

# ***No 13. Frolic of the Bears***

***Arranged for Small Orchestra***

## **TREEMONISHA**

**OPERA**

*in Three Acts*

*Words and Music*

1891

# **SCOTT JOPLIN.**

***Parts for  
Clarinet in Bb, Cornet in Bb,  
Trombone,  
1st Violin, 2nd Violin, Cello, Bass,  
Piano & Drums***

# "Treemonisha" - No. 13 Frolic Of The Bears

Orchestration after the piano reduction, ed. Scott Joplin 1911

Composed by Scott Joplin 1911  
Orchestrated by Klaus Pehl 1994

Clar.

5 *mf* *cresc.*

9 *f* *decresc.* *mf* *molto rit.*

15 *mp* *cresc.*

21 *a tempo* *mp* *rit.* *f* *sempre*

25 **B** *a tempo*

32 *p* *mf* *poco rit*

41 *a tempo* *sempre* *f*

49 **C**

55 *p*

Detailed description: This is a musical score for a Clarinet part. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *mf*, *f*, *mp*, *p*, *cresc.*, *decresc.*, *molto rit.*, *rit.*, *sempre*, and *poco rit*. It also features tempo markings like *a tempo*. There are three marked sections: Section A (measures 9-14), Section B (measures 25-31), and Section C (measures 49-54). The music is written in a single treble clef staff.

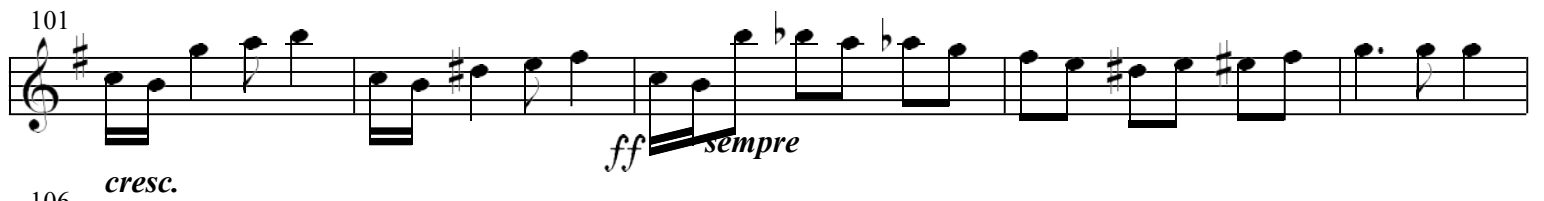
61 

69 

81 **Coda** 

89 **E** *a tempo* 

95 

101 

106 

112 

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**Cnt.**

7  $\frac{3}{8}$  **A** 6 6

*mf* *molto rit.* *f* *a tempo* *f*

25 **B** 2 2 6 2

*f* *mf* *poco rit.* *a tempo*

43 49 **C** 8

*f* *p*

59 7

73 **D** *D.S. al Coda*

*f* *a tempo* *molto rit.*

81 **Coda** 2 3

*a tempo* *p* *mp* *molto rit.*

89 **E** 6 8

*a tempo* *f* *a tempo ff*

109

114

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**Tbn.** 7  $\frac{9}{8}$  **A** *a tempo* **muted** *a tempo* 6

*mf* *molto rit.* *f* Oo - ar! *f* Oo ar!

25 **B** 2 2 10 *f* Oo ar! Oo ar! *a tempo* Oo ar! Oo - ar!

49 **C** 2 1 *f* Oo - - - ar! -

55 9 Oo - - - ar! - *f* Oo - - -

68 1 Oo - - - ar! - Oo - - - ar! -

73 **D** 7 *f* *molto rit.* *D.S. al Coda*

81 **Coda** 7 *a tempo* *mp* *molto rit.*

89 **E** 6 8 *a tempo* *f* Oo - ar! *a tempo* *ff*

109

113 Oo ar!

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**Vln. 1**

7  $9/8$  **A** 2nd time tacet

*mf* *molto rit.* *mp*

13 *cresc.* *mp* *a tempo*

19 *cresc.* *f*

25 **B** play both times *sempre*

33 *p* *mf* *poco rit*

41 *a tempo* *f* *sempre*

49 **C** 2 *f* 2 4

63 2 *f* 2

73 **D** *f* *a tempo* *al Coda* *molto rit.*

81 **Coda** *p* *a tempo* 5 *mp* *molto rit.*

89 E

*mp a tempo* *cresc.*

Musical staff 89-94: Treble clef, key signature of two flats. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The rhythm is a steady eighth-note pattern. Dynamics include *mp* and *a tempo*, with a *cresc.* marking at the end.

