

The Wind in the Willows

an entertainment
based on the book by
Kenneth Grahame

Words by David Grant
Music by John Rutter

Kenneth Grahame's enchanting book *The Wind in the Willows* was first published in 1908 and has remained one of the best-loved of children's classics, enjoyed equally by generations of adult readers too. This musical adaptation was originally written as an 'entertainment' for The King's Singers (six male voices) and the City of London Sinfonia to perform at a family concert. The present published version, for five soloists, narrator and chorus, can either be performed as a concert piece or staged in various ways. Children can participate in the chorus (and as field-mice), though some altos, tenors and basses are essential. The main roles are intended for adult or teenage singers; Mole, a part originally written for male alto, could alternatively be sung by a boy alto, boy soprano, or baritone. The orchestral accompaniment is within the capacity of good teenage or amateur players; in the absence of orchestra, piano accompaniment would be adequate, with double-bass and drums if possible.



Music Department
OXFORD UNIVERSITY PRESS

THE WIND IN THE WILLOWS

Words by
DAVID GRANT

Music by
JOHN RUTTER

1: PROLOGUE

(Chorus)

Relaxed and flowing (♩ = 84)

SOPRANO

ALTO

TENOR

BASS 1

BASS 2

PIANO

pp legato e dolce

Lis - ten

Str.

pp

Relaxed and flowing (♩ = 84)

Red.

4

pp legato e dolce

Lis - ten

pp legato e dolce

Lis - ten (n)

pp legato e dolce

Lis - ten (n)

pp legato e dolce

Lis - ten (n)

(n)

(n)

(n)

Red.

8 *poco a poco cresc.*

(n) *mp*

poco a poco cresc. *p cresc.* lis - ten,

8 (n) *poco a poco cresc.* *cresc.* lis - ten (n) (n)

(n) *poco a poco cresc.* Lis - ten (n) (n)

poco a poco cresc.

* Ped.

12 *mp cresc.*

lis - ten, lis *cresc.* - ten, lis - ten:

(n) lis - ten, lis - ten:

mp cresc. (n) *mp cresc.*

(n) *mp cresc.*

(n)

cresc. sempre

*

A

15 S. *mf dolce* unis. Lis - ten to the sound of the wind in the

T. unis.

B. *mf dolce* Ww. *mf legato*

Red. * Red. * Red. *

18

mp wil - lows Whis - per - ing through the branch - es and the

mp

mp (tr#)

21

B

leaves. Come a - way and lis - ten

Fl. *tr#*

B

Red. *

24

to a sto - ry of long a - go and far a - way; When the ri - ver

pp

pp

dim.

pp

Red. *

28

mur - mured its ma - gi - cal mu - sic to the scent - ed breeze.

p

pp

p

pp

Red. * *Red.* *

32

poco rit.

C *a tempo*

mp

Lis - ten to the e - cho of

poco rit.

mp

C *a tempo*

cresc.

mp

Red. * *Red.* *

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41 *mf* *f* *mp* *dim.* *p*
call - ing us, call - ing us a - way, a - way, a -
mf *f* *mf dim.* *mp dim.*
call - ing us, call - ing us a - way, a - way, a - way,
mf *f* *dim.* *p*
8 call - ing us, call - ing us a - way, a - way, a -
f *mf dim.* *p*
call - ing us a - way, a - way, a -

mf cresc. *f* *dim.* *mp dim.*
Red. * Red. * Red. *

D 45 *p* *dim.* *rit.* *pp*
- way, a - way, a - way.
P *p* *dim.* *pp*
a - way.
dim. *pp*
8 - way, a - way.
dim. *pp*
- way, a - way.

D *p* *dim.* *rit.* *pp*
Red. *

48 **Allegro** (♩ = 120)

Allegro (♩ = 120)

Fl. *mf* *Tr.* *f* **Attacca narration**

Ped. *

2: NARRATION

NARRATOR:

'Hang spring cleaning!' said Mole, flinging down his whitewash brush. 'Bother and blow!' said Mole, and he bolted out of the house, without even waiting to put on his coat. Something up above was calling him into the sunlight and away . . . across the meadows and alongside the copses . . . trotting along the river bank where, all of a sudden, he sat down, entranced and bewitched.

As he sat on the grass and looked across the river, he became aware of a bright little star winking at him from the opposite bank. The star became an eye . . . and then there was another eye . . . then a small brown face . . . with whiskers . . . (*Attacca No. 3*)

3: RIVER SCENE AND SONG

(Rat, Mole, and Chorus)

9

Same tempo (Allegro, ♩ = 120)

RAT *mf cheerful*

Hal-lo, Mole! —

MOLE *slightly tentative*

Hal-lo, Rat! —

RAT *still cheerful*

I was just go-ing off for a trip down the ri-ver...

8

Ob.

Fl.

Hp., Str. *mf*

Ced.

8

4

8

Ob.

Fl.

8

7

8

Str., Hp.

Fl.

Ob.

Ced.

10

MOLE *rit.* RAT *f*

Would you like to come? Well. . . I'm not sure. . . O

Ob. *p* Fl. *f*

Red. *

14 *a tempo* *p* [A] Fast; strict time (♩ = 176) *cresc.*

come on, old chap— Just step in-to the boat; Now you

mp

17 *poco a poco* *mf* *cresc.*

real-ly are a-float! Put the pic-nic ham-per un-der your seat, — sit

21

CHORUS *s. mf lightly*

A. Doo doo doo — doo doo

T. *B. mf lightly*

(RAT)

back, re - lax, — there'll be plen - ty to eat! —

f

Cymbal

24

mf

doo

Me O my! —

mf

mf brightly **B**

A life on the ri - ver, — Yes, a

Cymbal

mf

27

My O me! O

life on the ri - ver, Why, a life on the ri - ver,

p *P*

30

my, O me, Oo

That's the life to set my heart all a - qui - ver! With the

mf *mf*

33

Splish, splash, bzz bzz

splash-ing of the oars, and the buzz-ing of the bees. Now I

37

Me O my! My O me!

ask, did you ev - er See a hap-pi - er fel - la Than a

41

Hey ho! Rap - ture!

fel-la who's a-float In his lit-tle wood-en boat?

