

For the Love of Bees

for

Actor

&

Solo Piano

Text & Music

By

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TEXTS - For the Love of Bees by Anna Rubin

PART 1 - SWARM

Honeybees and human beings,
together over thousands of years,
first in Asia, then Africa and Europe and then to the rest of the world.

Their tiny huge herds
swarm wild and hide themselves in caves, in hollows of trees,
under eaves and in hidden spaces.
Their long tongues suck nectar from sweet flowers
and pass the golden fluid from one to another until it becomes
thick, liquid, amber gold,
stored in jeweled honeycomb.

Questing for nectar they accidentally--
By some divine natural coincidence--
spread pollen from flower to flower,
their tiny legs and nectar pouch smeared with
the sticky gold, the sticky pollen gold.

With what ingenious exuberance
did the god of all things design this miraculous process!

And so we are able to cultivate a myriad of fruits and nuts, seeds and vegetables,
and glory in our gardens of flowers,
cherry, blueberry, cranberry, gooseberry and currant, mango, orange and lime—
lemon and lavender, aster, lilly and phlox.....daisy, sesame, pumpkin, watermelon and squash....
almonds and grapes passion fruit, persimmon and pear---- plums and parsnips, parsley and
mustard, alfalfa, avocado, kiwi, tangerine, eggplants and garlic, jujube and citron, chia and
acai, celery and turnip, carrot and potato, basil, oregano and thyme, rosemary and lemonbalm –
ah, lemonbalm, lemonbalm.

PART 2 – STING

Sting, zing, and they die.
Wings beating at furious speeds, darting here and there
And dancing their waggle¹ dance
Tilted just so in relation to their god, the sun.
They loop in figure eights, the scouts directing their little troops to the flowers
while the soldiers guard and warm the hive.
Hum and thrum,
Vicious the sting and it can kill,

¹ The *waggle* dance is a scientific term for a particular figure-eight dance of the [honey bee](#). By performing this dance, successful foragers can share information about the direction and distance to patches of flowers yielding nectar and pollen, to water sources, or to new nest-site locations with other members of the [colony](#).

while in every case, the bee will die.

Now, with our modern machine farming,
huge vans criss-cross, criss-cross the country with over a million bees to pollinate crops
from California to Florida,
from Michigan to Georgia,
from Texas to the Dakotas and back again--- and again.
Pesticides swarming the bees weaken the entire colony—
the entire colony of migrants, of migrant bee workers, working the fields.
Sting!
Bee sting!

PART 3 – HONEYQUEEN

The queen, the queen,
The monarch of sixty thousand,
Beloved mother of the hive.
Raised on royal jelly,
she grows in her tiny cell,
then pierces through beeswax to emerge.

In wild flight she couples with her lovers,
ten, twelve, fifteen of them
and each time her mate dies,
torn apart from this wild union,
a sacrifice for her and for the hive.

The queen lays her eggs, her thousands of eggs,
her bees clustering around,
fanning their fierce wings in a shield of warmth,
inside the hive and outside the hive,
a halo of protection, a fluttering of gold.

The nectar is stored in the comb,
and refined to intense sweetness,
honey flowing rust and gold.
And the queen reigns,
not for her own glory
but for the glory of the hive,
And for the glory of all things that flower.

PART 4 – MYTH OF THE ASSASSIN BEES

Sting – zing!
Killer bees -- assassin bees --Africanized bees -- on the loose!
Man killed by hundreds of stinging bees!
Truth or myth?

Let's start with European honeybees bred in the Americas, domesticated for centuries. They are easy to raise though very prone to disease. Now, let's consider bees from central southern Africa. These bees thrive in a hot dry climate, surrounded by predators, yet are tireless pollinators and makers of delicious honey. And although their hives are small, they are more productive than European bees.

So, how did the myth of Brazilian assassin bees come about. The real story is not well known. In the 1950s, a Brazilian scientist named Warwick Kerr wanted to combine the best qualities of both African and European origin bee strains by interbreeding them. Quickly his hybrid bee was wildly successful. But he was also a brave social activist who took a public stand against the brutality of Brazil's military government. Because of his international reputation, the government was afraid to just kill him.

So, they demonized him in a propaganda campaign as a kind of Frankenstein doctor trying to destroy his country with vicious bee killers.
Sting - Zing!

But a curious thing happened. Over the years, scientists noticed that a hybrid bee, the heir of African AND European ancestry, was strong and resilient. These bees made their way gradually from Brazil to Paraguay, Bolivia, Peru – northward to Central America – and to Mexico and eventually to the Southwestern United States. This honeybee produced more honey and was less prone to disease. This unique hybrid, first bred by Dr. Kerr, transformed not only Brazil's honeybees but bees throughout the Americas. And Dr. Kerr should be remembered as a patriot and brilliant scientist.

