

Busy Bee, The

**Bendix, Theo.
arr: Heed, J. C.**

The Busy Bee

**by: Theo. Bendix
arr: J. C. Heed**

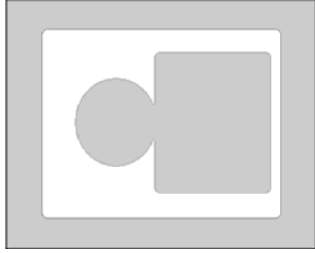
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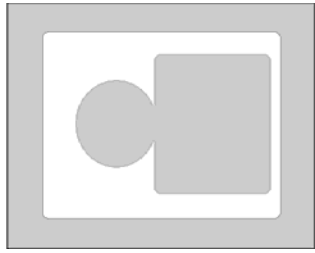


Bendix, Theo.

DOB: unknown

DOD: unknown

Theo Bendix was an English composer who wrote useful pieces in a variety of styles for the small orchestra.¹ Bendix was the son of a Professor Bendix of the Cleveland Opera House (Philadelphia).² Additional research shows that Bendix did a great deal of composing and arranging and probably had a publishing house of his own.



Heed, John Clifford

DOB: April 23, 1862 (Hackettstown, New Jersey)

DOD: February 12, 1908 (Newark, New Jersey)

John Clifford Heed joined the Hackettstown Cornet Band at the age of nine or ten and not many years thereafter became the group's director. Heed became a skilled performer on cornet and the piano and also played the violin and many of the other band instruments. The reputation he established made it possible for him to obtain the directorship of a band in Providence, Rhode Island. After a brief term of employment in New Jersey, he took up residence from 1886-1891 in Worcester, Massachusetts. He taught music there, performed with local groups, and

continued to compose.

The "Gay 90s" marked a prosperous period in Heed's life. He became more successful as a composer during this period. The turn of the century brought about a change in his fortune; at this time he was stricken with tuberculosis. Though he continued composing, his career as a cornetist ended.³

Busy Bee, The (Morcean characteristic). Published in 1900 by the M. Witmark & Sons, New York (New York).

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

marcusneiman@zoominternet.net

¹ <http://www.mont-alto.com/recordings/WishingRingCues.html>

²

<http://books.google.com/books?id=pnTEBIJ9dtoC&pg=PA119&lpg=PA119&dq=%22Theo+Bendix%22&source=web&ots=5dKZgpTKd6&sig=pti6LVgJz4s51VGorGnwwahxeSY>

³ Rehrig, William H., *The heritage encyclopedia of band music* (1991), Integrity Press (Westerville, Ohio), p. 330.

Piccolo.

Allo Vivace.

"The Busy Bee"

Morcean Characteristique.

THEO. BENDIX.

arr. by J. C. Heed.

153

pp

8va

Alto Modto Grazioso.

mf

8va

fz

fz

8va

fz

G.P.

8va

cres.

8va

f

Solo.

fz

p

8va

2

4

p

mf

cres.

f

M. Witmark. & Sons, N. Y.

This musical score is written for a band and consists of several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Tempo and Mood Markings:** "Animato" is written above the first staff. "Tempo 1" appears later in the piece.
- Dynamics:** A range of dynamic markings is used, including *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *cres.* (crescendo), and *ff* (fortissimo).
- Articulation and Performance Instructions:** "Piu vivo" and "Alte Vivace" are written below the staves. "D.S." (Da Segno) is also present.
- Staff Markings:** The word "Coda" is written above a staff change. "8va" (octave) markings are used to indicate octave transpositions for certain parts.
- Rehearsal Marks:** First and second endings are indicated with "1" and "2" above the notes.
- Final Section:** The piece concludes with a "Buzz." instruction and a *ff* dynamic marking.

E^b Clarinet.

"The Busy Bee,"
Morcean Characteristique.

ROLO. BENDIX.
arr. by J. C. Heed.

Allô Vivace.

153

p

Alto Modto Grazioso. f_z

GP

ff_z

p

f

Solo.

p

f

882-5 $\frac{1}{2}$

M. Witmark, & Sons, N. Y.

The musical score is written for a band and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The tempo and mood markings are as follows:

- Animato.** (Animo.)
- a tempo.**
- Tempo I.**
- frit. a tempo.**
- Coda** (marked with a double bar line and a 'C' symbol)
- Allo Vivace.**
- Piu vivo.**
- Buzz. ff** (at the end of the piece)

The dynamics markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score also features various musical notations such as *rit.* (ritardando), *acc.* (accelerando), and *tr.* (trill). The key signature is one flat (B-flat), and the time signature is 2/4.

1st B^b Clarinet.

"The Busy Bee" Morcean Characteristique.

THEO. BENDIX.
ED. BY H. W. BENDIX.

All^o Vivace.

153

p

All^o Mod^{to} grazioso.

G.P.

ff

mf

f

p

pp

mf

f

mf

p

2nd & 3rd B^b Clarinets.

