



a chamber opera for mezzo-soprano, baritone, narrator
and five instruments, based on a Shetlandic Folktale

Emily Doolittle (music and libretto)
Peter Guy (libretto)

Jan Tait and the Bear

Introduction

Music: Emily Doolittle
Words: Peter Guy and Emily Doolittle

1 *free, expansive*
♩ = 80

Narrator

Flute

Accordion

5

Nar.

Fl.

Acc.

9

Nar.

Fl.

Acc.

My friends, I would like to share with you a tale

13

Nar. **4/4** | **5/4** | **3/4**
about the folk who lived in the North Isles of Shetland very many years ago when Shetland was part of the Kingdom of Norway.

Fl. *mf* *mp* *mf* *più f* *mf* <

Acc. *mf*

16

Nar. **3/4** | **4/4** | **7/8** | **4/4**
It is a tale full of drama, and concerns the freeman of Fetlar, known as Udallers, and the death of Sigurd,

Fl. *f* *più f* *mf*

Acc. *più f* *mf*

19

Nar. **4/4** | **2/4** | **4/4** | **5/8**
a Norwegian tax officer sent by the King of Norway to collect the land tax, called skatt.

Fl. *f* *mp* *mf* *mp*

Cl. *f* *mp* *mf* *mp*

Acc. *f* *mp* *mf* *mp*

23 ♩ = 88

Nar. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

The tale starts right here on the North Coast of Fetlar, takes us into the rugged mountains of Norway,
[OR: The tale starts just a cross the water]

Fl. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$
pp *p*

Cl. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$
pp

Acc. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$
pp

28

Nar. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$

and ends with the arrival on the Isle of Linga Yell, which lies between Yell, Unst, and Fetlar, of an animal totally foreign

Fl. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$
pp *mp* *pp*

Cl. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$
p *pp* *p*

Acc. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$
p *pp*

32

Nar. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

to these parts, a huge brown bear.

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
p *pp*

Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
pp

Acc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

36 (2+2+3)

Nar. **My apologies for some grizzly scenes:**

Fl. *mp* *p*

Cl. *mf* *mp*

Acc. *mp* *p*

39

Nar. **the tender among you may wish to avert your eyes. But that's the way things happened in those days.**

Fl. *f* *p*

Cl. *f* *mf* *p*

Acc. *f*

44

Nar.

Fl. *f* *mp* *f*

Cl. *f* *mp* *f*

Acc. *f* *mp* *f*

Vln. *f* *mp* *f*

Vc. *f* *mp* *f*

48 (2+3+2+2)

Nar.

Fl.

Cl.

Acc.

Vln.

Vc.

mp *mf* *mp*

51 (2+3+3) poco rit.

Nar.

Fl.

Cl.

Acc.

Vln.

Vc.

mf *mp* *mf* *mp*

Act 1, Scene 1 Fair in Urie

55 *light, happy*
♩. = 104

Vln. *mf* *più f* *mf*

Vln. *più f*

Vln. *mf* *p*

Vln. *mp* *p* *f*

76 Nar. As the day begins, the Udallers can hear the sounds of the village fair in the distance.

Vln. *mf* *più f* *mf*

Vc. *mp*

light, slightly separated

81 Nar. They come running to see all the excitement. It has been a long time since

Vln.

Vc.

Nar. **H** they've seen so many people and so many fine goods, and even longer since they have smelled a pig

Cl. *pp*

Vln. *più f* *mf* *p*

Vc. *p*

Nar. **H** roasting on the spit. But as soon as they arrive at the fair, Sigurd the tax officer takes them to his booth and

Cl. *mf* *mp*

Vln. *mp* *p* *f*

Vc. *mf*

Nar. **H** registers them to pay their taxes. They pay not with coins, but with butter,

Fl. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Acc. *mp*

Vln. *mf* *più f* *mf*

Vc. *mp*

102

Nar. **H** for that is what the Norwegian king demands.

Fl. *mf* *mp* *mf*

Cl. *mf* *mp* *mf*

Acc.

Vln. *più f*

Vc.

108

Nar. **H** Now that Sigurd knows who they are, they must run home and return immediately with their skatt.

Fl. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Acc. *mf* *mp* *p*

Vln. *mf* *p*

Vc. *mf* *p*

Nar. **H** Otherwise Sigurd will track them down.

Fl.

Cl.

Acc.

Vln.

Vc.

f

mp *p* *f*

mf

Nar. **H** After the folk have given up their Skatt, they are lured to the booths of the fair and tempted to

Fl.

Cl.

Acc.

Vln.

Vc.

mf

mf

mf *f*

mf *più f* *mf*

mp

Nar. **H** exchange their remaining home produce for goods which Sigurd has brought with him from Norway:

Fl.

Cl.

Acc. *mf*

Vln. *più f*

Vc.

Nar. **H** wooden bowls, clothing, amulets, brooches, and even the wooden beams and timber they need

Fl.

Cl.

Acc. *p*

Vln. *mf* *p*

Vc. *p*

Nar. **H** 6/8
to build their houses and boats. But Sigurd is greedy and charges his own "tax" on the Norwegian goods.

Fl. *p* *mf*

Cl. *p*

Acc. *p*

Vln. *p*

Vc. *p*

Nar. **H**

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Acc. *mp* *mf* *f*

Vln. *mp* *mf* *ff*

Vc. *mp* *f*

146

Nar. **H** He doesn't tell the king about this.

Fl. *mf* *p*

Cl. *mf* *p*

Acc. *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

152

Nar. **H**

Fl.

Cl.

Acc.

Vln.

Vc.

Nar.

Nar.

Act 1, Scene 2

Come Along

rustic
168 ♩ = 56

Baritone (Sigurd)

Flute

Clarinet in B \flat

Violin

Violoncello

mf

mf

174

Bar. Come a-long all Fet-lar folk, come and gath-er near... Up - on this bench I lay my wares, I

Fl.

Cl.

Vln.

Vc.

178 *più f* *mf* *mp* <

Bar. bring them to you here. The

Fl.

Cl.

Vln.

Vc.

183 *mf* *più f* *mf*

Bar. fin - est work from Nor - o - way | bring to you to - day. All of this can now be yours, you on - ly have to pay.

Fl.

Cl.

Vln.

Vc.

188 *p* *f* *p*

Bar. Bring me all your sheep - skins, bring me all your wool - len weav - ing — and bring me all you cod - fish and your

Fl.

Cl.

Vln.

Vc.

191 *mf* *p*

Bar. dried ling — Bring me all your but - ter and some milk from Shet - land goats and

Fl.

Cl.

Vln.

Vc.

