

Song 1 The Greatest Hero

♩ = 120

Musical notation for the first system. The vocal line consists of four whole rests. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The right hand plays a sequence of eighth notes and chords, while the left hand plays a simple bass line.

Musical notation for the second system. The vocal line has four whole rests, followed by a quarter note on the word "The". The piano accompaniment continues with chords and a bass line.

Musical notation for the third system. The vocal line contains the lyrics: "world has held great he - roes as Hist'- ry books have showed. But". The piano accompaniment features a repeating chord pattern in the right hand and a steady bass line in the left hand.

Musical notation for the fourth system. The vocal line contains the lyrics: "ne-ver a name to go down in fame com - pa - red with that of Toad." The piano accompaniment continues with chords and a bass line. A first ending bracket labeled "1." spans the final two measures of the system.

The Toad.

The cle - ver men at

Ox - ford know all there is - to be knowed. But none of them know one

half as much as in - telli - gent Mis - ter Toad, As in - telli - gent Mis - ter

Toad. The an - imals sat in the ark and cried, their tears in torr - ents

flowed. Who was it said, "There's land a - head"? En - cou - raging Mis - ter

Toad. The ar - my all sa -

lu - ted As they marched a - long the road. Was it the King or

Kitch - en - er? No, it was Mis-ter Toad!

The queen and her la - dies in wait - ing

Sat at the win - dow and sewed ! She cried, Look who's that hand some man? They

ans - wered Mis - ter Toad! The Toad! They ans wered Mis - ter

Toad!

mf

The world has held great he - roes as

His - t'ry books have showed, But never a name to go down in fame, com -

pared with that of Toad

Song 2 In Those Not Too Distant Days

♩. = 100

In those not too dis-tant days when we were

mf

This system contains the first two measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is 12/8. The tempo is marked as quarter note = 100. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics 'In those not too dis-tant days when we were' are aligned with the vocal line.

young, And life u - pon the ri - ver bank was wreathed in fun, We re -

This system contains the next two measures. The vocal line continues with the lyrics 'young, And life u - pon the ri - ver bank was wreathed in fun, We re -'. The piano accompaniment continues with chords and a steady bass line. The lyrics are aligned with the vocal line.

3rd time to CODA

mem - ber how care - free and jo - lly days could be, When Rat and Mole went out with Toad to

This system contains the next two measures. The lyrics 'mem - ber how care - free and jo - lly days could be, When Rat and Mole went out with Toad to' are aligned with the vocal line. The text '3rd time to CODA' is written above the second measure of this system.

take high tea.

f

tr

This system contains the final two measures. The lyrics 'take high tea.' are aligned with the vocal line. The piano part features a forte (*f*) dynamic and a trill (*tr*) in the right hand. The system concludes with a double bar line.

In those not too dis - tant days when we were

mf

young, And ev - ry dawn that broke, it pro - mised end - less sun. We re -

vse 4
mem - ber those ha - ppy and live - ly days we spent, When Rat and Mole went out with Toad on

1., 2nd time DC al Coda ⊕ CODA
plea - sure bent. take high tea. In those not too dis - tant days when we were

young, In those not too dis - tant days when

we were young.

f

8vb

3

In those not too distant days when we were young,
 And splendid deeds awaited us just to be done,
 We remember how we felt our lives were all in tune,
 When Rat and Mole went out with Toad one afternoon.

4

In those not too distant days when we were young,
 Adventure lay in wait for us, yes, ev'ry one.
 We remember what a joy it was to picnic on the grass,
 As Rat and Mole and their friend Toad relived their past.

5

In those not too distant days when we were young,
 And life upon the riverbank was wreathed in fun,
 We remember how carefree and jolly days could be,
 When Rat and Mole went out with Toad to take high tea.

Coda

In those not too distant days when we were young,
 In those not too distant days when we were young.

