



# The prying bee

Alfred Ben Allen  
(1850-1926?)

**Alfred Benjamin Allen** (1850-1926?) was born at Kingsland, Middlesex, England. He studied at the London Academy of Music and became known as a concert pianist and concert accompanist. His compositions include orchestral music, a secular cantata, organ music, songs, and part-songs. His humorous part-songs were particularly well received.

# The Prying Bee

Alfred Ben Allen

Andante sostenuto

S *p* A rose lay bask - ing in the sun One sul - try day in June, \_\_\_\_\_ With

A \_\_\_\_\_ *p* One sul - try day in June, \_\_\_\_\_

T \_\_\_\_\_ *p* One sul - try day in June, \_\_\_\_\_

B \_\_\_\_\_ *p* One sul - try day in June, \_\_\_\_\_

S <sup>5</sup> scarce a breath of wel - come wind To cool the af - ter - noon; A

A \_\_\_\_\_ To cool the af - ter - noon; \_\_\_\_\_ A

T \_\_\_\_\_ To cool the af - ter - noon; \_\_\_\_\_ A

B \_\_\_\_\_ To cool the af - ter - noon; \_\_\_\_\_ A

## The Prying Bee

9

*dim.* *cresc.*

S but - ter - fly on wear - y wing Did ut - ter round the rose, And

A but - ter - fly on wear - y wing Did ut - ter round the rose, And

T but - ter - fly on wear - y wing Did ut - ter round the rose, And

B but - ter - fly on wear - y wing Did ut - ter round the rose, And

13

*dim.* *dim.* *dim.* *dim.*

S fain would on its per - fumed leaves En - joy some sweet re - pose.

A fain would on its per - fumed leaves En - joy some sweet re - pose.

T fain would on its per - fumed leaves En - joy some sweet re - pose.

B fain would on its per - fumed leaves En - joy some sweet re - pose.

*Maestoso*

*f* *f* *f* *f*

S But a pry - ing bee just then came by, And did all et - i - quette de - fy.

A But a pry - ing bee just then came by, And did all et - i - quette de - fy.

T But a pry - ing bee just then came by, And did all et - i - quette de - fy.

B But a pry - ing bee just then came by, And did all et - i - quette de - fy.

# The Prying Bee

*Allegro vivace*

21

S  
A  
T  
B

“O go a - way, you  
“O go a - way, you  
The know - ing B Did  
With a buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

25

S  
A  
T  
B

pry - ing bee,” The rose did loud - ly cry, “You  
pry - ing bee,” The rose did loud - ly cry, “You  
clear - ly C With half an I The rea - son Y His  
buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

28

S  
A  
T  
B

need not come a - woo - ing me, So, neigh - bour lil - y  
need not come a - woo - ing me, So, neigh - bour lil - y  
com - pa - ny Was want - ed not. (To meet re - buff It  
buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

## The Prying Bee

31

S try; She is not so par - tic - u - lar As

A try; She is not so par - tic - u - lar As

T was his lot.) Then start - ed 'E (Just af - ter T) To

B buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

34

S I am known to be, So thrust your com - pa -

A I am known to be, So thrust your com - pa -

T hum in G (The ma - jor key), The know - ing B Did

B buzz buzz buzz buzz buzz buzz buzz The know - ing B Did

37

S ny on her, It's wel - come not on me."

A ny on her, It's wel - come not on me." The know - ing

T clear - ly C, did clear - ly, clear - ly C.

B clear - ly C, did clear - ly, clear - ly C,

# The Prying Bee

40

S

A

T

B

Did clear - ly C.

## Tempo I

S

A

T

B

A snow - white lil - y droop'd her head, And breath'd a gen - tle sigh, \_\_\_\_\_ But

And breath'd a gen - tle sigh, \_\_\_\_\_

And breath'd a gen - tle sigh, \_\_\_\_\_

And breath'd a gen - tle sigh, \_\_\_\_\_

48

S

A

T

B

soon she rais'd her head, and smil'd, Now, note the rea - son why; Came

Now, note the rea - son why; \_\_\_\_\_ Came

Now, note the rea - son why; \_\_\_\_\_ Came

Now, note the rea - son why; \_\_\_\_\_ Came

## The Prying Bee

52

S then a state - ly but - ter - fly In plu - mage O so gay, "I

A then a state - ly but - ter - fly In plu - mage O so gay, "I

T then a state - ly but - ter - fly In plu - mage O so gay, "I

B then a state - ly but - ter - fly In plu - mage O so gay, "I

*cresc.* *dim.*

56

S C U R at home," he said, "I'll woo thee while I may."

