

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

Tenor Lead

1 2 3 4

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

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).

Kokomo - YWIIH

12 13 14 15

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

This system contains measures 12 through 15. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 12 starts with a treble clef and a key signature change to one flat. The lyrics are: '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 —

This system contains measures 16 through 18. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: '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,

This system contains measures 19 through 21. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: '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. —

This system contains measures 22 through 24. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: '— to the rhy - thm of a steel drum band. — Whoa! A - Down in Ko - ko mo. —'

Kokomo - YWIIH

3

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,

Kokomo - YWIIH

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

Musical notation for measures 38-41. Measure 38 has two asterisks on the treble staff. Measures 39-41 feature a melodic line in the treble staff and a supporting bass line. A slur covers measures 40 and 41.

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

Musical notation for measures 42-44. Measure 42 has a slur over the first two notes. Measures 43-44 continue the melody and bass line.

way from it all, go. A - ru - ba, Ja - mai - ca. Oo -
down to Ko - ko - mo. Woah

Musical notation for measures 45-47. Measure 45 has a slur over the first two notes. Measure 46 has a whole note chord. Measure 47 has a slur over the first two notes.

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

Musical notation for measures 48-50. Measure 48 has a slur over the first two notes. Measure 49 has a slur over the first two notes. Measure 50 has a slur over the first two notes.

Kokomo - YWIIH

5

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

52

53

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