Cymbal

C (RAT and MOLE with CHORUS)

45 unis. *p*

Cu-cum-ber sand-wich-es, sa - vou - ry re - lish, Pa - té with truf - fles and cran-ber-ry jel - ly,

C

47

Ham and tongue and beef and goose-ber - ry pie: my!

49 unis. *poco cresc.*

Mus-tard and cress and Rus - sian sa - lad, Ban - bu - ry cake and su - ga - ry dough - nuts, unis.

poco cresc.

51 *mf*

Bran - dy snaps and fudge and bot - tles of squash: gosh!

mf

Vc.

53

(S.)

Hard - boiled eggs, Peach-es and cream, A - pri - cot flan, (A.) Le - mon me - ringue,

(T.)

(B.)

55

unis. *mf cresc.*

Cut up in con - ven - i - ent lit - tle wedge shapes:

Ve - ni - son pas - ty with wal - nuts and grapes,

unis. *cresc.*

57

D

f just so! *mp lightly* Pit - a - pat!

f MOLE *f* *mp lightly*

My **D** heart's all a - shi - ver; It feels all a - shi - ver;

f *mp* (+ Str. sust.)

61

Pat - a - pit! — Oo —

My heart's all a-shi-ver Just to be in a boat — on the ri-ver,

65

mf float-ing down the stream, *p* Oo —

mf *p*

With the sigh-ing of the breeze And the bir-dies in the trees.

69 E

f Quack quack! *mf* In your life—

f *mf*

MOLE *mf* Now I ask, did you ev - er — See two hap - pi - er fel - las —

RAT *mf* Now I ask, did you ev - er — See two hap - pi - er fel - las —

8

E

mf

73

bliss - ful! Hey ho!

Than Rat and Mole a - float Hey ho! In their

8

Than Rat and Mole a - float Hey ho! In their



* 5: THE JOURNEY TO BADGER'S HOUSE (The Wild Wood Carol)

(Rat and Chorus)

(Words by J. R.)

Andante (♩ = 72)

RAT

p espress.

1. Sing O the

Ob.
p espress.
pp

4
8
wild wood, the green hol - ly, The si - lent ri - ver and bar - ren tree; The hum - ble

Vla., Hp.

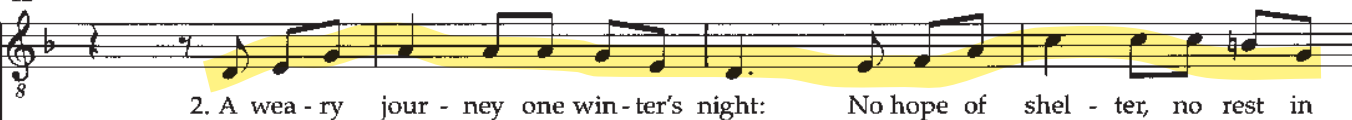
8
8
crea - tures that no man sees: Sing O the wild wood. _____

(b)
Ob.

* This number may be omitted if it is desired to shorten the work.

A

12



CHORUS

S. *p*

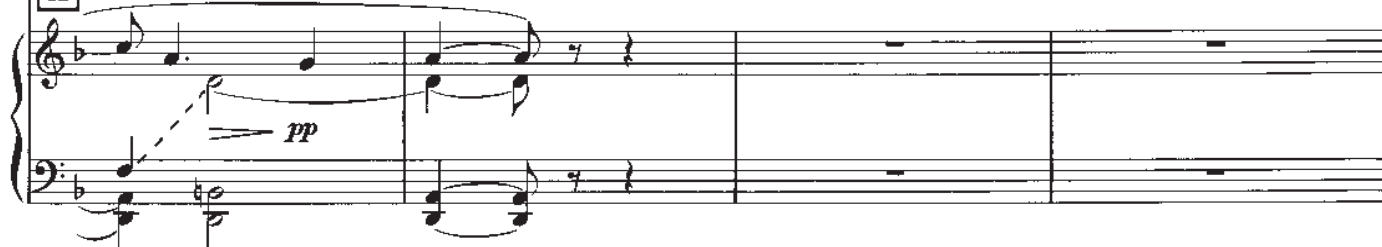
A.

(Hum)

T.

B. *p*

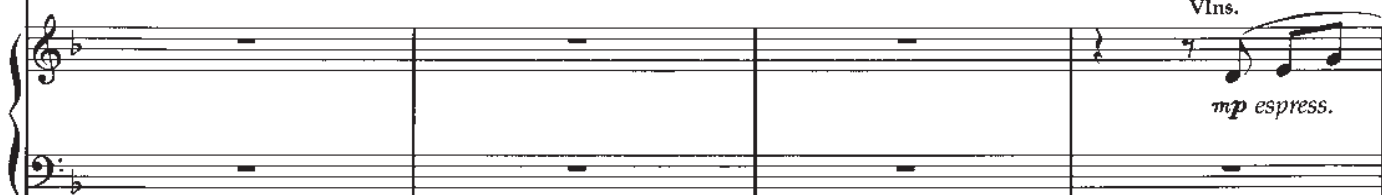
A



16



Vins.

mp espress.

