

Goldie Locks  
and the  
Three Bears

An opera by Adam Klein

## Cast of Characters

Baby Bear (Bart Black) a brainy cub . . . . .	Soprano
Goldie Locks, a tomboy . . . . .	Mezzo or Contralto
Mama Bear (Bearnice Black), a famous lawyer . . . . .	Tenor
Papa Bear (Smokey Black), a CEO . . . . .	Baritone or Bass

Time: Now

Place: The Black (Bear) residence

Duration: ~25 minutes

## Synopsis

While setting the table for supper, Baby Bear is comforted by his parents about his being picked on by the other cubs in school because he's smart, and is advised by them on how to deal with it, drawing on their own childhood experiences. Then Mama Bear announces that she won a very important case in court today, to explain why this evening's meal is so sumptuous. When the porridge is served, it is discovered that it is too hot, so to give it time to cool the Bears take a walk in the woods.

Goldie arrives, selling Little League cookies door-to-door. Finding the door unlocked, she enters the house and decides to wait for the residents to return, this being her last possible sale. She thinks about the boys on the team who don't want her around, and after some optimistic speculation she concludes that no matter what she does to impress them, they'll never accept her. She's about to go home when she smells the porridge. Mama's and Papa's are still too hot, but Baby's, due to its bowl's smaller size, is now cool enough to eat. (Goldie ascertains this by sticking her finger in each bowl.) She devours Baby's porridge, and likes it so much that she decides to stay to get the recipe from the residents. She falls asleep in Baby's bed after finding the parents' ones unsatisfactory.

After returning from their preprandial perambulation, Papa notices belatedly that the door had been open when they returned. Baby suggests a likely explanation, and they sit down to eat the porridge, but Baby notices he has none left. A search of the house ends in Baby's bedroom, with the necessary ensuing chase scene, which ends when the Bears realize it's just a human girl and not a prowler. Mama calms the frightened Goldie, and after some friendly chit-chat they all have a big laugh. The subsequent Moral Chorus is followed by Baby and Goldie discussing baseball and then going outside to play some. Papa and Mama discuss other events of the day, and Mama concludes that the best thing that happened today was that Baby Bear found a friend. Of course, Goldie has also found a friend, but the author has somehow failed to include this fact in the dialogue.

*Dedication*

This is for all the other Goldies and Baby Bears.

*Acknowledgements*

Patricia Harvey and Howard Klein, for libretto and plot suggestions; Patricia Windrow for the font and cover art; Moondi and Nancy for the composing space; Bugs Bunny for his version of the story; Shawn, David, Jay, Jordan, Eve, Susan, Suzanne, Dara, Evan and all the others from my own childhood who unwittingly contributed to the well of experiences on which I was able to draw.

## Notes on Performance

I object to the common pronunciation of English in American opera. It is stilted, arcane, unrepresentative of common American speech, and one of the reasons opera in English alienates the general public. Please approximate the speech of your region as closely as possible, so the children watching can be drawn in that much closer. No flipped "r"s in "Porridge," for example. (The American "r" sound is neither ugly nor unsingable, but it must be practiced like any vowel. The German "ö" is an excellent substitute.) In other words, speak the language of your audience, and intelligibly. If they use the pre-aspirated form of "what," which first phoneme is made by unvoiced blowing, coming out "hwut", then SAY it that way, even emphasize it. If your (the singer's) dialect is different from that of your audience, learn and use theirs. (For example, in my native dialect the first vowel in the word "porridge" is an "ah" but outside the Northeast US it's generally an "aw".) This is solely to bring the spectators in that much closer. If you're in Australia, use their vowel sounds. Get the idea? This is no different from learning to pronounce Italian properly. This is not to say that you should make the distinction between, say, the dialects of Islip and Yaphank. A general regional accent will do. I just don't want you all sounding like newscasters.

With regard to word variation among regions or communities, I would be happy to set alternate phrases if you think something I wrote just won't make sense to the kids. After I'm dead you're on your own in this matter, but while I'm alive you do not have permission to tinker with my text without my involvement.

