

# Frederick Musical Overview

Product Code: FF3000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

**Solo Songs:** Yes

**Ensemble/Large Chorus Songs:** Yes

## Main Character Details:

Frederick (m): D4-A5 vocals, moderate

Ernest (m): E4-A5 vocals, moderate

Nellie (w): B3-A5 vocals, moderate

Sunny (w): D4-B5 vocals, moderate

Baby (either): E4-B5 vocals, moderate

**Total Number of Songs:** 11

**Vocal Demands:** Difficult

**Orchestral Demands:** Moderate

**Size of Orchestra:** Small (2-4)

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**The following pages contain copyright information and at least one page from a variety of songs within the show.**

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Based on the book by LEO LIONNI

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(FREDERICK)

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# MUSIC NOTES

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

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

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

2. "We Got Work to Do":

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

3. "Wow!":

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

4. "Pocket Full of Dust":

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

5. "Frederick's Eyes":

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

6. "Bells and Whistles":

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

7. "The Things I Used to Think":

This is Frederick's moment of self-doubt, his mousie dark night of the soul. He's been so absorbed in gathering colors, sounds, smells and memories that he hasn't noticed the weather turning bitterly cold and snowy and that he has been left behind. Dizzy and scared, he realizes that he's all alone and wonders if he's been wrong to believe his "supplies" have any worth. I think the piece somewhat plays itself in that the piano tries to follow the emotional arc of the lyrics. In measure 19, the tenutos are accented. I come down dynamically at the end of the bridge and feel that the last verse becomes very tender, somewhat expands, as indicated in measure 31. We come down into the last chorus. Measure 40, as when played earlier in the song, is the "pull on the heart strings" moment that I hope really expresses the poignancy of Frederick's doubt.

8. “No Mouse Gets Left Behind”:

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

9. “No One Feels Like Chatting”:

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

10. “Four Little Field Mice”:

The lyric of this song is the text of Leo Lionni’s lovely poem in the original book set to music. The opening is played under a fair amount of dialogue. It should time out as indicated, but I’ve provided a safety vamp. I think of this as a combination of a gentle waltz with a bit of an anthemic feel as it progresses. Nothing too heavy, it is the song that finally reveals Frederick’s “supplies” are the contribution of beauty, imagination and memory that sustains us all in hard times!

11. “There’s No Running Out of Joy”:

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

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

6. “Bells And Whistles”:

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

8. “No Mouse Gets Left Behind”:

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

10. “Four Little Field Mice”:

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

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

—Paul Jacobs

## 4. Pocket Full of Dust

Words & Music by  
Sarah Durkee & Paul Jacobs

CUE; **FREDERICK**: "But, I am collecting  
and gathering! Don't you see?"

## TRACK 10

♩ = 176 *Bouncy, old time feel* ♩ = ♩<sup>3</sup>♩

1 2 3 4 **ERNEST:**

If

5 6 7 8 9

I may state the ob - vi-ous, — If I might clar-i fy, — what - ev-er you're gath'-rin'

10 11 12 13 14

Fred-er-ick, — it fails to meet the eye! — Yes it be-hooves us to be smart! — We

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## 4. Pocket Full of Dust

15 16 17 18

lab - or cuz we must! Got - ta gath - er up a whole lot more, much more, than a

E7 A6 A A#dim E/B C#7

19 20 21 22

**FREDERICK:**

pock - et ful - la dust! Well, just cuz you can't see it, does - n't mean

F#7 B7 E6 A9 E6

23 24 25 26

there's noth - ing there! I prom - ise you I'm work - in' hard! Col -

C#m B7 F#7 B7

# 7. The Things I Used to Think

CUE: *Stage is empty. Snow is falling on Frederick*

Words & Music by  
Sarah Durkee & Paul Jacobs

## TRACK 14

1 *Gently, Expressively* ♩ = 72

2

3

4

**FREDERICK:**

5

6

What hap-pened to \_\_\_ my col - ors? \_\_\_ Where did I put \_\_\_ my sounds? The

A

A maj9

A 9

D/A

7

8

9

world feels way less mag - i - cal \_\_\_ to - day...

I feel so cold and lone - ly \_\_\_ with-

D/A

Aadd2

A

A maj9



## 7. The Things I Used to Think

10 out my friends a-round \_\_\_\_\_ In snow the smell of ros - es blows a - way! The

A9 D/A Bm11 no 5th E Esus2 E

13 things I felt and saw \_\_\_\_\_ are slip-ping through my paws My friends all gath-er stuff What

A D/A A E/A A D/A

16 I bring's not e-nough! The mouse I used to be Just does-n't feel like me an-y-

A E/A C#m7 no 5th Dadd2 A/E Esus E

## 10. Four Little Field Mice

CUE: **NELLIE**: "What about the colors, Frederick?"Words & Music by  
Leo Lionni & Paul Jacobs

TRACK 19

♩ = 170 *gentle, expressive*

The score is written for piano in 3/4 time, key of D major. It consists of 31 measures across four systems. The first system (measures 1-9) features a treble staff with whole notes and a bass staff with half notes. Chords G and C<sup>sus</sup>2 are indicated above measures 5 and 9 respectively. The second system (measures 10-16) continues with similar notation, including chords C and G above measures 12 and 13. The third system (measures 17-23) includes a *poco cresc.* marking and a *mp a little grand, expressive* marking. Chords C<sup>sus</sup>2, G<sup>sus</sup>2, and G are indicated above measures 17, 21, and 22 respectively. The fourth system (measures 24-31) includes chords C<sup>sus</sup>2, G<sup>sus</sup>4, and G above measures 25, 29, and 30 respectively. The piece concludes with a final whole note in measure 31.

## 10. Four Little Field Mice

CUE: **FREDERICK:**

"I'll try ...

G Gather 'round."

32 33 34 35 36 37 38

Csus2

*p*

39 40 41 42 43 44 45 46

**:FREDERICK**

Who scat - ters snow-flakes? Who melts the ice?

G Csus2 G

*tender*

47 48 49 50 51 52 53

Who spoils the weath-er? Who makes it nice? Who grows the

Em C Am Dsus4 G

54 55 56 57 58 59 60

four - leaf clo - vers in June? Who dims the day-light? —

Csus2 G Em C