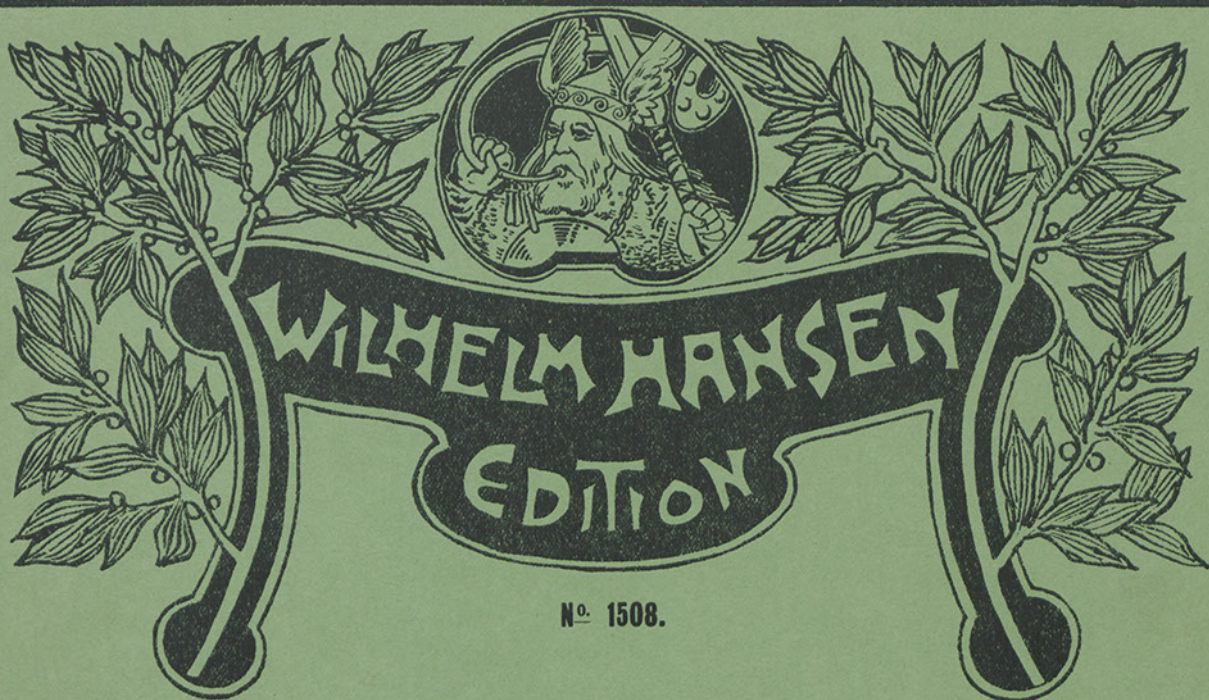


N^o. 1508.

TOFFT

Op. 56.

Crépuscule

Morceau caractéristiques

Violon et Piano.



