

Armando Bayolo

Silly Ditties

for soprano, violin, cello and piano

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Written in the spring of 2001 (no.1-3) in Ann Arbor, Michigan and
the summer and fall, 2005 (Interlude-no. 6) in Alexandria, Virginia.

Duration: ca. 15 minutes



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Silly Ditties

1. The Joke

Armando Bayolo

(2001-2005)

Tempo di valse, moderato (♩=108)

The musical score is arranged in systems. The first system includes staves for Soprano, Violin, Cello, and Piano. The Soprano part is mostly rests. The Violin part starts with a *pizz.* (pizzicato) section marked *mf*, followed by an *arco* (arco) section marked *mf*. The Cello part begins with *mf*, then *p*, and ends with *p*. The Piano part features a *pp* (pianissimo) section. The second system starts at measure 6 and includes the Soprano vocal line with lyrics: "The joke _____ you just told is -n't fun-ny one bit! ____". The vocal line includes dynamic markings *mf*, *f*, and *sfz*, along with triplet markings. The Violin part has a *pizz.* section and an *arco* section marked *f*. The Cello part has an *arco* section marked *p*, *mf*, *p*, and *f*. The Piano part concludes with a *pp* section and a *molto* marking.

11

S *f* *sfz* *mf*
 The joke _____ is - n't fun - ny one bit! _____ It's point - less

Vln. *pizz.* *p* *arco* *f* *pp* *sfz* *pizz.* *sfz*

Vc. *f* *f* *sfz* *pizz.* *arco* *p*

Pno. *pp*

15

S *mf* *sfz* *mf* *sfz*
 and dull, whol - ly lack - ing in wit. _____ Whol - ly lack - ing,

Vln. *arco* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Vc. *sfz* *pp* *sfz* *pizz.* *sfz* *sfz*

Pno. *pp* *mf*

And. _____

19 *mf* *sfz*

S
whol - ly, whol - ly lack - ing in wit.____

Vln. *f* *p* *pizz.* *mf*

Vc. *sfz* *sfz* *f* *arco* *p* *sfz* *sfz*

Pno. *mf* *f* *mp* *p*

24 *p*

S
It's so,

Vln. *arco* *pp*

Vc. *pizz.* *p* *f* *p* *arco* *p* *f* *p*

Pno. *mp* *f*

29

S. It's so, It's so, It's so

Vln. *pp*

Vc. *f* *p* *f* *pizz.* *sfz* *pp*

Pno. *f* *p*

sfz
 Leo. Leo.

Clichéd!

33

S. old and stale, so

Vln. *ff* 6

Vc. *ff* 6

Pno. *ff*

34

S
old and stale, It's be - gin - ning to smell! *fp*

Vln. *pizz.* *arco* *seagull gliss.*

Vc. *pizz.*

Pno.

37

S *f* It's be - gin - ning to be - gin - ning to smell! *fp* *sfz*

Vln. *pizz.* *arco* *seagull gliss.*

Vc. *pizz.* *arco* *p* *f* *p*

Pno.

42 *f*

S Be - sides, _____

Vln. *pp* IV *f*

Vc. *sfz* *pp* *f* *p* *f*

Pno. *pp* *pp*

ped. _____

Lento

47 *pp* *bashfully* 3 3

S it's the one I was go - ing to tell. _____

Vln.

Vc. *pp* *ppp* *pizz.*

Pno. *ppp*

2. Little Willie's Dead

Lugubrious, mournful (♩=c. 58)
"alla marcia funebre di Chopin"

Musical score for Soprano, Violin, Cello, and Piano. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Soprano part consists of four measures of whole rests. The Violin part has four measures of whole rests, followed by a melodic phrase starting in the fourth measure, marked *p*. The Cello part has four measures of whole rests. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and dotted eighth notes in the left hand, marked *pp*.

