

What's That Buzzing Sound?

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STAGE 1 (front right)

String Quartet begins unannounced

$\text{♩} = 138c.$

1 *mp* *mf*

Vn. 1

Vn. 2

Va.

Vc.

Detailed description: This system covers measures 1-4. The first violin part (Vn. 1) features a melodic line with sixteenth-note runs, each marked with a '6' (sixteenth notes) and a slur. The dynamics are *mp* in measures 1-2 and *mf* in measures 3-4. The second violin (Vn. 2), viola (Va.), and violin (Vc.) parts are silent, indicated by a horizontal line with a dash.

5

Vn. 1 *mp* *mf* 6

Vn. 2 *mp* *mf* 5 5

Va.

Vc.

Detailed description: This system covers measures 5-8. The first violin (Vn. 1) continues with sixteenth-note runs, marked with '6' and slurs. Dynamics are *mp* in measures 5-6 and *mf* in measures 7-8. The second violin (Vn. 2) has a melodic line with sixteenth-note runs, marked with '5' (sixteenth notes) and slurs. Dynamics are *mp* in measures 5-6 and *mf* in measures 7-8. The viola (Va.) and violin (Vc.) parts are silent.

9

Vn. 1 6

Vn. 2 6 5 5

Va.

Vc.

Detailed description: This system covers measures 9-12. The first violin (Vn. 1) continues with sixteenth-note runs, marked with '6' and slurs. The second violin (Vn. 2) continues with sixteenth-note runs, marked with '6' and slurs in measures 9-10, and '5' and slurs in measures 11-12. The viola (Va.) and violin (Vc.) parts are silent.

13

Vn. 1 *mp* *mf*

Vn. 2 *mp* *mf*

Va. *mp* *mf*

Vc.

17

Vn. 1 *p* *mf*

Vn. 2 *p* *mf*

Va. *p*

Vc. *p*

(*S^{va}*) -

21

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. *mf*

25

(8va)-----

1

Vn.

2

Va.

Vc.

f

f

f

f

28

(8va)-----

1

Vn.

2

Va.

Vc.

mp

mf

mf

mf

35

1

Vn.

2

Va.

Vc.

41

Vn. 1 *mp*

Vn. 2 *p detached*

Va. *mp*

Vc. *mp*

45

accel.

49

Vn. 2 *p detached*

♩ = 184c.

52

mf *mp*

55

1 Vn. 2 Vn. Va. Vc.

mf *mp*

Detailed description: This system covers measures 55 to 57. The first violin (Vn. 1) plays a complex sixteenth-note pattern. The second violin (Vn. 2) plays a rhythmic eighth-note accompaniment. The viola (Va.) and cello (Vc.) provide harmonic support with sustained notes and chords. Dynamics are marked *mf* and *mp*.

58

1 Vn. 2 Vn. Va. Vc.

mf *mf* *mf*

Detailed description: This system covers measures 58 to 61. At measure 58, the time signature changes to 2/4. The first violin (Vn. 1) continues with sixteenth-note patterns. The second violin (Vn. 2) has a more active eighth-note line. The viola (Va.) and cello (Vc.) play sustained notes. Dynamics are marked *mf*.

62

1 Vn. 2 Vn. Va. Vc.

Detailed description: This system covers measures 62 to 66. The first violin (Vn. 1) features a melodic line with some grace notes. The second violin (Vn. 2) continues with eighth-note accompaniment. The viola (Va.) and cello (Vc.) play chords and single notes. Dynamics are not explicitly marked in this system.

67

1 Vn. 2 Vn. Va. Vc.

Detailed description: This system covers measures 67 to 71. The first violin (Vn. 1) plays a melodic line with eighth notes. The second violin (Vn. 2) has a rhythmic eighth-note accompaniment. The viola (Va.) and cello (Vc.) play chords and single notes. Dynamics are not explicitly marked in this system.

72

1 Vn. *f* pizz. arco

2 Vn. *f* pizz.

Va. *f* pizz.

Vc. *f* pizz.

77

1 Vn.

2 Vn.

Va.

Vc.

82

1 Vn. *sf* *p* *mf* *p* *mf*

2 Vn. *p* *mf* *p* *mf*

Va. *p*

Vc. *p*

87

1 Vn. *p* *mf*

2 Vn. *p* *mf*

Va.

Vc.