22
[B]

20

p

3. And when they came in - to Beth - lem

p

[B]

p *pp*

24

mp *mf*

Town — They found a sta - ble to lay them down; — For their com - pa - nions that Christ-mas

mp *mf*

28 Night, An ox and an ass. — [C]

Night, — (Hum) —

mp

[C]

Ob. *mp* *mf*

33 unis. *mf*

4. And then an an - gel came down to earth To bear the

unis. *mf*

Hp. *mf*

37 stringendo *f*

news of the Sa - viour's birth; The first to mar - vel were shep - herds

stringendo *f*

40 rall. And sheep with their lambs. — **Tempo I**

poor, (Hum)

mp

rall. **Tempo I** Ob. *mp* *dim.* *p dim.*

45 RAT *p*

Sing O the wild wood, the green hol - ly; The si - lent ri - ver and bar - ren

pp (Hum)

pp Vlns.

49 *mp* rit. dim. *p*

tree; The hum - ble crea - tures that no man sees: Sing

cresc. *p* *dim.* *rit.* *dim.*

52 *a tempo*

O the wild wood.

a tempo Str. Ob.

pp

6: AT BADGER'S HOUSE

25

(Mole, Rat, Badger, and Field-Mice)

Andante (♩ = 80)

(RAT knocks softly three times at Badger's door. BADGER gives a deep yawn.)

The piano introduction is in 4/4 time, marked Andante (♩ = 80). It features a string section (Str.) playing a melody in the right hand and a piano accompaniment in the left hand. The piano part begins with a deep yawn, indicated by a long, low note. The melody is marked *p* sleepily.

(BADGER snores. RAT knocks again, louder. Start music.)

The first system of the musical score includes vocal parts for Mole, Rat, and Badger, and a piano accompaniment. The vocal parts are in 4/4 time, marked *mf*. The piano accompaniment is in 4/4 time, marked *p* and *mp*. The lyrics are: Mole: But Bad - ger, it's us, Rat and Mole! —; Rat: But Bad - ger, it's us, Rat and Mole! —; Badger: Go a - way! Why, come in, come in! I thought you were those con - found - ed field - mice.

The second system of the musical score includes a piano accompaniment in 4/4 time, marked *p*. The piano part continues the melody from the first system, featuring a triplet of eighth notes in the right hand and a steady bass line in the left hand.

10

ca - rol - sing - ing a - gain . . . Come in, come in, and sit by the

13

(knock at the door) **A** (♩ = ♩ of preceding) FIELD-MICE *f* sour, nasty tone

fire. We wish you a mer-ry Christ-mas, we

Str. pizz.

16

wish you a mer - ry Christ - mas, we wish you a mer - ry Christ - mas, we

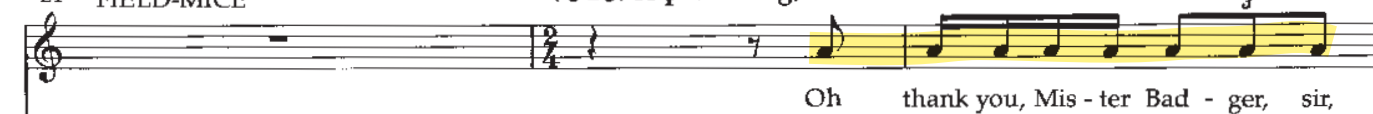
18

wish you a mer - ry Christ - mas . . .

BADGER *f* O con - found you, wretch - ed field - mice! *mf* I sup -

21 FIELD-MICE

(♩ = ♩. of preceding)



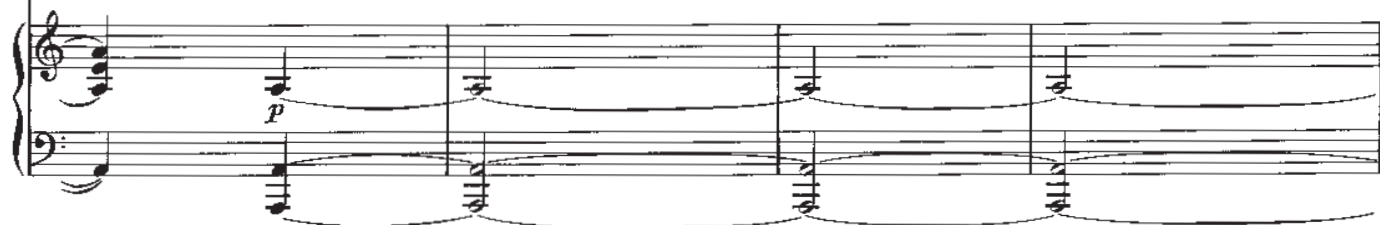
BADGER



(♩ = ♩. of preceding)



24



28



B a tempo (♩ = 80)

32

Mole. Now tell me, dear Rat: What is the news of the out - side

triquillo

35

world? And in par-ti - cu - lar, what of our reck-less young friend Toad?

38

Vivace (♩ = 132)

RAT *mf* There's no - thing new — a - bout the

f *dim.* *p*

con Ped. sempre

40

Toad ex - cept his la - test cra - zes.

BADGER *mf* A - lack! a

42

There is no end _____ to what he'll
prey to fool - ish cra - zes...

44

find; His sta - mi - na a - ma - zes. I
MOLE *mf*
BADGER
A - ma - zes?

D
46

blame his pa - rents — such well - in - ten - tioned folk — But
stacc. simile

48

FIELD-MICE *f*

then, a - las, they spoiled him. Our

BADGER

I fear they must have spoiled him.

50

aun - tie says 'E tried to knock the vil - lage p'lice - man's

mf

52

hel - met off, But then they foiled 'im!

RAT *mf* 3

It's a

BADGER *f* *mf* 3

Be si - lent! It's a

54 MOLE

f It's a

prob - lem, it's a prob - lem, it's a ter - ri - ble, ter - ri - ble prob - lem! *f* It's a

prob - lem, it's a prob - lem, it's a ter - ri - ble, ter - ri - ble prob - lem! It's a

p *mp*

56

prob - lem, it's a prob - lem, What a ter - ri - ble, ter - ri - ble prob - lem! —

prob - lem, it's a prob - lem, What a ter - ri - ble, ter - ri - ble prob - lem! —

prob - lem, it's a prob - lem, What a ter - ri - ble, ter - ri - ble prob - lem! —

mf

E (MOLE, RAT,
58 and BADGER)

mf

(8) We'll have to do some - thing a - bout Mis - ter Toad, His

p più legato

60
(8) con - duct is tru - ly ap - pal - ling. He's fool - ish and fi - ckle and ea - si - ly led, Con -

62
(8) - cei - ted and boast - ful and weak in the head, He'll go to the bad and then soon he'll be dead:

cresc.

