

The Velveteen Beaver

A Musical for Young Children

Script and Music

by

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Winner of the
2007 Robert C. Hayes
playwriting competition

Produced by
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Cast of Characters
(in order of appearance)

SOPHIE

AUNT HATTIE

DOGBANE (the Butler)

THE VELVETEEN BEAVER

THE ROCKING MOOSE

BEAVER I

BEAVER II

DOCTOR

Note: the roles of Beaver I and Beaver II can be played by the Doctor and the Butler, thus the total cast can number as few as six.

Vocal Numbers

Act I

1. Too Many Toys Blues (Sophie)
2. Oh, I'd Love to Be a Beaver (The Velveteen Beaver)
3. Welcome Treasure (Sophie, Beaver, and Moose)

Act II

4. We're All Individuals (Beavers I, II, and the Velveteen Beaver)

Act III

5. Little Sophie Is Sick Sick Sick! (Aunt Hattie, Moose, Beaver, Doctor and Butler)
6. Reprise: We're All Individuals (The Velveteen Beaver)

Act IV

7. But When Will We Be Parted? (Sophie, Beaver, and Moose)
8. Oh, It's Great to Be a Beaver (All)

See Appendix I (page 57) for vocal scores, and Appendix II (page 75) for full scores.

The Velveteen Beaver

Act I

*Scene: A little girl's bedroom. There is a bed, a night table, and a large cupboard. The bed is piled high with stuffed animals. Stuffed animals litter the floor. Gentle morning music is playing (see **appendix — Introductory Music**) — this ends abruptly when the alarm clock rings. The pile stirs and a girl sits up in bed, turns off the alarm clock, yawns and stretches.*

AUNT HATTIE

(off stage)

Good morning, Sophie!

SOPHIE

Good morning, Aunt Hattie!

(Sophie looks at the pile of stuffed animals and picks up a rabbit)

Good morning, rabbit.

(The stuffed rabbit says "Good Morning" back, and Sophie picks up another stuffy. The voice of the rabbit, and the other stuffed animals, will likely come from a speaker near or under the bed. A live actor or actors could speak for the stuffies, or their voices could be prerecorded. A recording limits flexibility regarding timing, but eventually the voices of the stuffed animals overlap in a confused babel, and a recording is necessary at this point)

Good morning, dog.

(The stuffed dog says Good Morning)

(Sophie continues to pick up stuffed animals, to say good morning to them, and they each respond)

Good morning, cat.

(Good morning)

SOPHIE (CONT'D)

Good morning, duck.

(Good morning)

Good morning, frog.

Good morning, bird.

Good morning *(looks puzzled - can't identify)*...um...furry thing-a-ma-bob.

Good morning stuffie.

Good morning other stuffie.

Good morning other other stuffie.

(Sophie sighs, evidently weary of saying good morning)

Bonjour stuffie number twenty seven.

Guten morgen stuffie number five hundred and six.

Buenos dias stuffie number six hundred and seventy eight *(pause)*...point two. *(i.e. 678.2)*

(Sophie, tired of specifying the animal, picks stuffies up at random and says good morning in various languages)

Buon giorno!

Buon giorno!

Aloha!

(Aloha!)

Namaste!

(Namaste!)

Ohayou gozaimasu! *(Pronounced ohio go-zah-ee-mahs)*

(Ohayou gozaimasu!)

SOPHIE (CONT'D)

Good morning, good morning, good morning, good morning, good morning!
(Sophie's tone is increasingly exasperated. The stuffed animals begin saying good morning simultaneously, resulting in a gradually increasing cacophony of sound. Meanwhile Aunt Hattie rolls in a trolley heaped with presents; when she says Good Morning, the noise ends abruptly)

AUNT HATTIE

Good morning, Sophie, and ... Happy Birthday!

SOPHIE

Good morning, Aunt Hattie. Oh, wow, just look. *More* stuff. Aunt Hattie, why do you always give me so many stuffed animals when I come to stay with you?

AUNT HATTIE

Because when I was a girl I dreamed of having a room full of stuffies, just like this one!

SOPHIE

Oh yeah? What was your room like when you were a kid?

AUNT HATTIE

Oh, it was horrendous! I haven't always been very, very rich you know. Why, when I was a child I only had one toy — a cold, hard, spiky, metal toy — *and* it was broken! Otherwise, my room was as empty as the inside of a bubble. Oh, you would have hated it!

SOPHIE

(looking around wistfully)

Are you sure about that?

AUNT HATTIE

Oh yes indeed! Why, it only makes sense, Sophie! If one stuffed animal is a good thing, then seven hundred and twenty eight stuffed animals —

SOPHIE

seven hundred and fifty nine —

The Velveteen Beaver

AUNT HATTIE

— then seven hundred and fifty nine stuffed animals must be that much better!

SOPHIE

You think so?

AUNT HATTIE

Of course! Now, don't forget that today we're having a big birthday picnic — a birthday picnic just for you!

SOPHIE

(brightening)

Oh yeah, I forgot!

AUNT HATTIE

So, my dear, you need to get up — chop, chop — get dressed, wash your face, brush your teeth, comb your hair, have a little breakfast — and —

SOPHIE

And?

AUNT HATTIE

Before we go....

SOPHIE

Before we go?

AUNT HATTIE

I want you

SOPHIE

You want me?

AUNT HATTIE

Yes, Dear, of course I want you, at least while your parents are away on their trip. Anyway, I want you....to tidy — your — room! Why, just look at it, Sophie! It's a mess!

The Velveteen Beaver

SOPHIE

But —

AUNT HATTIE

A disaster!

SOPHIE

But —

AUNT HATTIE

A state of emergency! (*Aunt Hattie turns to leave*)

SOPHIE

But, Aunt Hattie — it's my birthday! You mean I've got to tidy up all this on my birthday?

AUNT HATTIE

(*Exiting*)

Yes, of course. These are all *your* things — therefore they are all *your* responsibility. Besides, you know I'm allergic to mess!

(*Sophie groans, falls back on bed*)

(*Dogbane the Butler enters, perhaps with a glass of water to put on the night table*)

DOGBANE

Good morning, Miss.

SOPHIE

Good morning, Dogbane. Dogbane! (*Sitting up*) I've got it! *You* can help me.

DOGBANE

Can I? Oh, joy.

SOPHIE

See, Aunt Hattie says I've got to tidy up all these stuffies — and you're just the man for the job!

DOGBANE

I'm afraid not, Miss. A butler does many things, but the tidying up of a room is *not* one of them. Besides which these are all *your* things —

SOPHIE

I know, I know — therefore they are all my responsibility.

DOGBANE

Precisely.

SOPHIE

You know, Dogbane, I never thought I'd say this but — I think Aunt Hattie's given me too many stuffed animals!

DOGBANE

I agree entirely.

SOPHIE

And I need — help!

DOGBANE

Perhaps I can be of assistance.

SOPHIE

Really? But I thought you didn't clean rooms?

DOGBANE

I most definitely do *not*. However, I do have a suggestion.

SOPHIE

What is it?

DOGBANE

Just this — you could give some of these stuffies away to those children in the world who haven't got quite so many.

SOPHIE

You mean, give away *all* these stuffed animals?

DOGBANE

Not all of them, of course. Just those for which you no longer have the time or attention.

SOPHIE

But where would I send them?

DOGBANE

I understand the children at the South Pole are not overrun with animals of the stuffed variety.

SOPHIE

Hey, great idea, Dogbane! I'll send some of *these* stuffed animals to the kids at the South Pole — kids who might not be as lucky as me. Hurry, Dogbane, get me a box. A BIG box. And I'll figure out how I'm going to get all these stuffies into it. Hmm. I don't think I can do it alone. (*Addressing the audience*) Say, maybe some of *you* can help me! I know — if you'd like to come up and toss a stuffy into the box, put your hand up and Dogbane will choose volunteers.

(Meanwhile, Dogbane has rolled in a comically large box which says "To the South Pole" on it)

(The song begins. The pianist improvises a simple blues pattern while Sophie speaks her lines rhythmically, or sings them ad libitum. See Appendix — The Too Many Toys Blues.)

Dogbane chooses volunteers — hopefully children with good aim — to toss animals into the box. The volunteers should stand with their backs to the audience so that they won't accidentally throw a stuffed animal into the crowd)

The Velveteen Beaver

(Indented lines can be cut if necessary for timing)

I'VE GOT SO MANY TOYS, WHY,
I FEEL THAT I CAN'T MOVE.
IT'S CRAMPING ALL MY STYLE,
IT'S MESSING UP MY GROOVE.
I'M JUST ONE LITTLE KID
WHO'S GOT A BIG IMAGINATION,
BUT WHAT'S LEFT TO IMAGINE
WHEN I'VE GOT ENOUGH TOYS FOR A NATION?
ALL THESE STUFFIES, YES THEY'RE CUDDLY,
CUTE AND SWEET AND DEAR,
BUT I'VE HAD CUDDLY, CUTE AND SWEET
AND DEAR RIGHT UP TO HERE!

(Motions above head)

I'VE GOT SO MANY TOYS,
I FEEL THAT I CAN'T DANCE.
I STEP UPON THEIR STUFFY HEADS —
CALL THE STUFFY AMBULANCE!
IMAGINE IF I ONLY HAD ONE TOY,
MY AUNT WOULD SAY,
SOPHIE PUT YOUR TOY AWAY,
AND I'D BE DONE STRAIGHT AWAY!
BECAUSE YOU'VE GOT TO CLEAN THEM UP,
LOTS OF TOYS MEAN LOTS OF FUSS.
I FEEL LIKE I'M LIVING AT TOYS - R - US!!!!

I'VE GOT SO MANY TOYS,
I FEEL THAT I CAN'T BREATHE,
(Addressing toys)
I'M SORRY BUT I FEAR IT'S TIME
FOR SOME OF YOU TO LEAVE.
A KID NEEDS EDUCATION, SHELTER,
FOOD AND LOVE GALORE,
DOES SHE REALLY NEED A BUNCH OF
MASS-PRODUCED TOYS FROM A STORE?

The Velveteen Beaver

I LOVE YOU ALL WITH ALL MY HEART
BUT YOU NEED MORE ATTENTION,
THAN JUST ONE KID CAN GIVE YOU
AT THIS STUFFY TOY CONVENTION!

(Sophie is dancing/navigating her way through the mess. She clears stuffed animals from in front of the cupboard so that she can open the door, only to have an avalanche of stuffed animals fall to the floor when she opens the cupboard doors. Sophie must clear the animals away from the cupboard doors so that she can close them again)

IMAGINE ALL THOSE CHILDREN
WHO HAVE NO TOYS AT ALL.
LIKE THE CHILDREN AT THE SOUTH POLE –
WHY, THEY HAVEN'T GOT A MALL!
NO DRUMS OR KITES OR PUZZLES,
NOT A TRAIN UPON A TRACK.
I FEEL LIKE PHONING SANTA –
HEY YOU CAN HAVE ALL *THESE* TOYS BACK!
MY AUNTIE ALWAYS TAUGHT ME
TO BE GENEROUS AND SHARE,
SO I'LL FIND SOME KIDS WHO DON'T HAVE TOYS
AND SEND THEM OVER THERE!

(Optional instrumental. Continue until all stuffed animals are in the box)

(Dogbane wheels box off stage, as well as trolley of presents previously rolled in by Aunt Hattie)

YIPPEE!!!

I'VE NOT GOT ANY TOYS, FINALLY I'M FREE!
I CAN FLOP UPON MY BED WITH IMPUNITY!
NO STUFFY NEEDS TO WORRY
THAT I MIGHT JUMP ON HIS HEAD.
AT LAST I'LL GIVE THE SPRINGS A WORKOUT
AS I JUMP UPON MY BED!

The Velveteen Beaver

AND I CAN RUN AND ZOOM AROUND
AND ACT LIKE JUST A CHILD,
WITHOUT TRIPPING OVER STUFF
AS I GO WINGED AND WILD!

(Stretches arms out like a plane and zooms around room)

I'VE NOT GOT ANY TOYS,
SO I DON'T NEED TO CLEAN!
HOORAY! MY ROOM IS TIDIER
THAN IT'S EVER BEEN!
I'VE NOT GOT ANY TOYS,
SO FINALLY I CAN DANCE,
AND KICK MY LEGS UP
WITHOUT KICKING STUFFIES IN THE PANTS.
BEST OF ALL MY FLOOR IS CLEAR
OF STUFFIES AS YOU SEE,
AND MY CUPBOARD'S EMPTY –
AS EMPTY AS CAN BE!

(Sophie opens the cupboard door to prove it — and there are the Velveteen Beaver and the Rocking Moose. Obviously the cupboard has a false back, and the Beaver and Moose have entered through the back in the meantime.)

SOPHIE

What? Oh my goodness! Why it's my old Velveteen Beaver, and my old Rocking Moose. Gosh, I had so many other stuffies, I must have forgotten about you two. Well that's all right. *(Sophie turns her back to the toys to give them a chance to shuffle out)* I should have at least a couple of toys at Aunt Hattie's when I come to stay, and you two have always been my very favorites. Come on out of there and — *(she turns and sees that beaver and moose have shuffled out)* Oh, hello. Now I know I'm supposed to be getting ready for the picnic but — well, I don't suppose Aunt Hattie will mind if I play for just a minute. So — come on, Beaver! Come on Rocking Moose!

