

# Aus meiner Jugend

Miniaturen

für Violine, Violoncell und Klavier

komponiert von

# From my Youth

Miniatures

for Violin, Violoncello and Piano

composed by

## Mortimer Wilson

Op. 5

Heft I, II je M. 2.—

Book I, II each M. 2.—

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- No. 1. Teddy Bär schläft .. .. .
- No. 2. Neger=Puppen=Walzer ..
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- No. 1. Teddy Bear's Lullaby. . . .
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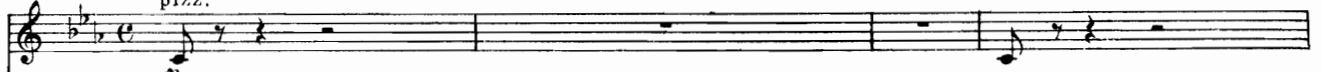
# Kätzchens Begräbnis. — Funeral of a Calico-Cat.

Mortimer Wilson, Op. 5 No. 5.

Andante, Maestoso.

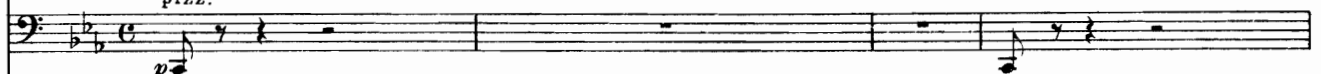
*pizz.*

Violine.



*pizz.*

Violoncell.



Andante, Maestoso.

*plegato*

Pianoforte.



*cresc.*

*arco*

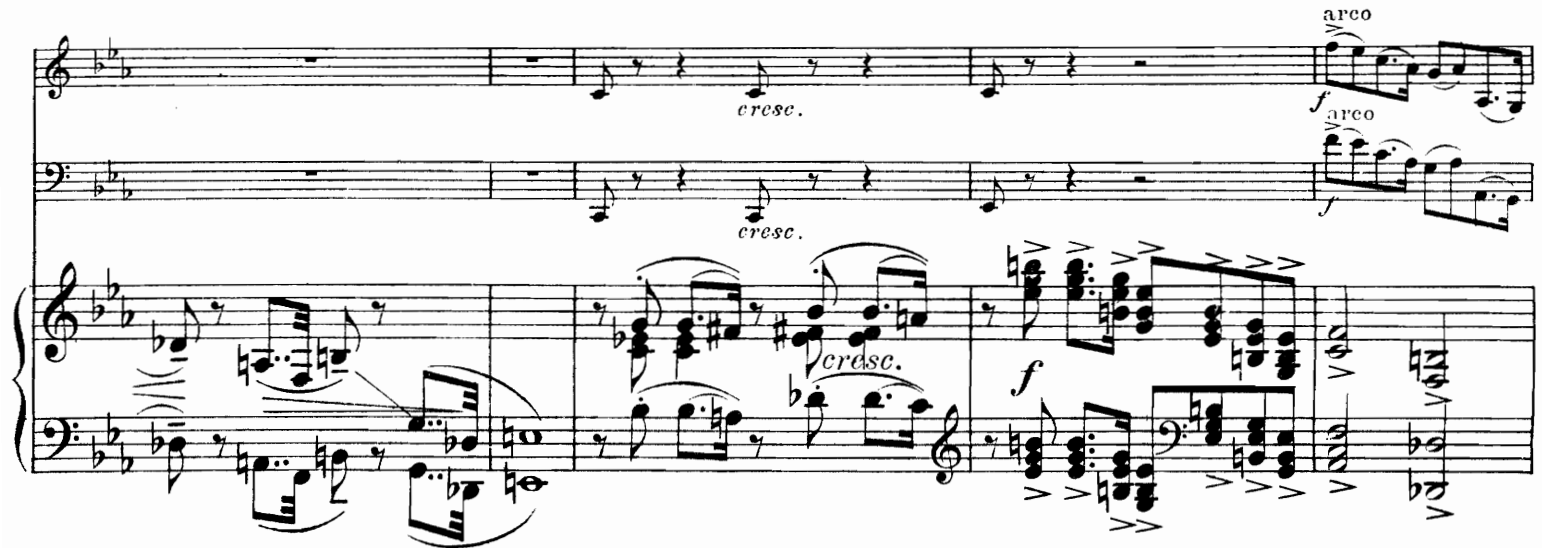
*f*

*arco*

*cresc.*

*cresc.*

*f*



First system of the musical score. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line starts with a melodic phrase, followed by a rest, and then continues with a phrase marked *rit.* and *a tempo*. The piano accompaniment features a complex texture with many beamed sixteenth notes. Dynamics include *dim.* and *mf*. The system concludes with a double bar line.

Second system of the musical score. The vocal line has a melodic phrase marked *rit.* and *a tempo*. The piano accompaniment continues with a similar texture, featuring a *pizz.* (pizzicato) marking. Dynamics include *rit.*, *a tempo*, and *p*. The system concludes with a double bar line.

