

DUETS ■ SECTION II

31. *Andante con moto*

Exercise 31 is in 4/4 time. The first system consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) dynamic. The lower staff also begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) dynamic. The second system continues the piece, with the upper staff marked *mf* and the lower staff marked *mf*.

32. *Andantino*

Exercise 32 is in 3/4 time. The first system consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) section, and ends with a piano (*p*) dynamic. The lower staff also begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) section, and ends with a piano (*p*) dynamic. The second system continues the piece, with the upper staff marked *f* and the lower staff marked *f*. The upper staff then has a decrescendo (*dim.*) section, and the lower staff also has a decrescendo (*dim.*) section, both ending with a piano (*p*) dynamic.

33. *Andantino*

Exercise 33, *Andantino*, is written in 6/8 time with a key signature of two sharps (F# and C#). The score consists of two systems. The first system has two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, including a trill in the fourth measure. The lower staff also begins with a piano (*p*) dynamic and provides a harmonic accompaniment with eighth and sixteenth notes. The first system concludes with a mezzo-piano (*mp*) dynamic marking. The second system continues the piece, with both staves ending on a piano (*p*) dynamic. The notation includes various articulations such as slurs and ties.

34. *Langsam*

Exercise 34, *Langsam*, is written in 2/4 time with a key signature of three flats (Bb, Eb, and Ab). The score consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with quarter and eighth notes. The lower staff also begins with a piano (*p*) dynamic and provides a harmonic accompaniment with quarter and eighth notes. The first system concludes with a forte (*f*) dynamic marking. The second system continues the piece, with both staves ending on a forte (*f*) dynamic. The notation includes various articulations such as slurs and ties.

35. *Largo espressivo*

Exercise 35, *Largo espressivo*, is written in 4/8 time with a key signature of one flat (Bb). The score consists of two systems. The first system has two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, including a trill in the fourth measure. The lower staff also begins with a piano (*p*) dynamic and provides a harmonic accompaniment with eighth and sixteenth notes. The first system concludes with a mezzo-forte (*mf*) dynamic marking. The second system continues the piece, with both staves ending on a mezzo-forte (*mf*) dynamic. The notation includes various articulations such as slurs and ties.

36. *Lento*

Exercise 36, *Lento*, is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of two systems of staves. The first system has two staves; the upper staff begins with a piano (*p*) dynamic and a half rest, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The lower staff begins with a piano (*p*) dynamic and a half note, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The second system also has two staves. The upper staff begins with a piano (*p*) dynamic and a half rest, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The lower staff begins with a piano (*p*) dynamic and a half note, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The piece concludes with a double bar line.

37. *Andante espressivo*

Exercise 37, *Andante espressivo*, is written for piano in 6/8 time with a key signature of three flats (B-flat, E-flat, and A-flat). The score consists of two systems of staves. The first system has two staves; the upper staff begins with a piano (*p*) dynamic and a half rest, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The lower staff begins with a piano (*p*) dynamic and a half note, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The second system also has two staves. The upper staff begins with a piano (*p*) dynamic and a half rest, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The lower staff begins with a piano (*p*) dynamic and a half note, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The piece concludes with a double bar line.

38. *Giocosu*

Exercise 38, *Giocosu*, is written for piano in common time (C) with a key signature of one sharp (F-sharp). The score consists of two systems of staves. The first system has two staves; the upper staff begins with a fortissimo (*f*) dynamic and a half rest, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The lower staff begins with a fortissimo (*f*) dynamic and a half note, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The second system also has two staves. The upper staff begins with a fortissimo (*f*) dynamic and a half rest, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The lower staff begins with a fortissimo (*f*) dynamic and a half note, followed by a melodic line with eighth and quarter notes, and a fortissimo (*f*) dynamic later. The piece concludes with a double bar line.

39. *Mässig*

Exercise 39, titled "Mässig", is a duet in G major (one sharp) and common time. It consists of two systems of staves. The first system has two staves, each with a treble and bass clef. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a crescendo (*cresc.*) leading to a final forte (*f*). The second staff follows a similar pattern: *f*, *p*, *cresc.*, and *f*. The second system also has two staves. The first staff starts with a piano (*p*) dynamic, followed by a *p subito* (piano subito) marking. The second staff also starts with a piano (*p*) dynamic, followed by a *p subito* marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

40. *Allegro con spirito*

Exercise 40, titled "Allegro con spirito", is a duet in B-flat major (two flats) and 3/4 time. It consists of two systems of staves. The first system has two staves, each with a treble and bass clef. The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) leading to a final mezzo-forte (*mf*). The second staff follows a similar pattern: *mf*, *cresc.*, and *mf*. The second system also has two staves. The first staff starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, then a ritardando (*rit.*) leading to a piano (*p*). The second staff also starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, then a ritardando (*rit.*) leading to a piano (*p*). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

41. *Andantino*

Exercise 41, titled "Andantino", is a duet in G major (one sharp) and common time. It consists of two systems of staves. The first system has two staves, each with a treble and bass clef. The first staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic, and finally a crescendo (*cresc.*). The second staff follows a similar pattern: *p*, *mf*, *p*, and *cresc.*. The second system also has two staves. The first staff starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic, and finally a crescendo (*cresc.*). The second staff also starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic, and finally a crescendo (*cresc.*). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Two staves of music in treble clef, key of D major (two sharps). The music features a melodic line with slurs and a supporting bass line. Dynamics include *f* (forte) and *p* (piano).

42. *En allant*

Two staves of music in treble clef, key of D major. The tempo is marked *En allant*. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte). The music is characterized by a steady eighth-note accompaniment and a melodic line with slurs.