The same applies to the vocal melodies. You may not insert optional high notes or jump up or down an octave to better accommodate your range without my permission. I have provided a (very) few *ossias* and that should be sufficient. However, I am open to suggestions you might have.

Be sensitive to the needs of the space. If the room is very reverberant, to preserve intelligibility the pianist might have to use less pedal, and the singers might need to cut some words off sooner than written, etc.

I wrote this music with the expectation that this piece will be presented in schools in the early morning. Consequently I have made the tessituras relatively easy. (A bass Papa Bear might disagree.) Nevertheless, the Soprano and Mezzo might think the whole thing's too low for them. I want Baby and Goldie to be performed by women who know how to use their chest register. If you are unfamiliar with this area of your voice, I suggest you change teachers. Again, DO NOT move lines or single notes up an octave to make it easier. You will distort the melody and/or harmonic voicing. Contact me to discuss it. The same holds for translations. You are free to draft them, but let me approve and set them, please.

Mama Bear is to be sung by a Tenor. Under no circumstances may a Soprano or other female voice be substituted. This is not meant to be a transvestite, but a female bear, played by a man, because his voice is in the proper range to play a grown bear. Likewise, Baby Bear may not be sung by an adult male singer. For gender confusion to be minimized among the spectators, I hope the costume designer will bear in mind that bears have deeper torsos than humans, so the Soprano playing Baby Bear shouldn't have to worry about corseting her bust. And since bears' teats do not begin to compare in size to human breasts, it shouldn't be necessary to endow Mama Bear with pulchritude to distinguish her from Papa Bear. However, remember that Mama Bear is a lawyer. Don't make her look like a housewife, or Papa like a burly bouncer. And I forbid Baby Bear from wearing glasses to indicate his smartness. Have you ever seen a wild bear who wore glasses? They don't need them. I didn't wear glasses until age 13, and I still had Baby Bear's problems. (I no longer need glasses, but that's another story.) Baby Bear has enough going against him; don't stigmatize him as a "four-eyes." If you did, I fear much of the identification the children in the audience (especially those *sans lunettes*) are hoped to make with the character would be hampered. "Reading glasses" for either parent would be permissible, but they're not that old yet, and besides, as intimated above, all bears have excellent eyesight.

I have no objection to Baby Bear or Goldie being played by children. In that case Baby Bear should be sung by a boy, not a girl, unless no capable boy is available. If a girl, it should be emphasized to her that she is playing a boy, and that she should therefore observe boy behavior in order to prepare the part. Don't just plug her in; make it a worthwhile theatrical experience. The same applies in the case of Goldie being sung by a boy if no girl is available.

Make the set simple, lightweight and easy to transport. The singers and pianist, who are often required to double as roadies, will perform better if they don't have to fight the scenery every morning. Baby Bear's bowl must be at most half the size of his parents', so the porridge can cool faster. (Physics rules here as elsewhere.) Goldie should be able to eat what's in the bowl. Oatmeal with purple food coloring and mango pieces is a possibility.

If an electronic keyboard must be used, I prefer a good sampled sound over a synthesized approximation of a piano. Unfortunately, most models that sound good have bad action, so a balance must be struck between tone and playability. A small real upright might be better than a sampled seven-foot grand. The tastes of the pianist must be given the highest consideration. Take them along when choosing a keyboard. Good luck.

# Goldie Locks and the Three Bears

Words and Music by Adam Klein

$\text{♩} = 100$  *ff* *mp* *ff*  
Ped. *ad lib.* throughout

*mp* *f* *p*  
Sub

*f* *p* *f*  
(8vb)

*mp cresc.* *ff* *subito mp* *gradual decel. to m. 36*  
Curtain.  
(8vb) *loco*

**Papa Bear** *mf*  
Ba-by Bear, it's time to eat, come and help us set the ta-ble.

**Baby Bear** *f*  
I'm not a ba-by! I'm

$\text{♩} = 96$

eight years old! *mf* But I don't

**Mama Bear** *mf*  
You'll al - ways be our lit - tle ba - by, no mat - ter how old you are.

*mp* *mf* *mp*

wan-na be a ba-by, I wan-na be a grown - up bear, just like you. *mf*  
But Ba - by Bear, you'll be a

*mf*

(♩ = 92)

I HATE be-ing a

grown-up all your life, you on - ly get to be a cub once, you know.

