

NO

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COPY 1973

GOLDEN BLOSSOMS:

24

New and Beautiful Pieces.

- | | |
|--------------------------------|--------------------------------|
| 1. Crystal Shower Waltz, | 13. Decoration Mazurka, |
| 2. Spirit of the Glen Polka, | 14. Fairy Quickstep, |
| 3. Beautiful Day Mazurka, | 15. Silver Cloud Waltz, |
| 4. Mountain Sylph Schottische, | 16. Silvery Fountain Polka, |
| 5. Little Beauty March, | 17. Bewitching Galop, |
| 6. Dancing Feather Waltz, | 18. Irresistible March, |
| 7. First Blush Polka, | 19. Starlight Quickstep, |
| 8. Happy Heart—Rondo, | 20. Golden Flower Schottische, |
| 9. Jolly Boys' Galop, | 21. Gossamer Waltz, |
| 10. Happy Day Quickstep, | 22. Bright Dreams Polka, |
| 11. Fairy Dell Waltz, | 23. Winter Night Galop, |
| 12. Fairy Glen Schottische, | 24. Golden Cloud Schottische. |

BY

CHARLES KINKEL.

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GOSSAMER WALTZ.

C. KINKEL.

GOLDEN BLOSSOMS. No. 21.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The upper staff begins with a piano (*p*) dynamic marking. The music features a melody with various ornaments, including grace notes and slurs, and includes fingerings such as 4, 3, 2, 1, and 3. There are also 'x' marks above certain notes, likely indicating breath marks for a wind instrument or specific articulation for a piano.

The second system continues the musical notation. It features a melody with a prominent five-fingered scale-like passage in the upper staff, marked with a '5' and a slur. The bass staff provides a steady accompaniment with chords and single notes.

The third system shows a more complex melodic line in the upper staff, characterized by rapid sixteenth-note passages and slurs. The lower staff continues with a consistent accompaniment pattern.

The fourth system concludes the piece. The upper staff features a final melodic flourish with slurs and ornaments. The lower staff ends with a final chord. A *rit* (ritardando) marking is present above the final notes of the upper staff.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with various ornaments, including grace notes and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

The second system of musical notation continues the piece. It features similar melodic and harmonic elements to the first system, with the upper staff showing more complex rhythmic patterns and the lower staff maintaining a steady accompaniment.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff includes several slurs and ornaments, while the lower staff continues with a consistent harmonic support.

The fourth system of musical notation concludes a section of the piece. It features a variety of rhythmic values and ornaments in the upper staff, with the lower staff providing a clear harmonic foundation.

The fifth and final system of musical notation on this page. It ends with a double bar line and repeat dots. The notation includes various musical symbols such as slurs, ornaments, and dynamic markings.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. There are various ornaments and slurs throughout the system. The bass staff begins with a bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a series of sixteenth-note runs in the right hand, starting with a forte (*f*) dynamic marking. The bass staff continues with a steady accompaniment of chords.

The third system shows more intricate melodic lines in the treble staff, including slurs and ornaments. The bass staff maintains the accompaniment. A *rit* (ritardando) marking is present in the bass staff towards the end of the system.

The fourth system begins with a piano (*p*) dynamic marking in the treble staff. The melody continues with various rhythmic patterns and ornaments. The bass staff accompaniment remains consistent.

The fifth system concludes the piece. The treble staff ends with a final melodic phrase and a double bar line. The bass staff also concludes with a final chord and a double bar line.

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