194 *f* *mf*

Bar. you can buy some tim - ber so you can build your boats

Fl. *f* *mf*

Cl. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

199 *mf* *più f*

Bar. Come a-long all Fet-lar folk, come and gath-er near_ up-

Fl. *mf* *più f*

Cl. *mf* *più f*

Vln. *mp* *mf*

Vc. *mp* *mf*

204 *più f* *mf* *mf* *p*

Bar. on this bench I lay my wares, bring them to you here. Just to-day in Fet -lar you can

Fl. *mf* *più f* *mf* *mp*

Cl. *mf* *più f* *mf* *mp*

Vln. *mp* *mf* *più f* *mf* *più f* *p*

Vc. *mp* *mf* *più f* *mf* *più f* *p*

Bar. *f* *mp* *mf* *p*
 buy most an-y-thing, I'll make a spec-ial deal for you, just don't tell the king just don't tell the king

Fl. *f* *mp* *mp* *mf* *p*

Cl. *p*

Cl. *mp* *p*

Vln. *mf* *più f* *mf* *p*

Vc. *mp* *p*

Bar. *mp* *p* *f*
 just don't tell the... Half a lis - pund but - ter for some fine Nor-weg - ian soup bowls,

Fl. *mp* *p*

Cl. *mp* *mf*

Vln. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Bar. *p* *mf* *p*
 or a spell to keep you safe from wood trolls. I'll sell you knives, I'll sell you spoons, I'll

Fl. *p*

Cl. *p* *mp* *p*

Vln. *p* *mp* *p*

Vc. *p* *mp* *p*

218 *f*

Bar. sell you mag - ic charms in runes, _____ I'll take what - ev - er goods you bring, just don't tell the king,

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

221 *mf* *mp* *f*

Bar. just don't tell the king, just don't tell the king!

Fl. *mf* *mp* *f*

Cl. *mf* *mp* *f*

Vln. *mf* *mp* *f*

Vc. *mf* *mp* *f*

225

Nar. And so they are led into temptation.

Fl.

Cl.

Vln.

Vc.

229

Nar. **H** Now in those days each person had their own weighing beam called a bismar. Sigurd the tax officer

Fl. *mp* *f*

Cl. *mp* *mf* *mp*

Vln. *mp* *f*

Vc. *mp* *mf* *mp*

233

Nar. **H** had an official bismar, supplied by the king. You can see the Udallers weigh their goods for trade

Fl. *mp*

Cl. *mp*

Vln. *mp*

Vc. *mp*

236

Nar. **H** first on their own bismars, then on the one supplied by the king. Disagreements were not uncommon.

Fl. *mf* *p* *mp* *p* *mp* *p*

Cl. *mp* *p* *mp* *p*

Vln. *mf* *p* *mp* *p* *mp* *p*

Vc. *mp* *p* *mp* *p*

242 $\text{♩} = 60$, expressive, ominous

Fl. pp

Cl. p pp p

Vln. pp

Vc. pp p

247 **Jan Tait** strides in carrying a balance scale, with his bismar on one side and a stick of butter on the other. He looks ready for a fight.

Nar. ||

Fl. pp

Cl. pp

Vln. pp

Vc. pp

Act 1, Scene 3 Troublemaker

253 ♩ = 84

mf *mp* <

Mezzo-soprano (Jan Tait)
Right, you Nor-sky leech-es _____ What

Baritone (Sigurd)

Flute *mp* *p* <

Clarinet in B♭ *pp*

Accordion *mf* *mp* <

Violin *pp* *mf*

Violoncello *pp* *mf*

(♩ = ♩)

257 *mf* *p*

M-S. tricks have you up your sleeves this time ? *mp*

Bar. If it is - n't Jan Tait, the troub-le

Fl. *mp* *pp* *mp*

Cl. *p*

Acc. *mp* *p* *mp* *p*

Vln. *mf* *p*

Vc. *mf* *p*

262 **Jan Tait** holds out his scale with the butter on one side and his bismar on the other, equally balanced.

M.S. *mf* *mp* *p* *mp* *p* Here Sig-urd This is the a - mount of fresh Fet - lar

Bar. mak - er! Hand ov - er your skatt.

Fl. *mp* *pp* *mp* *pp*

Cl. *mp* *p* *pp* *pp*

Acc. *mp* *p* *pp*

Vln. *mp* *p*

Vc. *mf* *mp* *p* *mp* *p*

268 **Sigurd** replaces Jan Tait's bismar with his own, which is much heavier, throwing the scale off balance

M.S. *mp* *mp* *mf* *mp* but - ter I'm forced to pay. My bis - mar shows it so.

Bar.

Fl. *p* *mp* *p*

Cl. *p* *mp* *p*

Acc. *p* *p* *mp* *p*

Vln.

Vc. *mp* *mp* *mf* *mp*

M.S. *mp* *mf* *mp* *f* *mf*

Bar. *mp* *mf* *mp* *f* *mf*

Fl. *p* *fp* *tr(E)* *tr(E)*

Cl. *mp* *p* *mf* *p* *f*

Acc. *mf* *p* *mf* *p* *f*

Vln. *p* *mp* *p* *mf* *p*

Vc. *mp* *mf* *mp* *f* *p*

Wrong Tait, you scound rel, it's well und-er weight. Don't try to cheat me a - gain.

M.S.

Bar. *p*

Fl. *tr* *tr(E)* *f* *p*

Cl. *mp* *f* *p*

Acc. *f* *p*

Vln. *mp* *f* *p*

Vc. *f* *p*

Act 1, Scene 4
Liar

$\text{♩} = 136$

283 *pp* *p* *pp*

Mezzo-soprano (Jan Tait)
You're a li - ar, You're a li - ar, You're a li - ar, You're a

Baritone (Sigurd)
pp *p* *pp*
You're a cheat, You're a cheat, You're a cheat,

Accordion
pp *p* *pp*

Violin
ppp *pp* *ppp*

Violoncello
ppp *pp* *ppp*

288 *p* *p* *mp* *p*

M.S.
li - ar, You're a li - ar, You're a scound - rel, You're a li - ar, You're a

Bar.
p *pp* *p* *mp* *p* *p*
You're a cheat, You're a cheat, You're a dead - beat! You're a cheat,

Fl.
pp *p* *pp*

Cl.
pp

Acc.
p *pp* *p* *mp* *p*

Vln.
pp *ppp* *pp* *pp*

Vc.
pp *ppp* *pp* *p* *pp*

293 *mp* *mp* *mf* *mf*

M.S. scound-rel, You're a (h) los-er, You're a bul-ly, You're a thief, You're a

Bar. You're a dead-beat! You're a hood, You're a no-good! You're a thug,

Fl. *p* *mf* *mf*

Cl. *p* *mf* *mp*

Acc. *mp* *p* *mf* *mp*

Vln. *p* *pp* *mp* *p*

Vc. *p* *pp* *mp* *p*

297 *f* *mf*

M.S. slime-ball You're a li-ar, you're a scound-rel, you're a los-er, you're a bull-y, you're a slime-ball, you're a

Bar. You're a slug You're a cheat, you're a dead-beat, you're a hood, you're a no-good, you're a

Fl. *f* *mf*

Cl. *f* *mf*

Acc. *f* *mf*

Vln. *mf* *mp*

Vc. *mf* *mp*

301 *ff* $\text{♩} = 108$ poco accel. Jan Tait and Sigurd get into a fight, hitting each other with their bismars. poco rit.

M-S. *ff* No man calls me a cheat!

Bar.

Fl. *ff* *p* *f*

Cl. *ff* *p* *f* *mp*

Acc. *ff* *p* *f*

Vln. *ff* *p* *f*

Vc. *ff* *p* *f*

306 Jan Tait strikes Sigurd dead.

M-S.

Bar.

Fl. *mp*

Cl. *p*

Acc. *mp*

Vln.

Vc. *mp* *p* pizz.

Act 1, Scene 5

A Terrible Event

313 ♩ = 88

Narrator **H** This was a terrible event.

Clarinet in B \flat

Violoncello (pizz.) *pp*

318

Nar. **H** Time passed and the islanders waited with dread in their hearts for the king to take his revenge.