Song 3 The Computer Song

Click, whirr, click, whirr,

beep, beep, beep, beep, beep, beep, Click, whirr, click, whirr,

Fine
beep, beep, beep, beep. Doo be doo be

doo be doo be doo be de, Doo be doo be

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system features a vocal line with the lyrics 'Click, whirr, click, whirr,' and a piano accompaniment starting with a forte (*f*) dynamic. The second system continues the vocal line with 'beep, beep, beep, beep, beep, beep, Click, whirr, click, whirr,' and the piano accompaniment. The third system begins with the word 'Fine' and includes the lyrics 'beep, beep, beep, beep.' followed by a double bar line and a change to 12/8 time with the lyrics 'Doo be doo be'. The fourth system continues the vocal line with 'doo be doo be doo be de, Doo be doo be' and the piano accompaniment. The piano part uses various articulations like staccato and accents, and includes a fermata over a chord in the 12/8 section.

doo be doo be do be de Doo. A - ny one
A - ny one

who's a - ny - bo - dy tter, Has to have,
who wants to ma - dy tter, Has to have,

They have to have one. To be the top dog
To have the lat - est

in the wild wood. (Be do be dee doo) You must get one,

you must get one (Do be de doo) Ooh ah,

com - pu - ter ba - by, Ooh ah, com - pu - ter ba - by.

Mis - ter Toad has got him - self a

brand new P C. Not for long though, not for long though.

Steal-ing it will be so Ve - ry ea - sy. Then we'll have the

la - test ba - by. Ooh ah,

com - pu - ter ba - by, Ooh, ah,

1.,2. 3. *D.S. al Fine*
com - pu - ter ba - by. com - pu - ter ba - by.

Song 4 When In Trouble Or Distress

♩ = 100

When in trou - ble

mp

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a repeat sign and the lyrics 'When in trou - ble'. The piano accompaniment starts with a half note G4 in the right hand and a half note G2 in the left hand, with a mezzo-piano (*mp*) dynamic marking.

or dis - tress Ba - dger is of friends the best.

This system contains measures 3 through 6. The vocal line continues with the lyrics 'or dis - tress Ba - dger is of friends the best.'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Sunk in mi - se - ry or woe Off to Ba - dger

This system contains measures 7 through 10. The vocal line continues with the lyrics 'Sunk in mi - se - ry or woe Off to Ba - dger'. The piano accompaniment continues with a steady accompaniment.

we all go.

mf

This system contains measures 11 through 14. The vocal line concludes with the lyrics 'we all go.'. The piano accompaniment features a mezzo-forte (*mf*) dynamic marking and ends with a double bar line and repeat sign.

Dear old Ba - dger, Seek him out, Best of friends with -

out a doubt. Dear old Ba - dger, Where's he at?

3rd time to CODA

Mind as a - gile as an a - cro - bat.

1., 2.

Coda

to the end.

rit...

Song 5 Weasels come A-Cheatin'

♩ = 100

mf

In peace and tran -
That peace and tran -

quil - i - ty, Be - neath the spread - ing green - wood tree,
quil - i - ty Must be re - stored by am - i - ty.

All crea - tures small, And wide and tall Live in a joy - ous
All crea - tures small, And wide and tall Guard as a sac - red

har - mon - y. A har - mo - ny, Be - neath the trees,
 task we see. A task we see Be - neath the trees,

2nd time to CODA

All crea - tures take their sum - mer and ease.
 All crea - tures liv - ing safe and

f

(verse 2)

And then there's a flu - rry, a scu - rry and a hu - rry. And
 Wea sels come a - chea - tin', a - sneakin' and a - creepin'.

then there's a wo - rry, a wo - rry, wo - rry wo - rry. All crea - tures stir - ring on the
 Weasels come a - rippin' a - rippin', rippin', rippin', All crea - tures hiding on the

for - est floor. What is their wo - rry? And why do they scu - rry? And
 for - est floor. Weasels come de - your In an e - vil hour

why's there a hu rry, a hu rry, a hu - rry? All crea - tures co - wer on the
 Weasels tastin' po - wer, po - wer, po - wer. All crea - tures pa - nic on the

1. for - est floor. 2. for - est floor. *D.C. al Coda*

Coda
 free.

