

AUDITION PIECES

CHARACTER	DIALOGUE	SONG
Principal Roles		
TOAD	Act 1 Scene 3 (page 22 – 23) From: 'Ratty! My old friend!' To: 'That's always been my motto' Act 1 Scene 9 (page 52 – 54) From: 'Mr. Toad.' To: 'Poop poop'	The Open Road (No. 5) Bars 4 - 23 The Amazing Mr. Toad (No. 7) Bars 149 – 164 As If In A Dream (No. 10) Bars 4 - 35
RATTY	Act 1 Scene 2 (page 7 – 8) From: 'Hello. You're a mole, aren't you' To: 'Everything that happens is good' Act 2 Scene 2 Transition (Page 75 – 76) From: 'Poor Toad....' To: 'Why do all my friends live underground'	Messing About In A Boat (No. 2) Bars 31 - 50
MOLE	Act 1 Scene 2 (page 7 – 8) From: 'Hello. You're a mole, aren't you' To: 'Everything that happens is good' Act 2 Scene 2 Transition (Page 75 – 76) From: 'Poor Toad....' To: 'Why do all my friends live underground'	Messing About In A Boat (No. 2) Bars 1 - 28 A Place to Come Back To (No. 13) Bars 25 - 110
BADGER	Act 1 Scene 8 (page 47 – 49) From: 'Badger, I hope you don't mind me saying...' To: '...delivered to Toad Hall'	A Friend Is Still A Friend (No. 9) Bars 1 - 56
MRS OTTER	Act 1 Scene 6 (page 36 – 37) From: 'You haven't seen Portia, have you?' To: You're not too old to be grounded'	Speed (No. 3) Bars 18 - 51
CHIEF WEASEL	Act 1 Scene 4 (page 27) From 'He's in a very merry mood' To: 'They don't like it when it's all taken from them' Act 1 Scene 7 (page 45 – 46) From: 'That's a shame....' To: '....it's time we stole it back'	We're Taking Over The Hall (No. 11) Bars 9 - 39

Supporting Roles		
PORTIA	Act 1 Scene 2 (page 12 - 13) FROM: 'Is that you mum' TO: '...but don't go too far'	Spring (No. 1) Bars 9 - 24
LESSER WEASEL	Act 1 Scene 4 (page 27) From 'He's in a very merry mood' To: 'They don't like it when it's all taken from them'	We're Taking Over The Hall (No. 11) Bars 9 - 39
SHERYL STOAT	No dialogue	We're Taking Over The Hall (No. 11) Bars 9 - 39
HORSE	No dialogue	Spring (No. 1) Bars 9 - 24
CAR DRIVER	Act 2 scene 4 (page 91 – 92) FROM: 'Poor thing....' TO: 'You again!' The song fits around the dialogue	The Greatest Great Escape (No. 15) Bars 318 – 325 all parts
CHIEF MAGISTRATE	Act 1 Scene 10 (page 59) From: 'He just took it?' To: 'But?'	As if in a Dream (No. 10) Bars 37 – 54 / bars 250 - 265
GAOLER'S DAUGHTER	Act 2 Scene 2 (Page 69 – 70) From: Have your friends gone home then' To: '...for the next twenty years'	To Be A Woman (No. 12) Bars 8 – 39 take both parts

Ensemble members have a choice of any of the songs or dialogue within the audition pack. If you are unsure as to which song to sing I would suggest:

Spring (Bars 9 - 24) or We're Taking Over The Hall (Bars 9 - 39)

Featured Roles

SWALLOW 1 / 2 / 3	No dialogue	One Swallow Does Not A Summer Make Full song taking the lead note
Mr / Mrs HEDGEHOG	No dialogue	The Hedgehog's Nightmare Full song taking both parts
GUARD	Act 2 Scene 2 (page 73) FROM: 'My aunt is ready'.... TO: 'Flippin' cheek'	No song.

Character Roles

Stoat Guard	Act 2 Scene 5 (page 96) FROM: 'but if the weasels are having a banquet....' TO: 'never so much as a thank you' (page 99 – 100) FROM: 'push off mother....' TO: 'fattening up that baby otter'	No song.
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BADGER

No.9 - A Friend Is Still A Friend

Badger, Mole & Ratty

Lyrics by Anthony Drewe

Music by George Stiles

CUE: RAT: And if it is? He's brought this on himself Badger. I've done with him.

MOLE: You don't mean that, Ratty.

RAT: Why shouldn't I mean it?

MOLE: Because however much you two have fallen out, deep down, Toad is still your friend.

Espressivo In 2 $\text{♩} = 82$

BADGER *Fairly free*

Badger

Piano

mp

Con Ped.

Fun-ny how it

5 **Poco più mosso** $\text{♩} = 88$

Badger

Pno.

P Colla vocé

hap - pens One of life's old tricks Folks are thrown to -

9

Badger

Pno.

ge - ther Some - how some-thing clicks Could it be some

No.9 - A Friend Is Still A Friend

Meno mosso

13

Badger

8

great - er scheme the u - ni - verse in - tends As what were once two

Pno.

17

Badger

8

stran - gers Be - come two life - long friends

Pno.

21

Warmly ♩ = 80

Badger

8

A point of view is aired A joke or two is shared

Pno.

25

Badger

8

You have to be pre - pared A friend is still a friend

Pno.

29

Badger

8

Your pa-tience may be tried You take it in your stride And ral - ly

Pno.

mp

34

Badger

8

to their side A friend is still a friend *mf* And

Pno.

p

39 **Poco più mosso** ♩ = 88

Badger

8

if he dis - ap - points you Or goes out on a limb

Pno.

mf

43

Badger

8

You know that a part of you will still have time for him

Pno.

No.9 - A Friend Is Still A Friend

47

Badger

You help him to pull_ through You know one thing is_ true

Pno. *mp*

51

Badger

He'd do the same for you_ A friend is still a friend_

Pno. *mf*

MOLE: He's right, Ratty. You know he is.

RAT: I suppose so...

55

Badger

Ratty

mf **RATTY**

If he has a

Pno.

59

Ratty

weak-ness Hab-its that are his Are they not mere

Pno. *mf* lushly

SCENE 8

(INSIDE BADGER'S SET)

(RAT and MOLE are finishing their story to a sympathetic BADGER.)

MOLE

And that's what it's been like.

RAT

One ridiculous speed machine after another. One hideous, ludicrous crash after another.

BADGER

How many have there been?

RAT

Smashes or machines? Because I've lost count of both.

MOLE

He's been in hospital three times. And as for the fines he's had to pay, it's too awful to think of. He's going to be ruined.

RAT

Which he richly deserves.

MOLE

That's if he's lucky. That's if he isn't killed first.

BADGER

Steady, Mole. We must be worried, not alarmist.

(MOLE has been distracted by their surroundings.)

MOLE

Badger, I hope you don't mind my saying, this is quite a place you've got here.

(They are in some sort of subterranean classical ruin.)

How on earth did you ever find time and strength to do all this? It's astonishing.

BADGER

It *would* be astonishing if I *had* done it, but all I needed to do was clear out some halls and passages. You see, there was a city here once before the Wild Wood seeded itself, when mankind was young. They feasted here, and laughed and duelled and fell in love, until they and their kind were overturned and the forest reclaimed its own.

RAT

And when they went, the badgers came and took their city?

BADGER

I'm told there were badgers here before the men, so you see, it's part of the great story of life. The wheel turns and grinds us all to dust in the end.

MOLE

What a depressing thought.

BADGER

I find it comforting.

RAT

I think you have to be a badger to find that comforting.

MOLE

I doubt Toad's ready to be ground to dust just yet. But will you come and see him anyway?

BADGER

I don't usually pay calls.

MOLE

This isn't a call. This is a mission.

BADGER

I see. I knew his father, you know. A toad of a very different colour.

MOLE

Aren't they all the same colour?

(He addresses this to RAT who shakes his head sharply. BADGER is still wrapped in his thoughts.)

BADGER

He said to me: My son is a clown and a braggart, Badger, and so no fit company for you...

MOLE

That's a little harsh.

RAT

It is not harsh enough.

BADGER

But his father believed that the hour might come when Toad's need is genuine.

RAT

His father once asked me to stand by him. If the hour came.

MOLE

What hour?

BADGER

Toad's hour! The hour his father spoke of! We must reach him before another death-dealing machine is delivered to Toad Hall!

RAT

And if it is? He's brought this on himself, Badger. I've done with him.

MOLE

You don't mean that, Ratty.

RAT

Why shouldn't I mean it?

MOLE

Because however much you two have fallen out, deep down, Toad is still your friend.

#9 A FRIEND IS STILL A FRIEND

BADGER

FUNNY HOW IT HAPPENS
ONE OF LIFE'S OLD TRICKS
FOLKS ARE THROWN TOGETHER
SOMEHOW SOMETHING CLICKS

COULD IT BE SOME GREATER SCHEME
THE UNIVERSE INTENDS
AS WHAT WERE ONCE TWO STRANGERS
BECOME TWO LIFELONG FRIENDS

A POINT OF VIEW IS AIRED
A JOKE OR TWO IS SHARED
YOU HAVE TO BE PREPARED
A FRIEND IS STILL A FRIEND

YOUR PATIENCE MAY BE TRIED
YOU TAKE IT IN YOUR STRIDE
AND RALLY TO THEIR SIDE
A FRIEND IS STILL A FRIEND

CAR DRIVER

(The car is now alongside him. It is indeed the same driver. TOAD tries to hide his face.)

CAR DRIVER

Poor thing. Old lady, hello? Can you stand?

TOAD

You do not know me?

CAR DRIVER

Only for a poor old woman. Stranded by the roadside. May I assist you into the car? You seem a little better suddenly.

TOAD

And I'll be better still if I could just feel the wind in my face.

CAR DRIVER

How sensible.

TOAD

In fact, would you let me drive the car? I was watching you coming and I found it so very interesting, I am quite revived.

CAR DRIVER

Well, if it would please you. It's simply a question of steering it, while you press on that gently.

TOAD

This dainty little pedal, here?

CAR DRIVER

That's the one.

(The car moves away, very, very slowly.)

TOAD

SO THIS PEDAL
MAKES IT FASTER
SHALL WE GIVE IT A BURST?

CAR DRIVER

PLEASE DON'T MEDDLE
YOU MUST MASTER
A FEW FINER POINTS FIRST

TOAD

THIS IS REALLY
MOST REVIVING
COME ON LET'S SEE SOME SPARK

CAR DRIVER

YOU ARE CLEARLY
BAD AT DRIVING

CAR DRIVER (CONT'D)

PLEASE PULL OVER AND PARK

(The car takes a leap forward.)

Oh, for heaven's sake, you silly old washerwoman! Get out of the driving seat this instant!

TOAD

Silly old washerwoman? Don't you know who I am?

(With a grand gesture, TOAD throws off his disguise. The CAR DRIVER is astonished and horrified. He gasps.)

CAR DRIVER

You again!

TOAD

I AM THE BRAVE AND FEARLESS TOAD YOU SEE
I AM THE KING OF ESCAPOLOGY

CAR DRIVER

Let go of that wheel!

