

Mus. Pr. 2<sup>o</sup>  
5658

Le Beau

Herrn und Frau Geh. Regierungsrath Haape  
gewidmet.

Drei  
**Sieder**  
für  
eine Altstimme und Violine

mit Clavier-Begleitung

componirt  
von

**Luise Adolpha Le Beau,**

Op. 45.

Preis M. 2, —.

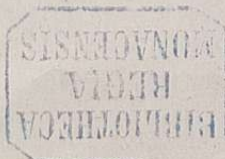


Eigenthum des Verlegers für alle Länder.

LEIPZIG, C. F. KAHNT NACHFOLGER.

Lith. W. Benicke, Leipzig.

19057



Mus. Div. 216/6

# Wie dir, so mir.

(„An Sie, nach Ihrem Tode“ von Justinus Kerner.)

Andante. M.M. ♩ = 84.

Luise Adolpha Le Beau, Op. 45. N<sup>o</sup> 1.

Violine.

KLAVIER.

*p*

*pp*

*mf*

*p*

*f*

*mf*

*mf*

*mf*

*p*

*f*

*f*

*mf*

*p*

*f*

Ped. \*

Ped. \* Ped. \*

*p*

*p*

Wie dir ge - schah, so soll's auch

*pp*

*mf*

*mf*

*p*

mir ge - sehn, nur wo du hin - kamst, wo du hin - kamst, will auch

Ped. \*

*mf*

*f*

*agitato*

*f*

*agitato*

ich hin - gehn: Ich will in's Licht nur, wirst im

*agitato*

*mf*

Ped. \*

Ped. \*

*mf*  
Licht du sein, bist du in Nacht, so will ich in die Nacht, bist du in

*cresc.*

*mf*

*cresc.*

*Pe.* \* *Pe.* \* *Pe.* \* *Pe.* \* *Pe.* \*

*f* *allargando*  
Pein, so will ich in die Pein. Von dir ge-trennt hab ich mich

*f* *allargando*

*f* *allargando*

*Pe.* \* *Pe.* \* *Pe.* \* *Pe.* \* *Pe.* \*

*mf*  
nie ge-dacht, nie ge-dacht.

*mf*

*dim.* *mf*

*Pe.* \* *Pe.* \* *Pe.* \* *Pe.* \*

Più allegro.

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Zu dir, zu dir will ich al.lein! Zu dir, zu". The piano accompaniment includes a left-hand part with a "Ped." marking and a right-hand part. Dynamics include *mf* and *cresc.*. There is a fermata over the first measure of the piano accompaniment.

Musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line continues with the lyrics "dir will ich al.lein! Zu dir will ich al. .lein! Al . lein!". The piano accompaniment includes a left-hand part and a right-hand part. Dynamics include *allargando*, *f*, *dim.*, and *p*. The tempo marking "Tempo I." is present at the beginning of the system.

Piano accompaniment for the third system, consisting of a right-hand part and a left-hand part. The right-hand part features a melodic line with various ornaments and dynamics. The left-hand part provides a harmonic accompaniment.

Piano accompaniment for the fourth system, consisting of a right-hand part and a left-hand part. The right-hand part features a melodic line with various ornaments and dynamics. The left-hand part provides a harmonic accompaniment.

# In der Mondnacht.

(Justinus Kerner.)

Allegro moderato. M.M. ♩ = 80.

Luise Adolpha Le Beau, Op.45. No 2.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The middle staff is the piano accompaniment, marked *pp*. The bottom staff is the bass line, also marked *pp*. The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics for this system are: "Lass dich be - lau - schen, du".

The second system of the musical score consists of three staves. The vocal line continues with lyrics: "stil - le Nacht! Nur Wasser rau - schen, nur Lie - be wacht. Vom Wal - de". The piano accompaniment and bass line continue. Dynamics include *mf* and *p*. The key signature and time signature remain the same.

The third system of the musical score consists of three staves. The vocal line continues with lyrics: "drü - ben tönt sü - sser Schall, Es singt von Lie - ben die Nach - ti - gall." The piano accompaniment and bass line continue. Dynamics include *p* and *pp*. The key signature and time signature remain the same.

Der Vo - gel schwei - get, der Mond ent -

*mf*

*p*

wich, zur Blu - me nei - get die Blu - me sich. Der

*p* *mf*

*pp* *p*

Lie - - be Fül - le durchströmt die Flur, in Nacht und Stil - le sinkt die Na -

*mf* *mf*

tur.

*pp*

*pp*

*pp*

# Ich habe die Blumen so gern.

(Peter Cornelius.)

Allegro. M. M. ♩ = 138.

Luise Adolpha Le Beau, Op. 45. N<sup>o</sup> 3.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a mezzo-forte (*mf*) dynamic. The lower staff is a piano accompaniment in bass clef, also starting with *mf*. The music is in 3/4 time and begins with a series of eighth and sixteenth notes.

