

à Madame
LA BARONNE LÉOCADIE FREYTAG-LORINGHOVEN.

Huit

Chansons populaires Lettonnes.

Paraphrases miniatures

pour

PIANO

par

JOSEPH WIRTHOL.

OP. 32.

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

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M. P. BELAÏEFF, LEIPZIG.

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„Mämin mani maz' atstaja,
Kaju auti nemacej'“

I.

Andantino. M.M. ♩ = 72.

Joseph Wihtol, Op. 32.

PIANO. *legato*

pp *p*

mf

animato *rit.* *cresc.* *mf* *cresc.* *più f*

rit. *pp* *pp* *morendo*

„Aj, zaľaja lidaciņa,
Nac ar manim spēlees.“

II.

Allegretto vivace. M.M. ♩ = 144 - 132.

The musical score is written for piano and consists of five systems of staves. The key signature is one flat (B-flat), and the time signature changes from 2/4 to 3/4, then 4/4, 5/4, and finally 4/4. The score includes various musical notations such as dynamics (*mf*, *poco f*, *p*, *cresc.*, *f*), articulation (accents), and performance instructions (*poco sost.*, *a tempo*). The score is divided into five systems, each with a treble and bass staff. The first system starts with *mf* and features triplets. The second system begins with *poco sost.* and *poco f*, followed by *a tempo* and *p*, and ends with *cresc.* and *f*. The third system starts with *f* and *cresc.*. The fourth system begins with *mf* and ends with *mf*. The fifth system starts with *p* and *m.g.*, and ends with *mf* and *m.g.*.

First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. The tempo marking *f animato* is placed in the center of the system.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *cresc.* marking is present in the right hand.

Third system of musical notation. It includes dynamic markings *più f*, *p*, and *mf*. The tempo changes from *rit.* to *a tempo*. The time signature changes from 5/4 to 4/4.

Fourth system of musical notation. It features dynamic markings *cresc.*, *f*, *più f*, and *ff*. An 8-measure repeat sign is shown above the right hand.

Fifth system of musical notation. It includes the marking *M.M. = 144.* and *sempre ff*. The tempo is marked *strepitoso*. The time signature changes to 3/4. An 8-measure repeat sign is shown above the right hand.

Sixth system of musical notation. It features dynamic markings *sf*, *p*, and *sost.*. The system concludes with a *p* marking in the bass line.

„Ko tu raudi, kas tev kaite,
Mana jauna ligaviņa!“

III.

Andantino. M.M. ♩ = 76.

The musical score is written for piano in 4/4 time, marked Andantino with a metronome of 76. It consists of six systems of staves. The first system begins with a treble clef and a key signature of one flat (B-flat). Dynamics include *mf*, *p*, *mp*, and *legato*. The second system features *più f*, *p*, and *dim.*. The third system is marked *con moto, legato* and includes *p*, *mp*, and *mf*. The fourth system shows *f*, *dimin.*, and *p*. The fifth system includes *accel.*, *poco a poco cresc.*, *sf*, *p*, and *rit. a tempo*. The sixth system is marked *pesante* and includes *mf* and *f*. The score concludes with a double bar line and a *Callo* marking.

„Aiz upites jeri breca,
Veci puiši gaviloj.“

IV.

Allegretto *M. M.* *poco a poco animando*
molto sost. *f* *p* *mf* *cresc.* *a tempo* *f*

poco a poco animando *a tempo*
molto sostenuto *p* *mf* *f*

molto sostenuto *f*

molto sostenuto *ff* *f*

sostenuto *sf* *sempre f*

a tempo
(tr)

ff

8

animando

poco a poco dim.

poco a poco ritardando

p *mf* *p*

„Ej, saulite, driz pee Deewa,
Dod mums svetu vakaru.“

V.

Andante mesto. M. M. ♩ = 66

mf sempre molto legato

cresc.

f *più f*

First system of musical notation. The upper staff (treble clef) begins with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The lower staff (bass clef) provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff (treble clef) features a mezzo-forte (*mf*) dynamic and contains several triplet markings (indicated by a '3' in a circle). The lower staff (bass clef) continues the accompaniment with triplet markings in the right hand.

Third system of musical notation. The upper staff (treble clef) starts with a mezzo-forte (*mf*) dynamic and transitions to a mezzo-piano (*mp*) dynamic. It includes triplet markings in both the upper and lower staves.

Fourth system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a fortissimo (*f*) section, and then a *più f* section. The lower staff (bass clef) features a steady accompaniment.

Fifth system of musical notation. The upper staff (treble clef) starts with a mezzo-forte (*mf*) dynamic and concludes with a pianissimo (*pp*) section that ends in a pianississimo (*ppp*) section. The lower staff (bass clef) provides accompaniment throughout.

„Aija, berniņ, pūpās,
Kas tev ritu šupos?“

VI.

Andante semplice. M.M. ♩ = 50

poco animato

sosten.

calmato

a tempo

poco più mosso

mf

sosten.

poco rit.

a tempo

„Maza biju, neredzeju,
Kad nomira tevs un mat!“*)

VII.

Molto sostenuto. M.M. ♩ = 72

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *p*, *legato*, *cresc.*, *f*, *pp*, *mf*, *f*, *ppp*, *pp*, and *ppp*. Tempo markings include *Molto sostenuto*, *poco rit.*, *più mosso, inquieto*, *sosten.*, *a tempo*, *tranquillo*, *dim. e rit.*, *rit.*, and *a tempo*. The score features several triplet markings (3) and slurs. The piece concludes with a final *ppp* dynamic and a fermata over the final chord.

*)Harmonisé par D. Cimze.

„Sidrabiņu upi bridu,
Zelta kurpes kajiņā“

VIII.

Allegretto. M. M. ♩ = 116

mezza voce

p

mp

mf

non leg.

f

p

mp

cresc.

Ped.

*

f string.

8

vivace

sempre ff

dimin.

a tempo

f

sosten.

rit.

a tempo

vivace

f

allarg.

sf

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