

**THE
BLOSSOMS.**

**WINTER
BRILLIANT VARIATIONS.**

J. A. FOWLER.

II

582
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To
 Miss Ophelia C. Bronson.
 Lawrenceville, Pa.

BLOSSOMS

Brilliant
 Variations

ON AIRS FROM

FAVORITE OPERAS

Composed by

J. A. FOWLER.

N ^o 1	ERNANI	N ^o 2	IL TROVATORE
3	LINDA DI CHAMOUNIX	4	LA FAVORITA
5	LUCIA DI LAMMERMOOR	6	LA TRAVIATA
7		8	
9		10	

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"IL TROVATORE"

(VERDI)

BLOSSOMS N° II, by J. A. FOWLER.

INTRODUCTION.

ff *Ped.* *

Ped. * *p* *Ped.* * *pp* *ritard.*

ppp *ritard.*

TEMA.

The musical score is written for piano in 3/8 time. It consists of five systems of music, each with a treble and bass clef staff. The first system is labeled 'TEMA.' and begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic and includes several 'Ped.' markings with asterisks. The third system starts with a fortissimo (*ff*) dynamic and includes a 'Ped.' marking with an asterisk, followed by a piano (*p*) dynamic. The fourth system begins with a forte (*f*) dynamic and includes 'Ped.' markings with asterisks. The fifth system continues with 'Ped.' markings with asterisks. The score concludes with a double bar line.

VAR. I.

8va.....

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

This system contains the first two measures of the piece. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and triplets. Pedal points are indicated by 'Ped.' and asterisks. A dynamic marking of *f* is present.

8va.....

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

This system contains measures 3 and 4. The right hand continues with triplet patterns. The left hand accompaniment includes chords and triplets. Pedal points are marked with 'Ped.' and asterisks.

8va.....

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

This system contains measures 5 and 6. The right hand features a melodic line with triplets. The left hand accompaniment includes chords and triplets. Pedal points are marked with 'Ped.' and asterisks.

8va.....

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

P Sotto Voce. Ped. * Ped. * Ped. *

This system contains measures 7 and 8. The right hand continues with triplet patterns. The left hand accompaniment includes chords and triplets. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *P* and the instruction 'Sotto Voce.' are present.

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

This system contains measures 9 and 10. The right hand features a melodic line with triplets. The left hand accompaniment includes chords and triplets. Pedal points are marked with 'Ped.' and asterisks.

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First system of musical notation. The right hand features a series of triplets of eighth notes, starting with a forte (*f*) dynamic. The left hand consists of a steady bass line with chords. Pedal markings (*Ped.*) and asterisks (*) are placed below the bass line. A measure rest is indicated at the end of the system.

Second system of musical notation, continuing the piece. It features similar triplet patterns in the right hand and a consistent bass line in the left hand. Pedal markings and asterisks are present.

8va.....

VAR. II

Third system of musical notation, labeled "VAR. II". The right hand has a more complex, flowing melodic line. The left hand continues with a steady bass line. A forte (*f*) dynamic is marked. An 8va (octave) marking is shown above the right hand.

8va.....

Fourth system of musical notation. The right hand features a melodic line with a forte (*ff*) dynamic. The left hand has a steady bass line. An 8va (octave) marking is shown above the right hand.

Fifth system of musical notation. The right hand has a melodic line with a forte (*f*) dynamic. The left hand has a steady bass line.

8va.....

Ped. * *Ped.* * *ff* *Ped.* *

p *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

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

8va.....

ritard..... *pp*

Tempo di Valse.

FINALE.

The first system of the finale consists of two staves. The treble staff contains a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *ff* and *Ped.* with asterisks. The key signature has one sharp (F#).

The second system continues the musical piece. It features a piano (*p*) dynamic marking and several instances of the *Ped.* marking with asterisks. The treble staff has a melodic line with slurs and triplets, while the bass staff has a steady accompaniment.

The third system shows a continuation of the piano accompaniment. The bass staff features a consistent rhythmic pattern of chords and single notes, supporting the melodic line in the treble staff.

The fourth system is marked with *8va* above the treble staff. It includes a forte (*f*) dynamic marking and several *Ped.* markings with asterisks. The melodic line in the treble staff is more active, featuring triplets and slurs.

The fifth system concludes the piece. It features several *Ped.* markings with asterisks and a final melodic flourish in the treble staff. The bass staff continues with its accompaniment until the end.

First system of musical notation. The bass line consists of a steady eighth-note accompaniment. The treble line features chords and melodic fragments. The dynamic marking *p* is present.

Second system of musical notation. The bass line continues with eighth notes, and the treble line has more complex chordal textures. The dynamic marking *ff* is present, along with several *Ped.* markings and asterisks.

Third system of musical notation. The treble line includes triplet markings (*3*). The bass line has *Ped.* markings and asterisks. The dynamic marking *fp* is present.

Fourth system of musical notation. The treble line includes triplet markings (*3*). The bass line has *Ped.* markings and asterisks.

Fifth system of musical notation. The treble line includes triplet markings (*3*). The bass line has *Ped.* markings and asterisks. A key signature change to B-flat major is indicated by a flat sign on the bass line.

Sua *Sua*

Ped. f

poco . . a . . poco . cres . cen do.

Sua

ff Ped.

Ped.

Sua

ff Ped. *f Ped.*

p *ritard. pp* *ppp*

Ped. Trem. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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