

no 11 81

DITSON'S EDITION

BEYER'S

BOUQUET DE MELODIES

- No.
1. LUCIA DI LAMMERMOOR.....
 2. NORMA.....
 5. LA SONNAMBULA.....
 7. OTELLO.....
 9. ERNANI.....
 11. I LOMPARDI. (Jerusalem.).....
 13. I PURITANI.....
 15. NABUCODONOSOR.....
 17. LA MUETTE DE PORTICI. (Massaniello.).....
 19. HAYDEE. (The Secret.).....
 21. MARTHA.....
 23. LA REINE DE CHYPRE.....
 25. LUCREZIA BORGIA.....
 27. L'ETOILE DU NORD.....
 29. OZAAR UND ZIMMERMANN.....
 31. L'ENFANT PRODIGE.....
 33. MONTECCHI E CAPULETTI.....
 35. POSTILLION.....
 37. LE COMPTE ORY.....
 39. BEATRICE DI TENDA.....
 41. LA TRAVIATA.....
 43. FRA DIAVOLO.....
 45. MARRIAGE OF FIGARO.....
 47. ALEXANDRE.....
 49. LA DAME BLANCHE.....
 51. LUISA MILLER.....
 53. LA JUIVE.....
 55. I. MARTIRI. (Pol.).....
 57. PRECIOSA. (Ven.).....
 59. L'AFRICAINNE.....
 61. DON CARLOS.....

- No.
2. ROBERT LE DIABLE.....
 4. BELISARIO.....
 6. LES HUGUENOTS.....
 8. LINDA DI CHAMOUNIX.....
 10. LA FAVORITE.....
 12. LA FILLE DU REGIMENT.....
 14. LE PROPHETE.....
 16. DON GIOVANNI.....
 18. ZAUBERFLOTE. (Magic Flute.).....
 20. CHARLES VI.....
 22. RIGOLETTO.....
 24. LES MOUSQUETAIRES DE LA 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.....

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BOUQUET MELODIES.

LINDA DI CHAMOUNIX.

F. BEYER Op. 42.

Larghetto cantabile.

ben marcato il canto.

PIANO. *mf* dolce.

The first system of the piano accompaniment features a treble staff with a melody and a bass staff with a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The music begins with a *mf* dynamic and includes a *dolce* marking. There are several measures with a '4' above the notes, indicating a four-measure rest or a specific rhythmic pattern.

The second system continues the piano accompaniment with similar rhythmic patterns and dynamics. It includes various note values and rests, maintaining the *mf* dynamic.

espressivo.

The third system is marked *espressivo* and features more complex rhythmic figures, including triplets and sixteenth notes. The dynamics remain consistent with the previous systems.

dolce.

The fourth system is marked *dolce* and shows a change in the piano's texture, with more sustained notes and a softer overall character. It includes some rests and specific fingering indications.

The fifth system concludes the piano accompaniment with a final cadence. It includes various note values and rests, ending with a clear resolution. There are some 'X' marks above notes, possibly indicating specific performance techniques or corrections.



3 2 3 2 1 x 4 3 2 1 x 3

f *dim.* *fz*

Andante.

fz *mf* *p*

f *dolce.*

f *marcato. gra-*

dolce.

leggiere *rallent: poco* *a poco.*

4 3 2 1 x 3 2 1 x 4 2 1 x 4 2 1 x 4 2 1 x

Allegro moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It includes various musical notations such as slurs, accents, and dynamic markings. The texture remains consistent with the first system, showing a clear relationship between the melodic and harmonic parts.

The third system shows further development of the musical ideas. A mezzo-forte (*mf*) dynamic marking is present. The notation includes complex rhythmic patterns and articulation marks.

The fourth system features a *div.* (divisi) marking above the upper staff, indicating that the part should be played by two hands. The music continues with intricate rhythmic figures.

The fifth system continues the piece with similar rhythmic and harmonic structures. The notation is dense with notes and rests, typical of the 'Allegro moderato' tempo.