*ff* *mp*

*mp*

cup! Well, at school, no-bo-dy

Why, Ba-by Bear?

Come on, why, Ba-by Bear?

*mp*

*rit. dim.*

36  $\text{♩} = 88$

*mf*

likes me. So what? I don't have to eat lunch with them.

But all your teach-ers like you.

*mf*

*pp*  $\text{♩} = 76$  *accel.* *mp*  $\text{♩} = 86$

40

They don't shoot spit-balls and pa-per clips at me. They don't call me names. «sniff

What sort of names?

What sort of names?

*f*

*f*

*non cresc.* *sub. f*

43

7

(crying)

sniff» *mp* Gee - eek.

Please, tell us, what sort of names?

*mf* Geek? Why on earth would they call you that?

46 *mp* *p* *pp* *col canto*

*mp* I don't know. They say all I do is stud-y stud-y stud-y.

*rit.*

51  $\text{♩} = 76$

*Sub*-----

*mp* There there, don't cry, it'll be all right, won't it, Pa-pa Bear?

*mp* Sure it will. Don't you

54  $\text{♩} = 60$  *accel.* *pp cresc.*  $\text{♩} = 86$  *mp*

*Sub*-----

*mf* Jeal-ous? Why?

*mf* see, Ba-by Bear, they're just jeal-ous. Be-cause you get bet-ter grades than they do.

57 *loco*

*Sub*-----



*mp* I do? *mf* Yes, your teach-ers tell me you're the best in your class. *mf* I am? Yes, you are, and

years from now you'll be head of some big com - pa-ny, or may-be a fam-ous art-ist or sci-en-tist, and

*mp* Why? *mf* Be-cause you're smart-er than they are, Ba-by Bear. And the they'll all be pump - ing hon-ey for a liv-ing. *mf* *p* *cresc.* *decel.* *mp*

GRAND PIANO

8

mf

Why?

f

3

3

3

smart bears are the ones that grow up to Be some-bod-y. Be-cause they're the ones who give us what we need to sur-

69

mp decel.

mf

♩ = 82

p

-mf

GRAND PIANO

8

mf

Like who?

vive.

Well, there was

Bear - i - cles,

(cleeze)

the great lead-er of an-cient Greece. Bear -

72

mp

3

p

gradual decel. to m. 80

pp

MALE

8

ja-min Frank - lin: we have e-lec - tric-i-ty thanks to him. Lud-wig van Bear - tho-ven, who wrote great

76

mp

p

mp cresc.

MALE

8

mu-sic e-ven when he was deaf. And Al - bear Ein-stein who changed our un-der-stand-ing of time and

79

mf

♩ = 76

mp

*mp*  
 What a-bout la-dy-bears, Ma-ma?  
 space. They were all smart bears just like you. La - dy-bears? Well, there was

*mf* *mp* *mf*  
 Su-san Bear An - tho-ny; she fixed it so Ma-ma Bears could vote. A - me - li-a Bear - hart, that

*mf* *mf*  
 fa-mous bear - plane pi - lot. And Mar-y Mc-Leod Bear - thune, who fought hard for civ-il rights, And,

*poco rall. mf*  $\text{♩} = 72$

*cresc.* *f* *mf*  
 of course, Her Roy-al High-ness Queen E-li - za-bear. *f* (pompously) So you see,  
 Hail, Bear-Clan-nia, Bear-Clan-nia rules the Caves!

*accel. p cresc.*  $\text{♩} = 76$  *f*

Melody: just be-cause be-ing smart is-n't cool does-n't mean it is-n't the best way to be.

Piano: *mp*

Melody: So al-ways re-mem-ber: School is for learn-ing, not call-ing peo-ple names; There's lots of time af-ter school

Piano: *sfz*, *mf*, *mp*

Melody: for play-ing games. The on - ly way to win in this bear - eat - bear world is

Piano: *f*, *mp*

Melody: You mean, they keep your head on straight and your claws curled.