TOAD

A PRISON CANNOT HOLD ME
LET THE WARDERS STAND AND GAPE

CAR DRIVER

Help!

TOAD & COMPANY

FOR IN A FLASH
WITH GREAT PANACHE
THE TOAD OF MYSTERY
WILL MAKE HISTORY
THE GREATEST GREAT ESCAPE

DRIVER

That's reverse!

TOAD & COMPANY

THE GREATEST GREAT ESCAPE

(As the car hurtles off stage. We hear an ear-splitting crash! TOAD comes flying through the air to land triumphantly in the centre of the stage.)

TOAD

Ignorant fool! Did you really think you could catch Toad? Toad the Magnificent! Toad the Triumphant! Toad who always escapes!

BADGER

But not from me.

DRIVER: How sensible.

TOAD: In fact, would you let me drive the car? I was watching you coming and I found it so very interesting, I am quite revived.

308

Toad

Pno.

DRIVER: Well, if it would please you. It's simply a question of steering it, while you press on that gently.

TOAD: This dainty little pedal, here?

DRIVER: That's the one.

(The car moves away, very, very slowly.)

VAMP - OUT ON CUE

316

Toad

Pno.

$\text{♩} = 105$

318

Toad

Pno.

TOAD

So this pe-dal makes it fas - ter Shall we give it a burst?

320

Driver

Pno.

DRIVER

Please don't med-dle You must mas - ter A few fin - er points first

322

Toad

This is real-ly most re-viv-ing Come on let's see some spark

Pno.

f

324

Driver

You are clear-ly Bad at driv-ing Please pull o-ver and park

Pno.

326

DRIVER: Oh, for heaven's sake, you silly old washerwoman!
Get out of the driving seat this instant!

Toad

Pno.

328

TOAD: Silly old washerwoman? Don't you know who I am? **DRIVER:** You again! *ff*

Toad

I am the

Pno.

ff

CHIEF WEASEL

ALL FOUR (CONT'D)

BADA BADA DA

HORSE

BADA DA

BA DA DA DA

*(The carriage moves out of sight as the
CHIEF WEASEL and a LESSER WEASEL emerge
from their hiding place.)*

LESSER WEASEL

He's in a very merry mood, I must say.

CHIEF WEASEL

Oh, yes, Mr Toad can sing of the joys of the simple life
because he has Toad Hall and all its luxuries to come home to.

LESSER WEASEL

Why is there no Weasel Hall?

CHIEF WEASEL

You may well ask.

LESSER WEASEL

Still, he seems happy enough to be out roughing it on the open
road tonight.

CHIEF WEASEL

The rich always pride themselves on their indifference to
money. Until it's taken from them.

LESSER WEASEL

That's true. They don't like it much when it's all taken from
them.

*(This appears to make them laugh as they
avail themselves of a pork-pie and scurry
away. The cart turns back to us.)*

TOAD, RAT & MOLE

BADA BADA

BADA BADA

BADA BADA DA

BA BA DA

BADA BADA

BADA BADA DA DA

THE OPEN ROAD

THE NATURAL FLORA

THE FINEST LITTLE CART IN BRIGHT CANARY-YELLOW

TOAD

AND HUMBLE TOAD

RAT

Oh, Badger, let us in, please. It's me, Rat, and my friend, Mole. We're very sorry to disturb you but we've completely lost our way.

MOLE

W-w-w-what do you say to that, Mr Badger?

(RAT and MOLE stand hesitantly, ready to run.)

BADGER

What do I say? Why, Ratty, my dear fellow, come along in of course, and Mole, we'll see if we can dry that wet fur.

(With a sigh of relief, they all vanish inside. The CHIEF WEASEL emerges from the undergrowth with the LESSER WEASEL.)

LESSER WEASEL

That's a shame. We might have had 'em if Badger hadn't come out.

CHIEF WEASEL

I could have had 'em, with or without Badger. I could take him down whenever I want to.

LESSER WEASEL

Why didn't you, then?

(The CHIEF WEASEL is disconcerted by being put on the spot.)

CHIEF WEASEL

Because I didn't feel like it!

(He looks around and calls out...)

Weasels!

LESSER WEASEL

Foxes!

CHIEF WEASEL & LESSER WEASEL

Stoats!

(They come scurrying out.)

#8C WE'RE THE WILD WOODERS (REPRISE)

CHIEF WEASEL

Comrades! Look at us! Creeping in the shadows! Hiding from the moon! But it will not always be so. The day is coming when we will dwell in marble halls! Let Badger spout his morsels of wisdom! Let Toad make a show of his gold! Remember, all

CHIEF WEASEL (CONT'D)

property is theft, and when it comes to Toad Hall, it's time
we stole it back!

FOXES, WEASELS AND STOATS

WE'RE THE WILD WOODERS
FOXES, WEASELS AND STOATS
THE KIND OF FURRY ANIMALS
WHO GO FOR YOUR THROATS
YES, WE'RE THE WILD WOODERS
BEWARE THIS NEIGHBOURHOOD
YOU'LL FIND THAT DO-GOODERS
COME TO NO GOOD
YOU'LL FIND THAT DO-GOODERS
COME TO NO GOOD

*(During this we see some of the WILD
WOODERS laying a trail of food on the
ground. PORTIA enters and follows the
food. She is captured and carried off by
the WEASELS.)*

*(The set transforms to the interior of
BADGER's home.)*

No.11 - We're Taking Over The Hall

Chief Weasel
Stoats and Weasels

Lyrics by Anthony Drewe

Music by George Stiles

Strutting ♩ = 126



No.11 - We're Taking Over The Hall

16

all ag - ree - ing we be - long in this place! Of course, we don't con - done_ a life of

19

CHIEF

se - ri - ous crime, and it's too bad the ow - ner is a - way do-ing time. He seems a

ENAMOURED STOAT

and it's too bad the ow - ner is a - way do-ing time. He seems a

22

wil-ling do - nor, and we're glad that he is, be-cause this place is bo - na and it's

wil-ling do - nor and it's

No.11 - We're Taking Over The Hall

25

no lon-ger his!__ *f* We're ta-king o - ver the hall!____

no lon-ger his!__

mf

28

CHIEF

We got a taste for the high__ life now! How the migh-ty can fall!____

mf

32

We'll seize our chance and we won't__ kow - tow.__ The ta-bles turned, and we're gon-

No.11 - We're Taking Over The Hall

36

CHIEF

- na have a ball! ____

SOPRANOS We're ta-king o-ver the hall! ____

ALTOS We're ta-king o-ver the hall! ____

TENORS Gon-na have a ball! We're ta-king o-ver the hall! ____

Gon-na have a ball! We're ta-king o-ver the hall! ____

BASS We're ta-king o-ver the hall! ____

(During this, the stoats and weasels part, to reveal MRS. OTTER's daughter, PORTIA, imprisoned in a cage.)

40

LESSER WEASEL
(whispered)

We're tak-ing ov - er!

PORTIA: "Let me go, you filthy beasts! Or you'll be sorry!"

CHIEF WEASEL: "Not as sorry as you, sister! Now get some food down her!"

43

mp

GAOLER'S DAUGHTER

SCENE 2

(TOAD'S PRISON CELL)

(TOAD is alone. There is the sound of a key in the lock and the pretty GAOLER'S DAUGHTER enters. She carries a tray and a suitcase. She puts the case down and walks forward.)

GAOLER'S DAUGHTER

Have your friends gone home then, Mr Toad? That nice Mr Rat and Mr Mole?

TOAD

They have, lucky devils!

GAOLER'S DAUGHTER

How did you find them?

TOAD

A great deal better than they found me!

GAOLER'S DAUGHTER

Honestly I think it a shame, to see you locked up, when your crime is not great...

TOAD

Not great? Excuse me! When Toad breaks the law, he does it handsomely! Stealing a magnificent motor! Giving cheek to a dozen policemen into the bargain!

GAOLER'S DAUGHTER

So you think you ought to be here?

TOAD

I wouldn't say that. It seems quite mad to me. Toad of Toad Hall in a dungeon? I ask you.

GAOLER'S DAUGHTER

Tell me about Toad Hall.

TOAD

Which part? Shall we discuss the chambers, the galleries, the drawing rooms and libraries? Or would you rather hear about the gardens or the stables or the kennels or the farms? Or shall I describe an evening spent in the banqueting hall, with twenty animals around the table, singing and telling stories and making merry?

GAOLER'S DAUGHTER

When you talk like that, it's as if you lived in a fairy tale.

TOAD

So I did. Until the wicked fairy cursed me and I woke up here.

GAOLER'S DAUGHTER

Oh, Mr Toad. It isn't right.

TOAD

"There needs no ghost, My Lord, come from the grave, to tell us this!"

GAOLER'S DAUGHTER

But that's what I've been thinking! It's why I've brought the basket! Let me explain, Mr Toad. I have an aunt who is a washerwoman.

TOAD

Never mind. I think no less of you for that.

GAOLER'S DAUGHTER

Shh! Every Friday she brings back the clean laundry -

TOAD

As to that, the standard of her starching -

GAOLER'S DAUGHTER

Will you just listen! I've told her you won't miss a guinea or two. And you are very alike in your figures.

TOAD

I find that hard to believe, when my middle name is beefcake.

GAOLER'S DAUGHTER

Have it your own way. I give up.

TOAD

I only meant you can hardly expect Toad of Toad Hall to slip out of prison like some anonymous lag.

GAOLER'S DAUGHTER

As opposed to what? Being collected in a coach and four? You are a proud and ungrateful animal, and I hope you enjoy contemplating that for the next twenty years!

(She starts to leave, when TOAD springs in front of her.)

TOAD

You, on the other hand, are a kind, decent girl and I'm only a stupid Toad. Please tell me your plan.

(She looks at him for a moment, and then opens the suitcase she brought with her. It is full of women's clothes.)

#12 TO BE A WOMAN

(She holds up a corset.)

No.12 - To Be A Woman

Gaoler's Daughter & Toad

Lyrics by Anthony Drewe

Music by George Stiles

CUE: GAOLER'S DAUGHTER: We're going to pass you off. As a woman.

Persuasively ♩ = 166

TOAD: Pass me off? Pass Toad off? Hardly my dear. I'm afraid that however I drape and veil myself, I shall still be Toad. The one and only Toad, for all to see.

Gaoler's Daughter

Piano

Persuasively ♩ = 166

mp

5

Gaoler's Daughter

GAOLER'S DAUGHTER: Not necessarily. **TOAD:** How so?

GAOLER'S DAUGHTER: *mp*

To be a

Pno.

9

Gaoler's Daughter

wo-man _____ is to pre-sent an il - lu - sion Though as a

Pno.

13

Gaoler's Daughter

wo-man_ you may ap-pear a bit un-couth

Toad

TOAD: *mp*

But won't it

Pno.

17

Gaoler's Daughter

Toad

lead to dis - ap point-ment and con - fu - sion_ For all those

Pno.