(Sophie gets on Moose's back)

SOPHIE (CONT'D)

Hmm, let me think. (*Sophie closes her eyes. Pianist improvises music appropriate to each suggestion*) We could pretend to be ballerinas.... (*Ballet music is heard — the Velveteen Beaver does a humourous little ballet dance*).... or we could pretend we're in love with a handsome prince (*Beaver acts like he's in love*).... or we could pretend we have a baby (*Beaver rocks and cradles imaginary baby*).... or we could play monsters (*Beaver suddenly transforms into a scary monster*).... or school teachers (*Beaver acts like a scary monster again*).... or we could pretend to be musicians in a band (*Beaver plays air-guitar*).... or we could pretend to be animals (*Beaver acts like all the following animals*).... Elephants.... or ducks.... or dogs.... or monkeys.... or frogs.... or penguins.... or platypuses (*Beaver scratches head*) or beavers (*Beaver just points to himself*).... Or — I know! (*Sophie opens her eyes*) Let's pretend we're cowboys — I mean cowgirls — I mean cow individuals — riding on the open range! (*Cowboy music is heard. Moose and Sophie rock slowly back and forth — Beaver is also rocking, mimicking Sophie's movements*) Yeeha! Let's go see how the cattle are doin' in the pasture. Huh? What in tarnation is that? Why, there be cattle rustlers up ahead, and they're afixin' to steal our cows. Come on, boy, we gotta catch those ne'er-do-wells before they get away. Get-y-up! (*Music speeds up in response to the action*) Faster, boy, faster! (*Sophie pretends to crack a whip — slaps moose on rump — moose's eyes widen*) Yeeha! Faster and faster!!!! WHOA!!!! (*Sudden stop — sound of brakes*) Shh! We gotta sneak up on 'em, real slow like and Ah ha! Gotcha! Stop in the name of the law! Unhand them thar cattle, you scrofulous scallywags. Yer all a-goin' to jail, yessiree. And I demand that you —

AUNT HATTIE

(*off stage*)
Sophie!

SOPHIE

(*quickly getting off moose, rushing to night table, taking out toothbrush and hairbrush*)
Yes, Aunt Hattie!

AUNT HATTIE

(*enters*)
Are you getting ready for the picnic?

The Velveteen Beaver

SOPHIE

Yes, Aunt Hattie! (*Spoken while brushing teeth and hair at the same time with the wrong brushes — realizes error —*)

AUNT HATTIE

(*looking around room*)

Good heavens! You've done an outstanding job of tidying your room, Sophie. If I didn't know any better, I'd say you owned only two stuffed animals —

SOPHIE

(*nervous laugh*)

AUNT HATTIE

— that mangy-looking moose and that shabby old beaver. (*Clucks tongue, inspects fur*) Ugh! *Anything* could be living in that ratty old fur.

SOPHIE

Oh, Aunt Hattie — the only thing living in that fur is Moose and Beaver.

AUNT HATTIE

(*Humphs*) I'll have to take your word for it. At least it's not a *real* beaver. They're *rodents* don't you know — like enormous mice. Ugh!

SOPHIE

What's wrong with mice?

AUNT HATTIE

Everything is wrong with mice!

SOPHIE

Well, I like rodents. They're cute. And besides, I thought you said that old beaver dam upstream prevents your house from flooding.

AUNT HATTIE

Yeeeesss — that's true, it does. But still a rodent is a rodentand I don't like rodents! I'm allergic, you know that. Anyway, Sophie, do hurry up. Breakfast awaits and then — picnic time! (*Exits*)

The Velveteen Beaver

SOPHIE

Aw, she didn't mean it guys. (*Hugs Moose*) You both have lovely soft fur. (*Hugs Beaver*) Now, I've got to get some breakfast. But I'll be back soon and then, Beaver, I'm going to take *you* with me on my birthday picnic! (*Sophie exits*)

(*Beaver and Moose look in direction of exit. Then both sigh, stand at ease*)

BEAVER

Whoa. It's been a long time since we've been out of that cupboard.

MOOSE

Months!

BEAVER

My back's killing me! But yours must feel worse. How can you stand having a child ride on your back like that?

MOOSE

I don't really mind.

BEAVER

Really?

MOOSE

Yeah. You don't mind so much — when you're real.

BEAVER

Real? What do you mean? What's real?

MOOSE

You know — real is what happens when a child really, really loves you. And it also happens if you get lost or thrown away. Did you know that? You don't stay lost — you don't stay thrown away. You become real.

BEAVER

Cool. Are you real?

MOOSE

Yeah, sure. Sophie made me real when she was just a little tyke. She used to ride on my back whenever she came to stay with Aunt Hattie, back in the good old days when she was a 25-pounder. (*Rubs back*) We had quite the adventures.

BEAVER

Oh, Moose, you're so lucky! I'd love to be real — I mean *really* real, you know? Not the kind of beaver that's made out of fun fur and stuffing, (*Patriotic music begins to play, much like Pomp and Circumstance. Beaver and Moose stand at attention, put hands on chests*) but a beaver who is a semi-aquatic rodent — Species: *C. canadensis*. Genus: *Castor*. Family: *Castoridae*. Order: *Rodentia*. Class: *Mammalia*. Phylum: *Chordata*. Kingdom: *Animalia*! The kind of beaver who has kept the water systems of North America healthy for thousands of years by building dams that create wetlands, by removing toxins from the water, and by leaving behind a rich layer of organic soil for future generations. The kind of beaver who is Canada's national symbol, who is the state mammal of New York, and who appeared on the very first Canadian postage stamp. The kind of beaver that everybody loves. The kind that *I* love. Oh, Moose....

(See Appendix — Oh I'd Love To be A Beaver)

(Note: audience members should be encouraged to clap and sing along on the chorus)

Chorus:

OH I'D LOVE TO BE A BEAVER, ALL FURRY AND BROWN,
WITH WEBBED BACK FEET TO HELP ME SWIM AROUND,
A BEAVER — WITH A TAIL AND TEETH TO CHEW,
TO BE REAL WOULD BE A DREAM COME TRUE.

Verse 1

I'M BUSY ALL THE TIME BUILDING LODGES AND DAMS,
YOU MIGHT SAY I'M AN OVER-ACHIEVER,
I CAN'T BUILD A BOOKSHELF OR A FENCE OR A BOAT,
BUT WHEN IT COMES TO BUILDING DAMS JUST LEAVE IT TO BEAVER!

Verse II

The Velveteen Beaver

WHEN I'M FEELING FRIGHTENED I SLAP MY TAIL,
TO WARN OTHER BEASTS OF PREY,
I STAY UNDER WATER TILL THE COAST IS CLEAR,
THEN I POP RIGHT UP AND START TO BEAVER AWAY!

Verse III

I CAN TAKE A MEADOW TURN IT INTO A POND,
NOBODY MAKES CHANGES LIKE ME,
BUT I MAKE CHANGE IN MORE WAYS THAN ONE,
JUST LOOK ON OUR NICKEL AND YOU'LL SEE WHAT I MEAN!

BEAVER

I don't know, Moose. I'm just not satisfied being made out of fun fur and plastic pellets. Compared to a *real* beaver I'm just a big fat *nobody*.

MOOSE

Well *that's* not true.

BEAVER

Well, that's how I *feel*. Can *I* build a dam?

MOOSE

No, but...

BEAVER

Can *I* slap the water with my tail?

MOOSE

No, but...

BEAVER

Do I even *have* a tail?

MOOSE

No, but...

The Velveteen Beaver

BEAVER

Can I chew down a tree and build a lodge with the branches?

MOOSE

No, *But...* on the other hand....I'll bet you don't have beaver breath.

BEAVER

So?

MOOSE

And you don't need to... you know....

BEAVER

What?

MOOSE

You know....

BEAVER

What?

MOOSE

You know....

BEAVER

WHAT?

MOOSE

Poop.

BEAVER

(Clicks tongue and rolls eyes) So what?! Just face it, Moose. I'm just a fiddle-faddle, namby-pamby, twopenny, piffling, piddling — hey, wait a minute. I just thought of something. I've got this great big label sticking out my back end. What does it say, Moose? Maybe it says...maybe it says I'm real! Read it, Moose, read it!

MOOSE

Ahem. “This label is affixed in compliance with the upholstered and stuffed articles act. Not to be removed until delivered to consumer. Content: plastic pellets and polyester fibers. Washing instructions — put in washing machine —”

BEAVER

WASHING MACHINE!

MOOSE

“And tumble dry —”

BEAVER

TUMBLE DRY! Aw, gee, Moose. Doesn't it say anything else?

MOOSE

Just one other thing.

BEAVER

Yeah? Yeah? What's that, Moose? Does it say I'm real?

MOOSE

It says, “Made in China.”

BEAVER

Aw shucks. Doesn't it say anything else?

MOOSE

Nope. Oh wait, well what do you know. It *does* say one other thing.

BEAVER

Really? What's that, Moose, what does it say?

MOOSE

It says, “This stuffed animal is NOT real.”

BEAVER

Drat.

The Velveteen Beaver

SOPHIE

(offstage)

Just a minute, Aunt Hattie!

MOOSE

Shhh!

(Sophie enters)

SOPHIE

All right, Beaver, it's time for the picnic. Hey, why the glum face? We're gonna have a wonderful time. Gee, sorry you can't come, Moose. I'll make it up to you when I get back by riding you in the Kentucky Derby.

(Sophie sees a mouse running across the floor)

Hey, wait a minute, what was that? I think it was a mouse! Here mousie mousie!

(Sophie runs around the stage, out into audience, chasing an — at this point — invisible mouse. A person in the audience (or assistant) has been given a toy mouse in advance and, after half a minute or so of Sophie searching, the assistant announces "Over here! I've got it!" Sophie is given the fake mouse, handled as if it is real of course)

Oh, look guys, it's an adorable little mouse. Aww! What a treasure. Hey, that's a great name — I'm going to call her Treasure! And Treasure is about to go on her very first picnic. *(Puts mouse in pocket)*

(See Appendix — Welcome Mouse)

I'LL PUT YOU IN MY POCKET,
MY TINY LITTLE TREASURE.
SOPHIE, BEAVER, MOOSE AND MOUSE,
LET'S BE FRIENDS....FOREVER!

Oh, won't Aunt Hattie be surprised? You know how she loves rodents. Hee hee. C'mon, Beaver! C'mon little Treasure. This is going to be the best picnic ever!

The Velveteen Beaver

(See Appendix — Ragtime Beaver Entr'acte — The scene changes ought to be done by two or three stage hands dressed as mice (or some other rodent), who should “perform” to the music as they are changing the scenery. Ideally, a miniature comedy routine should be worked out between them, probably involving amusing dance moves (loosely choreographed or, at the other extreme, synchronized), and either working seamlessly together or, perhaps, bumping into one another, accidentally tripping each other, and so forth. A running gag involving some sort of physical comedy would be highly effective, especially since it would naturally be dramatically altered between the third and fourth act, during the tragic Doom Music. At any rate, there should be a lot of activity which will hold the attention of the children. Note that all of the music in between each of the scenes can be shortened — to as little as fifteen seconds — or lengthened accordingly.)

Act II

(Outside. Sounds of birds, crickets, a stream. Blanket spread out on floor. Picnic basket. Woman's handbag. Velveteen Beaver sitting on blanket)

SOPHIE

(Puts daisy chain on Beaver's head) And now, with all the power invested in me, I crown thee Beaverus Velveetus, King of all Beaverland. And you shall rule over rodents everywhere, and they shall pay homage to you in the form of sticks, and twigs, and mud, and all that you require to build a palace fit for a King. A Beaver King, that is. And —

AUNT HATTIE

(off stage)
Sophie!

SOPHIE

Yes?

AUNT HATTIE

It's time for your birthday treasure hunt! And bring me my handbag please!

SOPHIE

All right, Aunt Hattie! Oh, this is going to be a great treasure hunt — what's that Treasure? *(Takes mouse out of pocket — holds beside ear)* You want to go where? You want to go...in Aunt Hattie's handbag? Oh, how sweet! Won't Aunt Hattie be surprised when she finds a little "Treasure" in her purse! You know how she just *loves* rodents! *(Puts mouse gently in handbag)* C'mon Treasure, in you go. Now, King Beaverus Velveetus, you stay here and guard the royal treasury *(points to picnic basket)* while I go and search for gold coins to fill the coffers. Don't worry, I won't be long. We're coming — I mean, *I'm* coming! *(Exits)*

BEAVER

You know, I was feeling a bit sad earlier, about not being real and all, but I feel much better now. There's nothing like being crowned King to lift the spirits. Actually, after all the excitement of a royal coronation, I'm feeling a little sleepy. *(Head starts to nod, snuffles a couple of times, falls asleep)*

The Velveteen Beaver

(See Appendix — Beaver Music)

(Beavers I and II enter to music, wearing construction hats, carrying sticks in their arms and piling them up to make a dam. Eventually, at end of Beaver Music, Beaver I trips over the Velveteen Beaver. The Velveteen Beaver awakens and he and Beaver I look at each other in surprise. They both yell in alarm)

BEAVER I

(close to beaver's face)

Whoa! No offense but — what *are* you?

BEAVER

Whoa! No offense but — you've got beaver breath!

BEAVER I

Oh, sorry.

BEAVER

That's all right. I envy you really.

BEAVER II

So, like my friend here asked ...what *are* you?

BEAVER

What do you mean what am I? I'm a beaver — just like you!

BEAVER II

A beaver just like us? Then what's happened to your tail?

BEAVER

What do you mean what's happened to my tail?

BEAVER II

Oh, come on. It's completely flat!

BEAVER

Well — all beavers have flat tails.

The Velveteen Beaver

BEAVER II

Not *this* flat! This tail is.... two dimensional! Like a piece of cloth —

BEAVER I

— *exactly* like a piece of cloth —

BEAVER

Well, um...you know how it is.

BEAVERS I AND II

Do we?

BEAVER

Sure you do. You know how beavers like us have a great sense of hearing...

BEAVERS I AND II

Uh huh...

BEAVER

And a great sense of smell...

BEAVERS I AND II

Yup...

BEAVER

And a great sense of touch...

BEAVERS I AND II

Uh huh...

BEAVER

But not such good eyesight...

BEAVERS I AND II

Yup...

The Velveteen Beaver

BEAVER

Well, you see, um....because of my bad eyesight I...um...I accidentally wandered into a...into a construction site and before I knew it a...a steam roller — that's right, a steam roller — a GIANT steam roller — had run right over my tail!

BEAVERS I AND II

Yeah?

BEAVER

And flattened it completely!

BEAVERS I AND II

Hmmmm.... *(Disbelieving tone)*

BEAVER

Yup! That's what happened. Absolutely.

BEAVER I

Well, all right — that explains why your tail is so flat. But why is it so white?

BEAVER

White? Oh, that. Well, you see, ah... after the steam roller ran over my tail it backed up and it...uh....