Song 6 Up, Boys And At 'Em

♩ = 120

Animals

We tre - em - ble as our
qua - - il as we

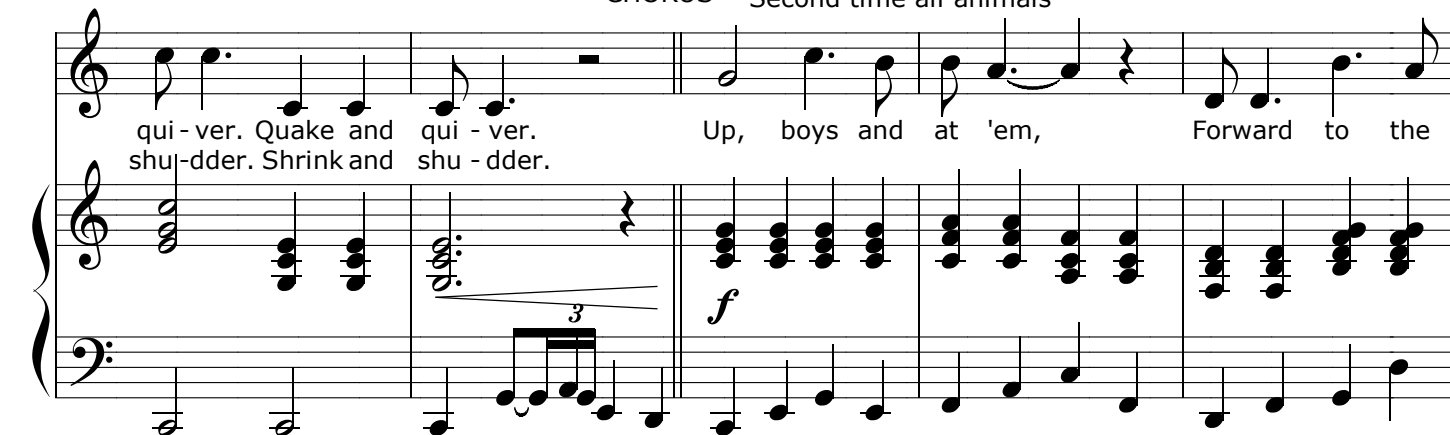
cau - tious way we feel. We shu - u - dder as on
tread this ee - rie way. Our blood runs cold, our hair stands up, we'd

ten - ter - hooks we steal. We're te - rri - fied, we're pet - ri - fied, we're
ra - ther go than stay. We're chi - cken heart - ed pol - troons who have

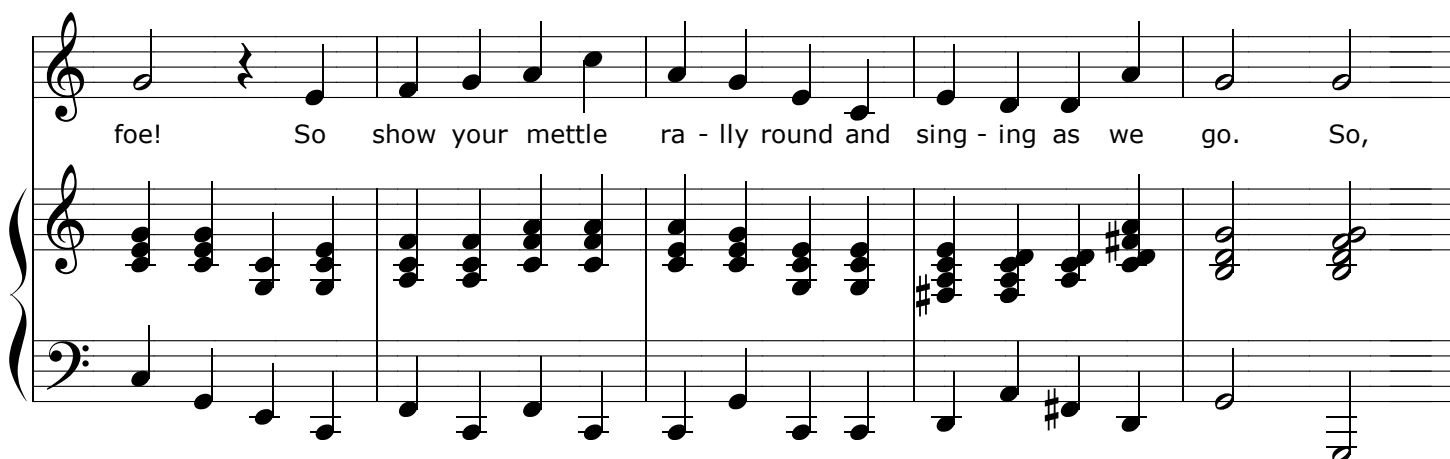
li - lied in the li - ver. We tre - mble, shu - dder, shi - ver, quake and
no - one at the ru - dder. In dread we co - wer, flinch and shrink and