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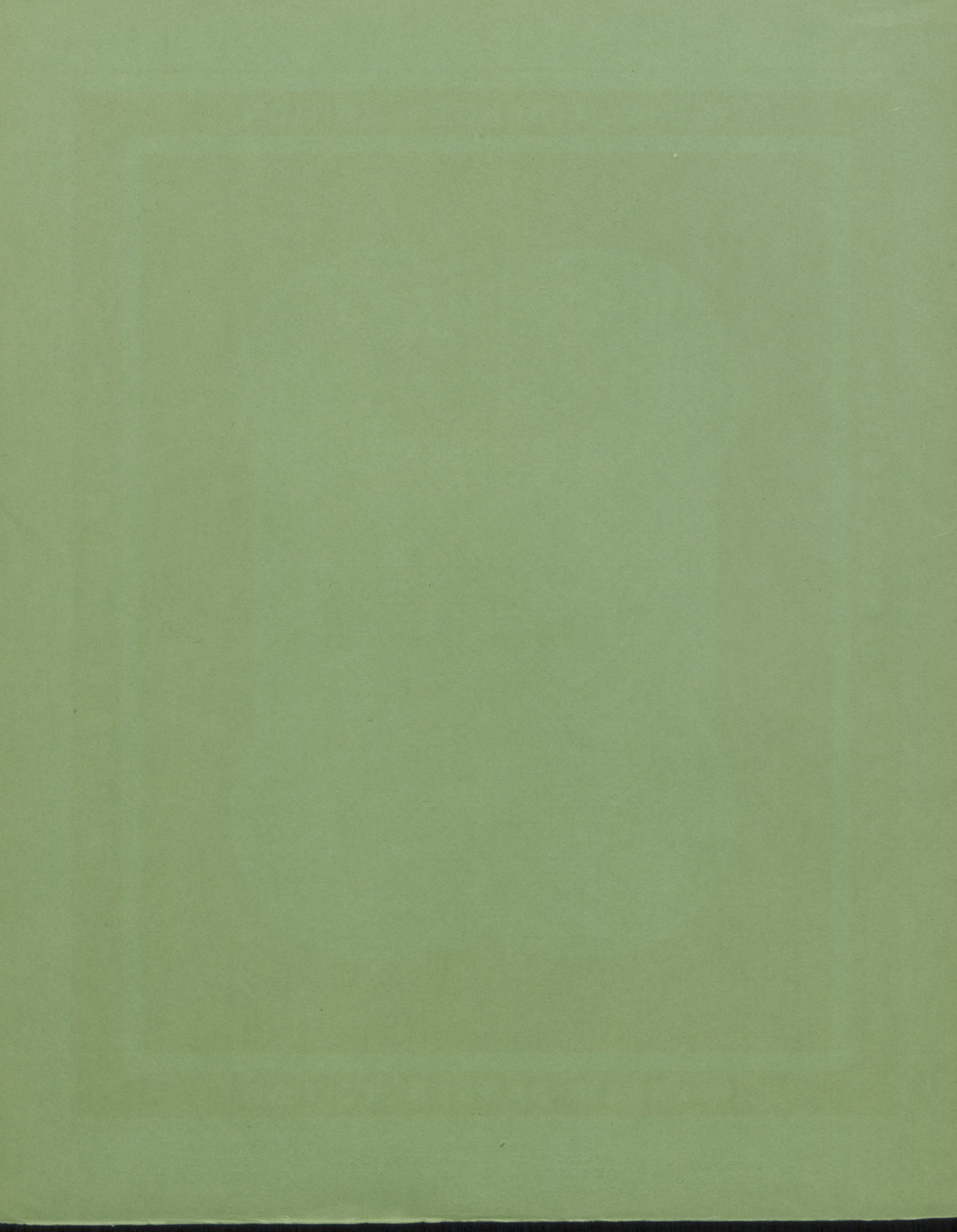
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Crépuscule

Morceau caractéristiques

pour

Violon et Piano

par

Alfred Tofft.

Op. 56.

I. Coucher du Soleil. II. Au bord de la Mer. III. Sérénade.

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WILHELM HANSEN EDITION.

Coucher du Soleil.

Alfred Tofft, Op. 56. Nr. 1.

Andante sostenuto.

Violino.

Piano.

p dolce

con Fed.

più vivo

recit.

*più vivo
dolciss.*

appassionato
f 3 3 *ritard.*

8 3 6 *f appassionato* 3 3 *ritard.*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes triplets and a sixteenth-note figure. Dynamics include *f* and *ritard.*

dim.

Second system of musical notation, continuing the piano accompaniment with sustained chords and moving bass lines. Dynamics include *dim.*

Tempo I.
dim. 3 *rit. molto* *p dolce*

dim. *rit. molto* *p dolce*

Third system of musical notation, marked *Tempo I.* It features a vocal line and piano accompaniment with a steady eighth-note pattern. Dynamics include *dim.*, *rit. molto*, and *p dolce*.

Fourth system of musical notation, continuing the piano accompaniment with eighth-note patterns. Dynamics include *p dolce*.