8^{va}-----

92

Vn. 1 *f* *mp sub.* *pp* *f loco*

Vn. 2 *f* *mp sub.* *f* *pp* *f*

Va. *arco* *mp* *mf* *f*

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

96

Vn. 1

Vn. 2

Va.

Vc.

101

Vn. 1 *mf* *mp*

Vn. 2 *p sub.* *mf*

Va. *p* *mf* *mp*

Vc. *p* *mf* *mp*

106

Vn. 1 *molto dim.*

Vn. 2

Va.

Vc.

pp

pp

pp

pp

begin anytime after ▼

♩ = 132c.

STAGE 2 (center) Pno.

ff

112

Vn. 1

Vn. 2

Va.

Vc.

ff

Pno.

ff

hold until just after ▼

Vn.1

♩ = 90c. *maestoso*

Pno.

ff

Pno.

Pno.

p *f* *mp*

♩ = 72c.

Pno.

ff *mf*

♩ = 138c. *brillante*

Pno.

ff

Pno.

Pno.

First system of piano music. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The key signature has three sharps (F#, C#, G#).

Pno.

Second system of piano music. The left hand has a prominent bass line with sixteenth-note patterns, some marked with a '6' (fingerings). The right hand continues the melodic development. A dynamic marking of *mf* is present.

Pno.

Third system of piano music. The right hand has a dense, rapid melodic passage. The left hand has a similar rhythmic pattern. Dynamic markings include *ff* and *mp*. Fingerings '6' are indicated.

Pno.

Fourth system of piano music. The right hand features a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *ff*, *p*, and *f*.

Pno.

Fifth system of piano music. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *p*, *f*, and *p sub.*

Pno.

Sixth system of piano music. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *mp*, *poco*, and *fff*. The system ends with a double bar line.

Pno.

Seventh system of piano music. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *f*, *gl.*, *sf*, and *p*. The system ends with a double bar line.

(8va)-----

Pno.

Pno.

accel. ----- *a tempo*

8va-----

Pno.

synchronize beat 1 with Piano at ▼

♩ = 138c. (same tempo as Piano)

STAGE 3 (front left center)

Sop.

Alt.

Sax.

Ten.

Bar.

Tpt.

Tbn.

Euph.

Mar.

Perc.

♩ = 90c. *slithery*

5

Alt. *p*

Ten. *p*

Bar. *p*

Tbn. *p*

Euph. *p*

Mar. *p*

Perc. B.D. *p* S.D. *pp*

12

Sop. *p*

Alt. *p*

Ten. *p*

Bar. *p*

Tpt. *p* *gl.* *gl.*

Tbn. *gl.* *gl.*

Euph. *p*

Mar. *p*

Perc. B.D. *p* S.D. *pp*

con sord. (straight)

17

Musical score for measures 17-20. The score includes vocal parts (Soprano, Alto, Tenor, Baritone) and instrumental parts (Trumpet, Trombone, Euphonium, Maracas, Percussion). Dynamics range from *mp* to *p*. The percussion part includes WDBLK. and S.D. with dynamics *p*, *mf*, and *pp*. A triplet of eighth notes is marked in the Soprano part in measure 18.

21

Musical score for measures 21-24. The score includes vocal parts (Soprano, Alto, Tenor, Baritone) and instrumental parts (Trumpet, Trombone, Euphonium, Maracas, Percussion). Dynamics range from *p* to *f*. The vocal parts feature *cresc.* markings. The percussion part includes S.D. and CYM. with dynamics *p*, *f*, and *mf*. A triplet of eighth notes is marked in the Soprano part in measure 21. A *bend* marking is present in the Alto part in measure 24.

25 *bend*

Sop. *mp* *p*

Alt. *mp* *p*

Ten. *mp*

Bar. *mf* *mp*

Tpt. *mp* *p* *mp* *p*

Tbn. *mp* solo *mp*

Euph. *mp*

Mar. *mf* *mp* *mp*

Perc. *p* B.D. VBSLP. WDBLK. *p* *mp* *mp*

29

Sop. *mp* *p*

Alt. *mp* *mp*

Ten.

Bar.

Tpt. *mp*

Tbn.

Euph. solo

Mar. *mp* *mp*

Perc. *mp* *mp* *mf*

32

Alt.

Ten.

Bar.

Tbn.

Euph.

Mar.

Perc.