CHORUS First time Freddie
Second time all animals

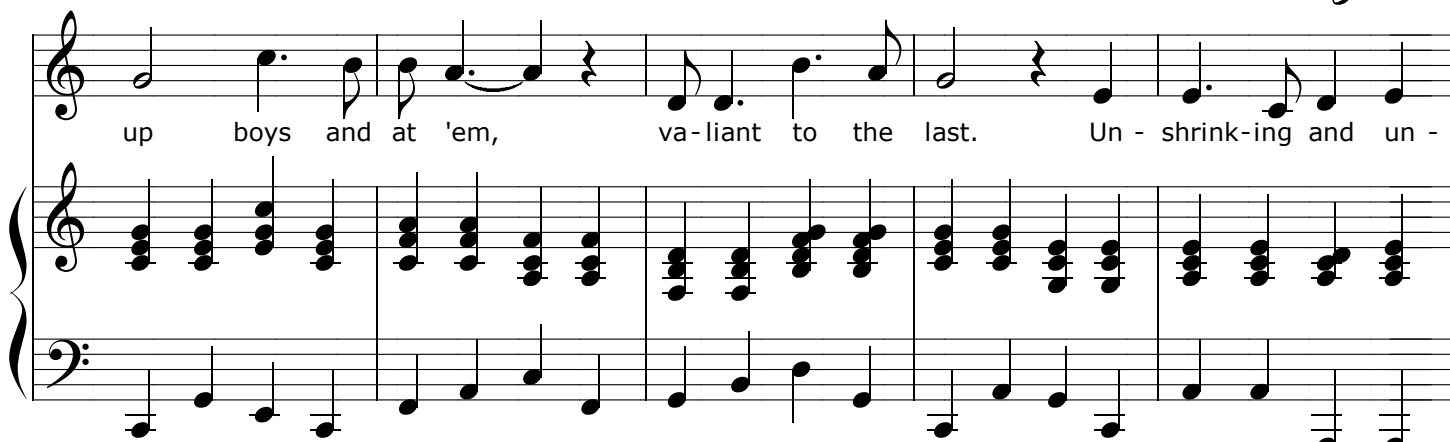
qui-ver. Quake and qui-ver. Up, boys and at 'em, Forward to the
shu-dder. Shrink and shu-dder.



foe! So show your mettle ra-ly round and sing-ing as we go. So,



up boys and at 'em, va-liant to the last. Un-shrink-ing and un-



shake-a-ble, 'til dan-ger all is past. We past.

1. 2.



Song 7 Wise Old Badger

♩ = 50

mp

The piano introduction consists of three measures. The right hand plays a series of chords in the treble clef, while the left hand plays a simple eighth-note accompaniment in the bass clef. The music is in the key of D major (two sharps) and 3/4 time.

Animals

Dear old Bad - ger,
Wise old Bad - ger,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Dear old Bad - ger, Wise old Bad - ger,". The piano accompaniment continues with the same eighth-note pattern as the introduction.

Coun - sell - or, men - tor and friend.
o - ra - cle, fount of all wit.

Cra - fty
Hon - est

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Coun - sell - or, men - tor and friend. o - ra - cle, fount of all wit." followed by "Cra - fty Hon - est". The piano accompaniment remains consistent.

Bad - ger, on your am - ple wit we de - pend.
Bad - ger, we're lost with - out you we ad - mit.

The final line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Bad - ger, on your am - ple wit we de - pend. Bad - ger, we're lost with - out you we ad - mit." The piano accompaniment ends with a final chord in the bass clef.

Badger

Proud Fool - old ish Bad - ger, Bad - ger, rash and im - pet - u - ous fa - lli - ble mis - guid - ed

Brock. sop. Cap Hot - tured by wea - sels no head - ed chump your err -

1. sage would have dealt you this lot. on - eous ex - cur - sion's a

2. flop.

Song 8 Toad's Last Song

♩ = 85

mf

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes, including a trill on the second measure. The bass line consists of quarter notes and chords.

