A
CHAPPELL
PUBLICATION

THE THREE BEARS

FROM THE FAIRY STORY
"GOLDILOCKS AND THE THREE BEARS"

PHANTASY FOR THE PIANOFORTE BY
ERIC COATES

Price 4/-net

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SINGAPORE

PRINTED IN ENGLAND

"THE THREE BEARS" (A Phantasy) . *Eric Coates*

The story of "Goldilocks and the Three Bears" lends itself admirably to picturesque instrumental treatment and the fact that every hearer is familiar with it will make this work easily intelligible. The following are, in brief outline, the incidents depicted in the score :—

An emphatic statement of the principal theme of the work at the opening gives the rhythm of the bears' indignant exclamation, "Who's been sitting in *my* chair ?" as a kind of musical motto. This subject is then used in diminution for the description of Goldilocks as she gets up and dresses in the morning. A figure in the flutes and oboes stands for the robin who warns her of impending danger. She steals quietly downstairs and listens to the ticking of the clock, which suddenly strikes five—it is evidently a cuckoo clock. As she makes her way to the bears' house, we hear a second important theme, which will be recognised by its syncopation and by the arresting cross-rhythms with which it is combined. Her knock at the door is accompanied by the robin's warning, but she enters the deserted dwelling without fear. A new section, in slow waltz time, is approached as she lies down on the small bear's bed and falls asleep. The arrival of the bears is unmistakable; the theme heard at the opening is amusingly transformed and treated in the manner of three fugal entries, the oboe representing the small bear, the clarinet the medium bear and the bassoon the big bear. Disconcerted by the disorder in their sitting-room, they run upstairs and there is a flutter of excitement as they discover Goldilocks, who wakes up with a start and runs away, with the three bears in hot pursuit. The chase is graphically depicted and the breathless pauses in the rhythm soon makes it obvious that the bears are not equal to it ; there is a suggestion of swelling anger followed by a sigh of resignation. As they decide to make the best of things and return home in excellent humour, the principal theme is jauntily distorted into a jazz rhythm. Meanwhile Goldilocks continues to run in the opposite direction and her return journey, together with the story of her adventures she tells her grandmother, give the composer the opportunity of a recapitulation that imparts structural unity to his piece. The peroration is again concerned with the bears and there is a touch of drama at the close, where they put up the warning notice of "Three Hungry Bears Live Here."

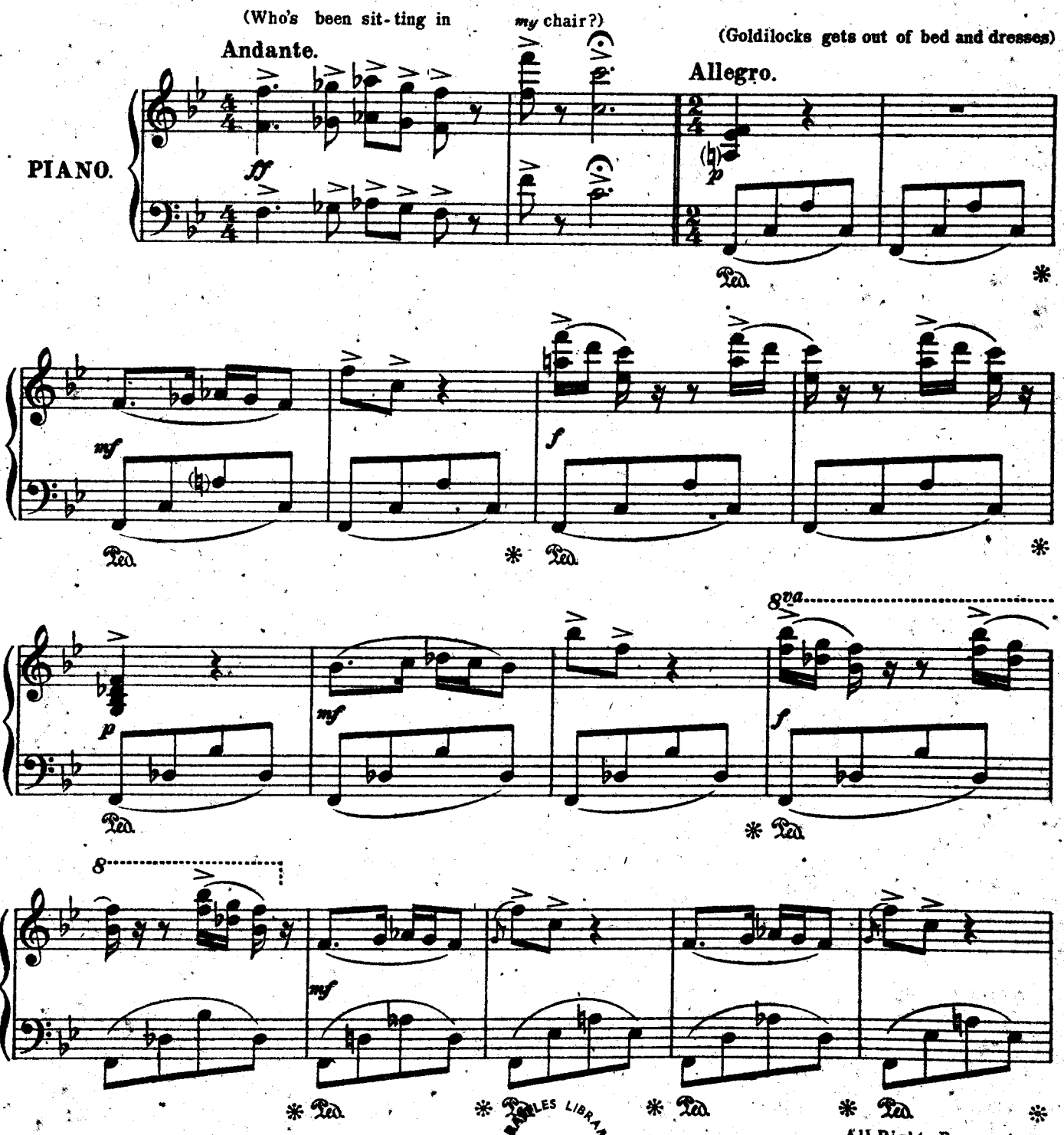
E.B.

THE THREE BEARS.

From the Fairy Story "Goldilocks and the Three Bears."

A PHANTASY.

ERIC COATES.



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(She steals quietly down-stairs)

(She stops to listen to the clock ticking)

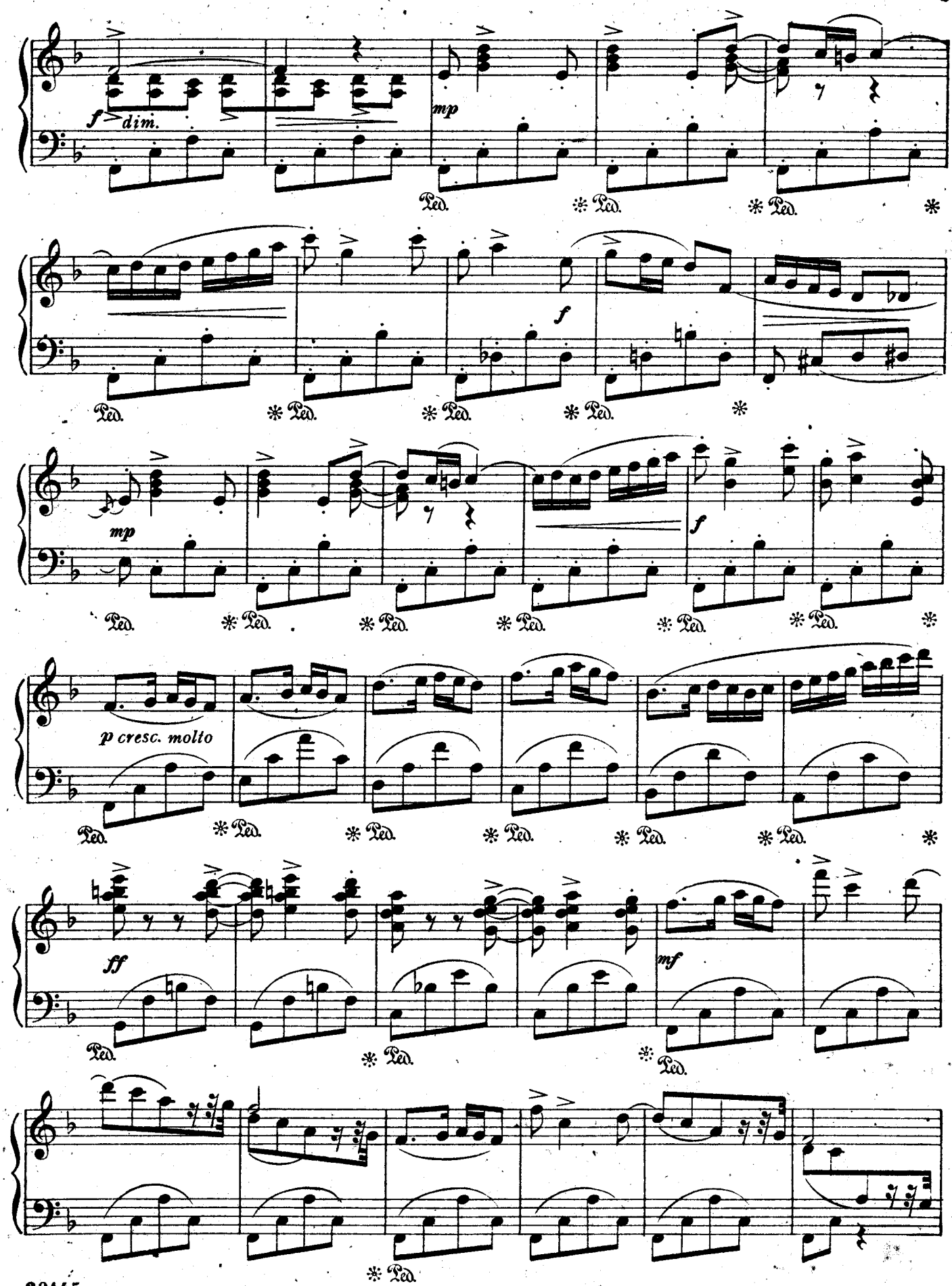
(Clock strikes five)

