

Christopher Beardsley

Three Songs from
"The Wind In the Willows"
for SATB choir and piano

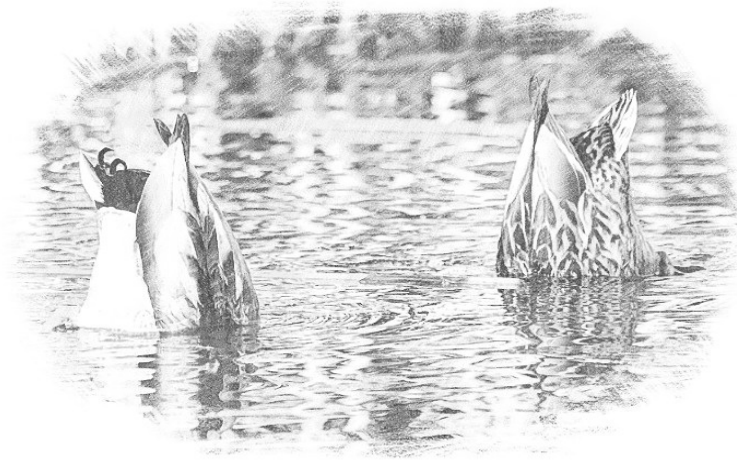


Three Songs from "The Wind in the Willows"

*Commissioned and first performed by the Valley Singers
on October 6 2018 in St. Wilfrid's Church, Longridge*

Duration approximately 10 minutes

Duck's Ditty



The Rat was sitting on the river bank, singing a little song. He had just composed it himself, so he was very taken up with it.... Since early morning he had been swimming in the river, in company with his friends the ducks. And when the ducks stood on their heads suddenly, as ducks will, he would dive down and tickle their necks, just under where their chins would be if ducks had chins, till they were forced to come to the surface again in a hurry, spluttering and angry and shaking their feathers at him, for it is impossible to say quite all you feel when your head is under water. At last they implored him to go away and attend to his own affairs and leave them to mind theirs. So the Rat went away, and sat on the river bank in the sun, and made up a song about them, which he called "Duck's Ditty".

Duck's Ditty

Kenneth Grahame

Christopher Beardsley

Moderately, gently dabbling ♩ = 92

mf

SOPRANO

ALTO

TENOR

BASS

Piano

All a-long the back - wa - ter,
All a-long the back - wa - ter,
All a - long Through
All a - long Through

mf
mf gently swaying
mf gently swaying

mf

7

Through the rush-es tall, Ducks are a - dab - bling, Up tails all!

Through the rush-es tall, Ducks are a - dab - bling, Up tails all!

8
rysh - es tall, Ducks are dab - bling, Up tails all!

rush - es tall, Ducks are dab - bling, Up tails all!

13

Ducks' tails, drakes' tails, Yel - low feet a - qui - ver, Yel - low bills all out of sight

Ducks' tails, drakes' tails,

Ducks' tails, drakes' tails, Yel - low feet a - qui - ver, Yel - low bills all

Ducks' tails, drakes' tails, Yel - low feet a - qui - ver, Yel - low bills all

19

Bu - sy in the ri - ver! Slu - shy green un - der - growth Where the roach

Bu - sy in the ri - ver! Slu - shy green un - der - growth

Bu - sy in the ri - ver! Slu - shy green un - der - growth Where the roach

Bu - sy in the ri - ver! Slu - shy green un - der - growth

24

swim — Here we keep our lar - der, Cool and full and dim. *rit.* *f*

Where the roach swim — Here we keep our lar - der, Cool and full and dim. *f*

swim — Here we keep our lar - der, Cool and full and dim. *f*

Where the roach swim — Here we keep our lar - der Cool and dim. *rit.* *f*

29 **A tempo**

mf Ev-'ry-one for what he likes! _____

mf Ev-'ry-one for what he likes! What he likes! he likes!

mf Ev - 'ry - one for what he likes! Ev - 'ry - one for what he likes!

mf Ev - 'ry - one for what he likes!

A tempo

35

WE like to be Heads down, tails up, Dab-bling free!

WE like to be Heads down, tails up, Dab-bling free!

WE like to be Heads down, tails up, Dab-bling free!