Musical score for Soprano, Violin, Viola, and Piano. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Soprano part (labeled 'S') has five measures of whole rests, with a fermata over the final note in the fifth measure. The Violin part (labeled 'Vln.') has five measures of music, with a melodic line that includes a fermata over the final note. The Viola part (labeled 'Vc.') has five measures of music, with a melodic line that includes a fermata over the final note and a *poco rit.* marking. The Piano part (labeled 'Pno.') features a rhythmic accompaniment of eighth notes in the right hand and dotted eighth notes in the left hand, with a fermata over the final note.

9 *p*

S
Lit - tle Wil - lie's dead,

Vln. *pp*

Vc. *pp*

Pno. *pp* *ppp secco, quasi tamburo*

8^{vb}

13 *f*

S
Lit - tle Wil - lie's dead, Jam him in the cof - fin

Vln. *fp* *f*

Vc. *fp* *f* *pizz.*

Pno. *ppp* *f*

8^{vb}

16 *pp* \langle \rangle

S
for you don't_ get the chance of a fune-ral of - ten.

Vln. *pizz.*
mf *pp*

Vc. *pp*

Pno. *mf* *pp* *pp poco legato*

20

S

Vln.

Vc.

Pno. *ppp*

8^{vb}-----

1. Introduction: Recitative

Slowly, quiet (♩=56)

Soprano

The lob-sters came a - shore one night—

Violin

pp *sub. pp*

Cello

pp *sub. pp*

Piano

6

S

in the mer-ry month—of June,— And coaxed the fid-dler crab— to play— A

Vln.

sfz *pp* *sfz*

Vc.

sfz *pp* *sfz*

Pno.

2. Tango

Vibrant, but not too fast (♩=c. 104)

10

S
rol - lick - ing tan go tune.

Vln.
mf

Vc.
(l.h. pizz.) col legno, jété ord.
mf sfz sfz

Pno.
mf sfz p

14

S

Vln.
f mf

Vc.
sfz

Pno.

19

S

Vln.

Vc.

Pno.

sfz *sfz* *f* *pizz.*

23

S

Vln.

Vc.

Pno.

f *mf* *mf*

28

S

Vln.

Vc.

Pno.

arco

p

3

3

3

p

32

S

Vln.

Vc.

Pno.

3

37

S *mf*
The lobs- ters danced _____ the fid- dler played _____ Till

Vln. *pp* *pp* *mf* IV

Vc. *col legno ord.* *col legno ord.* *col legno ord.* *pp*

Pno. *pp*

41

S
mor- ning, _____ ro - sy red, _____ Chased the dan - cers _____ in - to the

Vln. III *sfz* *mf*

Vc. *col legno ord.* *col legno ord.* *col legno ord.*

Pno.

44

S
sea _____ And the fid - dler home _____ to bed. _____

Vln.
col legno ord. + *col legno ord.* + *col legno ord.* *sfz*

Vc.
col legno ord. + *col legno ord.* + *col legno ord.*

Pno.
p

47

S
(hum) _____ *pp*

Vln.

Vc.
pizz. *p*

Pno.
pp

51 *ad libitum*

S

Vln.

Vc. *slow arpeggios*
pp *ppp*

Pno. *ppp*

3

56

S

Vln.

Vc.

Pno. *dim. poco a poco al niente*

dim. poco a poco al niente

Interlude: Bear Game

Playfully (♩=ca. 120)

This musical score is for the Interlude: Bear Game, measures 1 through 11. It is written for Violin, Cello, Piano, Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into three systems. The first system (measures 1-5) features a Violin part starting with a *p* dynamic, a Cello part with a *f* dynamic, and a Piano part with a *p* dynamic. The second system (measures 6-10) features a Violin part with a *p* dynamic, a Viola part with a *p* dynamic, and a Piano part with a *p* dynamic. The third system (measures 11) features a Violin part with a *f* dynamic, a Viola part with a *sfz* dynamic, and a Piano part with a *f* dynamic. The score includes various musical notations such as dynamics, articulation marks, and slurs.

16

Vln.

Vc.

