

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 B-flat major (two flats). The time signature starts as 2/4, changes to 3/4, then 4/4, 5/4, and finally 4/4. The tempo is marked 'Allegretto vivace' with a metronome marking of ♩ = 144 - 132. The score includes various dynamics and performance instructions:

- System 1: *mf*, triplets, accents, and a fermata over the final measure.
- System 2: *poco sost.*, *a tempo*, *poco f*, *p*, *cresc.*, *f*.
- System 3: *f*, *cresc.*.
- System 4: *mf*, *mf*.
- System 5: *p*, *m.g.*, *mf*, *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.* (crescendo) 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.* (ritardando) 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 the dynamic *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* and *p*. The tempo is marked *sost.* (sostenuto). The system concludes with a *p* (piano) 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. = 116 *poco a poco animando*  
*molto sost.* *f* *p* *mf* *cresc.* *a tempo* *f*

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

*molto sostenuto* *molto sostenuto* *molto sostenuto* *molto sostenuto* *molto sostenuto*  
*f*

*molto sostenuto* *molto sostenuto* *molto sostenuto* *molto sostenuto* *molto sostenuto*  
*f* *ff* *f*

*molto sostenuto* *molto sostenuto* *molto sostenuto* *molto sostenuto* *molto 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 dynamic marking of *ff* and features a series of chords with downward-pointing accents. The lower staff (bass clef) contains a melodic line with eighth notes. A dynamic marking of *mf* appears in the middle of the system, and a *p* marking is at the end. A hairpin crescendo symbol is positioned above the lower staff.

Second system of musical notation. The upper staff (treble clef) starts with a *mf* dynamic marking and contains several triplet markings (indicated by a '3' in a circle) over eighth notes. The lower staff (bass clef) features a melodic line with eighth notes and some triplet markings.

Third system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic marking and includes a triplet marking. The lower staff (bass clef) starts with a *mp* dynamic marking and contains a melodic line with eighth notes and a triplet marking.

Fourth system of musical notation. The upper staff (treble clef) begins with a *p* dynamic marking and includes a *cresc.* (crescendo) marking. The lower staff (bass clef) starts with a *p* dynamic marking and features a melodic line with eighth notes. Dynamics in the upper staff include *f* and *più f*.

Fifth system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic marking and includes a hairpin crescendo symbol. The lower staff (bass clef) starts with a *pp* dynamic marking and features a melodic line with eighth notes. Dynamics in the upper staff include *pp* and *ppp*.

„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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