Cl. *p*

Vc. *p* *pp*

323

Nar. **H** Jan tait knew that for him there was no escape, so he continued to

Cl. *pp* *p* *pp* *p* *pp* *p*

Vc. *p* *pp* *p* *pp* *p*

327

Nar. **H** work the fields, milk his cows, and churn butter, until one day a ship from Norway appeared bringing Brok,

Cl. *pp* *p* *pp* *mf* *p*

Vc. *pp* *p* *pp* *mf* *p*

330

Nar. **H** the king's guard, to tell Jan Tait his punishment.

Cl. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Act 1, Scene 6 Are You Jan Tait

335 $\text{♩} = 50$ $p < mp > p$ $\text{♩} = \text{♩}$

Mezzo-soprano (Jan Tait) p mp p
I am he

Baritone (Brok) p mp
Are you Jan Tait ? You are charged with a mur-der most foul, of

Clarinet in B \flat pp p

Violin p

Violoncello $pp < p > pp$ p

341 $mf > mp$ p mf

Bar. mf mp
Sig - urd. You must come a - way with me on my ship

Cl. mp pp pp mp p

Vln. mp pp pp mp p

Vc. mf mp p mf

345 mp mf $mp < f$ $più f$ $mf > pp$

Bar. mp mf $mp < f$ $più f$ $mf > pp$
to be put on a trial be-fore Har-ald the King of Nor-way

Cl. p mp $< mf$ fp $> pp$

Vln. p mp $< mf$ fp $> pp$

Vc. mp p mf $< f$ $più f$ $p > pp$

Act 1, Scene 7

What Will Happen to Jan Tait

350 $\text{♩} = 112$

Accordion

pp *p* *pp* *pp* *mp* *p*

356

Acc.

mp *p* *p* *mf*

362

Acc.

mp *mp*

369

Instrumentalists SING (as written or 8vb)

Fl. *mp*

Cl. *mp*

Acc. *f* *mf* *f* *mf* *mp*

Vc. *mp*

What... will hap-pen to

What... will hap-pen to

What... will hap-pen to

374 *mf* *mp* *mf*

Fl. Jan Tait, Rough-est and tough-est of men? Gods on - ly know what will

Cl. Jan Tait, Rough-est and tough-est of men? Gods on - ly know what will

Acc. *mf* *mp* *mf*

Vc. Jan Tait, Rough-est and tough-est of men? Gods on - ly know what will

378 *f* *mp*

Fl. be his fate, or if we will see him a - gain.

Cl. be his fate, or if we will see him a - gain.

Acc. *f* *mp* *mf*

Vc. be his fate, or if we will see him a - gain.

383 *mp* *mf* *mp* *mf*

Fl. Jan Tait's a swind-ler, a cheat, a thief, now he's a mur-der - er too.

Cl. Jan Tait's a swind-ler, a cheat, a thief, now he's a mur-der - er too.

Acc. *mp* *mf* *mp* *mf*

Vc. Jan Tait's a swind-ler, a cheat, a thief, now he's a mur-der - er too.

387 *mp* *f* *mp*

Fl. Will Jan Tait's terr'-ble crime bring him grief, what pun-ish-ment will be his due.

Cl. Will Jan Tait's terr'-ble crime bring him grief, what pun-ish-ment will be his due.

Acc. *mp* *f* *ff*

Vc. *mp* *f* *mp*

Will Jan Tait's terr'-ble crime bring him grief, what pun-ish-ment will be his due.

392

Acc. *pp* *ff*

399

Acc. *pp*

406

Acc. *f* *mf* *f* *mf*

Vln. *mf*

412 *mf* *f* *mf* *f*

Fl. O-ver the o-cean to Nor - a - way Jan Tait is tak-en a way

Cl. O-ver the o-cean to Nor - a - way Jan Tait is tak-en a - way

Acc. *f* *mf*

Vln. *mf* *f* *mf* *f*

Vc. O-ver the o-cean to Nor - a - way Jan Tait is tak-en a - way

418 *mf* *ff* *ff*

Fl. How will King Har - ald make Jan Tait pay, will Jan Tait be struck down dead,

Cl. How will King Har - ald make Jan Tait pay, will Jan Tait be struck down dead,

Acc. *mf* *ff*

Vln. *mf* *ff*

Vc. How will King Har - ald make Jan Tait pay, will Jan Tait be struck down dead,

poco rit.

a tempo

421

mp

$\text{♩} = 112$

Fl.

will Jan Tait lose his head, or be locked up in -stead?

Cl.

will Jan Tait lose his head, or be locked up in -stead?

Acc.

mp

pp

Vln.

mp

Vc.

mp

will Jan Tait lose his head, or be locked up in -stead?

427

p

mp

p

Fl.

What will hap-pen to Jan Tait?

Rough - est and tough-est of

Cl.

What will hap-pen to Jan Tait?

Rough - est and tough-est of

Acc.

p

mp

p

Vln.

p

mp

p

Vc.

What will hap-pen to Jan Tait?

Rough - est and tough-est of

432 *mp* *p* *mf* *p*

Fl. men.____ Gods on-ly know what will be his fate, or if we will see him a - gain,

Cl. men.____ Gods on-ly know what will be his fate, or if we will see him a - gain,

Acc. *mp* *p* *p* *mf* *p*

Vln. *p* *mf*

Vc. *mp* *p* *mf* *p*

men.____ Gods on-ly know what will be his fate, or if we will see him a - gain,

438 *mp* *p* *p* *pp*

Fl. if we will see him a - gain, if we will see him a gain... gain...

Cl. if we will see him a - gain, if we will see him a - gain...

Acc. *pp*

Vln. *p* *p* *pp*

Vc. if we will see him a - gain, if we will see him a - gain...

Brok enters, leading Jan Tait.

rit.

443 to flute

Fl.

to clarinet

Cl.

Acc.

Vln.

to cello

Vc.

Act 2, Scene 1

A Serious Day

Curtain opens on the king's court. The people (musicians) are talking and carousing.

449 ♩ = 72

Baritone (Brok)

Accordion

p *mp* *p*

with pedal

455 *mf*

Bar.

Be sil - ent!

Acc.

p *mf*

460 *p* 3 3

Bar.

This is a ser - i - ous day. Sig - urd the

Acc.

p

464 *mf* *mp* *p* *mf* *mp*

Bar.

tax off - ic - er has been slain, I have brought the murd' - rer here.

Acc.

mf *mp* *p* *mf* *mp*

468

Bar. *mf* *mp*
But the mur - der - er shall not live I have

Fl. *mf* *mp*

Cl. *mp* *mf* *mp*

Acc. *mf* *più f* *mf* *p*

472 *f* *mp*
sharp-ened this axe. I have

Fl. *f* *mp*

Cl. *f* *mp*

Acc. *f* *mf* *mp*

Vc. *mp*

476 *f* *mf* 39

Bar. sharp-ened this axe, I will cut off his head. I have

Fl. *mp* *f* *pp* *tr*

Cl. *f* *mp*

Acc. *f* *mp*

Vln. *mf*

Vc. *f* *mp*

481 *ff p* *poco rit.*

Bar. sharp-ened this axe and will cut off his head be - fore sun down!

Fl. *ff p*

Cl. *ff p*

Acc. *ff* *mf* *p*

Vln. *ff p*

Vc. *ff p*

486 **unmeasured**
 (♩ = approx. 72) **unmeasured**

Bar. *Listen!* *I hear a trumpet!*

Cl. *pp* *p*

Acc.