95

*f mp a tempo*

Musical staff 95-100: Treble clef, key signature of two flats. The staff contains a melodic line with a half note G4 and a quarter note A4. Dynamics include *f* and *mp a tempo*.

101

*cresc.* *ff* *sempre*

Musical staff 101-106: Treble clef, key signature of two flats. The staff contains a melodic line with a half note G4 and a quarter note A4. Dynamics include *cresc.*, *ff*, and *sempre*.

107

Musical staff 107-112: Treble clef, key signature of two flats. The staff contains a melodic line with a half note G4 and a quarter note A4. Dynamics include *ff*.

113

Musical staff 113-118: Treble clef, key signature of two flats. The staff contains a melodic line with a half note G4 and a quarter note A4. Dynamics include *ff*.

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Vln. 2

7  $\frac{3}{4}$  9 **A** 2nd time tacet

*mf* *molto rit.* *mp*

13 *cresc.* *mp* *a tempo*

19 *cresc.* *f*

25 **B** play both times *f* *p*

37 *mf* *poco rit* *a tempo* *f*

49 **C** *f*

63 *f* **D** *molto rit.* *f* *D.S. al Coda*

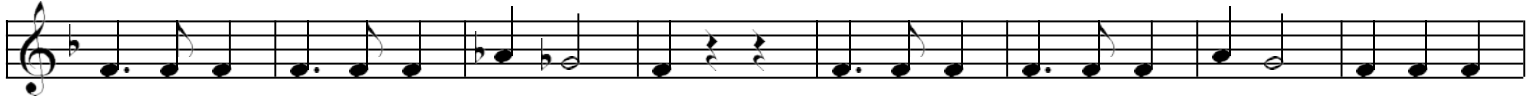
81 **Coda** *a tempo* *p* *mp* *molto rit.*

89 **E** *a tempo* *cresc.* *f*

97 *mp* *a tempo* *cresc.* 1

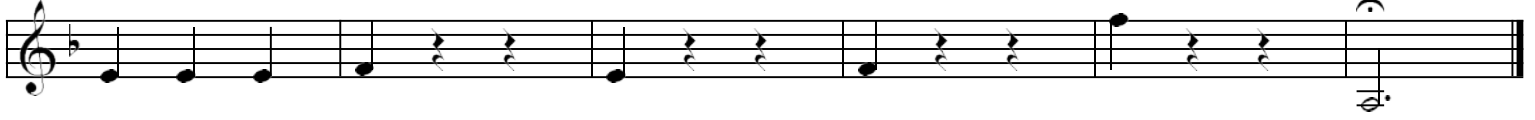


105



*ff*

113



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## Cello

1 *mf* *cresc.*

5 *f* *decresc.* *mf* *molto rit.*

9 **A** *a tempo* *mp* *cresc.*

17 *a tempo* *mp* *cresc.* *f*

25 **B** *sempre*

31 *p*

37 *mf* *poco rit* *a tempo* *f* *sempre*

43

49 **C** *f*

53 *p*



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## Bass

8 *mf* *cresc.*

5 *f* *decresc.* *mf* *molto rit.*

9 **A** *mp* *cresc.*

17 *mp* *cresc.* *f*

25 **B** 2 *a tempo* *f* *p*

37 *mf* *poco rit* *a tempo* *f*

49 **C** 8 12  $\text{73}$  **D** 7 *D.S. al Coda* *f* *molto rit.*

81  $\text{4}$  **Coda** *p* 89 **E** *a tempo* *molto rit.* *mp*

93 *cresc.* *f* *mp* *cresc.* 4

107 *ff* 2



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Piano

Musical score for measures 1-4. The piece is in 3/4 time and B-flat major. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *cresc.*

Musical score for measures 5-9. Measure 5 starts with *f* and *decresc.*. Measure 7 has *mf*. Measure 8 has *molto rit.*. Measure 9 is marked with a box 'A' and *mp*. The piece ends with a repeat sign.

