

# Drei Silhouetten



*J. Wittol*

OP. 38.

- Nr. 1. Sol b maj
- 2. Ré maj
- 3. Si maj

Preis: *complet*  $\frac{Rbl. 7.-}{M. 8.-}$   
*einzeln*  $\frac{Rbl. 45}{M. 90}$

*Eigenthum des Verlegers für alle Länder.*

*P. Neldner, Riga.*

*Leipzig, Breitkopf & Härtel.*



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für das

Pianoforte



## J. Wihtol

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# Silhouette.

J. Wihtol, Op. 38 N<sup>o</sup> 1.

**Allegretto con anima, ma teneramente e ben rubato.**

M. M. ♩ = 88-92.

*mf*

*mp*

*più f*

*rit.*

*sost.*

*a tempo*

*sost.*

*a tempo*

*cresc.*

*mf*

*poco f*

*dim.*

*poco f*

*risol.*

*legg.*

*più mosso, capriccioso*  
*poco f*

*poco a poco animando*  
*animato*

*p*  
*a piacere, ma vivo*

*sempre vivo pp*

8.....: *sost.*  
*cresc. e riten.* *f*

*Tempo I.* *mf* *sost.*

*f*

*rit. calmato* *tranquillo*  
*animando e cresc.* *mf* *mp* *p*

*a tempo, animando* *8.....: senza rit.*  
*più p* *pp leggero* *pp* *ppp*

*Red.* \*

# Silhouette.

J. Wihtol, Op. 38 N° 2.

Allegro non tanto, gioioso. M. M. ♩ = 66 - 60.

E D DA

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a treble clef and a dynamic marking of *mf*. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with various ornaments and slurs.

The second system continues the piece. It features a *cresc.* (crescendo) marking in the bass line, followed by a *f* (forte) dynamic. The treble line continues with its melodic development, and the bass line maintains its rhythmic accompaniment.

The third system shows further dynamic changes, including *cresc.*, *f*, and *mp* (mezzo-piano). The melodic line in the treble clef becomes more active, and the bass line continues to provide a solid harmonic foundation.

The fourth system introduces a key change, indicated by a double bar line and a change in the key signature to one sharp (F#). The dynamics include *cresc.*, *ff* (fortissimo), and *mf*. The melodic line features a prominent eighth-note pattern.

The fifth system concludes the piece with a *cresc.* leading to a *ff* dynamic. The melodic line reaches its final flourish, and the bass line provides a strong harmonic support.



8

*poco animato*

*sempre ff*

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features complex chordal textures and melodic lines. A dotted line with the number '8' above it spans the first two measures. The tempo marking 'poco animato' is placed above the first staff, and the dynamic marking 'sempre ff' is placed above the second staff.

8

*cresc.*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. A dotted line with the number '8' above it spans the first two measures. The dynamic marking 'cresc.' is placed above the second staff.

8

*ff*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. A dotted line with the number '8' above it spans the first two measures. The dynamic marking 'ff' is placed above the first staff.

*rit.*

*a tempo*

*sf* *mf*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo marking 'rit.' is placed above the first staff, and 'a tempo' is placed above the second staff. Dynamic markings 'sf' and 'mf' are placed below the first and second staves respectively.

*f* *mp*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Dynamic markings 'f' and 'mp' are placed above the first and second staves respectively.

*cresc.*

This system contains the final two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic marking 'cresc.' is placed above the first staff.

8

*ff* *sf* *m.g.*

*poco rit.* *f* *mf* *f*

*poco animando* *mf*

*cresc. e accel.* *f*

*sost.* *p* *f* *sf*

*f* 1

# Silhouette.

J. Wihtol, Op. 38 N° 3.

Molto moderato, teneramente. M. M. ♩ = 72.

*p*  
*sempre legato*

*mf*

*cresc.* *f*

*mf* *p*

*mf* *dim.* *poco rit.*

*a tempo*

*mf*

*poco f*

*dim.* *poco rit.* *sost.*

*cresc. e animando* *con moto*

*cresc.* *8* *marc.*

*rit. a tempo, sost.*

*mf*

*allarg.*

*f*

*cresc.*

*poco a*

*a tempo, tranquillo*

*p*

*poco dim. e riten.*

*mf senza rit.*

*mf senza rit.*

*dim.*

*pp*

*pp*

*p*

*pp*





# Dzeesmas Lieder ПѢСНИ

## von J. WINTOLA J. WINTOL I. ВИТОЛЯ

Op. 31

### 7 Dzeesmas

1. Mans kaps (Esenberga) . . . 30 Kap.
2. Bakchantenu dzeesma (Aspazijas) . . . . . 60 „
3. Kokļu skaņas (Johansena) . 45 „
4. Mana kokle (Johansena) . . 45 „
5. Klauses, spulgacit (Zeibota) 60 „
6. Mirdzas dzeesma (Aspazijas) 45 „
7. Man prātā stāv vel klusā nakts (Valda) . . . . . 45 „

Complet 1 R. 75 K.