BEAVERS I AND II

Continue... *(beavers might make a rolling motion with their hands)*

BEAVER

Uh...it...it pinned me to the ground by my ears!

BEAVERS I AND II

Your ears!?

BEAVER

Yeah, that's it! It pinned me to the ground by my ears and I lay there for hours and hours in the baking sun, and my tail got....you know — bleached!

BEAVERS I AND II

Bleached?

BEAVER

Yeah, you know, like when your Mom does the laundry and she uses bleach to make your socks white and.... (*trails off*)

BEAVERS I AND II

Hmm...

BEAVER II

Okay, that explains why your tail is so white. But what's this writing all over it?

BEAVER

Writing? What writing? Oh, *that* writing. Well, you see, as I was lying there I....

BEAVERS I AND II

Yes?

BEAVER

I.....

BEAVERS I AND II

Tell us!

BEAVER

I.....It's graffiti!

BEAVERS I AND II

Graffiti?

BEAVER

Yeah, graffiti. As I was lying on the ground, pinned by my ears under the steamroller, these vandals came along and...

BEAVERS I AND II

And?

The Velveteen Beaver

BEAVER

...and just wrote all over it!

BEAVERS I AND II

Hmm.

BEAVER I

So what did these vandals write then?

BEAVER

Oh, no! Don't read it! It's too horrible! All sorts of naughty words and —

(Beaver I grabs tail and reads. Beaver puts fingers in ears and says Lalalalala loudly and tunelessly while Beavers read the label.)

BEAVER

Lalalalalalalalalalala....*(continue)*

BEAVER I

“This label is affixed in compliance with the upholstered and stuffed articles act.”

BEAVER II

“Not to be removed until delivered to consumer.”

BEAVER I

“Content: plastic pellets and polyester fibres.”

BEAVER II

“Washing instructions — put in washing machine —”

BEAVER I

“And tumble dry.”

Beaver stops lalalaing, takes fingers out of ears.

The Velveteen Beaver

BEAVERS I AND II

(speaking rapidly)

“Made in China.”

BEAVER

La-la-la!

BEAVER II

And it says one last thing.

BEAVER

No it doesn't!

BEAVER I

Oh yes it does. It says...

BEAVERS I AND II

“This stuffed animal is NOT real”!

BEAVER

Oh, great. Well, now you know. Okay, fine! Go ahead. Make fun of me. Call me names.

BEAVERS I AND II

Huh?

BEAVER

Go on! Call me a...a Beaver Bluffer!

BEAVERS I AND II

A Beaver Bluffer?!

BEAVER

Call mea flap-doodling fathead!

BEAVERS I AND II

A flap-doodling fathead?!

The Velveteen Beaver

BEAVER

Call me a bamboozler, a flim-flammer, and a hornswoggler!

BEAVERS I AND II

A bamboozler, a flim-flammer, and a hornswoggler!?

BEAVER

Call me a hoddy-doddy, noodle-poodle, ninnyhammered, fake fur foodlefanny!

BEAVERS I AND II

A — *what?*

BEAVER

Well? Go ahead! Call me names!

BEAVER I

We don't have to. You've done it all for us.

BEAVER II

There aren't any names left.

BEAVER I

Besides which, we don't want to call you names, Beaver. Nobody should ever call anybody names. (*Beaver I should turn to the audience for confirmation*) Right kids? (*Note: Beaver I should by no means speak in a scolding or accusing tone of voice — rather he should appeal to the children's expertise in matters of name-calling, kicking, teasing, and so forth. In other words, keep it light.*)

BEAVER

You're not going to call me names? Oh, I see. You probably want to kick me instead.

BEAVERS I AND II

What?!

BEAVER

Yeah, that's right. Kick the stuffing out of me. Go ahead! See if I care!

BEAVER II

We don't want to kick you, Beaver. Nobody should ever kick anybody else.
(*Again, Beaver II turns to the audience*) Right kids?

BEAVER I

Honestly, what does it matter that you're a stuffed animal, and we're not?

BEAVER

It matters because you can slap the water with your tails, and build lodges and dams, and chew down whole trees with your teeth — and I can't do anything!

BEAVERS I AND II

Not true!

BEAVER

Yes, it is true! All that I am is on my label, you see? You read it yourself. I'm just fun fur and plastic pellets!

BEAVER II

You're NOT just fun fur and plastic pellets. I mean, what would *my* label say if I had one?

BEAVER

I dunno.

BEAVER II

It would say "This item composed of fur and teeth and blood and nerves and gooey guts and squishy intestines and a slimy brain and..."

BEAVER

Eww! That's disgusting!

BEAVER I

The point is, Beaver — there's more to us than what's on a label!

BEAVER

Yeah? Well I've always heard that it's what's inside that counts, and all that's inside me is stuffing!

BEAVERS I AND II

Nonsense!

(See Appendix — We're All Individuals)

BEAVER I

YOU SEE, BEAVER: IT DOESN'T MATTER IF YOU'RE STUFFED.

BEAVER II

IT DOESN'T MATTER IF YOU'RE REAL.

BEAVER I

IT DOESN'T MATTER IF YOU'RE BROWN OR BLACK OR WHITE OR STRIPED OR PLAID OR PINK OR TEAL.

BEAVER II

EVERY CREATURE HAS ITS OWN APPEAL.

BEAVER I

OH, I LOVE TO BE A BEAVER;
IT'S GREAT I MUST CONFESS,
I DRESS IN FINEST FUR,
A COZY LODGE IS MY ADDRESS,
I CHEW, I BUILD, I SLEEP,
I'M AN AQUATIC ACROBAT,
BUT THERE'S EVER SO MUCH MORE TO ME,
MORE TO ME THAN THAT.
DON'T SAY I'M JUST A RODENT
WHO CAN CHEW DOWN A TREE,
I'M AN INDIVIDUAL,
I'M A PERSON,
I'M ME!

The Velveteen Beaver

BEAVER

(spoken)

That's all very well for you. But what about *me*?

BEAVER I

(spoken)

We're getting to that part.

BEAVER II

BUT HOW LUCKY YOU'RE A STUFFY,
WHO'S NEVER HOT OR COLD,
WHO NEEDN'T EAT, WHO NEEDN'T SLEEP,
WHO'S NEVER YOUNG OR OLD,
WHO COMFORTS LITTLE CHILDREN,
BRINGING JOY AND LOVE AND BLISS,
BUT THERE'S EVER SO MUCH MORE TO YOU,
MORE TO YOU THAN THIS.
DON'T SAY YOU'RE JUST A STUFFY
WHO HAS NOT GOT A CLUE,
YOU'RE AN INDIVIDUAL,
YOU'RE A PERSON,
YOU'RE YOU!

BEAVERS I AND II

CREATURES ARE INCREDIBLE, WHETHER STUFFED OR REAL,
WE'RE IN A CLASS OF OUR OWN IT IS TRUE.
BUT EVERYONE IS WONDERFUL IN HIS OR HER OWN WAY,
AND THIS APPLIES TO YOU — AND YOU, AND YOU, AND YOU!

(Point to individual audience members)

ALL THREE BEAVERS

OH WE LOVE BEING BEAVERS,
IT'S GREAT WE MUST CONFESS,
WE DRESS IN FINEST FUR, A LODGE
(OR CUPBOARD'S) OUR ADDRESS,
WE LOVE TO COMFORT CHILDREN

OR TO CHEW DOWN A TREE,
BUT THERE'S EVER SO MUCH MORE TO US,
MORE THAN YOU CAN SEE.
DON'T SAY WE'RE STUFFED OR REAL,
DON'T BE SUPERCILIOUS!
WE ARE INDIVIDUALS,
WE ARE PERSONS,
WE'RE US!

BEAVER I

You get it, Beaver?

BEAVER

I think so. I do feel ever so much better. Really, I can't thank you enough.

BEAVERS I AND II

Our pleasure.

BEAVER I

Well, Beaver, it's been great —

BEAVER

You bet it has!

BEAVER II

But we can't *stick* around all day.

BEAVER

Why not?

BEAVER I

We've got trees to chew down...

BEAVER II

Dams to build...

The Velveteen Beaver

BEAVER I

Dams to repair...

BEAVER II

Meadows to flood...

BEAVER I

This little meadow, in fact.

BEAVER

This one?!

BEAVERS I AND II

This one.

BEAVER

Why this one?

BEAVER I

We've got a building permit.

BEAVER II

Gotta put in a new subdivision.

BEAVER I

I've got a wife with four pups on the way.

BEAVER II

Me too.

BEAVER I

You see, we need a little extra habitat — and this place is perfect!

BEAVER

Well, can you wait a little while to flood it? I mean, at least until Sophie comes back to take me home.

BEAVERS I AND II

Well.... all right.

BEAVER II

But we'll need to start flooding first thing in the morning.

BEAVER

Oh, I'm sure that Sophie will come and get me before then.

BEAVER I

Well — goodbye, Beaver.

(Beavers shake paws all 'round)

BEAVER

Goodbye, Beaver.

BEAVER II

Goodbye, Beaver.

BEAVER

Goodbye, Beaver.

BEAVERS I AND II

(shaking each other's paws)

Goodbye, Beaver.

(Beavers exit, perhaps with more Beaver Music)

BEAVER

Well, weren't they nice. Ooh, but I do wish Sophie would hurry up. It's getting dark and I ...

(Night sounds commence, such as crickets)

I...I sure hope they don't flood the meadow before Sophie comes back.

The Velveteen Beaver

(Wolf howls)

BEAVER (cont'd)

I...I feel frightened!

(Grabs corners of blanket — pulls over head)

(More night sounds. Wolves. Possibly lightning and thunder, but not so loud that it will scare the little ones. It gets darker. Beaver shivers under blanket)

Ohhh!

SOPHIE

(off stage)

I'm sorry, Aunt Hattie, but I've just got to find him!

(Sophie enters)

Oh, where did I leave Beaver? I'll never find him — unless — I know! I'll bet some of you have seen Beaver. Let's play hot and cold. I'll move around the meadow, and if I'm getting closer to Beaver, you say "Warmer!" And if I'm getting farther away from Beaver, you say "Colder!" Okay?

(Sophie plays hot and cold with audience until she backs into Beaver)

Oh! Oh Beaver! *(Hugs Beaver)* Oh, please forgive me! I couldn't remember where I'd left you and....and I thought I might have lost you forever! And when I thought I'd lost you, then I realized — I *never* want to be parted from you! You're too important to me now!

AUNT HATTIE

(off stage)

Sophie!

SOPHIE

Yes, Aunt Hattie, I'm over here!

The Velveteen Beaver

(Aunt Hattie enters)

AUNT HATTIE

Ah. So you've finally found that mangy old rodent. Goodness gracious, Sophie, I feel like we've been searching for hours. Why couldn't you just be happy with your other stuffed animals?

SOPHIE

I AM happy with Moose.

AUNT HATTIE

I don't just mean Moose. I mean the other seven hundred and fifty seven!

SOPHIE

Oh, them. I gave them I mean....I....I mean Beaver's special!

AUNT HATTIE

Ugh! Well, you've found him now. Let's go home. I just need to blow my nose — you've been dragging me through that forest, and you know I'm allergic to trees. *(Opens handbag)* Now, I'm sure I've got a tissue in here somewhere. Hmm? What's this?

(Aunt Hattie sees mouse. Screams)

Ahhhhhhhhhh! A mouse! A mouse! Ahhhhhhhhh! *(Closes handbag, throws it in air, Sophie catches it, Aunt Hattie runs offstage screaming)*

SOPHIE

Well — I think our work here is done. C'mon Beaver! *(Opening handbag and addressing mouse)* C'mon Little Treasure. Let's go home!

(See Appendix — We're All Individuals Entr'acte)

Act III

(Sophie's bedroom. Mouse cage on night table, preferably with real mouse in it. Rocking Moose at end of bed, Beaver sitting at foot of bed, Sophie under the blankets. Everyone sleeping. Alarm goes off. Keeps on ringing. Beaver and Moose look at each other. Shrug. Beaver reaches over and turns off alarm. Aunt Hattie enters)

SOPHIE

Groans

AUNT HATTIE

(enters)

Sophie! Sophie! You won't believe it — but you've gotten a letter — a letter from the South Pole of all places! An *incomprehensible* letter, thanking you, and all the other children — what other children I'm sure I don't know — for the enormous box of stuffed animals. No, it makes no sense at all. None whatsoever. Sophie? Sophie! Are you listening?

SOPHIE

Groans

AUNT HATTIE

Sophie! Sophie, what is it?

SOPHIE

I feel sick.

AUNT HATTIE

(Pulling back covers)

What?

SOPHIE

(sits up — white, covered with spots)

I said, I feel sick.

AUNT HATTIE

Sick! Sick? Oh no, oh no, oh no! You know I'm allergic to sick! Help!
Dogbane!!!

(Dogbane rushes in as music begins)

(See Appendix — Little Sophie is Sick Sick Sick!)

LITTLE SOPHIE IS SICK, SICK, SICK,
SHE WON'T GET OUT OF HER BED.
LITTLE SOPHIE IS SICK, SICK, SICK,
PUT THE WATER BOTTLE ON HER HEAD.
SHE'S COUGHIN' AND SNEEZIN' AND HER THROAT IS SORE,
SHE'S GOT GERMS GALORE.
LITTLE SOPHIE IS SICK, SICK, SICK,
SHE WON'T GET OUT OF HER BED.

LITTLE SOPHIE IS SICK, SICK, SICK,
CALL THE DOCTOR ON THE PHONE.
LITTLE SOPHIE IS SICK, SICK, SICK,
WITH DISEASES YET UNKNOWN.
SHE'S OUT OF SORTS, SHE'S INDISPOSED,
SHE'S GOT A RUNNY NOSE.
LITTLE SOPHIE IS SICK, SICK, SICK,
CALL THE DOCTOR ON THE PHONE.