Pno.

mf

Musical score for measures 16-20. The Violin part features a continuous sixteenth-note pattern. The Viola part plays quarter and eighth notes. The Piano part consists of arpeggiated chords and eighth notes. A dynamic marking of *mf* is present in the piano part.

21

Vln.

Vc.

Pno.

f

Musical score for measures 21-26. The Violin part features sixteenth-note patterns with a dynamic marking of *f*. The Viola part plays quarter notes with a dynamic marking of *f*. The Piano part consists of dense sixteenth-note chords with a dynamic marking of *f*.

27

Vln.

Vc.

Pno.

Musical score for measures 27-31. The Violin part features quarter notes with a dynamic marking of *f*. The Viola part plays quarter notes. The Piano part consists of sixteenth-note chords.

32

Vln.

Vc.

Pno.

38

Vln.

Vc.

Pno.

p

fp

p

pp

44

Vln.

Vc.

Pno.

p

p

50

Vln.

Vc.

Pno.

The musical score consists of three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Measures 50-51:** The Vln. and Vc. parts play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *mf* for the first measure and *p* for the second. The Pno. part features a complex rhythmic pattern in the right hand, primarily eighth and sixteenth notes, with a bass line of quarter notes.
- Measures 52-54:** The Vln. and Vc. parts have whole rests. The Pno. part continues with a sustained chord in the right hand (G4, B4, C5) and a rhythmic pattern in the left hand.

4. Triolet

Quickly (♩=ca. 120)

Musical score for the first system of '4. Triolet'. The score is in 3/4 time and consists of four staves: Soprano, Violin, Cello, and Piano. The Soprano part has two whole rests. The Violin part plays a sixteenth-note triplet pattern, marked *pp*. The Cello part plays a sixteenth-note triplet pattern, also marked *pp*. The Piano part has two whole rests, followed by a half note chord marked *mf* with an *8va* marking above it.

Musical score for the second system of '4. Triolet'. The score is in 3/4 time and consists of four staves: Soprano (S), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Soprano part has two whole rests. The Violin part plays a sixteenth-note triplet pattern, marked with a '6' above it. The Cello part plays a sixteenth-note triplet pattern, also marked with a '6' above it. The Piano part has a half note chord marked *mf* with an *8va* marking above it, followed by two whole rests.

5

S

Vln.

Vc.

Pno.

8

S

Vln.

Vc.

Pno.

13

mf \longleftarrow *f*

S I wish I were a jel-ly fish That

Vln. *pizz.* *arco* *pizz.* *arco* *sfz*

Vc. *pizz.* *arco* *mf*

Pno.

18

f

S can - not fall down - stairs: I wish, I wish I were a jel-ly fish That

Vln. *f* *mf* *pizz.* *arco* *sfz*

Vc. *f* *sfz* *mf*

Pno. *mf*

23

S
can - not fall down - stairs:

Vln. *pp*

Vc. *pp*

Pno. *p*

26

S *p cresc.*
Of all the things I wish to wish, Of

Vln.

Vc.

Pno.

29 *mf* *poco rit.*

S
all the things I wish to wish I wish I were a jel-ly fish That

Vln.
mf *poco rit.*

Vc.
mf *poco rit.*

Pno.
mf *poco rit.*

34 **Poco Meno Mosso** (♩=ca. 72) *p*

S
has - n't a - ny cares, — And does - n't e - ven have to wish

Vln.
p

Vc.
p

Pno.
(in tempo)

Tempo I (♩=120)

39 *f* *ff*

S I wish I were a jel - ly fish _____ That

Vln. *pizz.* *f* *arco*

Vc. *pizz.* *f* *arco*

Pno. *f* 7

43

S can - not fall down - stairs. _____

Vln. *f* *fp* very slow gliss.

Vc. *f* *fp* very slow gliss.

Pno. *f*

5. Looking Forward

Haughty (♩=ca. 66)

Soprano

When I am grown to man's es-tate I shall be

Violin

Cello

Piano

4

S

ver-ry proud and great, And tell the o-ther girls and boys_____

Vln.