First system of musical notation. The upper staff is a single melodic line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and ending with a half note A4. A dynamic marking *f* is placed below the first measure. The lower staff is a piano accompaniment in bass clef, featuring a continuous eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including eighth and sixteenth notes. A dynamic marking *f* is placed below the first measure of the right hand.

Second system of musical notation. The upper staff continues the melodic line with a half note G4, a half note F#4, and a half note E4. A dynamic marking *f* and the instruction *sempre* are placed below the first measure. The lower staff continues the piano accompaniment, with a dynamic marking *f* and the instruction *sempre* placed below the first measure. The system concludes with a triplet of eighth notes in the right hand.

Third system of musical notation. The upper staff begins with a triplet of eighth notes, followed by a half note G4, a half note F#4, and a half note E4. A dynamic marking *dim.* is placed below the first measure. The lower staff continues the piano accompaniment, with a dynamic marking *dim.* placed below the first measure. The system concludes with a triplet of eighth notes in the right hand.

Fourth system of musical notation. The upper staff begins with a triplet of eighth notes, followed by a half note G4, a half note F#4, and a half note E4. A dynamic marking *p* and the instruction *slentando* are placed below the first measure. The lower staff continues the piano accompaniment, with a dynamic marking *p* and the instruction *slentando* placed below the first measure. The system concludes with a triplet of eighth notes in the right hand.

Au bord de la Mer.

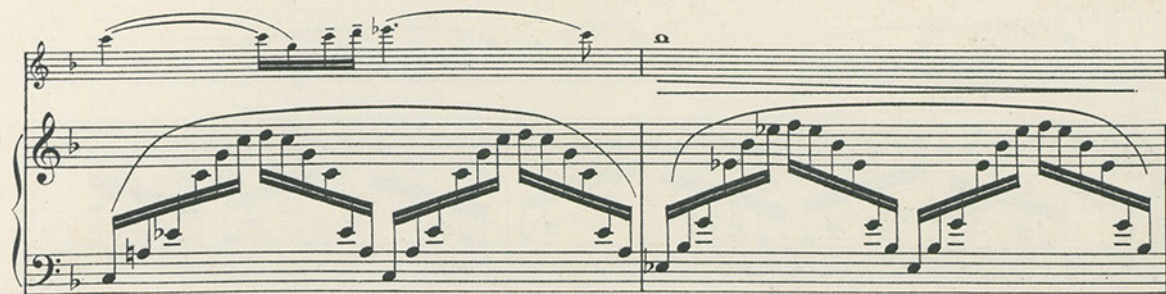
Alfred Tofft, Op. 56. Nr. 2.

Violino. *Allegro.*

Piano. *p* *con ped.* *molto cresc.*

ff

f



This musical score is for a piano and voice piece, page 8. It features a vocal line and a piano accompaniment. The piano part is characterized by a continuous, flowing eighth-note pattern in the right hand, often with a descending melodic line, while the left hand provides a steady bass line. The score is divided into six systems, each with a vocal staff and a piano grand staff. The key signature is one flat (B-flat), and the time signature is 4/4. Dynamics include *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). The vocal line consists of a single melodic line with some rests and a final cadence. The piano accompaniment includes various articulations such as slurs and accents, and a *cresc.* marking is present in the third system.

f

ff

cresc.



Andantino. (quasi Allegretto.)

f

f

*D.C. al Φ
e poi Coda.*

CODA.

sempre f

sempre f

6

f

ritard.

ritard.

6

6

Sérénade.

Alfred Tofft, Op. 56. Nr. 3.

Violino. Allegretto.

Piano.

mf legg. loco
con Ped.
sempre arpegg.
rit.
p a tempo
mf
cresc.
cresc.
sul G
mf
p

sul G

ritard. molto
p
a tempo
pizz.
f
ritard. molto
p legg.

arco
f
sf
sf

sul G
pp
rit.
p
a tempo
rit.
p a tempo
crasc.

f
pizz.
p

Meno mosso.

arco
mp molto legg.

p ma sonoramente
con Ped.

poco rit.

poco rit.

a tempo
p dolce a tempo
p dolce

cresc.

cresc.

pp legg.

pp

accel.

