

Doblebombeando 1

Patrones continuos

Manuel Enrique Bartholdy



manuelbartholdy.com

Sobre el autor



Baterista y percusionista, nació en Florida, Vicente López, provincia de Buenos Aires. Es técnico en música egresado del *Conservatorio de la Ciudad de Buenos Aires “Astor Piazzolla”*, donde realizo, entre otras materias, estudios de percusión con: Mtra. /Lic. Marina Calzado Linage, Mtro. Néstor Astutti, Mtro. Tristán Taboada, el Mtro. Ezequiel Calzado Linage; estudios de piano con el Mtro. José María Brusco y de teoría y apreciación de la música con el Lic. Luis Caparra.

Realizo estudios de batería con el Mtro. Norberto Barcala, Nicolás Della Vedova y Oscar Giunta.

Ha sido participe, en varias oportunidades, como invitado de: la Orquesta sinfónica de la Facultad de Medicina, el Ensamble Sinfónico XXI, la Orquesta del Bicentenario de la Facultad de Derecho, Orquesta Académica de Buenos Aires, Ensamble Lirico Orquestal, Coro En Voz Alta, Orquesta Sinfónica de San Martín, Orquesta Filarmónica Latinoamericana, Orquesta del conservatorio de la Ciudad de Buenos Aires Astor Piazzolla.

Se presentó en las principales salas de la ciudad, como: el Teatro del Globo, el Salón Auditórium y Salón de Actos de la Facultad de Derecho, la Legislatura de la ciudad de Buenos Aires, el Salón Dorado de la Casa de la Cultura de Buenos Aires, el Aula Magna José Arce de la Facultad de Medicina, el Teatro Coliseo de Lomas De Zamora, el Templo de la Comunidad Amijai, La Casa de la Cultura de Quilmes, Colegio Nacional de Buenos Aires, Universidad de Lanús, Auditorio del Conservatorio de la Ciudad de Buenos Aires, Auditorio de la Biblioteca Nacional, Auditorio de la Asociación Amigos Del Museo Nacional De Bellas Artes, Salón de actos del Instituto San Marón, Teatro municipal Gregorio de La Ferrere en Morón, Auditorio de la Academia de Medicina y en el Concejo profesional de Ciencias Económicas.

Ha sido dirigido por: Darío Ingnoli, Diego Lurbe, Fabián Bermann, Lucio Bruno Videla, Federico Sánchez, Carlos Calleja, David Jaimes, Alfredo Corral, Hernán Sánchez Arteaga, Gustavo Codina, Salvatore Caputo, Edgar Ferrer, Marina Calzado Linage.

Ha participado junto a la Orquesta Filarmónica Latinoamericana en la grabación de la primera producción discográfica de una ópera argentina completa realizada en nuestro país “Chasca”, Leyenda lírica en un acto y seis cuadros de Enrique Mario Casella, bajo la dirección del Mtro. Lucio Bruno Videla. El libro CD se puso en venta al público bajo el Sello “Tradition”.

Formo parte del Primer festival Internacional de percusión de la Universidad de Lanús, del ciclo “Música al mediodía” del gobierno de la Ciudad de Buenos Aires, en “La noche de los museos”, del festival de percusión de Morón “Arte a palos” y en el Acto de Apertura del ciclo lectivo de la DGEART.

Actualmente se encuentra estudiando vibráfono en la escuela de Música Popular de Avellaneda bajo la tutela del Maestro Fabián Keoroglanian y dictando clases de batería en su estudio privado.

Agradecimientos

A mi familia, amigos, maestros y alumnos, sin los que este libro no habría sido posible.

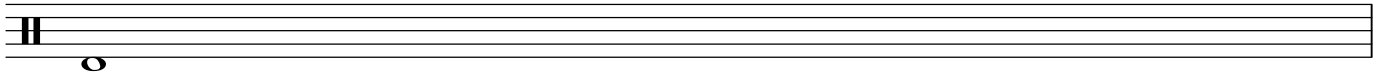
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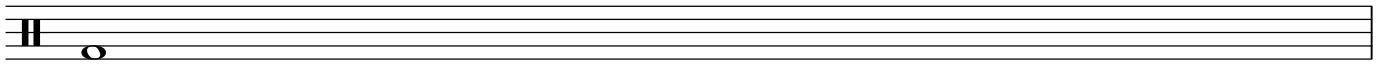
Drum key

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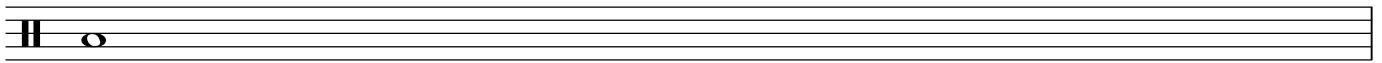
Bombo izquierdo



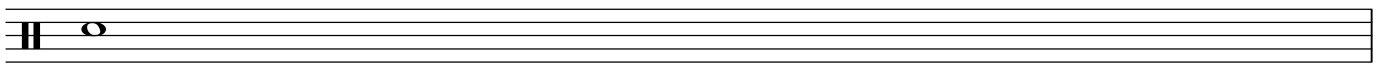
2 Bombo derecho



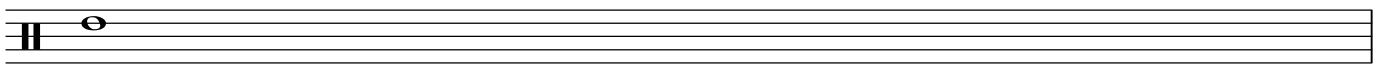
3 Tom de pie



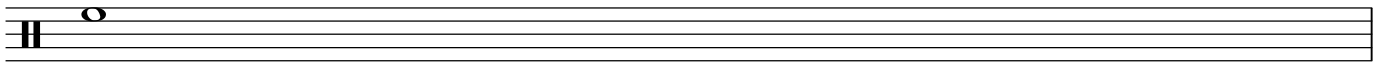
4 Tambor



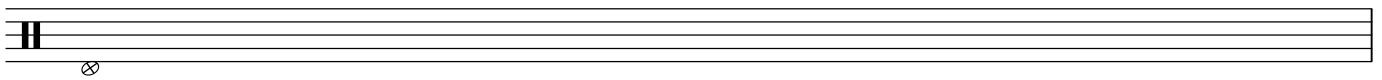
5 Tom medio



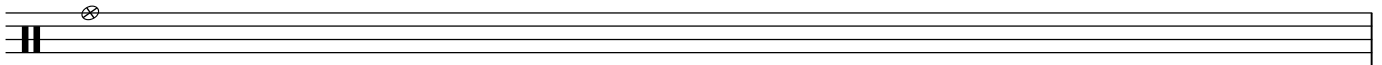
6 Tom pequeño



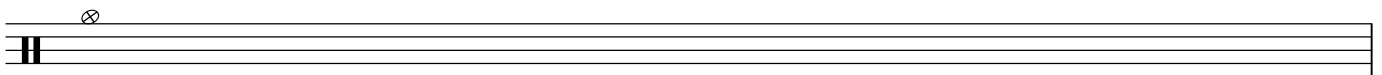
7 Hi-hat con pie



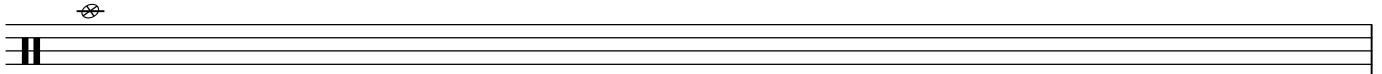
8 Ride



9 Hi-hat



10 Crash



¡Practicar siempre con metrónomo y a distintas dinámicas!
Estudiar este libro bajo la supervisión de un profesor.