21

Gaoler's Daughter

Toad

men who loose their hearts then find the truth

To be a

Pno.

25

Gaoler's Daughter

wo-man is to be__ for-ev-er strong For-ev-er pa-tient

Toad

Well I

Pno.

29

Gaoler's Daughter

Toad

clear-ly have those qua-li - ties__ in spades Plus I can

Pno.

33

Gaoler's Daughter

Toad

walk with quite a wig - gle__ Have a coy yet girl - ish

Pno.

No.12 - To Be A Woman

36

Gaoler's Daughter

And a beau - ty in re - pose that nev - er

Toad

gig - gle

Pno.

39

Gaoler's Daughter

fades

TOAD: But this is astonishing! What a presence! What a figure!

Pno.

43

Gaoler's Daughter

GAOLER'S DAUGHTER: What a waist!
TOAD: You're right! I'm wasted on these prison walls.

To be a

Pno.

HORSE

No.1 - Spring

Portia and Company

Lyrics by Anthony Drewe

Music by George Stiles

Maestoso ♩ = 80

ff *Con Ped.* *mf* *ff* *mf*

5 *f* *poco rall.*

9 **Awakening** ♩ = 138 **PORTIA** *p*

The snows are for - got - ten, — a - long with the floods.

pp

No.1 - Spring

13

The bran - ches are decked out with bur - geon-ing buds.

17

The long night is o - ver, the wait-ing and yearn - ing. A - long with the

MEN

Ooh

p

22

cuck-oos, the warmth is re- turn - ing.

WOMEN

Ah

Ah

mf

p

LESSER
WEASEL

ALL FOUR (CONT'D)

BADA BADA DA

HORSE

BADA DA

BA DA DA DA

*(The carriage moves out of sight as the
CHIEF WEASEL and a LESSER WEASEL emerge
from their hiding place.)*

LESSER WEASEL

He's in a very merry mood, I must say.

CHIEF WEASEL

Oh, yes, Mr Toad can sing of the joys of the simple life
because he has Toad Hall and all its luxuries to come home to.

LESSER WEASEL

Why is there no Weasel Hall?

CHIEF WEASEL

You may well ask.

LESSER WEASEL

Still, he seems happy enough to be out roughing it on the open
road tonight.

CHIEF WEASEL

The rich always pride themselves on their indifference to
money. Until it's taken from them.

LESSER WEASEL

That's true. They don't like it much when it's all taken from
them.

*(This appears to make them laugh as they
avail themselves of a pork-pie and scurry
away. The cart turns back to us.)*

TOAD, RAT & MOLE

BADA BADA

BADA BADA

BADA BADA DA

BA BA DA

BADA BADA

BADA BADA DA DA

THE OPEN ROAD

THE NATURAL FLORA

THE FINEST LITTLE CART IN BRIGHT CANARY-YELLOW

TOAD

AND HUMBLE TOAD

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ENAMOURED STOAT

and it's too bad the ow - ner is a - way do-ing time. He seems a

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wil-ling do - nor and it's

No.11 - We're Taking Over The Hall

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no lon-ger his!__ *f* We're ta-king o - ver the hall!____

no lon-ger his!__

mf

28

CHIEF

We got a taste for the high__ life now! How the migh-ty can fall!____

v.

32

We'll seize our chance and we won't__ kow - tow.__ The ta-bles turned, and we're gon-

v.

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- na have a ball! ____

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(whispered)

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PORTIA: "Let me go, you filthy beasts! Or you'll be sorry!"

CHIEF WEASEL: "Not as sorry as you, sister! Now get some food down her!"

43

mp

**CHIEF
MAGISTRATE**

29

Toad

8 dream I was in mo - tion And with the harm - less no - tion It

Pno.

33

Toad

8 would - n't hurt to have a lit - tle look

Pno.

mf

37

MAGISTRATE

S
A

mf Some_____ say strang - er things have hap - pened

Pno.

41

S
A

Things_____ may not be as they seem

Pno.

45

S
A

But _____ ac - cord - ing to the Toad This whole sor - ry e - pi -

Pno.

50

S
A

sode All came a-about as if it were a dream

Pno.

TOAD: I felt it call to me to come outside into the yard. It was as if the motor wanted me to take it.
MAGISTRATE: I see.

55

Toad

Pno.

MAGISTRATE (cont'd): It *wanted* to be taken. **TOAD:** From the moment the starter handle slipped into my hand -

59

Toad

Pno.

246

Mrs H.hog

That's the price one pays to breach the peace_____

Mgst.

MAGISTRATE

Well

S

f JURY (To breach the peace)

T

f (To breach the peace)

Pno.

Con Moto ♩ = 90

250

Mgst.

there we large-ly have it On eve - ry sin-gle count This court has found you guil-ty of the

Pno.

Con Ped.

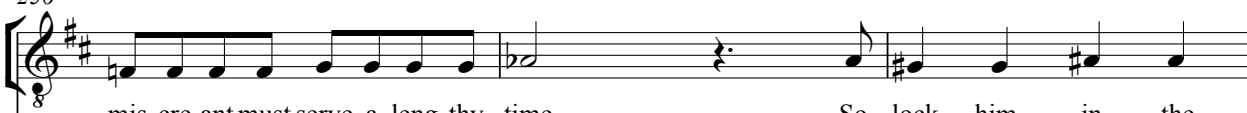
253

Mgst.

crime The law is quite spe-ci - fic In ca - ses of this kind The

Pno.

256

Mgst.  mis-cre-ant must serve a leng-thy time So lock him in the

Pno. 

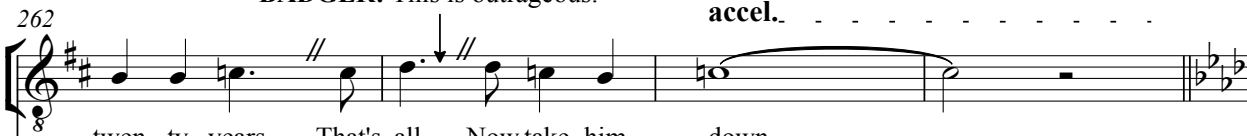
259

Mgst.  dun - geons of this town For

Pno. 

rall. **BADGER:** This is outrageous. **accel.**

262

Mgst.  twen - ty years That's all Now take him down

Pno. 

SCENE 10

(A COURTROOM)

(BADGER, RAT, and MOLE take their seats as the CHIEF MAGISTRATE surveys the miserable, shrunken TOAD in the dock. A CAR DRIVER turns to the MAGISTRATE, completing his testimony.)

MAGISTRATE

He just took it? Without so much as a by-your-leave?

CAR DRIVER

That's it, your honour. I walked into the hostelry and he walked out. This Toad stole my spanking new motor in broad daylight.

MAGISTRATE

Thank you. You may go.

(He returns to his seat in the courtroom.)

Well, that would seem to conclude the case but perhaps, Mr Toad, you have a word to say in your defence?

TOAD

Only that it doesn't seem quite right to say I "stole" the car...

MAGISTRATE

Does it not? When we have heard that you made no attempt to seek the owner's permission.

CAR DRIVER

He did not!

(He's shouted from the back of the assembly. MOLE pipes up.)

MOLE

If only I'd kept watch -

MAGISTRATE

Thank you. I must have order in the court.

TOAD

No, I did not exactly have permission...

MAGISTRATE

But?

MOLE

13. A Place To Come Back To - rev 13.6.17

poco rall.

11

Pno.

Meno

14

Pno.

mp

mp

18 **MOLE:** Oh, Ratty. It's just as I left it! If I could only - **rall.**

Mole

Pno.

RAT: I'll light the fire. We'll have it as warm as toast in just a jiffy.

22

Mole

MOLE: *mp* *Freely*

It's not much to

Pno.

Con Ped.

26 **Espressivo** in 2 $\text{♩} = 90$

Mole 8 speak of My hum - ble a - bode Compared to the

Pno.

30

Mole 8 splen - dours of life on the road I love the ad -

Pno.

34

Mole 8 ven - tures I love the out - doors Still it's nice to re -

Pno.

38 **poco rall.** - - - - - **Slower** in 4 $\text{♩} = 100$
p

Mole 8 turn to _____ A place that's just yours... A place to come

Pno.

42 In 2 $\text{♩} = 70$

Mole

back to All jour-neys must end My chair by the

Pno.

p

46

Mole

fire - side A faith - ful old friend And too ma - ny

Pno.

50

Mole

trin - kets Just ga-ther-ing dust A life - time of

Pno.

54

Mole

keep-sakes So keep them I ___ must The pic - tures and

Pno.

Più mosso

58 *mp*

Mole

port - raits That hang on each wall Are long lost re-

Pno. *mp*

62

Mole

la - tions I don't quite re - call Their un - spo-ken

Pno.

66

Mole

wel - come Greets me at the door So warm and in -

Pno.

70

Mole

vi - ting Worth com - ing home

Pno.

74 **Picking Up** $\text{♩} = 85$ **RAT:** My, my, so this is the parlour. Charming.

Mole
8 for *mf* A place to come

Pno.

78
8 back to Where com-fort a - bounds With home-ly a -

Pno. *mf*

82
8 ro - mas Fa - mil - i - ar sounds A creak on the

Pno.

86
8 stair - case The doorjamb that sticks A crack in the

Pno.

90

Mole

win - dow That one day I'll fix The books on the

Pno.

94

Mole

book-shelf I've no timeto read The things that I

Pno.

98

Mole

care for But don't real-ly need It may look un-

Pno.

102

Mole

ti - dy Well that is just fine Who cares if it's

Pno.

106

Mole

mes - sy The

Pno.

109

Mole

mess is still mine A jour - ney is

Pno.

112

Mole

splen - did There's so much to learn But once it has

Pno.

116

Mole

en - ded You know you'll re - turn Then all will seem

Pno.

mp

No. 2 - Messing About In A Boat

Mole & Rat

Lyrics by Anthony Drewe

Music by George Stiles

CUE: RAT: Certainly not!
When you're in a boat, everything that happens is good.

A Steady Current ♩. = 90

MOLE:

Mole

My, oh my!

Piano

p

5

Mole

My oh my To be

Pno.

mp

9

Mole

mes-sing a-bout in a boat on the ri-ver with you Rat-ty with you The

Pno.

mp

No.2 - Messing About In A Boat

13

Mole

sort of a thing that I thought on - ly ri - ver folk do Rat - ty who

Pno.

16

Mole

knew? Fan - cy me float - ing a - way down the stream With

Pno.

Con Ped.

19

Mole

you on the oars it's some won - der - ful dream It sets me a - part from the

Pno.

22

Colla Voce **A Tempo**

Mole

dor - mouse, the vole, and the shrew When I'm

Pno.

25

Mole

mes-sing a-bout in a boat on the riv-er with

Pno.

mf

28

Slightly Faster ♩ = 96

Mole

you

Rat

RAT:

mp To be

Pno.

mf

32

Rat

mes-sing a-bout in a boat on the ri-ver with you Mole-y with you Quite

Pno.

mp

mf

SCENE 2

(THE RIVER)

RAT

Hello. You're a mole, aren't you?