First system of musical notation. The top staff (treble clef) begins with the instruction *accel. e cresc.* and contains a series of eighth-note runs. The bottom staff (bass clef) also begins with *accel. e cresc.* and features a similar eighth-note pattern. The system concludes with a *rit.* (ritardando) marking on the top staff, followed by a *a tempo* marking and a *f* (forte) dynamic on the top staff, and a *mf* (mezzo-forte) dynamic on the bottom staff.

Second system of musical notation. The top staff continues with a melodic line featuring eighth-note runs. The bottom staff provides a harmonic accompaniment with chords and eighth-note patterns. The system ends with a *rit.* (ritardando) marking on the bottom staff.

Third system of musical notation. The top staff features a melodic line with a *rit.* (ritardando) marking. The bottom staff has a complex accompaniment with multiple *rit.* markings. The system concludes with a *rit.* marking on the bottom staff.

Fourth system of musical notation. The top staff begins with a *Tempo I.* marking. The bottom staff features a *mf* (mezzo-forte) dynamic and a *con Ped.* (con Pedal) instruction. The system concludes with a *rit.* (ritardando) marking on the bottom staff.

Fifth system of musical notation. The top staff continues with a melodic line. The bottom staff features a complex accompaniment with a *rit.* (ritardando) marking. The system concludes with a *rit.* marking on the bottom staff.

a tempo

cresc.

cresc.

mf

sul G

p

f

f

ritard. molto *a tempo*

p *ritard. molto* *a tempo*

Red. *

pizz. *f*

arco *sul G*

f *f* *p*

ritard. *slentando* *mp pizz.*

ritard. *mp espress.*

Red. *

arco

Vivace. *pizz.*

f *ff* *f* *ff*

Red. *

WILHELM HANSEN EDITION.

SEINEM FREUNDE HALVARD EMIL HEYERDAHL.

ROMANZE

FÜR

VIOLINE

MIT BEGLEITUNG DES ORCHESTERS

(ODER AUCH NUR STREICHORCHESTER)

VON

JOHAN S. SVENDSEN.

Op. 26.



Orchesterpartitur. Orchesterstimmen.	Streichinstrumente. Dublirstimmen.	KOMPONISTEN.
Violine und Klavier vom		H. DESSAUER.
Viola und Klavier		DAVID POPPER.
Violoncell und Klavier		W. BARGE.
Flöte und Klavier		JAQUES DURAND.
Klavier zu 4 Händen		EYVIND ALNÆS.
Klavier zu 2 Händen		RICH. LANGE.
Violine und Harmonium		RICH. LANGE.
Harmonium und Klavier		RICH. LANGE.
Harmonium solo		

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FRITZ KREISLER.

Erleichterte Ausgabe von
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WILHELM HANSEN EDITION.

Coucher du Soleil.

Violino.

Alfred Tofft, Op. 56. Nr. 1.

Andante sostenuto.

p dolce

più vivo recit.

appassionato

f

ritard.

dim.

Tempo I.

dim.

rit. molto

p dolce

f

f sempre

dim.

slentando

Au bord de la Mer.

Violino.

Alfred Tofft, Op. 56. Nr. 2.

Allegro.

Violino. *Allegro.* *ff* *cresc.* *f cresc.* *ff* *p* *dolce* *cresc.* *ff* *ritard.*

III IV II

1 2 2 1 2 3

p espressivo

Andantino. (quasi Allegretto.)

Violino. *Andantino. (quasi Allegretto.)* *p legg.* *pp poco rit.* *p a tempo* *mf* *fz*

D.C. al e poi Coda.

CODA.

Violino. *CODA.* *sempre f*

Sérénade.

Violino.

Alfred Tofft, Op. 56. Nr. 3.

