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*Dramatic Publishing*



A MUSICAL FROM THE BOOK  
BY LEO LIONNI

# FREDERICK

BOOK BY  
SUZANNE MAYNARD  
MILLER

MUSIC AND LYRICS BY  
SARAH DURKEE  
AND PAUL JACOBS

**“Charming and poignant. ...  
Frederick teaches that people do  
not live by nuts and berries alone,  
but need cultural warmth.”**

—Chris Jones, *Chicago Tribune*

**“Captures all the warmth, beauty and imagination of Lionni’s magical tale of an artist.”** —*Chicago Theatre Review*

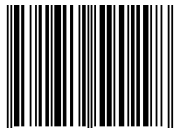
**“[Frederick] reminds us of the importance of finding your own path, even when others may doubt the worth of such dreams.”**  
—*Chicago Critic*

# FREDERICK

*Musical. Book by Suzanne Maynard Miller. Music and lyrics by Sarah Durkee and Paul Jacobs. From the book by Leo Lionni. Cast: 2m., 2w., 1 either gender.* It’s summertime in the meadow, and Frederick and his other friends in the mouse commune—Ernest, Nellie, Sunny and Baby—gather to enjoy the start of another glorious day: the buzzing of the bees, the fluttering of butterflies and the warmth of the glowing sun. Together they sing and play games without a care in the world. As summer quickly turns to fall, they each set about collecting supplies for the cold winter that lies ahead. All except Frederick, or so it would appear. For as Ernest, Nellie, Sunny and Baby gather nuts, seeds and berries to store in their winter hideaway, Frederick seemingly has his head in the clouds, thoughtfully observing the world around him (much to the charmed delight of some and the envy and frustration of others). But when the darkest days of winter finally arrive and the mice have exhausted their supplies and worn thin their stories and games, it is Frederick who has stored up something special to help save the day. Featuring a roots-flavored country and folk-infused score. *Unit set. Approximate running time: 70 minutes. Royalty on application, plus music rental (scores or CD). Code: FF3.*

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ISBN: 978-1-61959-029-8



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311 Washington Street  
Woodstock, IL 60098  
800-448-7469

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Leo Lionni's  
**Frederick**

Book by  
SUZANNE MAYNARD MILLER

Music and lyrics by  
SARAH DURKEE and PAUL JACOBS



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Book by SUZANNE MAYNARD MILLER  
Music and lyrics by SARAH DURKEE and PAUL JACOBS  
Based on the book by LEO LIONNI

Printed in the United States of America

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Washington Square Films  
310 Bowery, 2nd Floor  
New York, NY 10012 • Phone (212) 253-0333

ISBN: 978-1-61959-029-8

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In addition, all producers of the musical must include the following acknowledgment on the title page of all programs distributed in connection with performances of the musical and on all advertising and promotional materials:

“*Frederick* was developed and initially presented at Omaha Theater Company (The Rose), March 2014, Matthew Gutschick, Artistic Director. The world premier production was at Chicago Children’s Theatre, October 2014, Jacqueline Russell, Artistic Director.”

*Frederick* received its world premier production at Chicago Children’s Theatre (Jacqueline Russell, Artistic Director), at the Ruth Page Center for the Arts in Chicago on October 17, 2014. The cast was as follows:

Frederick .....Richard Juarez  
Ernest .....Shawn Pfautsch  
Nellie.....Sophie Grimm  
Sunny ..... Emily Casey  
Baby ..... Christine Bunuan

Production:

Director ..... Stuart Carden  
Musical Director ..... Nicholas Davio  
Sets.....John Musial  
Lighting.....Lee Fiskness  
Sound ..... Mikhail Fiksel  
Costumes..... Rachel Anne Healy  
Puppet and Property Design.....Meredith Miller  
Stage Manager ..... Carrie Taylor  
Assistant Stage Manager.....Amy Witherby  
Second Assistant Stage Manager ..... Andi Sturtevant

# Frederick

## CHARACTERS

**FREDERICK (m):** A productive dreamer, Frederick is youthful in spirit and appearance. He revels in life's small pleasures, sees possibilities everywhere and is constantly observing. Insatiably imaginative, he takes time for solitude to simply allow his mind to wander. Constantly curious, he looks around the world and wants to know why, and how, it is the way it is.

**ERNEST (m):** Kindly, wise and a bit of an eccentric with a penchant for gadgets and systems, Ernest is older than the others, and he's never afraid to share his wisdom.