MOLE

And you are a rat.

(The animal appears to be standing on something, under the overhanging willows on the opposite bank.)

RAT

I am a water rat.

MOLE

Is there a difference?

RAT

Is there a difference between glass and diamonds? Is there a difference between tinsel and gold?

MOLE

I get the point.

RAT

Would you like to come across?

MOLE

That's all very well to say.

(But, quick as a flash, RAT emerges from the rushes in a little rowing boat and scuds across the river.)

RAT

Now, then. Step lively!

(He holds out his paw and MOLE climbs gingerly into the boat.)

MOLE

I've never been in a boat before.

RAT

What! How can that be? What have you been doing instead?

MOLE

Well, I've been doing what moles do. Digging. Driving gardeners mad. You know the sort of thing.

RAT

It doesn't sound much, compared to being in a boat.

MOLE

So, this is a river.

RAT

This is *the* river.

MOLE

And you really live here? By the river? All the time? How jolly.

RAT

By it and with it and on it and in it. It's my food, my drink, my company, my world.

#1B KINGFISHER

(A flash of blue light scuds down the surface of the water.)

MOLE

What was that?

RAT

A kingfisher.

MOLE

Why's he in such a hurry?

RAT

They're always in a hurry. They hatch late for an appointment. But that's what it's like these days. Kingfishers, moorhens, dabchicks, egrets, all rushing this way and that. The river's not what it used to be at all.

MOLE

What is?

RAT

Very true.

MOLE

And you don't ever get nervous?

RAT

Nervous?

MOLE

Of falling in. Of getting wet.

RAT

Certainly not! When you're in a boat, everything that happens is good.

TRANSITION - WALKING HOME FROM PRISON

(Elsewhere. It is getting dark. RAT and MOLE are returning home after visiting TOAD in prison.)

MOLE

Poor Toad. He should never be in prison. He doesn't belong there.

RAT

Nonsense. Prison is exactly where Toad belongs.

MOLE

Don't be unkind, Ratty. You loved him once. Don't forget that.

RAT

I try to forget it.

MOLE

Yet you still want to save him. You still visit him in prison. Besides, it's almost Christmas. Everyone should be at home for Christmas.

RAT

What does Christmas mean to someone like Toad? Nothing! He's too selfish! Besides, he couldn't go home if he wanted to.

MOLE

Because of the stoats and the weasels?

RAT

Exactly. They've taken over his house and, if you ask me, he had it coming.

MOLE

They can't stay there forever. Surely if we explained to them that Toad Hall isn't theirs -

RAT

They know that. To be honest, I'm not convinced the concept of private property rings a very loud bell for them.

MOLE

I wish I could help in some way.

RAT

Then pick your feet up and don't dawdle.

MOLE

How will that help Toad?

RAT

How will it help him if we get home too late for a decent dinner...? What is it?

(MOLE has stopped.)

MOLE

I just felt it.

RAT

Felt what?

MOLE

That this is my home. We're near my home. Oh, Ratty. I just had such a whiff of it. My poor, neglected little home.

RAT

We can't stop now. It's late and the snow's starting again and I need your nose and... Mole? Are you all right?

MOLE

No, I... I don't think I am quite all right... Not really...

(MOLE breaks down and starts to sob.)

RAT

Oh, Moley, what a pig I've been. I've been so angry lately.

MOLE

No...

RAT

I have. I've been an absolute horror. Right. Enough of that. Come along. We'd better get on.

MOLE

Where? Get on where?

RAT

We're going to find that home of yours and it'll take some finding, so you'd better unclog that nose.

MOLE

But, Ratty, it's just here.

RAT

Where? Oh! Why do all of my friends live underground?

HEDGEHOGS

No.6 - The Hedgehog's Nightmare

Hedgehogs

Lyrics by Anthony Drewe

Music by George Stiles

CUE: DEAD SEGUE from no.5b

Colla Voce ♩ = 120

The musical score is written for Soprano (S) and Alto (A) voices and Piano (Pno.). It is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Colla Voce ♩ = 120'. The score is divided into three systems, each starting with a measure number (1, 5, and 9 respectively).

System 1 (Measures 1-4): The vocal parts have whole rests. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

System 2 (Measures 5-8): The vocal parts remain silent. The piano accompaniment continues. At the end of measure 8, the Soprano part has a whole note with the lyrics 'The' and a piano (*p*) dynamic marking. The Alto part has a whole note with the lyrics 'MRS HEDGEHOG' in a box and a piano (*p*) dynamic marking.

System 3 (Measures 9-12): The vocal parts enter in measure 9. The Soprano part has the lyrics 'road can be a night - mare for a hedge - hog' and a piano (*p*) dynamic marking. The Alto part has the lyrics 'A' and a piano (*p*) dynamic marking. The piano accompaniment continues with a similar harmonic texture.

No.6 - The Hedgehog's Nightmare

13

S
A

no-man's land no a - ni - mal should cross To

(8)

Pno.

17

S
A

get from here to thi - ther You dare not stop and di - ther Your

loco

Pno.

21

S
A

loved ones will be left to mourn your loss

MR HEDGEHOG

The

T
B

8

The

Pno.

25

S
A

road can be a night - mare for a hedge - hog The

T
B

8

road can be a night - mare for a hedge - hog The

8va

loco

Pno.

29 *mf*

S A mo - tor car is such a reck-less craze So

T B mo - tor car is such a reck-less craze

Pno. *mf*

33

S A have a care kind sir or ma-dam Flat-tened on the tar - mac - a - dam

T B

Pno. *mp*

37 GIRL HEDGEHOG

S A Is - n't how we choose to end our days *mp* The

T B Is - n't how we choose to end our days

Pno.

No.6 - The Hedgehog's Nightmare

41

S
A

road can be a night - mare for a hedge-hog Left right left right

T
B

BOY HEDGEHOG

Pno.

45

S
A

Left right left right

T
B

no-man's land no a - ni - mal should cross Left right left right

Pno.

49

S
A

MRS HEDGEHOG

Wait!

MR HEDGEHOG

Not yet!

Pno.

53

MUM + DAUGHTER

S A

mf The

T B

DAD + SON

mf The

Pno.

57

S A

road can be a night - mare for a hedge - hog At -

T B

road can be a night - mare for a hedge - hog At -

Pno.

mf

61

S A

tempt-ing such a feat is simp - ly nuts It's simp - ly nuts

T B

tempt-ing such a feat is simp - ly nuts It's simp - ly nuts Al -

DAD

Pno.

No.6 - The Hedgehog's Nightmare

65

T
B

8

though we're armed with ma - ny prick-les They're nomatch for large ve - hi - cles

8va-----1

Pno.

69

MUM

Shift it! ♩ = 150

S
A

But at least we'll show that we've got guts

Pno.

mf

mf

73

MRS HEDGEHOG: We'll try again tomorrow.

S
A

DEAD SEGUE : No.7
The Amazing Mr Toad

8va-----1

Pno.

f

MRS OTTER

SCENE 6

(THE RIVERBANK)

(RAT and MOLE are discovered in conversation.)

MOLE

He can't have crashed again.

RAT

Well, he has. And taken one of the gate piers with him. I'm afraid I was wrong to forgive him. Toad is worse than ever.

MOLE

He's been in hospital three times. You'd think he'd learn from that.

RAT

You know Toad. He can't learn from anything. It's what his father always said: The boy has never learned a lesson in his life. Toad has spoiled our summer, and now he's spoiling our autumn.

MOLE

You've tried speaking to him?

RAT

There's no point. I could talk my whiskers off, but he never listens to a word I say.

MOLE

Well, there's only one thing for it. We must appeal to Badger.

RAT

Badger? I don't know about that.

MOLE

What else can we do?

RAT

Yes, but... Badger...

(They are interrupted by the arrival of MRS OTTER.)

MRS OTTER

You haven't seen Portia, have you?

RAT

Is she lost again?

MOLE

I'm sure she'll turn up.

MRS OTTER

I'm sure she will, but why can't she tell me where she's going?

PORTIA

Hello, Mum.

(She stands in the tunnel entrance.)

MRS OTTER

There you are! Where have you been?

PORTIA

Oh, round and about. Playing with traffic.

MRS OTTER

Uhh?

PORTIA

Exploring the wild wood.

MRS OTTER

What?

PORTIA

On the riverbank...

MRS OTTER

Why can't you stay in one place?

PORTIA

I will. Just as soon as I've eaten this beetle!

*(And she darts away, lost and gone again.
MRS OTTER sighs.)*

RAT

It's a difficult age. They know everything. They learn nothing.

MOLE

Like Toad.

MRS OTTER

Don't talk about Toad! He nearly took my foot off this morning, with that infernal machine of his! Well, I shouldn't let her out of my sight. Portia! Wait for me! You're not too old to be grounded.

(She hurries away.)

MOLE

What did I say? If we don't take action, someone is going to get hurt. I'm off to the Wild Wood.

RAT: It's true. Toad has no stability at all. Especially in a boat! But it's only a craze. It won't last more than a minute.

10 **Double Time Feel** ♩ = 86

Mrs O

Pno. **Double Time Feel** ♩ = 86 *mp*

14

Mrs O

Pno. *mp*

MOLE: He does sound interesting.
RAT: Well, he's not! He's an ungrateful, spoiled - I wash my paws of him!

18

Mrs O *mf* Speed_____ is of the es - sence There_____ is lit-tle doubt

Pno. *mf*

22

Mrs O Speed_____ is the quin - tes-sence Of what Toad is all a - bout And if it's

Pno.

No.3 - Speed Is Of The Essence

3

26

Mrs O

big-ger bright-er fast - er and goes flash or whizz With-out a

Rat

RAT

or zoom

Pno.

30

Mrs O

thought The i-tem's bought And Toad has made it his There's

Rat

The i-tem's bought And Toad has made it his

Pno.

34

Mrs O

al-ways some-thing bet-ter There's al-ways some-thing new There's al-ways some-thing reck-less that am-

Pno.

37

Mrs O

phi - bi - an will do There's al-ways some new gad-get - ry to sat - is - fy his thirst Some

Pno.

No.3 - Speed Is Of The Essence

40

Mrs O

new-fan-gled con-trap-tion and he has to have it first

Pno.

f

43

Mrs O

There's al-ways some-thing flash-y That's al-ways hard to steer There's

Pno.

mf

46

Mrs O

al-ways some in-ven-tion that he has to pi-on-eer There's al-ways some new gis-mo that he'll

Pno.

49

Mrs O

pur-chase on a whim For self-con-trol has ne-ver been an ob-sta-cle to him

Pno.

PORTIA

MOLE

Who's that for?

RAT

Don't be silly. It's for us, of course.

MOLE

But why did you pack lunch for us when you didn't know I was coming?

RAT

Be prepared, Moley! Always be prepared.

(He has nearly unpacked the hamper when MOLE hears something. He is pointing at the river. With some splashing, a female OTTER climbs up the bank. She picks up a chicken drumstick.)

MRS OTTER

What's going on, Ratty? Giving a party without me?