Musical score for measures 11-16. The piano part features chords in the right hand and a bass line in the left hand. Dynamics include *cresc.*

Musical score for measures 17-24. Measure 17 is marked *a tempo*. Measure 20 has *cresc.*. Measure 24 has *f* and *sempre*. The piece ends with a repeat sign.

Musical score for measures 25-30. Measure 25 is marked with a box 'B'. The piano part features chords in the right hand and a bass line in the left hand.

Musical score for measures 31-36. Measure 33 has *p*. Measure 35 has *mf*. The piano part features chords in the right hand and a bass line in the left hand.

39 *sempre*  
*poco rit*  
*f a tempo*

45

49 **C**

54 *p*

62 *f*

68

73  $\text{\textcircled{D}}$  7 *D.S. al Coda* 81  $\text{\textcircled{Coda}}$  6

*a tempo* *f molto rit.* *p* *molto rit.*

89  $\text{\textcircled{E}}$  *a tempo*

*mp* *cresc.* *cresc.* *cresc.* *cresc.* *f*

97 *a tempo*

*mp* *cresc.* *cresc.* *cresc.* *cresc.* *ff*

105

2 2 2 2 2 2 2

113

2 2 2 2 2 2



Orchestration after the piano reduction, ed. Scott Joplin 1911  
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**Drums**

7 *mf* *molto rit.* **A** *mp*

13 *cresc.* *a tempo*

19 *cresc.* *f*

25 **B** 2 *f* *p*

37 *poco rit.* *f*

49 **C** 3 *f* *p*

61 3 3

73 **D** 7 *a tempo* *f* *molto rit.* 81 **Coda** 7

89 **E** *a tempo* *mp* *cresc.* *f*

97 *a tempo* *mp* *cresc.*

105 2 2

113

1

# TREEMONISHA

OPERA in Three Acts

Words and Music by

## SCOTT JOPLIN.

### Act 1.

NO. 1. <u>OVERTURE</u> .....	80	NO. 12. THE RESCUE.....	30
NO. 2. THE BAG OF LUCK.....	80	NO. 13. <u>WE WILL REST AWHILE</u> .....	30
NO. 3. THE CORN HUSKERS.....	35	NO. 14. GOING HOME.....	30
NO. 4. <u>WE'RE GOIN' AROUND</u> .....	70	NO. 15. <u>AUNT DINAH HAS BLOWED DE HORN</u> .....	50
NO. 5. THE WREATH.....	30	— Act 3 —	
NO. 6. THE SACRED TREE.....	80	NO. 16. <u>PRELUDE TO ACT 3</u> .....	50
NO. 7. SURPRISED.....	20	NO. 17. I WANT TO SEE MY CHILD.....	50
NO. 8. TREEMONISHA'S BRINGING UP.....	80	NO. 18. TREEMONISHA'S RETURN.....	80
NO. 9. GOOD ADVICE.....	80	NO. 19. WRONG IS NEVER RIGHT.....	80
NO. 10. CONFUSION.....	70	NO. 20. ABUSE.....	30
— Act 2 —			
NO. 11. SUPERSTITION.....	80	NO. 21. WHEN VILLAINS RAMBLE FAR AND NEAR.....	60
NO. 12. TREEMONISHA IN PERIL.....	70	NO. 22. CONJURORS FORGIVEN.....	30
NO. 13. <u>FROLIC OF THE BEARS</u> .....	70	NO. 23. WE WILL TRUST YOU AS OUR LEADER.....	80
NO. 14. THE WASP NEST.....	30	NO. 24. <u>A REAL SLOW DRAG</u> .....	80

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... SCOTT JOPLIN ...  
NEW YORK