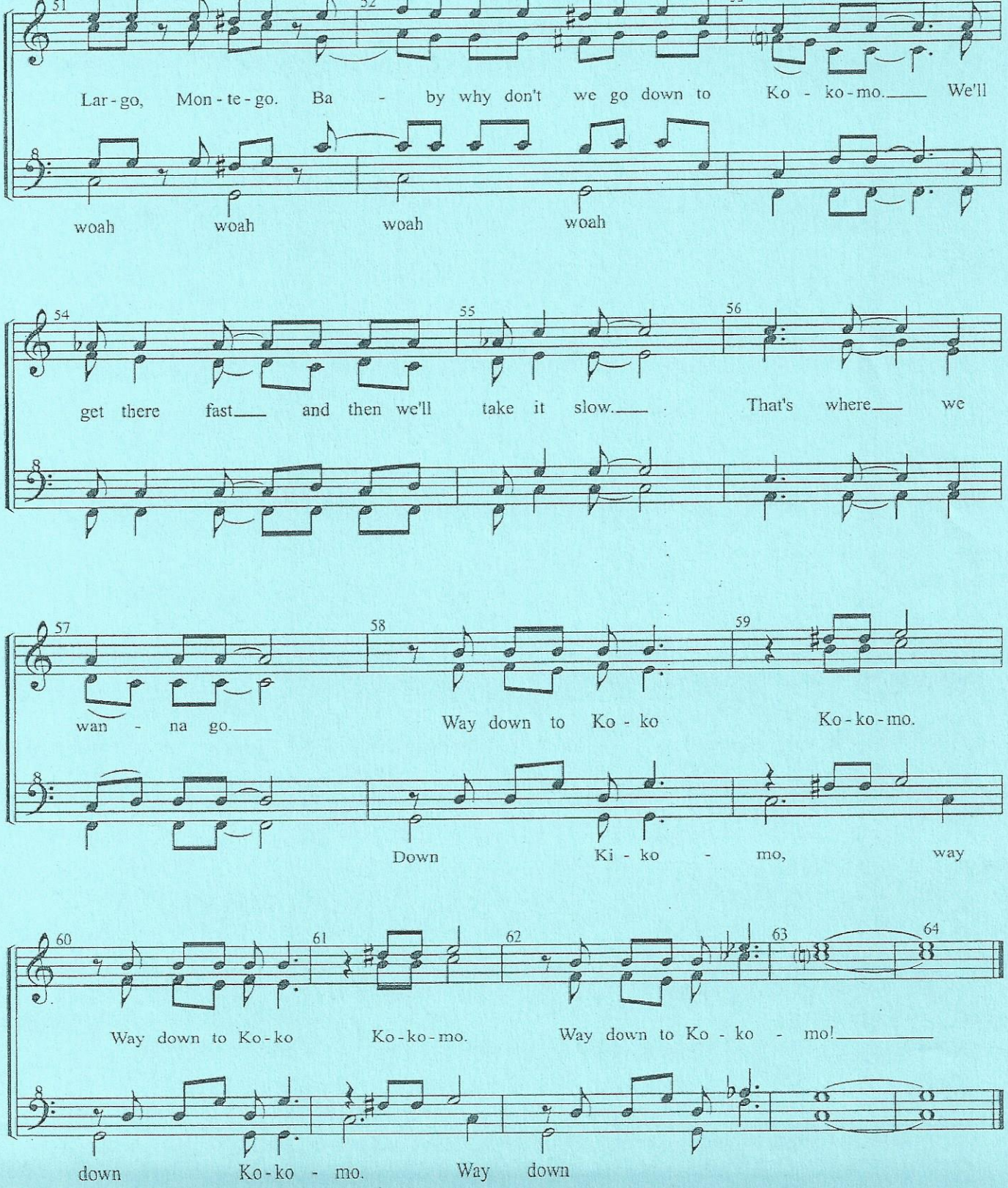

12
13
14
15
Ko - ko - mo.
Oo, that's where you wan - na go to get a - way from it all.
16
17
18
Woe woe woe woe woe woe woe
Bod - ies in the sand,
in the
Whoa
whoa
sand.
19
20
21
sand. Trop - i - cal drink melt - ing in your hand.
Whoa, we'll be fall - ling in love
sand.
Whoa,
22
23
24
to the rhy - thm of a steel drum band.
Whoa!
A -
Down in Ko - ko mo.

Kokomo - YWIH


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
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
31
32
33
Ko - ko - mo. We'll get there fast and then we'll take it slow.
34
35
36
37
That's where we wan - na go, way down to Ko - ko - mo. Tk
I
Down Ko - ko Port Au Prince,


38 39 40 41
tk tk Ev-'ry-bod-y knows a lit-tle place called
wan-na catch a glimpse.
42 43 44
Ko-ko-mo. Whoa, now if you wan-na go to get a-
45 46 47
way from it all, go. A-ru-ba, Ja-mai-ca. Oo
down to Ko-ko-mo. Woah
48 49 50
I wan-na take you to Ber-mu-da, Ba-ha-ma. Come on pret-ty ma-ma. Key
woah woah
woah woah woah woah


51
52
Lar - go, Mon - te - go. Ba - by why don't we go down to Ko - ko - mo. We'll
woah woah woah woah
54
55
56
get there fast and then we'll take it slow. That's where we
57
58
59
wan - na go. Way down to Ko - ko Ko - ko - mo.
Down Ki - ko - mo, way
60
61
62
63
64
Way down to Ko - ko Ko - ko - mo. Way down to Ko - ko - mo!
down Ko - ko - mo. Way down