RAT

Just an impromptu affair, Mrs Otter. Do you know my friend, Mole?

MRS OTTER

Delighted, I'm sure. You haven't seen Portia, have you?

RAT

I'm afraid not. Portia is Mrs Otter's daughter.

MOLE

Is she lost? I am sorry. How worrying for you.

MRS OTTER

She's always gadding about somewhere, chasing food, but she'll turn up. Eventually.

PORTIA

Is that you, Mum?

(The small otter has emerged from the undergrowth.)

MRS OTTER

There you are. Where have you been? Say hello to Mr Mole.

PORTIA

I'm just going to eat this worm.

(She pounces and chews. MOLE has stood to shake her hand. He waits. He and RAT are slightly uncomfortable.)

MRS OTTER

How many times must I tell you, Portia? Animals do not burden each other with their different diets. Eat the worm if you must. But do not refer to it in polite conversation.

PORTIA

But Moles eat worms.

MRS OTTER

Even so, it's the principle of the thing.

MOLE

I don't think I knew that, about not discussing food. But then I'm not much out of the company of moles, which can be a bit limiting.

PORTIA

Can I go, Mum?

MRS OTTER

Alright. Run along and play. There's a good pup. But don't go too far.

(PORTIA skips off. MOLE has been thinking.)

MOLE

Surely she won't get into trouble here on the riverbank

MRS OTTER

Maybe not. just as long as she stays away from... over there.

#2B THE WILD WOOD UNDERSCORE

MOLE

You mean the Wild Wood?

MRS OTTER

We don't go there much, do we, Ratty? We riverbankers.

MOLE

So who lives in the Wild Wood?

RAT

Rather a mixed bag, to be honest. The squirrels are quite nice, and the rabbits are all right - well, some of them. Although they can be an odd bunch.

MRS OTTER

We musn't forget Mr Badger. He lives in the Wild Wood. Right at the heart of it. Of course, being Badger, no one interferes with him.

MOLE

Why? Who should interfere with him?

No.1 - Spring

Portia and Company

Lyrics by Anthony Drewe

Music by George Stiles

Maestoso ♩ = 80

ff *Con Ped.* *mf* *ff* *mf*

5 *f* *poco rall.*

9 **Awakening** ♩ = 138 **PORTIA** *p*

The snows are for - got - ten, — a - long with the floods.

pp

No.1 - Spring

13

The bran - ches are decked out with bur - geon-ing buds.

17

The long night is o - ver, the wait-ing and yearn - ing. A - long with the

MEN

Ooh

p

22

cuck-oos, the warmth is re- turn - ing.

WOMEN

Ah

Ah

mf

p

PRISON
GUARD

GAOLER' S DAUGHTER

My aunt is ready. She has concluded her business.

GUARD

I never saw her come in.

TOAD

I'm a Will o'the Wisp when I want to be.

GUARD

I expect you've had enough of Toad.

TOAD

Could anyone have enough of Toad? Is such a thing possible?

GUARD

Where is he?

GAOLER' S DAUGHTER

In bed. Resting. Preserving his spirits.

GUARD

Drinking his spirits, more like.

TOAD

You're very impertinent, young man. Have you forgotten to whom you are speaking?

GAOLER' S DAUGHTER

No. But I think you have. *Auntie.*

TOAD

So I have.

(The GUARD flirts with TOAD who tries to avoid eye contact.)

WELL THIS LAUNDRY WON'T WAIT
KINDLY STEP ASIDE
I DON'T WANT TO BE LATE
GETTING THIS LOAD DRIED
TUBS OF WATER
LOTS OF SOAP SUDS
AND SUCH STUBBORN STAINS
GET ME IN A LATHER

GUARD

She's not much of a looker, your aunt.

TOAD

Flippin' cheek.

GAOLER' S DAUGHTER

She makes up for it in personality. Come on, Auntie. Straight to the station.

RATTY

25

Mole

mes-sing a-bout in a boat on the riv-er with

Pno.

mf

28

Slightly Faster ♩ = 96

Mole

you

Rat

RAT:

mp To be

Pno.

mf

32

Rat

mes-sing a-bout in a boat on the ri-ver with you Mole-y with you Quite

Pno.

mp

mf

No.2 - Messing About In A Boat

36

Rat

sim-ply the best way of pas-sing an hour_ or two Mole-y it's true A

Pno. *mp*

40

Rat

leis - ure pur - suit gua - ran - teed to de - li - ver Leav - ing the banks we'll set

Pno. *Con Ped.*

43

Rat

off down the ri - ver Where-'er the cur - rent may take us there's plen - ty to

Pno.

46

Rat

see When you're mes - sing a - bout in a

Pno.

49

Rat

boat on the ri - ver with me

Pno.

Poco più mosso

52

MOLE:

Mole

Watch the wil - lows_ drift - ing by

Pno.

Con Ped.

56

Mole

La - zing in the breeze

Pno.

59

Mole

While each dain - ty dam - sel

Pno.

SCENE 2

(THE RIVER)

RAT

Hello. You're a mole, aren't you?

MOLE

And you are a rat.

(The animal appears to be standing on something, under the overhanging willows on the opposite bank.)

RAT

I am a water rat.

MOLE

Is there a difference?

RAT

Is there a difference between glass and diamonds? Is there a difference between tinsel and gold?

MOLE

I get the point.

RAT

Would you like to come across?

MOLE

That's all very well to say.

(But, quick as a flash, RAT emerges from the rushes in a little rowing boat and scuds across the river.)

RAT

Now, then. Step lively!

(He holds out his paw and MOLE climbs gingerly into the boat.)

MOLE

I've never been in a boat before.

RAT

What! How can that be? What have you been doing instead?

MOLE

Well, I've been doing what moles do. Digging. Driving gardeners mad. You know the sort of thing.

RAT

It doesn't sound much, compared to being in a boat.

MOLE

So, this is a river.

RAT

This is *the* river.

MOLE

And you really live here? By the river? All the time? How jolly.

RAT

By it and with it and on it and in it. It's my food, my drink, my company, my world.

#1B KINGFISHER

(A flash of blue light scuds down the surface of the water.)

MOLE

What was that?

RAT

A kingfisher.

MOLE

Why's he in such a hurry?

RAT

They're always in a hurry. They hatch late for an appointment. But that's what it's like these days. Kingfishers, moorhens, dabchicks, egrets, all rushing this way and that. The river's not what it used to be at all.

MOLE

What is?

RAT

Very true.

MOLE

And you don't ever get nervous?

RAT

Nervous?

MOLE

Of falling in. Of getting wet.

RAT

Certainly not! When you're in a boat, everything that happens is good.

TRANSITION - WALKING HOME FROM PRISON

(Elsewhere. It is getting dark. RAT and MOLE are returning home after visiting TOAD in prison.)

MOLE

Poor Toad. He should never be in prison. He doesn't belong there.

RAT

Nonsense. Prison is exactly where Toad belongs.

MOLE

Don't be unkind, Ratty. You loved him once. Don't forget that.

RAT

I try to forget it.

MOLE

Yet you still want to save him. You still visit him in prison. Besides, it's almost Christmas. Everyone should be at home for Christmas.

RAT

What does Christmas mean to someone like Toad? Nothing! He's too selfish! Besides, he couldn't go home if he wanted to.

MOLE

Because of the stoats and the weasels?

RAT

Exactly. They've taken over his house and, if you ask me, he had it coming.

MOLE

They can't stay there forever. Surely if we explained to them that Toad Hall isn't theirs -

RAT

They know that. To be honest, I'm not convinced the concept of private property rings a very loud bell for them.

MOLE

I wish I could help in some way.

RAT

Then pick your feet up and don't dawdle.

MOLE

How will that help Toad?

RAT

How will it help him if we get home too late for a decent dinner...? What is it?

(MOLE has stopped.)

MOLE

I just felt it.

RAT

Felt what?

MOLE

That this is my home. We're near my home. Oh, Ratty. I just had such a whiff of it. My poor, neglected little home.

RAT

We can't stop now. It's late and the snow's starting again and I need your nose and... Mole? Are you all right?

MOLE

No, I... I don't think I am quite all right... Not really...

(MOLE breaks down and starts to sob.)

RAT

Oh, Moley, what a pig I've been. I've been so angry lately.

MOLE

No...

RAT

I have. I've been an absolute horror. Right. Enough of that. Come along. We'd better get on.

MOLE

Where? Get on where?

RAT

We're going to find that home of yours and it'll take some finding, so you'd better unclog that nose.

MOLE

But, Ratty, it's just here.

RAT

Where? Oh! Why do all of my friends live underground?

SHERYL STOAT

No.11 - We're Taking Over The Hall

Chief Weasel
Stoats and Weasels

Lyrics by Anthony Drewe

Music by George Stiles

Strutting ♩ = 126

drum fill & laughter

CHIEF WEASEL

mp We've had e -

nough of be - ing made to feel like we're divs. We've had e - nough of see - ing how the

oth - er half lives. But now we're guar - an - tee - ing there's a smile on our face, be - cause we're

No.11 - We're Taking Over The Hall

16

all ag - ree - ing we be - long in this place! Of course, we don't con - done_ a life of

19

CHIEF

se - ri - ous crime, and it's too bad the ow - ner is a - way do-ing time. He seems a

ENAMOURED STOAT

and it's too bad the ow - ner is a - way do-ing time. He seems a

22

wil-ling do - nor, and we're glad that he is, be-cause this place is bo - na and it's

wil-ling do - nor and it's

No.11 - We're Taking Over The Hall

25

no lon-ger his!__ *f* We're ta-king o - ver the hall!____

no lon-ger his!__

mf

28 CHIEF

We got a taste for the high__ life now! How the migh-ty can fall!____

f

mf

32

We'll seize our chance and we won't__ kow - tow.__ The ta-bles turned, and we're gon-

f

mf

No.11 - We're Taking Over The Hall

36

CHIEF

- na have a ball! ____

SOPRANOS We're ta-king o-ver the hall! ____

ALTOS We're ta-king o-ver the hall! ____

TENORS Gon-na have a ball! We're ta-king o-ver the hall! ____

BASS Gon-na have a ball! We're ta-king o-ver the hall! ____

We're ta-king o-ver the hall! ____

(During this, the stoats and weasels part, to reveal MRS. OTTER's daughter, PORTIA, imprisoned in a cage.)

40

LESSER WEASEL
(whispered)

We're tak-ing ov - er!

PORTIA: "Let me go, you filthy beasts! Or you'll be sorry!"

CHIEF WEASEL: "Not as sorry as you, sister! Now get some food down her!"

43

mp

STOAT GUARD

SCENE 5

(OUTSIDE THE GATES OF TOAD HALL)

(Two disgruntled STOATS patrol back and forth with guns over their shoulders.)

FIRST STOAT

ALTHOUGH THE PLACE IS SNOOTY
THERE'S A LOT TO ADMIRE

SECOND STOAT

FOR ME A THING OF BEAUTY
IS A BIG OPEN FIRE

FIRST STOAT

THE WEASELS BAGGED THE BOOTY
AND THEY'VE GIVEN US CHORES

BOTH

NOW I'M ON SENTRY DUTY
WHILE THEY'RE COSY INDOORS

(In the distance we hear the merriment from the banqueting hall.)