490

Bar. *The king is approaching! Finally I will have permission to bring this axe to Jan Tait's head!*

Cl. *mp* *mf*

Acc. *mp*

493 **Brok leaves stage, returns as King**

Cl. *f* *mf*

Acc. *f*

Act 2, Scene 2

You're a liar, You're a cheat

495 ♩ = 66

Bar. *pp*
At last Jan Tait is here in Norway! You're a li - ar, you're a cheat!

Cl. *pp*

Acc. *pp*

501

Bar. You're a li - ar, you're a cheat!

Fl. *pp*
You're a li - ar, you're a cheat! cheat! You're a li - ar, you're a

Cl.

Acc.

Vc. *pp*
You're a li - ar, you're a cheat! You're a li - ar, you're a

505

Bar. *p* *più f* *p*
 You're a li - ar, you're a cheat, you're a scound - rel, you're a dead - beat!

Fl. *p*
 You're a li - ar, you're a

Cl. *p* *pp* *p*

Acc. *p* *pp* *p*

Vc. *p* *p*
 cheat! You're a li - ar, you're a

509

Bar. *mp*
 You're a li - ar, you're a cheat!

Fl. *mp* *p* *mp*
 cheat, you're a scound - rel, you're a dead - beat! You're a li - ar, you're a

Cl. *mp* *p* *mp*

Acc. *mp* *p* *mp*

Vln. *mp* *p* *mp*

Vc. *mp*
 cheat, you're a scound - rel, you're a dead - beat! You're a li - ar, you're a

513

Bar. *mf* *più f* *mp*
 You're a li - ar, you're a cheat, you're a scound-rel, you're a dead-beat!

Fl. *mf* *mp*
 cheat! You're a li - ar, you're a

Cl.

Acc.

Vc. *mf* *mp*
 cheat! You're a li - ar, you're a

516

Bar. *mf* *più f*
 You're a li - ar, you're a cheat, you're a scound-rel, you're a

Fl. *mf* *mp*
 cheat, you're a scound-rel you're a dead-beat!

Cl. *mf* *mp* *mf*

Acc. *mf* *mp* *mf*

Vc. *mf* *mp*
 cheat, you're a scound-rel you're a dead-beat!

44 520 *mf*

Bar. *mf* *più f* *mf* *mf*
 dead-beat! You have cheat-ed on your

Fl. *mf* *più f* *mf*
 You're a li - ar, you're a cheat, you're a scound - rel, you're a dead-beat!

Cl.

Acc.

Vc. *mf* *più f* *mf*
 You're a li - ar, you're a cheat, you're a scound - rel, you're a dead-beat!

523 *f* *>* *mf*

Bar. *f* *>* *mf*
 tax, and I can-not trust your word, you got in - to a fight, now you've killed Sig - urd!

Fl. *mp*
 You're a li - ar, you're a

Cl. *f* *mf* *mp*

Acc. *f* *mf* *mp*

Vc. *mp*
 You're a li - ar, you're a

527 *mp*

Bar. You're a li - ar, you're a cheat!

Fl. cheat! You're a li - ar, you're a cheat! *mf* You're a li - ar, you're a

Cl.

Acc.

Vln.

Vc. cheat! You're a li - ar, you're a cheat! *mf* You're a li - ar, you're a *mp*

531 *mf*

Bar. You're a li - ar, you're a

Fl. cheat, you're a scound-rel, you're a dead-beat! You're a li - ar, you're a cheat! You're a li - ar, you're a

Cl.

Acc.

Vln.

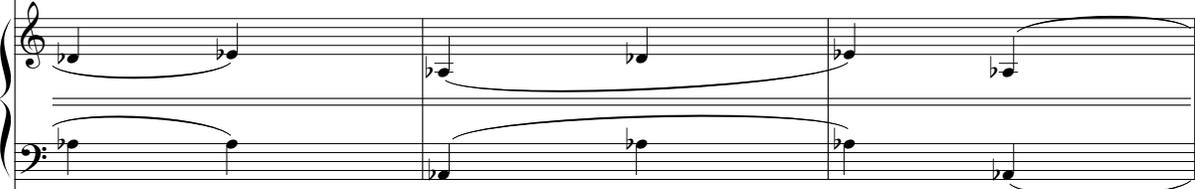
Vc. cheat, you're a scound-rel, you're a dead-beat! You're a li - ar, you're a cheat! You're a li - ar, you're a

534

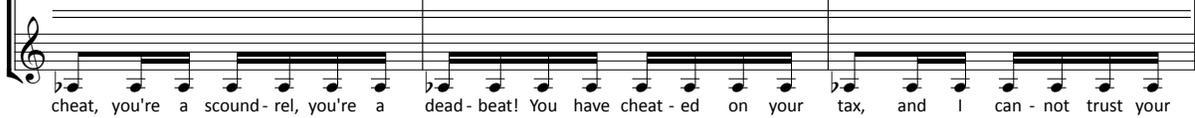
Bar. 

Fl. 

Cl. 

Acc. 

Vln. 

Vc. 

537

Bar. 

Fl. 

Cl. 

Acc. 

Vln. 

Vc. 

541

Bar. word, you got in - to a fight, now you've killed Sig - urd! You don't de-serve-to live, you'll be a gal-lows

Fl. word, you got in - to a fight, now you've killed Sig - urd! You don't de-serve-to live, you'll be a gal-lows

Cl.

Acc.

Vln.

Vc. word, you got in - to a fight, now you've killed Sig - urd! You don't de-serve-to live, you'll be a gal-lows

545

Bar. bird. To keep you a - live would be ab - surd! But what is on your feet?

Fl. bird. To keep you a live would be ³ ab - surd!

Cl.

Acc.

Vln.

Vc. bird. To keep you a - live would be ³ ab - surd!

549 **poco rit.**

M.S. My feet?

Bar. Your feet.

Fl.

Cl.

Acc.

Vln.

Vc.

Act 2, Scene 3

Bunions

552 $\text{♩} = 84$

mf *f* *pp*

Mezzo-Soprano (Jan Tait)
They are bun-ions, my Lord. Round like on-ions,

Baritone (King Harald)

Flute
Mez. *mf* *f*

Clarinet in B♭
They are bun-ions, my Lord *mf* *f* *pp*

Accordion *mf* *f* *pp*

Violin *mf* *f*

Violoncello *mf* *f*

558 *mf* *f*

M-S.
smel-ly like grun-ions *f* They are bun-ions, my Lord

Bar.
Yuck!

Fl. *mf* *f*

Cl. *mf* *f*

Acc. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

564 *pp* *p* *mf*

M.S. Round like on-ions, smel-ly like grun-ions, rough like oat flakes, lump-y like fish-cakes. They are

Bar. *f* Yuck!

Fl. *mf*

Cl. *pp* *p* *mf*

Acc. *pp* *p* *mf*

Vln. *mf*

Vc. *mf*

570 *f* *pp*

M.S. bun-ions, my Lord Round like on-ions, smel-ly like grun-ions. Rough like oat flakes, lump-y like fish-cakes.

Bar.

Fl. *f*

Cl. *f* *pp*

Acc. *f* *pp*

Vln. *f*

Vc. *f*

576 *mf*

M.S. Raw like a lamb chop, ug - ly like pig slop. Red like a drop of blood, crust - y like some dried up mud. *f*

Bar. Yuck!