Piano: *mp*

**Baby**  
hate me just cuz I'm smart? A -

**Papa**  
They don't hate you, Ba-by Bear, they just don't un-der-stand you, and that makes them a-fraid.

109

**Baby**  
fraid?! A-fraid of me??

**Mama**  
Ev - ery - one's a - fraid of what they don't un-der-stand.

*mf*

112

**Baby**  
But Ma-ma Bear, what do I do? (whuddoo)

**Mama**  
These cubs in your class deal with their fear by pick - ing on you.

114

*mf* 3

I don't want them to pick on me.

*mf* 3

Right,

Why don't you pre-tend not to be so smart? That's what we did, right, Ma-ma Bear?

116 *p*

You mean, you were geeks too?

Pa-pa Bear.

That's right, on-ly back then the term was twirps. Right, Ma-ma?

119 *mp*

Yes, twirp.

But now I'm Head Bear at the Hon-ey Re - fin - er - y, and Ma-ma's a fa-mous law-yer.

122

*mp* *mf* *3*

Oh. O-kay, but how do I not be smart?

*3*

Don't raise your paw in class all the time.

*gradual accel. to m. 141*

125

Boy  
Ma-ma

But I al-ways know the an-swer—

*3*

Some of them might know it too, Ba-by Bear,

128

*3* *3* *3*

But what if— what if the teach-er calls on me?

*3* *3*

but they're not as quick as you are. Let them have a chance.

130 (♩ = 78)

15

What do I say? "I don't know?" But it's a lie! It's  
 Three lit-tle words, hon-ey. "I don't know."

133 (♩ = 80)

wrong to lie.  
 Yes, u-sual-ly it is. (voozhuh-lee) But if the oth-er cubs think you're not so smart, they

137

might be nice to you. They might— help me out here, hon - ey.  
 Ba - by Bear,

140 ♩ = 82

you don't have to lie to your teach - ers, but if the o-ther cubs want some help with their home - work,

142



Papa

if you say you don't know you'll be help-ing them fig-ure it out for them - selves.

144

Papa

Think of it more like pre-tend - ing, Pre - tend you don't know, just like you pre -

146

Well, all right.

tend-ed to be A - bear-ham Lin - coln in that school play you just did.

148

*mp*

*p*

But you bet-ter be right a-bout this!

So what's for din-ner, Ma-ma Bear?

151

*f*

*mf*

*p*

**Goldie**  
 Mmmm - mm! Mine too!

**Mama**  
 Sal-mon Black-ber-ry Por-ridge.

**Papa**  
 Mmmm - mm! My fa-vo-rite! (fave-rit) What's the oc-ca-sion?

**Piano**  
 154

**Mama**  
 I won the case to-day! That's right. Now

**Papa**  
 You mean, Brown Bear ver-sus Board of Ed-u-ca-tion?

**Piano**  
 157 *cresc.* *mf*

**Mama**  
 bears and hu-mans can go to the same schools, and learn more a-bout each oth-er.

**Papa**  
 Con-grat-u-la-tions, hon-ey!

**Piano**  
 160 *f* *mf*

*mf*

Great. They're pro-ba-bly all as  
(interrupted)

Is-n't that ex-cit-ing, Ba-by Bear? You'll have some new friends to play with-

*mp*

163

*mf*

dumb as the cubs in my class.

Now now, Ba - by Bear, give them a chance. You'll like them,

*cresc.*

*mf*

166

*p*

you'll see. (raises glass) Now here's to Ma - ma Bear, the great-est

*p*

169

8vb

Yay Ma-ma Bear!

Thanks, guys.

law-yer in the world!

And now for some of this dee - li-cious

172

*cresc.*

*loco*

(8vb)

Sal-mon Black-ber-ry Por-ridge!

Owww!

What's the mat-ter?

What's the mat-ter?

(burns tongue) *fff*

175

*ff*

What, are you nuts? Anh- anh, I'm not burn-ing MY tongue!

Owww! So's mine.

It's a lit-tle too hot.

178

*pp*

Mama

Such a smart lit-tle bear. I must have had the mi-cro-wave set too

Papa

Such a smart lit-tle bear.