The sixth system concludes the piece with a *Marcato* tempo change. The dynamics range from fortissimo (*ff*) to *fz* (forzando) and *dim.* (diminuendo). The notation includes sharp accents and a final cadence.

Handwritten numbers: 4 5 6 7 8

ff *fz* *dim.*

ff *dolce.*

ff *dim.* *cres.* *ff* *R.H.* *L.H.* *Ped.*

f *mf*

f *p*

f *p* *Ped.* *

8va *f* *Ped.* *dim.*

mf *8va*

cres. *f* *8va*

cres. *cen* *do.* *ff*

ff *mf* *p*

Larghetto. *espressivo.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1 x 2 1, 3). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *fi.* (for *forte*) and various fingerings and ornaments in the treble staff.

Third system of musical notation, featuring a dynamic marking of *fz.* (for *forzando*). The treble staff is filled with complex rhythmic patterns and ornaments.

Fourth system of musical notation, showing a continuation of the complex rhythmic and ornamental patterns in the treble staff.

Fifth system of musical notation, marked with *lusingando.* (lusingando). It includes a *Ped.* (pedal) marking and features a *Sva.* (Sustained) marking above the treble staff. The notation is highly decorative with many ornaments.

Sixth system of musical notation, featuring a large, sweeping melodic line in the treble staff that spans across the system. It includes a *Ped.* marking and a signature *R.H.* at the end.

Larghetto.

espressivo.

fz
Ped.

f
dim.
cres.

Ped.
leggiero.

Sva.
Ped.
Allo, moderato.

mf
marcato.

Handwritten initials

First system of musical notation. Treble clef with a key signature of one sharp (F#). The piece begins with a *mf* dynamic. The first measure contains a triplet of eighth notes marked with a '2' and an 'X'. The second measure has a triplet of eighth notes marked with an 'X'. The third measure has a triplet of eighth notes marked with a '3'. The fourth measure has a triplet of eighth notes marked with a '4' and a '3'. The system concludes with a *fz* dynamic marking.

Second system of musical notation. Treble clef. Dynamics include *mf*, *cres.*, *f*, and *mf*. The bass line features a steady accompaniment of chords.

Third system of musical notation. Treble clef. Dynamics include *cres.* and *f*. The bass line continues with chordal accompaniment.

Fourth system of musical notation. Treble clef. Dynamics include *mf*, *dolce.*, and *cres.*. The first measure has a triplet of eighth notes marked with a '2' and an 'X'. The second measure has a triplet of eighth notes marked with a '1' and an 'X'. The system ends with a *cres.* marking.

Fifth system of musical notation. Treble clef. Dynamics include *Ped.* and *Ped.*. The system features a series of chords in the bass line, with the *Ped.* marking appearing twice.

Sixth system of musical notation. Treble clef. Dynamics include *mf*. The system concludes with a *mf* dynamic marking.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes fingerings (1, 2, 3, 4, 2) and dynamic markings 'cres.' and 'dim.'. The bass clef part provides harmonic support.

Second system of musical notation, featuring a treble and bass clef. The treble clef part includes the marking '8va' and dynamic markings 'cres.', 'ff', and 'mf'. The bass clef part continues the harmonic accompaniment.

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes the marking '8va' and dynamic markings 'cres.' and 'f'. The bass clef part continues the harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part includes dynamic markings 'cres.' and 'f'. The bass clef part continues the harmonic accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part includes dynamic markings 'ff' and 'Ped.'. The bass clef part continues the harmonic accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part includes dynamic markings 'ff' and 'Ped.'. The bass clef part continues the harmonic accompaniment.

CATALOGUE NUMBER ONE.

CHOICE CATALOGUE OF VERY POPULAR MUSIC
Published by OLIVER DITSON & CO., Boston, Mass.

NOTE—All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

ABBREVIATIONS.—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellak, are marked 1. Common Marches, Quicksteps, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such marches as the March from Faust, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7.
A capital letter marks the key, as, B, C sharp, D \flat , &c. A small Roman letter marks the highest note (of a vocal piece), if on the staff, but an *italic* letter is used, if the note is above the staff. Ch. means that the song has a Chorus.