f

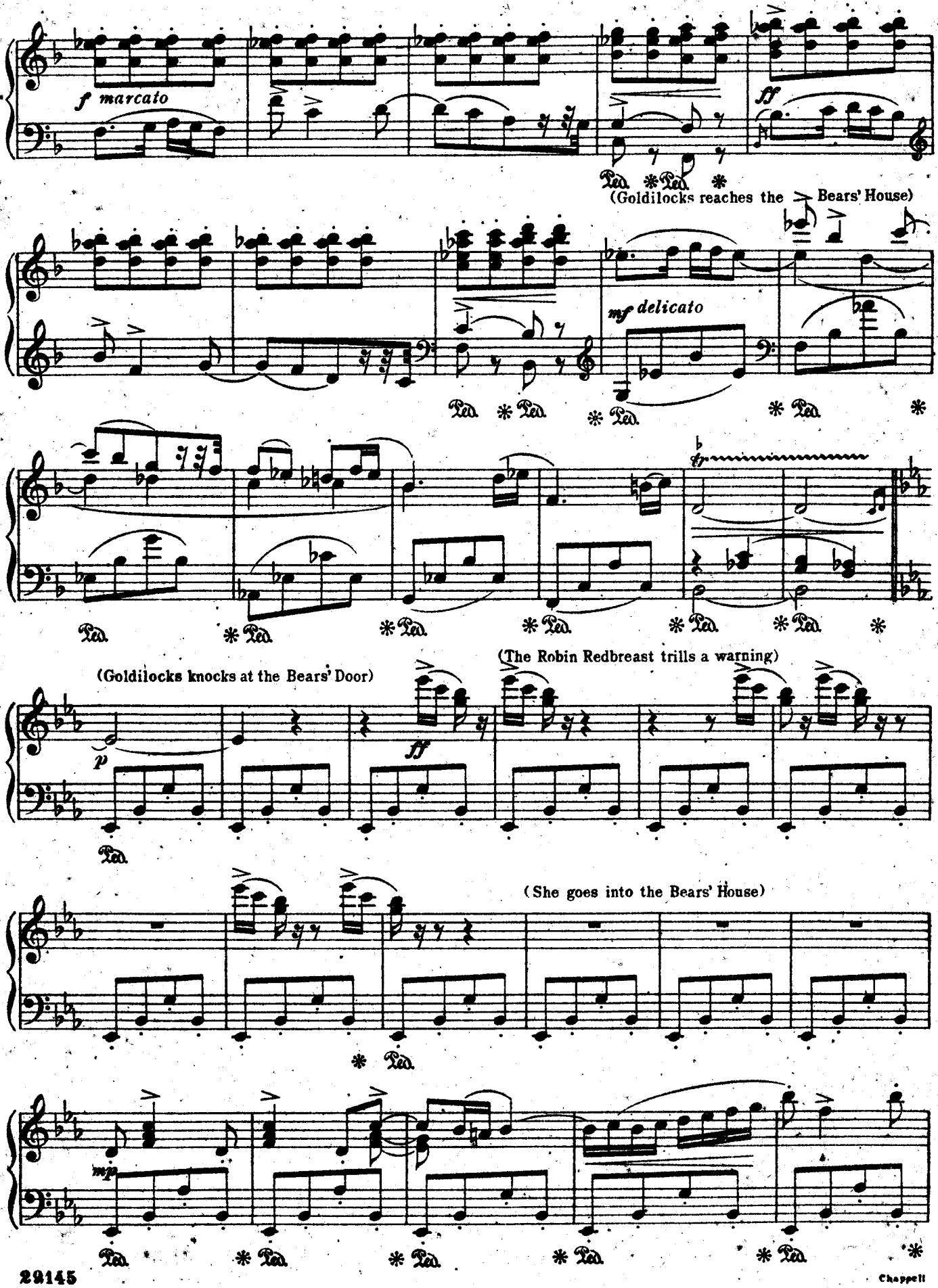
(Goldilocks runs on her way)

mf delicato

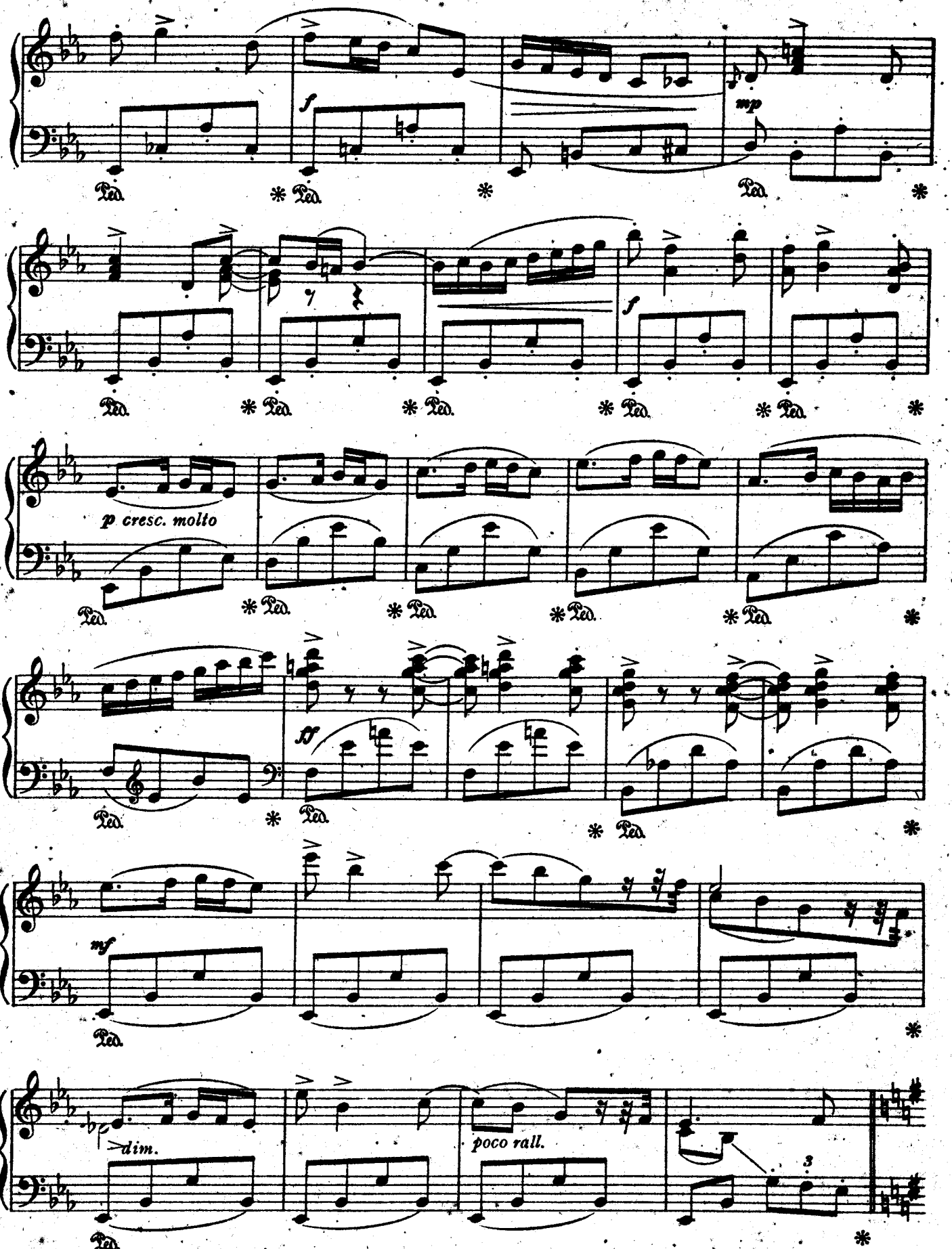
Chappell



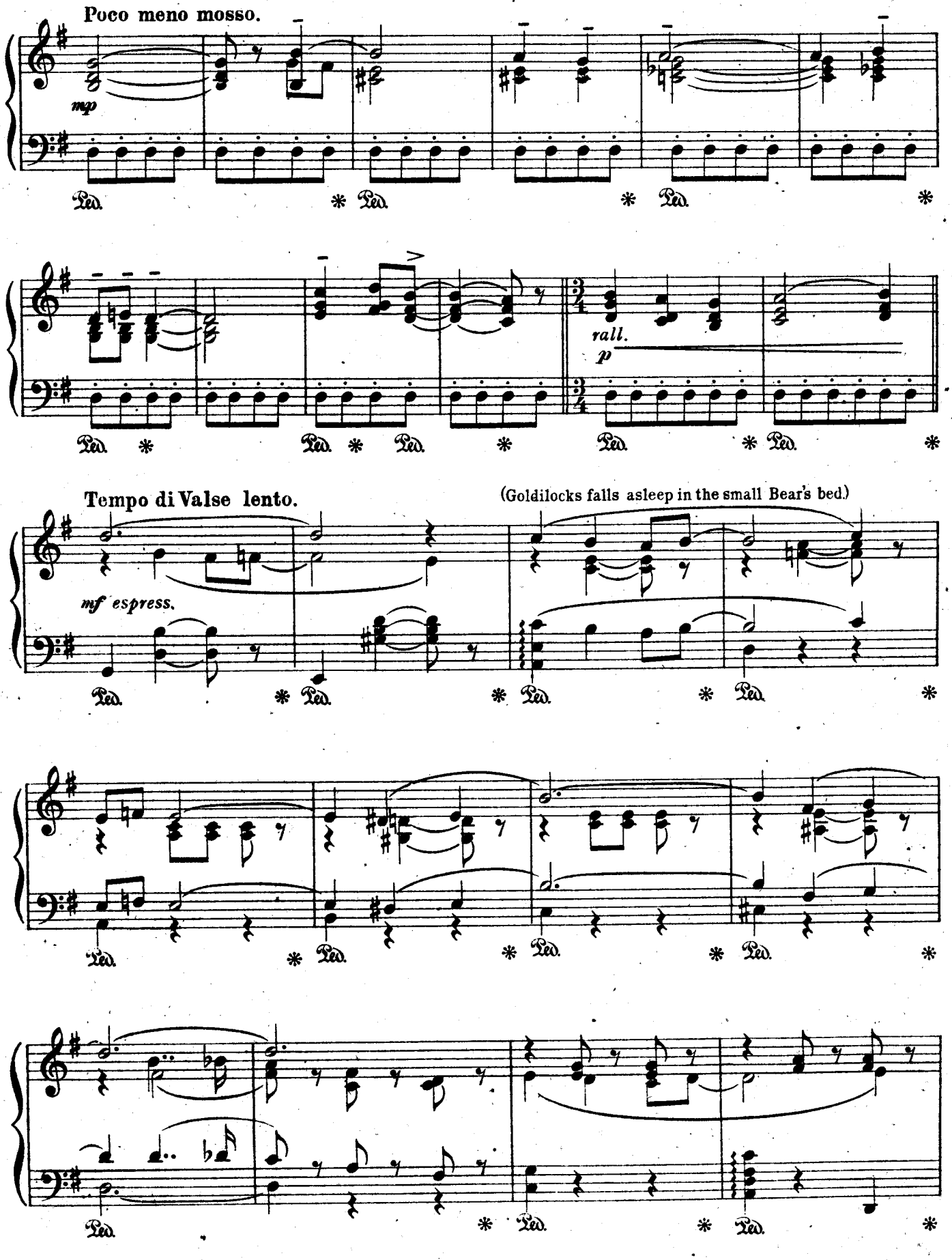
Chappell

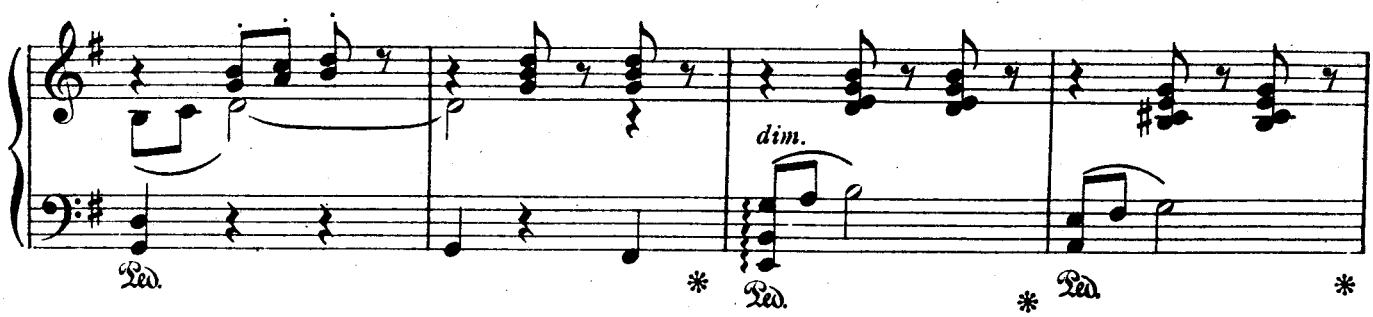

f marcato
ff
(Goldilocks reaches the Bears' House)
mf delicato
tr
(Goldilocks knocks at the Bears' Door)
p
ff
(The Robin Redbreast trills a warning)
(She goes into the Bears' House)
mp

