

# **LUISE ADOLPHA LE BEAU**

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Sonate für Violoncello und Klavier Op. 17  
(1878)

Sonata for Violoncello and Piano Op. 17  
(1878)

Violoncello



## PREFACE & COMMENTS

Luise Adolpha Le Beau (original name: Luise Caroline Marie Henriette Adolpha Le Beau) was born in the German city of Baden-Baden on April 25, 1850. Her father (Wilhelm Le Beau), a retired military man and amateur composer, and her mother (Karoline Barack) paid much attention to the musical education of their only daughter who began taking piano and composition lessons at the age of five. Already around 1865 she began to take piano lessons with William Kalliwoda in Karlsruhe and made her first debut as a pianist in 1868. In 1873 and the search of her pianistic improvement, took her to take lessons with Clara Schumann, a meeting that did not prosper due to personal problems between them.

After the Le Beau family decided to settle in Munich with the purpose of providing a better education for their daughter, a letter of recommendation from the pianist and conductor Hans von Bülow led Luise to establish contact and take lessons with the composer Josef Gabriel Rheinberger. Although her career as a pianist had already begun, her main interest was in composition.

Her sonata for cello and piano Op. 17 was composed in 1878, and it took part in a competition for new works for cello and piano in Hamburg in 1880 (same competition in which Richard Strauss submitted the first version of his cello sonata). Unfortunately, Luise did not win any prizes from that contest (neither did R. Strauss), however, her pieces op. 24 received a lesser prize. The sonata is influenced by the music of Mendelssohn and has slowly gained an important place in the cello and piano repertoire.

In this edition, some harmonic errors have been corrected and noted in the footnotes. Dotted line slurs have also been added where appropriate.

## VORWORT & KOMMENTARE

Luise Adolpha Le Beau (ursprünglicher Name: Luise Caroline Marie Henriette Adolpha Le Beau) wurde am 25. April 1850 in Baden-Baden geboren. Ihr Vater (Wilhelm Le Beau), ein pensionierter Militär und Amateurkomponist, und ihre Mutter (Karoline Barack) widmete der musikalischen Ausbildung ihrer einzigen Tochter große Aufmerksamkeit, die im Alter von fünf Jahren mit dem Klavier- und Kompositionssunterricht begann. Bereits um 1865 begann sie Klavierunterricht bei William Kalliwoda in Karlsruhe zu nehmen und debütierte 1868 erstmals als Pianistin. 1873 und auf der Suche nach ihrer pianistischen Verbesserung nahm sie Unterricht bei Clara Schumann, eine Begegnung, die nicht geglückt war aufgrund persönlicher Probleme zwischen ihnen.

Nach dem Entschluss der Familie Le Beau, sich in München niederzulassen, um ihrer Tochter eine bessere Ausbildung zu ermöglichen, und auf Empfehlung des Pianisten und Dirigenten Hans von Bülow, nahm Luise Kontakt auf und nahm Unterricht bei dem Komponisten Josef Gabriel Rheinberger. Obwohl ihre Karriere als Pianistin bereits begonnen hatte, galt ihr Hauptinteresse der Komposition.

Ihre Sonate für Cello und Klavier Op. 17 wurde 1878 komponiert und nahm 1880 an einem Wettbewerb für neue Werke für Cello und Klavier in Hamburg teil (gleicher Wettbewerb, bei dem Richard Strauß die erste Fassung seiner Cellosonate einreichte). Leider hat Luise bei diesem Wettbewerb keine Preise gewonnen (R. Strauß auch nicht), aber ihre Stücke op. 24 erhielten einen geringeren Preis. Die Sonate ist von der Musik Mendelssohns beeinflusst und hat sich langsam einen wichtigen Platz im Cello- und Klavierrepertoire erobert.

In dieser Ausgabe wurden einige harmonische Fehler korrigiert und in den Fußnoten vermerkt. An geeigneten Stellen wurden auch gepunktete Bindebögen hinzugefügt.

# Sonate für Violoncello und Klavier

(Op. 17 - 1878)

VIOLONCELLO

I

Luise Adolphine Le Beau  
(1850 - 1927)

Allegro molto ( $\text{d} = 112$ )

1

7

15

23

30

35

40

45

$\text{d} = 112$

mf

mf

f

p

ff

f

f

ff

## Sonate für Violoncello und Klavier

54

**p**

61

**mf**

69

**p**

75

**f**

**ff**

83

**p**

89

**f**

96

**ff**

**f**

103

**3**

**mf**

**p**

111

**mf**

This page contains ten staves of musical notation for a Cello and Piano sonata. The cello part is in bass clef, and the piano part is in treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. Measure numbers 54, 61, 69, 75, 83, 89, 96, 103, and 111 are visible above the staves. Dynamic markings include **p** (piano), **mf** (mezzo-forte), **f** (forte), and **ff** (fortissimo). Measure 54 starts with a dynamic **p** and a crescendo indicated by a diagonal line with a greater-than sign (>). Measure 61 ends with a dynamic **mf**. Measure 69 starts with a dynamic **p**. Measure 75 ends with a dynamic **ff**. Measure 83 starts with a dynamic **p**. Measure 89 ends with a dynamic **f**. Measure 96 starts with a dynamic **ff** and ends with a dynamic **f**. Measure 103 includes a '3' under a bracket, suggesting a three-measure grouping. Measure 111 starts with a dynamic **mf**.

