

# FREDERICK A. WILLIAMS

## PIANO COMPOSITIONS

		<i>Grade</i>	
Opus 29, No. 1	Playing Tag . . . . .	II	.40
	do (Four Hands) . . . . .	II	.50
" 2	Waltz of the Flower Girls . . . . .	II	.40
" 3	The Jolly Harvesters . . . . .	II	.50
" 4	March of the Little Soldiers . . . . .	II	.40
Opus 38, No. 1	In Springtime . . . . .	III	.50
" 2	At the Festival . . . . .	III	.50
Opus 40	Over the Meadows . . . . .	III-IV	.50
Opus 41	<del>At the</del> Carnival . . . . .	III	.50
Opus 42	The Busy Bee . . . . .	III	.50
Opus 45, No. 1	The Brooklet . . . . .	II	.50
" 2	The Happy Ploughman . . . . .	II	.40
" 3	Through the Fields . . . . .	II-III	.50
" 4	Shepherd's Song . . . . .	II-III	.50
Opus 51	Butterflies . . . . .	III-IV	.60
Opus 55	Jubilee March . . . . .	III-IV	.50
	do (Four Hands) . . . . .	III	.75
Opus 63	The Coquette . . . . .	III-IV	.60
Opus 65	Valse Mignonne . . . . .	III-IV	.50
Opus 68	Elfin Waltz . . . . .	III	.60
Opus 69, No. 1	The Pony Ride . . . . .	II	.40
" 2	In the Swing . . . . .	II	.40

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# SONG AT SUNRISE

## PETITE RHAPSODIE

Three leading themes at A.B.C.

CHARLES FONTEYN MANNET

**A Allegretto**  
*p a tempo*

**B Poco meno mosso**  
*mp*

**C Meno mosso**  
*f cantabile espressione*

The musical score is arranged in five systems, each with a treble and bass staff. Theme A (Allegretto) is marked *p a tempo*. Theme B (Poco meno mosso) is marked *mp*. Theme C (Meno mosso) is marked *f cantabile espressione*. The score includes various musical notations such as slurs, accents, and dynamic markings. Below the staves, there are several rows of rhythmic patterns represented by circles and vertical lines, some with asterisks.

Grade IV

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## AT THE CARNIVAL

## MARCH

FREDERICK A. WILLIAMS  
Op. 41

In March time

PIANO *mf*

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is marked "In March time" and "PIANO *mf*". The music features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like "p" and "mf". The key signature has one flat (B-flat).

First system of a piano score. The right hand (treble clef) features a melodic line with a slur and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand (bass clef) provides harmonic support with chords and single notes. A dynamic marking of *mf* is present.

Second system of a piano score. The right hand continues the melodic line with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand continues with harmonic accompaniment. A dynamic marking of *mf* is present.

Third system of a piano score. The right hand features a more complex melodic line with slurs and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand continues with harmonic accompaniment. A dynamic marking of *mf* is present.

Fourth system of a piano score. The right hand features a complex melodic line with slurs and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand continues with harmonic accompaniment. A dynamic marking of *mf* is present.

Fifth system of a piano score. The right hand features a complex melodic line with slurs and fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand continues with harmonic accompaniment. A dynamic marking of *f* is present.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The right hand features a melodic line with eighth-note patterns and triplets, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

The second system of musical notation continues the piece. It begins with a dynamic marking of *f* (forte). The right hand continues with eighth-note patterns and triplets, and the left hand maintains the harmonic accompaniment. The system ends with a double bar line.

The third system of musical notation shows the continuation of the melodic and harmonic themes. The right hand's melodic line is more active with triplets and eighth notes, while the left hand's accompaniment remains steady. The system concludes with a double bar line.

The fourth system of musical notation continues the development of the piece. The right hand features a melodic line with eighth-note patterns and triplets, and the left hand provides a harmonic accompaniment with chords and single notes. The system ends with a double bar line.

The fifth and final system of musical notation on the page. It continues the melodic and harmonic themes. The right hand features a melodic line with eighth-note patterns and triplets, and the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

# Fifty Successful Piano Pieces

BELLS OF SHANDOR, (Moroccan characteristic.) Op. 71. By W. F. Sudds . . . . .	.60	LOVE'S CONFESSION, (Solo and Duet.) By Martin Klemmer . . . . .	.60
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Two Hands . . . . .	.40	Two Hands . . . . .	.75
Four Hands . . . . .	.75	Four Hands . . . . .	1.00
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Four Hands . . . . .	.60	Eight Hands . . . . .	2.25
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CHAPEL IN THE MOUNTAINS, THE, (Tone Picture.) . . . . .	.60	MY MAE WALTZ, By E. Mack. . . . .	.30
By G. D. Wilson . . . . .	.75	Two Hands . . . . .	.30
CHASE, THE, By C. E. Van Lier . . . . .	.60	Four Hands . . . . .	.60
CIRCUS GALOP, By Wm. Grosscurth. . . . .	.75	MY PAW WALTZ, By E. Mack. . . . .	.30
Two Hands . . . . .	.75	Two Hands . . . . .	.30
Four Hands . . . . .	.75	Four Hands . . . . .	.60
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Four Hands . . . . .	1.00	Four Hands . . . . .	.60
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Six Hands . . . . .	.75	PASQUINADE, (Caprice.) By L. M. Gottschalk. . . . .	.60
Eight Hands . . . . .	1.25	Two Hands . . . . .	.60
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Four Hands . . . . .	.60	SHADOWS ON THE WATER, (Reverie.) By August Lemmy . . . . .	.60
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Two Hands . . . . .	.60		
Four Hands . . . . .	1.00		

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