Fl.

Cl. *mf*

Acc. *mf*

Vln.

Vc.

581 *f* *ff*

M.S. They are bun - ions, my Lord

Bar. *ff* Yuck! Stop this horrible song right now!

Fl. *f* *ff*

Cl. *f* *ff* King: Yuck! Stop this horrible song right now!

Acc. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Act 2, Scene 4

Never in my life

585 ♩ = 76

Baritone
(King Harald)

You're disgusting, Jan Tait. I wish you had never come to Norway, so I would never have seen those terrible feet!

Accordion

p *mp*

593

Bar.

mf *più f* *mf* *mp*

Ne-ver in my life have I seen a man with feet as ug-ly as those.

Acc.

mf *più f* *mf*

599

Bar.

mf *più f* *mf* *mp* *f*

Ne-ver in my life have I seen a man with such bun-ions on his toes. You look like the bear that

Acc.

mf *più f* *mf*

605 *mp*

Bar. roams this land wreak-ing hav-oc where-ev-er he goes!

Acc. *f* *p*

612 *mf*

Bar. You're vile, Jan Tait. You're stinking up the whole courtroom! Ne-ver in my life have I seen a man with such

Acc. *mf*

618 *più f* *mf* *mp* *mf* *più f*

Bar. rag-ged-y tag-ged-y clothes. Ne-ver in my life have I seen a man with so man-y warts on his

Acc. *più f* *mf* *mf* *più f*

624 *mf* *mp* *f*

Bar. *mf* *mp* *f*

nose. _____ You look like the bear that roams this land wreak-ing hav-oc where-ev-er he

Cl. *mp* *f*

Acc. *mf* *f*

629 *sub. p*

Bar. *sub. p*

goes! _____ You

Cl. *a bit crude* *sub. mp* *mf*

Acc. *sub. p* *mf*

636 *f*

Bar. *f*

look like the bear that roams this land wreak-ing hav-oc where-ev-er he goes!

Cl. *f*

Acc. *f*

641

M.S. *pp* *pp* *pp*
Do my

Bar.

Fl.

Acc. *pp*

unmeasured, ♩ = approx. 60

648 *p* *pp* *mp* *p*

M.S. feet off-end you my lord? I can do something a-bout that. Hand me your

Bar.

Fl. *flutter tongue*
pp
Jan Tait: Do my feet offend you my Lord? I can do something about that.

Cl. *pp*

Acc. *pp*

Vln. *unmeasured tremolo*
pp

Vc. *unmeasured tremolo*
pp

650 $\text{♩} = 76$

M-S. *axe.*

Bar.

Fl. *pp* *tr*(C) *tr*(F \sharp) *tr*(A) *tr*(C) *tr*(E) *tr*(G) *ff*

Cl. *pp* *tr*(F \sharp) *tr*(C) *tr*(F \sharp) *tr*(A) *tr*(C) *tr*(E) *ff*

Acc. *pp* *tr*(C) *tr*(F \sharp) *tr*(A) *tr*(C) *ff*

Vln. *ff* *pizz.*

Vc. *pp* *naturale* *tr*(F \sharp) *ff* *pizz.*

656

Bar.

Acc. *p*

Vc. *p*

664 *mf* *più f* *mf*

Bar. Ne-ver in my life have I seen a man as brave and fool-ish as you

Acc. *mf* *più f* *mf*

670 *mf* *più f* *mf*

Bar. I thought I'd have an axe chop off your head be - fore this day was through. But I've

Acc. *più f* *mf*

676 *f* *poco rit.* *p*

Bar. changed my mind, I might spare your life, now this is what we will do.

Cl.

Acc. *f*

681 *p* *mf* *♩ = 66*

Bar. I'll tell you what take this axe that has been sharp - ened for your

Fl. *pp* *mp*

Cl. *pp* *mp*

Acc. *p*

Vln. *arco* *pp* *mp*

Vc. *arco* *pp* *mp*

685 *p* *mp* *mp* *p*

Bar. head_____ and kill the bear._____ Do this and you shall go free.

Fl. *p*

Cl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

690 ♩ = 72

Nar. ||

Jan Tait accepted this challenge with a heavy heart, because

Acc. *p*

696

Nar. ||

he knew that, strong as he was, he was no match for the bear.

Acc. *pp*

Act 3, Scene 1

Lonely Norwegian Mountains

704 *with some freedom* ♩ = 60

Narrator

Flute

Clarinet in B \flat

708

Nar.

Fl.

Cl.

Vln.

Vc.

712 *poco rit.* *a tempo (but with some freedom)*

Nar.

Fl.

Cl.

Acc.

Vln.

Vc.

Early the next morning, Jan Tait set off into the cold, lonely Norwegian mountains to search for the bear.

715

Nar. **H** $\frac{3}{2}$ $\frac{4}{4}$

He looked in hills. He looked in valleys. He looked in caves, in holes, in hollows. He looked in trees, on rocks, by rivers.

Fl. *p* *mp* *p* *mf*

Cl. *p* *mp* *p* *mf*

Acc. *p* *mp* *p* *mf*

Vln. *p* *mp* *p* *p* *mf*

Vc. *p* *mp* *p* *p* *mf*

718

Nar. **H** $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{2}$

But no matter where he looked, he could not find the bear. As the day went on it grew colder and darker, and Jan Tait began to lose hope.

Fl. *mp* *p* *pp*

Cl. *pp*

Acc. *mp* *mp* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

$\text{♩} = 66$
a little faster

722

Nar. **H** $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 If he couldn't find the bear, the king would put him to death! Jan Tait continued to wander,
 with less and less hope for his future.

Fl. *ppp*

Cl. *mf*

Acc. *mf*

Vln. *mp* *mf* *mp*

Vc. *mp*

725

Nar. **H** $\frac{4}{4}$
 But just as the last rays of the sun were disappearing behind the mountain, Jan Tait spied a small inn in the distance.

Fl. *mp*

Cl. *p*

Acc. *p*

Vln. *mf* *p*

Vc. *p*

728

Nar. **||** As he grew closer, he heard laughter and merrymaking. He reached out and knocked on the door

Fl. *f* *mf* *mp* *p*

Cl. *f* *mf* *mp* *p*

Acc. *f* *mf* *mp*

Vln. *f* *mf* *mp* *p*

Vc. *f* *mf* *mp*

The musical score is arranged in five systems. The first system is the narrator line with the text: "As he grew closer, he heard laughter and merrymaking." followed by "He reached out and knocked on the door". The second system is for the Flute (Fl.), with dynamics *f*, *mf*, *mp*, and *p*. The third system is for the Clarinet (Cl.), with dynamics *f*, *mf*, *mp*, and *p*. The fourth system is for the Accordion (Acc.), with dynamics *f*, *mf*, and *mp*. The fifth system is for the Violin (Vln.), with dynamics *f*, *mf*, *mp*, and *p*. The sixth system is for the Viola (Vc.), with dynamics *f*, *mf*, and *mp*. The score is in a key with one sharp (F#) and a 2/4 time signature. The music features a melodic line in the upper instruments and a supporting bass line in the lower instruments. The dynamics decrease from *f* to *p* across the four measures of the piece.

Act 3, Scene 2

They Say There's a Bear About

♩ = 108
732 **Knock on Door** *with bravado*

Mezzo-Soprano (Jan Tait)

Accordion *mf*

Violoncello *mf*

740

M.S.