Allegretto.

mf *cresc.* *p* *f* *pp* *rit.* *a tempo* *pizz.* *arco* *p molto legg.* *poco rit.* *p dolce* *cresc.* *pp legg.* *accel.*

Allegretto. *a tempo* *rit.* *poco rit.* *p dolce* *accel.*

mf *cresc.* *p* *f* *pp* *rit.* *a tempo* *pizz.* *arco* *p molto legg.* *poco rit.* *p dolce* *cresc.* *pp legg.* *accel.*

Violino.

Violino musical score page 5. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a *cresc.* marking and a *rit.* marking, followed by a *a tempo* marking and a *f* dynamic. The second staff has a *rit.* marking and a *f* dynamic. The third staff has a *rit.* marking and a *f* dynamic. The fourth staff begins with a *Tempo I.* marking and a *p* dynamic. The fifth staff has a *cresc.* marking and a *f* dynamic. The sixth staff has a *p* dynamic and a *f* dynamic. The seventh staff has a *pizz.* marking and a *f* dynamic. The eighth staff has a *rit. molto* marking and a *f* dynamic. The ninth staff has a *sul G* marking, a *p* dynamic, a *slentando* marking, and a *mf pizz.* dynamic. The tenth staff has a *Vivace.* marking, a *f* dynamic, a *ff* dynamic, and a *pizz.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

cresc. *rit.* *a tempo* *f*

rit. *f*

rit. *f*

Tempo I. *p*

cresc. *f*

p *f*

pizz. *f*

rit. molto *f*

sul G *p* *slentando* *mf pizz.*

Vivace. *f* *ff* *pizz.*

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Mildred Paas zu eigen Ich hab' mir mein Kindel.

Lullaby.

Original Ausgabe.

English Words by John Bernhoff.

HANS HERMANN

Moderato.

p

Ich hab' mir mein Kin - del fein schla - fen ge - legt, ich
I've put my sweet ba - by to sleep in his bed all

hab' mir mit ro - ten Ro - sen zu - ge - deckt. Mit ro - ten Ro - sen, mit
deckt with red ros - es and finge't me with With sweet - est dais - ies his

weis - sem Klee, das Kin - del kann schla - fen bis mor - gen Früh.
looks in a daisy my ba - by will sleep till the break - ing morn

rall.

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* Liema Coña van Lier gewidmet.

Vergissmeinnicht.

Forget-me-not!

English Words by John Bernhoff.

Original Ausgabe.

HANS HERMANN.

Audate.

Ver - giss - mein - nicht in Ai - ons! Weil - fun - schenke
For - get - me - not here in a - ges arm - care's work - shop.

was ha - ben die hier zu - tun? Soll - te heim - lich der
far from their own nest - ice deat! Coo - id de that sweet

Prie - de hin - term Has - se am Es - che ruhn? *32*
prize so near this forge by the brook - side dwell

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Gustav Adolph Henckels gewidmet.

Sechse, sieben oder acht!

(LIEDER FÜR KINDER)

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Just as often as I please!

English Words by John Bernhoff.

HANS HERMANN.

Allegro.

Auf der Straße, an den He - cken
By the roadside, through the hedges

blüht es vol - ler je - den Tag. Ro - sen schwan - ken
buds and flowers the men - dows throng. Ro - ses dash - ing

in den Stöcken, früh - lich schwirrt im Tau - ben - schlag.
sunshine gleaming, and the world's re - sound with song.

erz.

p *erz.* *f* *molto rall.*

Zopf und blau - e Hän - der we - hen. Mü - de, recht um Kebr! ge - mach!
A - burn tress - es, rib - bons float - ter. Los - sten, right a - bout! at ease!

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Abendgebet.

(KANTATE)

Original Ausgabe.

Evening-Prayer.

English Word by John Bernhoff.

HANS HERMANN.

Lento.

In dei - ne Pitt - tig - wei - te hül, Gott, mich ein,
Now spread Thy pinions o'er me, Thou Fa - ther dear,

p legato

dass ich der Welt ent - glei - te in dich hin - ein.
O, hear my soul in - gle - Thee, and grant its prayer.

p

Lass mich in dich ver - ge - hen als rei - ner Hauch,
Take Thou, un - to Thy keep - ing my soul from here

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