Third system of the musical score. The vocal line has a melodic phrase marked *rit.* and *a tempo*. The piano accompaniment features a *pizz.* marking and a triplet of eighth notes. Dynamics include *p*, *mf*, *rit.*, *a tempo*, and *pizz.*. The system concludes with a double bar line.

Fourth system of the musical score. The vocal line has a melodic phrase marked *pizz.* and *arco*. The piano accompaniment features a *pizz.* marking and a triplet of eighth notes. Dynamics include *p*, *mf*, *dim.*, and *p*. The system concludes with a double bar line.

# Liebeslied der Alpnerin. — Love-Song of an Alpine-Doll.

Mortimer Wilson, Op. 5 N<sup>o</sup> 6.

*Allegretto assai.*

Violine. *mf*

Violoncell.

Pianoforte. *mf*

The musical score is written for Violin, Violoncello, and Piano. It is in 3/8 time and marked *Allegretto assai*. The key signature has one sharp (F#). The score is divided into four systems. The first system shows the Violin and Violoncello parts, both starting with a rest. The Piano part begins with a melody in the right hand and a bass line in the left hand. The second system continues the Piano part. The third system shows the Violin and Violoncello parts re-entering with a melody. The fourth system concludes the piece with a final cadence in the Piano part.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in the right hand, while the left hand provides a rhythmic accompaniment. The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. The vocal line has a more sustained melodic line. The piano accompaniment features a prominent bass line with eighth notes and chords in the right hand.

The third system includes a dynamic marking of *p* (piano) in the vocal line. The vocal line has a melodic phrase, and the piano accompaniment features a steady bass line with chords in the right hand.

The fourth system concludes the page. The vocal line has a melodic phrase, and the piano accompaniment features a steady bass line with chords in the right hand.

First system of musical notation, consisting of two staves (treble and bass) and a grand staff (treble and bass). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The first staff has a melodic line with a forte (*f*) dynamic marking. The second staff has a bass line with a forte (*f*) dynamic marking. The grand staff features a complex harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation, consisting of two staves (treble and bass) and a grand staff (treble and bass). The music continues with similar melodic and harmonic textures. The grand staff accompaniment is particularly dense with many chords.

Third system of musical notation, consisting of two staves (treble and bass) and a grand staff (treble and bass). The dynamics shift to mezzo-forte (*mf*) in the first two staves. The grand staff accompaniment continues with complex chordal textures.

Fourth system of musical notation, consisting of two staves (treble and bass) and a grand staff (treble and bass). The dynamics shift to piano (*p*) in the first two staves. The grand staff accompaniment features a more flowing, arpeggiated texture.

# Parade der Zinnsoldaten. — Tin-Soldier Dress-Parade.

Mortimer Wilson, Op. 5 No 7.

Tempo di Marcia.

*rit.* *a tempo*

Violine.

Violoncell.

Pianoforte.

Tempo di Marcia.

*rit.* *p a tempo*

The musical score consists of three systems. The first system shows the Violin and Cello parts, both starting with a forte (*ff*) dynamic and a tempo change from *rit.* to *a tempo*. The second system shows the Piano part, starting with a mezzo-forte (*mf*) dynamic and a tempo change from *rit.* to *p a tempo*. The third system continues the piano part with various dynamics including *mf* and *ff*, and includes a section with a *mf* dynamic.

First system of musical notation. It consists of two staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano accompaniment. The piano part includes both treble and bass staves. Dynamics include *mf*, *cresc.*, *f*, and *p*. The key signature has one sharp (F#).

Second system of musical notation. It continues the string quartet and piano accompaniment. Dynamics include *mf*. The piano part features a prominent eighth-note accompaniment in the bass.

Third system of musical notation. It includes dynamic markings *mf*, *pizz.*, *arco*, *f*, and *cresc.*. The string quartet parts show some bowing changes. The piano part continues with its accompaniment.

Fourth system of musical notation. It includes dynamic markings *ff*, *rit.*, and *a tempo*. The string quartet parts have a *rit.* marking. The piano part has a *ff* marking. The system concludes with a *p* dynamic and *a tempo* marking.



# Eine kleine Teegesellschaft. – Over the little blue Tea-Set.

Mortimer Wilson, Op. 5. No 8.

Allegro.

Violine.

Violoncell.

Pianoforte.

*p*

Allegro.

*p*

(Bass, ad libitum)

*mf*

*mf*

*mf*

First system of musical notation, consisting of two staves (treble and bass clef). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *cresc.* and *f*.

Second system of musical notation, consisting of two staves. The music continues with similar melodic and rhythmic patterns. Dynamics include *cresc.* and *f*.

Third system of musical notation, consisting of two staves. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *mf*.

Fourth system of musical notation, consisting of two staves. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *tr* and *poco rit.*

*a tempo*

*a tempo*

*p a tempo*

*(Bass, ad libitum)*

*cresc.*

*cresc.*

*cresc.*

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