The toad came home. There was

The vocal line begins with a quarter rest, followed by the lyrics 'The toad came home.' and another quarter rest, then 'There was'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and quarter notes in the left hand.

pa - nic in the par - lour and howl - ing in the hall. There was
smash - ing in of win - dow and crash - ing in of door. There was

The vocal line continues with 'pa - nic in the par - lour and howl - ing in the hall. There was' and 'smash - ing in of win - dow and crash - ing in of door. There was'. The piano accompaniment features a repeating eighth-note pattern in the right hand and quarter notes in the left hand.

1. cry - ing in the cow - shed and shriek - ing in the stall, When
chi - vvy - ing of wea sels that

The vocal line concludes with '1. cry - ing in the cow - shed and shriek - ing in the stall, When' and 'chi - vvy - ing of wea sels that'. The piano accompaniment continues with the eighth-note pattern in the right hand and quarter notes in the left hand.

Toad came home. When the

toad came home. There was

2. fain - ted on the floor When Toad came home.

p *mf*

12/8

Bang go the drums and the

f

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in the second measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand with notes G2, B2, and C3.

trum-pet-ers are toot-ing

And the sol - diers are sa - luting.

Detailed description: This system contains measures 3 and 4. The vocal line continues with quarter notes D5, E5, F5, and G5 in measure 3, followed by a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4 in measure 4. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

And the can - non they are shoot-ing and the mo - tor cars are hoot - ing.

tr

Detailed description: This system contains measures 5 and 6. The vocal line continues with quarter notes E4, D4, C4, and B3 in measure 5, followed by quarter notes A3, G3, F3, and E3 in measure 6. The piano accompaniment features a trill in the right hand in measure 5 and continues with the eighth-note pattern in the right hand and the bass line in the left hand.

As the he - ro

ff

f

Detailed description: This system contains measures 7, 8, and 9. Measure 7 has a key signature change to one sharp (F#) and a time signature change to 6/8. The vocal line has a half note G4. Measure 8 has a key signature change to one sharp (F#) and a time signature change to 12/8. The vocal line has a half note G4. Measure 9 has a key signature change to two sharps (F# and C#) and a time signature change to 12/8. The vocal line has a half note G4. The piano accompaniment features chords in the right hand and a bass line in the left hand, with dynamics *ff* and *f*.

comes.

rit....

This system contains the first two measures of the piece. The vocal line begins with a single note followed by a rest. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand. A 'rit....' marking is placed above the piano accompaniment in the second measure.

Shout hoo - rah and let each one of the crowd

a tempo

ff

This system contains the next two measures. The vocal line continues with the lyrics 'Shout hoo - rah and let each one of the crowd'. The piano accompaniment features a steady bass line and chords in the right hand. A 'a tempo' marking is placed above the piano accompaniment, and a '*ff*' (fortissimo) dynamic marking is placed below the piano accompaniment in the first measure.

try and shout it ve - ry loud. In ho-nour of an a - ni-mal of

This system contains the next two measures. The vocal line continues with the lyrics 'try and shout it ve - ry loud. In ho-nour of an a - ni-mal of'. The piano accompaniment features a more active right hand with many sixteenth notes and a steady bass line.

whom you're just - ly proud for it's Toad's great

This system contains the final two measures. The vocal line continues with the lyrics 'whom you're just - ly proud for it's Toad's great'. The piano accompaniment features a steady bass line and chords in the right hand.

day. Shout hoo - rah and let each one of the crowd

This system contains the first two staves of music. The vocal line begins with a whole rest followed by a half note, then continues with a melody in a key of three flats. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

try and shout it ve - ry loud. In ho - nour of an an - i - mal of

This system contains the third and fourth staves of music. The vocal line continues the melody, with a key signature change to two sharps. The piano accompaniment includes a section with a complex, fast-moving eighth-note pattern in the right hand.

whom you're just - ly proud for it's Toad's great day.

This system contains the fifth and sixth staves of music. The vocal line concludes with a half note. The piano accompaniment features a series of chords and a final cadence.

This system contains the seventh and eighth staves of music. The vocal line is mostly rests, indicating the end of the vocal part. The piano accompaniment continues with a final flourish and ends with a double bar line.