B.D.

WDBLK.

CYM.

p

mp

gl.

gl.

gl.

gl.

3

3

3

3

3

35

Sop.

Alt.

Ten.

Bar.

Tpt.

Tbn.

Euph.

Mar.

Perc.

WDBLK.

CYM.

S.D.

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

mp

3

38

Sop. *f* *pp*

Alt. *f* *gl.*

Ten. *f* *mp*

Bar. *f* *gl.* *mp*

Tpt. *f* *mp*

Tbn. *gl.*

Euph.

Mar. *f*

Perc. *f* CYM. *f* VBSLP.

41

Sop. *poco* *p*

Ten. *p* *cresc.*

Bar. *p* *cresc.*

Tpt. *p*

Tbn. *p* *cresc.*

Euph. *p* *p* *cresc.*

Perc. *p* B.D. *cresc.*

Sop. *mf* *fp* *mp* *pp*

Alt. *mp cresc.* *fp* *mp* *pp*

Ten. *fp* *mp* *pp*

Bar. *mf*

Tpt. *mf* *fp* *mp* *pp*

Tbn. *f*

Euph. *f*

Perc. B.D. *mf* CYM. *mp* *f*



begin anytime after ▼

STAGE 4 (back center)

Solo Vc. *mfpp*

hold until Video starts

♩ = 56c.

Solo Vc. *mp*

Solo Vc. *dim.* *pp* *mf p*

Solo Vc. *f* *mp* *pp* *cresc.*

Solo Vc. *f* *sfz* *mf* *sfz* *mp*

Solo Vc. *sfz* *f* *p* *sfz* *p* *sfz* *sfz* *p*

Solo Vc. *mf* *mp*

Solo Vc.

diminuendo to silence as flutist captures the audience's attention

Solo Vc.

TRAVELLING (center to back left)

begin anytime after ▼

Flutist turns pages for Solo Piano on STAGE 2 and remains seated until this point;

stand as you start to play, then –after the cello stops – move, playing all the time, to STAGE 5

Fl. *mf*

Fl. *f*

Fl. *accel.* *f*

Fl. *f*

Fl. *f*

Two staves of flute music. The top staff begins with a treble clef and a key signature of one sharp (F#). It features a series of sixteenth-note runs, some with slurs, and a final measure with a sharp sign. The bottom staff is similar but includes a trill in the first measure.

take your seat and join the ensemble

♩ = 120c.

Musical score for the first five instruments. The Flute part starts with a trill, followed by a whole note chord with a fermata. The Oboe part is silent. The Clarinet part starts with a half note chord and continues with a melodic line. The Bassoon part has a rhythmic pattern of quarter notes. The Horn part is silent. The key signature is one sharp and the time signature is 3/4.

STAGE 5 (back left)

Musical score for the string section. The Violin 1 part is silent. The Violin 2 part has a rhythmic pattern of quarter notes. The Viola part has a similar rhythmic pattern. The Violoncello and Contrabass parts have a rhythmic pattern of quarter notes. The key signature is one sharp and the time signature is 3/4.

5

Fl. *p*

Cl. 3

Bn.

Hn. *mf*

Vn. 1 *mf*

Vn. 2

Va.

Vc.

Cb.

11

slower ♩ = 104c.

Fl. *mf*

Cl. 3

Bn. *p*

Hn. *p*

Vn. 2 *p*

Va. *p*

Vc. *mp* *p*

Cb. *mp* *p*

Fadladinada serenades Aldoborantifoscofornio from below his balcony.

20 *p*

Fad. *p*

Al-do-bor-an-ti-fo-sco-for-nia, my heav-en-ly trea-sure. The ve-ry sound of your name makes my heart beat

Bn.

Vn. 1 *p*

Vn. 2 *p*

Va.

Vc.

Cb.

24

Fad. *p*

fast-er. I live for you night and day; Your

Ob. *p*

Cl. *p* *mp*

Bn. *p*

Hn.

Vn. 1

Vn. 2

Va. *mp*

Vc. *p*

Cb. *p*

29

Fad. lips, — your eyes, your teeth, — your thighs, — Per-fect in

Aldoborantifoscofornio holds a triangle near to his cheek, shows his teeth and . . . "ting"

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mf*

Hn. *mp*

1 Vn. *mp* *mf*

2 Vn. *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

34

Fad. ev - ery way. Al - do - bo - ran - ti - fos - co -

Fl.