64
(8) What can we do ——— to pre-vent him from fall - ing? Last

f *mf* *dim.* *mp* *RAT* *mf*

F
66
(8) month he bought a gip - sy ca - ra - van In bright ca - na - ry

68
8 yel - low. The

BADGER *mf*
Oh no! not bright ca - na - ry yel - low!

70
8 co - lour's sure - ly bad e - nough, But worse was still to

72
MOLE *mf*
I think that Ox - ford

RAT
8 fol - low.

BADGER
A - lack!

74 MOLE

did for him — All those aes - the - tic par - ties!

RAT *mp*

Too true!

BADGER *mp* *mf*

In - deed! I

stacc.

76 FIELD-MICE

Our Dad says Toad gets

BADGER

dis - ap - prove of par - ties!

mf

78

drunk On bran - dy balls and *Smar - ties!

RAT *mp*

It's a

BADGER *f* *mp*

Hold your tongue! It's a

* English sugar-coated confections

80 MOLE

It's a

prob - lem, it's a prob - lem, It's a ter - ri - ble, ter - ri - ble prob - lem! It's a

prob - lem, it's a prob - lem, It's a ter - ri - ble, ter - ri - ble prob - lem! It's a

p

82

prob - lem, it's a prob - lem, What a ter - ri - ble, ter - ri - ble prob - lem! —

prob - lem, it's a prob - lem, What a ter - ri - ble, ter - ri - ble prob - lem! —

prob - lem, it's a prob - lem, What a ter - ri - ble, ter - ri - ble prob - lem! —

mf *mp*

84 MOLE, RAT, and BADGER

G

pp sotto voce

(8) We'll have to do some - thing a - bout Mis - ter Toad, His

pp

86

(8) con-duct is tru - ly ap - pal - ling. He's fool - ish and fi - ckle and ea - si - ly led, Con -

88

(8) - cei - ted and boast - ful and weak in the head, He'll go to the bad and then soon he'll be dead:

cresc.

90

(8) What can we do ——— to pre - vent him from fall - ing?

f *p* *mf*

[H] RAT

92

(8) This month, I think you must have heard: It's mo - tor cars and

marc. sempre

(MOLE and
BADGER *gasp*)

94 *awestruck*

speed - ing ... At more than twen - ty miles an hour! His

96

reck - less fol - ly as he drives To tra - ge - dy is

98 MOLE

lead - ing. The coun - try - side is

BADGER

How true!

100 FIELD-MICE

Our

MOLE

now no lon - ger safe; His mo - tor - ing's a me - nace!

102 FIELD-MICE

grand - ma says ...

MOLE *mf* We'll

BADGER *f* Shush!

RAT and BADGER *mf* We'll

I 104 FIELD-MICE

f (nasty tone still!)

Good King Wen - ces - las looked out

(RAT, MOLE, and BADGER)

have to do some-thing a-bout Mis-ter Toad, His con - duct is tru - ly ap-pal - ling. He's

Vln. pizz. *mf* etc.

106

On the Feast of Ste - phen.

foo - lish and fi - ckle and ea - si - ly led, Con - cei - ted and boast - ful and weak in the head, He'll

108 FIELD-MICE

Bright - ly shone the moon that night . . . The ___

MOLE
go to the bad and then soon he'll be dead:

RAT
go to the bad and then soon he'll be dead: What shall we do? ___

BADGER
go to the bad and then soon he'll be dead: What shall we do? ___

110

first ___ Now - ell the ___ an - gel did

What shall we do? ___ What shall we do? ___

What shall we do? What shall we

What shall we do?

mp *cresc.*

112

accel.

J Più vivace (♩ = 144)

say . . .

ff What shall we do? *mf* We'll sort him out, we'll put him right, We'll

ff do? What shall we do? *mf* We'll sort him out, we'll put him right, We'll

ff What shall we do? *mf* We'll sort him out, we'll put him right, We'll

accel. *Più vivace* (♩ = 144)

mf

3 3

114 MOLE, RAT, and BADGER

cresc.

(8) set him straight, we'll lec - ture him, We'll get him on the rails And bash him

cresc.

116 FIELD-MICE

f

On the first day of Christ - mas my

f

(8) up if all else fails, Yes that's what we'll do

f dim.

118

rit. (Andante) *a tempo (vivace)*

true love sent to me A par - tridge in a pear tree.

ff

mp *p* *ff*

rit. (Andante) *a tempo (vivace)*

Be off!

NARRATOR:

And that's how things were left. Rat and Mole returned home the next day, determined to save Toad from the dreadful consequences of his new motor car craze. The rest of the winter passed quietly, but one morning, quite early in the spring, all three animals happened to be standing in a peaceful lane near the river bank when they heard a most terrible commotion in the distance . . . (End of narration to overlap with start of No. 7)

7: TOAD'S CAR

(Chorus)

Note to conductor: What follows represents Toad's car (1908 vintage) already going fast as it becomes audible in the distance, getting nearer, slowing down and stopping. Allocate voices in whatever way works best.