**NELLIE (w):** Sweet and sensitive, our "nervous Nellie" is preoccupied with the coming winter and tends to overreact to the smallest of wintry signs. Despite her nervousness, she's a grounding force within the mouse commune, and she works hard to gently keep her mouse friends on task. Beneath the surface, she's envious of Frederick.

**SUNNY (w):** Warm, cooperative and considerate, with seemingly infinite patience, Sunny is eternally optimistic and accepting. She is always on the lookout for fun and adventure.

**BABY (m or w, ideally a diminutive female or Baby Huey-like male):** The object of the mouse commune's affection, Baby is completely in tune with the moment. He/she is also really cute and funny, with a healthy dose of moxie. Note: For simplicity's sake, Baby is referred to as a female throughout the script.



## MUSICAL NUMBERS

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10. Four Little Field Mice.....	61
11. There's No Runnin' Out of Joy .....	65

Additional notes regarding the music can be found in the back of the book.

## PRODUCTION NOTES

Sets, lighting and sound should be used to help mark the passage of time.

**Summer:** trees and flowers are in full bloom, warm tones, chirping birds, babbling brooks.

**Fall:** trees begin to lose their leaves, flowers their bloom. The lighting turns moodier and cooler, and the sounds a bit more ominous, e.g. a hooting owl, a howling wolf.

**Winter:** the trees are bare, the lighting turns cold, and a winter wind blows.

**Spring:** the return of spring brings a return of life and color to the stage.

Costumes and makeup should be suggestive.

The size of the sets and props reflects the fact that we are in a mouse's world: leaves, flowers, ears of corn, etc., are all quite large.

## MUSIC NOTES

Hello, fellow musicians! Thank you so much for bringing *Frederick* to life! I wanted to pass on a few musical and emotional notes that don't appear in the score.

1. "It's a Beautiful Sunny Day":

At the top, think of the two-measure phrases by Ernest, Sunny and Nellie as a quick warm up. They're each just dusting off a country lick. (Yes, Nellie is a bass player. Seems right for a worrier. She holds it all together.) Going into time, it's peppy, but there's no real sense of urgency until the next song.

2. "We Got Work to Do":

This is a call to action! That first cool breeze hits, seemingly out of nowhere. The mice kick it in to gear and immediately start preparing for winter! Think fiddle at the entrance. We meet the cast as they sing lyrics describing themselves. I've tried to create parts for all of the faster country songs that simulate a band, so we have the effect of chords, a bass line and a lead instrument commenting on top of the pulse. Think in terms of making all of those elements come out.

3. "Wow!":

We meet our hero, Frederick. As the mice hustle to get ready for winter, Frederick's pure experience of wonder in the world overrides everything else. He is pure innocence with the poetic soul of an artist. Think amazement, awe at the top. Take your time with the rolled chords. As the song goes into time, we again have the feeling of a country band playing.

4. “Pocket Full of Dust”:

A swing-influenced country song. Ernest, the practical scientist, just doesn't see the value in Frederick gathering nothing of any “real” use. It's playful with a bit of a teacherly scold. On the intro, I was thinking of a lap steel playing there.

5. “Frederick's Eyes”:

The opening is a classic refrain. While being expressive, it's important to basically stay in time and not drag. The main part of the song has a sassy Dixieland feel. Nellie is alternately venting her frustration and jealousy about Frederick and wistfully longing to be more like him. It's Nellie's moment of emotional honesty. In the second verse, in measures 39-41, 43-45 and 47-49, experiment with putting a slight bit of emphasis on the right hand chords on beats 2 and 4.

6. “Bells and Whistles”:

Ernest is the organized and scientific leader, in contrast to Frederick, the dreamer. He claims he has solved the problem of storing enough food for the winter by inventing an amazing machine—full of “bells and whistles.” This is meant to be pedal-to-the-metal rockabilly jazz, and can show you off as a player as well as demonstrating how cool Ernest's machine is! Go for it! In the middle of the song, the machine dies. Play with that moment by possibly slowing up and creating a crash sound, as in the score.

7. “The Things I Used to Think”:

This is Frederick's moment of self-doubt, his mouseie dark night of the soul. He's been so absorbed in gathering colors, sounds, smells and memories that he hasn't noticed the weather turning bitterly cold and snowy and that he has been left behind. Dizzy and scared, he realizes that he's all alone and wonders if he's been wrong to believe

his “supplies” have any worth. I think the piece somewhat plays itself in that the piano tries to follow the emotional arc of the lyrics. In measure 19, the tenutos are accented. I come down dynamically at the end of the bridge and feel that the last verse becomes very tender, somewhat expands, as indicated in measure 31. We come down into the last chorus. Measure 40, as when played earlier in the song, is the “pull on the heart strings” moment that I hope really expresses the poignancy of Frederick’s doubt.