Ob.

Cl. *mp*

Bn. *mp*

Hn.

Vn. 1 *mp*

Vn. 2 *mf* *mp*

Va. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

40

Fad. *mp*
- for - nio, the man of my ev - ery dream Such

Fl. *mp* *poco*

Cl. *mp*

Bn. *mp*

1 Vn. *mp*

2 Vn. *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

45

Fad. sin - ews, such mu - scles, such mar - - - - - vel - lous

Ald. *mp* I am quite strong.

Fl. *mp* *mf*

Cl.

Bn.

1 Vn. *mf*

2 Vn. *mf*

Va.

Vc.

Cb.

Detailed description of the musical score: The score is for page 45 and is in the key of D major (two sharps). It features a vocal line and an instrumental ensemble. The vocal line consists of two parts: 'Fad.' and 'Ald.'. The 'Fad.' part has lyrics: 'sin - ews, such mu - scles, such mar - - - - - vel - lous'. The 'Ald.' part has lyrics: 'I am quite strong.' and is marked with a mezzo-piano (*mp*) dynamic. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The Violin 2 part has a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as rests, notes, beams, and slurs.

49

Fad. girth,

Ald. My girth has oft - en been ad - mired.

Ob. *mp*

Cl. *mf* *p*

Bn. *mf* *p* *mp*

Hn. *p* *mp*

Vn.1 *mf*

Va. *mf* *p*

Vc. *mf* *p*

Cb. *mf*

53

Fad. Say you love on - ly me.

Ald. Fad - la - din - a - da, my an - gel,

Fl. *p* *poco* *p*

Ob. *p* *poco* *p*

Bn. *p*

Hn.

Vn. 1 *p* *poco*

Vn. 2 *p* *poco* *p* *pp*

Va. *p* *poco* *p* *pp*

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

Cb. *p* *poco* *p*

58

Ald. *mp*
Fad-la - din - a - da, my dove. The wo-man who has saved my wretch - ed life. Stay with me for -

Cl. *pp* *mp*

Bn. *mp*

Hn. *pp*

Vn. 1 *pp* *mp*

Vn. 2

Va.

Vc. *mp*

Cb. *mp*

62

Fad. *f* You and

Ald. *p* - ev - er and be my a - dor - ing wife. *f* You and

Fl. *f*

Cl. *pp*

Bn. *pp* *f*

Hn.

Vn. 1 *pp* *f*

Vn. 2 *f*

Va. *f*

Vc. *pp* *f*

Cb. *pp*

66

Fad. I to - ge-ther, un - der the stars a - bove.

Ald. I to - ge-ther, un - der the stars a - bove.

Fl.

Ob.

Cl.

Bn.

1

Vn.

2

Va.

Vc.

72 *mp* *poco rall.*

Fad. The an - gels sent down a moon - beam to

Ald. The an - gels sent down a moon - beam

Fl. *mp* *pp*

Ob. *mp*

Cl. *mp*

Vn. 1 *mp* *pp*

Vn. 2 *mp* *pp*

Va. *mp*

Vc. *mp*

Detailed description of the musical score: The score is for measures 72-75 of a piece. It features two vocal parts, Fad. and Ald., with lyrics: 'The an - gels sent down a moon - beam to'. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello (Vc.). The woodwinds and strings are in bass clef with the same key signature and time signature. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). A *poco rall.* (poco ritardando) marking is present above the vocal lines. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

77

Fad. *mf*
 ver - i - fy, con - se - crate, en - cou - rage, and sus - tain

Ald. *mf*
 va - li - date, en - cou - rage, and sus - tain

Fl. *colla parte*

Vn. 1 *colla parte*

Vn. 2 *colla parte*

Va. *colla parte*

Vc. *colla parte*

Cb. *colla parte*

p

p

p

p

p

p

83

Fad. *mf* our love. — uh!

Ald. our love.

Fl. *mf*

Hn. *mp*

Vn. 1 *mf* *pp* *spiccato*

Vn. 2 *mf*

Va. *mf*

Vc. *mf* *mp*

Cb. *mf* *mp*

88

Fad. *mp* You ow! *mp* and I *f* ah! *mp* to - geth - er *ff* ow!

