

The Queen Beeby Sammy Nestico
arranged by Bert LigonGrade 4
duration 3:55

FULL SCORE

Swing $\text{♩} = 120$

1st Violin

2nd Violin

Viola

Cello

Bass

Guitar (opt.) "Comp" Freddie Green style
 Gm7 C7 Gm7 C7 Gm7 C7 C7 Gb9
 m7f C7 Gm7 C7 Gm7 C7 C7 Gb9

Piano (opt.)

Rhythm Bass (opt.)

Drums (opt.)

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F \flat M7 B \flat 9 F \flat M7 A \flat I7 B \flat 6 A \flat I7 D7(\flat 9)

F \flat M7 B \flat 9 F \flat M7 A \flat I7 B \flat 6 A \flat I7 D7(\flat 9)

F \flat M7 B \flat 9 F \flat M7 A \flat I7 B \flat 6 A \flat I7 D7(\flat 9)

5 6 7 8

The Queen Bee - 2

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Dm7 G7 Gm7 F[#]7/C Gm7 Am7 D7(9)

Dm7 G7 Gm7 F[#]7/C Gm7 Am7 D7(9)

G9 Dm7 G7 Gm7 F[#]7/C Gm7 Am7 D7(9)

13 14 15 16

56155 mm

The Queen Bee - 3

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Measures 21-24:

- Measure 21: FMA⁷, B_b⁹
- Measure 22: f FMA⁷, B_b⁹
- Measure 23: FMA⁷, *mf*
- Measure 24: A⁷, D^(b9)_{7(b5)}
- Measure 25: A⁷, D^(b9)_{7(b5)}

Measures 21-24 are marked with a large watermark: **REPRODUCTION PROHIBITED**.

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The Queen Bee - 4

[25]

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Gm7 Am7 B_b6 Gm7 C7 Am7 E_b9 Am7 D7(_b5)
Gm7 Am7 B_b6 Gm7 C7 Am7 E_b9 Am7 D7(_b5)

mf

25 26 27 28 29 30 31 32 33 34 35 36 37

mf

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The Queen Bee - 5

1st Violin Solo

Viola Solo

1st Violin

2nd Violin

Viola

Cello

Bass

Guitar (opt.)

Piano (opt.)

Rhythm Bass (opt.)

Drums (opt.)

Opt. solo

A Mi⁷

D7(b9)

Opt. solo

A Mi⁷

D7(b9)

f

mp

mp

mp

mp

mp

mp

mp

mp

mp

G Mi⁷ **C⁹**

G Mi⁷ **D⁹** **C⁹**

C⁹

B⁹ **B⁷** **F⁶**

A Mi⁷ **D7(b9)**

G Mi⁷ **C⁹**

G Mi⁷ **D⁹** **C⁹**

B⁹ **B⁷** **F⁶**

A Mi⁷ **D7(b9)**

G Mi⁷ **C⁹**

G Mi⁷ **D⁹**

C⁹

B⁹ **B⁷** **F⁶**

A Mi⁷ **D7(b9)**

29

30

31

32

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The Queen Bee - 6

33

G_{M7} C₇ G_{M7} C₇ G_{M7} C₇ G_{M7} C₇ G_{M7} G_{b9}

G_{M7} C₇ G_{M7} C₇ G_{M7} C₇ G_{M7} G_{b9}

p

p

p

p

G_{M7} C₇ G_{M7} C₇ G_{M7} C₇ G_{M7} G_{b9}

G_{M7} C₇ G_{M7} C₇ G_{M7} C₇ G_{M7} G_{b9}

mp

mp

mp

33 *mp* 34 35 36

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The Queen Bee - 7

A musical score for 'The Queen Bee - 7' featuring two staves of music. The top staff consists of six measures, each starting with a F major 7th chord (FMA7). The chords progress through B-flat 9th (B_b9), F major 7th (FMA7), B-flat 9th (B_b9), A minor 7th (AMi7), and D dominant 7th (D7(b9)). The bottom staff also consists of six measures, starting with F major 7th (FMA7) and progressing through B-flat 9th (B_b9), F major 7th (FMA7), B-flat 9th (B_b9), A minor 7th (AMi7), and D dominant 7th (D7(b9)). The score includes various performance markings such as 'div.' (divisi) and dynamic markings like V and ^ above the notes. Large, semi-transparent purple text overlays are present: 'FOR PREVIEW ONLY' across the middle of the page, and 'REPRODUCTION PROHIBITED' below it.

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The Queen Bee - 8

A musical score for a band or orchestra. The score consists of five staves: Treble, Bass, Alto, Tenor, and Bassoon. The key signature changes from G major (two sharps) to C major (no sharps or flats) to A minor (one sharp) to A major (one sharp) and back to D major (one sharp). The time signature is common time throughout. Measure 41 starts with G major 7th chords. Measures 42 and 43 show harmonic progression through C major, A minor, A major (with added G sharp), and A major 7th. Measure 44 concludes with a D major 9th chord. The bassoon part features prominent eighth-note patterns. Large, semi-transparent purple text overlays the music: 'FOR PREVIEW ONLY' across the top half, and 'REPRODUCTION PROHIBITED' across the bottom half.