116

*f*

120

*mf*      *f*      *mf*      *f*

127

*mf*      *mf*      *mf*

133

*f*      *ff*

139

*staccato*      *ff*

146

*staccato*      *f*

150

*ff*      *f*

154

*ff*

## Sonate für Violoncello und Klavier

161

**f**

165

**ff**

rit.

169 **a tempo**

**mf**

3

178

**f**

**p**

188

**ff**

196

**f**

201

205

**f**

209

**f**

The image shows a page from a musical score for Cello and Piano Sonata. It consists of ten staves of cello music, each with a dynamic marking below it. The staves are numbered 161, 165, 169, 178, 188, 196, 201, 205, and 209. The dynamics include **f**, **ff**, rit., **mf**, **p**, and **f**. There are also performance instructions like "a tempo" and a measure number "3". The music is written in bass clef and includes various note heads and stems. Measure 169 includes a tempo change instruction "a tempo". Measure 169 also features a measure number "3" under a bracket. Measure 188 includes a dynamic instruction "**ff**". Measure 196 includes a dynamic instruction "**f**". Measure 205 includes a dynamic instruction "**f**". Measure 209 includes a dynamic instruction "**f**".

Musical score for Cello and Piano, featuring ten staves of music with various dynamics and performance markings.

1. Staff (Measures 215-218): **Cello**. Key signature: A major (two sharps). Measure 215: Dynamics **ff**, **p**. Measure 216: Dynamics **ff**, **p**. Measure 217: Dynamics **p**.

2. Staff (Measures 224-227): **Cello**. Key signature: A major (two sharps). Measure 224: Dynamics **v**, **f**. Measure 225: Dynamics **v**.

3. Staff (Measures 231-234): **Cello**. Key signature: A major (two sharps). Measure 231: Dynamics **mf**. Measure 232: Dynamics **mf**.

4. Staff (Measures 239-242): **Cello**. Key signature: A major (two sharps). Measure 239: Dynamics **v**, **v**, **v**, **f**. Measure 240: Dynamics **v**, **v**, **v**, **f**.

5. Staff (Measures 246-249): **Cello**. Key signature: A major (two sharps). Measure 246: Dynamics **ff**, **p**. Measure 247: Dynamics **ff**, **p**.

6. Staff (Measures 254-257): **Cello**. Key signature: A major (two sharps). Measure 254: Dynamics **v**.

7. Staff (Measures 261-264): **Cello**. Key signature: A major (two sharps). Measure 261: Dynamics **f**, **v**, **v**, **(ff)**. Measure 262: Dynamics **v**.

8. Staff (Measures 269-272): **Cello**. Key signature: A major (two sharps). Measure 269: Dynamics **f**, **v**, **v**, **3**, **3**. Measure 270: Dynamics **v**.

9. Staff (Measures 277-280): **Cello**. Key signature: A major (two sharps). Measure 277: Dynamics **ff**, **v**, **ff**, **v**.

## II

Andante tranquillo ( $\text{♩} = 66$ )

4

8

16

24

32

42

51

61

62

63

64

65

66

68

69

70

71

76

77

78

79

83

84

85

86

91

92

93

94

97

98

99

100

105

106

107

108

## III

Allegro vivace (♩ = 120)

6 *mf*      *f* >      *f* >

7 *f*      *f*

15 *mf* <      *mf* <      *pizz.*

24 >      *f*      *mf*      *f*

33 *f*      arco *tr*      *ff*      < >

40 *mf* <      <      *ff*

49 *f* <      *mf* <      *f* < >

57 < >

65 *mf*      < > *f*

74

82

90

97

105

114

124

132

140

151

>

< f

sul D mf

< f

mf <

<

mf

f

<

ff

f

<

ff

f

rit.

ff

a tempo

pizz.

mf

f

mf

## Sonate für Violoncello und Klavier

158 arco  


234

243 pizz.

251 arco

259

269

277

286

295

303

312

## Sonate für Violoncello und Klavier

321

*f*

329

*ff*

336

*ff*

342

*ff*

349

*stringendo*

*f*      *mf*

355

*ff*

360

*ff*