

DITSON'S EDITION.

BEYER'S

BOQUET DE MELODIES

- No.
1. LUCIA DI LAMMERMOOR.....
 3. NORMA.....
 5. LA SOMNAMBULA.....
 7. OTELLO.....
 9. ERNANI.....
 11. I LOMARDI.....(Jerusalem).....
 13. I PURITANI.....
 15. NABUCODONOSOR.....
 17. LA MUETTE DI PORTICI.....(Massanello).....
 19. HAYDEE.....(The Secret).....
 21. MARTHA.....
 23. LA RIENE DE CHYPRE.....
 25. LUCREZIA BORGIA.....
 27. L'ETOILE DU NORD.....
 29. CZAAR UND ZIMMERMANN.....
 31. L'ENFANT PRODIGE.....
 33. MONTECCHI E CAPULETTI.....
 35. POSTILLION.....
 37. LE COMPTE ORY.....
 39. BEATRICE DI TENDA.....
 41. LA TRAVIATA.....
 43. MARCOSPADA.....
 45. MARRIAGE OF FIGARO.....
 47. ALLESANDRO STRADELLA.....

- No.
2. ROBERT LE DIABLE.....
 4. BELISARIO.....
 6. LES HUGUENOTS.....
 8. LINDA DI CHAMOUNIX.....
 10. LA FAVORITE.....
 12. LA FILLE DU REGIMENT.....
 14. LA PROPHETE.....
 16. DON GIOVANNI.....
 18. ZAUBERFLOTE.....(Magic Flute).....
 20. CHARLES VL.....
 22. RIGOLETTO.....
 24. LES MOUSQUETAIRES DE LE REINE.....
 26. LE DESERT.....
 28. DIE ZWEI PRINZEN.....
 30. I MASNADIERI.....
 32. FAUST.....
 34. GUILLAUME TELL.....
 36. IL BRAVO.....
 38. IL TROVATORE.....
 40. I DUE FOSCARI.....
 42. DER FREISCHUTZ.....
 44. ATTILA.....
 46. BARBER OF SEVILLE.....
 48. BOHEMIAN GIRL.....



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PRECIOSA.

Bouquet de Melodies. N° 57.

F. BEYER. Op: 42.

Allegro moderato.

PIANO.

ff

p

p

f

dim.

ff

Ped.

f

tr

dolce.

Ped.

Ped.

tr

First system of musical notation, measures 1-4. The music is in 2/4 time. The right hand features rapid sixteenth-note passages with trills (tr) and accents (>). The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The right hand continues with sixteenth-note runs and trills. The left hand has a dynamic shift from *f* to *p* in measure 8.

Third system of musical notation, measures 9-12. The right hand has a dynamic shift from *f* to *p* in measure 10. The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand includes markings for *ritenuto.*, *risoluto.*, and *sva.*. Dynamics range from *p* to *pp* to *ff*. The left hand features a *Ped.* (pedal) marking in measure 15. The system concludes with a 2/4 time signature change.

Fifth system of musical notation, measures 17-20. The section is titled "A la Marcia." in 2/4 time. The right hand starts with a *f* dynamic and a *dim.* (diminuendo) marking. The left hand has a *p* dynamic. The music features a steady eighth-note accompaniment in the left hand and more active figures in the right hand.

Sixth system of musical notation, measures 21-24. The right hand includes a *fz* (forzando) marking in measure 23. The left hand has a *p* dynamic. The system ends with a double bar line.

p *Ped.* * *Ped.* *

Allegro.
dolce. *Ped.*
Ped. * *Ped.* *

fz *Ped.* * *mf* *Ped.* * *Ped.* *

Ped. * *Ped.* * *grazioso.* *fz* *Ped.* *

f *Ped.* * *Ped.* * *Ped.* *

Ped. * *fz* *Ped.* * *mf* *Ped.* * *Ped.* *

cres. *ff* *riten.* *Ped.* * *Ped.* *

Moderato.

5

ff *stacc.*

trem.

Ecco.