Ald. *mp* You and I to - - ge - ther,

Fl. *pp*

Vn. 1 *pp*

Vn. 2 *pp* *spiccato*

Va. *mp*

Vc. *mp*

91

Fad. *mf*
aah! aiee! a bee! a bee!

Ald. un der the

Fl. *mf pp sub. cresc.*

Ob. *p mf mf p*

Vn. 1 *cresc.*

Vn. 2

Va.

Vc.

Fadladinada and Aldoborantifoscofornio continue independently of the conductor, increasing their tempo but not as much as the instrumental ensemble

Fad. *f* *increasingly agitated* *cresc.*
Help me! help me! Al-do-bor-an-ti-fos-co-for-nio, a bee has flown up my bod-ice, Save me my

Ald. *f*
What can I do?

Fad. *ff*
dar-ling be-fore I am bit-ten, eat-en, or stung, bee-stung, to death— ah!

Ald.
I am so far a-way, or I would.

Fad. oh! ee!
Seeing the bee fly up towards him

Ald. *mf* *worried* *alarmed* *relieved*
oh oh, ah, aah

As the bee flies past
Aldoborantifoscofornio
up into the sky he follows
it with his eyes

accel.

95

Fl.

Ob.

mf *mp* *mf*

Vn. 1

Vn. 2

98

Fl.

Ob.

mp *f* *mp* *cresc.*

Vn. 1

Vn. 2

Va.

mf *mf* *mf*

101

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Measures 101-103. Measure 101 features three triplet eighth notes. Measure 102 starts with a forte (*f*) dynamic. Measure 103 continues the melodic line.
- Ob.** (Oboe): Measures 101-103. Measure 101 features a triplet eighth note. Measure 102 starts with a forte (*f*) dynamic. Measure 103 continues the melodic line.
- Cl.** (Clarinet): Measures 101-103. Measure 101 features three triplet eighth notes with a mezzo-forte (*mf*) dynamic. Measure 102 features three triplet eighth notes. Measure 103 continues the melodic line with a forte (*f*) dynamic.
- Bn.** (Bassoon): Measures 101-103. Measure 101 is a whole rest. Measure 102 starts with a forte (*f*) dynamic. Measure 103 continues the melodic line.
- Vn. 1** (Violin I): Measures 101-103. Measure 101 features a melodic line. Measure 102 continues. Measure 103 features a forte (*f*) dynamic and triplet eighth notes.
- Vn. 2** (Violin II): Measures 101-103. Measure 101 features a melodic line. Measure 102 continues. Measure 103 features a forte (*f*) dynamic and triplet eighth notes.
- Va.** (Viola): Measures 101-103. Measure 101 features a melodic line. Measure 102 continues. Measure 103 features a forte (*f*) dynamic and triplet eighth notes.
- Vc.** (Violoncello): Measures 101-103. Measure 101 features a pizzicato (*pizz.*) eighth note with a sforzando (*sfz*) dynamic. Measure 102 features a whole rest followed by a pizzicato eighth note with *sfz*. Measure 103 features a pizzicato eighth note with *sfz*.
- Cb.** (Contrabass): Measures 101-103. Measure 101 is a whole rest. Measure 102 features a pizzicato eighth note with *sfz*. Measure 103 features a pizzicato eighth note with *sfz*.

104

The musical score for measures 104-106 includes the following parts and details:

- Flute (Fl.):** Melodic line with slurs and ties.
- Oboe (Ob.):** Melodic line with slurs and ties.
- Clarinet (Cl.):** Melodic line with slurs and ties.
- Bassoon (Bn.):** Melodic line with slurs and ties.
- Horn (Hn.):** Melodic line with dynamics *mp* and *cresc.*
- Violin (Vn.):** Two staves (1 and 2) with triplet patterns.
- Viola (Va.):** Melodic line with slurs and ties.
- Violoncello (Vc.):** Bass line with accents (*sfz*) and dynamic markings.
- Contrabass (Cb.):** Bass line with accents (*sfz*) and dynamic markings.