8. “No Mouse Gets Left Behind”:

Here the audience is engaged in a call-and-response with the cast, answering Sunny singing, “Where are you Frederick?” and the other lines in the intro before the song kicks into tempo. The main body of the song is pure Bluegrass. Again, we have an amalgam of a rhythm section, bass and lead instruments. Hopefully, your space allows the cast to go out into the audience, scurrying all over to search for Frederick as the song progresses. Have fun here! Perhaps extend those choruses in the search, or have the audience sing one chorus acapella with hand claps, or alternate kids/adults in the audience singing, or boys/girls, etc.

9. “No One Feels Like Chatting”:

Originally scored for violin, accordion and guitar, this is a stark, Celtic folk song. The mice have hit rock bottom. They’re dispirited in their shelter, out of food and out of hope. The musical task is to balance that mournful expressiveness with keeping in time.

10. “Four Little Field Mice”:

The lyric of this song is the text of Leo Lionni’s lovely poem in the original book set to music. The opening is played under a fair amount of dialogue. It should time out as indicated, but

I've provided a safety vamp. I think of this as a combination of a gentle waltz with a bit of an anthemic feel as it progresses. Nothing too heavy, it is the song that finally reveals Frederick's "supplies" are the contribution of beauty, imagination and memory that sustains us all in hard times!

11. "There's No Running Out of Joy":

We close the show with a Gospel song. I've purposely left out articulations because everyone has their own way of playing this style of music. Keep it bouncy! At the end, after the glissando down to the E octave in the left hand 55, there's no need to wait in strict time to play that double octave lead in. Just make it feel right to you, musically.

When using the accompaniment CD, there are slight differences from the piano score, but, with the following exceptions, the form is identical:

6. "Bells And Whistles":

Measures 69 and 60 can be repeated if necessary as the machine breaks down.

8. "No Mouse Gets Left Behind":

The intro has a only two cues, so there can be flexibility with the audience. This should also happen when playing the piano score. There is a pickup into the first measure of the main body of the song.

10. "Four Little Field Mice":

There are four additional measures at the top of the song. Omit them when playing solo piano.

I hope that this will all be helpful. Sarah, Suzanne and I send our best wishes and thank you all. Have fun!

—Paul Jacobs

# Frederick

## Late Summer

### (#1: “Opening / It’s a Beautiful Sunny Day”)

AT RISE: *A meadow. Happy, summery music.*

*(It’s early morning. Beautiful light takes the stage along with the sounds of a waking meadow—chirping birds, croaking frogs, crickets, etc.)*

*FREDERICK enters the stage alone, carrying a red poppy flower [like the flower on the original book cover] and taking in the sunrise. He’s the first of his mouse commune to wake.*

*FREDERICK notices the smell of honeysuckle in the air and the passing of giant, fluffy clouds.*

*He inhales deeply and exhales with a big smile. He is content.*

*ERNEST enters scribbling furiously on a slate.)*

FREDERICK. Morning, Ernest!

*(ERNEST puts down his slate, picks up his instrument and begins to play, starting off the early morning jam session [a ritual in the mouse community].)*

ERNEST. Hiya, Frederick, you’re up early!

FREDERICK. I wanted to capture the first light of this beautiful day!

ERNEST. Come join in!

FREDERICK (*his attention caught by a flower or a perfect blade of grass*). Oh, I will! In just a moment ...

(*SUNNY enters skipping, the music having attracted her.*)

SUNNY. Morning, Ernest! (*Seeing FREDERICK.*) Morning, Frederick!

FREDERICK. Hi, Sunny!

ERNEST. Grab your fiddle and join in!

SUNNY. Happy to! (*Starting to play.*) Frederick, don't you want to play with us?

FREDERICK (*distracted*). Sure I do, Sunny. (*Concentrating on the flower in his hands.*) I'll be there soon ...

(*NELLIE pops her head up from behind a rock, sniffing the air.*)

SUNNY. Nellie! Hurry up and join us! (*Pausing to take in the beauty of the day.*) Isn't it a perfect morning?

NELLIE (*cautiously*). Yes. Quite fine.

(*NELLIE enters, picks up her instrument and plays evenly.*)

SUNNY (*taking issue with NELLIE's word choice*). Quite fine?! It's ... (*Drawing out the word dramatically.*) G O R G E O U S.

FREDERICK (*finally ready to join the group*). Yes, gorgeous!