O, the mystery of how the destinies of humans and honeybees are woven together.

PART 5 – SOLITARY

Solitary bee, living by herself,
never making honey,
Yet glorious in her power of her pollen gathering.

She tunnels deep into the earth to create her nest with honey and nectar.
Then she lay her eggs and flies off.
The male bees emerge first and await their consorts to come soon after—
and then love happens.
They couple and mate!
The male protects the area where his bee love collects pollen and nectar.
As the bee wife zooms from flower to flower, every hair on every part of her body attracts the golden dust of life.
She gathers a hundred times the pollen that a honeybee can gather.

Without a hive and without a queen,
Some call them dirt bees – mud bees --
but also marvelous names like the orange-legged furrow bee,

the blue orchard mason, the leafcutter and long-horned bee, the wool carder, the miner and the mining bee,
and that thief, the nomad bee, who steals the nests of others --
Solitary bees, alone and yet together.

PART 6 – ODE TO BEES AND THEIR KEEPERS

O honeybee,
O tiny bearer of golden life,
Who persist and survive against all odds,
Let us praise you and the beekeepers and honey gatherers,
Who have been stung with bee love.
On apartment roofs in crowded cities with hives in tumbledown fields,
in gardens and groves, prairies, plans and savannahs,
Argentinian *llanos* and Irani *wadis*,
in abandoned city lots and atop posh penthouses.
In Alpine valley and Nepali cliffs,
in backyards near freeway ramps,
the beekeepers with their tiny huge herds --
keeping alive this twenty-five century love affair with the honeybee:

From Los Angeles to Bhagdad, from Ramallah to Lahore,
from Detroit to Delano, from Honolulu to Tokyo.

Despite the odds, the collapse of so many hives,
they are surviving and somehow coping with our earth-mangling and habitat-destroying ways.....
Would you guess that bees must gather nectar from two million flowers to make one pound of honey?

O Mysterious magic of Gaia,
Gaia in her everchanging glory.
Hum and thrum -- Hum and thrum!
Sting and zing! The incessant industry of your honey factories.
Sting and zing!
The incessant inductor of your honey factories!
Her majesty the queen in all her regal authority and power
Reigns over her honeyed empire, her sweet dominion,
her fluttering, dancing realm.
We adore you, we marvel at your intricate wisdom.
All things that flower and burst with color adore you,
And silently await your precious presence and your whirring wings.
Hum and thrum, hum and thrum.

Notes on Performance of *For the Love of Bees* (2010, rev. 2019) for actor and solo piano

This suite includes six pieces– *Swarm*, *Sting*, *HoneyQueen*, *Myth of the Assassin Bee*, *Solitary Bee*, and *Ode to Bees* and *Their Keepers*. The pieces can be performed individually.

The pianist can approach tempi freely and should pedal liberally throughout. Where there is a certain resonant emphasis, I have indicated how to pedal. The harmonic blur of the frequent clusters and cluster-like effects should be emphasized.

Swarm

The boxed notes are played for the duration indicated. Play boxed figure below for the time indicated as a rapidly iterated ‘triple’ trill.

ca. 6"

The image shows two staves of musical notation. The top staff has a boxed-in section of notes with a bracket above it labeled '8va' and a vertical line indicating a duration of 'ca. 6"'. Below this staff are the dynamics 'pp' and 'ff' connected by a horizontal line. The bottom staff shows a sequence of notes with dynamics 'pp', 'f', 'pp', 'f', and 'pp' marked below them.

Rapidly repeat 4-note figure rapidly over left-hand notes

Sting

The basic beat for this piece is slow; rubato is encouraged along with high contrast between fast notes and long arrival/destination tones. Pedal liberally; pedaling indications are for specific effects.

The image shows two staves of musical notation. The top staff is in treble clef and shows a melodic line with a slur over it, starting at a mezzo-piano (mp) dynamic. The bottom staff is in bass clef and shows a bass line with a few notes.

Slow accelerating across beat.



Repeated note gradually slows.

HoneyQueen

The slow chords of this piece should be played reely and langorously.

Myth of the Assassin Bees

Myth of the Assassin Bees” is a fast-pulsed and syncopated exploration of virtuosic cross- hand technique with jazz-influenced chords. This piece is inspired by the jazz pianist, Chucho Valdes and refers to a widespread myth spread by the Brazilian military government of the 60s that a renowned scientist had created vidious‘Frankenstein’ bees that killed people. In face, Dr. Warwick Kerr, was a human rights activist as well as scientist and they spread this propaganda in order to discredit him.

Solitary Bee

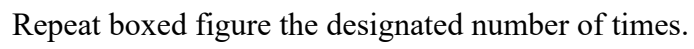
Ground bees live alone in shallow nests in the ground. While not as glamorous as honeybees, they are important pollinators.

