

# Warm up for Cesare

Zanetta

## 1 After James Stamp

Exercise 1 is in 3/4 time and consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody starts with a half note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with a half note D4, followed by a dotted quarter note E4, and then eighth notes: F4, G4, F4, E4, D4, C4, B3, A3, G3. The third staff continues with a half note G3, followed by a dotted quarter note A3, and then eighth notes: B3, C4, B3, A3, G3, F3, E3, D3, C3. A long slur covers the entire piece.

## 2 After Telemann

Exercise 2 is in 4/4 time and consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues with a half note D3, followed by eighth notes: C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The third staff continues with a half note G1, followed by eighth notes: F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1. A long slur covers the entire piece.

## 3 Jean-François Madeuf - Articulation

Exercise 3 is in 4/4 time and consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues with a half note D3, followed by eighth notes: C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The third staff continues with a half note G1, followed by eighth notes: F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1. A long slur covers the entire piece. Trills (tr) are marked above the final notes of each staff.

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Exercise 4 consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth-note patterns, with the first two staves featuring a sequence of eighth-note pairs (e.g., G4-A4, A4-B4) and the third staff featuring a sequence of eighth-note triplets (e.g., G4-A4-B4). The exercise concludes with a whole note G4.

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Exercise 5 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth-note patterns, with the first staff featuring a sequence of eighth-note pairs (e.g., G4-A4, A4-B4) and the second staff featuring a sequence of eighth-note triplets (e.g., G4-A4-B4). The exercise concludes with a whole note G4.

6 Jean-François Madeuf - Exercice sur le fa

Exercise 6 consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth-note patterns, with the first two staves featuring a sequence of eighth-note pairs (e.g., G4-A4, A4-B4) and the third staff featuring a sequence of eighth-note triplets (e.g., G4-A4-B4). The exercise concludes with a whole note G4.