(*FREDERICK picks up his instrument and starts to warm up with the band.*)

*BABY enters dragging a burlap blankie. Clearly not a morning mouse, BABY stretches, yawns and does a big bottom scratch. In doing so, the drop seat of BABY's PJs comes undone.*)

FREDERICK (*cont'd*). Morning, Baby!

BABY (*stifling another yawn*). Morning ...

*(BABY goes over to the band and grabs a tambourine. But instead of joining in on the jam session, BABY nestles into FREDERICK and falls asleep, using the tambourine as a pillow.)*

SUNNY. C'mon, Baby! We need you! Let's go!

*(BABY produces a half-hearted jingle on the tambourine and then falls asleep again.*

*A bee buzzes by, and a butterfly circles around the mice.)*

SUNNY (*cont'd*). It's music time!

ALL (*ad-libs*). Whoo hoo! Let's go! etc.

SUNNY (*counting them in*). A 1, 2, 3!

*(The group starts to play. BABY startles awake.*

*The group really gets into a groove, with all of the mice playing intensely, until NELLIE puts up her hand and stops the music abruptly.)*

NELLIE. Stop! Did you feel that?!

SUNNY. What?

NELLIE. A little breeze, slightly cooler than normal. Coming in from the northeast.

SUNNY. Oh Nellie! Everything's fine! It's still summer, don'tcha see?!

*(Again SUNNY goes into a fiddle reverie, shorter this time.)*



NELLIE (*shaking off her doubts and trying to convince herself*).

Yes ... summer ... *late* summer ... but ... still summer.

IT'S A BEAUTIFUL SUNNY DAY ...

ERNEST & FREDERICK.

SUNNY DAY!

SUNNY & BABY.

SUNNY DAY!

*(The group begins to jam once again.*

*And once again, NELLIE stops them cold.)*

NELLIE. Wait! (*Sniffing aggressively.*) I smell it! A hint of rosemary and sage!

SUNNY. Nellie, no! The sky is wide-open! A blue canvas!

IT'S A BEAUTIFUL SUNNY DAY!

ERNEST & FREDERICK.

SUNNY DAY!

BABY.

SUNNY DAY!

SUNNY.

NOT A CARE IN THE WORLD

NOT A CLOUD IN THE SKY

IT'S

ALL.

SUMMER TIME

*(They pick up and start jamming again, very briefly.)*

NELLIE. Stop!

*(The music stops.)*

NELLIE *(cont'd, shivering)*. I'm sorry to say it, but I feel a chill in the air. Summer is disappearing, friends. Fall is ...

*(She sniffs again.)* nearly here.

SUNNY *(attempting to distract NELLIE)*. No, Nellie. Summer is everywhere! Just look at that *bee*!

*(BABY follows SUNNY. The jam session starts to break down.)*

BABY. And look at that *flower*!

*(BABY stoops to smell the flower.)*

BABY *(cont'd)*. And ... look at *that* bee on *that* flower! Uh oh!

*(BABY runs from the bee that she's gotten too close to.)*

FREDERICK. A butterfly! Oh, wow!

*(Now FREDERICK leaves his instrument to follow the butterfly.)*

*Only ERNEST is left playing, and slightly off-key at that.*

*FREDERICK follows the butterfly as it flutters around the stage.*

*BABY and SUNNY chase and are chased by the bee.*

*Chaos ensues with ERNEST playing his instrument off-key; NELLIE is pacing around the stage nervously; BABY and SUNNY are shrieking with delight and fear as they alternately chase and run from the bee; FREDERICK blissfully chases the butterfly, giggling and making happy sounds.*

*The butterfly leaves the stage; FREDERICK follows it, exiting.*

*A moment later, an enormous, oversized leaf falls from a tree, undulating gently to the ground.*

*All the mice continue what they are doing, except NELLIE, who stops cold.*

*While she watches the leaf's descent, the world closes in around her.*

*When the leaf finally hits the ground, the world jolts back to life.*

*NELLIE tries to get everyone's attention.)*

NELLIE. Did you see that, Ernest?! A leaf ... a very big leaf ...

*(ERNEST has set his instrument down and begins making some calculations on his slate.)*

ERNEST. Hold on, Nellie.

NELLIE. Sunny! Baby! *(Pointing.)* A leaf ... a very big leaf ...

*(SUNNY and BABY are still scampering around.)*

SUNNY & BABY. Not now, Nellie!

*(They run away with a laugh.)*

NELLIE. Well, Frederick, then? Did you see it? *(She looks around and realizes FREDERICK is gone.)* Frederick?! *(Determined to get everyone's attention.)* My fellow mice! Don't you see?! A leaf has fallen. And you know what that means ... don't you? Well, DON'T YOU?!??