(Doctor enters — black bag, stethoscope)

LITTLE SOPHIE IS SICK, SICK, SICK,
SHE'S AS HOT AS THE FIRE IN THE SUN.
LITTLE SOPHIE IS SICK, SICK, SICK,
GOT A TEMPERATURE OF 40 POINT 1.
GOTTA SPONGE HER OFF, GOTTA WIPE THAT FROWN,
GET THE FEVER DOWN.
LITTLE SOPHIE IS SICK, SICK, SICK,
SHE'S AS HOT AS THE FIRE IN THE SUN.

The Velveteen Beaver

LITTLE SOPHIE IS SICK, SICK, SICK,
TAKE A BLANKET OFF OF THE BED.
LITTLE SOPHIE IS SICK, SICK, SICK,
PUT ANOTHER BLANKET ON INSTEAD.
GOTTA FLUFF THAT PILLOW MAKE IT BILLOWY,
SO SHE'S ALL COMFY.
LITTLE SOPHIE IS SICK, SICK, SICK,
TAKE A BLANKET OFF OF THE BED.

LITTLE SOPHIE IS SICK, SICK, SICK,
POOR LITTLE THING'S IN PAIN.
LITTLE SOPHIE IS SICK, SICK, SICK,
SHE'S GOTTA BLOW HER NOSE AGAIN.
SHE'S TOSSIN' HER COOKIES ALL OVER THE FLOOR,
CALL THE JANITOR.
LITTLE SOPHIE IS SICK, SICK, SICK,
POOR LITTLE THING'S IN PAIN.

LITTLE SOPHIE IS SICK, SICK, SICK,
GOTTA MAKE HER FEEL BETTER AGAIN.
LITTLE SOPHIE IS SICK, SICK, SICK,
GOTTA SPOON THAT MEDICINE IN.
GOTTA DRINK THAT WATER, GOTTA TAKE THAT PILL,
SO SHE WON'T BE ILL.
LITTLE SOPHIE IS SICK, SICK, SICK,
GOTTA MAKE HER FEEL BETTER AGAIN.
LITTLE SOPHIE IS SICK, SICK, SICK
GOTTA MAKE HER FEEL BETTER AGAIN!

(As Aunt Hattie sings, Beaver is also coughing, sneezing — he's obviously sick too. Aunt Hattie reaches into night table drawer for various medical objects — applies to both Sophie and Beaver. Butler and Doctor also participate. Temperatures are taken, hot-water bottle placed on heads, spoonfuls of medicine administered, pillows plumped, blankets replaced, and so on. Aunt Hattie could also frantically hand tissues to audience members, frenetically ripping through an entire box)

(Sophie obviously asleep)

The Velveteen Beaver

AUNT HATTIE

Oh, Doctor! Whatever can be the matter with Sophie?

DOCTOR

I'm afraid — Sophie is sick!

AUNT HATTIE

(*gasps*) But I'm allergic to sick!

DOCTOR

Don't worry. It's nothing serious. I've given her some medicine to help her sleep now, but she'll be up and around in no time at all!

AUNT HATTIE

Oh, that's wonderful news!

DOCTOR

However....

AUNT HATTIE

However?

DOCTOR

However....I'm afraid this Beaver of hers....

AUNT HATTIE

You mean that *rodent*? Yes, what about it?

DOCTOR

I'm afraid this rodent.....will have to go! It's absolutely covered in germs!

AUNT HATTIE

Oh, I thought as much. Mangy old thing. I'll get rid of it while Sophie's sleeping. Oh, Doctor, thank you so much! Dogbane — let us both see the Doctor to the door. (*Aunt Hattie, Dogbane, and Doctor exit*)

The Velveteen Beaver

BEAVER

(talking with stuffy nose)

Oh, Moose! Did you..... *(sneezes loudly)*.... hear that?

MOOSE

Yes!

BEAVER

They're going to throw me away! Like so much trash! Like garbage! Like ...*(sneezes)*! Oh, Moose! Sophie would never allow it if she were awake. We've got to wake her up!

MOOSE

No, Beaver! The Doctor gave her some medicine to help her sleep. We *can't* wake her up. And besides, she *needs* her sleep. She's sick!

BEAVER

Yes, I know, Moose, but — but what am I going to do? Sophie needs me!

(See Appendix — We're All Individuals — Beaver Solo)

A CHILD NEEDS A STUFFY,
WHAT I DO BEST IS CUDDLE,
AND LISTEN TO A CHILD,
WHEN A CHILD'S IN A MUDDLE,
I'M IMPORTANT! I'M ESSENTIAL!
WHEN SOMETHING IS AMISS,
BUT THERE'S EVER SO MUCH MORE TO ME,
MORE TO ME THAN THIS.
DON'T SAY I'M JUST A GERMBALL —
I HAVE MY DIGNITY,
I'M AN INDIVIDUAL,
I'M A PERSON,
I'M ME!

(Aunt Hattie sneezes loudly offstage)

The Velveteen Beaver

MOOSE

Shhhh!

AUNT HATTIE

(off stage)

Now, about that Beaver — I've got to throw him away right this second!

DOGBANE

(offstage)

Would you like me to do it, Madame?

AUNT HATTIE

(offstage)

No, thank you Dogbane. I'd very much like to do it myself.

BEAVER

Oh, Moose! You'll look after Sophie when I'm gone, won't you?

MOOSE

Of course I will!

(Aunt Hattie enters)

AUNT HATTIE

Ah, there you are, Beaver. Now, I'm very sorry — well, actually I'm not that sorry — nevertheless, you heard the Doctor. Time's up for you! We've got to get you out of here while Sophie's asleep so there won't be any fuss. Besides, she won't miss you — she's got hundreds of other stuffed animals to keep her company. Where are they anyway? Ah well, never mind. Come on now, Beaver — out we go!!!

(See Appendix — Jazzy Doom Music Entr'acte)

Act IV

(Outside in the meadow. Outdoor sounds, faint sound of rushing water. Beaver alone.)

BEAVER

(sniffling)

Oh, the inhumanity! I've been thrown away — and now I'll never get to play with Sophie or Moose ever again! *(Sobs)* I'll never pretend to be an elephant *(Beaver ribbits, mimes a frog)*, or a ballet dancer *(waddles like penguin)*, or a scary monster *(dances like a ballerina)*, or somebody with a little baby *(roars and acts like a scary monster)*, or somebody in love *(quacks and waddles like a duck)*. Oh! I'm so confused! I'm so lost! Without Sophie and Moose nothing makes sense anymore! *(More sobbing. Beaver sits in front of a curtain so that the label can be replaced with a tail without revealing the transformation.)*

(Real beavers enter, slowly, dragging a log which has trapped their tails)

BEAVER I

Look! It's that stuffed Beaver!

BEAVERS I AND II

Beaver! Beaver! Over here!

(Beaver looks up, stops sobbing, blows nose loudly)

BEAVER II

Beaver! You've got to help us! There's been a terrible flood!

BEAVER I

There's water everywhere!

BEAVER II

We made it out alive —

BEAVER I

— barely!

The Velveteen Beaver

BEAVER II

— but we've got to try to save the others!

BEAVER

But how?

BEAVER I

You know! Beavers warn other beavers of danger by slapping their tails!

BEAVER II

Slap your tail, Beaver! Slap your tail!

BEAVER

Hello — aren't you guys forgetting something?

BEAVERS I AND II

Huh?

BEAVER

I don't *have* a tail! I've only got a useless label.

BEAVER I

Well slap your label!

BEAVER II

And do it fast! Our dam will be washed away any moment now!

BEAVER I

Come on, Beaver! You can save the others!

BEAVER

No I can't! A label doesn't make any noise!

BEAVERS I AND II

Just try!

The Velveteen Beaver

BEAVER

Don't you get it? Without a tail, there's no point! I *can't* make noise! It's impossible!

BEAVER II

It's *not* impossible!

BEAVER

Yes it is! Don't you see? I'm a failure! I'm a no good, unqualified, inept, fiddlehead!

BEAVERS I AND II

Not this again.

BEAVER

I'm a botcher, a bungler, a fozzler, a fumbler!

BEAVERS I AND II

Beaver!

BEAVER

I'm a blunderer, a blockhead, a numskull, a nincompoop!

BEAVERS I AND II

Beaver!!

BEAVER

I'm a driveler, a donut, a doo-doo dumb-dumb —

BEAVERS I AND II

BEAVER!!! Just TRY!

(Beaver, exasperated, slaps what is now his tail three times. These should be three slow, dramatic, fairly loud slaps. Perhaps he should turn sideways to the audience so that they can see his new tail clearly)

BEAVERS I AND II

Beaver!

BEAVER

What?

BEAVER I

You don't have a label anymore!

BEAVER

What do you mean I don't have a label? That's impossible. You guys shouldn't tease me like that.

BEAVER II

But it's true! We're not teasing you. Besides which, nobody should ever tease anybody else. Right? *(Turns to audience for confirmation)*

BEAVER

No, I don't believe it. I can't have a tail. *Audience interaction: I'll ask these nice people. All those who think I have a tail, put your hand up. (Turns to Beaver I and Beaver II so that he's not looking at the audience)* See, I told you I don't have a tail.

BEAVER I

(pointing to audience)
Look, Beaver! Look!

BEAVER

(turning to audience)
What? You're saying I have a tail?

BEAVER II

Turn around, Beaver, you'll see!

(Beaver whirls around and around, unsuccessfully trying to catch a glimpse of his own tail)

The Velveteen Beaver

BEAVER I

No, no Beaver. Come over here.

BEAVER II

We'll help you.

(Beaver goes over to Beaver I and Beaver II. They hold his tail. He turns gently and sees it)

BEAVER

Oh! OHHHH! Oh I don't believe it! My label's gone!

BEAVERS I AND II

Uh huh!

BEAVER

And... and I've got a tail! Just like you!

BEAVERS I AND II

Just like us!

BEAVER

And I can dance! Just like you! *(Beaver does a very short dance)*

BEAVERS I AND II

Just like us!

BEAVER

And finally I can sing...just like you!

(Starts singing Oh I want to be a Beaver song..) "Oh it's great to be a beaver, all furry and brown —"

BEAVERS I AND II

No, Beaver, NO! *(Music stops abruptly)*

The Velveteen Beaver

BEAVER I

There's no time for singing!

BEAVER II

Only for saving! You've warned the others of danger...

BEAVER I

...but now you've got to get this log off our tails!

BEAVER II

We've got to get back to the dam and repair it, before the flood waters sweep away everything!

BEAVER

Everything?! (*Gestures towards audience*)

BEAVERS I AND II

Everything!

BEAVER I

Even Aunt Hattie's house! Our dam has been holding off the flood waters for years, but if it bursts — whoooooosh!

BEAVER

Well, all right. I'll try!

(*Beaver gasps, makes big show of rolling log off tails*)

BEAVER II

Don't give up Beaver!

BEAVER I

We're all depending on you! (*Turning to look at audience*) Come on, everybody. Let's give Beaver our full support. (*Begin chant*) Bea-ver! Bea-ver! Bea-ver!

(*Beaver rolls log off tails*)

BEAVERS I AND II

Hooray!

BEAVER I

Well done, Beaver! You're a true hero!

BEAVER II

Now, we don't mean to be rude but...

BEAVER I

We must be off! We won't be long but —

BEAVER II

We've got habitat to save!

BEAVER

Good bye, Beaver.

(Again, shaking paws all 'round)

BEAVER I

Good bye, Beaver.

BEAVER

Good bye, Beaver.

BEAVER II

Good bye, Beaver.

BEAVERS I AND II

(to each other, shaking paws)

Good bye, Beaver.

(Beavers I and II exit)

The Velveteen Beaver

SOPHIE

(offstage)

Beaver?! Beaver! Oh, Beaver, where are you!?

(Enters)

BEAVER

Sophie! Sophie! I'm over here, Sophie!

SOPHIE

Oh, Beaver! Oh, I thought I'd lost you forever this time! *(Runs to Beaver and hugs him)* Beaver!

BEAVER

Yes, Sophie?

SOPHIE

Beaver — are you all right?

BEAVER

Perfectly healthy again! And you?

SOPHIE

Yes, I'm fine. What I mean is — when I hug you ... you hug me back!

BEAVER

That's right.

SOPHIE

And you can talk!

BEAVER

That's right.

SOPHIE

And you don't have a label anymore. You've got a tail!

The Velveteen Beaver

BEAVER

That's right, Sophie. I'm real!

SOPHIE

Real?

BEAVER

Yes, real! The magic worked and I'm finally a real Beaver, just like I've always wanted to be. I can slap my tail (*slaps tail*), and I've got beaver breath (*breathes in Sophie's face — she cringes*), and I even need to you know...

SOPHIE

What?

BEAVER

You know...

SOPHIE

What?

BEAVER

You know...

SOPHIE

WHAT?!

BEAVER

Poop.

SOPHIE

Oh, that. Well, that's great, Beaver. I'm (*sighs*)... I'm so happy for you.

BEAVER

You don't *look* happy for me.

SOPHIE

No, I am... really. It's just that....now I feel like I've *really* lost you.

The Velveteen Beaver

BEAVER

Lost me? What do you mean? Hello! I'm right here!

SOPHIE

I mean....now that you're a real beaver....well, you won't be needing me anymore.

BEAVER

What are you talking about? Of course I need you Sophie! Now that I'm real, we'll have even greater adventures than ever before!

MOOSE

(Enters)

Hey, can I come on these adventures too?

SOPHIE AND BEAVER

Moose!

MOOSE

Well, I'm real too, remember? You made me real, Sophie, but I wouldn't mind living wild for a while.

SOPHIE

Well....okay. As long as you promise that I can still visit you both...

BEAVER AND MOOSE

Of course!

SOPHIE

And that we can still have adventures together...

BEAVER AND MOOSE

Anytime!

(See Appendix — But When Will We Be Parted?)

SOPHIE

Anytime? Are you sure?

The Velveteen Beaver

SOPHIE

BUT WHEN WILL WE BE PARTED?

BEAVER

HOW 'BOUT WE MAKE IT NEVER.

ALL

SOPHIE, BEAVER, MOOSE AND MOUSE,
FRIENDS ARE FRIENDS FOREVER.

SOPHIE

FOREVER?

BEAVER

FOREVER.

SOPHIE

FOREVER.

BEAVER, MOOSE, AND SOPHIE

FOREVER.