In a fast 4 (♩ = 144) **TAPPET NOISE** *pp* **poco a poco cresc.**

1 Tk a tk a tk a tk a tk a etc. simile

2 EXPLOSIONS FROM EXHAUST P - choo Po(p) MOTOR HORN CROAK Parp

3 *pp* DISTANT HUM OF ENGINE (approx. pitches) *p* Make random pitch changes approx. every 2 bars

4 Err MEDIUM-PITCH HUM (like an old aeroplane engine) *p* Make random pitch changes (approx. pitch)

5 Err

6 CRANKSHAFT TURNING *p* Dm ph dm ph dm ph dm ph

10

1 *Fill ad lib.* *BRAKE SQUEAL* (Final squeal as car stops) (Final explosion)

2 *Drop pitch to tacet (don't dim.)* (Final explosion)

3 *Drop pitch to tacet (don't dim.)* (uneven, random accents) (Final explosion)

4 *dim. sempre* *BACKFIRE* *Tg a dg tg a dg tg a dg tg a dg* (Final explosion)

5 *Po(p)* (Final explosion)

6 (unevenly) Dm

And with that, Toad started up the car again and drove off. But that wasn't the end of it, as I'm afraid we shall see . . .

8: COURT SCENE

(Usher, Magistrate, Toad)

43

USHER: Silence! Silence in court!

Marcia funebre (♩ = 60)

* MAGISTRATE: Never in all my time as a
Vlas. magistrate. . . never in all the long years I've

pp
Timp. roll

mf

pp

8va basso

served on this bench. . . never has been seen a creature more abjectly despicable, a Toad more steeped in the molasses of criminality, more tarred with the glue of felonious

5

Vlas.

(8va b.)

turpitude than the hardened criminal we see melting like a fly-blown marshmallow before our averted eyes. Pull yourself together, prisoner! Be a man, and prepare to hear your

9

(8va b.)

sentence! You shall be taken from this place and be flung into the deepest, darkest, and most vile-smelling dungeon that the resources of the County Gaol can provide. And there

13

A

poco cresc.

(8va b.)

* During the delivery of the Magistrate's speech, TOAD utters appropriate wails, groans, etc.

you shall languish, on the first count—stealing a motor car—ten years; on the second count—driving in a most reckless and dangerous manner—fifteen years; on the

17

loco *dim.*

third count—insulting a policeman—twenty years. And in view of the seriousness of the offences and the hardened criminality of the felon, I order that these terms

21

cresc. *mf* *dim.* *mp*

of imprisonment be served both consecutively and concurrently. . . Take him away!*

25

pp *mf* *pp*

* Speech and music should finish at approximately the same time.

NARRATOR:

Toad, abject and downcast, was led away roughly by two horny-handed gaolers and thrown into the nastiest of dungeons, with nothing for company save the occasional spider, and no solace save that provided by a tin mug of brackish water and the stale crusts thrown to him from time to time . . . and, oh, I nearly forgot — the rather comely and kind-hearted daughter of one of the gaolers. Let us eavesdrop as she attempts to rally the starving and disconsolate felon . . .

9: IN PRISON

45

Moderate tempo ♩ = 104 (Toad and Gaoler's Daughter)

($\text{♩} = \text{♩} = \text{♩}$ throughout)

GAOLER'S
DAUGHTER

mp

Let me tick - le your fan -

Elec. Pno.

P lazily

DB.

4

(temptingly)

- cy, Toad: —

Nice bowl o' tripe? —

cresc.

7

Can't you work up an ap - pe - tite? —

How a - bout —

mf

p

mf

10

Li-ver 'n lights? Fish is good for the brain, — they say; —

TOAD (faint) Well . . .

p

13

Like some bloa-ters in brine? — Don't you fan - cy things

TOAD *parlando* Some o-ther time . . .

mp *p*

16

sal - ty then? — Well, toad - in-the - hole — tastes simp - ly di - vine! —

(TOAD looks horrified)

mp *p*

(Makes hand - to - mouth "oops" gesture)

A

19

f enthusiastically

Kid-neys is nice__ all swim-ming in grease: __ Don't you fan - cy a few?__

mf *mp*

22

mf temptingly again

Want to try some-thing new? __ Well there's cold__

*faint and weak**relieved*

I don't think I do ...

Phew!

p *mf* *p*

25

*cresc.**f triumphant*

__ jel-ried eel __ with a nice __ sli-my feel! __

Pig's trot - ter and sheep's

mf *gliss.*

28

— head stew — Tastes — all jui - cy and fine; —
fainter and weaker
I can just i - ma - gine . . .

31

Wash — it down with a glass — or two . . . Of me home-made
hopeful at last
Oo!

34

crab - apple wine! — Sweet-breads and kip - pers — with spi - nach for veg. —
Ugh!

37 *mp cresc.*
Takes_ your ap - pe - tite ov - er the edge. _ Stewed mut - ton and

f *p cresc.*

40 *f brazen*
dump - lin's then, _ Just walk up and help your-self a -

f

42 *p coyly* *3*
- gain and a - gain: _ I bet you I got a few treats _ you nev - er

p

44 (nudges TOAD) *invitingly*

sam-pled be - fore! — And you can al - ways come — back for — more —

f *emphatic*

8 No thank you!

p

47

and — more — and — more.

8 Uerrgh!

f

NARRATOR:

Nothing the gaoler's daughter had to offer seemed to rouse him. But like all great men of history, his single-mindedness saw him through. He escaped by exchanging clothes with a humble washerwoman; let us join him as he makes his way back to Toad Hall, a sadder and a wiser Toad . . . (Narration continues over start of No. 10)

(Toad and Chorus)

NARRATOR: . . . I'm not sure that's true, actually, but perhaps I'd better let you be the judge; here he is.