Ode to Bees and Their Keepers

Roll grace note figures so they have a blurred effect – or *moué* (wetly) in French. When several of the grace note groups occur, they should be played one after the other in rapid succession. Boxed figures are generally repeated the number of times indicated above the box (e.g., 2x). In a few measures, the figure is repeated the length of the note indicated above (e.g., half note) as in *Swarms*.



Grace note figures.



Swarms

Piano

ca. 6"

ca. 6"

ca. 6"

pp *ff* *pp* *ff*

8va *8va* *8va*

ca. 6"

Use Una Corda pedal
wherever dynamic level
of *pp* or *ppp* is written,
slowing releasing into it or
or out of it to louder dynamic.

4 *mf* Honeybees and human beings -- together over thousands of years.

sfz *pp*

sfz-mf *pp* *f* *pp* *f* *pp*

8va

6 Their tiny huge droves,

pp *mf*

molto rit.

ff

7 Swarm wild and hives themselves in caves, in hollows of trees, under eaves and in hidden spaces.

mf *ff* *pp*

tr

(tr) *pp*

50'

10 Their long tongues suck nectar from flowers and pass it from one bee to another until

p

lightly pedal

mf *p*

11 it becomes thick amber
liquid gold, stored in jeweled honeycomb!

mf

p

ca. 4"

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

13 Questing for nectar they accidentally-- by some divine natural coincidence--

ca. 4"

p

ca. 2"

ca. 2"

Ped. *Ped.* *Ped.*

14 spread pollen from flower to flower,

f

mf

subdued

p

lightly pedal
rapid figures

15 *p* the sticky gold,

p

16 the sticky pollen gold.

light and dry

p

17 With what ingenious exuberance did the god of all things design this mind boggling process!

f

18 *ca. 4"*

20 *mf-p* And so we grow a myriad of fruits and nuts, seeds and vegetables, and garden flowers

ca. 2" *ca. 2"* *tr*

mf

21

cherry, blueberry, cranberry, gooseberry and currant, mango, orange and lime--

f *p* *mf*

Ped. *lightly pedal*

22

lemon and lavender, lilly and phlox.....daisy --- sesame, pumpkin, watermelon and squash.... almonds and grapes,

ca. 2'' *etc. sim.* *ca. 2''* *poco* *pp* *poco* *pp*

23

passion fruit, persimmon and pear----

plums and parsnips,

parsley and mustard

tr *fp* *p* *ff* *p* *ff* *p* *ff*

24

alfalfa, avocado, kiwi, tangerine,

eggplants and garlic, jujube and citron,

8va *ff* *pp*

Play each box around 1 sec. before proceeding to the next, allowing for smooth overlap.

(Gradually get softer and softer until narrator is whispering, adding items in parens until pianist finishes playing).

²⁵ chia and acai, celery and turnip, carrot and potato, basil, oregano and thyme, rosemary and lemonbalm - ah, lemonbalm, lemonblam.

Repeat this section 2 times and/or until the narrator completes the last word of her section.

etc. sim.

ca. 2"

ppp

Sting!

♩ = ca. 60 *f*

Speaker

Piano

f *mp* *f* *mp*

Sting!

zing - -and they die!

4

Wings beating at furious speeds, darting here and there and dancing their waggle dance--

poco *mp* *p*

6

tilted just so in relation to their god, the sun.

mf *f*

3 3

Ped. Ped. Ped.

10

They loop in figure eights-----

f

8^{va}

12 the scouts directing their tiny troops to the flowers

Musical score for measures 12-13. The score is written for piano in G major (one sharp). Measure 12 begins with a treble clef and a key signature of one sharp. The melody is marked *Lightly mp*. The bass line consists of a steady eighth-note accompaniment. Measure 13 continues the melody and accompaniment.

13 while bee soldiers guard and warm the hive.

Musical score for measures 13-14. The score continues from measure 13. The melody in measure 14 features a half-note rest followed by a quarter-note melody. The bass line continues with eighth-note accompaniment.

14 Hummm..... and thrumm.....

Musical score for measures 14-15. The score continues from measure 14. The melody in measure 15 features a half-note rest followed by a quarter-note melody. The bass line continues with eighth-note accompaniment.

Musical score for measures 15-16. The score continues from measure 15. The melody in measure 16 features a half-note rest followed by a quarter-note melody. The bass line continues with eighth-note accompaniment. The score is marked *mp*, *f*, and *mf*.

16 *mf* Vicious the sting and it can ache, it can kill,

8^{va}

Red.

17

(8)-1

Red.

18 while in every case the bee will -----die. *mf* Now, with out modern machine farming,

poco rit

mp

f

Red.