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The Queen Bee - 9

A musical score for 'The Queen Bee - 9' featuring two staves of music. The top staff consists of two treble clef staves, and the bottom staff consists of two bass clef staves. The music is divided into measures by vertical bar lines. Chords are labeled above the staff, including DMI, DMI(ADD C#), DMI⁷, G⁹, GMI⁷, C⁷, AMI⁷, and D7(b9). Dynamics such as 'mf' (mezzo-forte) and 'v' (volume) are also indicated. The score is overlaid with large, semi-transparent purple text: 'FOR PREVIEW ONLY' across the middle section, and 'REPRODUCTION PROHIBITED' below it.

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The Queen Bee - 10

49

1st Violin

2nd Violin

Viola

Cello

Bass

Guitar (opt.)

Piano (opt.)

Rhythm Bass (opt.)

Drums (opt.)

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mf GMI E_b/G GMI⁶ GMI⁷ GMI⁷ GMI⁷ C^(b9) 7(b5)

mf GMI E_b/G GMI⁶ GMI⁷ GMI⁷ GMI⁷ C^(b9) 7(b5)

mf GMI E_b/G GMI⁶ GMI⁷ GMI⁷ GMI⁷ C^(b9) 7(b5)

mf GMI E_b/G GMI⁶ GMI⁷ GMI⁷ GMI⁷ C^(b9) 7(b5)

mf

49 *mf* 50 51 52

div. *f*

div. *f*

mf

mf FMA⁷ B^{b9} FMA⁷ B^{b9} A^{b9} D^(b9)

f FMA⁷ B^{b9} FMA⁷ B^{b9} A^{b9} D^(b9)

f FMA⁷ B^{b9} FMA⁷ B^{b9} A^{b9} D^(b9)

53 *f* 54 55 56

56155 *f*

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The Queen Bee - 11

57

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57 *mf*

Gm7 **C7** **Am7** **D9 (#11)**
Gm7 **C7** **Am7** **D9 (#11)**

Gm7 **C7** **Am7** **D9 (#11)**

mf

57 *mf* 58 59 60

mp *p* *f*
mp *p* *f*

D₉ C₉ **G_b7 F₆** **F D_{7(b9)} A₉ G_{M7}**

mp *p* *f*

mf *p* *f*

D₉ C₉ **G_b7 F₆** **F D_{7(b9)} A₉**

mp *p* *f*

Solo fill

61 62 63 64 *f*

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The Queen Bee - 12

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Musical score for 'The Queen Bee - 12' featuring six staves of music. The score includes various instruments and chords:

- Staff 1: Treble clef, key signature of one flat. Measures 65-68 show C9, GM7, C9, GM7, F#7, GM7, C9.
- Staff 2: Bass clef, key signature of one flat. Measures 65-68 show GM7, C9, GM7, C9, GM7, F#7, GM7, C9.
- Staff 3: Bass clef, key signature of one flat. Measures 65-68 show GM7, C9, GM7, C9, GM7, F#7, GM7, C9.
- Staff 4: Bass clef, key signature of one flat. Measures 65-68 show GM7, C9, GM7, C9, GM7, F#7, GM7, C9.
- Staff 5: Bass clef, key signature of one flat. Measures 65-68 show GM7, C9, GM7, C9, GM7, F#7, GM7, C9.
- Staff 6: Bass clef, key signature of one flat. Measures 65-68 show GM7, C9, GM7, C9, GM7, F#7, GM7, C9.
- Staff 7: Treble clef, key signature of one flat. Measures 69-72 show FMA7, Bb9, FMA7, Bb9, AM7, D7(b9).
- Staff 8: Bass clef, key signature of one flat. Measures 69-72 show Bb9, FMA7, Bb9, AM7, D7(b9).
- Staff 9: Bass clef, key signature of one flat. Measures 69-72 show FMA7, Bb9, FMA7, Bb9, AM7, D7(b9).
- Staff 10: Bass clef, key signature of one flat. Measures 69-72 show FMA7, Bb9, FMA7, Bb9, AM7, D7(b9).

Measure numbers 65, 66, 67, 68, 69, 70, 71, 72 are indicated below the staves.