Favorite Vocal Music.

GUITAR. Nearly all the following songs have been arranged for the Guitar, as well as for the Piano, and may be procured with either kind of accompaniment.

SONGS BY STEPHEN C. FOSTER.

- Under the Willow she's sleeping. Ch. 2. E \flat to e \flat . 35
 - Fairy-Belle. Ch. 2. C to e. 35
 - Parthenia to Ingomar. 2. G to d. 35
 - Old Folks at Home. Ch. 1. D to d. 35
 - Nelly Bly. With Soprano & Alto Ch. 1. C to e. 35
 - Ellen Bayne. Ch. 2. C to e. 35
 - Farewell, my Lilly dear. Ch. 1. C to e. 35
 - Massa's in the cold, cold ground. Ch. 1. D to d. 35
 - Nelly dear, good night. 2. B \flat to e \flat . 35
 - Nancy Till. Ch. 2. F to f. 35
 - Gentle Annie. Ch. 2. E \flat to f. 35
 - Come with thy sweet voice again. 2. A \flat to f. 35
- Nearly all these have a world-wide reputation. All are easy, and are within the compass of almost every voice, and have easy choruses.

SONGS OF JAMES G. CLARK.

- When you and I were Soldier Boys. Ch. 3. G to e. 30
 - Beautiful Silver Sea. Ch. 3. B \flat to e flat. 35
 - The Old Mountain Tree. 2. D to e. 35
 - Under the Ice; or, We shall be known above. Ch. 2. F to d. 30
 - I live for those who love me. 2. D to e. 30
- The above are all popular and of a high order.

SONGS OF J. H. M'NAUGHTON.

- Lottie Lane. Ch. 2. B \flat to e flat. 30
 - When there's Love at Home. 3. A \flat to e flat. 30
 - Lillian Lee. Ch. 2. A \flat to e flat. 30
- Of good, sweet sentiment, and rich music.

SONGS OF DEMPSTER.

- Some things love me. 3. F to f. 60
 - Come over the Mountains to me, Love. 2. C to e. 60
 - I'm alone, all alone. 2. G to e. 50
- Widely known and sung. Composed with exquisite taste.

SONGS OF J. P. ORDWAY, M.D.

- Some darling, come to the Spirit-land. Ch. 3. E \flat to e flat. 30
 - Tell me darling, that you love me. Ch. 3. F to f. 35
 - O'er the Graves of the Loved Ones, plant Beautiful Flowers. Ch. 1. A \flat to f. 50
 - With Rosebuds in my hand, or Birdie's Spirit-song. Ch. 3. D to e. 35
 - The Lone Starry Hours. Ch. 3. G to e. 35
 - Let me Kiss him for his Mother. 3. B \flat to f. 30
 - Twinkling Stars are laughing, love. Ch. 3. G to e. 35
 - Home Delights. Ch. 3. D to e. 35
 - Home Again. Song. 2. E \flat to e. 35
 - "Quartette." 35
 - Silvery Midnight Moon. Ch. 2. G to e. 35
 - Mother, dear, I'm thinking of you. Ch. 2. B \flat to f. 30
- Dr. Ordway's songs need no introduction, further than to say, that those of the above which are less known than the others, are quite worthy of their companions. A very popular list.

SONGS OF H. S. THOMPSON.

- Lilly Dale. Ch. 2. B \flat to e flat. 30
 - Willie's on the Dark Blue Sea. Ch. 2. E \flat to f. 30
 - I'm lonely since my Mother died. Ch. 2. G to e. 35
 - Marion Lee. Ch. 2. G to e. 35
 - Annie Lisle. Ch. 2. B \flat to e flat. 35
 - Down by the River lived a Maiden. Ch. 2. G to e. 30
 - Cousin Jedediah. Ch. 2. 30
- Lilly Dale and its companions continue to be among the most popular songs of the day. Two Comic songs close the list, of which one is a negro, and the other a genuine Yankee one.

SONGS OF L. V. H. CROSBY.