20 huge vans cross-cross, criss-cross the country

8^{va}

8^{va}

to

ff

f

Red.

22

with over a m-i-l-l-i-o--n bees

Musical score for measures 22-23. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 22 features a vocal line with a long note on 'm-i-l-l-i-o--n' and a piano accompaniment with a descending eighth-note scale. Measure 23 continues the piano accompaniment with a more complex rhythmic pattern.

24 to pollinate the crops

Musical score for measures 24-25. Measure 24 shows a vocal line with a long note on 'crops' and a piano accompaniment with a descending eighth-note scale. Measure 25 continues the piano accompaniment with a more complex rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is present in measure 25.

25

from California to Florida,

Musical score for measures 25-26. Measure 25 features a vocal line with a long note on 'Florida,' and a piano accompaniment with a descending eighth-note scale. Measure 26 continues the piano accompaniment with a more complex rhythmic pattern.

26

from Michigan to Georgia,

Musical score for measures 26-27. Measure 26 features a vocal line with a long note on 'Georgia,' and a piano accompaniment with a descending eighth-note scale. Measure 27 continues the piano accompaniment with a more complex rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is present in measure 27.

10
27

from Texas to the Dakotas and back again,

28

and
again....

Sting!

30

Pesticides
swarming
the bees

31

lurching

32 weaken the entire colony-- *p* the entire colony¹¹

ff

Ped.

8va

poco

33 of migrant bee workers

pp

Ped.

Ped.

poco

35 working the fields,

(tr)

p

lightly pedal

Ped.

Ped.

poco

36 working the fields.

Ped.

Ped.

poco

37

f Sting!

39

ff

40

41

Sting!

8va

8va

8va

Red.

Honey Queen

Measoso

♩ = ca. 72

The queen, the queen! The monarch of 60,000! Beloved mother of the hive! Raised on royal jelly,

mf *f* *p* *mf* *mf*

Pedal liberally *Ped.*

8 she grows in her tiny cell, then pierces through beeswax to emerge.

p *f*

Ped.

11 In wild flight, she couples with her lovers, ten, twelve, fifteen of them,

(rushed)

mf *f*

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

12 torn apart in this wild union, a sacrifice for her and the hive.

mf *f*

Ped. *Ped.* *8va* *8vb*

Honey Queen

16 The queen lays her eggs, her thousands of eggs, and each time her mate dies, her bees clustering around,

slowly roll

20 fanning their fierce wings around her in a shield of warmth,

22 inside the hive and outside the hive, a halo of protection,

26 a fluttering of gold. The nectar is stored in the comb,

The musical score is written for piano and voice. It consists of four systems of music, each corresponding to a line of lyrics. The key signature has one sharp (F#), and the time signature is 3/4. The piano part is written in treble and bass clefs. The vocal part is written in treble clef. Dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). Performance instructions include *slowly roll*, *tr* (trill), and *7* (seventh fret). The score includes repeat signs and first/second endings. The lyrics are: 'The queen lays her eggs, her thousands of eggs, and each time her mate dies, her bees clustering around, fanning their fierce wings around her in a shield of warmth, inside the hive and outside the hive, a halo of protection, a fluttering of gold. The nectar is stored in the comb,'.

Honey Queen

15

31

and refined into intense sweetness, honey flowing rust and gold.

And the queen reigns,

Musical score for measures 31-34. The score is written for piano in G major. Measures 31-34 feature a melody in the right hand with dynamic markings *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, and *mf*. The left hand provides harmonic support with chords and moving lines. A trill is marked in measure 34, followed by a fermata. The piece concludes with a *f* (forte) dynamic marking.

35

freely, rapidly but slowing towards end

not for her own glory

Musical score for measures 35-36. Measure 35 begins with a *mp* (mezzo-piano) dynamic marking. The melody in the right hand is marked with a *7* (seventh) fingering. The left hand has a similar *7* fingering. The score ends with a fermata in measure 36.

Red.

37

but for the glory of the hive,

and for the glory of all things that flower.

Musical score for measures 37-40. The score is written for piano in G major. Measures 37-40 feature a melody in the right hand with dynamic markings *mf*, *mp*, *p*, and *pp* (pianissimo). The left hand provides harmonic support with chords and moving lines. The piece concludes with a fermata in measure 40.

The Myth of Assassin Bees

♩ = ca. 60

[illegible]

The musical score for 'Killer bees!' is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *mp* (mezzo-piano). A fermata is placed over a note in the treble. The piece concludes with a double bar line and a repeat sign.

6

Assassin bees!

on the loose!