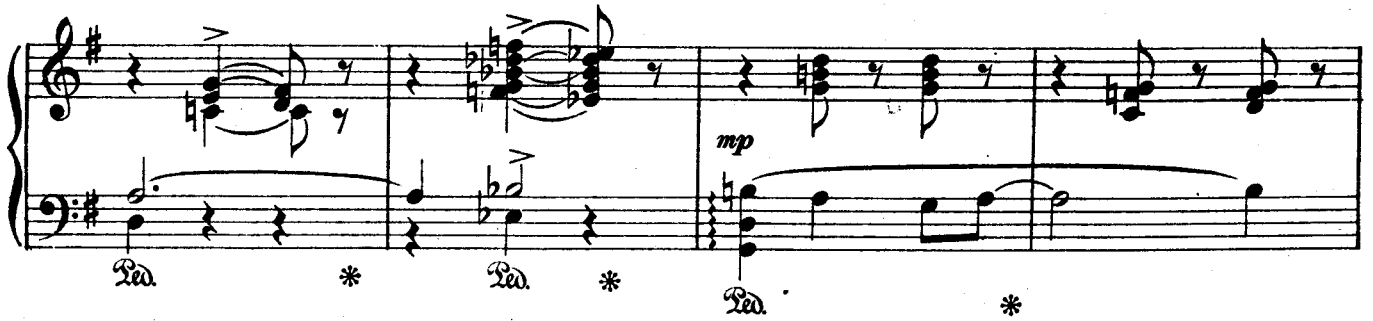
Chappell

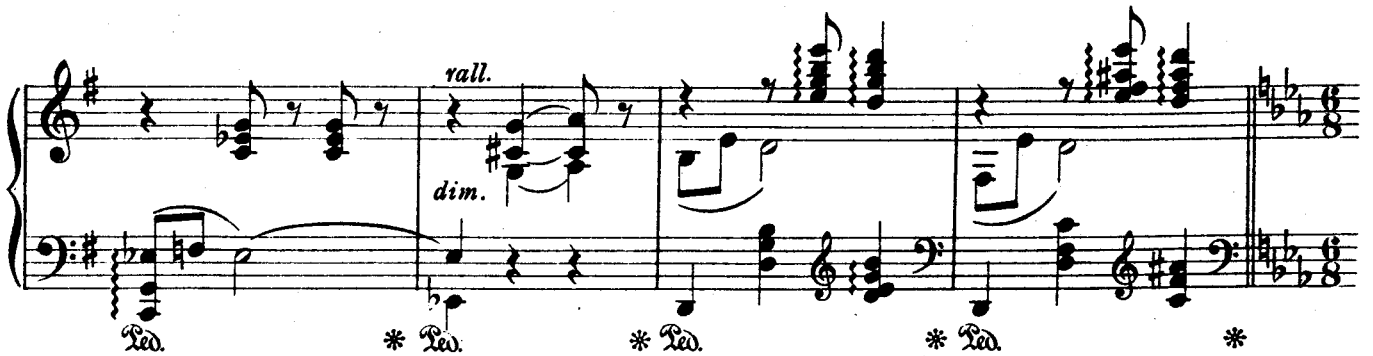


Chappell.


Poco meno mosso.
mp
Ped.
rall.
p
Tempo di Valse lento.
(Goldilocks falls asleep in the small Bear's bed.)
mf espress.

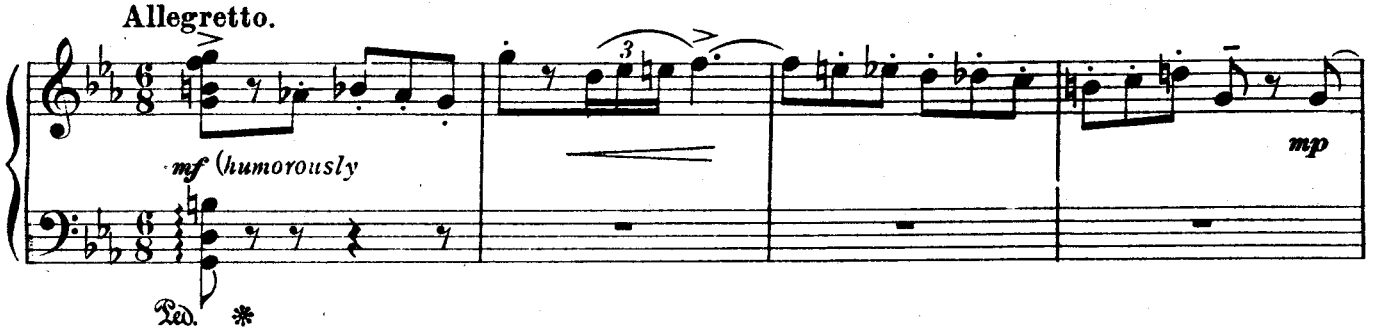


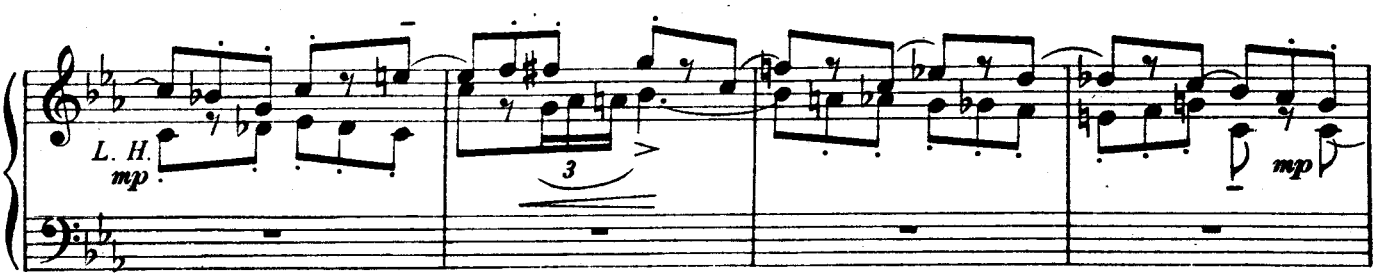


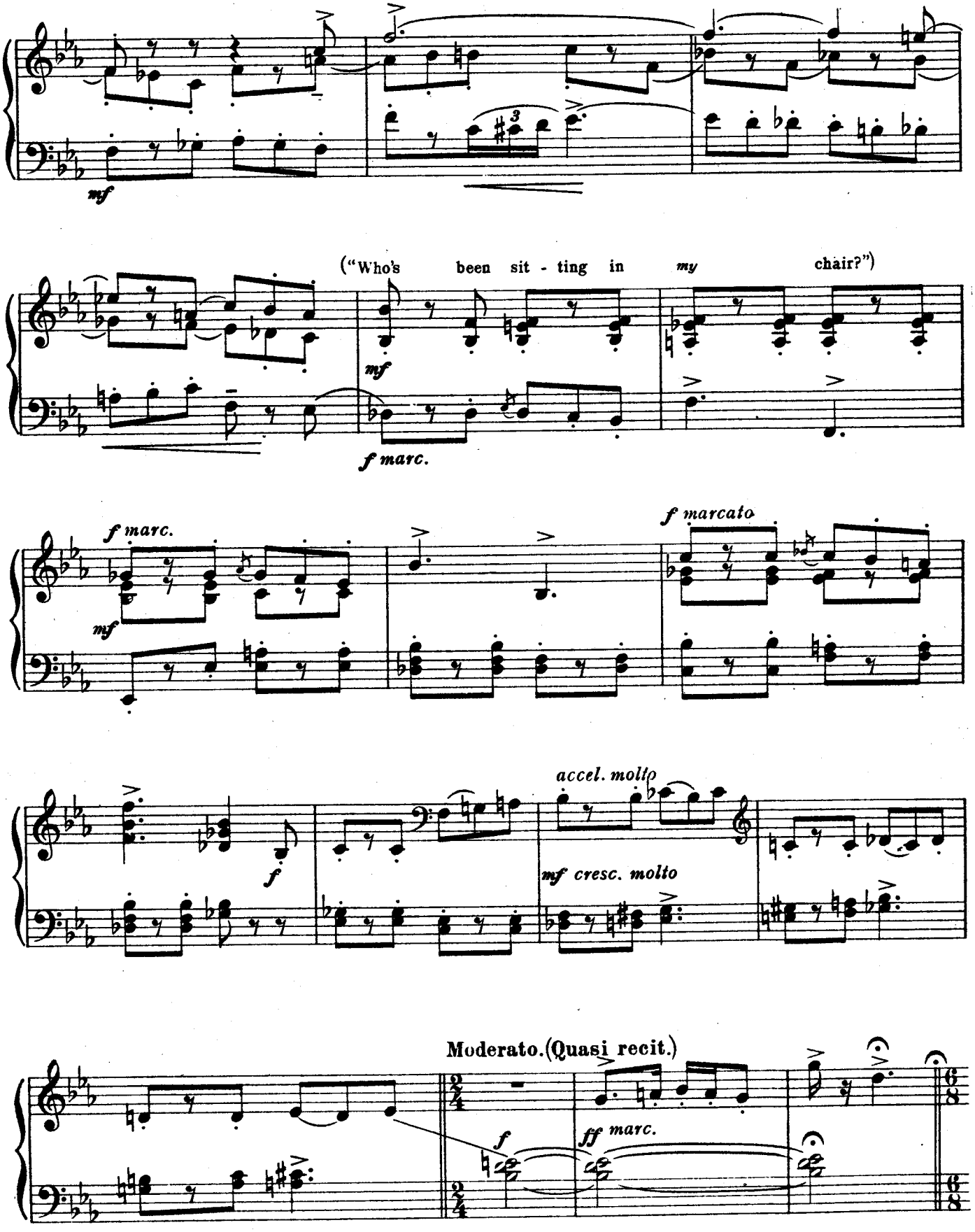


(Enter the three Bears.)