( =  throughout)

Doo doo — doo doo - dle doo-dle-oo doo-dle-oo—

P

DB.

mp

doo doo doo doo-dle-oo doo__ Doo doo__ doo-dle-oo doo__ doo-dle-oo

Doo doo — doo-dle-oo doo — doo-dle-oo

III

9

doo doo pa doo doo pa doo-dle-oo doo doo,— peep peep! I've got style,—

I've got style,—

mf

12
8 I've got chic, — I've — got cha-ris - ma, I've got mys - tique; —

15
8 All my — friends tell me so, — And af - ter all, they ought to know. —

p

19
8 Such an air — de - bon - air! — Such so-phis - ti - ca - ted

22
8 sa - voir - faire! — So — dé - ga - gé, so é - lite, — The

25

CHORUS

A. *mf*

T. *mf*

f

8

peo - ple come and cheer me when I walk down the street. — I'm the Toad, — I'm the

A

f

28

mp

mf

the great - est! — Oo — It's the lat - est!

mp

mf

8

great - est! — I set the style; —

31 *p* *mp* *f*

Oo — tell you how — Ssh! —

p *mp* *f*

So stay a - while — and — I'll tell you how — *p* In the

mf

34 *mf*

strict - est con - fi - dence — I get called — by Scot - land Yard; — They

mf

37 *f*

have to bring me in when a case gets too hard. Ein - stein took

f

40

CHORUS

f

Eu - re - ka!

f

(TOAD)

mf

8 les - sons from me; — I showed him that m — c — squared — e - quals e; —

mp

43

p dolce

Ah

p dolce

mf Doo doo doo 3

8 Mo - zart — and Schu - bert — and Lud - wig van B. — Would have

p

45 doo ————— Doo doo doo doo

Ah —————

8 had a lot more hits if they had stu - died with me! —


mf



47

8 Mi - chel - an - ge - lo's draw - ing — was ab - so - lute - ly ap - pal - ling; — If

p



49

B

f

Toad

f

Toad had done the Sis - tine cei - ling You would find it more ap - peal - ing. Toad — is the

B

f

52

mp

mf

You said it! — Oo — It — oc - curred to us.

mp

mf

great - est! — Ge - ni - us is real - ly the word . . . A

mf

55

mp *mf* *f*

Oo — at the Pa - lace — Well! —

mp *mf* *f* *p*

knight-hood should be con - ferred — on Toad. — O. K.,

58

C *mf*

wa wa doo wa —

mf Doo be doo be doo wa —

f

make it a peer - age! So I hope you get the mes-sage loud and clear: — If you

C *f*

61

wa wa doo wa doo be

Doo be doo be doo wa

can't re-solve a prob-lem, why, just bring it here. Pluck up cou-age,

p *mp*

64

doo be doo be doo wa

don't be shy; — Ga - li - le - o made the big time 'cos he gave me a try! — When

mf

67 *mf*

wa wa doo wa wa

mf Doo be doo be doo wa — Doo be doo

8 New-ton saw that ap - ple drop from the tree, — Well, he asked me what it meant, And I

70 *f* *mp*

Wow! Oo —

mf That's gra-vi - ty! —

8 said: Sci-ence and in - ven - tion — are most - ly due — To — Pro-

73

D

Who? — Toad is the

mf He's too good to be true! — *f*

- fes - sor Toad. — Toad is the

D

76

great - est; — We know it; — So let's get the show on the road, — And sa -

great - est! —

p

79 *cresc.* *f* 3

- lute the phe-no - me - nal, the fa - bu - lous, fan - tas - tic,

cresc. *f* 3

8 Sen - sa - tio - nal, suc - cess - ful, scin -

p cresc. *f cresc.* 3

82 (senza rit.) *ff* Segue No. 11

Toad! Yeah!

ff 3

- til - la - ting su - per - star Toad!

(senza rit.) *ff* Segue No. 11

11: THE PLAN

(Mole, Toad, Rat, Badger)

63

Allegro agitato (♩ = 144)

BADGER

(recit.)

Un - hap - py a - ni - mal! home-less

Vlns. *ff* *colla voce sempre*

The musical score for the Badger's recitative is written in 4/4 time. The vocal line (bass clef) begins with a forte (f) dynamic and a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The piano accompaniment (treble and bass clefs) features a rapid sixteenth-note arpeggiated figure in the right hand and a sustained bass line in the left hand. The tempo is marked Allegro agitato with a quarter note equal to 144 beats per minute.

re - pro - bate! dis - pos - sessed dis - so - lute!

The musical score continues the Badger's recitative. The vocal line (bass clef) has a half note D2, a quarter note E2, a quarter note F2, and a half note G2. The piano accompaniment continues with the arpeggiated figure. The tempo remains Allegro agitato.

A

TOAD

mf freely

Stea - dy on, old chap! It's on - ly me, your old friend Toad! Why, hal-lo,

colla voce *mf* *mp*

The musical score for the Toad's entry is written in 4/4 time. The vocal line (treble clef) begins with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (treble and bass clefs) features a sustained bass line in the left hand and a melodic line in the right hand. The tempo is marked *mf freely*. The dynamic is marked *mf* and *mp*.

10
8 Rat! Hal-lo, Mole! Why don't you all come down to my place for a spot of

13
8 lun-cheon? BADGER *f* Luck-less Toad! You no lon-ger have a place! *slow and solemn*
colla voce

B 16
MOLE *f* ... the wea - sels! ... the
TOAD *f* ... the wea - sels! ... the
RAT *f* ... the wea - sels! ... the

While you were in prison,
Toad Hall was invaded by the wea - sels ... the fer - rets ...

B *trem.* *colla voce* *p* *cresc.* *Red.* ** Red.*

20 MOLE
fer - rets and the stoats!

TOAD
fer - rets and the stoats! *ff* \sharp \circ

RAT
fer - rets and the stoats!

BADGER
... and the stoats! _____

23 TOAD
hor - ror! Ca - tas - tro - phe ap - pal - ling!

26 *mf* freely C Slow ($\text{♩} = 60$)
O mi-se-ry! O in-jus-tice! Now I'm ru-ined! A-lack!

mp *p*

29 MOLE **Allegro vivace (♩ = 144)**

TOAD

RAT

BADGER *mf* *f freely*

Now listen to me, Toad: all is not lost, undeserving though you are... *colla voce* I have a plan. *colla voce* **Allegro vivace (♩ = 144)**

33 **D**

... with knives! *f*

... with knives! *f*

... with knives! *f*

mf

D We must arm our-selves with knives... with

trem. *trem. sempre* *f* *P*

36

... with cud-gels!