FIRST STOAT

But if the weasels are having a banquet tonight, when do the stoats have *their* banquet?

SECOND STOAT

When do the stoats ever have their banquet? They say Toad Hall is Weasel Hall now, but where's Stoa Hall? Work, work, work, and never so much as a thank-you!

(They continue patrolling. As they disappear RAT and MOLE come out of the shadows. They hear the partying inside the Hall.)

MOLE

There's Mrs Otter.

RAT

Any news of Portia?

MRS OTTER

I'm afraid so. I heard those Stoats talking earlier. About an otter pup that the weasels have caught and they're planning to-

(She bursts into sobs. RAT pats her arm.)

MRS OTTER

Stoats!

BADGER

Where's Mole?

(They stare round. It's true. MOLE is no longer among them.)

MRS OTTER

Don't say the stoats -

(But the figure of a washerwoman has stepped out of the shadows and approaches the two stoats. It is MOLE.)

MOLE

Oh, gentlemen.

RAT

Mole, for heaven's -

BADGER

Shhh! Listen and say nothing!

(They all draw back into a huddle and the lights take us to the other exchange.)

MOLE

Would you like some washing done today?

SECOND STOAT

Push off, Mother! We don't do any washing while we're on duty!

MOLE

Or at any other time, by the smell of it!

(He dissolves into girlish giggles. The STOATS take exception.)

FIRST STOAT

Run away! Don't waste our time!

MOLE

Run away? It won't be me running away! Not tonight, it won't!

SECOND STOAT

Why not?

FIRST STOAT

Don't listen to her. She doesn't know what she's talking about.

MOLE

Don't I? I suppose I don't know about the hundreds of blood-thirsty badgers who are going to attack Toad Hall. Or the boatloads of rats armed with pistols and cutlasses, or the hoards of Death-or-Glory toads who'll swarm over your fallen bodies? Enjoy your evening, gentlemen. It is the last you'll ever see.

(And MOLE the washerwoman has gone.)

SECOND STOAT

Are you going to warn the Weasels they're about to be attacked by thousands of ravenous badgers and rats?

FIRST STOAT

I'll warn them but they won't listen. They're too busy fattening up that baby otter.

(At this MRS OTTER lets out a cry but slams her own hand over her mouth. The STOATS scuttle away as they surround MOLE who has rejoined them. He takes off the dress as they talk.)

TOAD

Mole, you silly ass! You've spoiled everything!

RAT

They'll be waiting for us! Now that you've let it all out!

MOLE

I don't think I have.

RAT

Tell him, Badger.

BADGER

Mole, it is clear to me you have more sense in your little finger than some animals have in the whole of their fat bodies.

RAT

What?

BADGER

It's not our attack he's warned them of, is it? It's an attack by a thousand, blood-thirsty beasts, all armed to the teeth and ravenous!

RAT

Mole, I'm afraid I have spoken out of turn.

SWALLOWS

No.4 One Swallow

Three Swallows

Lyrics by Anthony Drewe

Music by George Stiles

CUE: DEAD SEGUE FROM No.3a

Espressivo ♩ = 140 **rall.**

MOLE 7

Mole me

RAT

Rat me

Piano *mp* *Con Ped.*

A Tempo ♩ = 140

9 **SWALLOW 1**

Three Girls One swal - low does not a sum-mer make One bird on the wing

p

Pno. *p*

13

Three Girls Once oth - ers have fol - lowed in its wake Fare - well to the spring

Pno.

No.4 One Swallow

17 **SWALLOW 2**

Three Girls

Soar - ing ri - sing In the mis - ty haze

Pno.

21 **SWALLOW 1 & 2**

Three Girls

Such sur - pris - ing Ac - ro - ba - tic air dis-plays

poco rall.

Pno.

25 **SWALLOW 1** **SWALLOW 2** **SWALLOW 3**

Three Girls

One swallow _____ One swallow _____

p

Pno.

p

A Tempo ♩ = 140
43 **ALL 3 SWALLOWS**

Three Girls
mp One swallow does not a summer make cris - cros sing the sky

Pno.
mp

47
Three Girls
But when there's a flock there's no mis-take High summer is nigh

Pno.

51
Three Girls
Gli - ding Swoop - ing Nev - er seem to rest

Pno.

No.4 One Swallow

55 **rall.**

Three Girls

Div - ing scoop - ing mud and clay to build our nest

Pno.

59 **Espressivo** ♩ = 140 **SWALLOW 1** **SWALLOW 3** **poco rall.**

Three Girls

One swallow does not a summer make One swallow does

Pno.

mp

Red. simile

62 **ALL 3 SWALLOWS** **pp**

Three Girls

not a summer make One swallow does not a summer make

Pno.

p

TOAD

No.7 - The Amazing Mr Toad

141 HEDGEHOGS

The pom - pous brat!_____

that!_____

that!_____

f

145 BOY HEDGEHOG

Look out__ here he comes a - gain, he's gon - na squash us flat!

gliss.

149 TOAD (*rapping*)

Did you see that thun - der bolt car - eer - ing down the street?

mf

No.7 - The Amazing Mr Toad

151

8

Did you see that hand-some chap in the driv - ing seat?

153

8

Mo - tor and am - phi - bi - an, a mo - ving work of art. It's as

155

8

if they're both de - signed to nev - er be a - part!

No.7 - The Amazing Mr Toad

157

8

ALL Is it an - y won - der that the crowds are turn - ing out?

pp

ALL Toad!

pp

Toad!

159

8

Hop - ing for a glimpse of me though I don't hang — a - bout.

Toad!

Toad!

161

8

Pe - dal to the me - tal, that's my mot - to, that's my creed! I need more speed!

Toad!

Toad!

Toad!

Toad!

ff

No.7 - The Amazing Mr Toad

165

f Poop poop! Poop poop!

f Toad! Toad!

Toad! Toad!

169

Is - n't he spec - ta - cu - lar, the mon - arch of the road? It's Mis - ter Toad!

Is - n't he spec - ta - cu - lar, the mon - arch of the road?

Is - n't he spec - ta - cu - lar, the mon - arch of the road?

No.7 - The Amazing Mr Toad

173

Toad!_____

f Poop poop! Poop poop!

Poop poop! Poop poop!

177

"Well, I'll be blowed!"

Us - ing the ver - na - cu - lar,___ folks cry

Us - ing the ver - na - cu - lar,___ folks cry

No.7 - The Amazing Mr Toad

181

f It's high time that laur - els were be - stowed

mp Ooh

mp Ooh

mf

185

on that mod-est mar - vel

Such a mod-est mar - vel

Such a mod-est mar - vel

f

No.7 - The Amazing Mr Toad

189

On that mod-est mar - vel *ff* Mis - ter

ff Mis - ter

ff Mis - ter

gliss.

193 **Più mosso**

Toad!

Toad!

Toad!

ff

No.7 - The Amazing Mr Toad

197

Poop poop!

Toad!

Toad!

Toad!

Toad!

fff

fff

No.5 - The Open Road

Toad, Rat & Mole

Lyrics by Anthony Drewe

Music by George Stiles

CUE: RAT: That's the point. I *never* talk about my river,
but I think about it all the time.

A Swung Trot ♩. = 136

TOAD: Don't be afraid of new experiences, Ratty. Don't be afraid of life!

Music notation for the first system, measures 1-3. The Toad part is a single rest in treble clef. The Piano part consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 12/8.

Music notation for the second system, measures 4-6. The Toad part has lyrics: "The o - pen road — The dus - ty high-way A". The Piano part continues with chords and bass line. The key signature has one sharp (F#) and the time signature is 12/8.

Music notation for the third system, measures 7-9. The Toad part has lyrics: "great es-cape from bore - dom, drud-ge-ry and sor-row Just stick with Toad — And". The Piano part continues with chords and bass line. The key signature has one sharp (F#) and the time signature is 12/8.

10

Toad

do things my way Then you'll be here to-day — and some-where else to-mor-row Of

Pno.

13

Toad

all the modes of trans-port I fear boats have had their day The skiff, the scull, the co-ra-cle_ Are

Pno.

16

Toad

ter - rib-ly pas-se But I have seen the fu ture and I'll tell you what it showed The

Pno.

19

Toad

o - pen road! The o - pen road! The o - - -

Pno.

mf

22

Toad

pen road! Ba da ba da Ba da ba

Rat & Mole

Ba da ba da Ba da ba

Pno.

25

Toad

da Ba da ba da - ba Ba ba da Ba da ba

Rat & Mole

da Ba da ba da - ba Ba ba da Ba da ba

Pno.

28

Toad

da Ba da ba daa daa daa

Rat & Mole

da Ba da ba daa daa daa *mf* The

Pno.

[RAT & MOLE]

[RAT]

No.10 - ACT 1 FINALE

As If In A Dream

Lyrics by Anthony Drewe

Toad, Mole, Rat, Badger, Clerk & Company

Music by George Stiles

CUE: MAGISTRATE: Thank you. I must have order in the court.

TOAD: No, I did not exactly have permission...

MAGISTRATE: But?

TOAD: Well, your Honour, ...

TOAD (cont'd): ...It started whilst I was enjoying the best luncheon that can be provided at short notice in The Red Lion. I was about half-way through my feed when...

Freely Time-Travelling ♩ = 100

Musical score for the 'Freely Time-Travelling' section. The tempo is marked as ♩ = 100. The music is in 4/4 time. The vocal line (TOAD) begins with a rest for 4 measures, then enters with the lyrics 'As if in a' on a triplet of eighth notes. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a key signature change from one flat to two flats.

1 2 3 4

Presto ♩ = 130

Musical score for the 'Presto' section. The tempo is marked as ♩ = 130. The music is in 6/8 time. The vocal line continues with the lyrics 'dream I heard a dis - tant sound ap - proach - ing' and then 'As if in a'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a key signature change from two flats to one flat.

5 6 7 8

Musical score for the final section. The music is in 6/8 time. The vocal line continues with the lyrics 'dream I heard it draw up in the yard' and then 'As if in a'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a key signature change from one flat to two flats.

9 10 11 12

dream it was a - ban - doned A ve - hi - cle so grand and They

Measures 13-16: The vocal line consists of eighth and quarter notes. The piano accompaniment features block chords in the right hand and single notes in the left hand, with some chords beamed across measures.

parked it there With no - one left on guard As if in a

Measures 17-20: The vocal line includes a sharp sign on the note for 'one'. The piano accompaniment continues with block chords and single notes, featuring some beamed chords in measure 19.

dream I felt my legs be - gin to buck - le As if in a

Measures 21-24: The vocal line continues with eighth and quarter notes. The piano accompaniment features block chords in the right hand and single notes in the left hand, with a long note in the right hand spanning measures 23 and 24.

dream I thought the ground be - neath me shook As if in a

Measures 25-28: The vocal line continues with eighth and quarter notes. The piano accompaniment features block chords in the right hand and single notes in the left hand, with a long note in the right hand spanning measures 27 and 28.

