

## SING AND PLAY ■ SECTION II

### 33. Moderato

Exercise 33 is in D major (two sharps) and 4/4 time. The tempo is Moderato. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and features a melodic line with eighth and quarter notes. The piano accompaniment also starts with a forte (*f*) dynamic, with the right hand playing a simple harmonic accompaniment and the left hand providing a steady bass line. The piece concludes with a double bar line.

### 34. Andantino

Exercise 34 is in B-flat major (two flats) and 4/4 time. The tempo is Andantino. The score includes a vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth and quarter notes. The piano accompaniment also begins with a mezzo-forte (*mf*) dynamic, with the right hand playing a harmonic accompaniment and the left hand providing a steady bass line. The piece concludes with a double bar line.

### 35. Allegro

Exercise 35 is in D major (two sharps) and 6/8 time. The tempo is Allegro. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The piano accompaniment also starts with a piano (*p*) dynamic, with the right hand playing a harmonic accompaniment and the left hand providing a steady bass line. The piece concludes with a double bar line.

This block shows the continuation of exercise 35. It features a vocal line and piano accompaniment. The vocal line continues with a melodic line of eighth and quarter notes. The piano accompaniment continues with a harmonic accompaniment in the right hand and a steady bass line in the left hand. The piece concludes with a double bar line.

36. *Allegretto*

Exercise 36, *Allegretto*, is in 3/4 time. The melody in the treble clef begins with a piano (*p*) dynamic and features eighth-note patterns with slurs. The piano accompaniment in the grand staff (treble and bass clefs) starts with a piano (*p*) dynamic and consists of quarter notes, with a fortissimo (*f*) dynamic marking appearing in the fifth measure.

37. *Andantino*

Exercise 37, *Andantino*, is in 3/4 time. The melody in the treble clef begins with a piano (*p*) dynamic and features eighth-note patterns with slurs. The piano accompaniment in the grand staff (treble and bass clefs) starts with a piano (*p*) dynamic and consists of quarter notes, with a fortissimo (*f*) dynamic marking appearing in the fifth measure.

38. *Lento*

Exercise 38, *Lento*, is in 3/4 time. The melody in the treble clef begins with a piano (*p*) dynamic and features eighth-note patterns with slurs. The piano accompaniment in the grand staff (treble and bass clefs) starts with a piano (*p*) dynamic and consists of quarter notes, with a fortissimo (*f*) dynamic marking appearing in the fifth measure.

39. *Moderato*

Exercise 39, *Moderato*, is in 3/4 time. The melody in the treble clef begins with a piano (*p*) dynamic and features eighth-note patterns with slurs. The piano accompaniment in the grand staff (treble and bass clefs) starts with a piano (*p*) dynamic and consists of quarter notes, with a fortissimo (*f*) dynamic marking appearing in the fifth measure.

40. *Allegretto*

Exercise 40 is in 3/4 time and features a melody in the right hand and a piano accompaniment in the left hand. The melody consists of eighth and quarter notes, often beamed together. The piano accompaniment is composed of chords, with a 'p' (piano) dynamic marking at the beginning.

41. *Allegretto*

Exercise 41 is in 3/4 time. The right hand has a melody of eighth and quarter notes, while the left hand provides a piano accompaniment of chords and moving lines. A 'p' (piano) dynamic marking is present at the start of the piece.

42. *Andantino*

Exercise 42 is in 6/8 time. The right hand features a melody of quarter and eighth notes, some with slurs. The left hand accompaniment consists of chords and moving lines, marked with 'mf' (mezzo-forte) dynamics.

43a. *Moderato (maggiore)*

Exercise 43a is in G major (one sharp) and common time. The first system features a melody in the treble clef starting on G4, marked *mp*, and a piano accompaniment in the grand staff marked *mp legato*. The melody consists of eighth and quarter notes, with a slur over the first six measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the melody and accompaniment, with the melody marked *mf* and the piano accompaniment also marked *mf*. The exercise concludes with a double bar line.