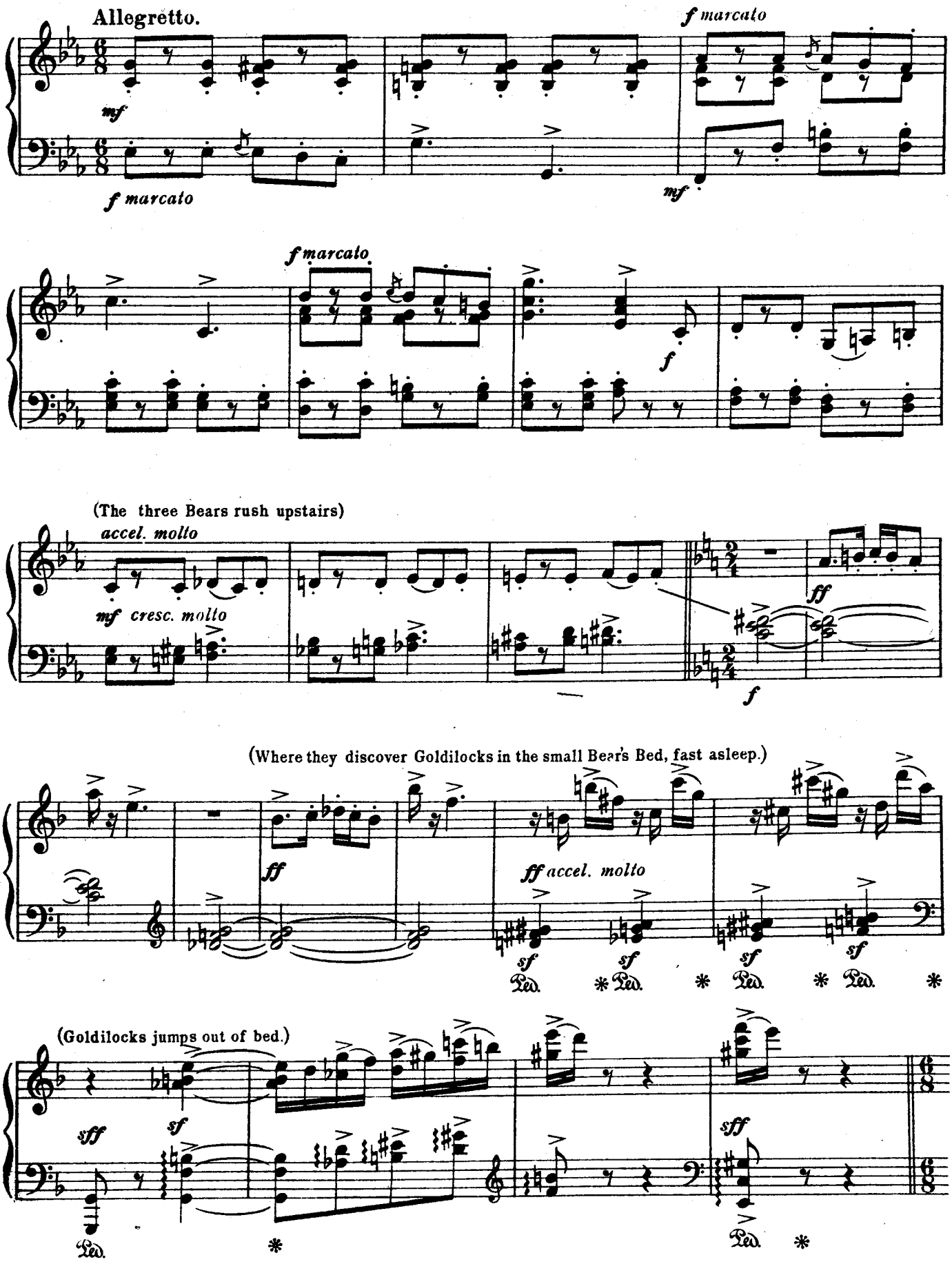
Allegretto.





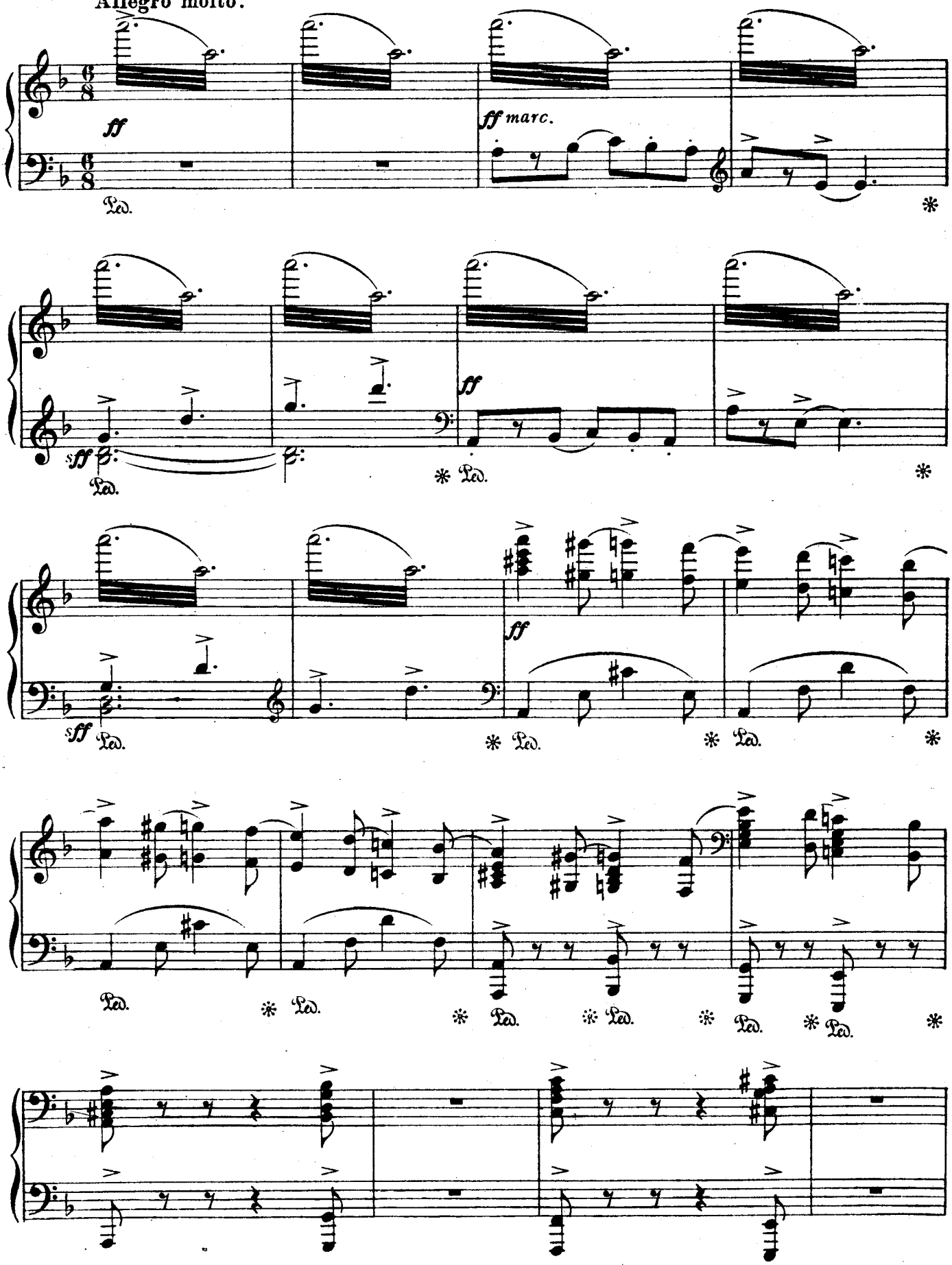

mf
("Who's been sit - ting in my chair?")
mf
f marc.
f marc.
mf
f marcato
f
accel. molto
mf cresc. molto
Moderato.(Quasi recit.)
f
ff marc.

Chappell.

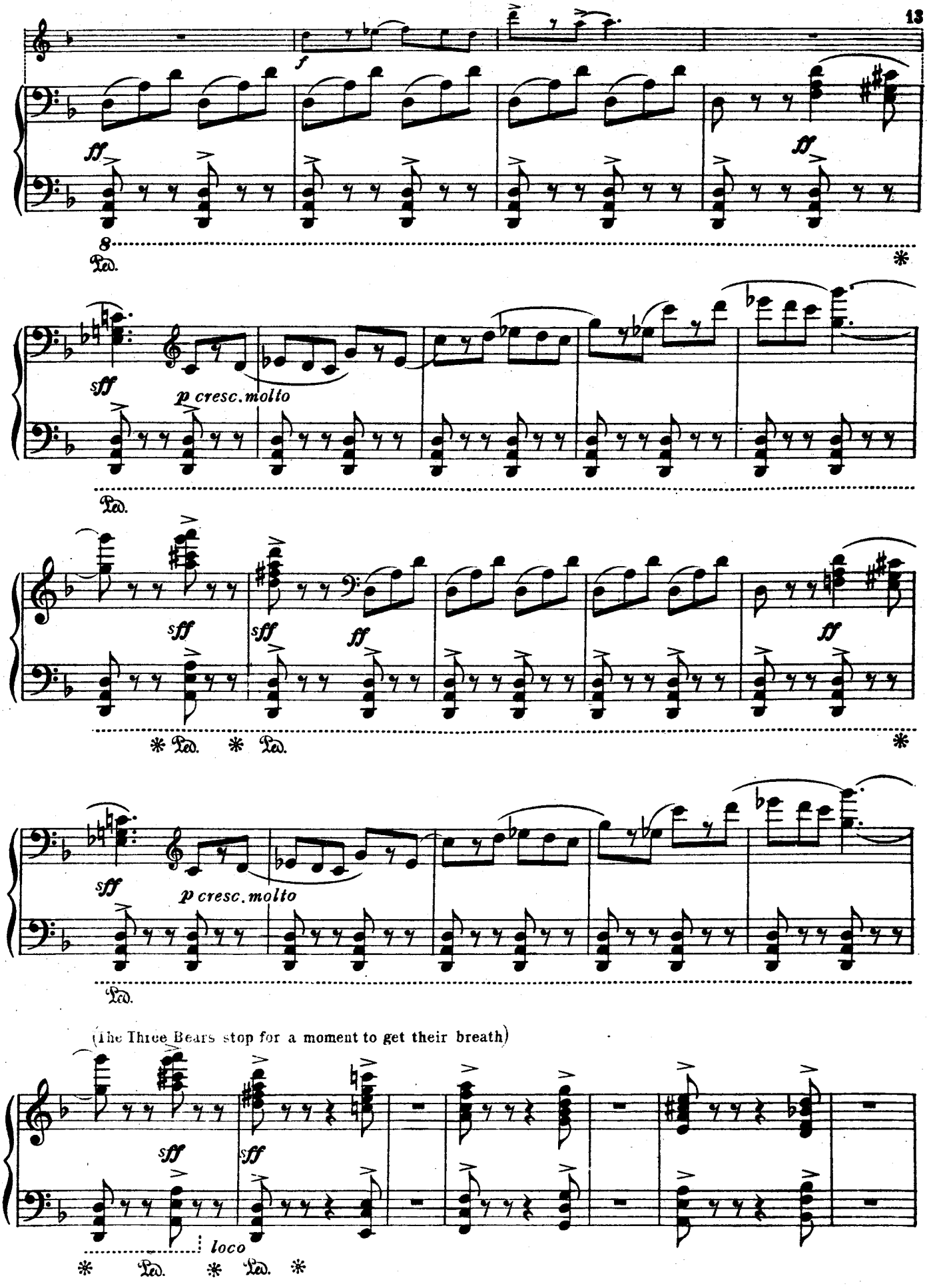

Allegretto.
mf
f marcato
f marcato
mf
f marcato
f
(The three Bears rush upstairs)
accel. molto
mf cresc. molto
ff
f
(Where they discover Goldilocks in the small Bear's Bed, fast asleep.)
ff
ff accel. molto
sf
sf
sf
sf
Ped.
(Goldilocks jumps out of bed.)
sff
sf
sff
Ped.