Acc.

Vc.

748 **Door Opens**

Acc.

Vln.

Vc.

64 755 *f*

M.S. *f* 3 3
They say there's a bear a - bout.

Acc.

Vc. 3 3 3 3 3

Jan Tait turns to musicians
(villagers) as he asks the question

762 *mp*

M.S. *mp*
Have you seen one? Have you seen one?

Cl. No!

Acc. *p*

Vc. *p* 3 3 3

768 **CONDUCTOR: He ate my chickens, but I haven't seen him!**

Nar. SPOKEN

M.S. *f*
Have you seen one?

Fl. No!

Acc. *mf* *f*

Vln. *mf* *f* 3 3 3 3 3 3 3 3

Vc. *mf* *f* 3 3 3 3 3 3 3 3

774 65

M.S. *f* They say there's a bear a -

Acc. *mf*

Vln. *mf*

Vc. *mf*

781 *mp*

M.S. bout Have you seen one? Have you

Cl. **No!**

Acc. *p*

Vln. *p*

Vc. *p*

787 *mp*

M.S. seen one? A fierce one, a mean one,

Fl. **Not me!**

Acc.

Vln.

Vc.

66

793 *mp* *ff*

M.S. *a fierce one, a mean one, a jag-ged-y toothed and lean one*

Acc. *ff*

Vln. *ff*

Vc. *ff*

799

M.S.

Acc. *mp* *p* *mf*

Vln. *p*

Vc. *p* *mf*

807 *mf*

M.S. *They say there's a bear a - bout.*

Acc.

Vc. *mf*

813

M.S. Have you seen one? Have you seen one?

Fl. No!

Cl. No!

Acc.

Vln.

Vc.

Conductor: He ate my goats and then ran away!

820

Nar.

M.S. Have you seen one?

Fl.

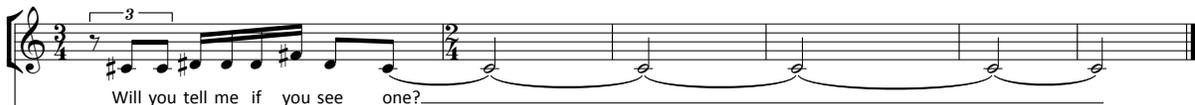
Cl.

Acc.

Vln. *mf*

Vc.

826

M-S. 

Will you tell me if you see one?

Acc. 

Vln. 

Vc. 

Conductor: [pointing] There's one right there!

Jan Tait: [looking in the wrong direction] Where?

Conductor: [pointing] Right there!

Jan Tait: [Jan Tait and bear look at each other. Jan Tait screams and runs away.]

Act 3, Scene 3

I'm the Biggest Bear

a bit pompous
♩ = 104

832 *mf* *più f*

Baritone (Bear)
I'm the big - gest bear, the best bear, the big - ger than all the rest bear, the

a bit separated
mp *mf*

Accordion

837 *mp* *mf* *pp*

Bar.
long - est bear, the lean - est bear, the jag - ged - y toothed and mean - est bear I'll

Acc.
p *mp*

♩ = 126

842 *mp* *p*

Bar.
eat your goats, I'll eat your lambs, I'll eat your ewes, I'll eat your rams! I'll eat your pig - lets,

Fl.

Acc.
ppp *p* *pp*

Vln.
unmeasured tremolo
ppp *p* *pp*

Vc.
unmeasured tremolo
ppp *p* *pp*

847 *mf* *mp* *p*

Bar. eat your sows, I'll eat your calves, I'll eat your cows! I'll eat your cats, I'll eat your dogs, I'll

Fl. *pp*

Cl. *pp*

Acc. *mp* *p* *pp*

Vln. *mp* *p*

Vc. *mp* *p*

852 *mf* *mp*

Bar. eat your ver - y fat - test hogs, I'll eat your horse, I'll eat your boar and then I'll go to

Fl. *mp* *p*

Cl. *mp* *p*

Acc. *mp* *p*

Vln. *p*

Vc. *p*

857 *ff* *p* *f*

Bar. look for more I'm the big-gest bear, the best bear, the

Fl. *f* *p* *mf*

Cl. *f* *p* *mf*

Acc. *f* *p* *mf*

Vln. ord. *f* *p* pizz.

Vc. ord. *f* *p* pizz. *mf*

865 *più f* *mf* *f*

Bar. big-ger than all the rest bear, the long-est bear, the lean-est bear, the jag-ged-y toothed and mean-est bear

Fl. *f*

Cl. *f*

Acc. *f*

Vln. *f*

Vc. *f*

871 *pp* *mp* *p*

Bar. *f* *ppp* *p* *pp*

Fl.

Cl.

Acc. *f* *ppp* *p* *pp*

Vln. *arco* *ppp* *p* *pp*

Vc. *arco* *ppp* *p* *pp*

I'll eat your fath - ers, eat your moth - ers, eat your sis - ters and your broth - ers, eat your un - cles,

877 *mf* *mp* *p*

Bar. *mf* *mp* *p*

Fl.

Cl.

Acc. *mp* *p* *pp*

Vln. *mp* *p*

Vc. *mp* *p*

eat your sons, and now my meal has just be - gun! I'll eat your neigh - bours,

881 *mf* *mp*

Bar. eat your friends, and still my meal's not at it's end! No mat - ter how you

Fl. *mp* *p*

Cl. *mp* *p*

Acc. *mp* *p*

Vln. *p*

Vc. *p*

885 *rit.* *ff* *p*

Bar. cry or squeal, you'll all be part of my big meal!

Fl. *f* *p*

Cl. *f* *p*

Acc. *f* *mf* *p*

Vln. *f* *p*

Vc. *f* *p*

892 unmeasured

Nar. || Jan Tait knew that if he fought the bear, he'd lose. If he wanted to win, he'd have to use his wits. ||

Act 3, Scene 4

Sleeping Spell

893 *light, simple, hypnotic*
 Narrator $\text{♩} = 72$
 But what could he do? Butter had gotten him into this mess. Could it get him out?

Clarinet in B \flat *notes slightly detached, unless otherwise indicated*
p

Violin *p*

897
 Nar. Perhaps some butter laced with sleeping potion would do the trick? Jan Tait set about to gather the necessary ingredients.

Cl. *p*

Vln. *p*

902 *poco rit.* *a tempo*
 M-S. *mp*
 One pinch of salt and a lit-tle bar-ley malt, and some sow thist-le, pig's brist-le,

Cl. *mp* *p*

Vln. *mp* *p*

907
 M-S. *p* *mp*
 just a bit of lamb grist-le. Add in some colt's-foot, and black-en it in peat soot:—

Cl. *mf* *p* *mf*

Vln. *mf* *p* *mf*

911 *mf* *mp*

M-S. stir in some heath - er and whisk it with a feath - er. Then you mix it all up in a

Cl. *mp* *mf* *mp*

Vln. *mp* *mf* *mp*

915

M-S. lit - tle sil - ver cup, and you pour in some whale fat, some whisk - ers from a house cat, some eye - balls from a bat, some

Cl. *mf* *mp* *f*

Vln. *mf* *mp* *f*

919 *f* *mf* *poco rit.* *mp*

M-S. toe - nails from a wharf rat. Add a

Fl. *mf* *f* *mf* *mp*

Cl. *mf* *f* *mf* *mp*

Vln. *mf* *mp*

924 *a tempo*

M-S. leaf of marsh cinque foil and cool it so it won't spoil, stir in some fish oil and com - mon bird's foot tre - foil.