... with cud-gels!

... with cud-gels!

cud-gels. ... and with pis-tols of a-larm-ing as-pect;

f

39

colla voce

A-ha!

A-ha!

A-ha!

... gain entry to Toad Hall by a secret tunnel,
the presence of which was fortunately made
known to me by Toad's august father many long
years ago. ... then we ad-

colla voce

p

accel.

cresc. sempre *f*

-vance up - on the wea-sels and the fer - rets and the stoats, bran-dish-ing our wea-pons and

accel.

p *cresc.*

freely (recit.)

In tempo (♩ = c. 112)

MOLE

p timidly

A fe-ro-cious and blood-cur-dling

TOAD

p timidly

A fe-ro-cious and blood-cur-dling

RAT

p timidly

A fe-ro-cious and blood-cur-dling

(BADGER)

freely (recit.)

3 3 3 3

3 3 3 3

3 3 3 3

3 3

sing-ing a fe-ro-cious and blood-cur-dling cho-rus.

freely (recit.)

In tempo (♩ = c. 112)

f *f* *p*

48 *colla voce*

cho-rus?

cho-rus?

cho-rus?

f That's right! with so-los by Toad! The weasels, the ferrets, and the stoats will all flee in

colla voce

mf *p*

51 *risoluto* **Allegro vivace** (♩ = 120) **Segue No. 12**

ab-ject and mor-tal ter-ror! Com-rades, ad-vance!

f *mp* *tr*

Segue No. 12

S.D.

12: RECAPTURE OF TOAD HALL (Let's wallop a weasel)

(Mole, Toad, Rat, Badger)

Allegro vivace (♩ = 120)

MOLE, TOAD,
RAT, and BADGER *mf*

The musical score is written for four vocal parts (Mole, Toad, Rat, and Badger) and piano accompaniment. It is in 6/8 time and consists of four systems of staves.

System 1: The vocal parts enter with the lyrics "Let's wal-lop a". The piano accompaniment begins with a forte (*f*) chord and includes a violin part marked *Vla.* with a *dim.* (diminuendo) instruction. The tempo is marked **Allegro vivace** (♩ = 120).

System 2: The vocal parts continue with the lyrics "wea - sel, Let's stran - gle a stoat! Let's fraz - zle a". The piano accompaniment includes a marking for "(strangling noise)" and a *P* (piano) dynamic.

System 3: The vocal parts continue with the lyrics "fer - ret or two— have 'em by the throat! Twist their arms and". The piano accompaniment includes a *P cresc.* (piano crescendo) marking.

System 4: The vocal parts conclude with the lyrics "pull their necks un - til their eyes go pop;". The piano accompaniment includes a *f* (forte) dynamic and a marking for "8ve - 7" (octave 7).

16 *f* MOLE
Toad Hall is Toad's hall — Let's go ov - er the top!

f TOAD
Toad Hall is Toad's hall — Let's go ov - er the top!

f RAT
Toad Hall is Toad's hall — Let's go ov - er the top!

f BADGER
Toad Hall is Toad's hall — Let's go ov - er the top!

dim.

20 A *p* Tip - toe up the stair - case ... *pp* Tip - toe

pp Tip - toe

pp Tip - toe

pp Tip - toe

A *p* *pp*

24 *A TERRIFIED STOAT

tip! Aargh! Pit - pat -

tip! Pit - pat -

tip! Pit - pat -

tip! Pot - ter down to the pan - try Pit - pat -

mp *pp* *pp* *pp*

28 A FRIGHTENED FERRET

pit! Eek!

pit!

pit! Back a - gain to the foot of the stairs,

pit! Catch the vil - lains

mf *mf* *f* *p* *cresc.* *2* *2* *2* *2* *mp* *2* *2*

* In this number, the shrieks and cries of the weasels, ferrets, and stoats are to be allocated to suitable members of the chorus.

32

mf Lay them neat - ly out in pairs,

f Lis - ten while they

un - a - wares,

cresc. *mf*

36

f Let's go ov - er the top!

say their prayers, Let's go ov - er the top!

f Let's go ov - er the top!

f Let's go ov - er the top!

f *(f)* *dim.*

74
B (MOLE, TOAD
 RAT, and BADGER)

40 *f*

(8) Pin 'em up by the ears, chaps, Spear 'em down to the floor! _____

mf

44

(8) Wea - sel - bur - ger and chips is a treat that we a - dore! _____

48 *mp* *mf* *f*

RAT TOAD MOLE, TOAD,
 RAT, and BADGER

(8) Shred the stoats in lit - tle bits, Let's have a fer - ret chop! (8) It's

p cresc. *f*

52 (Smack lips)

(8) wea - sel-whack-in' good, So let's go ov - er the

56 MOLE **accel.** **C** Più mosso (♩ = 144) *f*

top! TOAD *dim.* Watch it, there goes a wea - sel!

8 top! RAT Thwack thwack thwack thwack thwack thwack thwack

top! BADGER Thwack thwack thwack thwack thwack thwack thwack

top! Thwack thwack thwack thwack thwack thwack thwack

accel. **C** Più mosso (♩ = 144)

60 WEASEL MOLE *f*

Thwack, thwack, splat! (Groan) Swish swish swish Got him!...

f thwack thwack splat! Strike him! yes, it's a stoat! Got him!...

f thwack thwack splat! Swish swish swish Got him!...

thwack thwack splat! Swish swish swish Got him!...