WE, WE like to be Heads down, tails up, Dab-bling free!

f

41

High a - bove Swifts whirl and call — WE are down a - dab-bling

High a - bove Swifts whirl and call — WE are down a - dab-bling

High a - bove Swifts whirl and call — WE are down a - dab-bling

High a - bove Swifts whirl and call — WE are dab - bling

f

58

Up tails all! Ducks' tails, drakes' tails, Yel - low feet a - qui - ver,

Up tails all! Ducks' tails, drakes' tails, Yel - low feet a - qui - ver,

Up tails all! Ducks tails, drakes tails, Yel - low feet a - qui - ver,

Up tails all! Ducks tails, drakes tails, Yel - low feet a - qui - ver,

64

rit. al fine

Yel-low bills all out of sight Bu - sy in the ri - - - ver!

Yel-low bills all out of sight Bu - sy in the ri - - - ver!

Yel - low bills, Bu - sy in the ri - - - ver!

Yel - low bills, Bu - sy in the ri - - - ver!

Ped.

Music in the Reeds



'...hark to the wind playing in the reeds!'

'It's like music—far away music,' said the Mole nodding drowsily.

'So I was thinking,' murmured the Rat, dreamful and languid. 'Dance-music—the lilting sort that runs on without a stop—but with words in it, too— it passes into words and out of them again—I catch them at intervals—then it is dance-music once more, and then nothing but the reeds' soft thin whispering....'

Let me try and give you them,' said the Rat softly, his eyes still closed.

Music in the Reeds

Kenneth Grahame

Christopher Beardsley

Slowly, mysteriously ♩ = 60

SOPRANO

ALTO

TENOR

BASS

Slowly, mysteriously ♩ = 60

Piano

pp

con Ped.

9

sempre pp

Ah

sempre pp

Ah

p quasi parlando

"And hark to the wind play-ing in the reeds!... It's like

sempre pp

Ah

slow

pp

14

pp *p quasi parlando*

Ah "the lil - ting

pp, almost whispered

Ah

3

mu - sic-- far - a - way mu - sic..." Ah

pp

Ah

pp

18

sort that runs on with - out a stop..., faint but clear."

3

L'istesso tempo, brighter

22 *mf*

Lest the awe should dwell And turn your
 Lest the awe should turn
 Lest the awe should dwell turn your
 Lest the awe turn your

L'istesso tempo, brighter

mf (sempre arp.)

28

mf

fro-lic to fret You shall look on my pow - er at the hel - ping hour But
 fro-lic to fret For - get, for get, for get, for get, for get,for get, for get, for get,
 fro-lic to fret For - get, for - get,for - get, for - get, for - get,for - get,
 fro-lic to fret For - get, for - get, for - get, for - get,for - get, for -

p (non arp.)

34

then you shall for - get! But then you shall for - get!

then you shall for - get! But then you shall for - get!

then you shall for - get! But then you shall for - get!

then you shall for - get! But then you shall for - get!

then you shall for - get! But then you shall for - get!

39

Slowly, mysteriously ♩ = 60

Ah Ah Ah Ah Ah

p quasi parlando

"Now the reeds take it up-- for - get, for - get, they sigh," Ah

Slowly, mysteriously ♩ = 60

46

Brighter (♩.=60)

pp *p* (*sempre p*)
 Ah For - get, for - get, for - get, for - get

p quasi parlando *pp* *p* (*sempre p*)
 "and it dies a - way in a rus - tle and a whis - per." Ah For - get, for - get, for - get, for - get,

pp *p* *mf*
 Ah Lest limbs be

pp *p* (*sempre p*)
 Ah For - get, for - get, for - get,

Brighter (♩.=60)

mp

51

for - get, for - get, for - get, for - get for - get, for - get, for - get, for - get for - get, for - get, for - get, for - get

for - get, for - get, for - get, for - get, for - get, for - get, for - get, for - get, for - get,

red - dened and rent I spring the trap that is set As I

for - get, for - get, for - get, for - get, for - get, for - get, for - get, for - get, for - get,

67 *mf*

Hel - per and heal - er, I cheer Small waifs in the

mf

Hel - per and heal - er waifs

mf

Hel - per and heal - er I cheer Small waifs

mf

I cheer Small waifs in

mf (*sempre arp.*)

73

wood - land wet Strays I find in it, wounds I bind in it

f

wood - land wet Strays I find in it, wounds I bind in it

f

in wood-land wet Strays I find in it, wounds I bind in it

f

wood-land wet Strays I find in it, wounds I bind in it

f (*non arp.*)

79

Bid - ding them all for - get! for - get!