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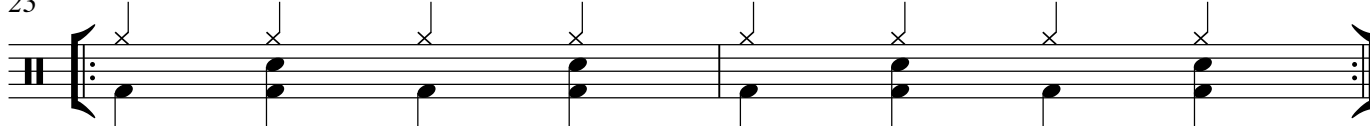


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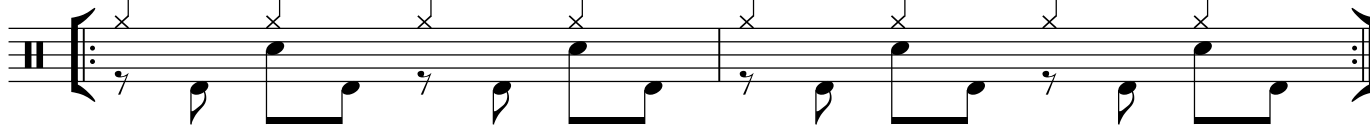


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Prestat atención al triple unisono (hi hat, tambor, bombo)



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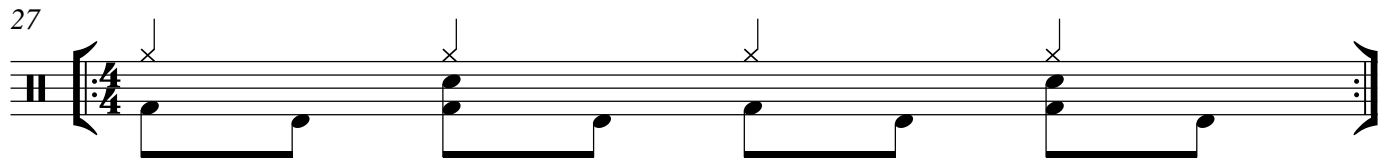


Bombos en corchea, hi hat en negra

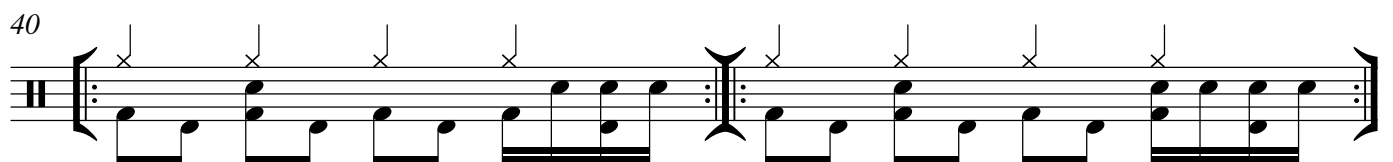
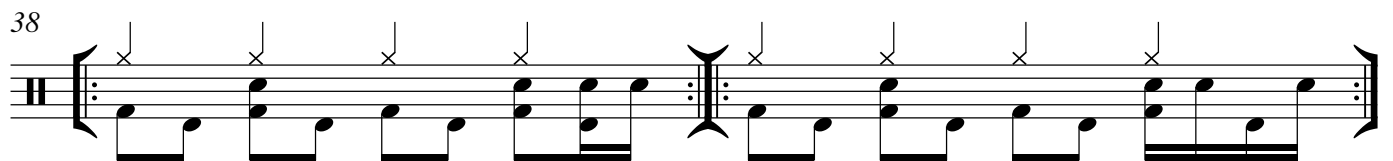
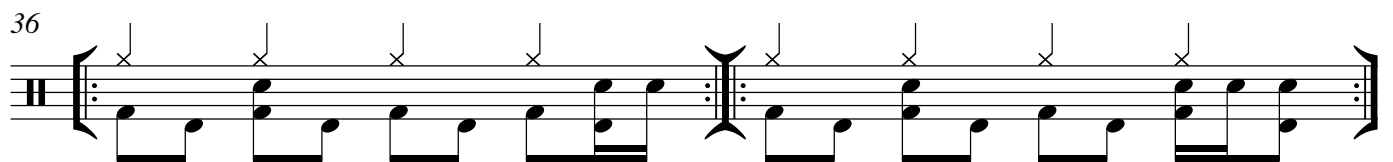
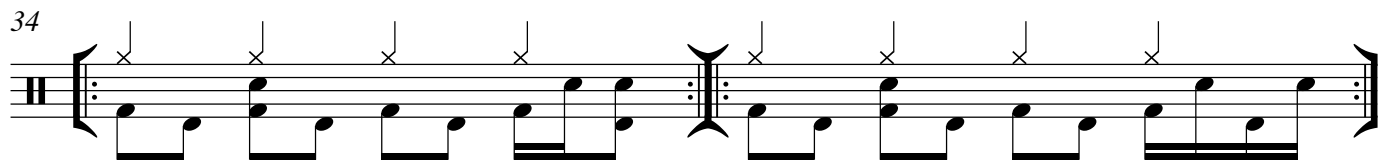
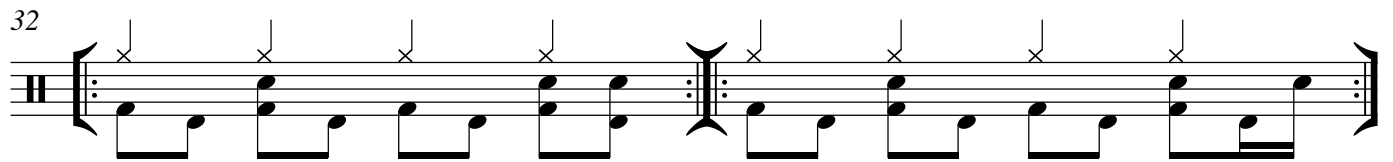
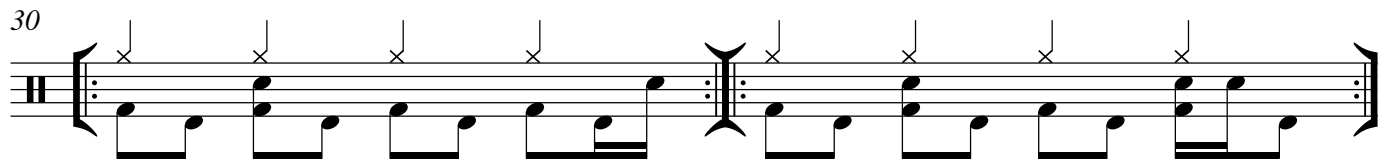
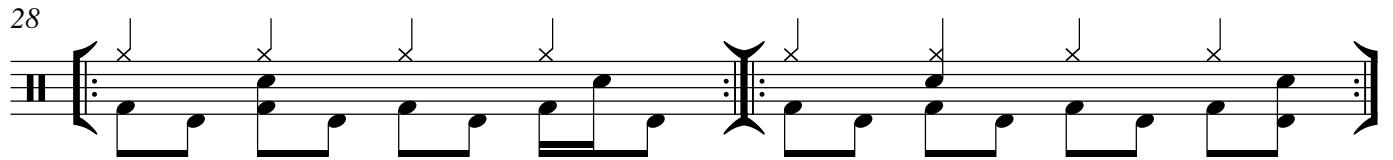
3