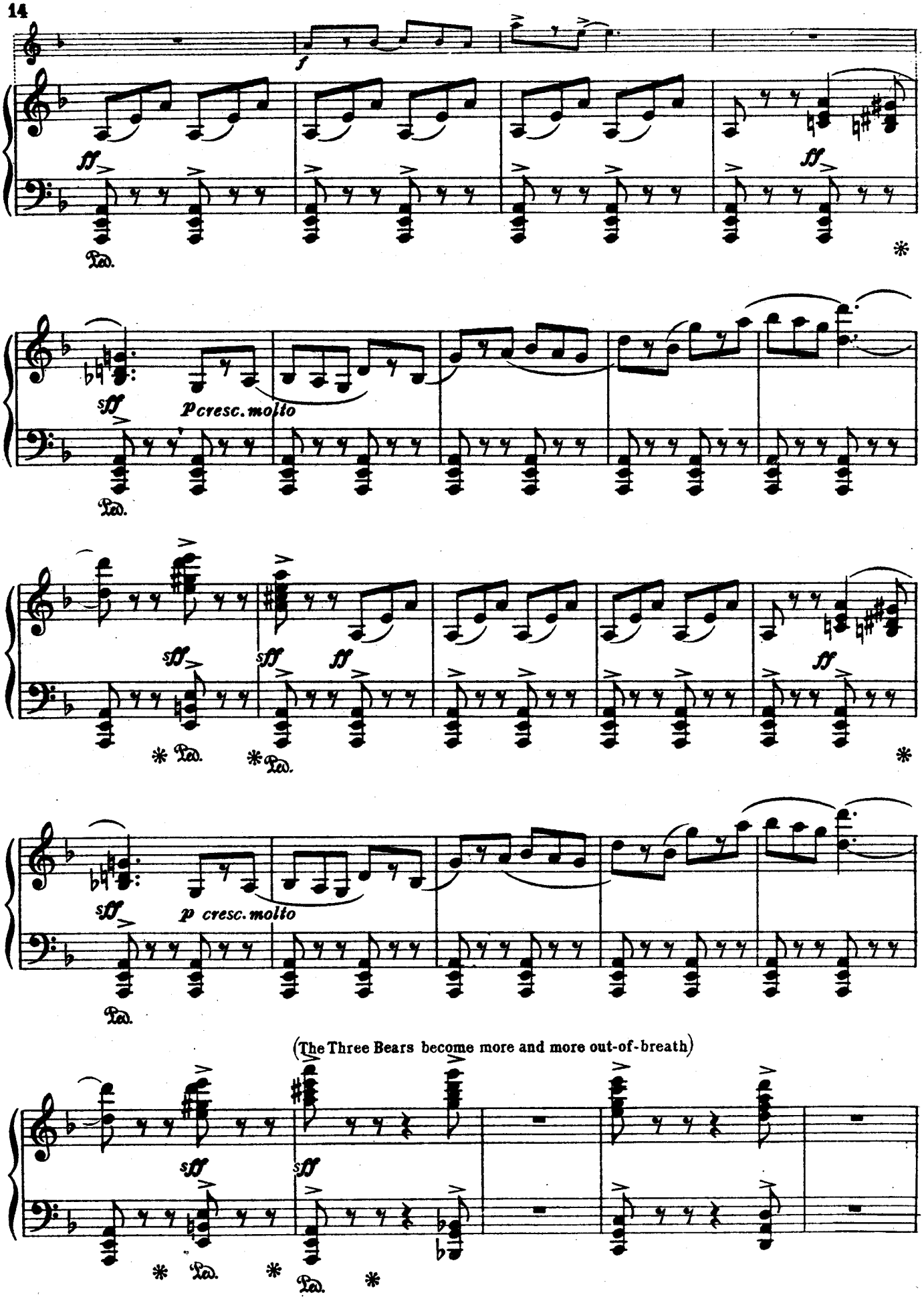
(She runs away, followed by the Three Bears)

Allegro molto.

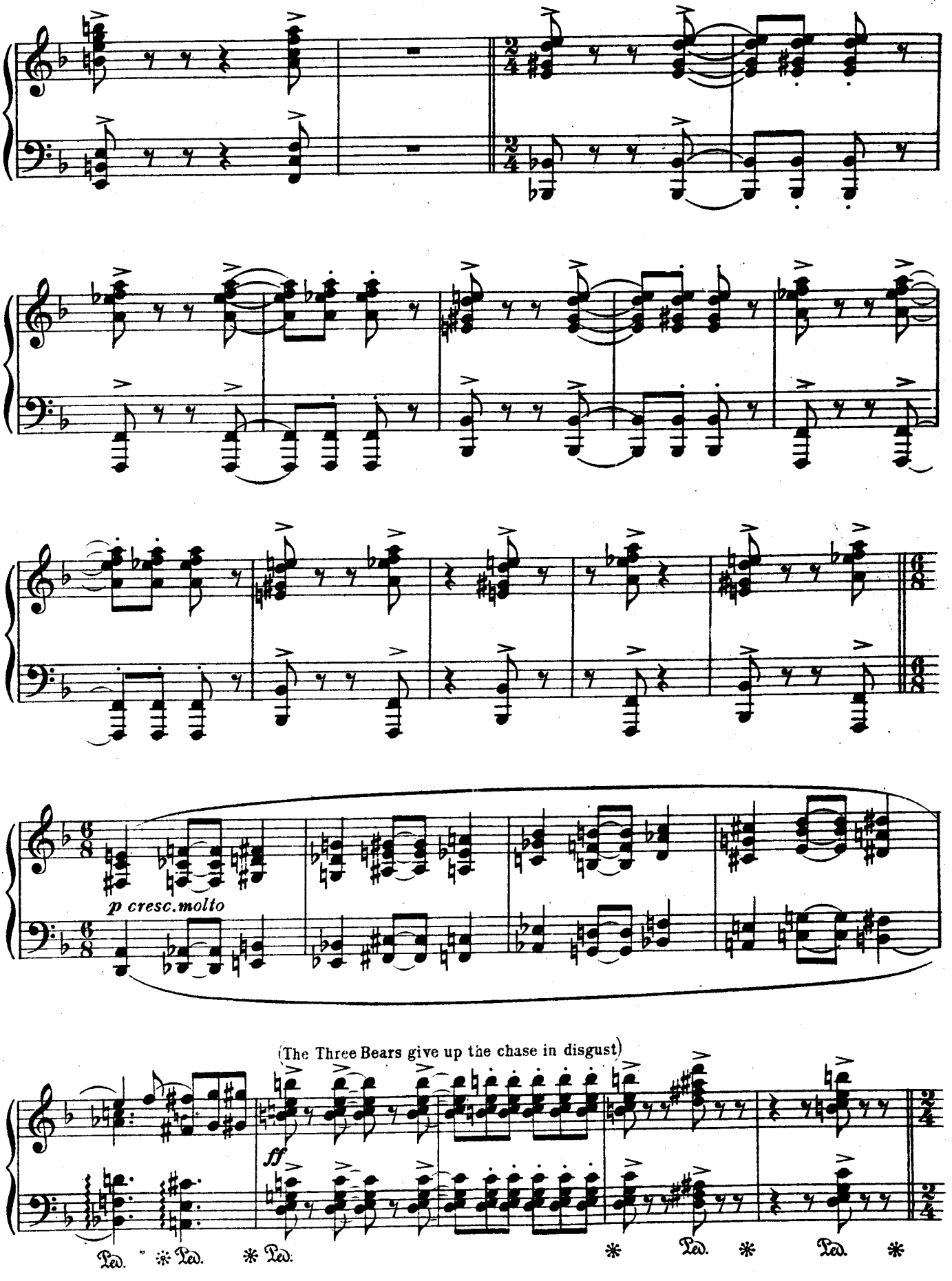


Chappell.


f
ff
8
Ped.
*
sff
p cresc. molto
Ped.
sff
sff
ff
ff
* Ped. * Ped.
*
sff
p cresc. molto
Ped.
(The Three Bears stop for a moment to get their breath)
sff
sff
loco
* Ped. * Ped. *


f
ff
Ped.
sff
p cresc. molto
(The Three Bears become more and more out-of-breath)

Chappell.


p cresc.molto
(The Three Bears give up the chase in disgust)
ff
Ped.
Ped.
Ped.
Ped.
Ped.

(The Three Bears make the best of it

Lento. *(plaintively)*

ff Ped. *

mp

and return home, in the best of humours)

Moderato. *(very rhythmic)*

mf

p

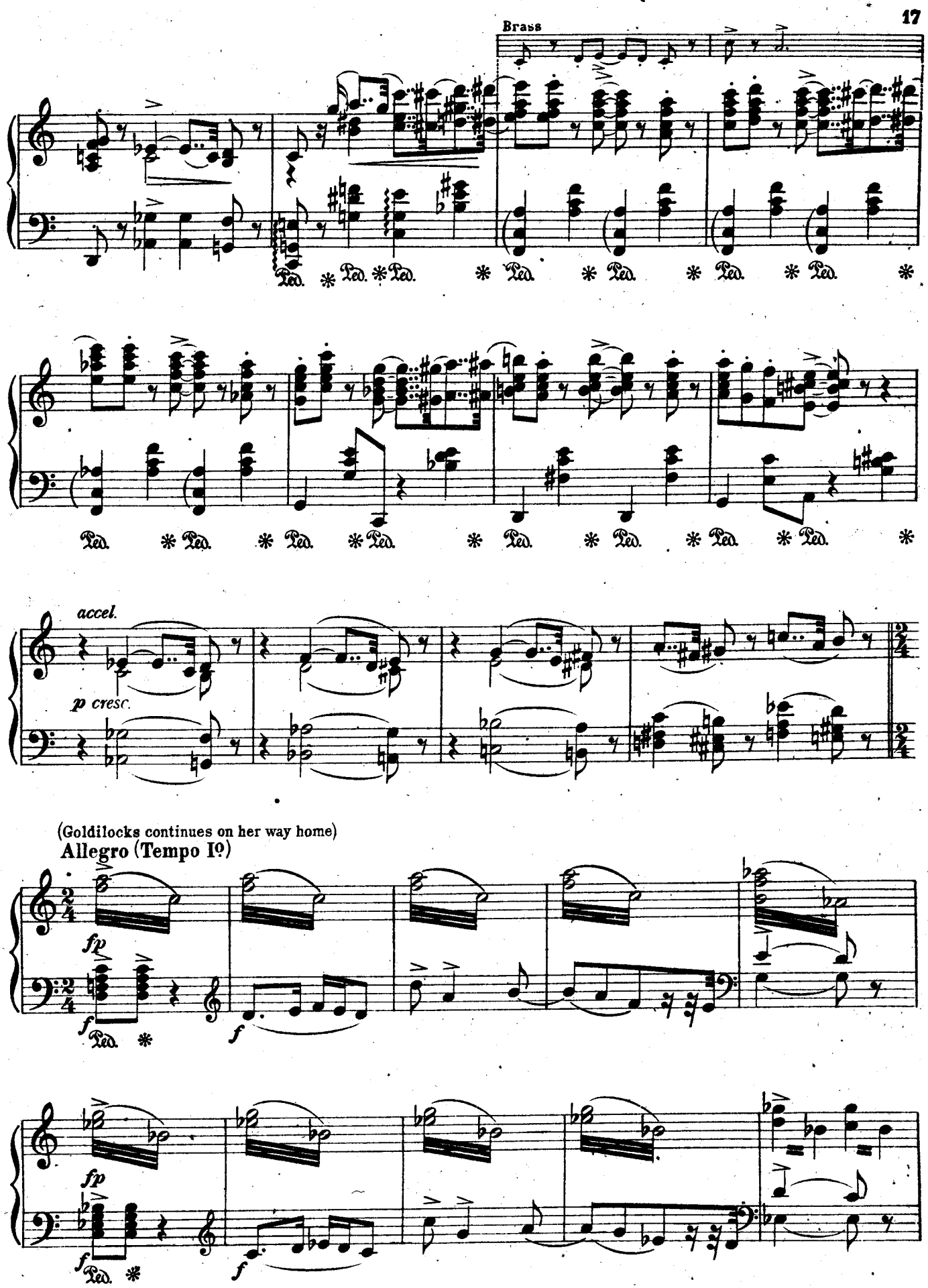
Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