"The Busy Bee."
Morcean Characteristique.

THEO. BENDIX.
by J. C. Heed.

Allo Vivace.

153 *p*

Allto Modto Grazioso.

fz *ffz* *mf* *f* *p* *f* *p* *p* *f* *p*

382-5 $\frac{1}{2}$

M. Witmark & Sons N.Y.

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

Animato. *f* *rit.*

Tempo I. *p* *f* *p* *rit. a tempo.* *D. S.*

Piu vivo.

Coda.

Allo Vivace. *p*

Buzz. ff

The musical score is written for a band in 2/4 time. It begins with a series of chords and eighth notes, marked with a forte (*f*) dynamic. The first staff includes a first ending bracket and a ritardando (*rit.*) marking, followed by a return to tempo (*a tempo.*). The second staff is marked *Animato.* and features a forte (*f*) dynamic. The third staff is marked *Tempo I.* and includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic. It also features a ritardando (*rit.*) and a return to tempo (*a tempo.*) marking, followed by a double bar line and the instruction *D. S.* (Da Capo). The fourth staff is marked *Piu vivo.* and features a series of eighth notes. The fifth staff is marked *Coda.* and features a series of eighth notes. The sixth staff is marked *Allo Vivace.* and features a piano (*p*) dynamic. The seventh staff features a series of eighth notes. The eighth staff features a series of eighth notes and a final flourish marked *Buzz. ff* (forte fortissimo).

E♭ Cornet.

"The Busy Bee".

Morcean Characteristique

THEO. BENDIX.
arr. by J. C. Heed.

153

All^o Vivace.
E♭ Cl.

8

p

3rd B♭ Clar.

1

ppp

All^{to} Mod^{to} Grazioso.

4

fz

2

p

3

1

f

2

f

p

f

2

p

p

5

f

p

M. Witmark & Sons N. Y.

Clar. Animato.

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

f

rit. Tempo I. *p* *f* *p* *rit.* *a tempo.* *D. S.*

Coda. *Cl.* Piu vivo. *p* *2* *1*

All^o Vivace. *8* *3rd Cl.* *1* *pp*

3 Buzz. *ff*

The musical score is written for a Clarinet (Clar.) and consists of six staves. The first staff begins with a key signature of one sharp (F#) and a 2/4 time signature. It includes dynamic markings of *p* (piano), *f* (forte), and *rit.* (ritardando), followed by *rit. a tempo.* and *f*. The tempo is marked *Animato.* The second staff continues with *f* and includes first and second endings. The third staff starts with *rit.*, then *Tempo I.*, followed by *p*, *f*, *p*, *rit.*, *a tempo.*, and *D. S.* (Da Capo). The fourth staff is the Coda, marked *Cl.*, with a key signature change to two sharps (F# and C#) and a 2/4 time signature. It includes *p* and *Piu vivo.* The fifth staff is marked *All^o Vivace.* and includes *8* (octave), *3rd Cl.*, and *1* (first ending), with dynamics *p* and *pp*. The sixth staff continues with *3* (triple), *Buzz.*, and *ff* (fortissimo).

Solo or 1st B^b Cornet.

“The Busy Bee.”

Morcean Caractéristique.

THEO. BENDIX.
arr. by J. C. Heed.

Allo Vivace.

153

pp

fz *Bass.* *fz* *mf*

Clar. *p* *p*

pp *mf* *p*

fz *Allo Modto grazioso.* *fz*

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crs.
N.Y.

f

p

The musical score consists of eight staves. The first staff includes markings for *cres.*, *rit.*, and *rit.*. The second staff is marked *Animato.* and *a tempo.*, with a *f Stacc.* dynamic. The third staff features a *Clar.* part, *Tempo I.*, *accel Solo.*, *rit.*, and *a tempo.* markings. The fourth staff includes *f p*, *cres.*, *f*, *p*, *rit.*, and *a tempo.* markings. The fifth staff is labeled *Coda.* and includes *p* and *Piu vivo..* markings. The sixth staff is marked *Allo Vivace.* and includes *ff* and *pp* dynamics. The seventh staff includes *fz* dynamics. The eighth staff includes *Buzz.* and *ff* markings.

2nd & 3rd B^b Cornets.
Alto Vivace.

"The Busy Bee." Morcean Characteristique.

THEO. BENDIX.
G.P. Allto Modto grazioso.

153

ff *f* *p* *3* *Horn.* *p* *f* *Solo.* *p* *rit.* *f* *p* *a tempo.* *rit.* *Animato.* *f* *Tempo I.* *1* *2* *Solo.* *accel.* *rit.* *p* *f* *p* *f* *rit.* *a tempo.* *D.S.* *Coda.* *1* *2* *Solo.* *f* *Piu vivo.* *a tempo.* *Alto Vivace* *ff* *Buzz.* *ff*

M. Witmark & Sons N.Y.

2nd & 3rd Altos.

"The Busy Bee"

Morcean Characteristique.

THEO. BENDIX.