43b. *Moderato (minore)*

Exercise 43b is in G minor (two flats) and common time. The first system features a melody in the treble clef starting on G4, marked *mp*, and a piano accompaniment in the grand staff marked *mp legato*. The melody consists of eighth and quarter notes, with a slur over the first six measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the melody and accompaniment, with the melody marked *mf* and the piano accompaniment also marked *mf*. The exercise concludes with a double bar line.

44. *Andante*

Exercise 44 is in F# major (three sharps) and 4/4 time. The tempo is *Andante*. The piece consists of two systems of music. The first system has six measures. The melody in the treble clef starts on G4, moves up stepwise to D5, and then descends. The piano accompaniment in the grand staff (treble and bass clefs) features a steady eighth-note bass line in the left hand and chords in the right hand. The second system has four measures, continuing the melodic and harmonic patterns.

45a. *Modéré (maggiore)*

Exercise 45a is in F# major (three sharps) and 6/8 time. The tempo is *Modéré*. The piece consists of two systems of music. The first system has six measures. The melody in the treble clef is characterized by eighth-note patterns, often beamed in groups of three. The piano accompaniment in the grand staff features a steady eighth-note bass line in the left hand and chords in the right hand. The second system has four measures, continuing the melodic and harmonic patterns.

45b. *Modéré (minore)*

mf

p

46. *Allegro*

p

p

f

f

## 47a. Moderato (maggiore)

Exercise 47a is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a vocal line starting with a forte (*f*) dynamic and a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note bass line. The second system shows the vocal line ending with a piano (*p*) dynamic and a *rall.* (rallentando) marking. The piano accompaniment also ends with a piano (*p*) dynamic and a *pp* (*pianissimo*) *rall.* marking.

## 47b. Moderato (minore)

Exercise 47b is in G minor (two flats) and 4/4 time. It follows the same structure as 47a. The vocal line begins with a forte (*f*) dynamic, and the piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The piano part has a steady eighth-note bass line. The second system concludes with the vocal line in piano (*p*) and *rall.*, and the piano accompaniment in piano (*p*) and *pp* *rall.*.

48. *Allegro*

First system of exercise 48, measures 1-8. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, marked *mf* at the beginning and *p* at the end. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes, also marked *mf* at the beginning and *p* at the end.

Second system of exercise 48, measures 9-16. The melodic line in the upper staff continues with eighth and sixteenth notes, marked *mf* at the end. The accompaniment in the lower staff consists of chords and single notes, also marked *mf* at the end.

49. *Lento*

First system of exercise 49, measures 1-8. The score is in 6/8 time with a key signature of two sharps (F-sharp and C-sharp). The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, marked *f* at the beginning. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes, also marked *f* at the beginning.

Second system of exercise 49, measures 9-16. The melodic line in the upper staff continues with eighth and sixteenth notes. The accompaniment in the lower staff consists of chords and single notes.



50. *Lento*

50. *Lento*

*poco rit.*

51. *Allegro*

51. *Allegro*

52a. *Andantino* (maggiore)

52a. *Andantino* (maggiore) is a musical score in 3/4 time, key of D major. The melody is written in the treble clef, starting on D4 and ascending stepwise to A4, then descending to D4. The piano accompaniment is in the grand staff (treble and bass clefs), starting on D3 and ascending stepwise to A3, then descending to D3. The melody is marked *mp* and the piano accompaniment is marked *p*. The piece concludes with a final chord of D major.

52b. *Andantino* (minore)

52b. *Andantino* (minore) is a musical score in 3/4 time, key of D minor. The melody is written in the treble clef, starting on D4 and ascending stepwise to A4, then descending to D4. The piano accompaniment is in the grand staff (treble and bass clefs), starting on D3 and ascending stepwise to A3, then descending to D3. The melody is marked *mp* and the piano accompaniment is marked *p*. The piece concludes with a final chord of D minor.

53. *Andante*

53. *Andante* is a musical score in 3/4 time, key of D major. The melody is written in the treble clef, starting on D4 and ascending stepwise to A4, then descending to D4. The piano accompaniment is in the grand staff (treble and bass clefs), starting on D3 and ascending stepwise to A3, then descending to D3. The melody is marked *p* and the piano accompaniment is marked *p*. The piece concludes with a final chord of D major.