The second system continues the musical score. The vocal line features a trill (*tr*) and dynamic markings of *p* (piano) and *mf*. The piano accompaniment includes a forte (*f*) dynamic. The lyrics are: "Zur Drossel sprach der Fink: „Komm mit, lie-be Drossel, komm ei-lig, komm flink! Heut

The third system continues the musical score. The vocal line has a forte (*f*) dynamic. The piano accompaniment has a mezzo-forte (*mf*) dynamic. The lyrics are: "tan-zen die Blu-men im moosglat-ten Wald, komm mit, lie-be Drossel, komm ei-lig, komm bald!"



mf mf f mf

Wir set - zen uns auf die Aes - te, und mu - si - ren zum Fes - te, und

p mf f

schau - en zu, wie sie tan - zen von fern - ich ha - be die Blu - men so gern."

mf mf

mf mf mf

Da flo - gen zum Wal - de die Zwei; wie flo - gen sie ei - lig zum

p mf mf

mf f

Wal - de, juchhei! „Frisch auf“ rief der Fink, als die Blumen er sah, „so tan - zet nun, Dros - sel und

f

*p* *mf* *f*

Fink sind da.“ Und Fink und Drossel sin - gen, die Blu - men hold sich um - schlingen, und tanzen froh ü - ber

*p* *mf*

Ed. \*

*mf* *f*

Thal und Höhn wie tanzten die Blumen so schön!

*mf* *p* *mf*

*p* *mf* *f* *mf*

Und als der Tanz nun aus, da flogen der Fink und die

*mf*

*tr*  
*p* *mf* *f*  
 Dros-sel nach Haus, die Blu-men auch schlossen die Kelch-blät-ter zu, und gin-gen nach fröh-li-chem

*p* *mf*

*calando*  
*f* *p*  
*calando* *mf*  
 Tan-ze zur Ruh! Als Fink und Drossel schie-den, so recht von Herzen zu

*calando* *p* *p*  
 Ped. \*

*p* *mf* *f*  
*f*  
 frie-den, da rief der lus-ti-ge Fink noch von fern: „ich ha-be die Blu-men so gern!“

*mf*  
 Ped. \*

# Empfehlenswerthe Lieder

aus dem Verlag von C. F. KAHNT NACHFOLGER in Leipzig.

Preis 80 Pf.  
Moderato.

## Liebestrotz.

Martin Röder.

Mein sollst du wer - den, du sollst mich lie - ben

Preis M. 1, 50.  
Allegro agitato.

## Die Mond Uhr.

Gedicht von R. Reinik.

K. Neidhardt.

Der För ster ging zu Fest und Schmaus, der Wild schutz zieht in den Wald hin aus

Preis 1 Mk.  
Larghetto.

## Marien-Lied.

(Maria - Hymn.)

Charles Oberthür, Op. 319.

Wenn am Mor-gen klar, mit der Vög-lein Schaar, Al-les sich aufs Be-ste

Preis 1 Mk.  
Allegro molto.

## O sag' es noch einmal.

L. Slansky.

O sag' es noch ein - - mal noch tau.send, tau.send mal — das ei - - ne, das ei - - ne

Preis 50 Pf.  
Allegretto.

## Das Mädchen und der Schmetterling.

Gedicht von R. E. Wegner.

Hermann Spielter, Op. 20.

Lust - wan - delnd schritt ein Mäd - chen in küh - lem Wal - desgrund und

Preis 1 Mk.  
Nicht zu langsam.

## Das Wiegenlied der Kaiserin.

von x x x

Dun - kel wird's am Him - melszelt, schlaf ein, mein Kindchen, schlaf ein! Zur Ru - he geht die gan - ze Welt.

Recl. Pl. II.

Stich und Druck von W. Benicke in Leipzig.

Mus. Nr. 2  
5658

Violine.

1

# Wie dir, so mir.

Andante.

Luise Adolpha Le Beau, Op. 45. No. 1.

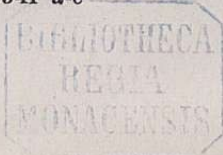
Musical score for 'Wie dir, so mir.' in G minor, 3/4 time. The score consists of seven staves. Dynamics include *p*, *mf*, *f*, *agitato*, *allargando*, *cresc.*, and *Tempo I.* The piece concludes with a first ending marked '1'.

# In der Mondnacht.

Allegro moderato.

Luise Adolpha Le Beau, Op. 45. No. 2.

Musical score for 'In der Mondnacht.' in G minor, 2/4 time. The score consists of four staves. Dynamics include *p*, *mf*, and *tr*. The piece includes a vocal line with the lyrics 'nei-get die Blu-me sich' and a second ending marked '5'.



# Ich habe die Blumen so gern.

Allegro.

Luise Adolpha Le Beau, Op. 45. N<sup>o</sup> 3.

The score is written for violin in G major (one sharp) and 2/4 time. It begins with a tempo marking of 'Allegro' and a dynamic of 'mf'. The first staff contains the opening melody. The second staff includes a trill and a dynamic change to 'p'. The third staff features a first ending bracket and a dynamic change to 'f'. The fourth staff has a dynamic change to 'mf' and a trill. The fifth staff includes a second ending bracket, a dynamic change to 'f', and a key signature change to E minor (three flats). The sixth staff has a dynamic change to 'mf' and a trill. The seventh staff includes a dynamic change to 'f' and a trill. The eighth staff has a dynamic change to 'p' and a trill. The ninth staff includes a dynamic change to 'mf' and a trill. The tenth staff concludes with a dynamic change to 'f' and a trill. The piece ends with a 'calando' marking and a final flourish.

Frisch auf *mf*

tanzten die Blumen so

schön *mf*

*calando*