

5. A Grizzly Tale

Lewis and Chorus

Tempo di orso grizzly $\text{♩} = 72$

Piano

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a *f marcato* (forte, marked) section in the right hand, featuring a series of chords and a melodic line. The left hand provides a simple harmonic accompaniment. The piece then transitions to a *mf* (mezzo-forte) section, which is more melodic and features a crescendo.

The chorus section features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "Be - ware, be - ware, ye blus-ter-ing bear, we are marks-men each and true. We have". The vocal parts are marked *mf with excitement* and the piano accompaniment is marked *mf*. The section concludes with a *mp cresc.* (mezzo-piano, crescendo) marking.

4

mf with excitement *mp cresc.*

Be - ware, be - ware, ye blus-ter-ing bear, we are marks-men each and true. We have

mf with excitement *mp cresc.*

Be - ware, be - ware, ye blus-ter-ing bear, we are marks-men each and true, so true We have

mf with excitement *mp cresc.*

Be - ware, be - ware, ye blus-ter-ing bear, we are marks-men each and true. We have

mf with excitement *mp cresc.*

Be - ware, be - ware, ye blus-ter-ing bear, we are marks-men each and true, so true We have

4

mp

9

shot four score of buf - fa - lo and we're aim - ing to take aim at you! _____

shot four score of buf - fa - lo and we're aim - ing to take aim at you! _____

shot four score of buf - fa - lo and we're aim - ing to take aim at you! _____

shot four score of buf - fa - lo and we're aim - ing to take aim at you! _____

cresc. *f* *mp*

Lewis: Monday, May 6th, 1805

We saw many tracks of bear of enormous size along the river shore.

The Indians give a very formidable account of the strength and ferocity of this animal, which they never dare to attack but in parties of six, eight or ten persons.

[with a bit of a sneer]The Indians may well fear this animal. But in the hands of skillful riflemen, these bear are by no means as formidable or dangerous as they have been represented.

[smugly]The men, as well as myself, are anxious to meet with some of these bear.

13

16 *f*

Come here, come here, ye grizz - l - y bear. We

f

Come here, come here, ye grizz - l - y bear. We

f

We

cresc.

f

poco marcato

20 *mp cresc.*

dare you to run fast - er! Though you've earned the

mp cresc.

dare you to run fast - er! Though you've earned the

mp cresc.

dare you to run fast - er! Though you've earned the

mp cresc.

Though you've earned the

20 *mp cresc.*

23

In - di - an's fear, *f* we are your lords and mas - ters! _____

In - di - an's fear, *f* we are your lords and mas - ters! _____

In - di - an's fear, *f* we are your lords and mas - ters! _____

In - di - an's fear, *f* we are your lords and mas - ters! _____

23

f *mp*

Lewis: Saturday, May 11th, 1805

About 5 p.m. my attention was struck by one of our party. He was running at a distance towards us, hollering as if in distress. It was Bratton. He arrived so much out of breath that it was several minutes before he could tell what had happened. He had shot a bear which immediately turned and pursued *him*! We all then pursued this bear about a mile and found him concealed in some very thick brush and shot him through the skull with two balls. It was a monstrous beast!

These bear being so hard to die rather intimidates us all.

[Confidentially]I must confess that I do not like the gentlemen and had rather fight two Indians than one bear.

26

p

mp

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score begins with a treble clef and a bass clef. The first staff (treble) contains a series of chords and single notes, including a whole note chord of F#4, C#5, and G#5, followed by a half note chord of F#4 and C#5, and then a series of eighth and sixteenth notes. The second staff (bass) contains a series of eighth and sixteenth notes, including a half note chord of F#3 and C#4, followed by a half note chord of F#3 and C#4, and then a series of eighth and sixteenth notes. The score is marked with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score ends with a double bar line and a repeat sign.

30

*allargando****f*****Andante marcato** $\text{♩} = 58$

55

Pre - pare your lair, ye feist - y bear. Though strong, we men__ are

Pre - pare your lair, ye feist - y bear. Though strong, we men__ are

Pre - pare Though strong, we men__ are

Pre - pare ye feist - y bear. Though strong, we men__ are

30

*allargando***Andante marcato** $\text{♩} = 58$

55

men we choose, yea!__ we re - fuse To bear your fur - y long - er.

strong - er. As men we choose, yea!__ we re - fuse To bear your fur - y long - er.

strong - er. As men we choose, yea!__ we re - fuse To bear your fur - y long - er.

strong - er. As men we choose, yea!__ we re - fuse To bear your fur - y long - er.

strong - er. As men we choose, yea!__ we re - fuse To bear your fur - y long - er.

34

Lewis: Tuesday, May 14th 1805:

The men discovered a large bear lying in open grounds about 300 paces from the river. Six of them went out to attack him, all good hunters. Four of them fired nearly at the same time and put each his bullet through the bear. In an instant this monster ran at them with open mouth. The two who had reserved their fires discharged *their* pieces at him. This, however, only retarded his motion for a moment. The men, unable to reload their guns, took to flight. [*Understated*] The bear pursued.

Concealed among the willows, two of the party reloaded their pieces and discharged. But the guns served only to direct the bear to *them*. He pursued them so close that they were obliged to throw aside their guns and throw *themselves* into the river, although the bank was nearly twenty feet perpendicular.

39 $\text{♩} = 63$

The enraged animal plunged into the river only a few feet behind the closest man. One of those who still remained on shore shot the beast through the head and *finally* killed him. [*a sigh of relief*]

Slow and thoughtful

43 $\text{♩} = 72$ $\text{♩} = 48$

46 *mp* *cresc.*

Re - pair else - where, ye lord - ly bear, We've bet - ter beasts to prey on. Though

mp *cresc.*

Re - pair else - where, ye lord - ly bear, We've bet - ter beasts to prey on. Though

mp *cresc.*

Re - pair else - where, ye lord - ly bear, We've bet - ter beasts to prey on. Though

mp *cresc.*

Re - pair else - where, ye lord - ly bear, We've bet - ter beasts to prey on. Though

46

51

rit. *mf* *dim.* *a tempo* *rit.*

we could lick you fair and square, We hav - en't time ____ to

mf *dim.*

we could lick you fair and square, We hav - en't time to

mf *dim.*

we could lick you fair and square, We hav - en't time ____ to

mf *dim.* *div.*

we could lick you fair and square, We hav - en't time to

Lewis: Saw a brown bear swim the river above us. He disappeared before we can get in reach of him.
[dryly] I find that the curiosity of our party is pretty well satisfied with respect to this animal.

Tempo di Missouri ♩ = 66

54

p *rit. e dim.*

stay on. _____

p

stay on. _____

p

stay on. _____

unis. p

stay on. _____

mp *rit. e dim.*

Tempo di orso grizzly, ma espressivo

57 *mf*

Stay there, else - where, _____ ye lord - ly bear. _____

mf

Stay there, else - where, _____ ye lord - ly bear. _____

mf

Stay there, else - where, _____ ye lord - ly bear. _____

mf

Stay there, _____

57 *mp* *mf*

62 *p cresc.* *mf* *p*

Stay there! _____ Stay there! Stay there! _____

p cresc. *mf* *p*

Stay there, _____ else - where, _____ Stay there! Stay there! _____

p cresc. *mf* *p*

Stay there, else - where, _____ Stay there! Stay there! _____

p cresc. *mf* *p*

_____ Stay there, else - where, _____ Stay there! Stay there! _____

62 *dim.* *p cresc.* *mf* *dim.* *p*