182

Mama

high. Sor-ry, hon-ey. Tell you what, let's take a walk in the woods. When we get

184

Baby

Can we go see the old den? I wan-na see

Mama

back, the tem-pera-ture should be Just Right.

Papa

What a splen-did i-dea!

186

Baby

how my flow-ers are do-ing. um, "I don't

Mama

Sure, hon-ey. What kind of flow-ers were they?

189

cresc.

know."

Ha ha! Ver - y good, Ba - by Bear. See how ea - sy?

*mf cresc.*

192

Just keep on pre - tend - ing like that and you'll be up to your ears in friends in no time.

(as he closes the door behind them)

*ff*

194

They go out.

*mp*

*r.h.*

196

*mf cresc.*

*fff*

199

\* There is an option at this point to take a small Intermission, in case the producers want to more fully capture for the kids the experience of going to the Opera. Also, it's advisable to let the very little kids get up and stretch periodically, and this is the time to do it. Otherwise, go right on.

**Goldie Locks** (outside the door)

(knock) *f* Lit-tle League Cook-ies! (knock) Lit-tle League Cook-ies! (opens door) *mp* Hel-lo? *f* An-y-bo-dy home?

\* ♩ = 72

*p*

(steps inside) *mf*

Rats! Just one more box to sell, and this is the last house! I bet-ter

*rit. a tempo*

wait. I've got to sell this last box to-day! Then I'll show those boys on the team. I can

*mp*

pitch as well as an-y of 'em. I can hit bet-ter than an-y of 'em. I can even

run as fast as an-y of 'em, but they still say I'm just a girl.

*portamento*

\* If one is available, I give an option, from here to the end of the piece, of having an accomplished hand-drum player (djemb , ashiko, conga, and the like) accompany improvisatorially. Just be careful never to cover the singers' lines, nor compete too much with the rhythms of the piano, nor anticipate ("telegraph") surprises.

Just a girl, just a girl, just a sil-ly lit-tle girl. Oh

why don't they like me? Why don't they want me to play with them?

*cresc.*

I'm not like the oth-er girls, those pris-sy lit-tle sis-sies. I don't

like dolls, I like balls and bats. I don't like ba-bies, I like frogs and snakes.

Lit - I don't like - dres-ses, - I like - jeans - and sneak-ers. - Oh -



*f*

why won't they be my friends?

*mf*

244

note tie

248

*mf*

If I sell this last box of cook-ies to-day, I'll be the first one on the team to fin-ish. I'll

*p*

252

break the cook-ie - sel-ling rec-ord. I'll be a he-ro. Then may - be they'll be nice to me,

256

then may-be they'll see I'm just as good as they are. Then may-be when they're choos-ing sides

260

*p*

25

they'll say, "get Gold-ie. She's good." They'll say, "I want Gol-die on my team."

263

*mp cresc.*

*cresc.*

No, they won't. They'll say, "Of course you sold all your cook-ies! You're a Girl!!"

267

Aw, it's hope-less. They'll nev-er see. They'll nev-er change.

*ff* *f* *mf*

271

*f* *mf cresc.*

(smells porridge)

I bet-ter get home and do my home-work. \*sniff\* \*sniff\* \*sniff\*

276

*ff* *mf* *ff* *mf*

*mf*

Mmm, some-thing sure smells good in here. Huh.

(sees porridge bowls).

280

*mp*

3

Three bowls of soup on the ta-ble. Now why would an-y-one just walk off and leave three bowls of

284

3

soup ly-ing a-round? (sticks finger in PAPA's bowl) Ho, that's hot! (licks finger) Mmm,

287

(sticks finger in MAMA's bowl) that's good! (licks) Ow. Mmm. (finger in BABY's bowl) Ahh, Just Right.

291

*cresc.*

GOLDIE devours BABY's porridge.

296

*ff*

300

*mf*

Wow, what is this stuff? I got-ta get Dad to make some. Mmm -mm!

*subito p*

304

Well, I guess I bet-ter wait, then, and ask these peo-ple for the re-ci-pe. \*yawn\*

308

Whooh, it's been a long day. I'll just \*yawn\* lie down a min-ute and

*poco cresc.*

*pp*

311

(still yawning) (tries out PAPA's bed)

\*yawn\* wait for them to come back.