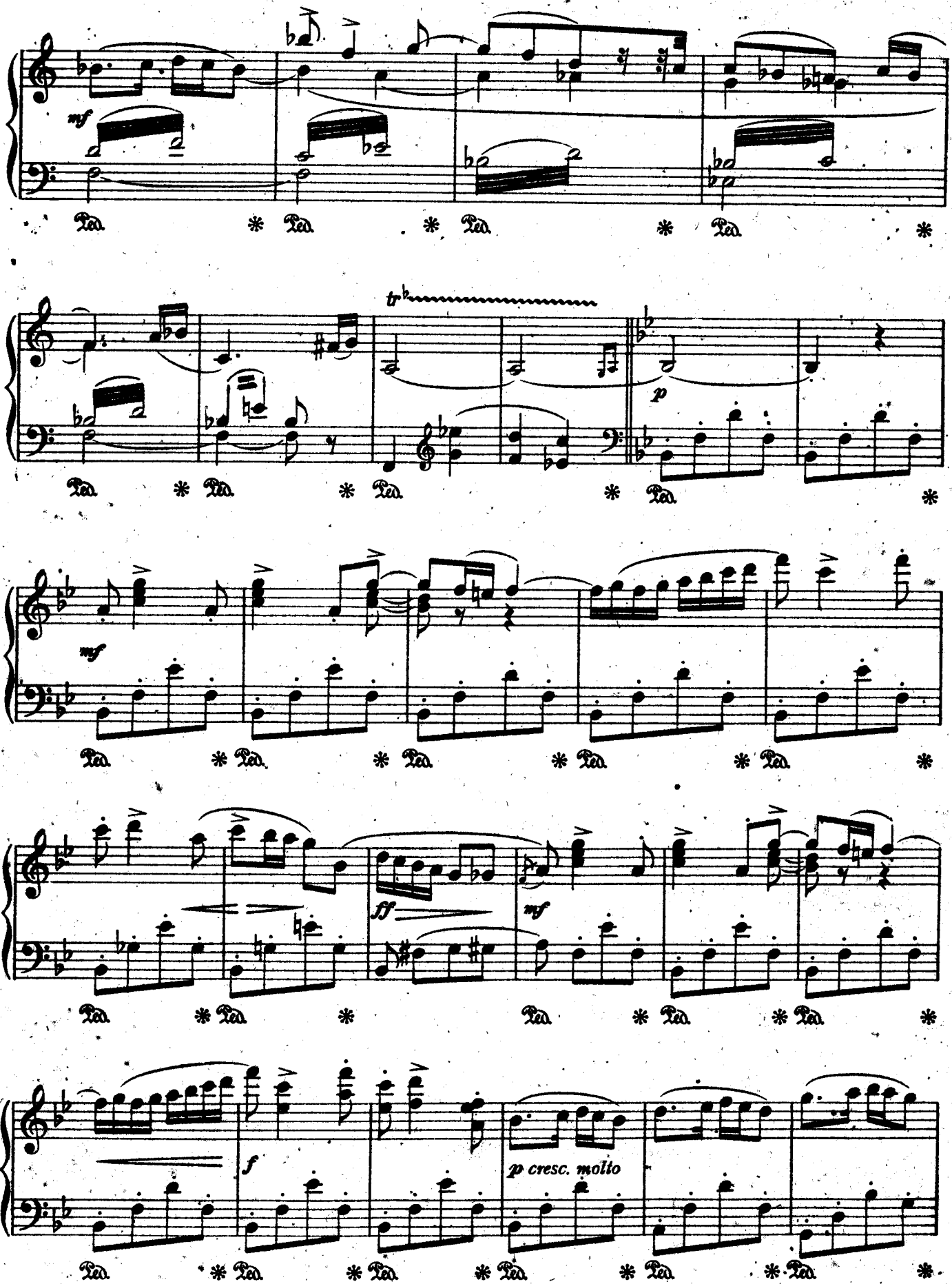
mf *mf*

Ped. * Ped. * Ped. * Ped. *

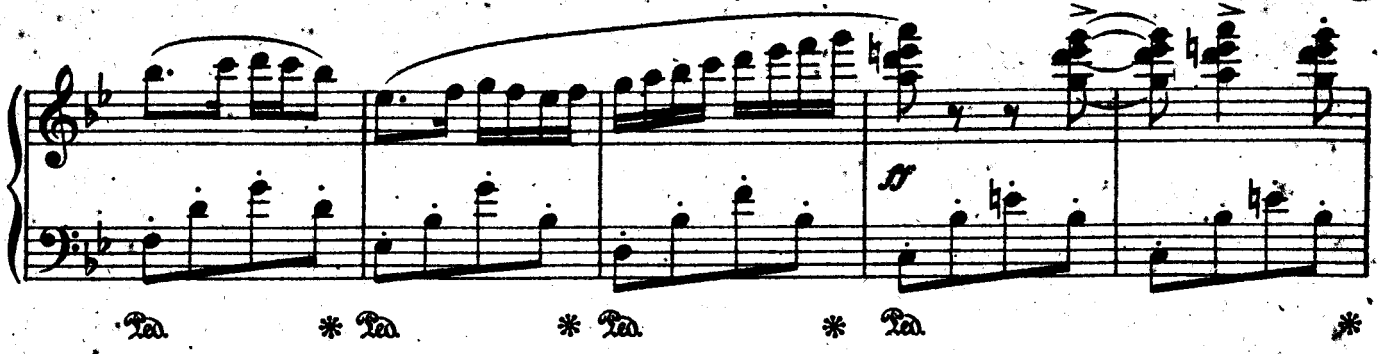
Ped. *


Brass
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
accel.
p cresc.
(Goldilocks continues on her way home)
Allegro (Tempo Iº)
fp
f
Ped. *
f
fp
f
Ped. *
f

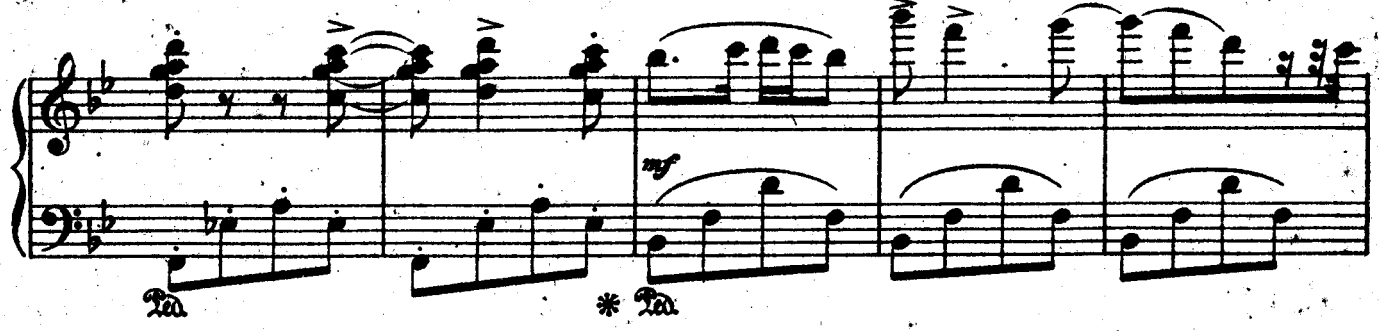
Chappell.



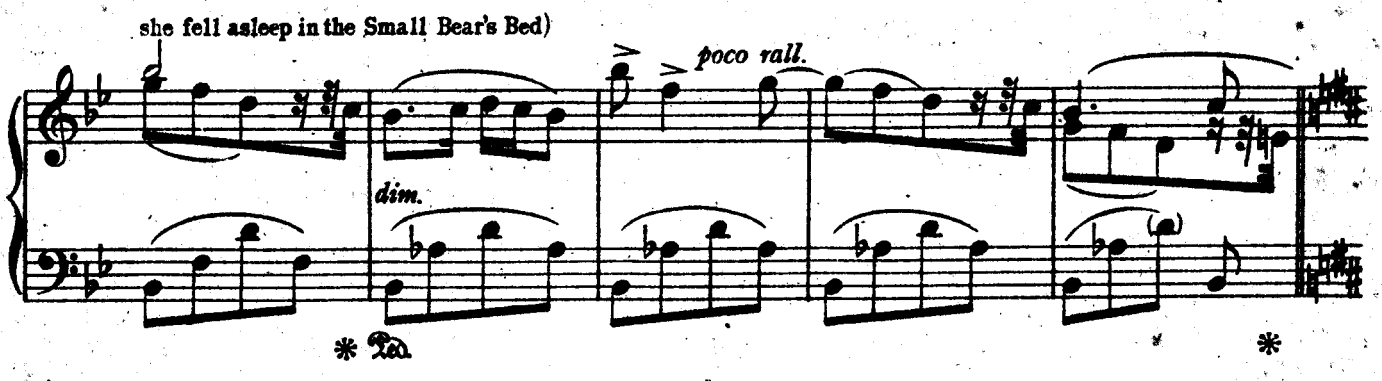
Chappell



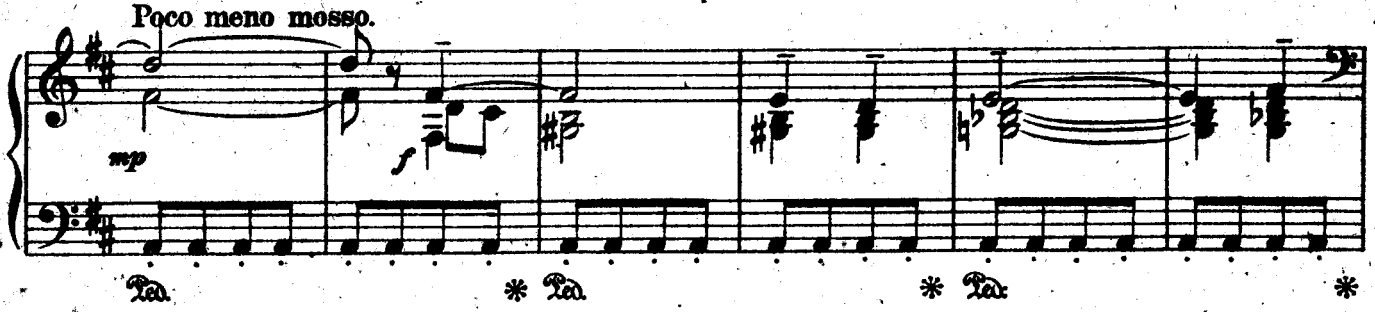
(Goldilocks tells her Grandmamma all about the Three Bears, and how

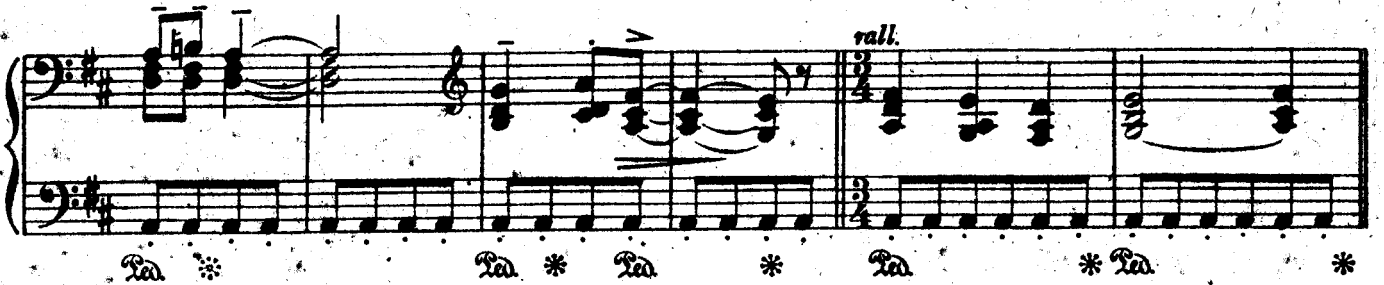


she fell asleep in the Small Bear's Bed)