(Beavers I and II enter)

BEAVER II

Can we join the adventure too?

BEAVER

Hey you two! Back so soon?

BEAVER I

Of course!

BEAVER II

A dam's easy to repair...

The Velveteen Beaver

BEAVER I

If you're professionals!

BEAVER II

Like us!

BEAVER

Terrific! You've fixed the dam so that Aunt Hattie's house won't flood! Oh, Sophie, Moose, I'd like you to meet my beaver buddies.

SOPHIE

Hello, Beaver.

(Shaking hands and paws all 'round)

BEAVER I

Hello, Sophie.

BEAVER II

Hello, Sophie.

SOPHIE

Hello, Beaver.

BEAVER II

Hello, Moose.

MOOSE

Hello, Beaver.

BEAVER I

Hello, Moose.

MOOSE

Hello, Beaver.

The Velveteen Beaver

(In the confusion, Sophie and Moose shake hands and say hello to each other simultaneously, as do the two Beavers)

SOPHIE

(Takes Treasure out of pocket — holds mouse to ear)
What's that Treasure? Oh, Treasure says hello...

BEAVER, MOOSE, BEAVERS I AND II

Hello, Treasure.

SOPHIE

And what else? You want me to ask Beaver if you can visit the wild too?

BEAVER

Well of course Treasure can visit. You made me the King of all rodents once, don't forget, so as Treasure's King.... I command it!

SOPHIE

And what's that? You want to *visit* the wild...but you want to *live* in Aunt Hattie's handbag?

AUNT HATTIE

(Enters, aggravated and wet)

Ah, there you are, Sophie. I've been looking all over for you, I've gotten all soggy, and you *know* I'm allergic to the damp.

SOPHIE

I'm sorry, Aunt Hattie.

AUNT HATTIE

And what are all these stuffed animals doing here? And what's this?! *Three* beavers!

SOPHIE

That's right! Three!

The Velveteen Beaver

AUNT HATTIE

Ugh! Multiplying, are they? How like real rodents!

SOPHIE

They *are* real, Aunt Hattie, not stuffed.

AUNT HATTIE

Not stuffed? Nonsense! Of course they're stuffed.

SOPHIE

No they're not.

AUNT HATTIE

Yes they are!

SOPHIE

No they're not.

AUNT HATTIE

Yes they are!

BEAVER, BEAVERS I AND II

No we're not!

AUNT HATTIE

(hides behind Sophie)

Ahhhhhhh! Now, Sophie — don't panic!

SOPHIE

Aunt Hattie! These beavers are our friends. They repaired the dam to prevent your house from flooding. They saved us, Aunt Hattie. They're all heroes!

AUNT HATTIE

They're *rodents*!

BEAVER I

You know, maybe we *should* let the old dam get washed away.

BEAVER II

Yeah, instead of just flooding that one little meadow, maybe we could just let the whole place flood.

BEAVER I

And build a brand new dam somewhere else....

BEAVER

Somewhere — where beavers get a little respect.

AUNT HATTIE

No, no surely that won't be necessary. *I* respect you. As Sophie says, you're all.... heroes. Please.... ***DON'T LEAVE.***

BEAVER, BEAVERS I AND II

Well.... okay.

SOPHIE

Why don't you shake on it? Here, I'll hold your handbag for you. (*Takes handbag — while Aunt Hattie shakes hands, Sophie makes a big show of putting mouse in, then closes handbag*)

AUNT HATTIE

Yes, of course. Thank you. Thank you very much. (*Reluctantly shakes hands with beavers*)

SOPHIE

I thought you were allergic to rodents? (*Gives Aunt Hattie back handbag*)

AUNT HATTIE

Yes, well... I'm *not* allergic to *heroes*. But I *am* allergic to happy endings. You *know* they give me hives. (*Sneezes*) Ugh, I need a tissue. (*Opens handbag*)

BEAVER

Oh, isn't it wonderful? Everything's turned out for the best! The Beavers have repaired their dam and saved Aunt Hattie's home from being washed away, the children at the South Pole have lots of stuffed animals, Moose is free, Sophie is healthy, and Treasure has a new home — in Aunt Hattie's handbag!

(Aunt Hattie opening handbag at same time Beaver says this — she screams, closes bag, throws it to Sophie, and temporarily faints in one of the Beaver's arms)

And best of all.... I'm REAL!

(See Appendix — Oh I'd Love To Be A Beaver)

OH IT'S GREAT TO BE A BEAVER, ALL FURRY AND BROWN
WITH WEBBED BACK FEET TO HELP ME SWIM AROUND
A BEAVER - WITH TAIL AND TEETH TO CHEW
BEING REAL IS A DREAM COME TRUE!

I'M BUSY ALL THE TIME BUILDING LODGES AND DAMS
YOU MIGHT SAY I'M AN OVER-ACHIEVER
I CAN'T BUILD A BOOKSHELF OR A FENCE OR A BOAT
BUT WHEN IT COMES TO BUILDING DAMS JUST LEAVE IT TO BEAVER!

(See Appendix — pianist plays Exit to Lobby while cast bows and exits)

The Velveteen Beaver

Appendix I - Vocal Scores

Act I

Oh, I'd Love To Be A Beaver (The Velveteen Beaver) 59
Welcome Mouse (Sophie, Beaver and Moose) 61

Act II

We're All Individuals (Beavers I and II and The Velveteen Beaver) 62

Act III

Little Sophie is Sick Sick Sick! (All Except Sophie) 64
Reprise of We're All Individuals (Beaver) 72

Act IV

But When Will We Be Parted? (Sophie, Beaver and Moose) 73
Oh, It's Great To Be a Beaver (Beaver and Cast) 74

Oh I'd Love to be a Beaver

Beaver *Allegro* ♩ = 144

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 12/8 time signature. It consists of seven staves of music with lyrics underneath. The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The lyrics are: 'Oh I'd love to be a beaver, all fur - ry and brown With webbed back feet to help me swim a - round A beaver, with a tail and teeth to chew To be real would be a dream_ come true. 1. I'm bu - sy all the time buil - ding lod - ges and dams You might 2. When I'm fee - ling frigh - tened I slap my tail To 3. I can take a mea - dow turn it in - to a pond say I'm an o - ver - a - chie - ver I warn o - ther beasts of prey I No - bo - dy makes chan - ges like me But can't build a book - shelf or a fence or a boat But when it stay un - der wa - ter till the coast is clear Then I I make change in more ways than one Just'

Oh I'd love to be a beaver, all

4 fur - ry and brown With webbed back feet to help me

6 swim a - round A beaver, with a tail and

8 teeth to chew To be real would be a dream_ come true. 1. I'm

11 bu - sy all the time buil - ding lod - ges and dams You might
2. When I'm fee - ling frigh - tened I slap my tail To
3. I can take a mea - dow turn it in - to a pond

13 say I'm an o - ver - a - chie - ver I
warn o - ther beasts of prey I
No - bo - dy makes chan - ges like me But

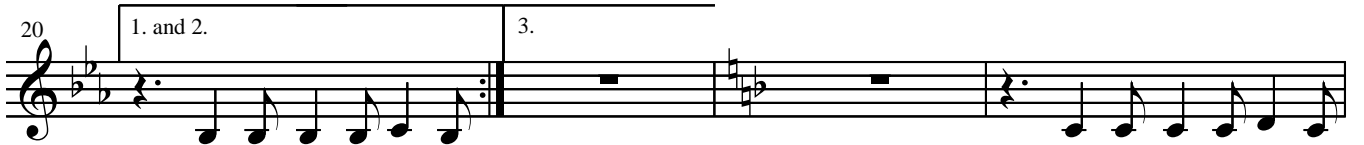
15 can't build a book - shelf or a fence or a boat But when it
stay un - der wa - ter till the coast is clear Then I
I make change in more ways than one Just

17



comes to buil - ding dams just leave it to bea - ver!
pop right up and start to bea - ver a - way _____
look on our ni - ckel and you'll see what I mean! _____

20



Oh I'd love to be a Oh I'd love to be a

24



bea - ver, all fur - ry and brown With webbed back feet to help me

27



swim a - round _____ A bea - ver, with a tail and teeth to chew To be

30



real would be a dream come real _____ would be a dream _____ come real _____

32

Jazz vocal ad lib



would be a dream come true. (true.) _____

Welcome Mouse

Sophie



$\text{♩} = 60$

I'll put you in my poc - ket my ti - ny lit - tle trea - sure

SOPHIE, BEAVER, MOOSE

4



So - phie Bea - ver Moose and Mouse Let's be friends for -

6



e - ver and e - ver for - e - ver and e - ver for -

8



e - - - - - ver

We're All Individuals

$\bullet = 104$

The musical score is written in G major (one flat) and 4/4 time. It features a simple bass line and a treble line with lyrics. The score is divided into systems, with measure numbers 4, 9, 12, 16, 20, and 24 marking the beginning of each system. A repeat sign is used at measure 12. The lyrics are written below the notes, with some words underlined to indicate phrasing.

B1: You see, Beaver: it doesn't matter if you're stuffed. B2: It doesn't matter if you're real. B1: It doesn't matter if you're

4 brown or black or white or striped or plaid or pink or teal. B2: Every creature has its own ap - peal.

9

12 $\%$ B1: Oh_____ I

love to be a bea - ver; it's great I must con - fess I
 great to be a stuf - fy, who's ne - ver hot or cold Who
 love_____ be - ing bea - vers, it's great we must con - fess We

16 dress in fi - nest fur, a co - zy lodge is my ad - dress I
 need - n't eat, who need - n't sleep, who's ne - ver young or old Who
 dress in fi - nest fur, a lodge (or cup - board's) our ad - dress We

20 chew, I build, I sleep, I'm an a - qua - tic a - cro - bat but there's
 com - forts lit - tle chil - dren, bring - ing joy and love and bliss But there's
 love to com - fort chil - dren or to chew_____ down a tree But there's

24 e - ver so much more to me, more to me than that Don't
 e - ver so much more to you, more to you than this Don't
 e - ver so much more to us, more than you can see Don't

28

To Coda

say I'm just a ro - dent who can chew down a tree
 say you're just a stuf - fy who has not got a clue
 say we're stuffed or real, don't be su - per - ci - li - ous!

32

I'm an in - di - vi - du - al, I'm a per - son, I'm Me!
 You're and in - di - vi - du - al You're a per - son You're you.

37

1.

BEAVER:

That's all very well for you, but what about me?

BEAVER 1:

We're getting to that part!

B2: But__ how

42

2.

Crea - tures are in - cre - di - ble, _____ whe - ther stuffed or real We're in a class__ of our

47

own__ it is true_____ But e - very - one is won - der - ful__ in

52

his or her own way And this ap - plies to you and you, and you, and you!

58

3

D.S. al Coda

All: Oh_____ we

62

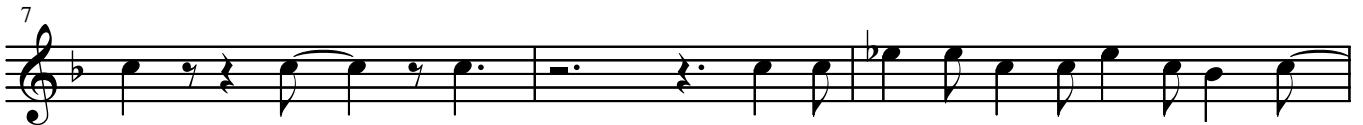
⊕ Coda


We are in - di - vi - du - als We are per - sons We're us!

Little Sophie Is Sick


Aunt  $\text{♩} = 176$
 Lit - tle So - phie is sick, sick, — sick,

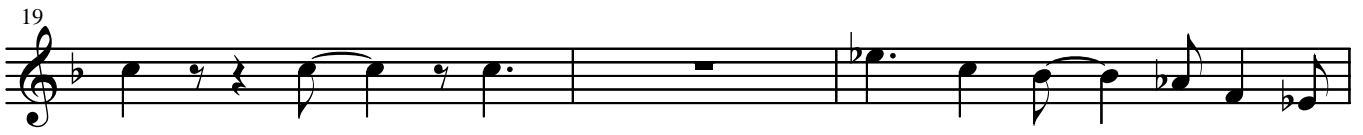
A 
 She won't get out — of her — bed. Lit - tle So - phie is

A 
 sick, sick, — sick, Put the wa - ter bot - tle on — her head.