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Patrón de referencia



Power three

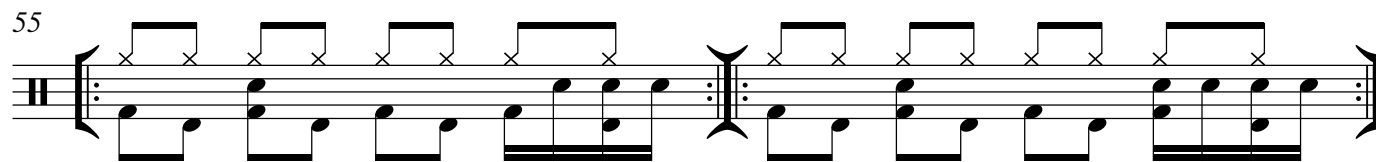
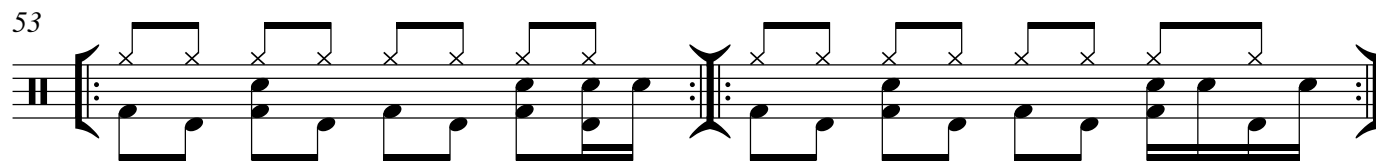
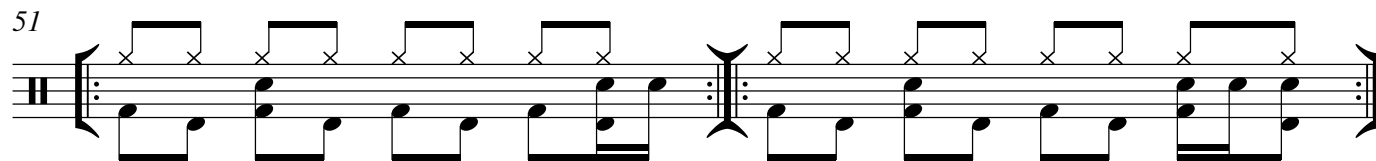
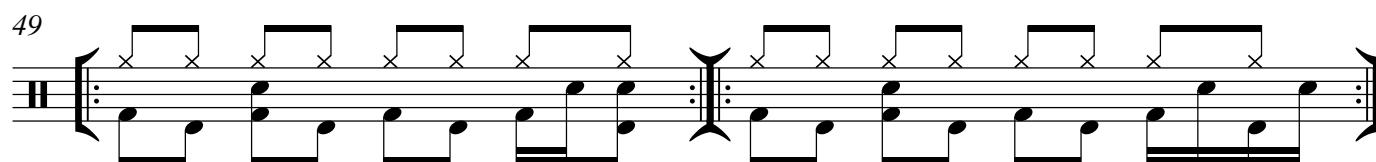
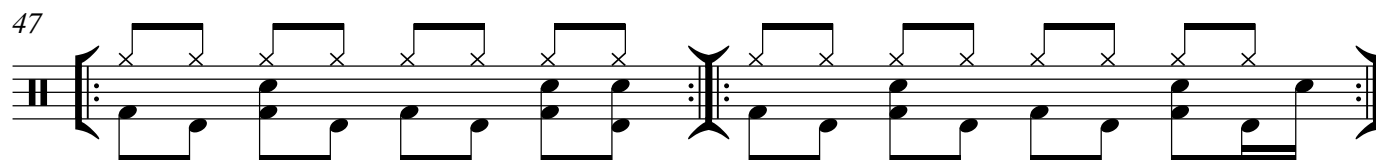
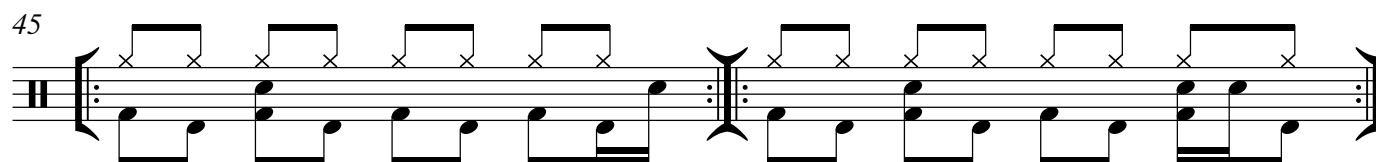
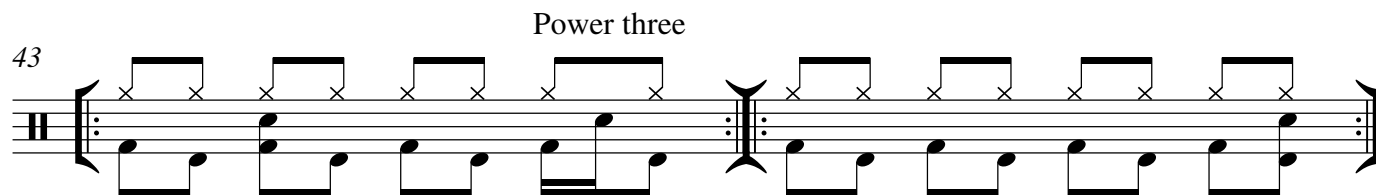
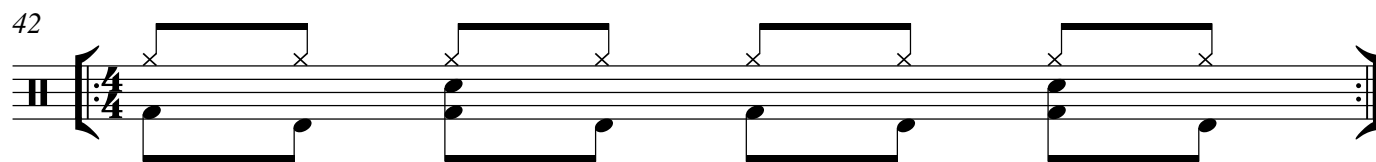


Bombos en corchea, hi hat en corchea

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Esta hoja es buena para empezar a sentir la mano derecha al unisono con el pie izquierdo.