Fl. *p* *mf*

Cl. *p* *mf*

Vc. *p*

928

M.S. Mix it with peat soil and then you bring it to a roll - ing boil

Fl. *p* *mf* *f*

Cl. *p* *mf* *f*

Vc. *mf* *f*

932 *mf*

M.S. Mix it with but - ter and milk from Shet - land sheep, — add in some bear ber - ry, quick - ly quick - ly do not tar - ry

Fl. *mf* *piu f* *mf* *f*

Cl. *mf* *piu f* *mf* *f*

Vc. *mf* *piu f* *mf* *f*

936

M.S. feed it to the hair - y bear un - til his head feels light and air - y, he is not so ver - y scar - y when he

Fl. *mf*

Cl. *mf*

Vc. *mf*

940 *f* *mp*

M-S. *f* *mp* *f* *mp* *pp*

Fl. *f* *pp*

Cl. *f* *mp* *f* *mp* *pp*

Vln. *f* *mp* *f* *mp* *pp*

Vc. *f* *mp* *f* *mp* *pp*

sleeps.

945

M-S.

Fl. *ff* *mp* *ff* *mp*

Cl. *ff* *pp*

Vln. *ff* *mp* *ff* *mp*

Vc. *ff* *pp*

950 *p*

M-S. *p*

Fl. *pp*

Cl.

Vln.

Vc. *mp* *pp* *mp*

Hush, hush, be still for good-ness sake, keep calm, don't rush, the bear must not a- wake,

954

M.S. *pp*

keep calm, don't rush, if he wakes up then my life is at stake!

Fl.

Cl.

Vln.

Vc.

958

Fl. *f* *mf* *f* *mf* *poco rit.*

Cl. *f* *mf* *f* *mf*

Vln. *f* *mf* *f* *mf*

Vc. *f*

964

Fl. *mp* *pp* *mp* *poco meno mosso* *poco accel.*

Cl. *mp* *pp* *mp*

Vln. *mp* *pp* *mp*

Vc. *pp* *mp*

969

Fl. *mf* *ff*

Cl. *mf* *ff*

Vln. *mf* *ff*

Vc. *mf* *ff*

974 *poco rit.*

Fl. *f* *ff*

Cl. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

978 *a tempo* $\text{♩} = 72$

M.S. *mp*

Fl. *mp*

Cl. *mp*

Vln. *mp*

Vc. *mp*

Add a leaf of marsh cinque foil and

982

M-S. cool it so it won't spoil, stir in some fish oil and com-mon bird's foot tre - foil. Mix it with peat soil and

Fl. *mf* *mp*

Cl. *mf* *mp*

Vln. *mf* *mp*

Vc.

986

M-S. then you bring it to a roll-ing boil. Mix it with but - ter and

Fl. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Vln. *mf* *f* *mf*

Vc. *mf* *f* *mf*

990

M-S. milk from Shet-land sheep, add in some bear ber-ry, quick-ly, quick-ly, do not tar-ry feed it to the hair-y bear un-

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f* *mf* *f*

994

M-S. *ff* *mp*
til his head feels light and air - y, he is not so ver - y scar - y when he sleeps.

Fl. *ff mp*

Cl. *ff mp*

Vln.

Vc. *mp*

998

Fl. *ff mp > pp* *p pp p pp*

Cl. *ff mp > pp*

Vln. *p pp*

Vc. *f pp*

1003

Fl. *pp* *8va*

Cl. *pp*

Vln.

Vc. *pp*

Narrator: As Jan Tait looked at the sleeping bear, something in his heart began to soften.

Act 3, Scene 5 Butter!

$\text{♩} = 56$ *with some freedom*
1009 *mp*

Mezzo-Soprano (Jan Tait)
You like but-ter? I like but ter.

Baritone (Bear)
I like but-ter. You like but-ter?

1015 *mf*

M.S.
I like but-ter. We like but-ter, Sets our hearts a-flut-ter

Bar.
You like but-ter? We like but-ter, Sets our hearts a-flut-ter.

1020 *mp* *mf* *mp*

M.S.
You like but-ter? Let's eat but-ter to-ge-ther... Your breath is fright-ful?

Bar.
I like but-ter. Let's eat but-ter to-ge-ther... My

Cl.
p

1025

M.S.
My feet are grue-some. My

Bar.
breath is fright-ful. Your feet are grue-some My breath is fright-ful.

Cl.

1030

M-S. *mf* *mp*
feet are grue-some. And my feet are grue-some. You and I would make a most de-

Bar. *mf* *mp*
My breath is fright-ful, your feet are grue-some. You and I would make a most de-

Cl. *mp* *p*

1034 *f* *mf* *mp* *mf*

M-S. light - ful two-some. You like but-ter? Let's eat but-ter to - ge-

Bar. *f* *mf* *mp* *mf*
light - ful two - some. I like but-ter. Let's eat but-ter to - ge-

Fl. *f* *mf* *p* *mp*

Cl. *mf* *mp* *mf* *p* *mp*

Vc. *mf* *mp* *mf* *p* *mp*

1039 *mp*

M-S. - ther. You hate King Ha-rald? I hate King Ha rald and I'

Bar. *mp* *mp*
- ther. I hate King Ha- rald?

Fl. *p*

Cl. *p*

Vc. *p*

1044 *mf* *mp* *f* *mf*

M-S. *mf* *mp* *f* *mf*

Bar. *mf* *mp* *f* *mf*

Fl. *mp*

Vc. *mf* *mp* *mf* *f* *mf*

feel no loy - al - ty Why should we o - bey him just be cause he's roy - al - ty?

And we feel no loy - al - ty Why should we o - bey him just be - cause he's roy - al - ty?

1048 *mp* *mf*

M-S. *mp* *mf*

Bar. *mp* *mf*

Fl. *f* *mp* *mf* *p*

Cl. *mf* *p*

Vc. *f* *mp* *mf* *p*

I like but - ter. Let's eat but - ter to - ge -

You like but - er Let's eat but - ter to - ge -

rhythmic

1053 *pp*

M-S. *pp*

Bar. *pp*

Fl.

Cl.

ther. Hand in hand let's leave this land, a ten day trip, we'll go by ship...

ther. Hand in hand let's leave this land, a ten day trip, we'll go by ship...

♩ = 112 (♩ = ♩)

1059 *p* *pp*

M.S. We'll leave Nor-way striaight a-way, we'll go to day... I know an is-land, Ling-a Yell, we could live there

Bar. We'll leave Nor-way striaight a-way, we'll go to day... I know an is-land, Ling-a Yell, we could live there

Fl.

Cl. *pp*

1065 *mp* *p*

M.S. ver-y well, eat but-ter to our heart's con-tent, a life well-spent. Eat but-ter morn-ing, noon and night.

Bar. ver-y well, eat but-ter to our heart's con-tent, a life well-spent. Eat but-ter morn-ing, noon and night.

Fl. *p*

Cl. *mp* *p*

1071 *mf*

M.S. Let's be friends, no need to fight. We won't let Ha-rald rule our life or cause us strife.

Bar. Let's be friends, no need to fight. We won't let Ha-rald rule our life or cause us strife.

