

YOU HEARD ME SAY THE "BEAVER"~ YOU HEARD ME SAY THE "BEAR"

UP ON THE "BEAVER" BACK ON THE "BEAR"



WORDS BY
ROGER LEWIS

MUSIC BY
ERNIE ERDMAN

Writer of "HITS"
"I'M A LONG WAY FROM TIPPERARY"
"DOWN AT THE BARBECUE" etc.



LYLE
LA PINE



That's the Way to Travel

Up on the Beaver, Back on the Bear.

Words by
ROGER LEWIS.

Music by
ERNIE ERDMAN.

Mod^{to} (slowly)

f *fz fz*

The piano introduction is in 2/4 time, marked 'Mod^{to} (slowly)'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4. The bass line consists of a steady eighth-note accompaniment: F#2, G2, A2, B2, C3, B2, A2, G2. Dynamics include a forte (*f*) marking at the beginning and fortissimo (*fz fz*) markings towards the end.

Vamp

mf *fz* *mp*

8

The vamp section consists of two measures of piano accompaniment. The first measure starts with a mezzo-forte (*mf*) dynamic and features a melody of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The second measure features a fortissimo (*fz*) dynamic and a melody of eighth notes: A4, B4, C5, B4, A4, G4, F#4. The bass line continues with the same eighth-note accompaniment. Dynamics change to mezzo-piano (*mp*) at the start of the second measure. A fermata is placed over the final note of the second measure, which is an eighth note F#4. A circled number '8' is written below the bass line at the end of the section.

so is the "Bear" They are boats I like to ride up - on _____
blew in-to town, - Brought a - long their big men - ag - er - ies _____

The vocal line consists of two lines of lyrics. The first line is: "so is the 'Bear' They are boats I like to ride up - on _____". The second line is: "blew in-to town, - Brought a - long their big men - ag - er - ies _____". The piano accompaniment features a treble clef and a key signature of one sharp (F#). The melody is written in a vocal line with a treble clef. The piano accompaniment is in 2/4 time, with a melody of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. The bass line consists of a steady eighth-note accompaniment: F#2, G2, A2, B2, C3, B2, A2, G2. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*) markings. A circled number '3' is written below the bass line at the end of the section.

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They make ex-cur-sions to Fris-co town, — From Portland Or-e -
 They had a "Beaver" they had a "Bear" — They had a lot of

gon — I've rid - den on the miz-zing, — I've slipped a-round the deck; — I've
 fleas They start-ed in per-form-ing, — a might-y storm came up, — It

sat be-neath the old smoke stack — 'Cause I al-ways take the "Beav-er" —
 blew the cir-cus in - side out — Then the Beav-er start-ed howl-ing; —

When Im start-ing out, And I al-ways take the "Bear" a-com-ing back. —
 Bear be-gan to "woof," And the ed - u - ca - ted fleas be-gan to shout. —

CHORUS

I go up on the "Beav - er," and back on the "Bear,"— You

p-f

heard me say the "Beav- er,"— You heard me say the "Bear,"—

That's the way to trav-el— When you're go - ing there—

cresc.

Up on the "Beav-er" and back on the "Bear," I go back on the "Bear."—

1 2

fz