TOAD (CONT'D)

Ratty! My old friend! My comrade in arms! How kind of you to come!

RAT

Never mind the flannel.

TOAD

Flannel?

RAT

This is Mole.

TOAD

Mole! What a pleasure!

RAT

You wanted to meet him and now you have.

(He claps his hands and a RABBIT runs forward with a tray.)

TOAD

Now, have a drink! But I've got plans for our luncheon!

MOLE

Big plans, I hope.

(This has slipped out. TOAD looks at the newcomer.)

What a lovely house.

TOAD

Finest house on the whole river. Or anywhere else for that matter!

(RAT raises his brows, which TOAD sees.)

All right, Ratty. It's only my way, you know. And it's not such a bad house, is it? Now, let's get down to business.

RAT

I'd like to think this was about boating -

TOAD

Oh pooh! Boating! I gave it up long ago, or I should have done if I'd found out the real thing sooner!

MOLE

The real thing?

TOAD

The real thing.

#4B CARAVAN REVEAL

*(This speech has brought them to the yard
and there stands a magnificent gypsy
caravan, painted bright yellow.)*

TOAD (CONT'D)

There you are! There's life for you! The road, the heath, the
hedgerows, and those wonderful rolling downs!

MOLE

It does look rather marvellous.

*(He has been poking his nose inside from
the steps.)*

RAT

But will you stick at it, Toad? That's the question.

TOAD

Of course I will! Now, go on in! You'll find biscuits, paté,
potted lobster, all the essentials a fellow could need! And
when we make our start -

RAT

I beg your pardon! What is this about "we"? And "When we make
our start"? We're not staying!

TOAD

Dear old Ratty, don't talk in that stiff and sniffy way! I
want to show you the world! To make an animal of you!

RAT

Well, you can't! And you can't make an animal of Mole, either.
He'll come with me, won't you, Mole?

MOLE

Always, Ratty, but still, it does sound as if it might have
been fun.

RAT

Fun!

MOLE

I'm not like you. I'm not used to the Life Adventurous, but I
suppose if we can't go, we can't go.

TOAD

It's up to you. I don't care. It was just to give you
pleasure. Live life for others! That's always been my motto!

RAT

Of course it has. What a load of -

*(MOLE has been poking about inside the
caravan. He looks out.)*

SCENE 9

(TOAD HALL; TOAD'S BEDROOM)

(TOAD's bedchamber is very splendid indeed. He is admiring himself in front of a glass, which shows him his dazzling new motoring clothes. A rabbit in the coat of a BUTLER is listening to his Master's orders.)

TOAD

When the motorcar arrives, you are to notify me immediately.

BUTLER

Of course, sir.

TOAD

It is a new model, direct from London, so you will treat it with the reverence it deserves.

BUTLER

As you wish, sir.

TOAD

I do so wish. I wish it most entirely. But then all cars are to have reverence here. This is where cars are worshipped! This is the very Temple of Cars!

BUTLER

Just so, sir.

(There is a noise at the door and BADGER, RAT and MOLE arrive. TOAD views them suspiciously.)

BADGER

Mr Toad.

TOAD

Gentlemen. Really, this is my bedroom!

RAT

That must be why there is a bed in it.

TOAD

I did not know I was expecting you.

BADGER

You didn't know it, because you weren't. Thank you, Rabbit. That will be all.

TOAD

I will dismiss my own butler, thank you, if he needs to be dismissed.

BADGER

Then dismiss him.

(The majesty of his tone defeats TOAD.)

TOAD

Thank you, Rabbit. That will be all.

(The BUTLER goes. The others face him.)

BADGER

First we must know: Have you ordered another infernal machine?

TOAD

If by "infernal machine" you mean a motor car, the joy and blessing of my life, then yes I have. It is to replace my beloved Hispano-Suiza torn from me by a cruel fate.

RAT

And bad driving.

BADGER

Un-order the new car.

TOAD

I beg your pardon!

BADGER

Un-order it, cancel it, pick up the telephone and tell it not to come! And while you're at it, take off those ridiculous things!

TOAD

Shan't!

BADGER

Then take them off him, you two.

TOAD

What is the meaning of this outrage! I demand an explanation!

(But his cries are drowned out as the others succeed in stripping off his driving coat, gloves, goggles and gaiters.)

RAT

You must have known it would come to this, Toad! You've disregarded our warnings and squandered your own money long enough!

MOLE

Poop poop!

BADGER

Think of your father, Toad. How disappointed he would be.

TOAD

Pooh to that. He should be grateful for a son with a little style.

MOLE

And what about your mother?

TOAD

You leave my mother out of this!

BADGER

Think of that good lady now, Toad. Think of her hearing of your shame and scandal. What would she say to all that?

(TOAD is weeping now into a large white handkerchief.)

TOAD

The thing is, I want to say I'm sorry, I really do, but...

BADGER

But what?

TOAD

But the problem is... I'm *not* sorry. Not at all! And it wasn't folly! It was simply glorious!

BADGER

Does this mean you won't promise never to touch a motor car again?

TOAD

Certainly not! In fact, I promise that the next time I see a car, I shall go off in it! Poop poop!

(He pumps the air enthusiastically.)

BADGER

Very well. Grab him, chaps!

(RAT and MOLE seize TOAD and dump him on the bed as the door bursts open and MRS OTTER storms in. TOAD stands shaking off the others.)

MRS OTTER

Ratty, Ratty!

RAT

What's your news, Mrs Otter?

MRS OTTER

It's Portia again, and this time she's been gone for hours. I wondered if any of you had seen her. I'm at my wits' end.

ENSEMBLE SONGS

No.8 - We're The Wild Wooders

Foxes, Weasels and Stoats

Lyrics by Anthony Drewe

Music by George Stiles

CUE: SEGUE from No.7b

(Autumn has really taken hold but the rich reds and browns seem to grow darker the further Mole goes in. As he walks into its depths, he is increasingly aware he is being watched. And so he is.)

Presto agitato ♩ = 168

(First we only glimpse the shining eyes of the FOXES and WEASELS and STOATS that follow him in a hideous game of Grandmama's Footsteps, ducking out of sight whenever he turns to look at them.)

5

Foxes
Weasels
Stoats

Piano

mp With the

9

F
W
S

glint Of an eye Or the flash of our gnash - ers Take the

Pno.

p

13

F
W
S

hint Hur - ry by We don't wel - come gate crash - ers In the

Pno.

17

F
W
S

wild wood In the

Pno.

21

LESSER WEASEL wild wood THREE STOATS

F
W
S

wild wood *mp* We may

Pno.

25

F
W
S

drool We may bite We may scratch We may rav - age You're a

CHRIS FOX & BEN FOX

F
W
S

p drool bite scratch rav - age

Pno.

mp

29

F
W
S

fool If you fight You're no match for a sav - age In the

F
W
S

fool fight match sav - age In the

Pno.

33

F
W
S

wild wood In the

F
W
S

wild wood In the

Pno.

MOLE: Who are you? 1st STOAT +
1st WEASEL

mf *subito p*

MOLE: Come out and show yourselves!

37

F
W
S

wild wood

F
W
S

wild wood

Pno.

CHIEF WEASEL

mp

So if__ you are a

No.8 - We're The Wild Wooders

41

FWS

stran - ger un - a-ware of our name It's best that you go

Pno. *mp* *Con Ped.*

45

FWS

back to from wher-ev - er you came *energised and spiteful* *p* **ALL WOMEN** We're the wild

FWS

back to from wher-ev - er you came *energised and spiteful* *p* **ALL MEN** We're the wild

Pno.

49 **A Dance Macabre** ♩ = 160

FWS

wood-ers_ Fox - es, weas-els and stoats The__ kind of fur-ry

FWS

wood-ers_ Fox - es, weas-els and stoats The__ kind of fur-ry

Pno. *mf*

53

F
W
S

a-ni-mals Who_ go__ for your throats Yes__ we're the wild

F
W
S

a-ni-mals Who_ go__ for your throats Yes__ we're the wild

Pno.

57

F
W
S

wood - ers_ Be - ware this neigh-bour - hood_

F
W
S

wood - ers_ Be - ware this neigh-bour - hood_

Pno.

60

F
W
S

You'll find__ that do - good - ers_ Come to no__

F
W
S

You'll find__ that do - good - ers_ Come to no__

Pno.

The musical score is written for three parts: Soprano (S), Alto (A), and Piano (P). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score is divided into three systems, each starting with a measure number (53, 57, 60). The lyrics are written below the vocal staves. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The vocal parts have lyrics that are sometimes split across measures or include breath marks. The overall mood is whimsical and slightly mysterious, fitting the theme of 'wild wooders'.

No.8 - We're The Wild Wooders

CHIEF WEASEL: He's a slow learner this one. You. Frighten him a little.**LESSER WEASEL:** I think he's frightened enough.

63

F
W
S

good

8

good

Pno.

p

Bars 70A - 71 CUT inclusive

CHIEF WEASEL: Who makes the decisions around here? **LESSER WEASEL:** You do, Chief.

67

F
W
S

8

72

CHIEF WEASEL

mp I've a
short and sharp

3

Pno.

73

Tempo 1 ♩ = 170

F
W
S

8

thirst For a treat And I can't break the hab - it At the

Pno.

8^{vb}

77 ENS WOMEN

F
W
S

sf *sp* In the

8 first Smell of meat I will do in a rab - bit In the

Pno.

(8)----- *loco*

81 *mf* Wild wood

F
W
S

wild wood In the

F
W
S

8 wild ENS MEN Wild wood In the

Pno.

mf *subito p*

85 Wild wood ALL WOMEN

F
W
S

wild wood Those who

F
W
S

8 wild Wild wood ALL TENORS Those who

Pno.

ALL BARIS Those who

89

F
W
S

dare To come near May be hung May be bea - ten Then des -

F
W
S

dare _____ Then des -

Pno.

mf

93

F
W
S

pair When they hear That their young have been eat - en In the

F
W
S

pair When they hear That their young have been eat - en In the

F
W
S

pair _____ In the

Pno.

97

F
W
S

wild wood In the

F
W
S

wild wood In the

F
W
S

wild wood In the

Pno.

subito mp *mf*

101

F
W
S

wild wood

CHIEF WEASEL

mp

So if you are a

Pno.

105

F
W
S

p Stran - ger un - a - ware of our name

3 3

stran - ger un - a - ware of our name

It's best that you go

Pno.

mp

Con Ped.

109

F
W
S

Back to from where you came We're the wild

3 3

back to from wher-ev - er you came We're the wild

Pno.

mp

mf

f *gliss.*

113 Dance Macabre ♩ = 160

F
W
S
wood-ers_ Fox - es weas - els_ and

F
W
S
wood-ers_ Fox - es weas - els_ and

F
W
S
CHIEF W
wood-ers_ Fox - es weas-els and stoats The kind_ of fur-ry

Pno.