Bid - ding them all for - get! for - get!

Bid - ding them all for - get! for - get!

Bid - ding them all for - get! for - get!

Bid - ding them all for - get! for - get!

84

Slowly, mysteriously ♩ = 60
sempre pp

Ah

Ah

p quasi parlando

sempre pp With a smile of much hap - pi-ness on his face, and

Ah

Slowly, mysteriously ♩ = 60

slow pp

89

pp for - get, for -

pp for - get, for -

pp, almost whispered
 3
 some-thing of a lis-ten-ing look still lin-g'ring there,

pp for - get, for -

93

pp get, for - get.

pp get, for - - get.

he was a - sleep.

get, he was a - sleep.

Mr. Toad



As Toad tramped along gaily, he thought of his adventures and escapes, and how when things seemed at their worst he had always managed to find a way out; and his pride and conceit began to swell within him. 'Ho, ho!' he said to himself as he marched along with his chin in the air, 'what a clever Toad I am! There is surely no animal equal to me for cleverness in the whole world!... Ho, ho! I am the Toad, the handsome, the popular, the successful Toad!' He got so puffed up with conceit that he made up a song as he walked in praise of himself, and sang it at the top of his voice, though there was no one to hear it but him. It was perhaps the most conceited song that any animal ever composed.

Mr. Toad

Kenneth Grahame

Christopher Beardsley

Moderato, with bluster

mf

SOPRANO
The world has held great He - roes, As_ his-t'ry-books have showed, But ne-ver a name to go

ALTO
The world has held great He - roes, As his-t'ry-books haveshowed, But ne-ver a name to go

TENOR
The world has held great He - roes, As his-t'ry-books haveshowed, But ne-ver a name to go

BASS
The world has held great He - roes, As_ his-t'ry-books haveshowed, But ne-ver a name to go

Moderato, with bluster

mf

Piano

6

Vivace (♩.=102)

f *mf jaunty*

down to fame Com-pared to that of Toad! The cle - ver men at

f *mf jaunty*

down to fame Com-pared to that of Toad! Ah

f *mf jaunty*

down to fame Com-pared to that of Toad! The cle - ver men at

f *mf jaunty*

down to fame Com-pared to that of Toad! Ah

Vivace (♩.=102)

f, jaunty *mf*

Piano

11

Ox - ford Know all that there is to be knowed. But they
 all that there is to be knowed. —
 Ox - ford Know all that there is to be knowed. But they
 all that there is to be knowed. —

The musical score for measures 11-15 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

16

none of them know one half as much as in - tel-li-gent Mis - ter
 none of them know one half as much as in - tel-li-gent Mis - ter
 none of them know one half as much as in - tel-li-gent Mis - ter
 none of them know one one half as much as in - tel-li-gent Mis - ter

The musical score for measures 16-20 continues with the same four vocal staves and piano accompaniment. The lyrics are repeated across the vocal parts, with some variations in phrasing and emphasis. The piano accompaniment remains consistent with the previous section.

21

mf
Toad! _____ The a - ni - mals sat in the Ark and cried and cried and

mf
Toad! _____ The a - ni - mals sat in the Ark and cried and cried and

mf
Toad! _____ Their

mf
Toad! _____ Their

27

cried, _____ Who was it said, En - cou - ra - ging Mis - ter

cried, _____ Who was it said, En - cou - ra - ging Mis - ter

f (Shout!)
tears in tor - rents flowed. _____ "There's land a - head"?

f (Shout!)
tears in tor - rents flowed. _____ "There's land a - head"?

32

Toad!_ "Poop-poop-poop"

Toad!_ The mo -torcar went "Poop-poop poop"

"Poop-poop-poop"

As it

38

Who was it steered it in-to a pond?_

raced a-long the road._____

Who was it steered it in-to a pond?_

raced a-long the road._____ In-

43

In - ge - nious Mis - ter Toad!

In - ge - nious Mis - ter Toad!

ge - nious Mis - ter Toad! In - ge - nious Mis - ter Toad!

