

Lennart Westman

2016 /2019

A bee or not a bee?

for voice and piano

duration: 5:40

The humble, bumble lovely bee.
We need to see, that the vital bee
gives fruit to the tree.

So my humble question is simple:
A bee or not a bee?

"To be or not to be?"
really means the same thing
to the apple, who won't be
without the pollinator.

Orange, pears and tulips need that gentle bee.
Blueberries and cherries, and the strawberry.
They are all dependent on pollination.
Sweet butterflies and bumblebees and beetles,
lavender, peaches need those flying creatures.
We all depend on their collaboration. For sure!

So let's stand up!
Stand up for all bumblebees and butterflies! Now!
Time is precious! Indeed!
It is high time that we do save our pollinators.

All humble bumble lovely bees.
Let us give them support!

We need to cultivate,
rather than excavate, our fragile earth,
if we want to preserve balance in our fruit yards.
So let us now stand up for all our flying friends.

A bee or not a bee?
That is my simple question.

A bee or not a bee?

dedicated to our pollinators

Lennart Westman
2016/ 19

$\text{♩} = 70$ *molto rit.*

Voice

Piano

mf

3 $\text{♩} = 80$ $\text{♩} = 70$

V

Pno.

8 *molto rit.* $\text{♩} = 80$ *molto rit.*

The musical score is divided into three systems. The first system (measures 1-4) features a Voice part with a whole rest and a Piano part with a melody in 3/4 time, marked *mf* and *molto rit.*. The second system (measures 5-8) features a Voice part with rests and a Pno. part with chords and a melody in 3/4 time, marked $\text{♩} = 80$. The third system (measures 9-12) features a Voice part with rests and a Pno. part with chords and a melody in 3/4 time, marked $\text{♩} = 80$ and *molto rit.*. The score includes various time signatures (3/4, 2/4, 3/2) and dynamic markings (*mf*, *molto rit.*).

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2.

13 *mf*

V

8

The hum - ble ___ bumb - le ___ love - ly ___ bee. ___

Pno.

13 *p*

8

Detailed description: This system contains measures 13 to 17. The vocal line (V) starts with a whole rest in 2/4 time, then changes to 3/4 time and sings a melodic line. The piano accompaniment (Pno.) features a steady eighth-note bass line in 2/4 time, changing to 3/4 time, and a treble line with chords and eighth notes. Dynamics include *mf* and *p*.

18 ♩ = 70 *rit.*

V

8

18

Pno.

mf

7

Detailed description: This system contains measures 18 and 19. The vocal line (V) has whole rests in 4/4 time, which then changes to 3/4 time. The piano accompaniment (Pno.) features a complex rhythmic pattern with many beamed eighth notes and some triplets (marked with '7'). Dynamics include *mf* and *rit.*

20 ♩ = 80

V

8

We need to see ___ that the vi - tal bee. ___ gives fruit to the tree.

Pno.

20 *tr.*

7

Detailed description: This system contains measures 20 to 24. The vocal line (V) starts in 3/4 time and sings a melodic line. The piano accompaniment (Pno.) features a steady eighth-note bass line and a treble line with chords and eighth notes, including a trill (marked with 'tr.'). Dynamics include *tr.*

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3.

27 *accel.* $\text{♩} = 80$ *mf*

V
8 So my humb - le ques - tion is sim - ple: a _____ bee _____ or

Pno.
27 *mp*

32

V
8 not a bee? "To _____ be _____ or not to be?" _____

Pno.
32 *mp*

36 *mp* *accel.* $\text{♩} = 100$ *mf*

V
8 real - ly means _____ the same thing to _____

Pno.
36 *pp* *mf*

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4.

42 *rit.*

V
8 — the app - - - le — who — won't be with - out the pol - li - na - tor.

Pno.

52 ♩ = 90

V

Pno.

f *mf* *f*

61 ♩ = 80 *mp*

V
8 Oran-ge, pears and tu-lips need that gent-le bee.