54. *Moderato*

Exercise 54, *Moderato*, is in 3/4 time and B-flat major. The score consists of two systems. The first system features a vocal line in the alto clef and a piano accompaniment in grand staff. The vocal line begins with a whole rest for four measures, then enters with a half note G4, followed by a half note A4, and a half note Bb4, all under a slur. The piano accompaniment starts with a piano (*p*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The second system continues the vocal line with a half note A4, a half note G4, and a half note F4, also under a slur. The piano accompaniment concludes with a forte (*f*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

55. *Allegretto*

Exercise 55, *Allegretto*, is in 2/4 time and B-flat major. The score consists of two systems. The first system features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a piano (*p*) dynamic, playing a series of eighth notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1. The piano accompaniment starts with a piano (*p*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The second system continues the vocal line with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, playing a series of eighth notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1. The piano accompaniment also features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The third system features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a decrescendo (*dim.*) leading to a piano (*p*) dynamic, playing a series of eighth notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1. The piano accompaniment also features a decrescendo (*dim.*) leading to a piano (*p*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

56. *Lento*

Exercise 56, *Lento*, is in 3/4 time with a key signature of two sharps (F# and C#). The score consists of two systems. The first system has a bass staff with a melody starting on G4, moving up stepwise to D5, and then down to G4. The piano accompaniment in the grand staff features a bass line with eighth notes and a treble line with chords. Dynamics include *p* (piano) and *f* (forte). The second system continues the melody, ending with a *rit.* (ritardando) marking. The piano accompaniment also includes *p* and *rit.* markings.

57. *Allegro ma non troppo*

Exercise 57, *Allegro ma non troppo*, is in common time (C) with a key signature of two sharps (F# and C#). The score consists of two systems. The first system has a treble staff with a melody of eighth notes. The piano accompaniment in the grand staff features a bass line with eighth notes and a treble line with chords. Dynamics include *f* (forte).

58. *Andante*

Exercise 58, *Andante*, is in common time (C) with a key signature of two sharps (F# and C#). The score consists of two systems. The first system has a bass staff with a melody of eighth notes. The piano accompaniment in the grand staff features a bass line with eighth notes and a treble line with chords. Dynamics include *p* (piano).

59. *Adagio*

Exercise 59 is in 3/4 time and B-flat major. The melody is written in the treble clef, starting on G4 and moving stepwise up to D5. The piano accompaniment is in the grand staff (treble and bass clefs), with the right hand playing a simple harmonic accompaniment and the left hand playing a bass line. The first system is marked *mf*. The second system ends with a double bar line.

60. *Allegro*

Exercise 60 is in 4/4 time and D major. The melody is written in the treble clef, starting on D4 and moving stepwise up to D5. The piano accompaniment is in the grand staff, with the right hand playing a simple harmonic accompaniment and the left hand playing a bass line. The first system is marked *p*. The second system is marked *f*. The piece ends with a double bar line.

61. *Langsam*

Exercise 61, *Langsam*, is in 3/4 time with a key signature of two sharps (F# and C#). The melody is written on a single staff with a treble clef, featuring a series of eighth and sixteenth notes, some beamed together, and a final half note. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays chords, while the left hand plays a simple bass line. Both the melody and the piano accompaniment are marked with a piano (*p*) dynamic and the instruction "(la seconda volta *f*)", indicating a crescendo or fortification at the second ending. The piece concludes with a double bar line.

62. *Andante*

Exercise 62, *Andante*, is in 3/4 time with a key signature of two sharps (F# and C#). The melody is written on a single staff with a treble clef, consisting of a series of eighth notes and quarter notes, some beamed together. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays chords, while the left hand plays a simple bass line. Both the melody and the piano accompaniment are marked with a piano (*p*) dynamic. The piece concludes with a double bar line.

63. *Moderato*

Exercise 63 is a *Moderato* piece in 3/4 time, key of B-flat major. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment has a right hand with half notes G4 and Bb4, and a left hand with quarter notes G3, A3, Bb3, and C4. The second system continues the vocal line with a half note E5, followed by quarter notes D5, C5, and Bb4, then a half note A4. The piano accompaniment continues with half notes G4 and Bb4, and a left hand with quarter notes G3, A3, Bb3, and C4. The word *p* (piano) is written below the first staff of the first system, and *simile* is written below the piano accompaniment staff of the second system.