64 FERRET and STOAT MOLE *p* *cresc.*

Squashed him flat! Eergh! Buc - kle buc - kle

Squashed him flat! Buc - kle buc - kle

Squashed him flat! Fer - ret by the door there, He'd

Squashed him flat! Swash swash

68 MOLE

buc - kle — swash, Yes, Toad Hall is Toad's hall;

TOAD

buc - kle — swash, Yes, Toad Hall is Toad's hall;

RAT

look more peace - ful dead! — Toad Hall is Toad's hall;

BADGER

swash swash, Yes, Toad Hall is Toad's hall;

72

Have we ta - ken care of them all? Ah —

Have we ta - ken care of them all? Ah —

Have we ta - ken care of them all? Ah —

Have we ta - ken care of them all? Search be - hind the gar - den wall?

76 (TOAD'S SOLO!)
f cresc.
 Did - n't I hear a wea - sel call? _____

80 WEASELS, FERRETS, and STOATS (CHORUS)
cresc.
 (Spoken) Come on, let's get out of here!
colla voce

MOLE, RAT, and BADGER
p (with CHORUS *ad lib.*)
 He's gone ov - er the top!

f *ff*

13: NARRATION

NARRATOR:

Every last weasel, ferret and stoat fled in panic and disorder, and Toad Hall was once more Toad's. Badger lectured Toad sternly, reminding him that his folly and boastfulness had nearly cost him his liberty and his home, and Toad promised to mend his ways.

The next night a celebration banquet was held at Toad Hall, and everyone made merry. It was nearly midnight when Badger rose to his feet, rather unsteadily, and addressed the assembled company. (*Attacca No. 14*)

14: FINALE

(TOAD, BADGER, and CHORUS)

Moderato con moto (♩ = 104)

CHORUS
S. *f*
A. *f*
T. *f*
B. *f*
Hear, hear!

BADGER *mf*
My friends, this is a hap - py oc - ca - sion.

Moderato con moto (♩ = 104)

colla voce **Allegro agitato** (♩ = 144) *f*
... the wea - sels,
Toad Hall, lately fallen into the evil hands of the wea - sels ... the

colla voce **Allegro agitato** (♩ = 144)

Fin.

7

... the fer - rets, ... and the stoats,

fer - rets ... and the stoats ... has

Red. *calmando* — — — — — **A** **Tempo I** (♩ = 104) *sostenuto*

11

fi - nal - ly been re - stored to its right - ful ow - ner. — I give you the toast:

legato *mp*

14 **CHORUS**

S. *mf dolce* *P*

A. *mf dolce* *P*

Hearth — and home!

T. *mf dolce* *P*

B. *mf dolce* *P*

Hearth and home!

18 *colla voce*

ff Hear, hear!

ff

BADGER

And now I call upon our good friend, Mr Toad, to make a brief re - ply.

colla voce

p

B (♩ = 104 *sempre*) *quiet and thoughtful*

21 TOAD *p legato sempre*

8 I could ne - ver have come back If it had - n't been for you, my friends;

sim.

p

25

8 A house can seem emp - ty, so you wan - der, And you think you've no friends . . .

29 **stringendo** — — — — — (♩ = 132)
cresc. *mf*

There are so ma - ny things that I ne - ver real - ly saw be - fore,

cresc. *mf*

33 **rall. poco a poco** — — — — — **mp** — — — — — **dim.** — — — — — **C** — — — — — **Slow and calm** (♩ = 72)

But I think that I can see them clear - ly now:

(+ Hp. *8ve*)
Fl.

dim. **p** *con*

37 *p* *mus ing*

The ket - tle on the hob, The chest-nuts in the fire, The

40 rit.

8 slip - pers by the rock - ing chair — And wood - smoke drift - ing through the air. . I

rit.

43 **moving on faster**

8 think that per-haps . . . It's time that per-haps . . . I star - ted, per-haps, To

46 *rit.* **(a tempo)** **D** **Moderato** (♩ = 96)

8 think a-bout set - tl - ing down.

50 **CHORUS** **ALL VOICES** *p dolce e legato*

(8) Home is a spe - cial kind of feel - ing: —

54

(8) — The feel - ing of a place where you be - long; —

58 *poco cresc.* *mp*

A feel - ing that the world is left be - hind you, —

poco cresc. *mp*

poco cresc. *mp*

62 *unis.*

Like a shel - ter from your care — That seems to want you to be

66 **E** Home is that spe - cial kind of feel - ing: —

S. *mp*

(A.T.B.) (Hum) —

T. there. —

B. **E**

70 The feel - ing that you've made it all your own; _____

(hum)

74 _____ place, _____

(mp) _____ *mf* _____

Some-where which you know is real - ly your place,

mp *mf*

78 A place for liv - ing; _____

(A. T. B.) (Hum) _____ *p* _____

Your spe - cial place, your home.

mp *p*

82

F *mf warmly*

Home has a

mf warmly

mf warmly

86

wel - come kind of feel - ing: The fire - light and the

90

warmth of hearth and home; (S.) (A.) (Hum)

mp

mf A wel - come that you

(B.) *mp* Hum

94 Like a *mp*

know will al - ways cheer you,

97 gen - tle — fond 'hel - lo' — that seems to touch you with a

(A. T. B.) (Hum) (Hum)

mp

100 glow. —

G *mf* Home has a qui - et kind of

G *mf*

103

feel - ing: An is - land when you

106

need to be a - lone; A ha - ven for the

110

times you spend to - ge - ther; (A. T. B.) (Hum) No

H

114 rit.

a tempo

o-ther place like home.

H

rit.

a tempo

Ob.

NARRATOR: Mole caught Rat's eye; Rat's eye caught Badger's eye. Each knew what home meant to the other. Nobody managed to catch Toad's

Fl.

eye, but then Toad's eye was roving and resting lovingly an every detail of his home; worth a thousand gipsy caravans, worth a million motor cars, thought Toad.