A 
 — She's cough - in' and a - sneez - in' and her throat — is sore, — She's got

A 
 germs — ga - lore. — Lit - tle So - phie is sick, sick, — sick,

A 
 She won't get out — of her — bed. Lit - tle So - phie is

A 
 sick, sick, — sick, Call the Doc - tor on the

22
A
phone. Lit - tle So - phie is sick, sick, sick, With di -

25
A
sea - ses yet un - known. She's out of sorts, she's

28
A
in - dis - posed, She's got a run - ny nose. Lit - tle So - phie is

31
A
sick, sick, sick, Call the Doc - tor on the phone.

35
A
Lit - tle So - phie is sick, sick, sick,

35
B&M
sick, sick, sick,

42
A
She's as hot as the fire in the sun. Lit - tle So - phie is

42
B&D
sick, sick, sick,

45
A
sick, sick, — sick, Got a temp' - ra - ture of for - ty point one.

45
B&D
sick, sick, sick, —

45
B&M
sick, sick, — sick,

48
A
— Got - ta sponge her off got - ta wipe — that frown, — Get the

48
B&D
—

51
A
fe - ver down. — Lit - tle So - phie is sick, sick, — sick,

51
B&D
Get the fe - ver down. —

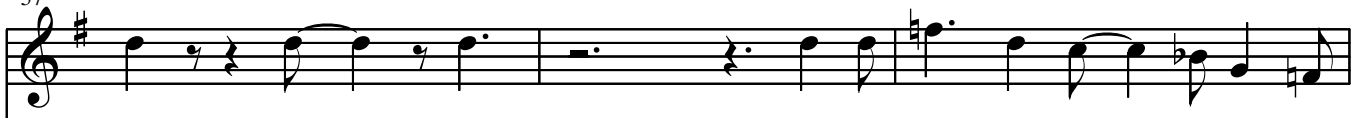
51
B&M
sick, sick, — sick,

54
A
She's as hot as the fire — in the sun. Lit - tle So - phie is

54
B&D
sick, sick, sick,


57

A



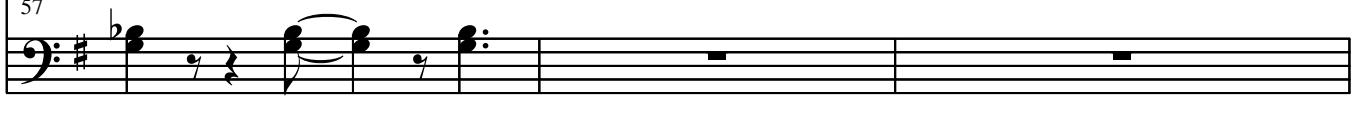
sick, sick, sick, Take a blan - ket off of the

B&D



sick, sick, sick, Oo - - oo - -


B&M



sick, sick, sick,


60

A




bed. Lit - tle So - phie is sick, sick, sick, Put a -

B&D



oo sick, sick, sick,


B&M



sick, sick, sick,


63

A



no - ther blan - ket on in - stead. Got - ta fluff that pil - low make it

B&D



Oo - - oo - - oo

66

A



bill - o - wy, So she's all com - fy Lit - tle So - phie is

B&D



com - fy com - fy

69
A
sick, sick, sick, Take a blan - ket off of the

69
B&D
sick, sick, sick,

69
B&M
sick, sick, sick,

72
A
bed. Lit - tle So - phie is sick, sick, sick,

72
B&M
sick, sick, sick,

80
A
Poor lit - tle thing's in pain. Lit - tle So - phie is

80
B&D
BUTLER
Poor lit - tle thing's in pain. sick, sick, sick,

83
A
sick, sick, sick, Got - ta blow her nose a - gain. She's

83
B&D
DOCTOR
Got - ta blow her nose a - gain.

83
B&M
sick, sick, sick,

87
A
toss - ing her coo - kies all o - ver the floor. — Call the

89
A
ja - ni - tor. — Lit - tle So - phie is sick, sick, sick,

89
B&D
Call the ja - ni - tor. —

89
B&M
sick, sick, sick,

92
A
Poor — lit - tle thing's — in — pain. Lit - tle So - phie is

92
BUTLER
B&D
Poor lit - tle thing's in pain. —

95
A
sick, sick, sick, Got - ta

95
B&D
Got - ta make her feel Got - ta make her feel Got - ta make her

95
B&M
sick, sick, sick,

97
A
make her feel bet - ter a - gain. Lit - tle So - phie is

97
B&D
bet - - - - ter

97
B&M
sick, sick, sick,

99
A
sick, sick, sick, Got - ta spoon that me - di - cine in.

99
B&D
Got - ta spoon it in Got - ta spoon it in Got - ta spoon that me - di - cine

99
B&M
sick, sick, sick,

102
A
— Got - ta drink that wa - ter, got - ta take — that pill, — So she

102
B&D
in.

105

A

won't be ill.____ Lit - tle So-phie is sick, sick, sick,

B&D

105

won't__ be ill._____ Got-ta make her feel Got-ta

B&M

105

won't__ be ill._____ sick, sick, sick,

108

A

Got - ta make her feel bet - ter a - gain.

B&D

108

make her feel Got - ta make her feel_____ bet - ter a - gain.

B&M

108

Got - ta make her feel bet - ter a - gain.

Reprise of We're All Individuals

Beaver $\text{♩} = \frac{104}{3}$

A child needs a stuffy What I do best is

8
cud-dle and lis - ten to a child when a child's in a

12
mud-dle I'm im - port - ant I'm es - sent - ial when some-thing is a -

16
miss but there's e - ver so much more to me, more to me than

20
this. Don't say I'm just a germ - ball I have my dig - ni - ty

25
I'm an in - di - vi - du - al I'm a per - son I'm me!

Oh It's Great To Be a Beaver

Allegro ♩ = 144

All

The musical score is written on a single treble clef staff in 12/8 time, with a key signature of one flat (Bb). The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The lyrics are written below the staff, with line numbers 4, 6, 8, 11, 13, 16, 18, 22, 25, and 28 indicating the start of each line of text. The lyrics are: 'Oh it's great to be a beaver, all fur-ry and brown With webbed back feet to help me swim a - round_____ A bea - ver, with a tail and teeth to chew Be - ing real is a dream - come true! I'm bu - sy all the time buil - ding lod - ges and dams You might say I'm an o - ver - a - chie - ver I can't build a book - shelf or a fence or a boat But when it comes to buil - ding dams just leave it to bea - ver! Oh it's great to be a bea - ver, all fur-ry and brown With webbed back feet to help me swim a - round_____ A bea - ver, with a tail and teeth to chew Be - ing real is a dream come real is a dream come real is a dream come true!' The score ends with a double bar line.

Oh it's great to be a bea - ver, all
4 fur - ry and brown With webbed back feet to help me
6 swim a - round_____ A bea - ver, with a tail and
8 teeth to chew Be - ing real is a dream - come true! I'm
11 bu - sy all the time buil - ding lod - ges and dams You might
13 say I'm an o - ver - a - chie - ver I can't build a book - shelf or a
16 fence or a boat But when it comes to buil - ding dams just
18 leave it to bea - ver! Oh it's great to be a bea - ver, all
22 fur-ry and brown With webbed back feet to help me swim a - round_____ A
25 bea - ver, with a tail and teeth to chew Be - ing real is a dream come real
28 is a dream come real is a dream come true!

The Velveteen Beaver

Appendix II - Full Scores

Act I

Intro	76
Too Many Toys Blues	77
Pomp and Circumstance	81
Oh, I'd Love To Be A Beaver	82
Welcome Mouse	87

Act II

Ragtime Beaver Entr'acte	89
Beaver Music	92
We're All Individuals	95

Act III

We're All Individuals Entr'acte	100
Little Sophie is Sick Sick Sick!	104
Reprise of We're All Individuals	120

Act IV

Jazzy Doom Music	123
But When Will We Be Parted?	125
Oh, It's Great To Be a Beaver	127
Exit to Lobby	131

Introductory Music

(one octave up) *Semplice* ♩ = 60

Piano

mp *espressivo*

Con Pedale

3 8 *rubato*

6 8 *rit.*

9 8

Too Many Toys Blues

The written music should be treated only as a rough guide to performance. Ad libbing by vocalist and pianist is encouraged.

All stuffies must be in the box by the start of verse 4.

1st verse

I've

Piano

Detailed description: This block shows the first verse of the song. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb), and the time signature is 12/8.

1st verse

got so ma - ny toys, why, I feel that I can't move. It's

2nd

got so ma - ny toys, I feel that I can't dance. I

3rd

subito p I - ma - gine all those chil - dren who have no toys at all. Like the

4th

f I've not got a - ny toys, fi - na - lly I'm free! I can

Detailed description: This block contains the second, third, and fourth verses of the song. Each verse has a vocal line and a piano accompaniment. The vocal lines include lyrics and musical notation with notes and rests. The piano accompaniment continues with eighth-note bass lines and chords. Performance markings include 'subito p' (subito piano) and 'f' (forte). The key signature and time signature remain consistent with the first verse.

5

1st verse

cram - ping all my style, it's mes - sing up my groove. I'm

2nd

step u - pon their stuf - fy heads call the stuf - fy am - bu - lance! A

3rd

chil - dren at the South Pole why, they ha - ven't got a mall! No

4th

flop u - pon my bed with im - pu - - - ni - ty! I've

5

7

1st verse

just one lit - tle kid who's got a big i - ma - gi - na - tion, — But

2nd

kid needs e - du - ca - tion, shel - ter, food and love ga - lore, — Does she

3rd

drums or kites or puz - zles, not a train u - pon a track. — I

4th

not got a - ny toys, so fin - 'lly I can dance, and

7

9 4

1st verse
 what's left to i - ma - gine when I've got e - nough toys for a na - tion? All these
 real - ly need a bunch of mass pro - duced toys from a store? I
 feel like pho - ning San - ta hey you can have all these toys back! My
 kick my legs up with - out kick - ing stuf - fies in the pants. Best of

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal parts are for four voices, with lyrics written below each staff. The music is in a key with two flats and a 4/4 time signature.

11

1st verse
 stuf - fies, yes they're cud - dly, cute and sweet and dear, But
 love you all with all my heart but you need more at - ten - tion, Than
 Aun - tie al - ways taught me to be ge - ne - rous and share, So I'll
 all my floor is clear of stuf - fies as you see,

Detailed description: This system contains the next four vocal staves and the piano accompaniment. The piano part continues with a right-hand melody and a left-hand bass line. The vocal parts are for four voices, with lyrics written below each staff. The music is in a key with two flats and a 4/4 time signature.

13

1st verse

I've had cud - dly, cute and sweet and dear right up to here! _____ I've

2nd

just one kid can give you at this stuf - fy toy con - ven - tion!

3rd

find some kids who don't have toys and send them o - ver there! _____

4th

And my cup - board's emp - ty as emp - ty as can be! _____

13

Verses 1-3 only

Detailed description: This block contains the musical notation for the first three verses of a song. It features four vocal staves (1st, 2nd, 3rd, and 4th) and a piano accompaniment section. The piano part consists of two staves (treble and bass clef) with chords and a simple bass line. The lyrics are written below each vocal staff. The piano part is marked 'Verses 1-3 only'.

15

Verse 4 only

Detailed description: This block contains the musical notation for the fourth verse of the song. It features a piano accompaniment section with two staves (treble and bass clef). The lyrics for this verse are not explicitly written but correspond to the 4th vocal line in the previous block. The piano part is marked 'Verse 4 only'.

Excerpt from Pomp and Circumstance March No. 1

Cue: Not the kind of beaver that's made out of fun fur and stuffing.

Majestically. Play at whatever tempo
necessary to be able to segue directly to
Oh I Want To Be a Beaver

Edward Elgar
arr. Steve Hansen Smythe

Piano

mp

The first system of the piano introduction consists of four measures. The left hand plays a steady eighth-note accompaniment in the bass clef. The right hand plays chords and melodic fragments in the bass clef. The music is in 3/4 time and the key signature has two flats (B-flat and E-flat).

5

The second system of the piano introduction consists of four measures. The left hand continues with the eighth-note accompaniment. The right hand features more complex chordal textures and melodic lines. The music remains in 3/4 time and the key signature has two flats.

9

The third system of the piano introduction consists of four measures. The right hand part begins with a *mf* dynamic marking. The left hand continues with the eighth-note accompaniment. The music remains in 3/4 time and the key signature has two flats.

13

The fourth system of the piano introduction consists of four measures. The right hand part continues with the *mf* dynamic marking. The left hand continues with the eighth-note accompaniment. The music remains in 3/4 time and the key signature has two flats.

Oh I'd Love to be a Beaver

Words and Music by
Ingrid Hansen Smythe

Allegro $\bullet = 144$

Beaver

Oh I'd love to be a bea-ver, all fur-ry and brown With

Piano

5

webbed back feet to help me swim a - round A bea-ver, with a tail and

5

8

teeth to chew To be real would be a dream_ come true. 1. I'm

8

11

bu - sy all the time buil - ding lod - ges and dams You might
 2. When I'm fee - ling frigh - tened I slap my tail To
 3. I can take a mea - dow turn it in - to a pond

11

13

say I'm an o - ver - a - chie - ver I
 warn o - ther beasts of prey I
 No - bo - dy makes chan - ges like me But

13

15

can't build a book - shelf or a fence or a boat But when it
 stay un - der wa - ter till the coast is clear Then I
 I make change in more ways than one Just

15

15

17

comes to buil - ding dams just leave it to bea - ver!
 pop right up and start to bea - ver a - way _____
 look on our ni - ckel and you'll see what I mean! _____

17

17

19

1. and 2. 3.
 Oh I'd love to be a

19

1. and 2. 3.

22

Oh I'd love to be a bea - ver, all

22

25

fur - ry and brown With webbed back feet to help me

25

27

swim a - round. A bea - ver, with a tail and

27

29

teeth to chew To be real would be a dream come real_____

29

31

would be a dream___ come real___ would be a dream___ come true.

31

33

Jazz vocal ad lib

(true.)_____

33

Welcome Mouse

Words and Music by
Ingrid Hansen Smythe

$\bullet = 66$

SOPHIE

I'll put you in my poc - ket my

Piano

Con Pedale

SOPHIE, BEAVER, MOOSE

3

ti - ny lit - tle trea - sure So - phie Bea - ver Moose and Mouse Let's be friends for -

3 8

6

e - ver and e - ver for - e - ver and e - ver for -

6 8

8

e - - - - - ver

8 8

Ragtime Beaver Entr'acte

Piano

$\bullet = 144$

Crescendo

4

7

10

13

Musical notation for measures 13-15. The system consists of two staves. The upper staff (treble clef) contains a melody with eighth and quarter notes, including some beamed eighth notes. The lower staff (bass clef) contains a bass line with chords and single notes, including a sharp sign in the second measure.

16

Musical notation for measures 16-18. The system consists of two staves. The upper staff (treble clef) features a melody with eighth notes and some slurs. The lower staff (bass clef) contains a bass line with chords and single notes.

19

1. and 2.

3.

Musical notation for measures 19-21. The system consists of two staves. Measures 19 and 20 are marked "1. and 2." and measure 21 is marked "3.". A double bar line is present between measures 20 and 21. The upper staff (treble clef) has a melody with eighth notes. The lower staff (bass clef) has a bass line with chords. A key signature change to two sharps is indicated at the end of measure 21.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff (treble clef) has a melody with eighth notes. The lower staff (bass clef) has a bass line with chords. A key signature change to two sharps is indicated at the beginning of measure 22.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff (treble clef) has a melody with eighth notes. The lower staff (bass clef) has a bass line with chords. A key signature change to two sharps is indicated at the beginning of measure 25.

28

Musical score for measures 28-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 28 features a series of chords in the treble and single notes in the bass. Measure 29 continues with similar textures. Measure 30 concludes with a final chord in the treble and a whole note in the bass, marked with a fermata.