64. *Adagio*

Exercise 64 is an *Adagio* piece in 4/4 time, key of D major. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4. The piano accompaniment has a right hand with quarter notes D4, E4, F#4, and G4, and a left hand with quarter notes D3, E3, F#3, and G3. The second system continues the vocal line with a half note B4, followed by quarter notes A4, G4, and F#4, then a half note E4. The piano accompaniment continues with quarter notes D4, E4, F#4, and G4, and a left hand with quarter notes D3, E3, F#3, and G3. The word *mf* (mezzo-forte) is written below the first staff of the first system, and *mf legato* is written below the piano accompaniment staff of the second system.

65. *Andante cantabile*

Exercise 65, *Andante cantabile*, is written for piano in B-flat major (two flats) and common time. The piece consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a melodic phrase starting on G4, moving stepwise up to D5, then down to G4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, both marked with a piano (*p*) dynamic. The second system continues the vocal melody and piano accompaniment, ending with a double bar line.

66. *Allegretto*

Exercise 66, *Allegretto*, is written for piano in B-flat major (two flats) and 4/4 time. The piece consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a melodic phrase starting on G4, moving stepwise up to D5, then down to G4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, both marked with a mezzo-forte (*mf*) dynamic. The second system continues the vocal melody and piano accompaniment, ending with a double bar line.



## 67. Adagietto

*p*

*p*

*simile*

*rit.*

*rit.*

## Themes and Variations for Voice and Piano

### 68. Theme: *Moderato*

68. Theme: *Moderato*

4/4 time signature, key of B-flat major. The score consists of three staves: a single melodic line for voice and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. The tempo is marked *Moderato* and the dynamic is *mp* (mezzo-piano).

### Var. I: *Moderato*

Var. I: *Moderato*

4/4 time signature, key of B-flat major. The score consists of three staves: a single melodic line for voice and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. The tempo is marked *Moderato* and the dynamic is *mf* (mezzo-forte).

### Var. II: *Allegro*

Var. II: *Allegro*

6/8 time signature, key of B-flat major. The score consists of three staves: a single melodic line for voice and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. The tempo is marked *Allegro* and the dynamic is *f* (forte).

Var. III: *Allegro*

Musical score for Variation III, *Allegro*. The score is in 2/4 time and B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half rest followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present in both staves.

Var. IV: *Andante*

Musical score for Variation IV, *Andante*. The score is in 2/4 time and B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody is a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is present in both staves.

Var. V: *Allegro tranquillo*

Musical score for Variation V, *Allegro tranquillo*. The score is in 4/4 time and B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody is a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is present in both staves.

69. Theme: *Mesto*

Musical score for the Theme, *Mesto*. The score is in 3/4 time and B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody is a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *p* (piano) is present in both staves.

Var. I: *Andante*

Musical score for Variation I: *Andante*. The score is in 2/4 time, key of B-flat major. The melody is in the treble clef, marked *mp*. The piano accompaniment is in the grand staff (treble and bass clefs), marked *mp*. The piano part features chords in the right hand and single notes in the left hand.

Var. II: *Moderato*

Musical score for Variation II: *Moderato*. The score is in 3/4 time, key of B-flat major. The melody is in the treble clef, marked *mf*. The piano accompaniment is in the grand staff, marked *mf*. The piano part features chords in the right hand and single notes in the left hand.

Var. III: *Andantino*

Musical score for Variation III: *Andantino*. The score is in 4/4 time, key of B-flat major. The melody is in the treble clef, marked *p*. The piano accompaniment is in the grand staff, marked *p*. The piano part features chords in the right hand and single notes in the left hand.

Var. IV: *Allegretto*

Musical score for Variation IV: *Allegretto*. The score is in 3/4 time, key of B-flat major. The melody is in the treble clef, marked *mf*. The piano accompaniment is in the grand staff, marked *mf*. The piano part features chords in the right hand and single notes in the left hand. The tempo marking *poco rit.* appears above the final measures of both the melody and the piano accompaniment.