117

F
W
S
stoats Who go for your throats_ We're_ the wild

F
W
S
stoats Who go for your throats_ We're the wild

F
W
S
an-i-mals Who go_ for your throats Yes We're the wild

Pno.

121

F
W
S
wood-ers_ Be - ware this neigh-bour - hood_ You'll find_ that do -

F
W
S
wood-ers_ Be - ware this neigh-bour - hood_ You'll find_ that do -

Pno.

125

FWS

good-ers_ Come to no good

p

CHIEF WEASEL Come to no

good-ers_ Come to no good

cresc. poco a poco

Pno.

siub p

129

FWS

come to no good

p

good_ come to no good come to no Come to no

good_ come to no good

cresc. poco a poco

Pno.

sub p

133

FWS

good_ come_ to no good

good_ come_ to no good *subito p* Good_

FWS

good_ come_ to no good

Pno.

sub p

136

FWS

Good no good

good no good

[SOP/ALTO] *ff*

We're_ the wild

FWS

no good

[CHIEF WEASEL] *ff*

We're_ the wild

FWS

[BARI] *ff*

We're_ the wild

Pno.

ff

139

F
W
S

wood ers_ Fox - es, weas-els and stoats The kind_ of fur-ry

F
W
S

wood ers_ Fox - es weas - els_ and

F
W
S

wood ers_ Fox - es, weas-els and stoats The kind_ of fur-ry

Pno.

143

F
W
S

a-ni-mals Who go_ for your throats we're the wild

F
W
S

stoats Who go for your throats_

F
W
S

a-ni-mals Who go_ for your throats we're the wild

Pno.

147

F
W
S

wood ers_____ Be - ware this neigh-bour hood_ You'll find_ that do -

F
W
S

8 _____ Be - ware this neigh-bour hood_ You'll find_ that do -

F
W
S

8 wood ers_____ Be - ware this neigh-bour hood_ You'll find_ that do -

Pno.

151

F
W
S

good ers_____ Come to no__ good

F
W
S

8 good ers_____ Come to no__ good

F
W
S

8 good ers_____ Come to no__ good

Pno.

154

FWS

You'll find__ that do - good- ers__ Come to no__

FWS

8 You'll find__ that do - good- ers__ Come to no__

FWS

8 You'll find__ that do - good- ers__ Come to no__

Pno.

APPLAUSE SEGUE to No.8a

157

FWS

good

FWS

8 good

FWS

8 good

Pno.

ENSEMBLE
SONGS
(children)

No.14 - The Wassailing Mice

Mice & Ensemble

Lyrics by Anthony Drewe

Music by George Stiles

HEAD CHORISTER FILED MOUSE: No coughing after I say "One, two, three."

RAT: What on earth...?

MOLE: It's the field mice.

CUE: HEAD CHORISTER FIELD MOUSE: "One, two, three."

Espressivo ♩. = 90

SOLO MOUSE

Treble

p Was-sa - il was - sail all o - ver the land With warmth in our

Piano

Tr.

4 *mp*
hearts and a bowl in our hand And if you should fill it with ap-ples and

Pno.

Tr.

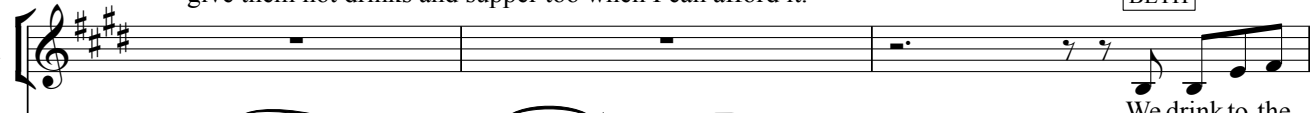
7 **More rhythmic** ♩. = 100
spice Then you shall be blessed by the was-sail-ing mice

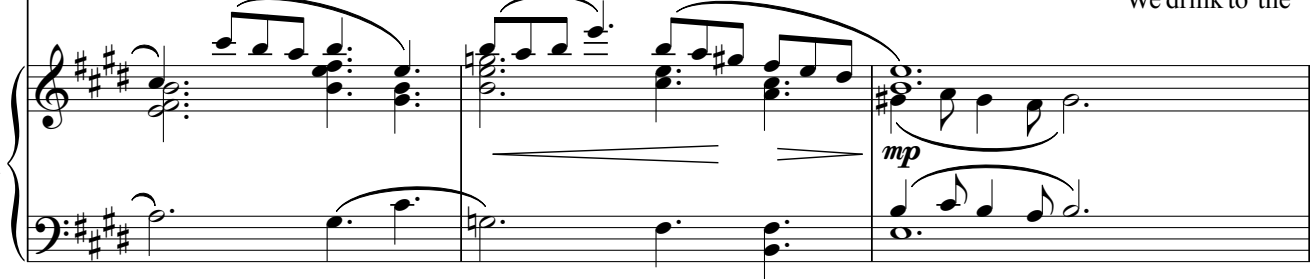
Pno.

No.14 - The Wassialing Mice

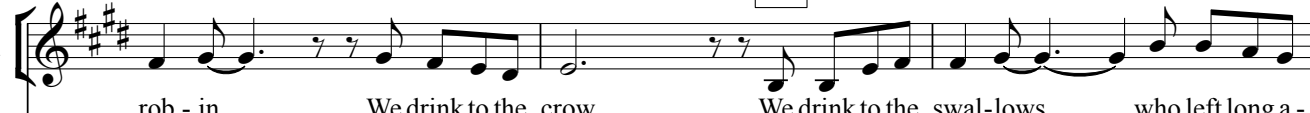
MOLE: They come to Mole End every year, so I can give them hot drinks and supper too when I can afford it.

10 BETH

Tr. 

Pno. 

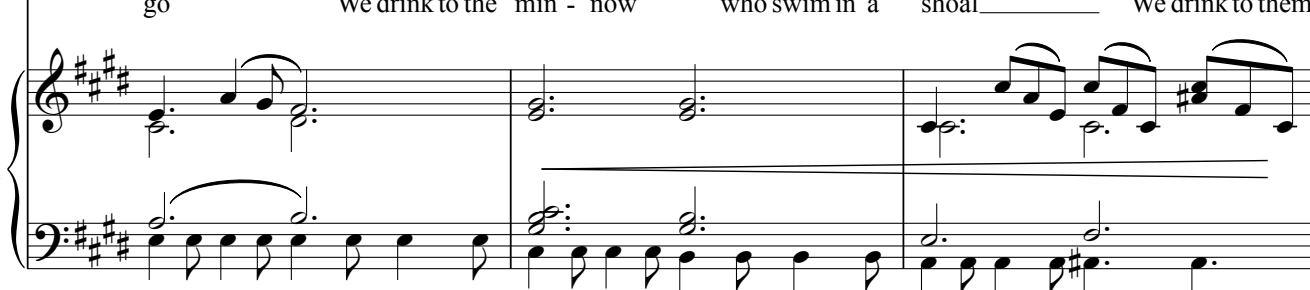
13 ABI

Tr. 

Pno. 

16 BETH & ABI

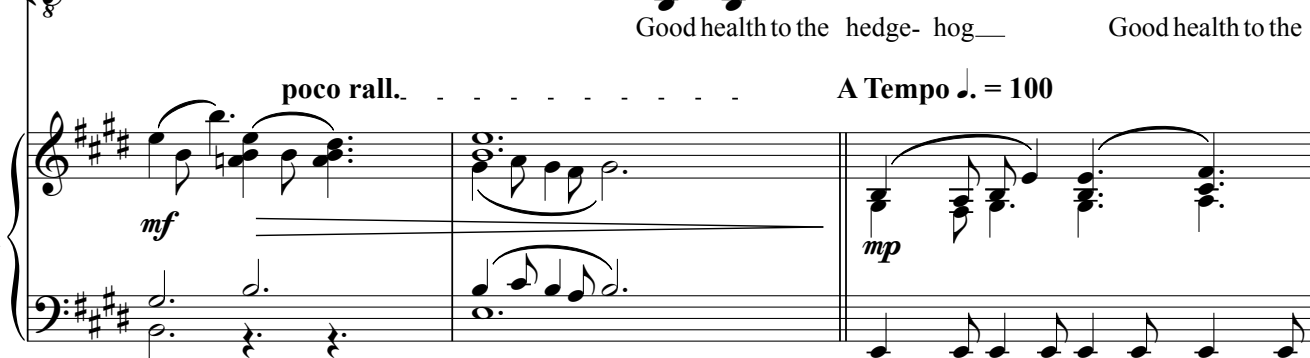
Tr. 

Pno. 

19 poco rall. A Tempo ♩ = 100

Tr. 

T. 

Pno. 

22 JOSH

T.

Pno.

25 BOTH

T.

Pno.

28 *mf*

Tr.

S. *mf* S
A Was-sa-il was - sail all o-ver the land With warmth in our

T. *mf* T
B bowl Was-sa-il was - sail all o-ver the land With warmth in our

Pno.

No.14 - The Wassailing Mice

31

Tr. hearts and a bowl in our hand And if you should fill it with ap-ples and

S. hearts and a bowl in our hand And if you should fill it with ap-ples and

T. hearts and a bowl in our hand And if you should fill it with ap-ples and

Pno.

34

Tr. spice Then you shall be blessed by the was-sail-ing mice

S. spice Then you shall be blessed by the was-sail-ing mice

T. spice Then you shall be blessed by the was-sail-ing mice

Pno.

37

MOLE: It's like old times to hear them again.
HEAD CHORISTER: Tommy, lantern!

T. *mp* And here's to the

Pno.

40 *mp*

S. S And here's to the rat and the ri-ver he's

T. A bad ger And here's to the toad

Pno. *mp*

43 SOLO MOUSE BEN

Tr. And here's to the mole our am-en-ab le ho - st Come one and come

S. rowed Come one and come

T. Come one and come

Pno.

46 *mf* *f* SOPS AND BEN DESCANT

Tr. all we shall now drink a toast Was-sail all o-ver the

S. *mf* *f* A Wa-sa-il was - sail all o-ver the

T. *mf* *f* T B Wa-sa-il was - sail all o-ver the

Pno. *mf* *f*

No.14 - The Wassailing Mice

49

Tr. land And with____ a bowl in our hand And if you should

S. land With warmth in our hearts and____ a bowl in our hand And if you should

T. land With warmth in our hearts and____ a bowl in our hand And if you should

Pno.

52

Tr. fill it_____ then you are blessed by the was-sail-ing

S. fill it_____ with ap-ples and spice Then you shall be blessed by the was-sail-ing

T. fill it_____ with ap-ples and spice Then you shall be blessed by the was-sail-ing

Pno.

55 **HEAD CHORISTER FIELDMOUSE: Tommy!** **molto rall.** - ALL CHILDREN

Tr. *mice* *p* By the was-sail-ing

S. *mice*

T. *mice*

Pno. *mp* **molto rall.**

58 **Faster ♩. = 100** **molto rit.** - - - - -

Tr. *mice*

S. *mice*

T. *mice*

Pno. **Faster ♩. = 100** **molto rit.** *p* *pp*