Patrón de referencia

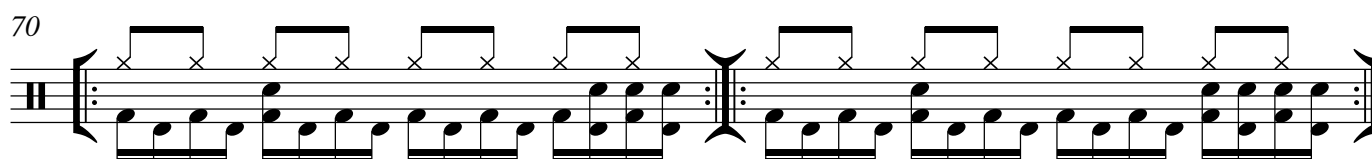
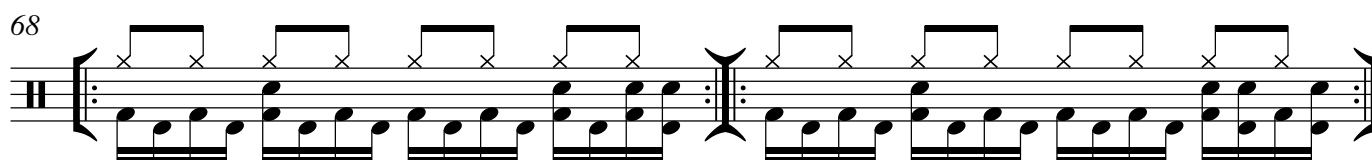
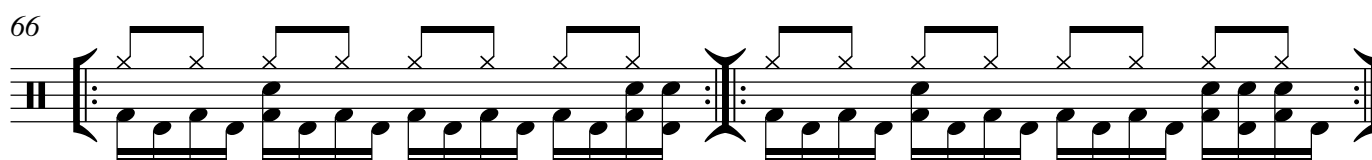
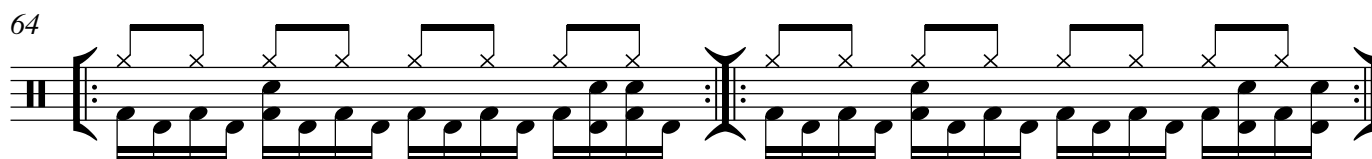
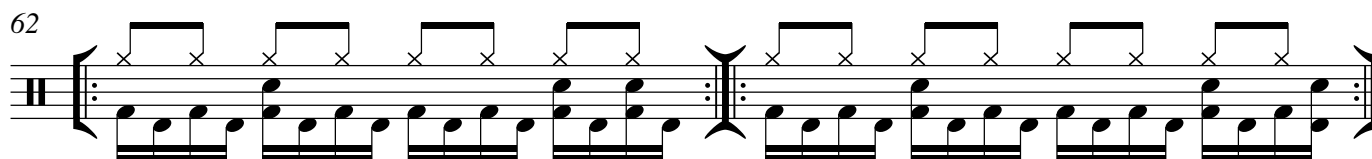
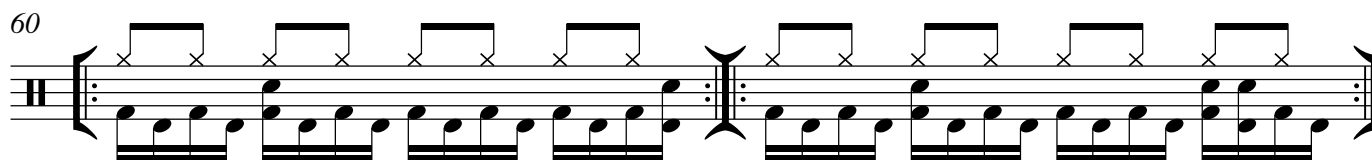
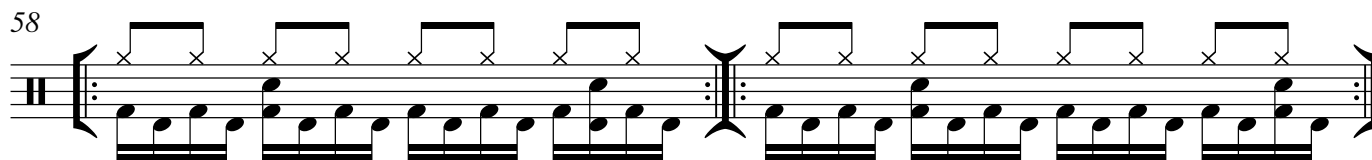
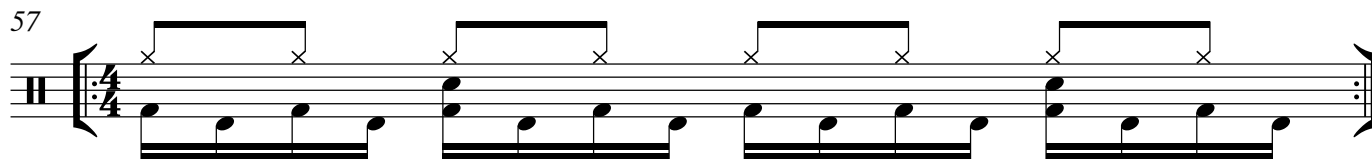


Bombos en semicorchea, hi hat en corchea

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Patrón de referencia



Bombos en semicorchea, hi hat en negra

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Patrón de referencia

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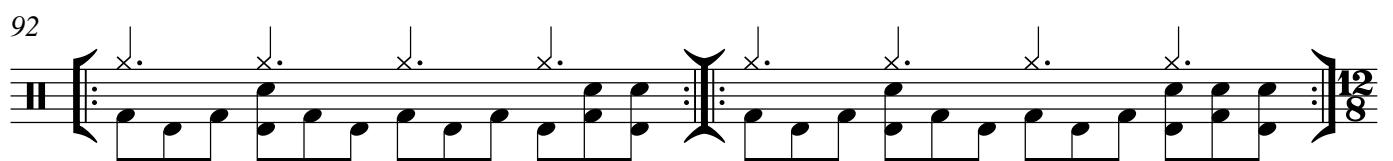
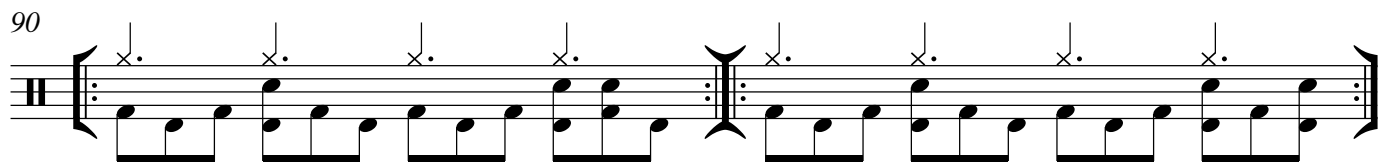
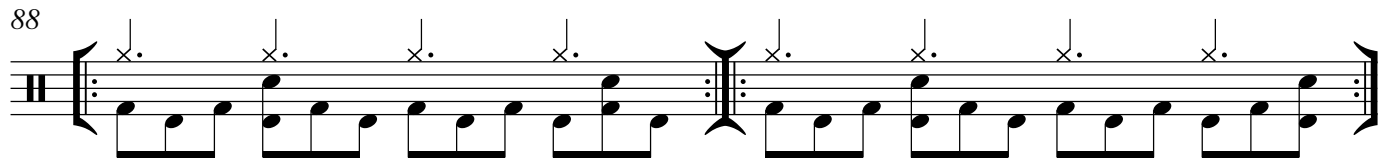
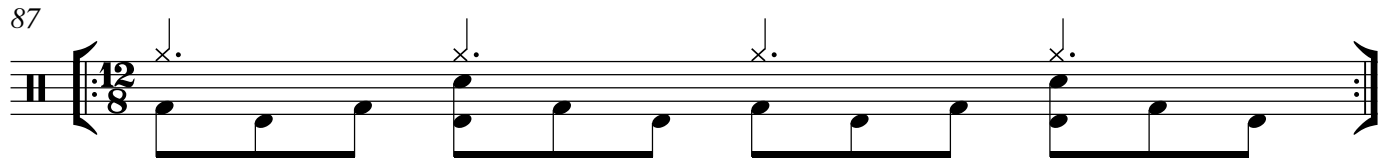
Bombos en corchea, hihat en negra con puntillo

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Notese que al estar en un compás compuesto, cada tiempo comienza con un pie distinto.