315

Guitar: *4:3* (tries MAMA's)

Voice: Ow! This mat-tress is too hard! Eeewww! This one's too

Piano: *sempre legato*

318

Guitar: (tries BABY's)

Voice: soft! Ah-hhh. Just Right.

Piano: *mp* *p*

322

Voice: *mp* I won-der whose *p* \*yawn\* house this is...

Piano: *decresc.*

326

GOLDIE falls asleep.

Piano: *pppp*

330

Piano: *pppp*

334

*3/4* or *6/8*

The Bears return.

**Baby**

May-be it did-n't close all the way and then the wind blew it o-pen.

**Papa**

Well, ev-ery-thing looks o - kay.

**Piano**

*sempre legato*

**Mama**

Yes, that must be it. Well, let's see if our por-ridge is cool e-nough to eat yet.

**Papa**

Such a smart lit-tle bear.

**Piano**

**Baby**

Some-bod-y ate mine. Some-bod-y ate my

**Mama**

What?

**Papa**

Ahh, Sal-mon Black-ber-ry Por-ridge! Come to Pa-pa. What?

**Piano**

*cresc.*

*f* (shows bowl) por-ridge. Look! *mf* Should-n't we call the po-lice?

*mf* So... some-one *f* has been in here!

*f* *sub. p* *non legato* *simile*

*mf* Yes, Ba-by Bear, but we should have some-thing more to tell them than your por-ridge is miss-ing.

*f* *sub. p* *non legato* *simile*

Let's lock the door and then look a-round to see if an-y-thing's been ta-ken or bro-ken or moved.

*f* *sub. p* *non legato* *simile* roll it if you have to

Ba-by Bear, you and I will search the liv-ing room; Ma-ma, you take the kitch-en; then we'll meet back here.

They start searching.



Piano accompaniment for measures 378-381. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes.

**Mama**  
Well, the kit-chen looks all right. Did you find an-y-thing?

**Papa**  
No, noth-ing here. Let's check the bed-rooms.

Piano accompaniment for measures 382-385. The right hand continues with a rhythmic accompaniment, and the left hand has a more active bass line with eighth and sixteenth notes.

**Papa**  
Some-one's been sleep-ing in my bed!

They search PAPA's room.

Piano accompaniment for measures 386-388. The right hand has a more complex texture with chords and moving lines, while the left hand remains rhythmic.

**Mama**  
How can you tell? You nev-er make your bed. *mf*

**Papa**  
*mp* Rrrrh. *p* (through clenched teeth) I can tell.

**Mama**  
*f* Ooh! Some-one's been sleep-ing in

Piano accompaniment for measures 389-392. The right hand features a rhythmic accompaniment, and the left hand has a steady bass line. A *cresc.* marking is present at the end of the system.

BABY enters his room. *mf* (whispering)

Some-one's been sleep-ing in my bed, and I think he's still in it!

my bed!

*mf*  
I told you.

*mf* (whispering)  
They all look. O-kay, o-

*cresc.*

*mp*

kay, stay calm, every-one.

We'll sneak up on him and grab him, tie him up and then call the cops.

(whispering)

Why don't we just call them now?

No, by the time they get here he could 've es -

caped out the win-dow.

We can han-dle him,

he's not ver-y big.

*pp*

Why would he just go to sleep here if he was rob-bing us? Why would-n't he just leave?

*simile* I dun-no,

but we bet-ter let the cops ask him that. (looks closely, sees cap) *f* (out loud)

They sneak toward the bed. A Base - ball play-er?

*cresc. molto*

(wakes up) *ff* (flees the bed)

Bears! Aah! *ff* Aah!

Come back here! Obligatory chase scene.

*ff*

Chase. They eventually corner her in the living room, backing her up toward her box of cookies, which they somehow didn't find before.

425 *cresc.* *ffff*

*ff* Why were you sleep-ing in my bed?  
 (reaches cookie box and holds it before herself in self-defense) *ff* No - thing! I was ti-red!  
 (tie-rrd) *ff* Why did you eat that

What were you do-ing in our house?