Fl. *mf*

Cl. *mf*

1076 *mp*

M.S. *mp*

Why should you and I be foes, we're so a - like from heads to toes... Let's flee to where we

Bar. *mp*

Why should you and I be foes, we're so a - like from heads to toes... Let's flee to where we

Fl. *mp*

Cl. *mp*

1081 *mf*

M.S. *mf*

can be free, just you and me... Why should you and I be foes, we're so a - like from

Bar. *mf*

can be free, just you and me... Why should you and I be foes, we're so a - like from

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

1086 *ff* *mp*

M.S. *ff* *mp*

heads to toes. Let's flee to where we can be free, just you and me... It's meant to be.

Bar. *ff* *mp*

heads to toes. Let's flee to where we can be free, just you and me... It's meant to be.

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

1092 *freely* **mp**

M-S. You like but-ter? I like but-ter.

Bar. I like but-ter. You like but-ter?

1099

M-S. I like but-ter. We like but-ter, Sets our hearts a-flut-ter

Bar. You like but-ter? We like but-ter, Sets our hearts a-flut-ter.

1104 **mp**

M-S. You like but-ter? Let's eat but-ter to-ge-ther.

Bar. I like but-ter. Let's eat but-ter to-ge-ther.

Act 4, Scene 1

Linga

1108 ♩ = 88

Narrator $\text{H} \frac{4}{4}$

And so Jan Tait and the bear decided that instead of being enemies, they'd be friends. Instead of trying

1113

Nar. $\text{H} \frac{3}{4}$

to kill each other, they'd help each other out. Why should they let the king divide them?

1117

Nar. $\text{H} \frac{3}{4}$ $\frac{4}{4}$

Just off Fetlar was the small island, Linga Yell, which would make a perfect home for Jan Tait and the bear.

Accord. *p*

Vln. *p*

Vc. *p*

1120

Nar. **H**

The king heard of Jan Tait and the bear's escape, but he was so glad to be rid of them both,

Acc. *mf* *mp* *p*

Vln. *mf* *mp* *p*

Vc. *mf* *p*

1124

Nar. **H**

that he let them go in peace. The two companions lived out their days on Linga. Villagers brought them roast lamb

Acc. *mf*

Vln. *mf*

Vc. *mf*

1128

Nar. **H**

outcakes, and of course plenty of butter in exchange for the chance to see the bear and hear tales of Jan Tait's

Acc. *mp*

Vln. *mp*

Vc. *mp*

1131

Nar. $\text{H } \frac{4}{4}$ |-----|-----|-----|-----| $\frac{3}{4}$
brave adventures in Norway. To this day, if you ever visit the island of Linga, you may see a circle of trodden ground,

Acc. $\frac{4}{4}$ |-----|-----|-----|-----| $\frac{3}{4}$
f *mf*

Vln. $\frac{4}{4}$ |-----|-----|-----|-----| $\frac{3}{4}$
f *mf*

Vc. $\frac{4}{4}$ |-----|-----|-----|-----| $\frac{3}{4}$
f *mf*

1135

Nar. $\text{H } \frac{3}{4}$ |-----|-----|-----| $\frac{4}{4}$
where the bear and Jan Tait liked to walk.

Acc. $\frac{3}{4}$ |-----|-----|-----| $\frac{4}{4}$
mp *p* *pp*

Vln. $\frac{3}{4}$ |-----|-----|-----| $\frac{4}{4}$
mp *p* *pp*

Vc. $\frac{3}{4}$ |-----|-----|-----| $\frac{4}{4}$
mp *p* *pp*

1139

Nar. H |-----|-----|-----| H

Acc. $\frac{4}{4}$ |-----|-----|-----| H
p

Vln. $\frac{4}{4}$ |-----|-----|-----| H
p

Vc. $\frac{4}{4}$ |-----|-----|-----| H
p

Act 4, Scene 2 The Story of Jan Tait

1142 ♩ = 112

Accordion

1148 *mp* This is the stor - y of
mp This is the stor - y of

1153 *mf* Jan Tait, *mp* Rough-est and tough-est of *mf* men. *mp* Used his wits to es -
mf Jan Tait, *mp* Rough-est and tough-est of *mf* men. *mp* Used his wits to es -

1157 *f* *mp*

Fl. *f* *mp*
cape his fate, and made a bear in - to a friend.

Cl. *f* *mp*
cape his fate, and made a bear in - to a friend.

Acc. *f* *mf*

Vc. *f* *mp*
cape his fate, and made a bear in - to a friend.

1163 *p*

Acc. *p*

1169 *mp* *mf* *mp* *mf*

Fl. *mp* *mf* *mp* *mf*
This is the tale of a Nor-way bear, Fear-some and fierce as can be.

Cl. *mp* *mf* *mp* *mf*
This is the tale of a Nor-way bear, Fear-some and fierce as can be.

Acc. *mp* *mf* *mp* *mf*

Vln. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*
This is the tale of a Nor-way bear, Fear-some and fierce as can be.

1174 *mp* *f* *mp*

Fl. Look out to Ling - a, you'll see him there, where Tait and the bear now live free.

Cl. Look out to Ling - a, you'll see him there, where Tait and the bear now live free.

Acc. *mp* *f* *mp* *ff*

Vln. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Look out to Ling - a, you'll see him there, where Tait and the bear now live free.

1179

Acc. *pp* *ff*

1185

Acc. *pp*

1191 (3+2+2+2)

Cl. *mp*

Acc. *f* *mp*

1197

Cl. *mp*

Acc. *f* *mp*

Vln. *mp*

1202

Cl. *mf* *mp*

Acc.

Vln. *mf* *mp*

poco rit. *a tempo*
(♩ = 112)

1208

Cl. *ff* *mp*

Acc. *ff* *mp* *pp*

Vln. *ff* *mp*

1213

p *mp*

Fl. *p* *mp*

Cl. *p* *mp*

Acc. *p* *mp*

Vln. *p* *mp*

Vc. *p* *mp*

This is the tale of Jan Tait and the bear,

This is the tale of Jan Tait and the bear,

This is the tale of Jan Tait and the bear,

This is the tale of Jan Tait and the bear,

1218

p *mp*

Fl. *p* *mp*

Cl. *p* *mp*

Acc. *p* *mp* *p*

Vln. *p* *p* *mp*

Vc. *p* *mp*

and how they out-wit-ted the king.

1222 *p* *mf* *p* *mp*

Fl. *p* *mf* *p* *mp*

Cl. *p* *mf* *p* *mp*

Acc. *mf*

Vln. *p* *mf* *p* *mp*

Vc. *p* *mf* *p* *mp*

Let us toast this he - ro - ic pair, and let us their prais-es now sing, let us their prais-es now

1227 *p* *pp*

Fl. *p* *pp*

Cl. *p* *pp*

Acc. *pp*

Vln. *mp* *p* *pp*

Vc. *p* *pp*

sing, let us their prais-es now sing! sing, let us their prais-es now sing!

rit.

1232

Acc.

Act 4, Scene 3 Epilogue

♩ = 80

1237

Flute

p ————— *più f* > *pp* *p* ————— *mp* ————— *p*

Accordion

p ————— *mp* ————— *p*

1241

Fl.

(2+3+2+2)

————— *mp* ————— *p* *pp* —————

Acc.

————— *mp* ————— *p* *pp* —————

1244

Fl.

(3+2)

p ————— *pp* ————— *mp* ————— *p*

Acc.

p ————— *pp* ————— *mp* ————— *p*