



# JUST B YOURSELF

(RUMI PROBABLY NEVER SAID THIS)

What does this piece have to do with Rumi? Nothing at all.

S. ZAI

$\text{♩} = 100$

Voice

Violin 1

Violin 2

Violoncello

Guitar

Mouthpiece Buzz

Timpani

At random intervals press the sixth string into the fretboard at the soundhole.  
This will give a short "buzzing" sound. No specific pitch.

*mf*

No required pitch, just "buzz"

$\text{♩} = 100$

Detailed description: This is a musical score for a piece titled "JUST B YOURSELF" by S. ZAI. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 100. The instruments are Voice, Violin 1, Violin 2, Violoncello, Guitar, Mouthpiece Buzz, and Timpani. The guitar part features a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Mouthpiece Buzz part is marked with "No required pitch, just 'buzz'". The other parts (Voice, Violin 1, Violin 2, Violoncello, and Timpani) are currently blank staves.

Sing in any octave you like!  
With great conviction

4

Voice

zub zub zub zub zub zub zub zub zub

This is a sound of bees flying backwards, thanks to Dylan for this very valuable information!

Vln. 1

Vln. 2

Vc.

Gtr.

Buzz

Timp.

8

Voice

zub zub

zub zub zub

*ff*

*p*

All string players should say "bzzz" while playing tremolo

Vln. 1

*f*

bzz zzz zzz bzzz bzz zzz zzz bzz zzz bzzz bzz bzz

Vln. 2

bzz zzz zzz zzz zz z zzz z zz zzz zz zz z

All string players should say "bzzz" while playing tremolo

Vc.

bzz bzz bzz bzzz bzzh bzh bzz bzz bzz bzz zzz bzz zzz

Gtr.

same as before

*p*

Buzz

Breathe as needed

*f*

Timp.

14

Voice: zub zub zub zub zub zub zub zub zub

Vln. 1: *fff* zub zub zub (Bars 17-20 sing, do not play!)

Vln. 2: *fff* zub zub zub (Bars 17-20 sing, do not play! Any octave is fine.)

Vc.: *fff* zub zub zub (Bars 17-20 sing, do not play! Any octave is fine.)

Gtr.: *fff* zub zub zub (Bars 17-20 sing, do not play! Any octave is fine.)

Buzz: -

Timp.: *ff*

18

Voice: zub zub zub zub zub zub zub zub zub

Vln. 1: *mf* pizz. zub zub zub zub zub zub zub

Vln. 2: *sempre sfz* zub zub zub zub zub zub zub

Vc.: *mf* zub zub zub zub zub zub zub

Gtr.: zub zub zub zub zub zub zub

Buzz: -

Timp.: *ff*

23

Voice

Vln. 1

Vln. 2

Vc.

Gtr.

Buzz

Timp.

All string players should say "zh" with every note played

*ff*

*ff*

*ff*

29

Voice

Vln. 1

Vln. 2

Vc.

Gtr.

Buzz

Timp.

hum.....  
(breathe as needed)

*pp*

*pp*

*sempre sfz*

*pp* At random intervals press the sixth string into the fretboard at the soundhole. This will give a short "buzzing" sound. Do it with large hand gestures and make faces while you do it.

*fff*

**C**

**C**

**C**

33

Voice

Vln. 1

Vln. 2

Vc.

Gtr.

Buzz

Timp.

Sing in any octave you like!  
With great conviction

38

Voice

Vln. 1

Vln. 2

Vc.

Gtr.

Buzz

Timp.

back to "normal" as it were! :)

*mf*

*ff*

At bar 44 on the 4th beat everybody  
look at the timpanist  
and wonder why he did not play!

42

Voice

zub zub zub      zub zub zub      zub zub zub

At bar 44 on the 4th beat everybody  
look at the timpanist  
and wonder why he did not play!

Vln. 1

Vln. 2

Vc.

At bar 44 on the 4th beat everybody  
look at the timpanist  
and wonder why he did not play!

Gtr.

Buzz

At bar 44 on the 4th beat everybody  
look at the timpanist  
and wonder why he did not play!

With attention seeking behavior  
and great dramatic flair!!

Timp.

47

Voice

zub zub zub      zub      zub zub zub      zub

arco

Vln. 1

Vln. 2

Vc.

Gtr.

Buzz

*ff*

Timp.

52

Voice *p*  
hum..... (breathe as needed)

Vln. 1  
all string players very quietly say "bzzzh" from 52-57

Vln. 2

Vc.  
all string players very quietly say "bzzzh" from 52-57

Gtr.  
*p* *ff* play fewer notes as you get softer

Buzz  
*p* *ff*

Timp.

56

Voice

Vln. 1  
*p*

Vln. 2  
*p*

Vc.  
*p*

Gtr.

Buzz  
*p*

Timp.

Conductor slowly and dramatically  
turns around  
to face audience and sings  
a long "ZUB" a la Pavarotti  
at the top of his lungs beginning  
on the 4th beat of 62.

59

Score for measures 59-62. The score includes staves for Voice, Vln. 1, Vln. 2, Vc., Gtr., Buzz, and Timp. The key signature is two sharps (F# and C#). The music features a dramatic shift in dynamics and articulation for the strings and guitar.

Measures 59-62:

- Voice:** Rests in measures 59-61, then a note in measure 62.
- Vln. 1 & Vln. 2:** Play a half-note chord in measure 59 ( $ff$ , *pizz.*), then rest in measure 60. In measure 61, they play a half-note chord ( $pp$ , *arco*). In measure 62, they play a half-note chord ( $pp$ , *arco*).
- Vc.:** Play a half-note chord in measure 59 ( $ff$ , *pizz.*), then rest in measure 60. In measure 61, they play a half-note chord ( $pp$ , *arco*). In measure 62, they play a half-note chord ( $pp$ , *arco*).
- Gtr.:** Play a rhythmic pattern of eighth notes in measure 59 ( $pp$ ), then rest in measure 60. In measure 61, they play a rhythmic pattern of eighth notes ( $pp$ ). In measure 62, they play a rhythmic pattern of eighth notes ( $pp$ ).
- Buzz:** Rests in all measures.
- Timp.:** Rests in measures 59-61, then a note in measure 62 ( $f$ ).