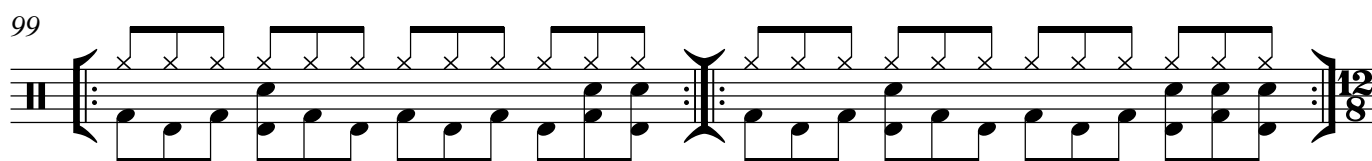
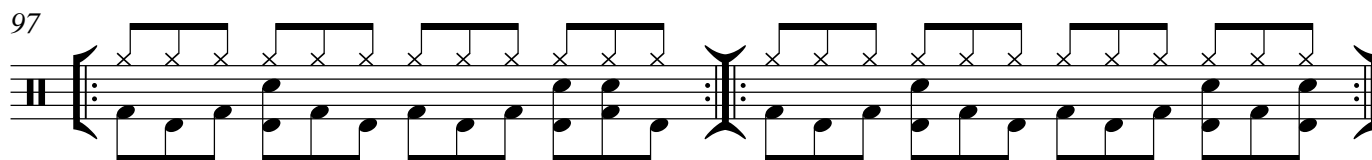
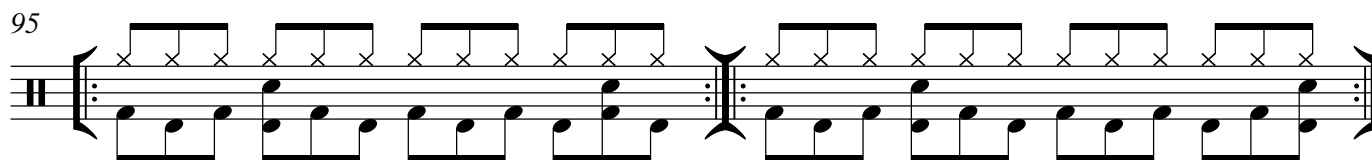
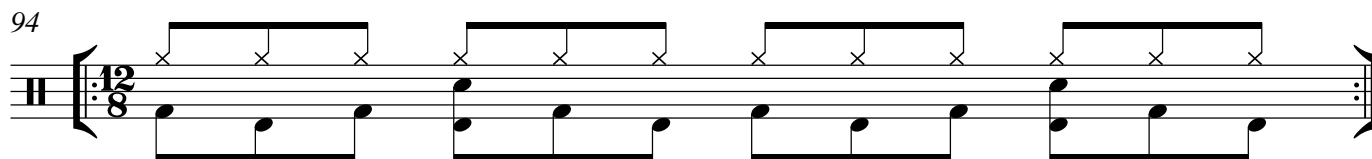
Patrón de referencia