A C U R at home," he said, "I'll woo thee while I may."

T C U R at home," he said, "I'll woo thee while I may."

B C U R at home," he said, "I'll woo thee while I may."

*Maestoso*

*f*

S But the same old bee just then came by, And still did et - i - quette de - fy.

A But the same old bee just then came by, And still did et - i - quette de - fy.

T But the same old bee just then came by, And still did et - i - quette de - fy.

B But the same old bee just then came by, And still did et - i - quette de - fy.



# The Prying Bee

*Allegro vivace*

S  
A  
T  
B

“O go a - way, you  
“O go a - way, you  
The know - ing B Did  
With a buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

67  
S  
A  
T  
B

pry - ing bee,” The lil - y thus did cry, “We  
pry - ing bee,” The lil - y thus did cry, “We  
clear - ly C With half an I The rea - son Y His  
buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

70  
S  
A  
T  
B

do not want your pres - ence here, Some oth - er flow - er  
do not want your pres - ence here, Some oth - er flow - er  
com - pa - ny Was want - ed not. (To meet re - buff It  
buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

## The Prying Bee

73

S try; You know that two is com - pa - ny, And,

A try; You know that two is com - pa - ny, And,

T was his lot.) Then start - ed 'E (Just af - ter T) To

B buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz buzz

76

S there - fore, three is none, So, fly a - way, in -

A there - fore, three is none, So, fly a - way, in -

T hum in G (The ma - jor key), The know - ing B Did

B buzz buzz buzz buzz buzz buzz buzz The know - ing B Did

79

S trud - ing bee, Un - til our court - ing's done,"

A trud - ing bee, Un - til our court - ing's done,"

T clear - ly C, did clear - ly, clear - ly C, The know - ing

B clear - ly C, did clear - ly, clear - ly C,

# The Prying Bee

82

S  
Did clear - ly C.

A  
Did clear - ly C.

T  
B  
Did clear - ly C.

B  
Did clear - ly C.

Novello and Company  
(1913)

A rose lay basking in the sun  
One sultry day in June,  
With scarce a breath of welcome wind  
To cool the afternoon;  
A butterfly on weary wing  
Did utter round the rose,  
And fain would on its perfumed leaves  
Enjoy some sweet repose.  
But a prying bee just then came by,  
And did all etiquette defy.

“O go away, you prying bee,”  
The rose did loudly cry,  
“You need not come a-wooing me,  
So, neighbour lily try;  
She is not so particular  
As I am known to be,  
So thrust your company on her,  
It’s welcome not on me.”  
The knowing B  
Did clearly C  
With half an I  
The reason Y  
His company  
Was wanted not.  
(To meet rebuff  
It was his lot.)  
Then started ’E  
(Just after T)  
To hum in G  
(The major key),  
The knowing B  
Did clearly C,  
did clearly, clearly C.

A snow-white lily drooped her head,  
And breathed a gentle sigh,  
But soon she raised her head, and smiled,  
Now, note the reason why;  
Came then a stately butterfly  
In plumage O so gay,  
“I C U R at home,” he said,  
“I’ll woo thee while I may.”  
But the same old bee just then came by,  
And still did etiquette defy.

“O go away, you prying bee,”  
The lily thus did cry,  
“We do not want your presence here,  
Some other flower try;  
You know that two is company,  
And, therefore, three is none,  
So, fly away, intruding bee,  
Until our courting’s done,”  
The knowing B  
Did clearly C  
With half an I  
The reason Y  
His company  
Was wanted not.  
(To meet rebuff  
It was his lot.)  
Then started ’E  
(Just after T)  
To hum in G  
(The major key),  
The knowing B  
Did clearly C,  
did clearly, clearly C

#### TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.  
please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

David Anderson  
SHORCHOR Music  
1706 NE 177th St.  
Shoreline, WA 98155 USA

