

# Where the Bee Sucks

From The Tempest.

SHAKESPEARE.

FREDERIC AYRES, Op. 3, No. 2.

Allegretto moderato.

*p*

*p* Where the bee sucks there suck I: Where the bee sucks *cresc.*

*rit.* there suck I: *ptempo.* In a cow-slip's bell I lie;

*rit.* *p* *tempo.*

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In a cow-slip's bell I lie; There I couch when

The first system of the musical score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "In a cow-slip's bell I lie; There I couch when". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes with slurs, and the left hand plays a bass line with slurs and some rests.

owls do cry. There I couch when owls do cry.

The second system continues the vocal line with the lyrics "owls do cry. There I couch when owls do cry.". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

On a bat's back

*pp* *rit.* *tempo.* *p*

The third system begins with the vocal line "On a bat's back". The piano accompaniment includes dynamic markings: *pp* (pianissimo) in the first measure, *rit.* (ritardando) in the second measure, *tempo.* (tempo) in the third measure, and *p* (piano) in the fourth measure. An 8-measure rest is indicated above the piano part in the second measure.

do I fly — af - ter sum - mer mer - ri - ly. —

*cresc.* *rit.* *cresc.* *rit.*

The fourth system continues the vocal line with the lyrics "do I fly — af - ter sum - mer mer - ri - ly. —". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *rit.* (ritardando) in the third measure, and *cresc.* and *rit.* in the fourth measure.

*p tempo.*

Mer - ri - ly, mer - ri - ly shall I live now

*p tempo.*

*mp poco riten.*

Un - der the blos - som that hangs on the bough.

*mp poco riten.*

*tempo.*

Mer - ri - ly, mer - ri - ly shall I live now

*mp riten.*

Un - der the blos - som that

*mp riten.*

*p*

hangs on the bough.

*p*

*pp*

*p*