- Minnie Clyde, Kitty Clyde's Sister. Ch. 2. F to f. 35
 - Somebody is waiting for Somebody. 2. G to e. 35
 - Luleana. Ch. 2. E \flat to e flat. 35
- A trio of favorites. Minnie Clyde, whom we all admire, has a portrait on the title, and Luleana, who lived "by the Susquehanna," is equally attractive.

SONGS OF CH. C. CONVERSE.

- The Death of Minnehaha. Splendid Vignette. 2. C to c. 60
 - "In the wigwam with Nokomes, With the gloomy guests that watched her."
 - Rain upon the Roof. Ch. 2. B \flat to d. 30
 - "And to listen to the patter Of the soft rain overhead."
 - Aileen Aroon. Ch. 3. G to d. 35
 - "Girl of the raven hair, Aileen Aroon!"
- Pretty Minnehaha heads the list, and all three songs are full of expressive music, and may be sung by Contralto and Bass, as well as Soprano and Tenor voices.

SONGS OF M. KELLER.

- I have listened for her footsteps. Ch. 3. A \flat to f. 30
 - Fond memories of the Past. 3. D to f sharp. 30
 - "The golden flowers have faded, That graced life's winding way."
 - Let me fold thee close, Mavourneen. 3. D to f sharp. 30
- The fine taste of Mr. Keller shows in these songs, which are very rich in melody and expression.

SONGS OF F. BOOTT.

- The Sands of Dee. 3. F minor to f. 35
 - The Sailor's Wife. 3. D to f sharp. 35
 - "I've a letter from thy sire Baby mine."
- Mr. Boott, who resides in Florence, inspires, with Italian air, a special talent for sweet and plaintive music. The above are of high character.

SONGS OF J. R. THOMAS.

- The Cottage by the Sea. 3. C to e. 35
 - Softly o'er the Rippling Waters. Ch. 3. G to d. 35
 - The Birds will come again. Vignette. 3. F to f. 40
 - Think of me sometimes. 2. B \flat to d. 35
 - The Land of Home and Beauty. Vign. 3. F to f. 50
 - "Land of Home and Beauty Land of Joy and Love."
- A collection containing a great deal of sweet melody. The last piece has a fine view on the title-page.

SONGS FROM THE "DOCTOR OF ALCAN-TARA," BY EICHBERG.

- Wake, lady, wake. Serenade. Ch. 4. C to g. 35
 - He still was there. Romance. 3. G to f sharp. 35
 - "I seemed to be his only care, Turn where I might, he still was there."
- Two of the favorites from a very favorite opera.

VERY POPULAR SONGS.

- The American Hymn. 3. F to f. M. Keller. 30
- "Speed our Republic, O, Father on high."
- Replete with patriotism, strongly and honestly expressed in the poem, and with music worthy of the theme. "Keller's American Hymn" will have an enduring fame.
- As pants the Hart. Song, Duet and Ch. 4. A \flat to f. J. R. Thomas. 40
- An excellent quartet for choirs, with beautiful solo and duet.
- The Widow in the Cottage by the Sea. Ch. 2. G to d. C. A. White. 30
- "For to-night I am a widow In the Cottage by the Sea."
- Very popular, and became so immediately on its publication.
- Beauteous lady, I adore thee, or, the Midnight Serenade. Song and Ch. R. E. Quest. 30
- Dora. G. A. Veazie, Jr. 35
- Elsie Vane. G. A. Veazie, Jr. 30
- What Norah said. Ch. 2. A \flat to f. Wellman. 40
- "Is it lonely ye are then, without me? Only wait, and I'll come bye and bye."
- One of the best Irish songs. Portrait of Norah on the title page.

POPULAR CONCERT SONGS.

- Bonnie Charlie. 2. B \flat to f. 35
- Lithograph title. Sung by Mrs. Long.
- My Love and I. 3. G to g. S. Behrens. 50
- Lithograph title. Sung by Madame Parepa.

