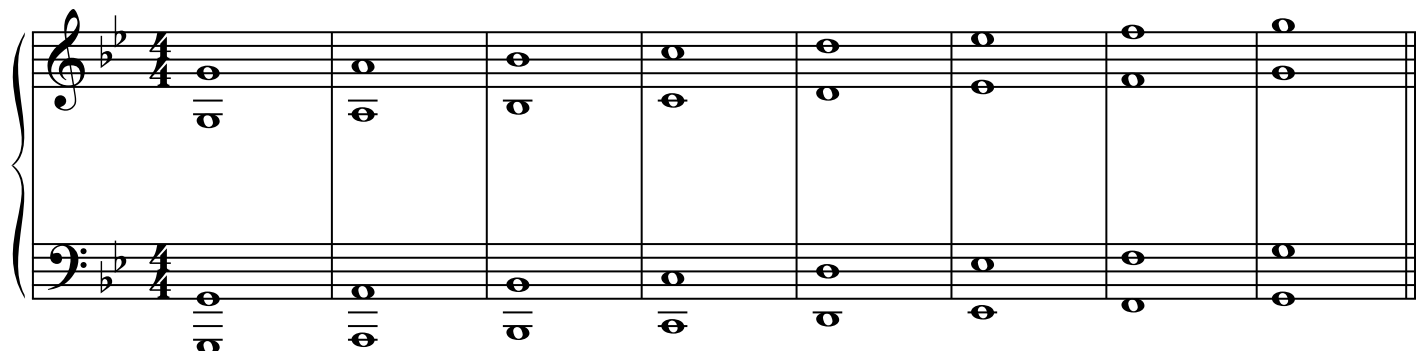


# Letter From Sado Warm-Up

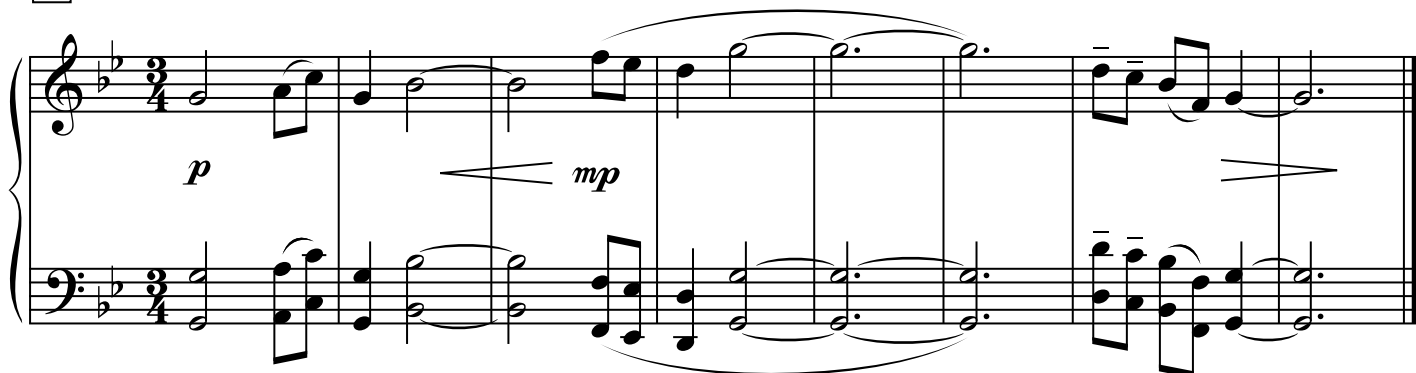
## Score

A



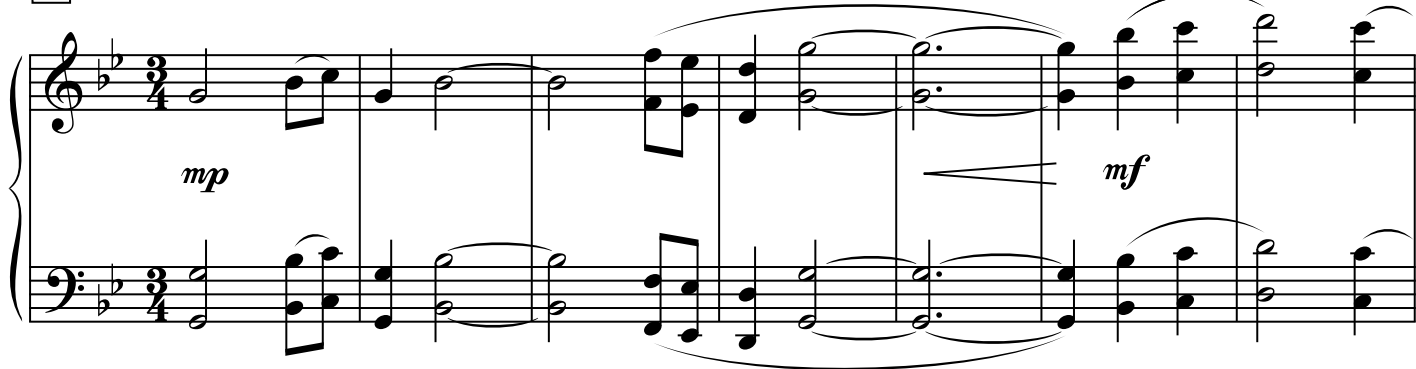
Section A is an 8-measure piece in 4/4 time, featuring a simple harmonic exercise. The treble and bass staves are both in G major (one flat). The melody consists of half notes moving stepwise: G4, A4, B4, C5, D5, E5, F#5, and G5. The bass line consists of half notes moving stepwise: G2, F#2, E2, D2, C2, B1, A1, and G1. The piece concludes with a double bar line.

