

Rudolfa Blaumana kungam.

Dix

Chants Populaires Lettons.

Paraphrases miniatures

pour Piano

par

JOSEPH WIHTOL.

OP. 29.

Pr. $\frac{M. 1.40}{R. 50}$

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M. P. BELAÏEFF, LEIPZIG.

— 1901 —

St. Pétersbourg, dépôt général chez J. Jurgenson, Morskaïa 9.

2289

Inst. Lith. de C. G. Röder G.m.b.H., Leipzig.

„Skaisti dzeedi lakstigala
Rigas torņa galiņā.“

I.

Joseph Wihtol, Op. 29.

Allegretto deciso. M.M. ♩ = 76.

PIANO.

The musical score is written for piano and consists of 16 measures. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto deciso' with a metronome marking of ♩ = 76. The score includes various musical notations such as triplets, trills, and dynamic markings like *f*, *mf*, *p*, *cresc.*, and *dim.*. The piece is divided into two systems of eight measures each. The first system starts with a forte (*f*) dynamic and features a triplet of eighth notes with a trill. The second system begins with a mezzo-forte (*mf*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The final measures of the piece are marked with a decrescendo (*dim.*) and a first ending bracket.

„Apkart kalnu gaju, kalniņā uzkapu:
Redzej' savu sirdspukīti gauži raudādam!“

II.

Molto moderato. M.M. ♩ = 69.

First system of musical notation (measures 1-4). Dynamics: *f*, *p dim.*, *pp*, *p*.

Second system of musical notation (measures 5-8). Dynamics: *p*, *più f*, *mf*, *p*.

Third system of musical notation (measures 9-12). Dynamics: *mf*, *dim.*, *pp*.

Fourth system of musical notation (measures 13-16). Dynamics: *p*, *pp non legato*.

Fifth system of musical notation (measures 17-20). Dynamics: *più f*, *mf*.

Sixth system of musical notation (measures 21-24). Dynamics: *p*, *f*, *mf*, *p*.

„Avu, avu baltas kajas,
Lecu darziņa.“

III.

Allegretto. M.M. ♩ = 100.

The musical score is written for piano in G major and 2/4 time. It consists of six systems of staves. The first system begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The second system includes markings for *poco rit.* and *cresc.*. The third system starts with *a tempo* and *f*, followed by *più f* and *p grazioso*. The fourth system features *pp leggiero, non burlesco*. The fifth system is marked *Pochissimo più mosso.* and includes *quasi accel.*, *non rit.*, *dim.*, and *pp*. The sixth system concludes with a first ending bracket and a repeat sign.

„Aija, žuzu, lača bernis
Plakanami kajinami.“

IV.

Andantino. M.M. ♩ = 72.

The musical score is written for piano in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andantino' with a metronome marking of ♩ = 72. The score consists of seven systems of staves, each with a treble and bass clef. The music features a variety of dynamics including *p*, *pp*, *mf*, *dim.*, *sempre pp*, *pp a tempo*, *cresc.*, and *ppp*. There are numerous triplet markings (3) and some eighth-note groupings (8). The piece concludes with a final chord in the bass clef.

„Tricet tricej' visa Riga,
Kas to Rigu tricinaj?”

V.

Con moto moderato. M.M. ♩ = 120.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked "Con moto moderato" with a metronome marking of ♩ = 120. The first system includes a dynamic marking of *mp*. The second system features a *cresc.* marking and a dynamic of *mf*. The third system includes *cresc.*, *f*, *cresc.*, and *ff* markings, and is marked *agitato*. The fourth system includes *sf sf*, *mf*, *cresc.*, *f*, and *ff* markings, also marked *agitato*. The fifth system continues the *ff* dynamic. The sixth system concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

„Pūt, vejiņi, dzen laiviņu,
Aizdzen mani Kurzemē“

VI.

Andantino. M. M. ♩ = 80.

The musical score is written for piano in a 3/4 time signature with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andantino' with a metronome marking of ♩ = 80. The piece begins with a dynamic of *p* and the instruction 'molto tranquillo'. The first system features a melody in the right hand and a bass line in the left hand. The second system introduces triplets in both hands, with dynamics ranging from *pp* to *mf*. The third system continues with triplets and includes markings for *mf*, *dim.*, *p*, and *rit.*. The fourth system features a *dim.* marking, a *f* dynamic, and a *rit.* instruction. The fifth system includes *p* and *pp* dynamics. The sixth system concludes with *dim.*, *rit.*, and *pp* markings. The score is marked with 'Ped.' (pedal) and asterisks (*) at various points.

„Redz kur jaja div' bajari,
Zida puški zemi slauka.“

VII.

Allegretto vivo. M.M. ♩=112.

p sotto voce

cresc. sf f sf mf cresc. f

p dim. mf

dim.

pp sotto voce sf cresc. sf

cresc.

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ff sf sf 1

„Pati mate savu delu
Kaŗa viru audzinaja.“

VIII.

Andante. M. M. ♩ = 76.

mf dim. p pp p legato

poco cresc.

legato dim. pp staccato cresc. f

allargando a tempo ff mf dim.

p dim. pp ppp

„Kas to ligo eeligoja? ligo!
Musu pašu ceema ļaudis, ligo!“

IX.

Allegretto. M. M. ♩ = 116.

The musical score is written for piano and consists of six systems of two staves each. The key signature is two sharps (F# and C#). The piece is in 2/4 time and marked 'Allegretto. M. M. ♩ = 116.' The score includes various dynamics such as *mf*, *cresc.*, *f*, *p*, and *ff*, and features several slurs and accents. The piece concludes with a final cadence.

accel.

mf *non legato* *dimin.* *f*

„Jrbit gulej' ceļmalâi,
Baida manu kumeliņ!“

X.

Andantino. M. M. ♩ = 100.

p *mf*

pp *p* *mf* *cresc.*

mf *f* *poco passionato*

sostenuto *dim.* *p* *pp*

p *tranquillo* *dim.* *pp* *sf*

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