The musical score is written for piano. The right hand (treble clef) plays a melody of eighth notes, starting with a forte (f) dynamic and then moving to mezzo-forte (mp). The left hand (bass clef) plays a bass line of eighth notes, starting with a forte (f) dynamic and then moving to mezzo-forte (mp). The piece concludes with a final chord in the right hand and a fermata over a final note in the left hand, marked with a forte (f) dynamic.

7

f *mp* *f*

Ped.

8

The musical score for Example 10 is written for piano. It consists of two staves. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 8. The tempo is marked 'Allegretto' and the time signature is 4/4.

9

1.26

Man killed by hundreds of stinging bees!

Musical score for measures 9-10. The score is written for piano with a treble and bass clef. Measure 9 features a forte (*f*) chord in the bass and a melodic line in the treble. Measure 10 features a mezzo-piano (*mp*) chord in the bass and a melodic line in the treble. The key signature has one sharp (F#).

10

Truth or myth!

Musical score for measures 10-11. The score is written for piano with a treble and bass clef. Measure 10 features a forte (*f*) chord in the bass and a melodic line in the treble. Measure 11 features a mezzo-piano (*mp*) chord in the bass and a melodic line in the treble. The key signature has one sharp (F#).

11

Truth or myth!

Musical score for measures 11-12. The score is written for piano with a treble and bass clef. Measure 11 features a forte (*f*) chord in the bass and a melodic line in the treble. Measure 12 features a mezzo-piano (*mp*) chord in the bass and a melodic line in the treble. The key signature has one sharp (F#).

12

Let's start with European honeybees bred in the Americas,

poco rit.

Musical score for measures 12-13. The score is written for piano with a treble and bass clef. Measure 12 features a forte (*f*) chord in the bass and a melodic line in the treble. Measure 13 features a mezzo-piano (*mp*) chord in the bass and a melodic line in the treble. The key signature has one sharp (F#).

13

domesticated for centuries.

Musical score for measures 13-14. The score is written for piano with a treble and bass clef. Measure 13 features a mezzo-forte (*mf*) chord in the bass and a melodic line in the treble. Measure 14 features a forte (*f*) chord in the bass and a melodic line in the treble. The key signature has one sharp (F#).

14

15

Now, let's consider bees from central
southern Africa.

rit.

17 **With abandon!**

These bees thrive in a hot, dry climate--

18

surrounded by predators,

like those wasps -- the bee wolves --

19

who feed honeybees to their young.

Musical score for measures 19-20. Measure 19 features a vocal line with a whole note and piano accompaniment. Measure 20 features piano accompaniment only.

20

Musical score for measure 20, piano accompaniment only.

21

And although their hives are small, they are more productive than European bees.

Musical score for measure 21. Measure 21 features a vocal line with a whole note and piano accompaniment. Measure 22 features piano accompaniment only.

22

So, how did the

Musical score for measure 22. Measure 22 features a vocal line with a whole note and piano accompaniment.

23

myth of the Brazilian assassin bees come about?

Musical score for measure 23. Measure 23 features a vocal line with a whole note and piano accompaniment.

The real story is not well known.

24

Musical score for measures 24-25. The key signature has one flat (B-flat). Measure 24 features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from *mp* to *f*. Measure 25 continues the piano introduction with a melody in the right hand and a bass line in the left hand.

25

In the 1950s, a Brazilian scientist named Warwick Kerr

Musical score for measures 25-26. The key signature has two sharps (F# and C#). Measure 25 features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from *pp* to *f*. Measure 26 continues the piano introduction with a melody in the right hand and a bass line in the left hand.

26

wanted to combine the best qualities of both African and European origin bee

Musical score for measures 26-27. The key signature has two sharps (F# and C#). Measure 26 features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from *pp* to *f*. Measure 27 continues the piano introduction with a melody in the right hand and a bass line in the left hand.

27

strains by interbreeding them.

Musical score for measures 27-28. The key signature has two sharps (F# and C#). Measure 27 features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from *pp* to *f*. Measure 28 continues the piano introduction with a melody in the right hand and a bass line in the left hand.

28

Quickly his hybrid bee was wildly successful.

Musical score for measures 28-29. The key signature has two sharps (F# and C#). Measure 28 features a piano introduction with a melody in the right hand and a bass line in the left hand. The dynamics range from *pp* to *f*. Measure 29 continues the piano introduction with a melody in the right hand and a bass line in the left hand.

29

But he was also a brave social activist who took a public stand against the excesses

30

of Brazil's military government.

31

Because of his international reputation, the government was afraid to just kill him.

32

So, they demonized him in a propaganda campaign,

33

as a kind of Frankenstein doctor trying to destroy his country with

22

34

vicious bee killers.

poco accelerando

Ped.

35

Sting!

ff

36

But a curious

Ped.

37

thing happened.

f

f

Ped.

38

poco rall.

Ped.