429 *ff*

*mf* I was hun-gry! Yes, I... I want-ed to...  
 por-ridge?  
 What's this? Lit-tle League cook-ies?

432 *sub. mp*

*mf*  
A Hu-man!

*mp* sell you some. *mf* Yes,

It's a girl!

A Hu-man girl... sel-ling Lit-tle League cook-ies?

436

*3* I want-ed to show the boys on the team that I could— oh it does-n't mat-ter. I'm sor-ry I dis-

440

turbed you. I'm sor-ry I ate your por-ridge. I'm sorry... \*sob\* Please don't eat me.

443

**Goldie**  
*f* Eat you!?

**Mama**  
*f* Eat you!?

**Papa**  
*f* Eat you!?

**Goldie**  
*f* Ha ha ha ha!

**Mama**  
*mp* Don't wor-ry, dear. We're not go-ing to eat you.

**Piano**  
 446 *p*

**Goldie**  
*mp* You're not?

**Mama**  
*f* No! *mf* Bears don't eat peo-ple. We eat fish and ber-ries.

**Piano**  
 449 *mp*

**Goldie**  
 that what that stuff was? Mm, hmn!

**Mama**  
 Yes, that's Sal-mon Black - ber-ry Por-ridge. -Why, did you like it? Well, there's

**Piano**  
 453

G  
P  
P  
i  
e  
M  
a  
m  
a  
 um, Gold-ie - Gold-ie Locks.  
 plen-ty more where that came from. What's your name, dear? Well, Miss Locks,

G  
P  
P  
i  
e  
M  
a  
m  
a  
 How do you  
 we are the Black Bears. My name is Bear - nice, (neese) and this is my hus-band Smo-key.

G  
P  
P  
i  
e  
M  
a  
m  
a  
P  
a  
p  
a  
 do.  
 And this is Ba-by- I mean our  
 How do you do, lit-tle girl. Sor - ry I scared you.

*mp*

*mp* Hi. *mf*

Hi. Well,

son Bart Black. Now tell us a-bout those cook-ies you want to sell.

467 (8vb)

*mf*

it's my last box, and if I sell it to-day I'll break the team rec-ord. That's all. It's not im-

471 (8vb)

*mf*

port-ant.

Sure it is! We've got to show those boys that girls are their e-quals! How much for the box?

474 (8vb)



Goldie  
Mama  
Papa

um, Five dol-lars.  
Hon-ey, I'm short on cash. Could you give it to her?  
Five dol-lars?!

*cresc.* *f*

477

(8vb)

Mama  
Papa

That's not the point, dear!  
For one box of cook-ies? Oh. Of course. Here you are.

*f* *mp*

*mp*

480

8vb

Goldie  
Mama

Thank you. Thank you ver-y much.  
Well, I guess you two will be go-ing to the same

*mp* *mf*

*mf*

483

*loco*

8vb

*mf*

Oh, you heard a - bout the court case to - day then?

school soon. Yes,

487 *mp*

Oh, my dad. He's been talk-ing a-bout it ev-ery day. He thinks it's a

we heard some-thing a-bout it. How did you know?

489 *p* *p* *mf*

great i - dea. Well... it's o-kay, I guess. I just

What a-bout you, Gold-ie? What do you think?

492 *poco cresc.* *mf* *mp* *mf* *mp*

hope the bears are smart-er than all the dumb kids I've been go-ing to school with.

Ha ha!

496 *mp*

*p*

*mf* (under his breath) Don't get your hopes up. *f* (out loud) Wait a min-ute: You mean you're smart? *mf*

Well, u-sual-ly. (yoo-zhuh-lee)

498 *mf*

*mf*

*f* *ff* *mf*

Ha ha! Haa ha ha ha ha ha ha! Ha ha ha!

*ff* *mf*

Haa ha ha ha ha ha ha! Ha ha ha!

*f* *ff* *mf* *mp*

Ha ha ha! Haa ha ha ha ha ha ha! Ha ha! Ha ha!

*f* *ff* *pp*

Ha ha ha! Haa ha ha ha ha ha ha! Ha ha ha!