p *f* *p* *f* *p* *f* *p*

Ped. * *Ped.* * *Ped.* *

f *p* *ff*

Ped. *

ritenuto. *pp*

Ped. * *Ped.* * *Ped.* *

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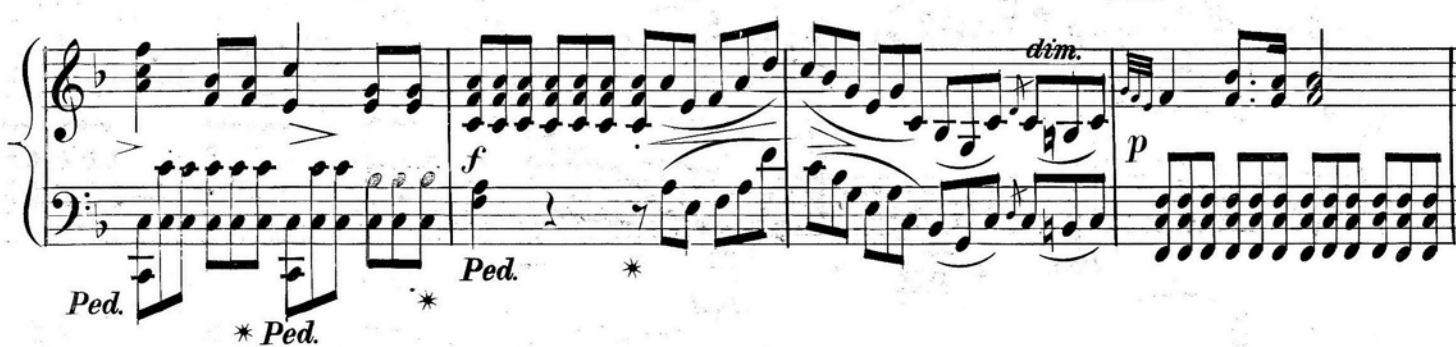
Moderato.



First system of musical notation. Treble and bass staves. Treble staff begins with *f marcato*. Bass staff has *f* and *Ped.* markings. The system concludes with a *Ped.* marking and an asterisk.



Second system of musical notation. Treble staff has *> marcato.* Bass staff has multiple *Ped.* markings and asterisks. The system concludes with a *Ped.* marking and an asterisk.



Third system of musical notation. Treble staff has *dim.* and *p* markings. Bass staff has *f* and *Ped.* markings. The system concludes with a *Ped.* marking and an asterisk.



Fourth system of musical notation. Treble staff has *pp* marking. Bass staff has *pp* marking. The system concludes with a *pp* marking.



Fifth system of musical notation. Treble and bass staves. The system concludes with a *Ped.* marking and an asterisk.



Sixth system of musical notation. Treble and bass staves. The system concludes with a *Ped.* marking and an asterisk.

Allegro con fuoco e con anima.

7

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various musical notations and performance instructions:

- System 1:** Starts with a *8va* marking above the treble staff. The bass staff has a forte (*f*) dynamic and a *Ped.* (pedal) instruction. The treble staff has a *dim.* (diminuendo) marking. Pedal marks are indicated by asterisks (*).
- System 2:** Features fortissimo (*ff*) and fortissimo-zing (*fz*) dynamics. The treble staff has an *espressivo.* (expressive) marking. Pedal marks are indicated by asterisks (*).
- System 3:** Includes fortissimo (*f*) and mezzo-forte (*mf*) dynamics. Pedal marks are indicated by asterisks (*).
- System 4:** Features fortissimo (*f*), piano (*p*), mezzo-forte (*mf*), and fortissimo (*ff*) dynamics. Pedal marks are indicated by asterisks (*).
- System 5:** Starts with a *brillante* marking. The treble staff has a *8va* marking. Pedal marks are indicated by asterisks (*).
- System 6:** Includes a *riten.* (ritardando) marking. The bass staff has a *mf* dynamic and a *Ped.* instruction. The treble staff has a *p* dynamic and a *M.D.* (Molto Dolce) marking. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Larghetto.

dolce.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

grazioso.

Ped. * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

dolce

lusingando.

Ped. * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

sva.

Ped. *

Ped. *

Ped. *

Ped. *

sva.

Ped. *ff*

riten.

Allegretto grazioso.

mf

cres.

f

fz

Ped. *

Ped. *

First system of piano music. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *fz* (forzando) and *ff* (fortissimo). Pedal markings include *Ped.* and an asterisk.

Second system of piano music. The right hand continues the melodic development. The left hand maintains the eighth-note accompaniment. Dynamics include *dim.* (diminuendo). Pedal markings include *Ped.* and an asterisk.

Third system of piano music. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte). Pedal markings include *Ped.* and an asterisk.

Fourth system of piano music. The right hand continues the melodic development. The left hand maintains the eighth-note accompaniment. Dynamics include *cres.* (crescendo), *fz* (forzando), *dim.* (diminuendo), and *ff* (fortissimo). Pedal markings include *Ped.* and an asterisk.

Fifth system of piano music. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Pedal markings include *Ped.* and an asterisk.

Sixth system of piano music. The right hand continues the melodic development. The left hand maintains the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte), *cres.* (crescendo), *fz* (forzando), and *dim.* (diminuendo). Pedal markings include *Ped.* and an asterisk.

This page of musical notation consists of six systems of staves. The key signature is two sharps (F# and C#). The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *fz* (forzando), and *ff* (fortissimo). Performance instructions include *Ped.* (pedal), *sva.* (sustained), and *Listesso tempo.* (Keep the same tempo). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The piece concludes with a final chord and a double bar line.