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## **La belle Allemande**

**Meyer, Leopold**

**Berlin [u.a.], [circa 1860]**

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La belle Allemande



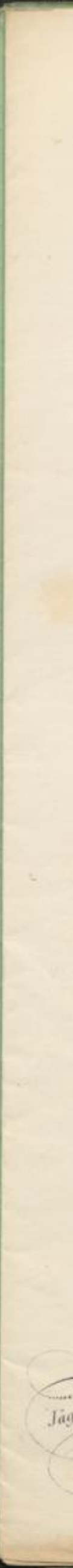
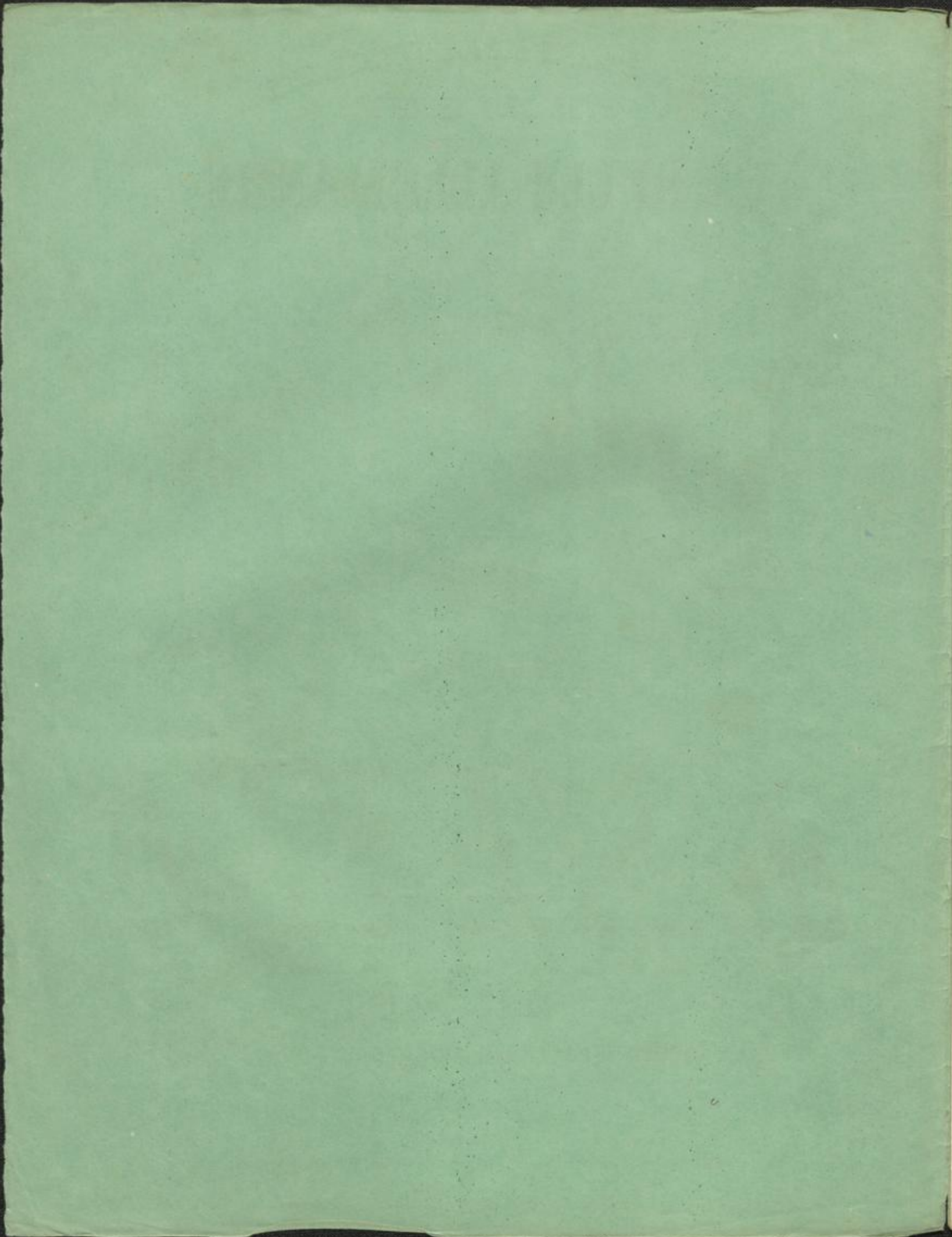
PAR

LEOPOLD  
**de MEYER.**

**OP. 160.**

Pr. 20 Sgr.







À MADAME MARIE STEEGE née MADEMOISELLE  
AUER DE WERNEHOF.