48

mf
The ar - my all sa - lu - ted As they marched a -

mf
The ar - my all sa - lu - ted As they marched a -

mf
The ar - my all sa - lu - ted As they marched a -

mf
The ar - my all sa - lu - ted As they marched a -

mf

53

long the road. _____

long the road. _____ *f* Was it the King? _____

long the, marched a - long the road. _____ *f* Was it the King? _____

long the, marched a - long the road. _____ *f* Was it the King? _____

(Piano accompaniment)

59

f Was it the King? _____ *sub. p* Or Kitch-en - er? _____ *f* No! _____

f Was it the King? _____ *sub. p* Or Kitch-en - er? _____ *f* No! _____

f Was it the King? _____ *p* Or Kitch-en - er? _____ *f* No! _____

f Was it the King? _____ *p* Or Kitch-en - er? _____

(play small notes only if necessary)

(sub. p) _____ *f* _____

(Piano accompaniment)

65

ff (Shout!) *f* ($\leftarrow \cdot = \cdot \rightarrow$)

No! No! No! No! NO! It was Mis - ter

ff (Shout!) *f*

No! No! No! No! NO! It was Mis - ter

ff (Shout!) *f*

No! No! No! No! NO! It was Mis - ter

f *ff* (Shout!) *f*

No! No! No! No! NO! It was Mis - ter

ff *f*

71

In toad waltz-time ($\text{♩} = 112$)

p *p*

Toad. _____ The Queen, The Queen,

p *mp*

Toad. _____ The Queen and her

p *p*

Toad. _____ The

p *p*

Toad. _____

In toad waltz-time ($\text{♩} = 112$)

p

77

77

p Sat at the win - dow and sewed. She

p la - dies- in- - wai - ting Sat at the win - dow and sewed. She

p Queen, The Queen, Sat at the win - dow and sewed.

p Sat at the win - dow and sewed.

83

83

long f **poco rit.** cried, "Look! Who's that *hand - some* man?" They an - swered "Mis - ter

long f cried, "Look! Who's that *hand - some* man?" They an - swered "Mis - ter

long f They an - swered "Mis - ter

long f They an - swered "Mis - ter

long f **poco rit.** They an - swered "Mis - ter

89 **Vivace** (♩.=102)

Musical score for the first system, measures 89-95. It features four vocal staves and a piano accompaniment. The tempo is **Vivace** (♩.=102). The key signature has one sharp (F#) and the time signature is 9/8. The lyrics are "Toad." and "Mis-ter Toad!". The piano part includes a **ff** dynamic marking.

L'istesso tempo, in the style of a washerwoman

Musical score for the second system, measures 96-101. It features four vocal staves and a piano accompaniment. The tempo is **L'istesso tempo, in the style of a washerwoman**. The key signature has two flats (Bb, Eb) and the time signature is 9/8. The lyrics include "Ah" and "The world has held great He - roes, As his - t'ry books have showed; But". The piano part includes a **f** dynamic marking.

L'istesso tempo, in the style of a washerwoman

Piano accompaniment for the second system, measures 96-101. It features a grand staff with treble and bass clefs. The key signature has two flats (Bb, Eb) and the time signature is 9/8. The piano part includes a **f** dynamic marking.

101

Ah Com-pared to Mis-ter Toad! The
 Ah Com-pared to Mis-ter Toad! The
 ne-ver a name to go down with fame Com-pared to Mis-ter Toad! The
 Ah Com-pared to Mis-ter Toad! The

106 **Majestically** (♩.=66)

world has held great He - roes, As his - 'try books have showed; But ne-ver a name to go
 world has held great He - roes, As his - 'try books have showed; But ne-ver a name to go
 world has held great He - roes, As his - 'try books have showed; But ne-ver a name to go
 world has held great He - roes, As his - 'try books have showed; But ne-ver a name to go

Majestically (♩.=66)

111

down to fame Ne-ver a name to go down to fame

down to fame Ne-ver a name to go down to fame

down to fame Ne-ver a name to go down to fame Ne-ver a name to go down to fame

down to fame Ne-ver a name to go down to fame Ne-ver a name to go down to fame

117

Com - pared to Mis - ter Toad! Toad! (Shout!)

Com - pared to Mis - ter Toad! Toad! (Shout!)

Com - pared to Mis - ter Toad! Toad! (Shout!)

Com - pared to Mis - ter Toad! Toad! (Shout!)

Com - pared to Mis - ter Toad! Toad! (Shout!)

Vivace