Op. 34

### 5 Dzeesmas

1. Sapņu tāluma (Aspazijas) . . 45 Kap.
2. Tasbij tik sen (Aspazijas) . . 45 „
3. Bikeris miroņu salā (Poruka) 45 „
4. Satumsa nakts (Sauleesa) . . 45 „
5. Pee tava augstā baltā loga (Poruka) . . . . . 45 „

Complet R. 1.50

Op. 36

### 5 Behrnu dzeesmas

1. Skatat, ļaudis, re, kur zehls (Brigader) . . . . . 45 Kap.
2. Baltā behrsa šuhpolitē (Brigader) . . . . . 30 „
3. Baltee jehri (Brigader) . . . 45 „
4. Naw nekahds brihnums (Brigader) . . . . . 45 „
5. Daze masā meschā gahja (Fallija) . . . . . 30 „

Complet R. 1.50

Waj strasdip tu jau klaht?

Dzeesma 1 balsij ar klaweeru pawadijumu . . . . 50 Kap.

Op. 31

### Sieben Lieder

- |   | Kop. | Pf. |
|---|------|-----|
| 1. Mein Grab . . . . .                          | 30   | 60  |
| 2. Bacchanal. . . . .                           | 60   | 120 |
| 3. Harfenklänge . . . . .                       | 45   | 90  |
| 4. Meine Laute . . . . .                        | 45   | 90  |
| 5. Hör, Blitzäugelein . . . . .                 | 60   | 120 |
| 6. Mirdzas Lied . . . . .                       | 45   | 90  |
| 7. Im Sinn liegt mir die stille Nacht . . . . . | 45   | 90  |

Komplett 1 R. 75 Kop.  
3 M. 50 Pf.

Op. 34

### Fünf Lieder

- |  |    |    |
|--|----|----|
| 1. Wie ein nächt'ger Traum                   | 45 | 90 |
| 2. So lang ist's her . . . . .               | 45 | 90 |
| 3. Der Becher auf der Toteninsel . . . . .   | 45 | 90 |
| 4. Es ward Nacht . . . . .                   | 45 | 90 |
| 5. An deinem hohen, weißen Fenster . . . . . | 45 | 90 |

Komplett R. 1.50

Op. 36

### Fünf Kinderlieder

- |  |    |    |
|--|----|----|
| 1. Seht, wie herrlich, Leute, seht! (Brigader) . . . . . | 45 | 90 |
| 2. Zart, wie eine Blütendolde (Brigader) . . . . .       | 30 | 60 |
| 3. Die weißen Lämmer (Brigader) . . . . .                | 45 | 90 |
| 4. Es ist kein Wunder (Brigader)                         | 45 | 90 |
| 5. Dorchen, eine Preiselbeere (Fallij) . . . . .         | 30 | 60 |

Komplett R. 1.50

Du kleiner, schwarzer Star.

Lied für eine Singstimme mit Pianofortebegleitung . 50 100

Op. 31

### 7 пѣсень:

1. Моя могила . . . . . 30 Коп.
2. Вакханалія . . . . . 60 „
3. Звуки арфы . . . . . 45 „
4. Моя гитара . . . . . 45 „
5. Чернобровая! . . . . . 60 „
6. Пѣсня Мирзы . . . . . 45 „
7. „Царила полночь въ тишинѣ“ . . . . . 45 „

Вмѣстѣ: 1 P. 75 K.

Соч. 34

### 5 пѣсень:

1. „Словно сонъ ночной“ (Аспазіи) . . . . . 45 Коп.
2. „Давно то было“ (Аспазіи) 45 „
3. Чудесный кубокъ (Порука) . . . . . 45 „
4. Но тьма кругомъ (Саулета) . . . . . 45 „
5. „Въ окнѣ твоемъ“ (Порука) 45 „

Вмѣстѣ: 1 P. 50 K.

Op. 36

### 5 дѣтскихъ пѣсень:

1. „Гляньте, люди, мой сынокъ“ (Бригадерь) . . 45 Коп.
2. „Бѣлый розанъ, но безъ терній“ (Бригадерь) . . 30 „
3. Бѣлые барашки (Бригадерь) . . . . . 45 „
4. „Всѣ такъ понятно!“ (Бригадерь) . . . . . 45 „
5. „Даша-крошка, что брусничка“ (Фаллія) . . 30 „

Вмѣстѣ: 1 P. 50 K.

Скворчикъ. Пѣсня для одного голоса съ аккомп. фортепiano. . . . . 50 Коп.

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