Pno.

gliss. *mp* *tr*

Red.

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5.

70 *mf*

V

Blue - ber - ries and cher - ries and the straw - ber - ry.

Pno.

mf

Detailed description: This system contains measures 70 through 73. The vocal line (V) is in a treble clef with a key signature of one flat and a common time signature. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment (Pno.) is in a grand staff with a key signature of one flat. The right hand plays chords and moving lines, while the left hand features a rhythmic pattern of eighth notes. The dynamic marking *mf* is present at the beginning and end of the system.

74

V

They are all de-pen-dant on pol - li - na - tion. _____

Pno.

mp
f

Detailed description: This system contains measures 74 through 77. The vocal line (V) is in a treble clef with a key signature of one flat and a common time signature. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment (Pno.) is in a grand staff with a key signature of one flat. The right hand plays chords and moving lines, while the left hand features a rhythmic pattern of eighth notes. The dynamic marking *mp* is present at the beginning of the system, and *f* is present at the end.

81

V

Pno.

Detailed description: This system contains measures 81 through 84. The vocal line (V) is in a treble clef with a key signature of one flat and a common time signature. It is mostly silent, with rests in measures 81, 82, 83, and 84. The piano accompaniment (Pno.) is in a grand staff with a key signature of one flat. The right hand plays chords and moving lines, while the left hand features a rhythmic pattern of eighth notes. The dynamic marking *f* is present at the end of the system.

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6.

$\text{♩} = 90$

87 *accel.*

V

8

Sweet but - ter - flies and bumb - le - bees and

Pno.

93

V

8

beet - les, la - ven - der peach - es need those fly - ing crea - tures.

Pno.

99 *rit.* *accel.*

V

8

We all de - pend on their col - la - bo - ra - tion. For sure!

Pno.

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7.

107 $\text{♩} = 80$
mf

V
8
So let's stand up! _____ Stand up for all _____ bumb-le-bees and but-ter-

Pno.
107
mf

113 *rit.* *f* $\text{♩} = 80$

V
8
flies! Now! _____ Time is pre-cious, _____ in-deed.

Pno.
113
f *mp*

121 *mp* *accel.*

V
8
It is high _____ time _____ that we do save _____ our pol - li-na - tors. _____

Pno.
121
f *mp*

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8.

128 $\text{♩} = 90$

V *f*

Pno. *f*

All humb le ___ bumb - le ___ love - ly ___ bees.

135 *mp* *f*

V *mp* *f*

Pno. *ff* *mp* *f*

Let us give them sup-port! We ___ need ___ to ___ cul - ti - vate

142

V

Pno. *mp*

___ ra - ther ___ than ex - ca - vate ___ our ___ fra - gile ___ earth ___ if ___ we want to pre-serve the

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150 $\text{♩} = 95$
mf *rit.*

V
8
ba-lance in our fruit yards. — So let us now stand up for all our fly - ing friends.

Pno.
150 *mp*

158 $\text{♩} = 95$

V

Pno.
158 *f* *p* *gliss.* *mp* 3 3 3

166 $\text{♩} = 80$

V
8
A — bee — or not — a bee? — That is my sim - ple

Pno.
166 *f*

A bee or not a bee?

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10.

173 *rit.*

V

8 ques - - - - - tion.

173 *rit.*

Pno.

fff

The image shows a musical score for a piece titled "A bee or not a bee?". It consists of two staves: a vocal line (V) and a piano accompaniment (Pno.). The key signature has one flat (B-flat), and the time signature is 8/8. The vocal line starts at measure 173 with a long note on the word "ques" followed by a long rest and then "tion." with a long note. The piano accompaniment starts at measure 173 with a rhythmic pattern of eighth notes, including two triplets. The piano part features a crescendo leading to a fortissimo (fff) dynamic and a ritardando (rit.) marking. The score ends with a double bar line.