Musical score for measures 107-110. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

- Flute (Fl.):** Measures 107-110. Measure 107 starts with a dynamic of *ff*. The part features a complex melodic line with many accidentals.
- Oboe (Ob.):** Measures 107-110. The part is mostly rests with some notes in measure 107.
- Clarinet (Cl.):** Measures 107-110. The part features a complex melodic line with many accidentals.
- Bassoon (Bn.):** Measures 107-110. The part features a complex melodic line with many accidentals.
- Horn (Hn.):** Measures 107-110. The part features a complex melodic line with many accidentals. Measure 107 has a dynamic of *ff*.
- Violin (Vn.):** Measures 107-110. The part features a complex melodic line with many accidentals.
- Viola (Va.):** Measures 107-110. The part features a complex melodic line with many accidentals. Measure 107 has a dynamic of *f*.
- Violoncello (Vc.):** Measures 107-110. The part features a complex melodic line with many accidentals. Measure 107 has a dynamic of *f*. The part is marked *arco*.
- Contrabass (Cb.):** Measures 107-110. The part features a complex melodic line with many accidentals. Measure 107 has a dynamic of *f*. The part is marked *arco*.

frenetic ♩ = 160c.

Musical score for measures 110-113. The score includes parts for Flute (Fl.), Clarinet (Cl.), and Violin (Vn.).

- Flute (Fl.):** Measures 110-113. Measure 110 starts with a dynamic of *f*. The part features a complex melodic line with many accidentals. Measure 112 has a dynamic of *gl.*. The part is marked *take Piccolo*.
- Clarinet (Cl.):** Measures 110-113. The part features a complex melodic line with many accidentals. Measure 112 has a dynamic of *gl.*.
- Violin (Vn.):** Measures 110-113. The part features a complex melodic line with many accidentals.

113

Cl.

Vn. 1

Vn. 2

mp

mp

mp

rall.

116

Vn. 1

Vn. 2

dim.

pp

dim.

pp

8^{va}

120

Picc.

Vn. 1

Vn. 2

pp

pp

8^{va}

slower ♩ = 104c.

124

Ald.

Picc.

Hn.

Vn. 1

Va.

Pointing at the departing bee

pp

See

ppp

dolce

ppp

ppp

ppp

sul tasto

Fadladinada and Aldoborantifoscofornio
slowly wave goodbye to the bee

130 *pp*

Fad. See the bee, I am free of the bee fare - well,

Ald. See the bee, you are free of the bee. Fare - well,

Picc.

Ob. *)

Cl. *)

Bn. *)

Hn. *)

1 (8va) *ppp*

Vn. *)

2 *)

Va. *poco*

Vc. *sul tasto* *ppp* *poco*

Cb. *)

*) Join **Fadladinada** and **Aldoborantifoscofornio** in slowly waving goodbye to the bee

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Fad. *fuzz - y in - sect, fare - well. —*

Ald. *fuzz - y in - sect, fare - well!*

Picc.

Ob.

Cl.

Bn. *mp ff*

Hn. *mp ff*

1 Vn. *mf ff*

2 Vn. *mf ff*

Va. *mf mp ff*

Vc. *mp ff*

Cb. *mp ff*

STAGE 1

synchronize
with final
chord of
STAGE 5
ensemble

Musical notation for Stage 1, featuring four staves: Violin 1 (Vn.), Violin 2 (Vn.), Viola (Va.), and Violoncello (Vc.). Each staff contains a single chord marked with a forte (*ff*) dynamic. The chords are: Vn. 1 (F#4, C#5), Vn. 2 (F#4, C#5), Va. (F#3, C#4), and Vc. (F#2, C#3).

STAGE 2

synchronize
with final
chord of
STAGE 5
ensemble

Musical notation for Stage 2, featuring a grand staff for Piano (Pno.). The piano part consists of a single chord marked with a forte (*ff*) dynamic, with notes F#4, C#5, and F#3.

STAGE 3

synchronize
with final
chord of
STAGE 5
ensemble

Musical notation for Stage 3, featuring eight staves: Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Baritone (Bar.), Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euph.), and Percussion (Perc.). Each staff contains a single chord marked with a forte (*ff*) dynamic. The chords are: Sop. (F#4, C#5), Alt. (F#4, C#5), Ten. (F#4, C#5), Bar. (F#4, C#5), Tpt. (F#4, C#5), Tbn. (F#3, C#4), Euph. (F#3, C#4), and Perc. (B.D., F#2, C#3).

STAGE 4

synchronize
with final
chord of
STAGE 5
ensemble

Musical notation for Stage 4, featuring a single staff for Solo Violoncello (Solo Vc.). The solo part consists of a single chord marked with a forte (*ff*) dynamic, with notes F#2 and C#3.