31

Musical score for measures 31-33. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 31 begins with a melodic line in the treble and a whole note in the bass. Measure 32 continues the melodic development in the treble. Measure 33 concludes with a final chord in the treble and a whole note in the bass, marked with a fermata.

12

12

This system contains measures 12, 13, and 14. The right hand features a melodic line with eighth notes and some chords, while the left hand plays a steady eighth-note accompaniment. The key signature has three flats.

15

15

This system contains measures 15, 16, and 17. Measure 17 is the end of a phrase, indicated by a double bar line with repeat dots. The right hand has a melodic line with eighth notes, and the left hand continues with eighth notes.

18

18

This system contains measures 18, 19, 20, and 21. Measures 18 and 19 are mostly rests in the right hand. Measures 20 and 21 feature a complex chordal texture in the right hand with many notes, while the left hand continues with eighth notes.

22

22

This system contains measures 22, 23, and 24. Measures 22 and 23 have a dense chordal texture in the right hand. Measure 24 has a melodic line in the right hand. The left hand continues with eighth notes.

25

25

This system contains measures 25, 26, and 27. Measures 25 and 26 have a melodic line in the right hand. Measure 27 has a complex chordal texture in the right hand. The left hand continues with eighth notes.

28

28

This system contains measures 28, 29, and 30. The right hand features complex chordal textures with many beamed notes and ties. The left hand plays a steady eighth-note bass line.

31

31

This system contains measures 31, 32, and 33. The right hand continues with dense chordal patterns, while the left hand maintains its eighth-note accompaniment.

34

34

This system contains measures 34, 35, and 36. The right hand has a more active melodic line with frequent ties, and the left hand continues with eighth notes.

37

37

This system contains measures 37, 38, and 39. The right hand's texture remains dense with many beamed notes, and the left hand continues with eighth notes.

40

40

This system contains measures 40, 41, and 42. The right hand has a melodic line with ties, and the left hand continues with eighth notes. The system ends with a double bar line.

We're All Individuals

Beavers

Piano

$\bullet = 104$

BEAVER I
You see, Beaver: it doesn't matter if you're stuffed.

BEAVER II
It doesn't matter if you're real.

BEAVER I
It doesn't matter if you're

BEAVER I (CONT'D)
brown or black or white
or striped or plaid or pink or teal.

BEAVER II
Every creature has its own ap - peal.

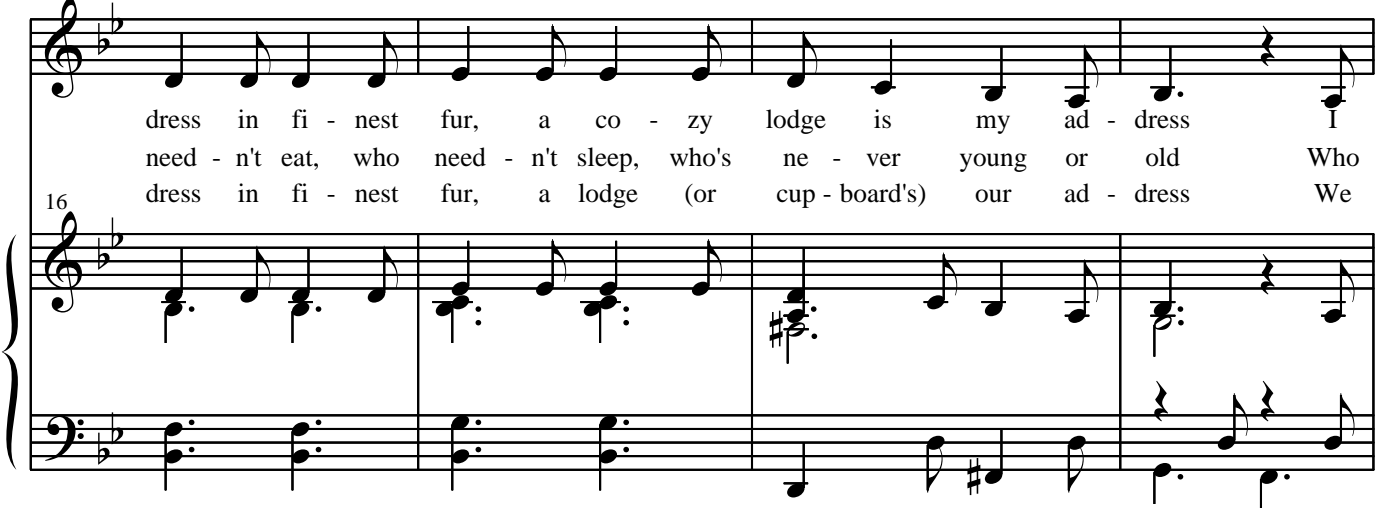
BEAVER I
Oh_____ I

12 



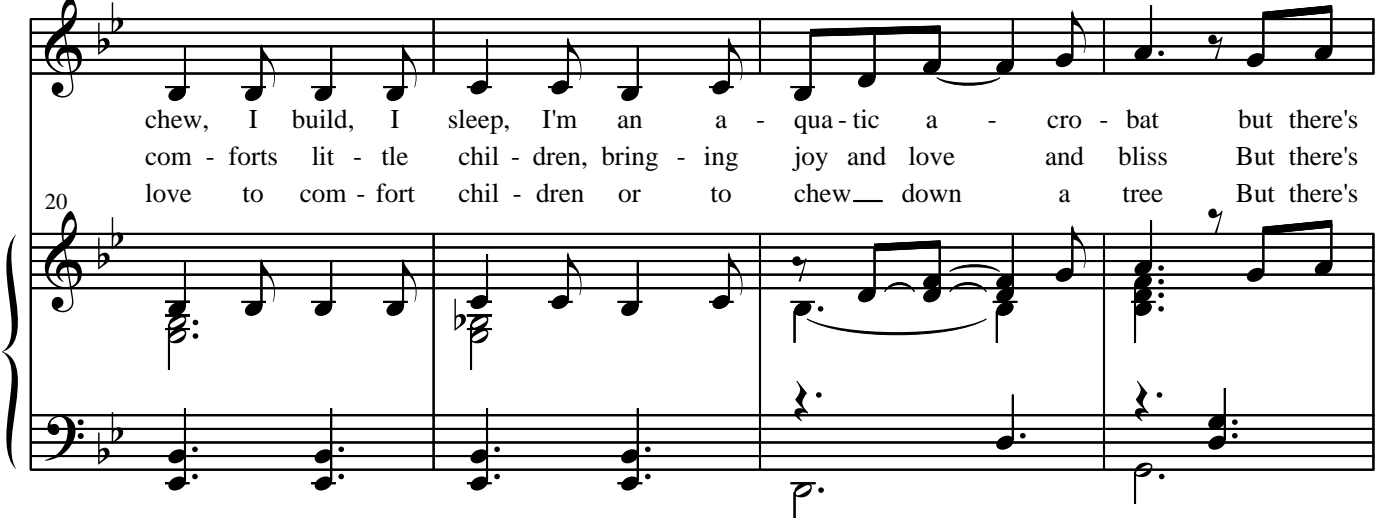
love to be a bea - ver; it's great I must con - fess I
luck - y you're a stuf - fy, who's ne - ver hot or cold Who
love — be - ing bea - vers, it's great we must con - fess We

16



dress in fi - nest fur, a co - zy lodge is my ad - dress I
need - n't eat, who need - n't sleep, who's ne - ver young or old Who
dress in fi - nest fur, a lodge (or cup - board's) our ad - dress We

20



chew, I build, I sleep, I'm an a - qua - tic a - cro - bat but there's
com - forts lit - tle chil - dren, bring - ing joy and love and bliss But there's
love to com - fort chil - dren or to chew — down a tree But there's

24

e - ver so much more to me, more to me than that Don't
 e - ver so much more to you, more to you than this Don't
 24 e - ver so much more to us, more than you can see Don't

28 *To Coda*

say I'm just a ro - dent who can chew down a tree
 say you're just a stuf - fy who has not got a clue
 28 say we're stuffed or real, don't be su - per - ci - li - ous! *To Coda*

32

I'm an in - di - vi - du - al, I'm a per - son, I'm Me!
 You're and in - di - vi - du - al You're a per - son You're you.
 32

37

1.

BEAVER II

BEAVER

That's all very well for you, but what about *me*?

BEAVER I

We're getting to that part!

But... how

37

1.

42

2. BEAVERS I AND II

Crea - tures are in - cre - di - ble, _____ whe - ther stuffed or real We're in a

42

2.

46

class...of our own...it is true... But e-very-one is won-der-ful...in

46

52

his or her own way And this ap-plies to you and you, and you, and

52

57

you! *D.S. al Coda* Coda
 ALL: Oh— we We are in - di-

57

D.S. al Coda Coda

63

vi - du - als We are per - sons We're us!

63

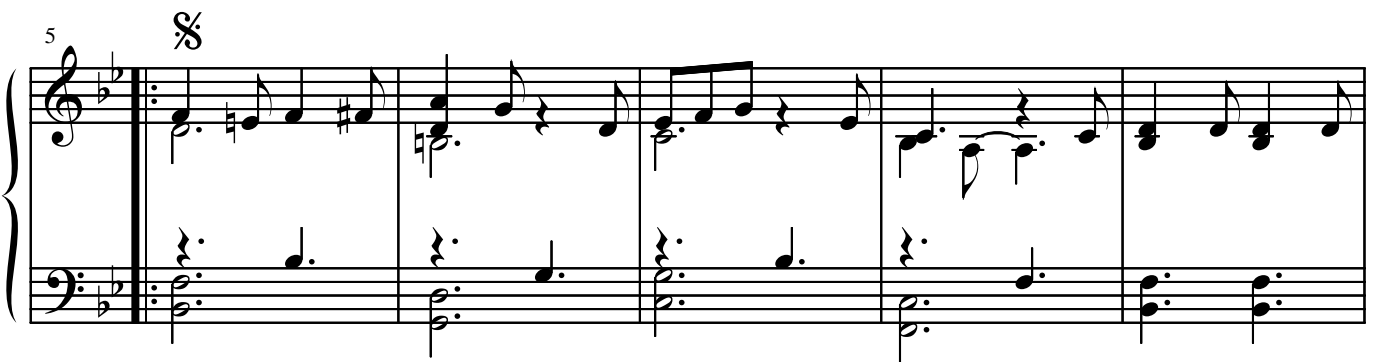
We're All Individuals Entr'acte

Piano

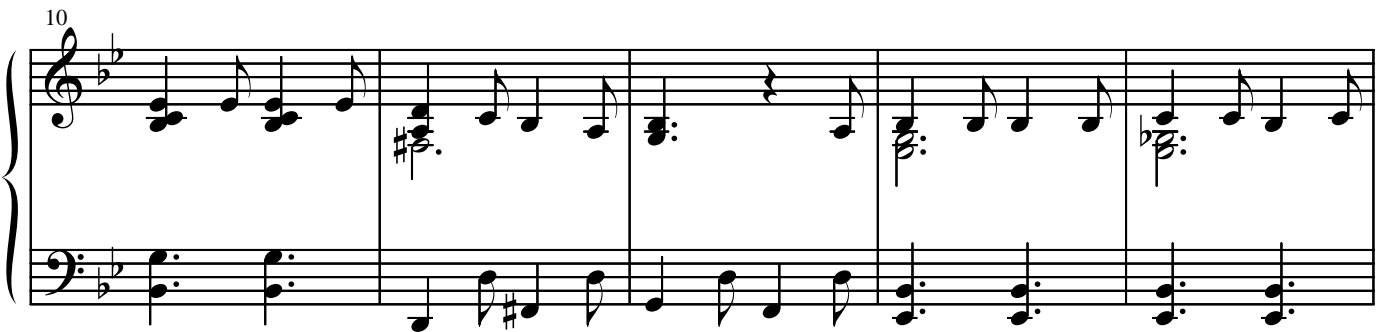
$\bullet = 104$



5

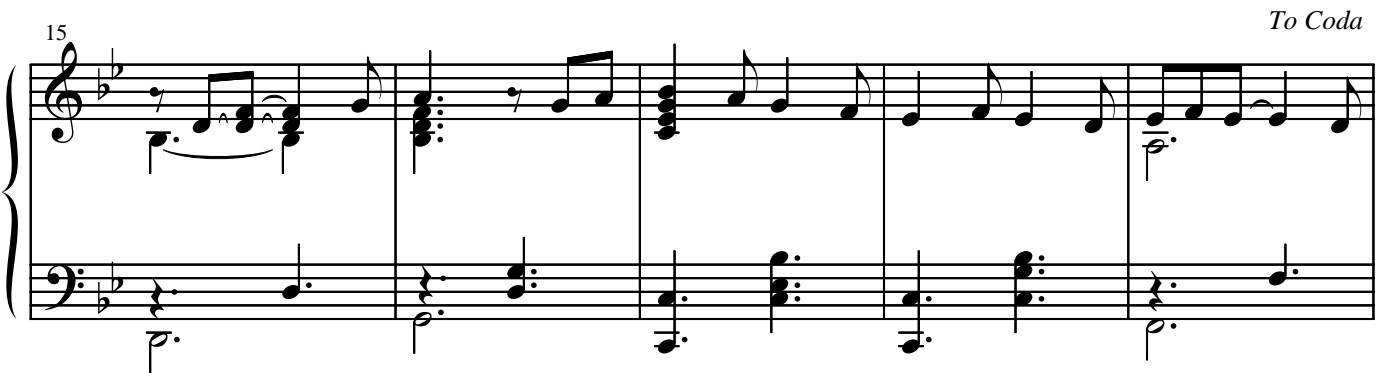


10



15

To Coda



20

Musical notation for measures 20-23. The piece is in a minor key, indicated by three flats in the key signature. The melody in the treble clef consists of eighth and quarter notes, with some slurs. The bass clef provides a harmonic accompaniment with chords and single notes.

24

Musical notation for measures 24-29. The melody continues with eighth and quarter notes, featuring a prominent slur over measures 25-26. The bass clef accompaniment includes chords and a rhythmic pattern of eighth notes.