The Queen Bee - 13

Opt. solo
f
Opt. solo
f
Fm7
Am7
D7
Am7
D7

Gm7
C7(b5)
Opt. solo
Fm7
Am7
D7

Gm7
C7(b5)
Opt. solo
Fm7
Am7
D7

Gm7
C7(b5)
Fm7
Am7
D7

73 74 75 mp 76

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The Queen Bee - 14

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The Queen Bee - 16

mp *sfs* *f* *v* *f* *ff* *div.* *ff*
 mp *sfs* *f* *v* *f* *ff* *div.* *ff*
 mp *sfs* *f* *v* *f* *ff* *ff*
 mp *sfs* *f* *v* *f* *ff* *ff*

G_M7 C⁹ A_{7(b13)} E₉ D_{7(b9)} A_{b9} G⁹
 G_M7 C⁹ A_{7(b13)} E₉ D_{7(b9)} A_{b9} *ff* G⁹
 G_M7 C⁹ A_{7(b13)} E₉ D_{7(b9)} A_{b9} G⁹

89 *mp* x x x x x x x x x x x x
 90 *p* x x x x x x x x x x x
 91 x x x x x x x x x x x x
 92 x x x x x x x x x x x x

v *p* *v* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
 E_{7(#9)} A_{7(#9)} D_{7(b9)}
 E_{7(#9)} A_{7(#9)} D_{7(b9)}
 E_{7(#9)} A_{7(#9)} D_{7(b9)}

93 x x x x x x x x x x x x
 94 x x x x x x x x x x x x
 95 x x x x x x x x x x x x
 96 x x x x x x x x x x x x

The Queen Bee - 17

97

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Gm7 C7 Gm7 C7 Gm7 C7 C7 Gb9
Gm7 C7 Gm7 C7 Gm7 C7 C7 Gb9
Gm7 C7 Gm7 C7 Gm7 C7 C7 Gb9

97 *mf* 98 99 100

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Fma7 Bb9 Fma7 Ami7 Bb6 Ami7 D7(b9)
Fma7 Bb9 Fma7 Ami7 Bb6 Ami7 D7(b9)
Fma7 Bb9 Fma7 Ami7 Bb6 Ami7 D7(b9)

101 102 103 104

56155

The Queen Bee - 18

105

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Chords:

- Gm7
- Gm7/C
- C9
- A7(b13)
- Eb9
- D7(b9)
- Ab9
- G9
- Gm7
- Gm7/C
- C9
- A7(b13)
- Eb9
- D7(b9)
- Ab9
- G9

Bass Chords:

- C9
- D9
- C9
- Gm7
- Fm7
- D9
- D9
- D9
- Ab9
- D9
- C9
- Fm7
- D9
- C#9
- D9
- Ab9
- C9
- D9
- C9
- Gm7
- Fm7
- D9
- D9
- C#9
- D9
- Ab9

105 *mf* 106 107 108 109 110 111 112

Chords:

- C9
- D9
- C9
- Gm7
- Fm7
- D9
- D9
- D9
- Ab9
- D9
- C9
- Fm7
- D9
- C#9
- D9
- Ab9
- C9
- D9
- C9
- Gm7
- Fm7
- D9
- D9
- C#9
- D9
- Ab9

109 110 111 112

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KENDOR JAZZ CLASSICS FOR STRING ORCHESTRA SERIES

The Queen Bee

GRADE 4 • DURATION 3:55

by Sammy Nestico
arranged by Bert Ligon

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To The Director

Count Basie's Big Band is one of the great models for swinging ensemble playing. Sammy Nestico, known for writing swinging pieces with clarity and economy, wrote numerous outstanding compositions for Basie that helped define the style. This arrangement gives string players the opportunity to play this classic piece.

A swing feel is a difficult thing to put into words - listening to recordings is worth a thousand words. In contrast to classical styles, the last notes of lines should be played with an accent. Tied notes should also be accented. There are places where the dotted quarter note is a secondary pulse and should be accented (example measure 21-22). In European style classical music, beats one and three get a stronger accent. In a swinging jazz style, beats two and four get the stronger accent (imagine where Frank Sinatra would snap his fingers). At measures 9-10, the quarter notes on beats two and four might be slightly accented more than the notes on beats one and three. Do not try to overswing or overthink the swing feel; it should not become doted 8th/16th. Play short notes short and with an accent, but when playing longer eighth note lines play into the string. If played without the rhythm section, bass should play the rhythm bass part.

A recording of this chart can be downloaded at www.kendormusic.com

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - Bass
- 1 - Guitar (opt.)
- 1 - Piano (opt.)
- 1 - Rhythm Bass (opt.)
- 1 - Drum Set (opt.)

EXTRA SCORES & PARTS AVAILABLE

BERT LIGON

Mr. Ligon earned degrees from the University of North Texas and is currently the Director of Jazz Studies at the University of South Carolina. He has taught jazz improvisation, guitar, piano, and conducted jazz string orchestras at the Greenville Suzuki Institute, Mark O'Connor Fiddle conferences, and the Christian Howes Creative Strings Workshop. Bert has presented several clinics and concerts at the International Association for Jazz Education (IAJE) and the American String Teachers Association (ASTA) conferences, and is the IAJE resource team member for String Publishing as well as the President-elect of the South Carolina IAJE. Many pieces to his credit have been published for big band, orchestra, string quartet, steel drum and jazz string ensembles, as well as education books.