J. C. Heed.

FROM

G. P. 88 All^o Grazioso.

153

All^o Vivace. 22

p *mf* *fz* *mf*

f *f* *f* *f*

6 *mf* 5 *p* 1 1 4 2 *f* *a tempo.* *Animato.* *p*

rit. *f* *Tempo I.* *p*

5 1 *p* *rit.* *a tempo.* *D.S.*

Coda. All^o Vivace. 22 *mf* Piu Vivace. *p* *ff*

382-54 *mf* Buzz. *ff*

"The Busy Bee"

Morcean Characteristique.

THEO. BENDIX.
arr. by J. C. Heed.

1st & 2nd Tenors.

153

All^o Vivace. 23 *Horus.* G.P. *All^o Grazioso.* 3 7

p *fz*

1 1 2 2

5 3 1 1 5

p *f* *Animato.*

1 4 2 3 *rit.*

1 2 3 *Tempo I.*

5 1 1 *a tempo.* *rit.* *D.S.*

Piu mosso. *All^o Vivace.* 6 3 23

Coda. *ff* *p* *Buzz.* *ff*

M. Witmark & Sons N. Y.

"The Busy Bee"

1st & 2nd Trombones.

Morcean Characteristics.

THEO. BENDIX.
arr. by J. C. Heed.

153

Allo Vivace. 23 *Horns.* *G.F. Allto Grazioso.* 3 7

p *fz* *p*

f

p

Animato.

rit. *Tempo I.* *f*

Piu mosso. 6 3 *Allo Vivace.* 23 *Horn.*

f *p* *rit.* *atempo. D.S.*

Buzz. ff

M. Witmark & Sons N.Y.

Baritone

"The Busy Bee"

Morcean Characteristique.

THEO. BENDIX.
arr. by J. C. Heed.
G.P.

Alto Vivace. 22

153

Alto Grazioso. *fz* *mf* *fz*

p *Alto.* *f* *f* *f*

Solo. *f* *f* *f*

p *f* *f*

a tempo. *p* *Animato.* *f*

Tempo I. *rit. p* *a tempo.* *f*

f *Alto.* *f* *Bar.* *D.S.*

Coda. *Alto Vivace.* *p* *Piu vivo.* *ff*

fz *M. Witmark & Sons N.Y.* *Buzz.* *ff*

Baritone.

"The Busy Bee."

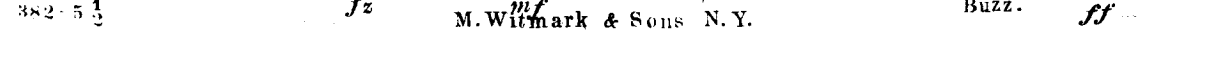
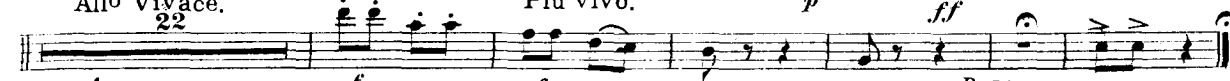
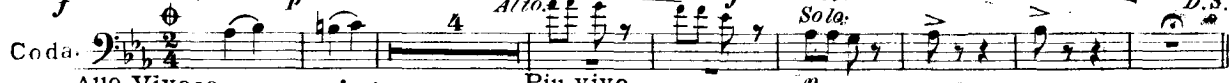
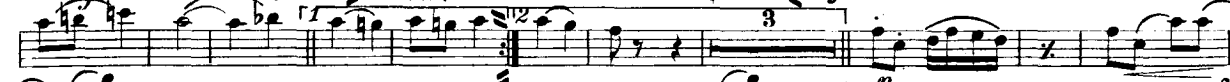
Morcean Characteristique

THEO. BENDIX.
J. C. Heed.
G.P.

Allo Vivace.



Allo Grazioso.



M. Witmark & Sons N. Y.

Buzz.

ff

"The Busy Bee"

E♭ Bases.

Morcean Characteristique.

THEO. BENDIX.
arr. by J. C. Hood.

Allo Vivace. 23

153 *mf* *ff* G.P. *mf* *f* 5

2 2 *f* *f* *f* 5

5 *mf* 1 1 4 12 *f* *a tempo* *p*

Animato. *p* *p* *rit.* 12 3

Tempo I. 5 1 *rit.* *a tempo.* 8

Coda. *p* 4 2 *f* D.S.

Allo Vivace. 23 *Piu vivo.* *f* Buzz. *ff*

M. Witmark & Sons N.Y.

"The Busy Bee"

Drums & Bells.

Morcean Characteristics

THEO. BENDIX.
by J. C. Heed.

Allo Vivace. 26

153 Bass $\frac{2}{4}$ *Allto Modto* 14 *Grazioso.* Φ 2 *ff* *G-P* 2

6 8 12

animato.

1 4 12 4 3

Bells.

Coda. Φ 6 *Piu* 3 2 *D.S.*

Allo Vivace. 26

Buzz. *ff*