Vc.

Pno.

8

S
Not to med - dle with my toys.

Vln.

Vc.

Pno.

12

S

Vln.

Vc.

Pno.

6. Belagcholly Days

Far too seriously (♩=ca. 52)

This musical score is for the piece "6. Belagcholly Days" by an anonymous composer. The tempo is marked "Far too seriously" with a quarter note equal to approximately 52 beats per minute. The score is written for Soprano, Violin, Cello, Piano, and Viola. The piece is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into two systems, with the second system starting at measure 3. The Soprano part is mostly silent, with rests in measures 1, 2, 3, and 4. The Violin part features a "sul pont." marking and a *pp* dynamic with a sixteenth-note sextuplet in measures 1 and 2, and another sextuplet in measure 4. The Cello part plays a simple melodic line with a *p* dynamic. The Piano part consists of a complex harmonic accompaniment with a *p* dynamic. The Viola part has a melodic line with a *fp* dynamic in measure 3 and a *pp* dynamic with a sextuplet in measure 4. The Cello part has a *fp* dynamic in measure 3. The Piano part has a *fp* dynamic in measure 3. The score concludes in measure 4.

5 (riten.) -----

S

Vln. *mp* 6 *pp* 6 *p* 6 6 3 *riten.* -----

Vc. *riten.* -----

Pno. *riten.* -----

7 *p a tempo*

S
Chil - - - - ly Do - - - - veb - - - - ber

Vln. *pp a tempo* 6 6

Vc. *a tempo*

Pno. *a tempo*

9 *mf*

S
with his boad - - digg

Vln.
6 6 *p*

Vc.
fp

Pno.
fp

11 *fp*

S
blast Dow cubs add strips the

Vln.
ord. *f* *sfz*

Vc.
f *fp* *pp*

Pno.
f *sfz* *pp*

14

S
bed - dow add the lawd,

sul tasto
pp

Vln.

Vc.

Pno.

17

S
pp
E - ved Oc - to - ber's sud - dy days are past

Vln.

Vc.
mp *pp*

Pno.
pp

Più mosso (♩=ca. 60-66)

20

S Add sub - - - ber's gawd!

Vln. *ord.* *f* *poco rit.* *pp*

Vc. *f* *poco rit.* *pp*

Pno. *f* *poco rit.* *p*

23

S I kdow__ dot what it is to which I cligg

Vln.

Vc.

Pno.

26

S

That stirs to sogg add sor-row That stirs to sog add

Vln.

Vc.

Pno.

pp

sub. pp

29

S

sor-row, sor-row, sor-row,

Vln.

Vc.

Pno.

31

S
yet, I trust That still I sigg,

Vln.
mp *p* *mf*

Vc.
p *sfz* *f*

Pno.
p *f*

35

S
still I sigg, but as the lid - dets sigg~

Vln.
f *p*

Vc.
p

Pno.
dim.

38 *p* *f*

S Be - cause I bust. Add now, fare - well to

Vln.

Vc.

Pno. *p* *f*

42

S ro - ses add to birds, To lar - ded fields add tig - kligg

Vln.

Vc.

Pno. *mf*

46

S
strea - b - lets eke; Fare - well to all ar - ti - cu - la - ted words I

Vln.
p *pp*

Vc.
3

Pno.
p

Tempo I (♩=52)

51

S
fain would speak. Fare - well, by che - rished strol - lings od the

Vln.
> n. *pp*

Vc.
pp *pp*

Pno.

56

S
sward, — Greed glades add fo-rest shades, fare - well to you;

Vln.

Vc.

Pno.

61

S
With sor - - - row,

Vln.

Vc.

Pno.

pp

pp

IV

65

S

sor - row - ing heart~ I wretch - ed add for - lord, Bid

mf *pp*

fp *n.* *ppp*

Vln.

Vc.

Pno.

70

S

Bid Bid Bid Bid you~ a - a - chew!

sfz

Vln.

Vc.

pizz.

sfz

Pno.