

TOAD
Because it's the time when the mail
should come.

FROG
And?

TOAD
It never does. I never get any letters.
I have never ever gotten a letter.

FROG
Never?

TOAD
Never ever.

FROG
Will you please excuse me Toad? There is
something I must do.

TOAD
Sure, go ahead Frog.

FROG crosses to his own house. Mouse crosses the stage.

MOUSE
Hello Frog.

FROG
Hello Mouse.

Frog sits at a table to write. SNAIL approaches.

START

FROG (cont'd)
Hello Snail.

SNAIL
Hello Frog. What are you doing Frog?

FROG
I have just finished writing a very
important letter to Toad.

SNAIL
An important letter. Wow.

FROG seals the letter.

FROG
Snail?

SNAIL
Yes Frog?

FROG
Will you do me a favor?

SNAIL
Why, of course I will.

FROG
Will you deliver this letter to Toad for me?

SNAIL
Me? You want me to deliver a letter?

FROG
Yes. Would you?

SNAIL
Why, absolutely. And I am flattered that you are putting your trust in me. I will deliver your letter Frog. You can count on me.

FROG gives the letter to SNAIL and exits. SNAIL is alone.
He begins a trek across the stage.

Song: The Letter

SNAIL (cont'd)
I'M CARRYING A LETTER
A MOST IMPORTANT LETTER
A LETTER FROG HAS WRITTEN TO TOAD
I'D LOVE TO STAY AND CHAT
STICK AROUND AND CHEW THE FAT
BUT DUTY CALLS AND I MUST HIT THE ROAD

I'M THE SNAIL WITH THE MAIL
I'LL DELIVER WITHOUT FAIL
IN THE RAIN OR SLEET OR SNOW

NO SNAIL HAS FEET MORE FLEETA
WHY I'M PRACTICALLY A CHEETAH
I PUT THE GO IN ESCARGOT

END

~~FROG and TOAD are near the riverbank. TOAD wears a robe.
FROG is in his bathing suit. He carries a towel.~~

~~FROG
Oh Toad, I meant to ask, did you get any
mail today?~~

Piano/Conductor

Frog And Toad

4

THE LETTER #1

CUE (SNAIL): "You can count on me."
(Snail turns front)

Vamp
(vocal last x)

START

The first system of the score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a rest, followed by a measure with a fermata, and then a measure with a quarter note G4. Above the second measure is the word "START" in large, bold, black letters. Above the third measure is the word "I'm". Above the fourth measure is the word "Vamp (vocal last x)". The second staff is a piano accompaniment line in treble clef, starting with a tambourine (Tamb.) and a dynamic marking of *f*. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment, also starting with a dynamic marking of *f*. The piano part features chords and moving lines in both hands.

Bs
+Drs (Countryish)

A

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics: "car - ry - ing a let - ter. a most im - por - tant let - ter, a". Above the first measure is the number "4", above the second measure is "6", and above the third measure is "6". The second staff is a piano accompaniment line in treble clef, which is mostly empty with some rests. The third staff is a grand staff (treble and bass clefs) for piano accompaniment, starting with a dynamic marking of *p*.

Gtr (Bluegrass)

The third system of the score consists of three staves. The top staff is a guitar line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bluegrass-style guitar line. Above the first measure is the text "Gtr (Bluegrass)". Above the first measure is a box containing "PIANO TACET" and "mp". Above the second measure is the letter "D". The second staff is a piano accompaniment line in treble clef, which is mostly empty with some rests. The third staff is a grand staff (treble and bass clefs) for piano accompaniment, starting with a dynamic marking of *p*.

Bs
+Drs (Countryish)

7 **accel.** 8 9 **Slightly faster** 10

let - ter Frog has writ - ten to Toad. I'd

A E

11 **accel.** 12 13 **Slightly faster** 14

love to stay and chat, stick a - round and chew the fat, but

A D

15 **accel.** 16 17 **A tempo (slightly faster)** 18

du - ty calls and I must hit the road. I'm the

Ww's
Brs (Open) *mp* *mf*

A E A D A

B

19 20 21 22

snail with the mail, I'll de - liv - er with - out fail in the

Fl 1

f Fl 2

Gtr *sim.*

PIANO PLAY *mf* A D A

+Bs
+Drs (Trainbeat)

23 24 25 26

rain or sleet or snow. No

Fls 1,2

Brs *mp* *mf*

Fl 1 Fl 2

V V

+Brs

C#m F#m

Timp

27 28 29 30

snail has feet more fleet - a, why I'm prac - tic - 'ly a chee - tah, I

Fls

Brs *p*

mf A D

31 32 33 34

put the go in es - car - goh. **END**

f *mf*

A D A

35 36 37 38

WW's Brs

Piano (Optional)

A A# A A#

p *pp < p* *pp < p*

39 40 41

(Play 1st x only)

CUE OUT: "Any mail today?"

(Play 1st x only)

A

dim. on pond reveal

SNAIL#2

P/C

5. I'M COMING OUT OF MY SHELL

Frog And Toad

27

START

28 29

There were slugs who doubt-ed me I guess that made me ner-vous I nev-er ev-en dared to dream of

Sxs, Tbn (Sxs, Tbn)

p Tenor *mf* *p*

broaden the beat

Gr. off-beats
Cm7 F7 BbMaj7 B°7 Cm7 Abm/Gb F7

30 31 32

life in civ-il ser-vice They said I was-n't fast e-nough, They said "Hey you're to goo-ey." But

subtone *subtle scoop*

BbMaj7 Tri Ebm7 Ab13 DbMaj9

33 34 35

then I turned a-round and told them "Phoo-ey That's all hoo-ey!" I was—

shake +Tpt *f* *mp* *ff* w/Gtr

Dbm7 Cm7 Cm9 F13 f F#13 Bs (8vb) Dr

36

no-thing but goo un-der the sur - face Then ev - 'ry-thing be - gan to

mp *Basic* *f* *Sva* *black note gliss*

Gr, Dr play time (grandiose swing)

B Maj9 B[♭]7 C[♯]m7 F[♯]9,13 D[♯]m7

C[♯]m7/F[♯]

39

gel Ho - ly cow! Look at me now—

Alto, Tpt Tenor, Tbn *mf* *f* *shake* *f*

G[♯]9 D[♯]m7/A[♯] D⁺/B B[♯]m7(b5) C[♯]m7 D^o7 B⁶/D[♯] G[♯]9

w/Bs

42

I'm— com-ing out of my Yes, I de-liv - er I'm— com-ing out of my Sxs

p

C[♯]m7 F13sus4 D[♯]m7 G[♯]9 G[♯]7(b9) C[♯]m7 EMaj7/F[♯]

45 46 47

I'm go - in' pos - tal! I'm com - ing out of my

+Br *shake* Sxs, Tbn *mp*

A13#11 G#7#5/9 C#m7 EMaj7/F# F#7(b9)

48 49 50 (Shuts door)

shell

END

Tpt, Alto *mp* Alto (optional Tbn)

Tenor, Tbn *ff*

w/Gtr *gliss.* B13#11 w/Bs, Dr

8vb Bs loco Dr fill 8vb.1 Applause segue