B

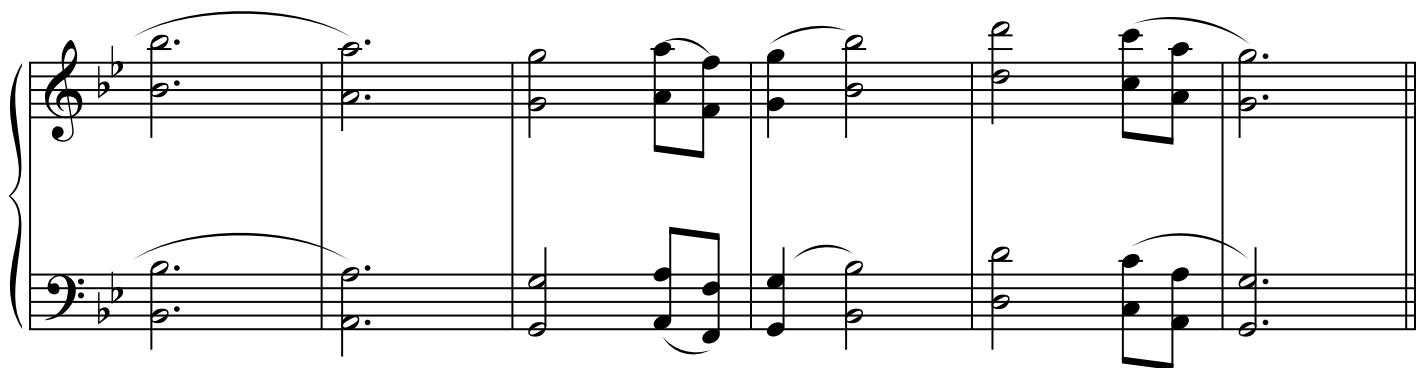


Section B is an 8-measure piece in 3/4 time, featuring a more complex harmonic exercise. The treble and bass staves are both in G major (one flat). The melody consists of quarter and eighth notes, with a crescendo leading to a mezzo-piano (*mp*) dynamic. The bass line consists of quarter and eighth notes, with a crescendo leading to a mezzo-piano (*mp*) dynamic. The piece concludes with a double bar line.

C



Section C is an 8-measure piece in 3/4 time, featuring a more complex harmonic exercise. The treble and bass staves are both in G major (one flat). The melody consists of quarter and eighth notes, with a crescendo leading to a mezzo-forte (*mf*) dynamic. The bass line consists of quarter and eighth notes, with a crescendo leading to a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.



Section D is an 8-measure piece in 3/4 time, featuring a more complex harmonic exercise. The treble and bass staves are both in G major (one flat). The melody consists of quarter and eighth notes, with a crescendo leading to a mezzo-forte (*mf*) dynamic. The bass line consists of quarter and eighth notes, with a crescendo leading to a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.

## Letter From Sado Warm-Up

First system of musical notation for 'Letter From Sado Warm-Up'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a mezzo-piano (*mp*) dynamic. The first measure features a half note in the treble and a half note in the bass. The subsequent measures contain complex, flowing sixteenth-note patterns in both hands, with some measures featuring triplets. The system concludes with a half note in the treble and a half note in the bass.

Second system of musical notation. It continues the piece with a mezzo-forte (*mf*) dynamic. The first measure has a half note in the treble and a half note in the bass. The second measure features a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The system concludes with a half note in the treble and a half note in the bass.

Third system of musical notation, marked with a box 'E'. It begins with a forte (*f*) dynamic. The first measure has a half note in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The system concludes with a half note in the treble and a half note in the bass.