

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.—

Heft I

- No. 1. Teddy Bär schläft
- No. 2. Neger=Puppen=Walzer ..
- No. 3. Um den Maibaum
- No. 4. In der Spinnstube

Heft II

- No. 5. Käzchens Begräbnis
- No. 6. Liebeslied der Alpnerin ..
- No. 7. Parade der Zinnsoldaten
- No. 8. Eine kleine Teegesellschaft

Book I

- No. 1. Teddy Bear's Lullaby. . . .
- No. 2. Waltz of the Negro Dolls
- No. 3. Around the May=Post
- No. 4. Tiny Spinners

Book II

- No. 5. Funeral of a Calico Cat . . .
- No. 6. Lovesong of an Alpine Doll
- No. 7. Tin Soldiers' Dress Parade
- No. 8. Over the little blue Tea=Set

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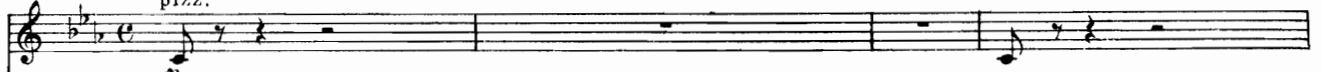
Kätzchens Begräbnis. — Funeral of a Calico-Cat.

Mortimer Wilson, Op. 5 No. 5.

Andante, Maestoso.

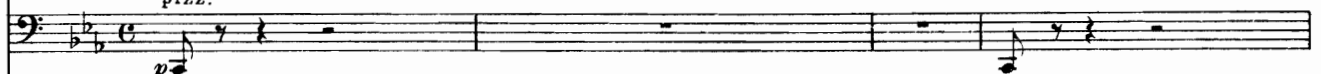
pizz.

Violine.



pizz.

Violoncell.



Andante, Maestoso.

plegato

Pianoforte.



cresc.