43. *Adagio espressivo*

Two staves of music in bass clef, key of D major. The tempo is marked *Adagio espressivo*. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *dim.* (diminuendo). The music features a melodic line with slurs and a supporting bass line.

44. *Andante cantabile*

Musical score for exercise 44, *Andante cantabile*, in 4/4 time. The score consists of two staves. The upper staff begins with a *mf* dynamic marking. The lower staff begins with a *mp* dynamic marking. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, both characterized by smooth, flowing eighth and sixteenth notes.

45. *Allegretto giocoso*

Musical score for exercise 45, *Allegretto giocoso*, in 2/4 time. The score consists of two staves. The upper staff begins with a *mf* dynamic marking. The lower staff begins with a *mf* dynamic marking. The music is characterized by a lively, playful feel, featuring eighth and sixteenth notes with frequent rests. The piece concludes with a *ff* (fortissimo) dynamic marking on both staves.

46. *Moderato*

Musical score for exercise 46, *Moderato*, in 4/4 time. The score consists of two staves. The upper staff begins with a *mf* dynamic marking. The lower staff begins with a *p* (piano) dynamic marking. The music is characterized by a moderate tempo, featuring eighth and sixteenth notes with frequent rests. The piece concludes with a *p* dynamic marking on both staves.

47. *Mässig*

Exercise 47, titled "Mässig", is written for two staves in G major (one sharp) and 4/4 time. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns, some beamed together. The second staff starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piece concludes with a double bar line.

48. *Lively*

Exercise 48, titled "Lively", is written for two staves in B-flat major (two flats) and 4/4 time. Both the treble and bass staves begin with a forte (*f*) dynamic. The music consists of eighth-note patterns, with some rests in the treble staff. The exercise ends with a double bar line.

49. *Allegretto*

Exercise 49, titled "Allegretto", is written for two staves in D major (two sharps) and 6/8 time. The first system shows the treble staff starting with a forte (*f*) dynamic and the bass staff with a piano (*p*) dynamic. The second system continues the piece, with the treble staff ending on a piano (*p*) dynamic. The exercise concludes with a double bar line.

50. *Allegro*

Exercise 50, titled "Allegro", is written for two staves in D major (two sharps) and 2/4 time. The first staff begins with a piano (*p*) dynamic, and the second staff begins with a forte (*f*) dynamic. The music features eighth-note patterns and rests. The exercise ends with a double bar line.

51. *Allegretto*

f (la seconda volta *p*)

f (la seconda volta *p*)

52. *Flowing*

p

p

f

f

53. *Allegro*

p

p

cresc.

cresc.

f

f

rit.

rit.

54. *Andantino*

54. *Andantino*

First system: Treble and Bass staves. Treble staff starts with *mf*, then *p*, then *mf*. Bass staff starts with *p*, then *mf*. Dynamics: *mf*, *p*, *mf*.

Second system: Treble and Bass staves. Treble staff starts with *dim.*, then *pp*. Bass staff starts with *dim.*, then *pp*. Dynamics: *dim.*, *pp*, *dim.*, *pp*.

55. *Allegro gioviale*

55. *Allegro gioviale*

First system: Treble and Bass staves. Treble staff starts with *p*, then *mf*. Bass staff starts with *p*, then *mf*. Dynamics: *p*, *mf*, *p*, *mf*.

Second system: Treble and Bass staves. Treble staff starts with *p*, then *mf*. Bass staff starts with *p*, then *mf*. Dynamics: *p*, *mf*, *p*, *mf*.

56. *Allegro*

56. *Allegro*

First system: Treble and Bass staves. Treble staff starts with *f*, then *f*. Bass staff starts with *f*, then *f*. Dynamics: *f*, *f*, *f*, *f*.

57. *Allegretto*

Exercise 57 is in 4/4 time and consists of two systems of staves. The first system has four measures. The top staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) in the second measure, a mezzo-forte (*mf*) dynamic in the third measure, and ends with a piano (*p*) dynamic in the fourth measure. The bottom staff begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The second system has two measures. The top staff begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The bottom staff begins with a crescendo (*cresc.*) and ends with a mezzo-forte (*mf*) dynamic.

58. *Con brio*

Exercise 58 is in 2/4 time and consists of two systems of staves. The first system has four measures. The top staff begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The bottom staff begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second system has two measures. The top staff begins with a mezzo-forte (*mf*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The bottom staff begins with a mezzo-forte (*mf*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

59. *Andante con moto*

Exercise 59 is in 6/8 time and consists of two systems of staves. The first system has four measures. The top staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The bottom staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second system has two measures. The top staff begins with a mezzo-forte (*mf*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The bottom staff begins with a mezzo-forte (*mf*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

60. *Andantino* (Dorian)

Exercise 60 is in 3/4 time and Dorian mode. It consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic. The first staff has a melodic line with eighth and quarter notes, and the second staff has a supporting bass line. Both staves end with a crescendo (*cresc.*) marking. The second system starts with a mezzo-forte (*mf*) dynamic. The first staff features a melodic line with a decrescendo (*dim.*) marking, and the second staff has a bass line that also decrescends (*dim.*). The exercise concludes with a final measure on each staff.

61. *Ben ritmico* (Phrygian)

Exercise 61 is in 2/4 time and Phrygian mode. It consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic. The first staff has a melodic line with eighth and quarter notes, and the second staff has a supporting bass line. Both staves end with a mezzo-forte (*mf*) dynamic. The second system starts with a forte (*f*) dynamic. The first staff features a melodic line with a decrescendo (*dim.*) marking, and the second staff has a bass line that also decrescends (*dim.*). The exercise concludes with a final measure on each staff.