39

40

Over the years, scientists noticed that a hybrid bee, the heir

41

42

of African AND European ancestry,

was strong and resilient.

43

44

ca. 6 sec

Freely

43

These bees made their way gradually from Brazil

45

46

ff afap
Ped.

24
45

to Paraguay, Bolivia, Peru northward to Central America and to Mexico

etc. sim.
Ped. \wedge Ped. \wedge Ped. \wedge

48

--- and eventually to the Southwestern United States.

18 18
Ped. \wedge Ped. \wedge

49

18 (b) 18
Ped. \wedge Ped. \wedge Ped. \wedge

50

This unique hybrid, first bred by Dr. Kerr, transformed not only Brazil's honeybees, but bees throughout the Americas.

8 8 #8
ff \wedge p \wedge ff ff \wedge p \wedge ff
Ped. \wedge Ped. \wedge Ped. \wedge

53

And Dr. Kerr should be
remembered as a patriot and brilliant scientist.

53 *l.v.* *ff* *ff = p < ff*

56 *Red.*

57

57 *f* *Red.*

58

58 *Red.*

59

59 *Red.*

60

60 *Red.*

61

Oh, the mystery of how the destinies of humans and honey bees are woven together.

ritardando y descrendo poco a poco al fin

62

63

64

Oh, the mystery of how the destinies of humans and honeybees are woven together.

Solitary Bee

Adagio

Speaker Solitary bee

Piano *mp*

Ped.

8 Living by herself----- never making honey yet glorious in the power of her

Ped.

13 pollen gathering She tunnels deep into the earth

Ped.

poco rall..

18 to create her nest with pollen and nectar. Then she lays her eggs and flies off --

Ped.

Lazily

♩ = ca. 60

await their consorts to come soon after----

And then love happens --

23

f *mf*

Ped. Ped. Ped. Ped.

27 They couple in mate!

The male guards the flowers where his bee love collects her pollen and nectar.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

31 As the bee wife zooms from flower to flower, every hair on every part of her body

attracts the golden dust of life.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

36 She gathers a hundred times the pollen

that a honeybee can gather.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

40

Without a hive, without a queen

Ped. _____ ^ Ped. _____ ^ Ped. _____ ^ Ped. _____ ^ Ped. _____ ^

45

Some call them dirt bees - mud bees..... but also **3** marvelous names like **accel.** the orange-legged furrow bee

$\text{♩} = 90$

f

Ped. _____ ^ Ped. _____ ^ Ped. _____ ^ Ped. _____ ^ Ped. _____ ^

50 $\text{♩} = 112$

the blue orchard mason, the leafcutter, the miner and the mining bee and that thief the nomad bee who steals the nests

Ped. _____ ^ Ped. _____ ^ Ped. _____ ^

53

rit.

of others

Solitary bees

rit.

Ped. _____ ^

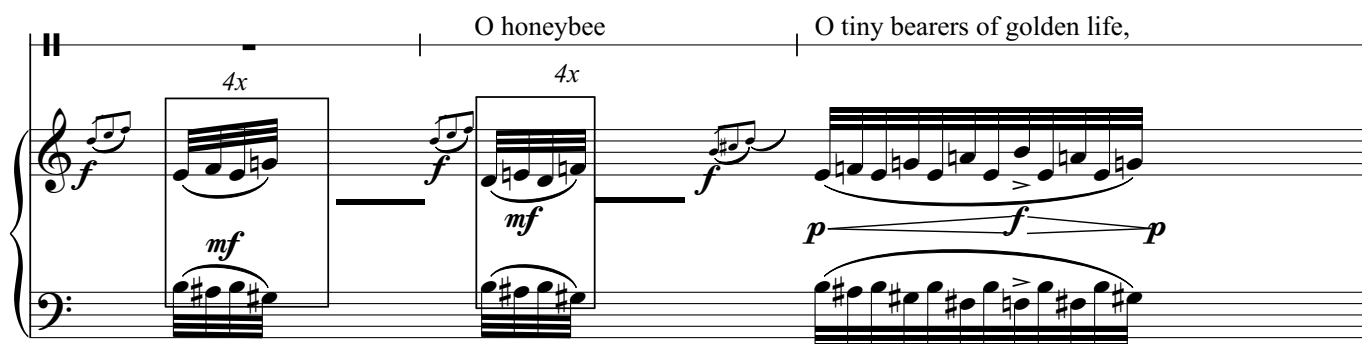
57 - - - - - alone and yet together.....

Red.