501 *f* *p*

*mp*

All's well that ends well; nev - er for - get: Don't be a -

*mp*

All's well that ends well; nev - er for - get: Don't be a -

*mp*

All's well that ends well; nev - er for - get: Don't be a -

*mp*

All's well that ends well; nev - er for - get: Don't be a -

504 *p*

fraid of what you hav-en't met. To fel-low crea - tures

fraid of what you hav-en't met. To fel-low crea - tures

fraid of what you hav-en't met. To fel-low crea - tures

fraid of what you hav-en't met. To fel-low crea - tures

509

al - ways be kind, Hand and paw now

*cresc.*

al - ways be kind, Hand and paw now

*cresc.*

al - ways be kind, Hand and paw now

*cresc.*

al - ways be kind, Hand and paw now

*cresc.*

514

*mf* *mf cresc.*

be for - ev - er joined.

*mf* *mp*

be for - ev - er joined.

*f* *mf* *mp*

be for - ev - er joined.

*f* *mf* *mp*

be for - ev - er joined.

*f* *mf* *mp*

518

*f* *mf* *p*

8vb

*mp* *mf* *mp*

um... So you like base-ball, huh? Me too,  
Yup.

522

(8vb)

*f*

but I'm too small to play. You think so?  
No you're not! Not if you can throw and hit well. An-y-bo-dy can play. I

527

(8vb)

*loco*

*mf* *5* (goes to get them)

0-kay, I'll get my ball and bat.

3 3 4:3 (calling after him)

know so! Come out-side, I'll show you. Do you have an ex - tra

531

*legato*

2

(returning with ball & bat) *f* (proudly) (he goes outside)

Bears don't need gloves.

glove I could bor-row? *mf* 3 Oh yeah, I for-got.

534

(from outside) 2 Um, "I don't know."

(following BABY outside) 3 3 Say, who told you you could-n't play base - ball? Whad - dy - a mean, you don't know??

537 *cresc.*

Um, I mean, I don't re - mem - ber.

The sound of a bat hitting a ball is heard.

540 *f non legato*

Mama

*mf*

Well, Pa-pa Bear, what did you do to-day? Oh real-ly? Who?

Papa

*mf*

I land-ed a big new cli-ent.

*sub. mf*

544

Mit - su - bear - shi Mo-tors. We're gon-na be their num-ber one sup - pli - er of in-dus-tri-al grade hon-ey.

Papa

*mf*

*mp*

548

Mama

That's great, Pa-pa Bear!

Papa

Not as great as your win-ning that case, Ma-ma Bear.

*mp*

551



Mama Papa

Well, you know the best thing that hap-pened to-day? *f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a soprano staff. The piano accompaniment is in bass clef with two staves. The music is in 4/4 time and B-flat major. The vocal line starts with a rest, then sings 'Well, you know the best thing that hap-pened to-day?' with a forte (*f*) dynamic. The piano accompaniment features a bass line with eighth notes and chords, including a crescendo starting at measure 554.

554 *cresc.* *f* What?

Detailed description: This system continues the piano accompaniment from the first system. It starts at measure 554 with a crescendo and forte (*f*) dynamic. The bass line continues with eighth notes and chords, including a fermata over a chord in measure 556. The system ends with a measure containing a fermata over a chord.

Mama

Ba - by Bear found a friend. *mp*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a soprano staff. The piano accompaniment is in bass clef with two staves. The music is in 4/4 time and B-flat major. The vocal line starts with a rest, then sings 'Ba - by Bear found a friend.' with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a bass line with eighth notes and chords, including a mezzo-piano (*mp*) dynamic and a fermata over a chord in measure 559.

561 *diminuendo to end*

Detailed description: This system continues the piano accompaniment from the third system. It starts at measure 561 with a diminuendo to end. The bass line continues with eighth notes and chords, including a fermata over a chord in measure 563.

565

Detailed description: This system continues the piano accompaniment from the fourth system. It starts at measure 565. The bass line continues with eighth notes and chords, including a fermata over a chord in measure 567.

569 *pppppp*

Detailed description: This system continues the piano accompaniment from the fifth system. It starts at measure 569 with a pianissimo (*pppppp*) dynamic. The bass line continues with eighth notes and chords, including a fermata over a chord in measure 571.