*(Music starts as mice realize what NELLIE is saying.)*

ALL. Fall is here!

*(They all talk over each other excitedly saying things like, "Fall is here ... It's here ... It's here," as they get into position for the song.)*

## **Fall**

*(The same meadow, but the lighting shifts and takes on a more autumnal tone.)*

### **(#2: "We Got Work to Do")**

NELLIE.

COME GATHER 'ROUND, AND MAKE IT QUICK  
MY LITTLE MOUSEY CREW! CUZ SUNNY DAYS ARE  
GETTIN' SHORT AND WE GOT WORK TO DO!

ALL *(except NELLIE, point to her)*.

WE'RE LUCKY SHE'S THE *NERVOUS TYPE!*

NELLIE.

THAT'S WHY THEY CALL ME NELLIE!

ALL *(except NELLIE)*.

SHE GATHERS EXTRA CORN AND GRAIN

NELLIE.

TO EXTRA-FILL OUR BELLIES!

ALL.

HEAVE HO, HERE WE GO!  
LAZY DAYS ARE THROUGH!  
THAT CHILLY WIND IS GONNA BLOW,  
SO WE GOT WORK TO DO!

ERNEST.

I'M ERNEST AND I KNOW WHAT'S BEST!

ERNEST (*cont'd*).

A LEADER HAS TO LEAD!  
IT'S TIME TO BUILD OUR WINTER NEST  
AND WE GOT MOUTHS TO FEED!

SUNNY.

I'M SUNNY AND I'M GLAD TO WORK!  
I'M ALSO GLAD TO PLAY!  
I'M GLAD ABOUT MOST EVERYTHING!!

NELLIE (*interrupts SUNNY's glee*).

GO GRAB THAT PILE A' HAY!

SUNNY.

YAY!

ALL.

HEAVE HO, HERE WE GO!  
LAZY DAYS ARE THROUGH!  
THAT CHILLY WIND IS GONNA BLOW,  
SO WE GOT WORK TO DO!

*(SUNNY and BABY get progressively more festive as the song goes on: they can't resist square dancing, which is promptly broken up by NELLIE's pulling them apart on "Don't do-si-do!!")*

NELLIE.

FETCH THAT WATER!

*(Clap, clap, clap.)*

ERNEST.

TOTE THAT WHEAT!

*(Clap, clap, clap.)*

SUNNY.

*WINTER'S COMIN'*

*(Clap, clap, clap.)*

BABY.

*AND WE GOTTA EAT!!*

*(Clap, clap, clap.)*

ERNEST.

*GATHER THOSE SEEDS UP!*

*(Clap, clap, clap.)*

NELLIE.

*DON'T BE SLOW!*

*(Clap, clap, clap.)*

ERNEST.

*NO TIME TO SQUARE DANCE!!*

*(Clap, clap, clap.)*

NELLIE.

*DON'T DO-SI-DO!!*

SUNNY & BABY *(disappointed)*. Ohhh ...

BABY.

THEY CALL ME LITTLE BABY MOUSE!  
I THINK THAT'S JUST BECAUSE  
I GOT LITTLE EARS AND A LITTLE TAIL AND  
KINDA LITTLE PAWS ...

*(Suddenly displays cute, comical toughness.)*

BABY (*cont'd*).

BUT STAND BACK ALL YOU GROWNUP MICE  
CUZ I CAN PROMISE YOU  
THAT I CAN DO MOST *ANYTHING*  
WHEN WE GOT WORK TO DO!!

ALL.

HEAVE HO, HERE WE GO!  
LAZY DAYS ARE THROUGH!  
THAT CHILLY WIND IS GONNA BLOW,  
SO WE GOT WORK TO DO!

HEAVE HO, HERE WE GO!  
LAZY DAYS ARE THROUGH!  
THAT CHILLY WIND IS GONNA BLOW,  
SO WE GOT WORK TO DO!

THAT CHILLY WIND IS GONNA BLOW,  
SO WE GOT WORK TO DO!

*(At the song's end, more leaves fall from the trees. NELLIE notices and moves to say something to ERNEST, but he anticipates her comment.)*

ERNEST. Saw it! (*Patting his various empty supply bags and satchels.*) Must fill these to the brim if we are going to make it through winter! Sunny, come with me. You can be in charge of berries and straw!

SUNNY. On it!

*(SUNNY and ERNEST exit.)*

NELLIE. I'll fill the water barrel! C'mon Baby, grab this seed bag!

*(NELLIE exits.)*