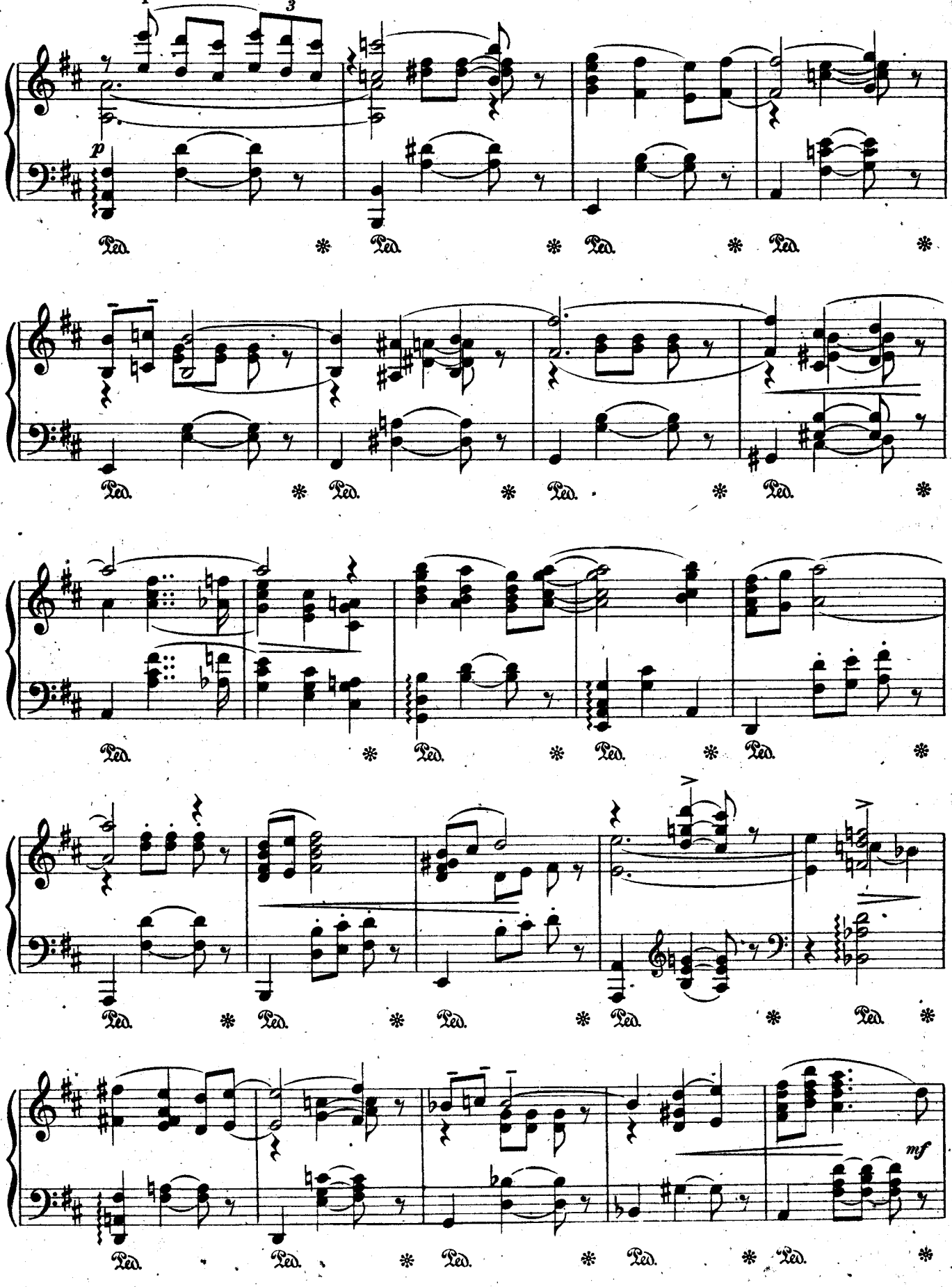
Poco meno mosso.



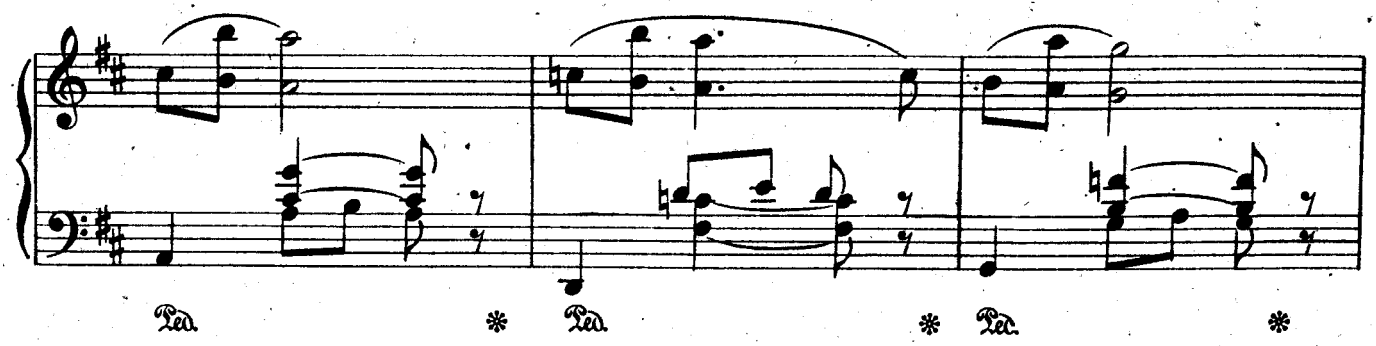


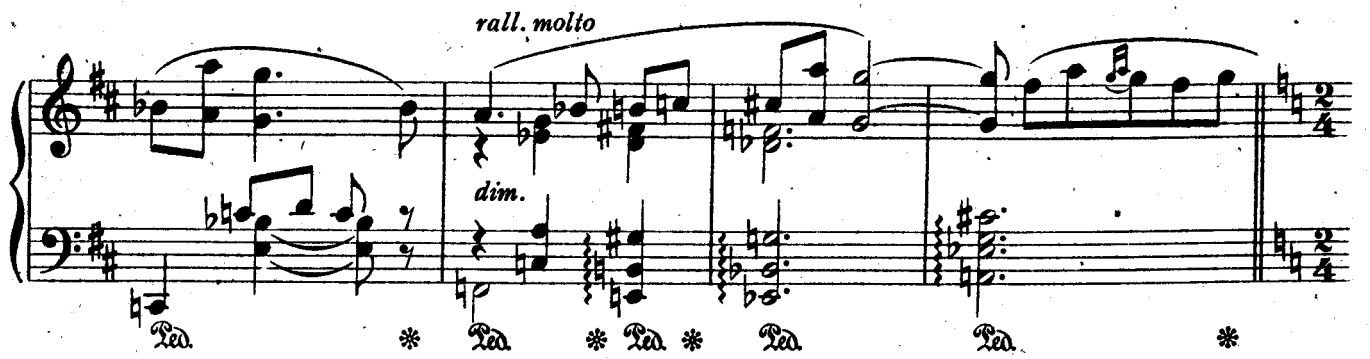
Chappell.

Tempo di Valse lento.