Bombos en corchea, hi hat en corchea

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Patrón de referencia



Patrón de referencia

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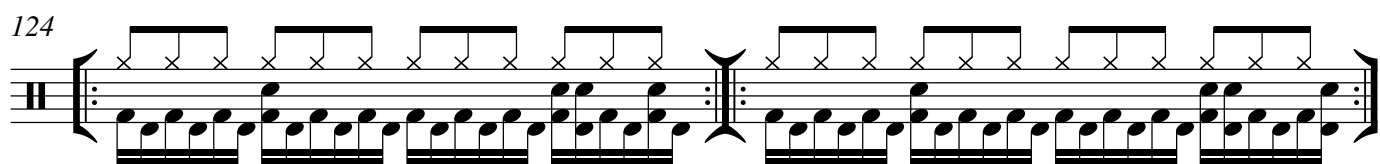
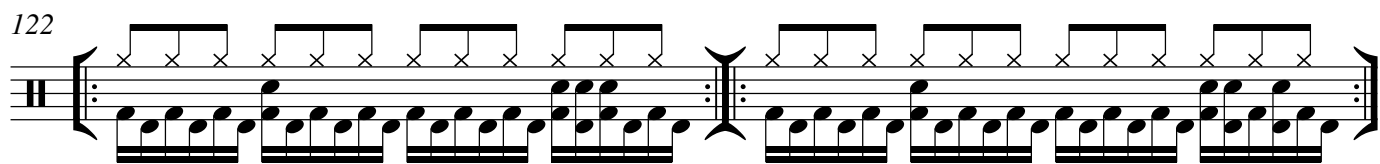
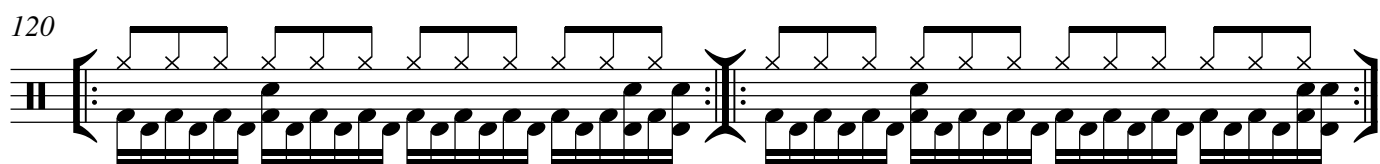
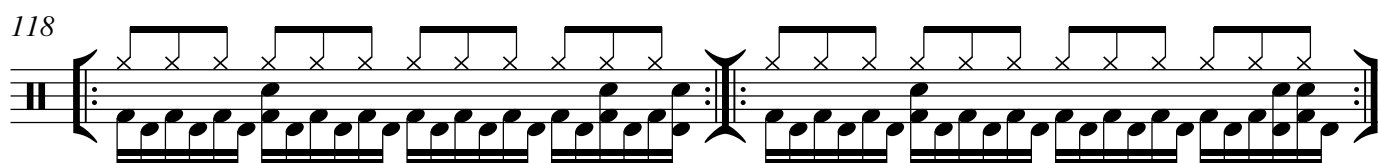
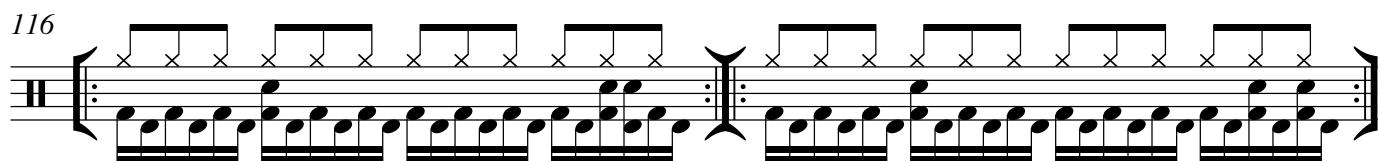
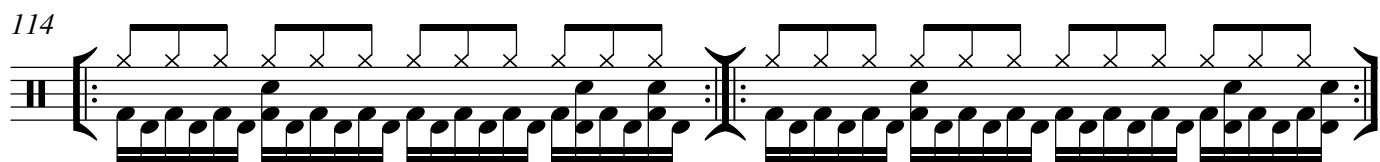
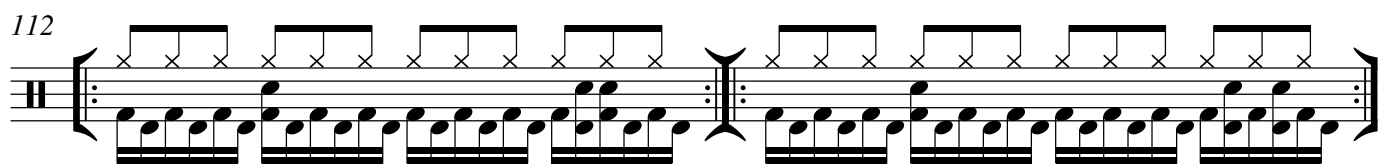
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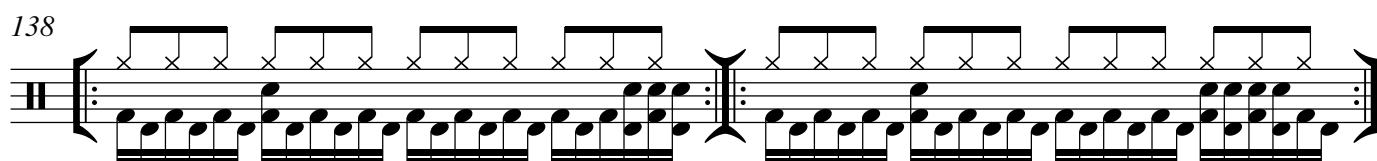
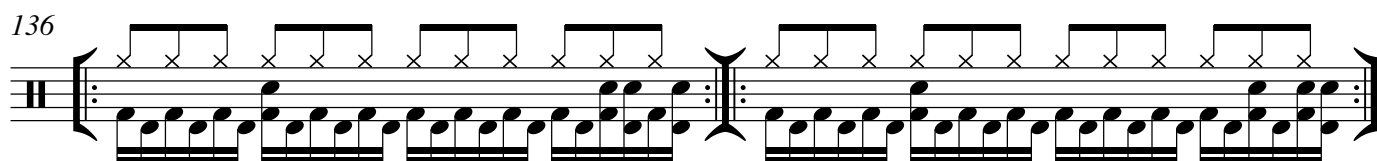
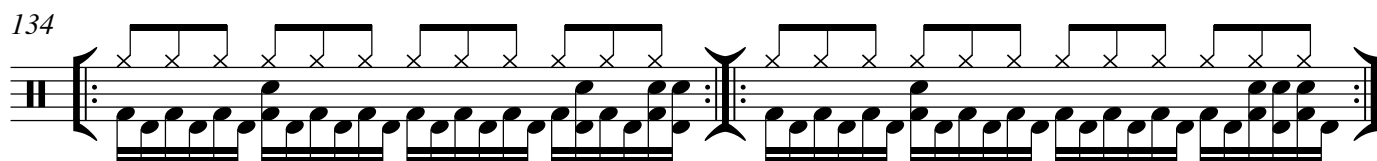
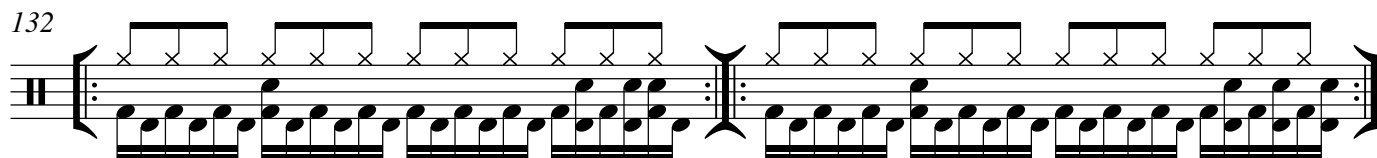
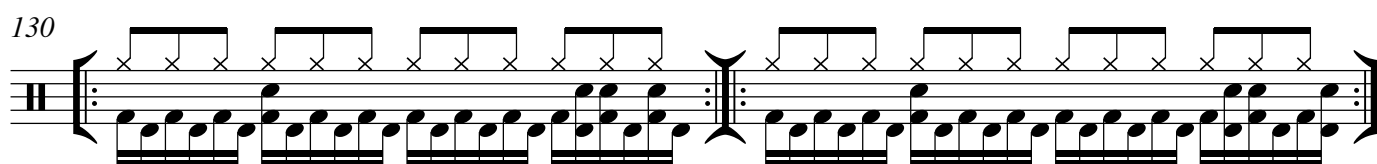
