

Aan mijn moeder

Score

Vigdis Hansa Elst
Lyrics: Willem Elsschot

$\text{♩} = 76$

The score is for a piece in 4/4 time with a tempo of 76 beats per minute. It features the following parts:

- Soprano:** Four measures of whole rests.
- Mezzo-soprano:** Four measures of whole rests.
- Alto:** Four measures of whole rests.
- Violin 1:** Four measures. Measure 1: whole rest. Measure 2: whole rest. Measure 3: *pp* (pianissimo) dynamic, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 4: whole note G4.
- Violin 2:** Four measures. Measure 1: whole rest. Measure 2: whole rest. Measure 3: *pp* (pianissimo) dynamic, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 4: whole note G4.
- Viola:** Four measures of whole rests.
- Violoncello:** Four measures of whole rests.
- Violin 3:** Four measures. Measure 1: whole rest. Measure 2: whole rest. Measure 3: *pp* (pianissimo) dynamic, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 4: whole note G4 with a sharp sign (#).
- Alto Saxophone:** Four measures of whole rests.
- Piano:** Four measures. Measure 1: *p* (piano) dynamic, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 2: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 3: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 4: eighth notes G4, A4, B4, C5, B4, A4, G4.

legato, ped. ad lib. maar niet te veel

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5

The first system of the score consists of three empty musical staves, likely for vocal or instrumental parts that are not present in this section.

The second system contains musical notation for two vocal parts and piano accompaniment. The vocal parts feature a melodic line with a trill-like figure and a triplet. The piano accompaniment includes a bass line with a triplet and a treble line with a triplet. Dynamics include *p* (piano).

The third system continues the musical notation for two vocal parts and piano accompaniment. It features similar melodic and accompaniment patterns as the second system, with a triplet in the piano part and a *p* dynamic marking.

The fourth system continues the musical notation for two vocal parts and piano accompaniment. It features similar melodic and accompaniment patterns as the previous systems, with a triplet in the piano part and a *p* dynamic marking.

The fifth system contains musical notation for piano accompaniment. The treble clef part features a complex rhythmic pattern with multiple triplets. The bass clef part includes a triplet. Dynamics include *p* (piano).

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9 A

mp
Moe - der, mij heu - gen de dag - en maar nauw toen ik

mp
Moe - der, mij heu - gen de dag - en maar nauw toen ik

mp
Moe - der, mij heu - gen de dag - en maar nauw toen ik

sfz

sfz

sfz

sfz

sfz

sfz

sfz

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D

43

nu als wij som-tijds te-sa-men weer zijn 'tis

en nu weer zijn

en nu weer zijn

mp

mp

mp

mp

mp

mp

p

p

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47

nog al - les het - zelf - de lijk vroe - ger dan
'tis nog al - les het - zelf - de lijk vroe - ger dan
'tis nog al - les het - zelf - de lijk vroe - ger dan

The musical score consists of several systems. The first system contains three vocal staves with lyrics. The second system contains four staves, likely for piano accompaniment. The third system contains two staves, possibly for a different instrument or voice part. The fourth system contains two staves, likely for piano accompaniment. The fifth system contains two staves, likely for piano accompaniment. The sixth system contains two staves, likely for piano accompaniment. The seventh system contains two staves, likely for piano accompaniment. The eighth system contains two staves, likely for piano accompaniment. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are in Dutch and describe a comparison between the present and the past.

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51

praat ik van lief - de, van vreugd en van pijn — maar ik durf u niet kus-sen als vroe-ger

praat ik van lief - de, van vreugd en van pijn — maar ik durf u niet kus-sen als vroe-ger

praat ik van lief - de, van vreugd en van pijn — maar ik durf u niet kus-sen als vroe-ger

dolce

praat ik van lief - de, van vreugd en van pijn — maar ik durf u niet kus-sen als vroe-ger