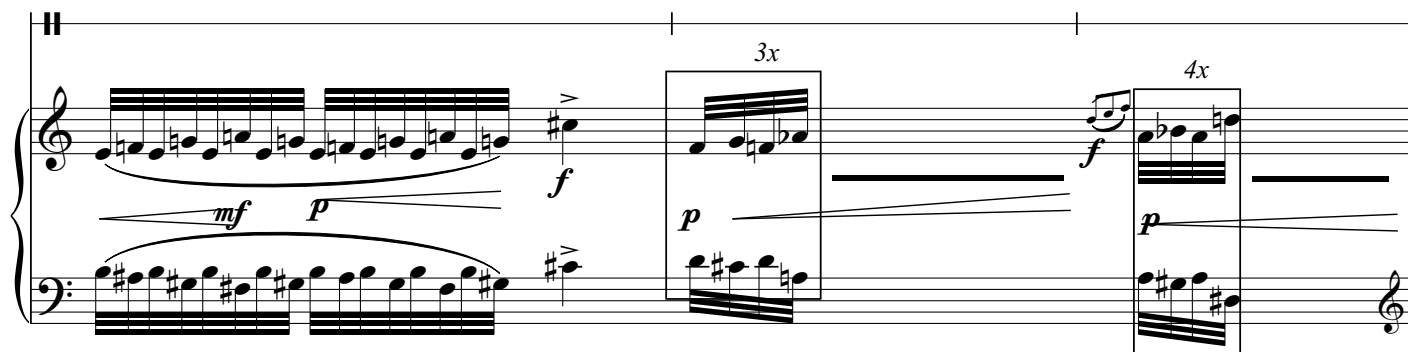
Ode to Bees and Their Keepers

♩ = ca. 60 *Espressivo, rubato*

O honeybee O tiny bearers of golden life,

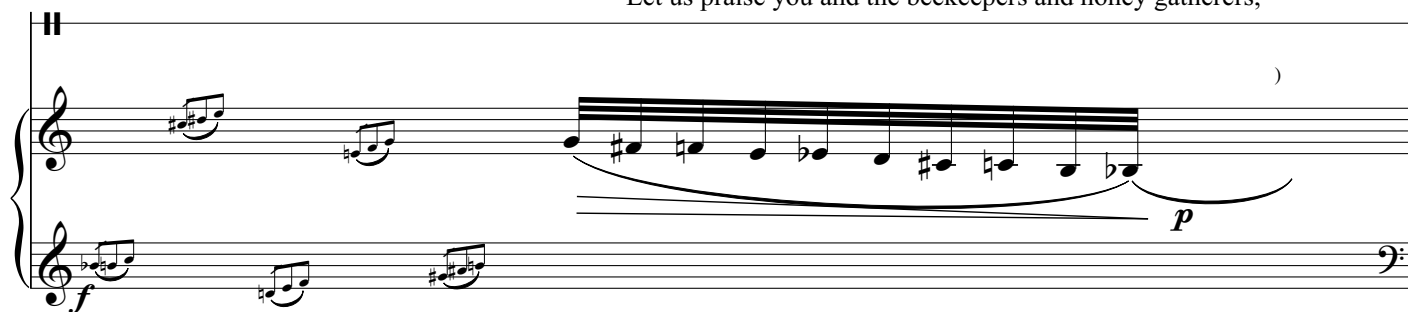


4 Who persist and manage to survive against all odds....

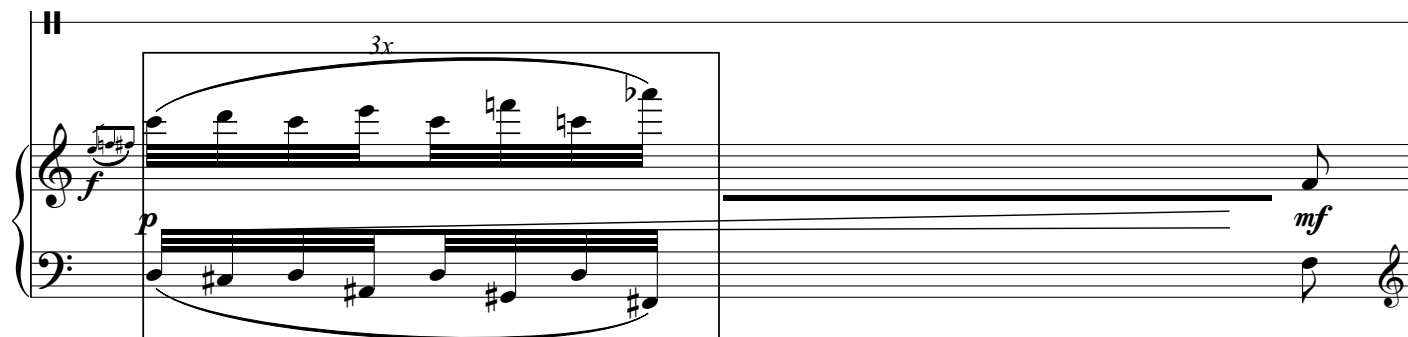


7

Let us praise you and the beekeepers and honey gatherers,



8 keeping bees because their ancestors did, or because they've been stung with bee love,