Var. V: *Lento*

Musical score for Var. V: *Lento*. The score is in 4/4 time and B-flat major. The melody is in the treble clef, starting with a piano (*p*) dynamic and a *rall.* (rallentando) marking. The accompaniment is in the bass clef, also starting with a piano (*p*) dynamic and a *rall.* marking. The piece concludes with a double bar line.

70. Theme: *Allegro grazioso*

Musical score for 70. Theme: *Allegro grazioso*. The score is in 6/8 time and D major. The melody is in the treble clef, starting with a mezzo-forte (*mf*) dynamic. The accompaniment is in the bass clef, also starting with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.

Var. I: *Allegro*

Musical score for Var. I: *Allegro*. The score is in 6/8 time and D major. The melody is in the treble clef, starting with a forte (*f*) dynamic. The accompaniment is in the bass clef, also starting with a forte (*f*) dynamic. The piece concludes with a double bar line.

Var. II: *Adagio*

Musical score for Var. II: *Adagio*. The score is in 4/4 time and D major. The melody is in the treble clef, starting with a piano (*p*) dynamic. The accompaniment is in the bass clef, also starting with a piano (*p*) dynamic. The piece concludes with a double bar line.

The first system of music consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C).

**Var. III: Allegro gioviale**

Var. III: Allegro gioviale. This variation is in 6/8 time. The treble staff features a lively melody with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with chords and single notes. The key signature remains three sharps (F#, C#, G#). Dynamics include piano (*p*) markings in both staves.

**Var. IV: Moderato**

Var. IV: Moderato. This variation is in 4/4 time. The treble staff has a melody with eighth and sixteenth notes. The bass staff features a steady accompaniment with chords. The key signature is three sharps (F#, C#, G#). Dynamics include mezzo-forte (*mf*) markings in both staves.

**Var. V: Allegro**

Var. V: Allegro. This variation is in 6/8 time. The treble staff has a fast, flowing melody with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with chords and single notes. The key signature is three sharps (F#, C#, G#). Dynamics include forte (*f*) markings in both staves.

71. Theme: *Allegro*

Theme: *Allegro*. The score is in 2/4 time, key of B-flat major. The melody is in the treble clef, starting on G4, moving up stepwise to D5, then down to G4, and ending on D5. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a simple bass line. The dynamic is *mf*.

Var. I: *Allegro*

Var. I: *Allegro*. The score is in 2/4 time, key of B-flat major. The melody is in the treble clef, starting on G4, moving up stepwise to D5, then down to G4, and ending on D5. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a simple bass line. The dynamic is *f*.

Var. II: *Moderato*

Var. II: *Moderato*. The score is in 3/4 time, key of B-flat major. The melody is in the treble clef, starting on G4, moving up stepwise to D5, then down to G4, and ending on D5. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a simple bass line. The dynamic is *mf*.

Var. III: *Andante espressivo*

Var. III: *Andante espressivo*. The score is in 3/4 time, key of B-flat major. The melody is in the treble clef, starting on G4, moving up stepwise to D5, then down to G4, and ending on D5. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a simple bass line. The dynamic is *p*.

musical score for Section II, measures 1-8. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked *poco cresc.* and the dynamic is *mf*. The melodic line features a series of eighth and sixteenth notes, with a crescendo leading to a *mf* dynamic. The piano accompaniment consists of chords and single notes, also marked *poco cresc.* and *mf*.

## Var. IV: Allegro

musical score for Var. IV: Allegro, measures 1-6. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked *mf* and the dynamic is *mf*. The melodic line features a series of eighth and sixteenth notes, with a crescendo leading to a *mf* dynamic. The piano accompaniment consists of chords and single notes, also marked *mf*.

musical score for Var. IV: Allegro, measures 7-8. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked *rit. 3* and the dynamic is *rit.*. The melodic line features a series of eighth and sixteenth notes, with a crescendo leading to a *rit.* dynamic. The piano accompaniment consists of chords and single notes, also marked *rit.*.