# LA BELLE ALLEMANDE



composée par

## LEOPOLD DE MEYER.

Pianiste de Sa Majesté l'empereur d'Autriche.

Op. 160.

Pr. 20 Sgr.

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**LA BELLE ALLEMANDE**  
par  
**LEOP. DE MEYER.**  
Op. 160.

Allegretto.

Piano.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes with accents. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece with similar melodic and accompanimental patterns in both staves.

The third system includes a dynamic marking 'p' (piano) in the lower staff, indicating a change in volume.

The fourth system concludes the piece with a final cadence in both staves.

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1112.

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ere - - - - - seen - - - - - do.

de - - - - - ere - - - - - seen - - - - - do.

*f*

*p* ere - - - - - seen - - - - - do.



*più mosso.*

The musical score consists of six systems of two staves each (treble and bass clef). The first system begins with the tempo marking *più mosso.* and a piano dynamic marking *p*. The second system features a forte dynamic marking *f* and a *diminuendo.* instruction. The third system includes a *dim.* marking. The fourth system continues the piece. The fifth system also includes a *dim.* marking. The sixth system concludes with a *crese.* (crescendo) marking. The score is written in a key signature of two flats and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff contains a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present in the second measure.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with eighth notes and some rests. The bass staff continues with eighth-note accompaniment.

Third system of musical notation, featuring vocal lyrics. The treble staff has a melodic line with lyrics: "ere", "seen", and "do". The bass staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some slurs and accents. The bass staff continues with eighth-note accompaniment. A forte (*f*) dynamic marking is in the first measure, and a piano (*p*) dynamic marking is in the third measure.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and rests. The bass staff continues with eighth-note accompaniment. A forte (*f*) dynamic marking is in the first measure.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with trills (tr) and a supporting bass line. A piano (p) dynamic marking is present at the beginning.

Second system of musical notation, continuing the grand staff. It includes a forte (f) dynamic marking and a repeat sign (double bar line with dots) in the middle of the system.

Third system of musical notation, featuring a complex melodic line in the treble staff with many sixteenth notes and a more rhythmic bass line.

Fourth system of musical notation, showing further development of the melodic and harmonic material in the grand staff.

Fifth system of musical notation, containing dynamic markings such as *ped.*, *dim.*, and *crese.* (crescendo), along with a forte (f) dynamic marking.

Sixth system of musical notation, concluding the page with a final cadence in the grand staff.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble with trills and a steady accompaniment in the bass.

Second system of musical notation. The treble clef part includes trills and a dynamic marking of *p* (piano). The bass clef part continues the accompaniment.

Third system of musical notation, featuring more trills in the treble clef and a dynamic marking of *f* (forte) in the bass clef.

Fourth system of musical notation, characterized by triplet patterns in the treble clef. It includes dynamic markings: *dim.* (diminuendo), *riten.* (ritardando), and *morendo.* (morendo).

Fifth system of musical notation, starting with the tempo marking *a Tempo.* and featuring a consistent accompaniment in both staves.

Sixth system of musical notation, continuing the piece with a steady accompaniment in both staves.



*più mosso.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar notation to the first system, with a treble and bass clef. There are some dynamic markings and phrasing slurs present.

*à Tempo.*

The third system of music includes a dynamic marking of *dim.* (diminuendo) in the lower staff. The notation continues with treble and bass clefs.

The fourth system shows further development of the musical piece. It maintains the two-staff format with treble and bass clefs.

The fifth system concludes the piece on this page. It features dynamic markings of *dim*, *cresc.* (crescendo), and *ritardando*. The notation includes a double bar line at the end of the system.



The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic marking. It contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation to the first system, featuring a melodic line in the treble clef and accompaniment in the bass clef.

The third system of musical notation shows further development of the piece, with the melodic line in the treble clef and the accompaniment in the bass clef.

The fourth system of musical notation continues the composition, maintaining the two-staff structure with treble and bass clefs.

The fifth system of musical notation is the final system on this page, concluding the piece with a melodic line in the treble clef and accompaniment in the bass clef.



First system of musical notation, consisting of a treble and bass clef. The music is in a minor key. Dynamics include *f* and *ff*. A fermata is placed over the final note of the treble staff.

Second system of musical notation, including vocal lyrics. The lyrics are "ere - seen - do." The dynamic markings are *dim.* and *a Tempo.*

Third system of musical notation, featuring piano (*p*) dynamics.

Fourth system of musical notation, including vocal lyrics "ere - seen - do.".

Fifth system of musical notation, featuring piano-pianissimo (*pp*) dynamics.



dim. ere - - - seen - - do *f*

dim.

con Pedale *p. pp*

con due Pedall *ppp*















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