9 on small farms and groves in tumbledown fields,

2x (cross hands)

mf *f* *p*

13 prairies and plains and savannahs, llanos and wadis,

f *p* *f*

16 in alpine valleys and Nepali cliffs,

f *p* *f* *p*

17 in abandoned city lots and on the roofs of skyscrapers,

3x

f *p*

19

in backyards near freeway ramps, or behind suburban mansions,

8va 5x

p

mf

tr

tr

Yes, praise this growing,
bumbling wise of elders
and young ones

23

(tr)

mf

pp

25

with their tiny huge
herds

who are determined

halting...

4x

a tempo

4x

(*f*)

27

to keep live this twenty-five century love affair with the honeybee.....

2x

p *f* *p*

3x

p *mf* *p*

29

from Delhi, Rio and Caracas,

Musical score for measure 29. The treble clef staff contains a melodic line with a slur over the first six notes, ending with a half note. The bass clef staff contains a whole note. The dynamic marking *p* is placed below the treble staff.

30

from L.A. to Bhagdad,

from Ramallah to Lahore,

Musical score for measure 30. The treble clef staff contains a melodic line with a slur over the first six notes, followed by a trill marked *tr* and a half note. The bass clef staff contains a melodic line with a slur over the first six notes, followed by a half note. The dynamic marking *subito f* is placed below the treble staff.

31

from Detroit to Delano,

to Honolulu and Tokyo

Musical score for measure 31. The treble clef staff contains a melodic line with a slur over the first six notes, followed by a trill marked *tr* and a half note. The bass clef staff contains a melodic line with a slur over the first six notes, followed by a half note. The dynamic marking *mp* is placed below the treble staff. A box labeled *3x* and *f* is placed over the first six notes of the bass staff. A box labeled *f* is placed over the last six notes of the bass staff.

33

tr tr

p

8va

36

Despite the odds, the collapse of so many hives,

subf

4x

mp

38

(play these figures together rapidly in succession)

meno mosso

f

mp

40

they are surviving and somehow coping with our earth-mangling and habitat-destroying ways.

f

4x

p

42

Would you guess

(play throughout length of left hand figures)

3" 3" 2" 5x *mp* *f*

45 that bees must gather nectar from 2 million
flowers to make one pound of honey?

5x *poco* *f*

47

O mysterious magic Gaia,

(tr) *mf* (tr) 2x 5x *f*

48

Gaia in her everchanging glory.

3x 5x *subito p*

49

Hum and thrum - hum and thrum!

2x

3x

mf

p *f* *mf*

rit.

50

Sting and zing! The incessant industry of your honey factories!

3x

8va

f

3

51

Sting and zing!

Freely, ecstatically, pedal liberally (high tones like bells)

3

p *f* *p* *f* *etc. sim.*

3

Ped.

Her majesty, the queen

in all her regal authority and power,

3

3

Ped.

53

reigns over her honeyed empire, her sweet dominion,

Musical score for measures 53-54. Measure 53 features a treble staff with a continuous eighth-note melody and a bass staff with a wavy line. Measure 54 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note melody. A fermata is placed over the end of measure 54.

54

her fluttering, dancing realm.

Musical score for measures 54-55. Measure 54 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note melody. Measure 55 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note melody. A fermata is placed over the end of measure 55. The dynamic *ff* is marked at the end of measure 55.

55

We adore you, we marvel at your intricate wisdom.

Musical score for measures 55-56. Measure 55 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note melody. Measure 56 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note melody. A fermata is placed over the end of measure 56. The dynamic *ff* is marked at the end of measure 56.

56

All things that flower and burst with color adore you,

Musical score for measures 56-57. Measure 56 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note melody. Measure 57 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note melody. A fermata is placed over the end of measure 57. The dynamic *pp* is marked at the end of measure 57.

rit.

57

and silently await your precious presence and your whirring wings.

Musical score for measures 57-58. Measure 57 features a piano (pp) accompaniment with a treble staff containing a melodic line of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. A long slur spans across both staves into measure 58. Measure 58 continues the piano accompaniment, with the treble staff ending on a whole note and the bass staff on a half note. The key signature has one sharp (F#).

58

hum and thrum, hum and thrum, hum and thrum.

Musical score for measures 58-59. Measure 58 features a vocal line in the treble staff with a long slur over the words "hum and thrum, hum and thrum, hum and thrum." The piano accompaniment in the bass staff continues with a melodic line. Measure 59 shows the vocal line ending with a whole note and the piano accompaniment continuing with a melodic line. The key signature has one sharp (F#).