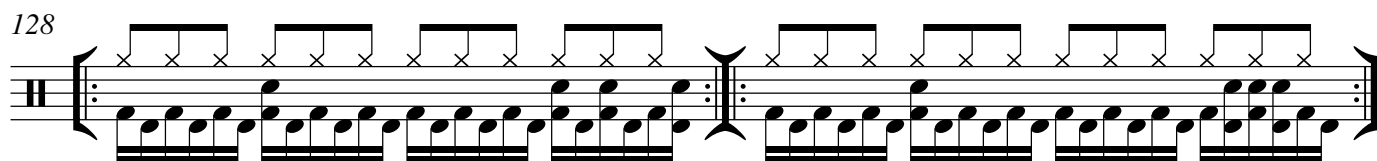
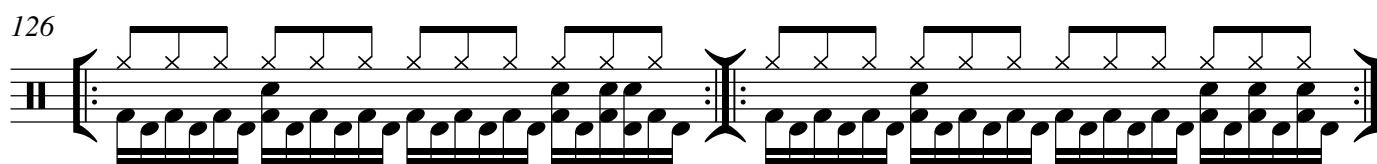
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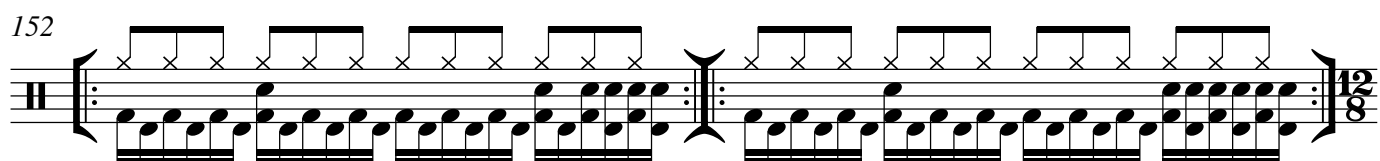
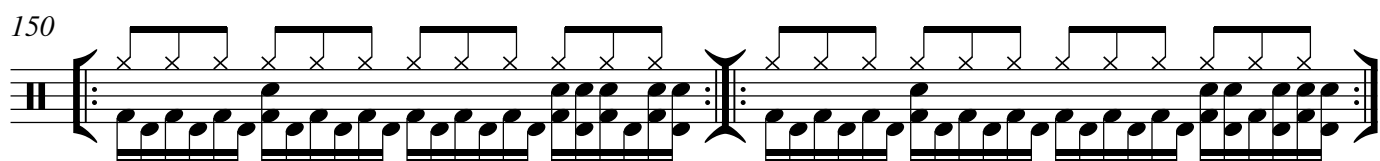
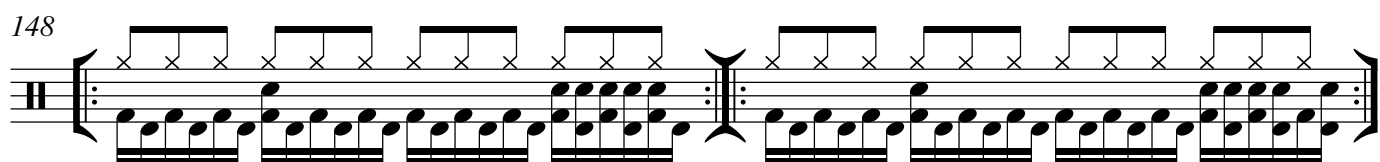
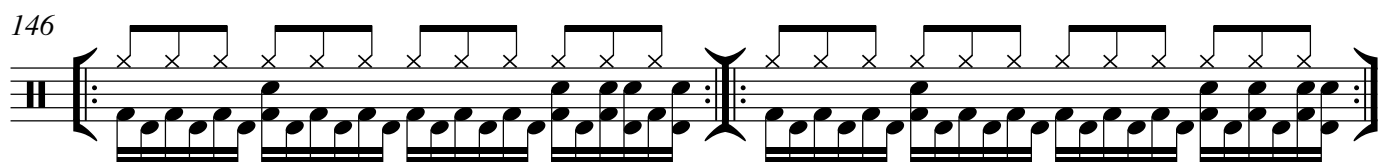
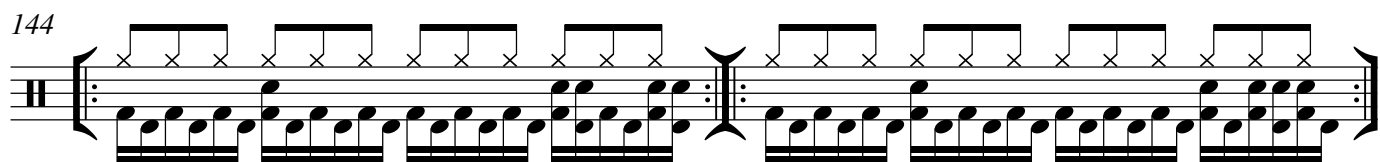
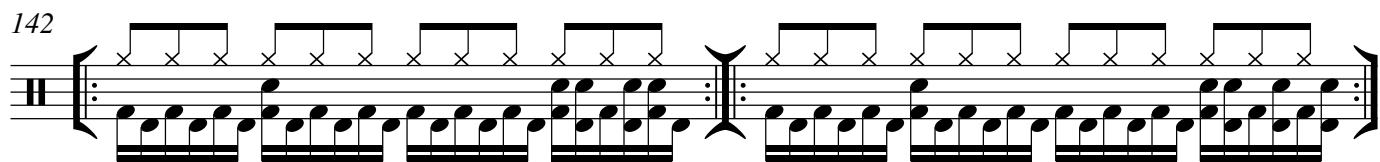
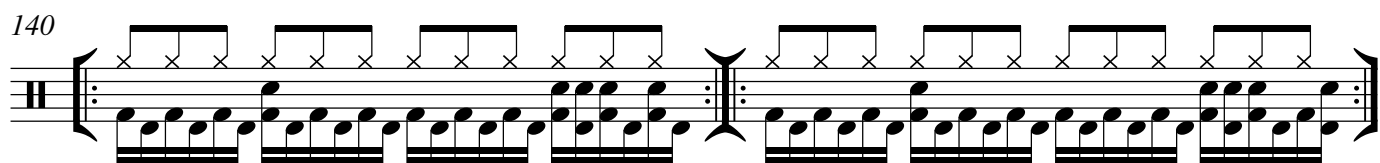
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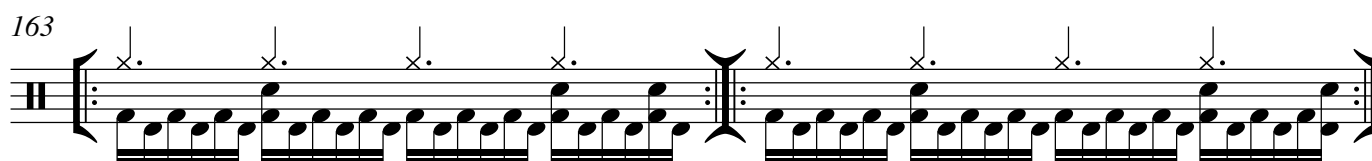
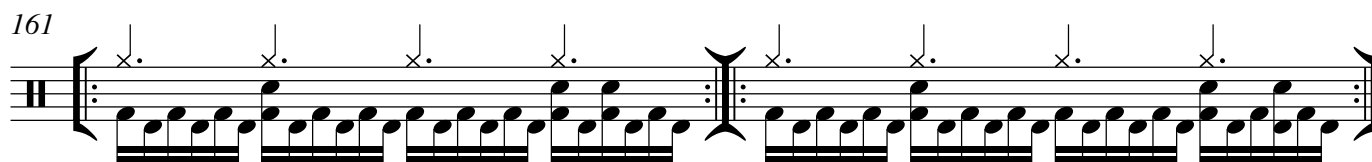
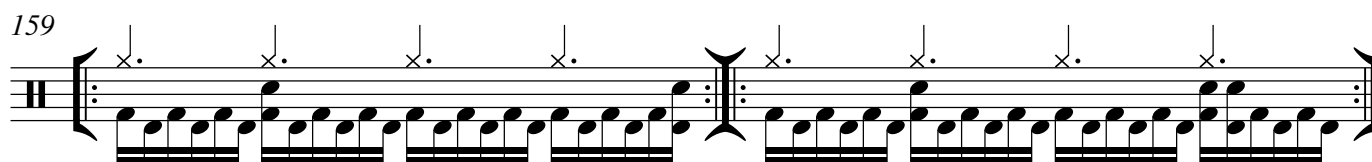
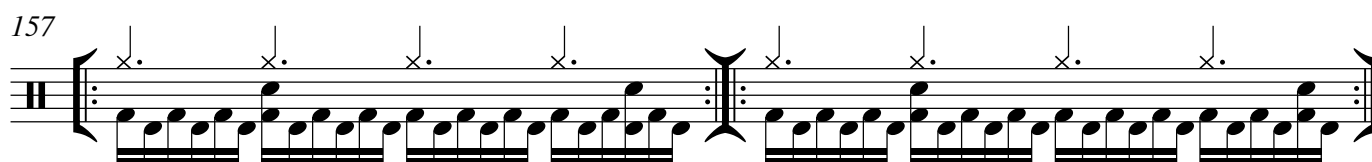
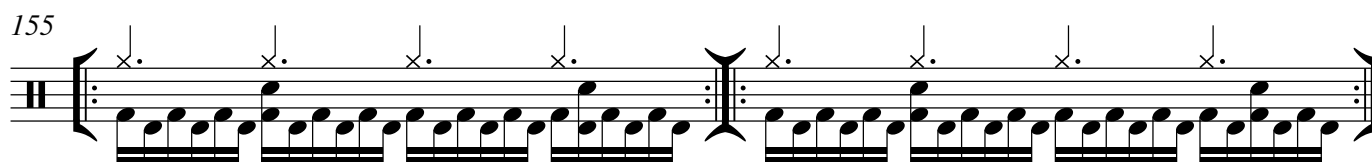
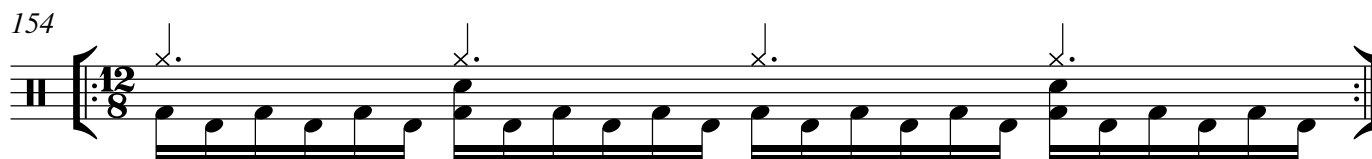