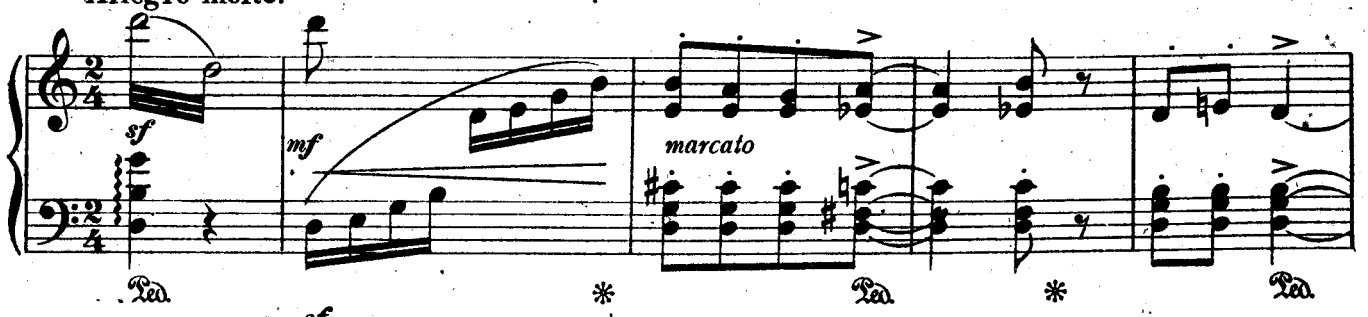
Chappell

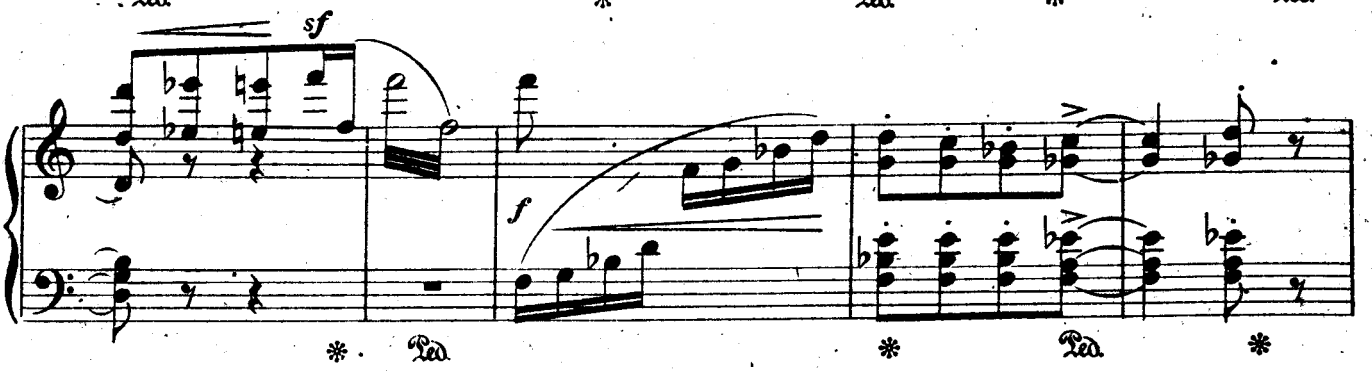


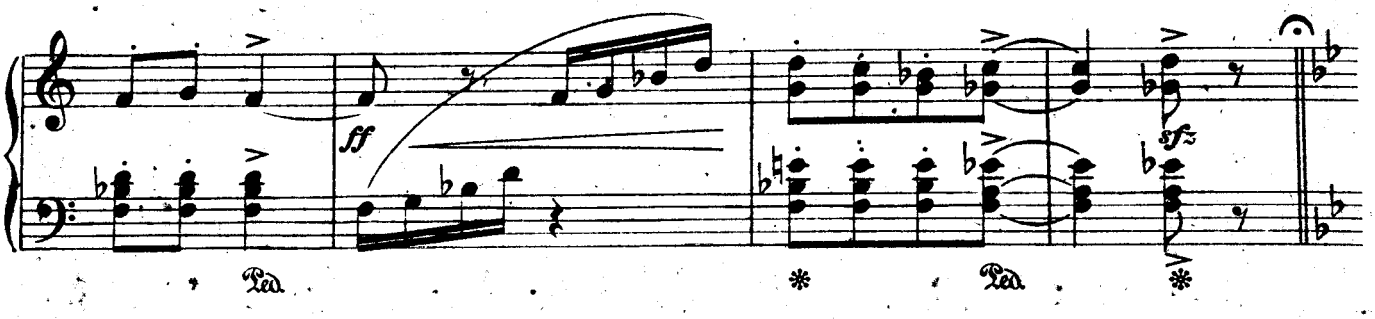


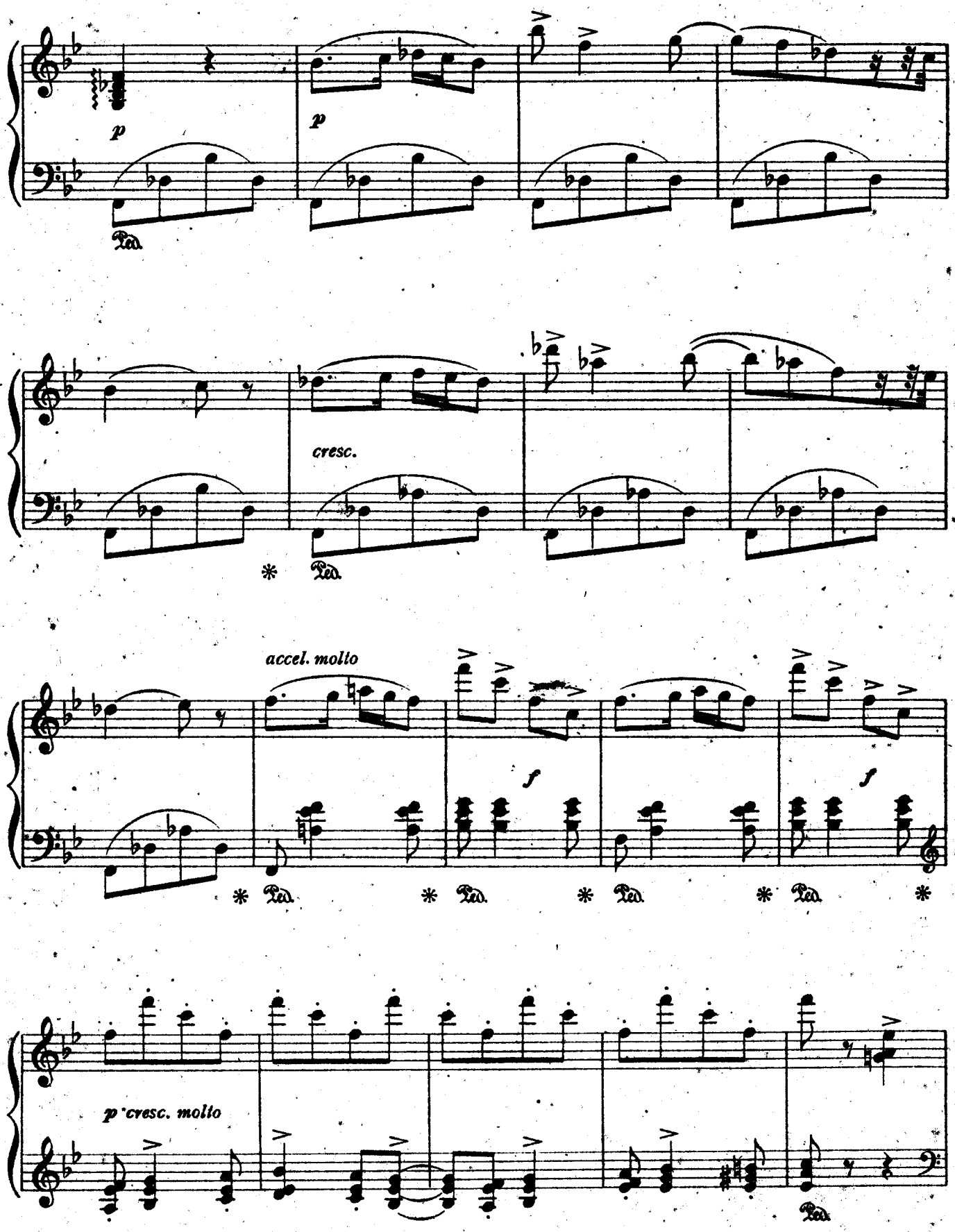
(As for the Three Bears.—)

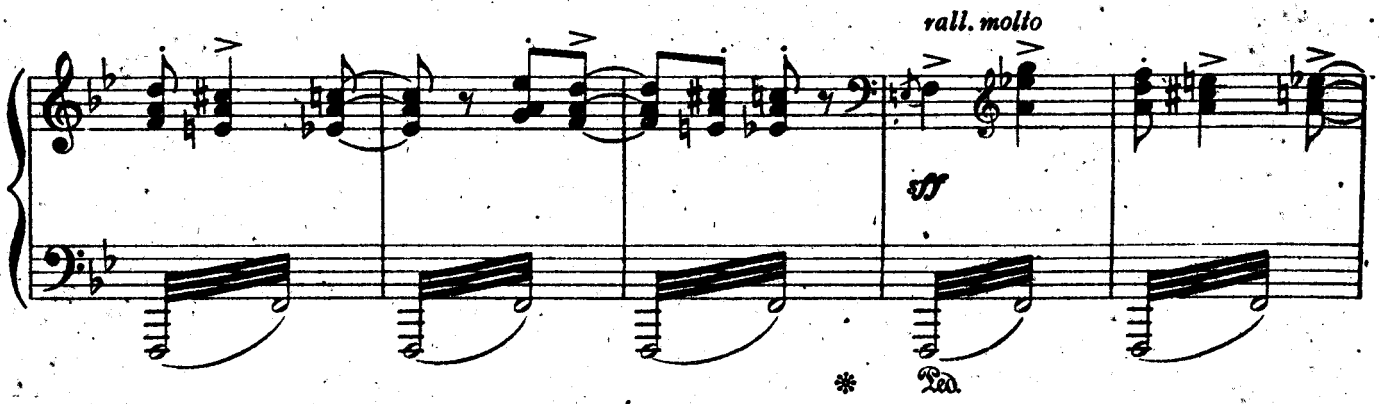
Allegro molto.



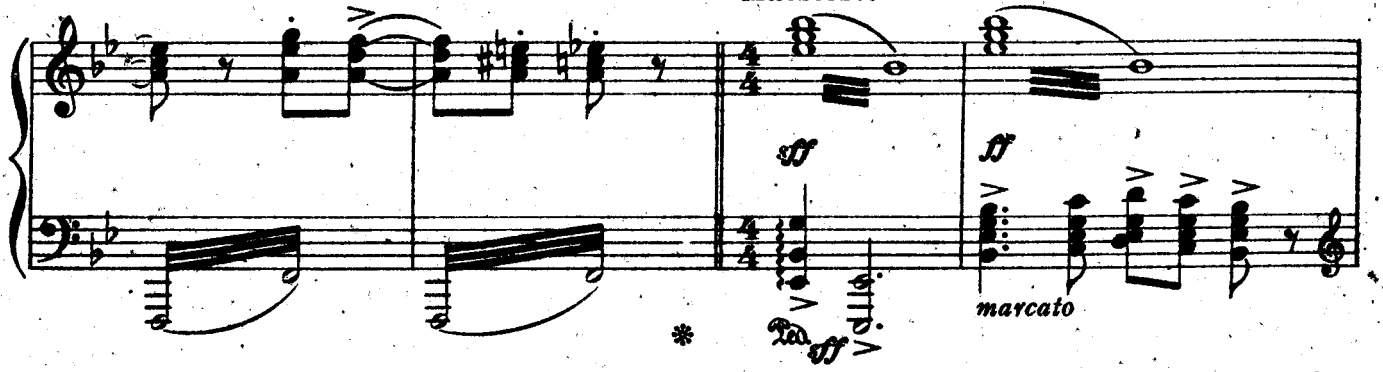


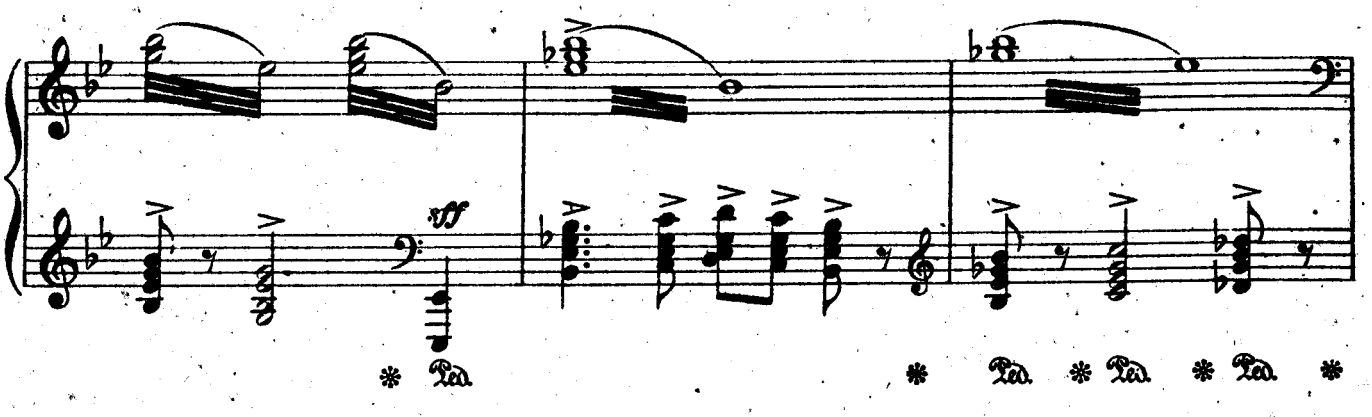


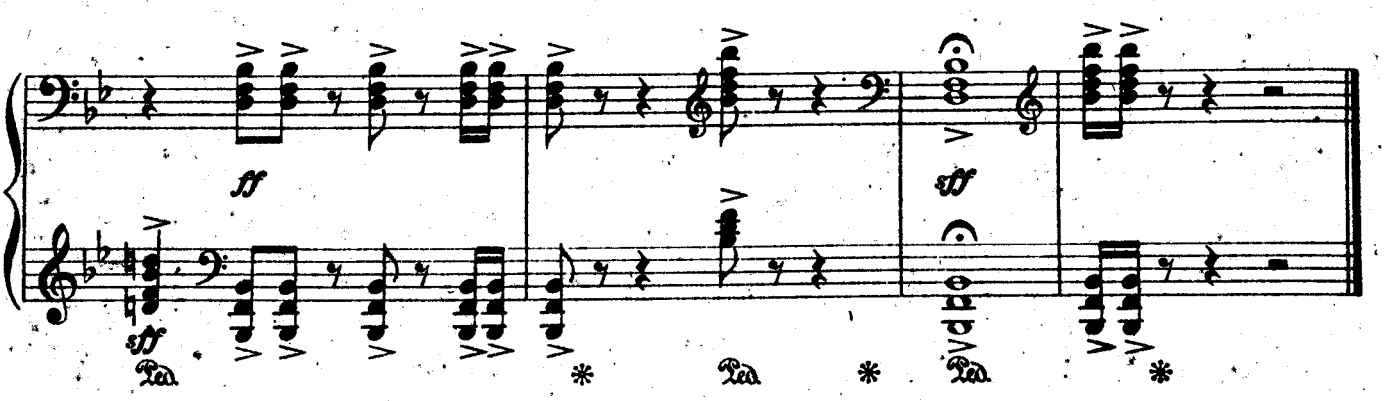

p
p
Ped.
cresc.
Ped.
accel. molto
f
f
Ped.
Ped.
Ped.
Ped.
p cresc. molto
Ped.



(— They put up a notice: "Beware! Three Hungry Bears Live Here!").







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