30

Musical notation for measures 30-34. The melody features a slur over measures 31-32. The bass clef accompaniment includes chords and a rhythmic pattern of eighth notes.

35

Musical notation for measures 35-39. The melody continues with eighth and quarter notes, ending with a slur over measures 38-39. The bass clef accompaniment includes chords and a rhythmic pattern of eighth notes.

40

Musical score for measures 40-44. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A fermata is placed over the final chord of measure 44.

45

Musical score for measures 45-49. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment. A fermata is placed over the final chord of measure 49.

50

Musical score for measures 50-54. The right hand has a more active melodic line with eighth notes. The left hand accompaniment includes a prominent melodic line in measure 52, which is marked with a fermata.

55

Musical score for measures 55-59. The right hand continues with a melodic line, and the left hand accompaniment features a melodic line in measure 57, which is marked with a fermata.

60

Musical score for measures 60-63. The piece is in a minor key (two flats). Measure 60 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. Measure 61 continues the accompaniment. Measure 62 introduces a treble clef in the bass line. Measure 63 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes.

64

D.S. al Coda ☉

Musical score for measures 64-67. Measure 64 has a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. Measure 65 continues the accompaniment. Measure 66 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. Measure 67 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes.

68

Musical score for measures 68-71. Measure 68 has a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. Measure 69 continues the accompaniment. Measure 70 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. Measure 71 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes.

72

Musical score for measures 72-75. Measure 72 has a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. Measure 73 continues the accompaniment. Measure 74 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. Measure 75 features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes.

Little Sophie Is Sick

♩ = 176

Aunt

Musical notation for Aunt's vocal line, measures 1-3. The staff is in treble clef with a key signature of one flat and a 12/8 time signature. The notes are: measure 1 (rest), measure 2 (quarter note G4, quarter note A4, quarter note B4), measure 3 (quarter note C5, quarter note B4, quarter note A4).

Lit - tle So - phie is sick, sick, sick,

Piano

Musical notation for Piano accompaniment, measures 1-3. The piano part consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef.

A

Musical notation for Aunt's vocal line, measures 4-6. The staff is in treble clef with a key signature of one flat and a 12/8 time signature. The notes are: measure 4 (quarter note G4, quarter note A4, quarter note B4), measure 5 (quarter note C5, quarter note B4, quarter note A4), measure 6 (quarter note G4, quarter note A4, quarter note B4).

She won't get out of her— bed. Lit - tle So - phie is

Musical notation for Piano accompaniment, measures 4-6. The piano part consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef.

A

Musical notation for Aunt's vocal line, measures 7-9. The staff is in treble clef with a key signature of one flat and a 12/8 time signature. The notes are: measure 7 (quarter note G4, quarter note A4, quarter note B4), measure 8 (quarter note C5, quarter note B4, quarter note A4), measure 9 (quarter note G4, quarter note A4, quarter note B4).

sick, sick, sick, Put the wa - ter bot - tle on— her head.

Musical notation for Piano accompaniment, measures 7-9. The piano part consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef.

19

A

sick, sick, sick, Call the Doc - tor on the

22

A

phone. Lit - tle So - phie is sick, sick, sick, With di -

25

A

sea - ses yet_ un - known. She's out of sorts, she's

28

A

in - dis - posed, She's got a run - ny nose. Lit - tle So - phie is

31

A

sick, sick, sick, Call the Doc - tor on the

34

34

35

A

B&M

35

39

A

B&D

B&M

39

39

Lit - tle So - phie is sick, sick, sick,

sick, sick, sick,

42

A

She's as hot as the fire_____ in the sun. Lit - tle So - phie is

B&D

42 sick, sick, sick,

B&M

42

45

A

sick, sick, sick, Got a temp'-ra-ture of for-ty point one. Got-ta

B&D

45 sick, sick, sick,

49

A

sponge her off got - ta wipe that frown, Get the fe - ver down.

B&D

49

B&M

49

Get the

52

A

Lit - tle So-phie is sick, sick, sick, She's as hot as the fire___ in the

B&D

52

fe - ver down. sick, sick, sick,

B&M

52

sick, sick, sick,

56

A
 sun. Lit - tle So - phie is sick, sick, sick, Take a

B&D

56

B&M

56

sick, sick, sick,

56

sick, sick, sick,

59

A
 blan - ket off of the bed. Lit - tle So - phie is sick, sick, sick,

B&D

59

B&M

59

Oo - oo - - - oo

59

sick, sick, sick,

62

A

Put a - no-ther blan-ket on_ in-stead. Got-ta fluff that pil-low make it

B&D

62

sick, sick, sick, Oo - oo - oo

66

A

bill - o - wy, So she's all_ com - fy Lit - tle So - phie is

B&D

66

com - fy com - fy

B&M

66

69

Musical score for measures 69-72. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features complex chordal textures in the right hand and a steady bass line in the left hand.

A

73

Musical score for measures 73-75. The system includes a vocal line (A) and a grand staff. The vocal line contains rests. The piano accompaniment continues with complex chords and a bass line.

A

76

B&D

B&M

76

76

76

Musical score for measures 76-79. The system includes vocal lines (A, B&D, B&M) and a grand staff. The vocal line (A) has the lyrics "Lit - tle So - phie is". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

79

A

sick, sick, sick, Poor lit - tle thing's in

79 BUTLER

B&D

Poor lit - tle thing's in pain.

79

B&M

sick, sick, sick,

82

A

pain. Lit - tle So - phie is sick, sick, sick, Got - ta

82 DOCTOR

B&D

sick, sick, sick, Got - ta blow her nose a - gain..

82

85

A

blow her nose — a - gain. She's toss - ing her coo - kies all

B&D

85

88

A

o - ver the floor. Call the ja - ni - tor. Lit - tle So - phie is

B&D

88

Call the ja - ni - tor.

B&M

88

91

A

sick, sick, sick, Poor lit - tle thing's in

BUTLER

B&D

91

Poor lit - tle thing's in pain.

B&M

91

sick, sick, sick,

94

A

pain. Lit - tle So - phie is sick, sick, sick, Got - ta

B&D

94

Got - ta make her feel Got - ta make her feel Got - ta make her

B&M

94

sick, sick, sick,

97

A

make her feel bet - ter a - gain. Lit - tle So - phie is sick, sick, sick,

B&D

97

B&M

97 bet - - - ter Got - ta spoon it in Got - ta

97 sick, sick, sick, sick, sick, sick,

100

A

Got - ta spoon that me - di - cine in. Got - ta

100

103

A

drink that wa - ter, got - ta take — that pill, So she

B&D

103

B&M

103

107

A

sick, sick, sick, Got - ta

B&D

107

B&M

107 Got - ta make her feel Got - ta make her feel Got - ta make her

sick, sick, sick, Got - ta

109

A

make her feel bet - ter a - - gain.

B&D

109

B&M

109 feel bet - ter a - - gain.

109 make her feel bet - ter a - - gain.

Reprise of We're All Individuals

Words and Music by
Ingrid Hansen Smythe

Sadly

Beaver

Piano

A

5

child_____ needs a stuf - fy What I do best is

5

8

cud - dle and lis - ten to a child_____ when a

8

11

child's_____ in a mud - dle I'm im - port - ant I'm es -

14

sent - ial when_____ some - thing is_____ a - miss but there's

17

e - ver so much more to me,_____ more to me_____ than

20

this. Don't say I'm just a germ - ball I have

20

23

my dig - ni - ty I'm an in - di -

23

rall.

26

vi - du - al I'm a per - son I'm me!

26

Jazzy Doom Music

Piano

$\bullet = 60$

ff

4

7

9

f

mf

11

Very freely

13

15

Use these notes as a rough guide to an ad libitum jazz scale flourish from treble into bass clef to end

17

But When Will We Be Parted?

SOPHIE **BEAVER**

♩ = 60

Voice

Piano

Con Pedale

But when will we be part - ed? How

SOPHIE, BEAVER, MOOSE

3

3 8

'bout we make it ne - ver So - phie - Bea - ver Moose and Mouse

'bout we make it ne - ver So - phie - Bea - ver Moose and Mouse

5

SOPHIE

BEAVER

Friends are friends for - e - ver and e - ver for -

5 8

7

MOOSE

SOPHIE, BEAVER, MOOSE

e - ver and e - ver for - e - - - - - ver

7 8

rit.

Oh It's Great To Be A Beaver

Allegro $\bullet = 144$

All

Piano

Oh it's great to be a bea - ver, all

4 fur - ry and brown With webbed back feet to help me swim a - round A

4

7 bea - ver, with a tail and teeth to chew Be - ing real is a dream come true!

7

The musical score is written in 12/8 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in a soprano or alto range. The lyrics are: 'Oh it's great to be a bea - ver, all fur - ry and brown With webbed back feet to help me swim a - round A bea - ver, with a tail and teeth to chew Be - ing real is a dream come true!'. The score includes measure numbers 4, 7, and 10.

10

I'm bu - sy all the time buil - ding lod - ges and dams You might

10

Detailed description: This system contains measures 10, 11, and 12. The vocal line (treble clef) starts with a whole rest in measure 10, followed by quarter notes in measure 11 and quarter notes with a slur in measure 12. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and block chords in the left hand.

13

say I'm an o - ver - a - chie - ver I

13

Detailed description: This system contains measures 13, 14, and 15. The vocal line (treble clef) has quarter notes in measure 13, quarter notes with a slur in measure 14, and a quarter note followed by a whole rest in measure 15. The piano accompaniment (grand staff) continues with eighth-note accompaniment and block chords.

15

can't build a book - shelf or a fence or a boat But when it

15

Detailed description: This system contains measures 16, 17, and 18. The vocal line (treble clef) has quarter notes in measure 16, quarter notes with a slur in measure 17, and quarter notes in measure 18. The piano accompaniment (grand staff) maintains the eighth-note accompaniment and block chords.

17

comes to buil-ding dams just leave it to bea - ver!

comes to buil-ding dams just leave it to bea - ver!

17

20

Oh it's great to be a bea - ver, all fur - ry and brown With

Oh it's great to be a bea - ver, all fur - ry and brown With

20

23

webbed back feet to help me swim a - round _____ A

webbed back feet to help me swim a - round _____ A

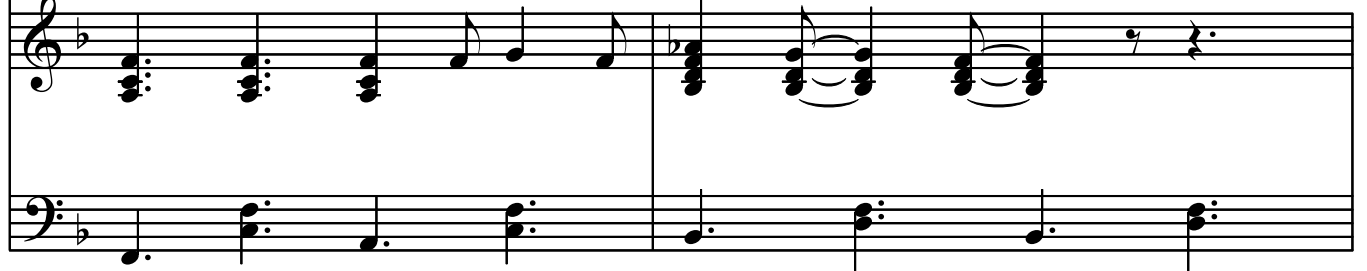
23

25



bea - ver, with a tail and teeth to chew Be - ing

25

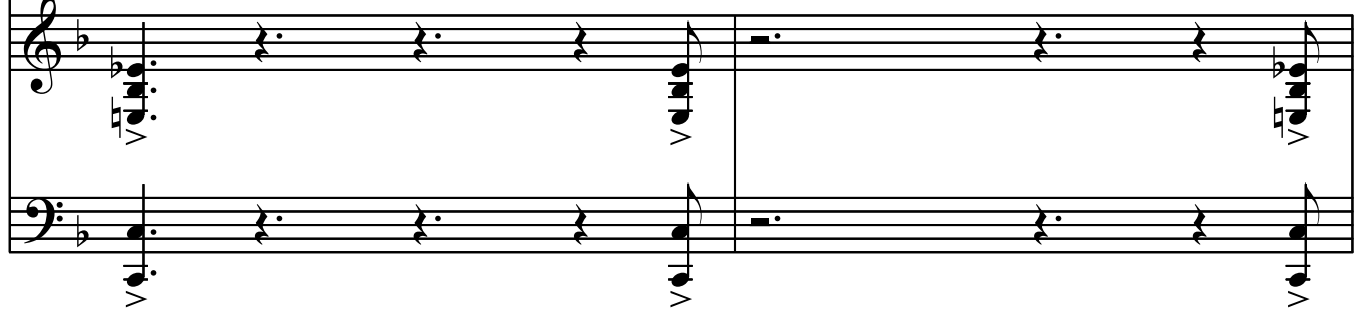


27



real is a dream come real — is a dream come real —

27



29



is a dream come true!

29



Exit to Lobby

Piano

ff

Glissando

4

7

10

13

Musical notation for measures 13 and 14. The piece is in a minor key. Measure 13 features a melodic line in the treble clef with eighth and quarter notes, and a bass line with dotted quarter notes. Measure 14 contains a complex chordal texture in the treble clef with a fermata over the final chord, and a bass line with dotted quarter notes.

15

Musical notation for measures 15 and 16. Measure 15 continues the melodic and bass line from the previous system. Measure 16 features a melodic line in the treble clef with a fermata over the final chord, and a bass line with dotted quarter notes.

17

Musical notation for measures 17, 18, and 19. Measure 17 has a melodic line in the treble clef with a fermata over the final chord, and a bass line with dotted quarter notes. Measure 18 continues the melodic and bass line. Measure 19 features a melodic line in the treble clef with a fermata over the final chord, and a bass line with dotted quarter notes.

20

Musical notation for measures 20 and 21. Measure 20 features a melodic line in the treble clef with a fermata over the final chord, and a bass line with dotted quarter notes. Measure 21 is marked *rall.* and features a melodic line in the treble clef with a fermata over the final chord, and a bass line with dotted quarter notes.