- Song of the Spanish Orange Girl. 4. D to f sharp. Scochdopole. 35
- Spanish and English words. Sung by Mad. Gazzaniga.
- La Chemin du Paradis. (The Way to Paradise). 5. D to f sharp. Blumenthal. 35
- French and English words. Very pathetic.
- I hear the wee bird singing. 3. G to e. Linley. 35
- Sung by Miss Ryan.
- The Golden Ring. 3. C to e. Linley. 35
- Sung by Miss Ryan. Good mezzo-soprano song.
- How so fair. (M'appari). 4. D to g. "Martha." 35
- Universally popular. Sung by Erignoit and others.
- Robin Red Breast. 3. E \flat to e flat. J. M. Hubbard. 60
- "Robin sings so sweetly In the falling of the year."
- Fine colored vignette. Sung by Mad. Anna Bishop.
- The Rainy Day. 3. F to f. (Comp. and sung by) Dempster. 50
- "The day is cold and dark, and dreary, It rains, and the winds are never weary."
- Longfellow.
- Over the Waters I wander with thee. 2. F to f. J. R. Thomas. 35
- Written by Geo. P. Morris.
- Sweet and low. 4. A \flat to f. W. K. Bassford. 40
- Words by Tennyson. A cradle song.
- I'll follow thee. 5. C to a. H. Farmer. 50
- Brilliant, with runs, arpeggios, &c.
- The Fair Enchantress. 3. F to f. J. G. Mueder. 40
- "Of beauty rarest, The first and fairest."
- The above have fairly won their way to popular favor, and may safely be put on a programme in any place where they are at all new to the audience.

SONGS OF A SACRED CHARACTER.

- Nearer my God, to thee. Chorus. 3. E \flat to e flat. T. Wood. 30
- The Three Calls. 2. F to d. I. B. Woodbury. 35
- Out in the Cold. 2. D to d. L. O. Emerson. 35
- Words by J. S. Adams.
- Flee as a Bird. 3. F to d. Mrs. Dana. 35
- Hark, I hear an Angel sing. 3. A \flat to f. Shrivel. 30
- "Hark! I hear an angel sing, Angels now are on the wing."
- There's light beyond the River. Ch. 2. E to e. Bernard Covert. 30
- Over the River they beckon to me. 3. E \flat to e flat. H. G. Spaulding. 30
- Pass under the rod. Scott. 35
- Somebody's Darling slumbers here. Ch. 3. B \flat to e flat. Dr. Ordway. 30
- "Tenderly bury the fair young dead, Pausing to drop on his grave a tear, Carve on the wooden slab at his head, 'Somebody's Darling slumbers here!'"
- What shall be my angel name? 2. B \flat to g. C. M. Traver. 35
- Each hour of life to thee I turn. (The Maiden's Prayer). 3. D to f sharp. Bissell. 30
- The above are excellent Home songs, and may also serve an excellent purpose in concerts, Sabbath School exhibitions, &c.

VERY POPULAR SONGS BY VARIOUS AUTHORS.

- Hannah's at the Window binding Shoes. 3. F to f. A. Hutchinson. 40
- Katie Lee and Willie Gray. 2. A to d. Pixley. 30
- "Two brown heads, with tossing curls, Red lips shutting over pearls."
- The little low room where I courted my wife. 3. D to e. T. Wood. 35
- The little Brown Cot on the Hill. Ch. 2. C to e. P. B. Isaacs. 30
- Darling Rosabel. Ch. 2. B \flat to f. C. Osborne. 30
- O Sing to me those dear old Songs. Ch. 2. B \flat to e flat. F. Buckley. 35
- I'd choose to be a daisy 2. C to e. 35
- Old Shady. Ch. 2. B \flat to e flat. B. R. Hanby. 30
- Harp of the Wild Wind. 4. D minor to f. Whittlesey. 50
- Lithograph title.
- Hurrah for New England. Ch. 2. E \flat to e flat. N. Barker. 30
- The Home where Roses grew. Ch. 2. F to d. H. Millard. 35
- Brother's fainting at the door. Ch. 2. D to e. P. B. Isaacs. 35
- Tenting on the Old Camp Ground. Ch. 2. A to, e. W. Kittredge. 35
- "We're tenting to-night on the Old Camp Ground, Give us a song to cheer."