arco

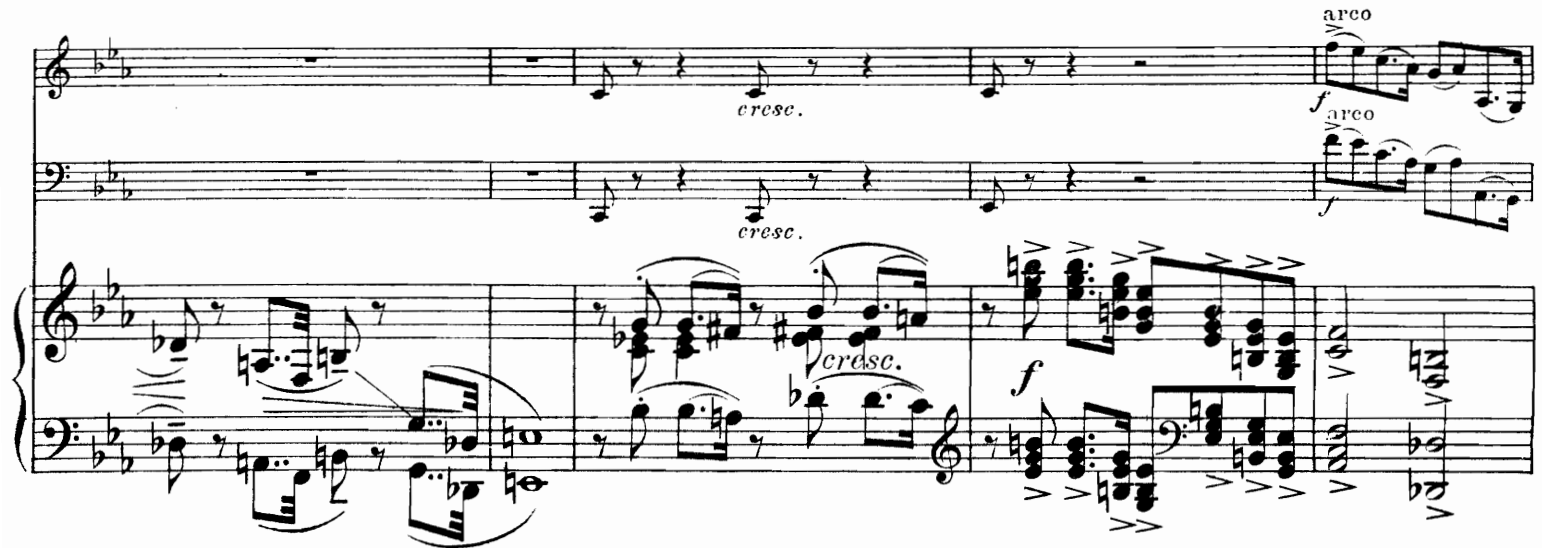
f

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.* followed by a rest and then *a tempo*. The piano accompaniment continues with a similar texture. Dynamics include *rit.* and *a tempo*. The system concludes with a double bar line.

Third system of the musical score. The vocal line has a melodic phrase marked *rit.* followed by a rest and then *a tempo*. The piano accompaniment features a complex texture with many beamed sixteenth notes. Dynamics include *rit.* and *p a tempo*. The system concludes with a double bar line.

Fourth system of the musical score. The vocal line has a melodic phrase marked *rit.* followed by a rest and then *a tempo*. The piano accompaniment continues with a similar texture. Dynamics include *p*, *mf*, *rit.*, and *a tempo pizz.*. The system concludes with a double bar line.

Fifth system of the musical score. The vocal line has a melodic phrase marked *rit.* followed by a rest and then *a tempo*. The piano accompaniment features a complex texture with many beamed sixteenth notes. Dynamics include *mf*, *rit.*, and *a tempo*. The system concludes with a double bar line.

Sixth system of the musical score. The vocal line has a melodic phrase marked *pizz.* followed by a rest and then *arco*. The piano accompaniment continues with a similar texture. Dynamics include *p*, *mf*, *dim.*, and *p*. The system concludes with a double bar line.

Seventh system of the musical score. The vocal line has a melodic phrase marked *mf* followed by a rest and then *dim.*. The piano accompaniment features a complex texture with many beamed sixteenth notes. Dynamics include *mf* and *dim.*. The system concludes with a double bar line.

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

Mortimer Wilson, Op. 5 N^o 6.

Allegretto assai.

Violine. *mf*

Violoncell.

Pianoforte. *mf*

The musical score is arranged in four systems. Each system contains three staves: Violin (top), Cello (middle), and Piano (bottom). The tempo is marked 'Allegretto assai' and the dynamic is 'mf'. The key signature is G major, with a change to G minor in the final system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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 moving bass line in the left hand.

The second system continues the musical piece. The vocal line has a more active role with several notes, while the piano accompaniment maintains its harmonic and rhythmic support. The piano part features some chordal textures in the right hand and a steady bass line.

The third system shows the vocal line with a dynamic marking of *p* (piano). The piano accompaniment continues with its characteristic textures, including chords and a moving bass line. The overall mood is soft and melodic.

The fourth system concludes the page's musical content. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The system includes various musical notations such as slurs and dynamic markings.

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 slurs and accents. The second staff has a bass line with slurs and accents. The grand staff features chords and arpeggiated figures. Dynamics include *f* (forte) and *mf* (mezzo-forte).

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. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Third system of musical notation, consisting of two staves (treble and bass) and a grand staff (treble and bass). The music features more complex harmonic structures. Dynamics include *mf* (mezzo-forte).

Fourth system of musical notation, consisting of two staves (treble and bass) and a grand staff (treble and bass). The music concludes with a final cadence. Dynamics include *p* (piano).

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 with dynamic markings of *ff* and tempo markings of *rit.* and *a tempo*. The second system shows the Piano part with dynamic markings of *mf* and *ff*, and tempo markings of *rit.* and *p a tempo*. The third system continues the Piano part with dynamic markings of *mf* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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

(Bass, ad libitum)

mf

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

Second system of musical notation, consisting of two staves. The music continues with complex rhythmic patterns and dynamic markings such as *cresc.* and *f*.

Third system of musical notation, consisting of two staves. The music features a melodic line with a trill (*tr*) and dynamic markings including *mf* (mezzo-forte).

Fourth system of musical notation, consisting of two staves. The music concludes with a trill (*tr*) and dynamic markings including *poco rit.* (poco ritardando).

a tempo

a tempo

p a tempo

(Bass, ad libitum)

cresc.

cresc.

cresc.

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