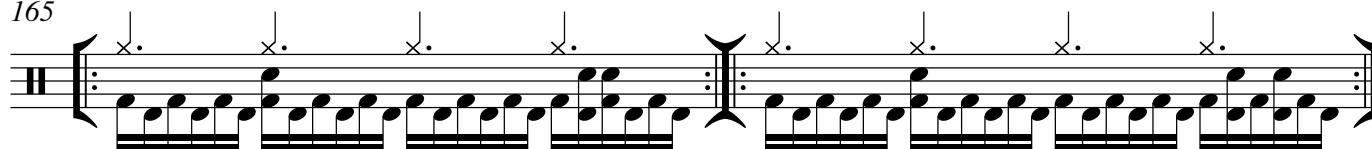
Bombos en semicorchea, hi hat en negra con puntillo

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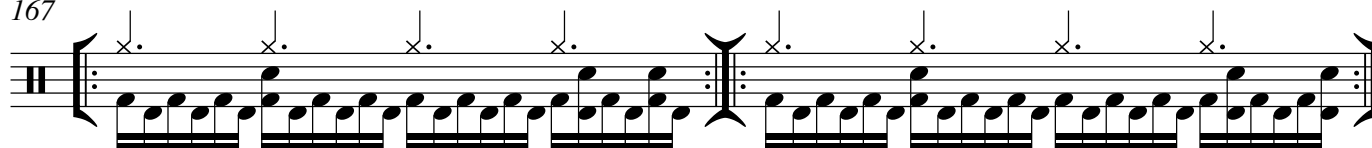
Patrón de referencia



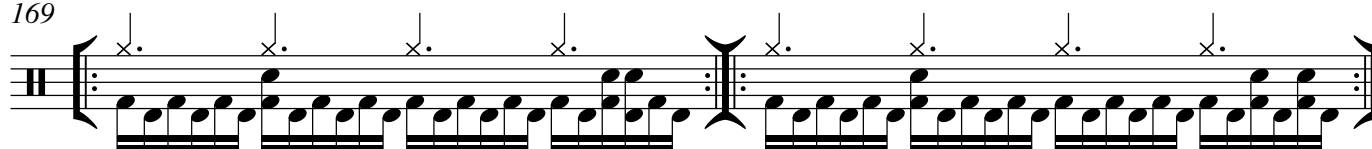
165



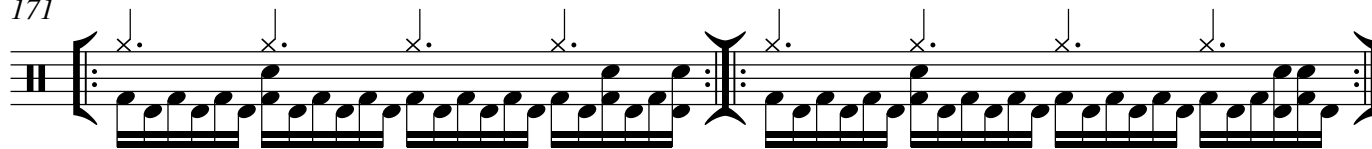
167



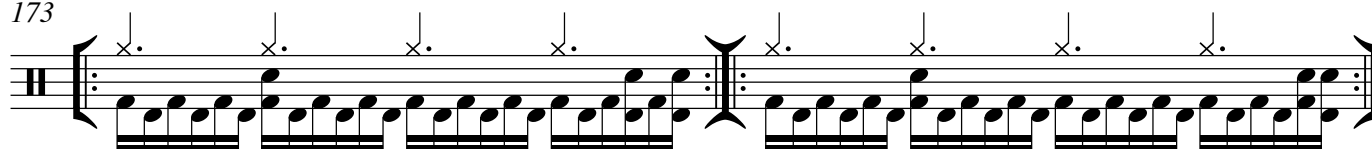
169



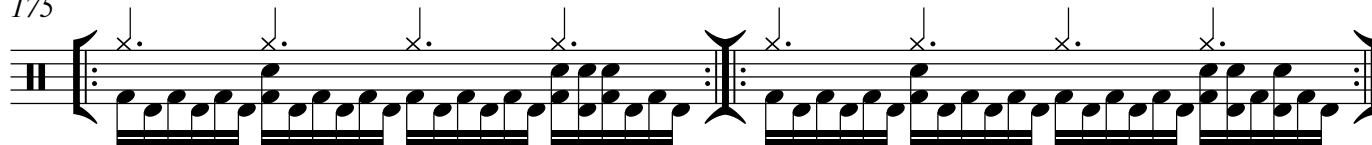
171



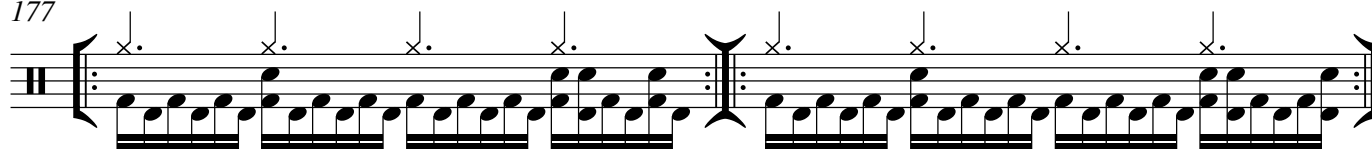
173



175



177



179

179

Example 179

181

181

Example 181

183

183

The Rose Tree

185

185

Musical score for "The Rose Tree" (185). The score is for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are four measures of music, followed by a repeat sign, and then four more measures. Above the staff, there are four 'x.' marks above the first four measures and four 'x.' marks above the last four measures. The piece ends with a double bar line and repeat dots.

187

187

Example 187

189

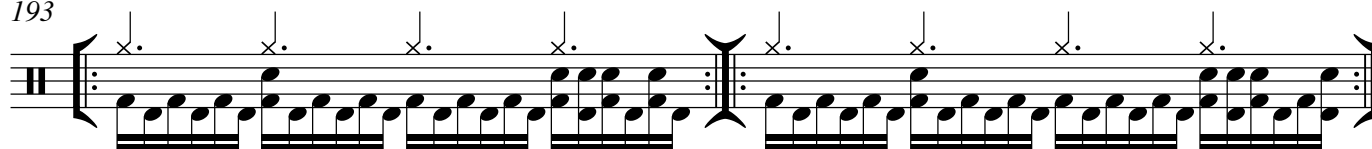
189

Example 189

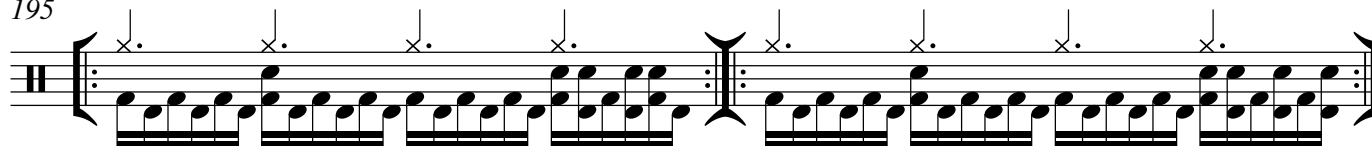
191

191

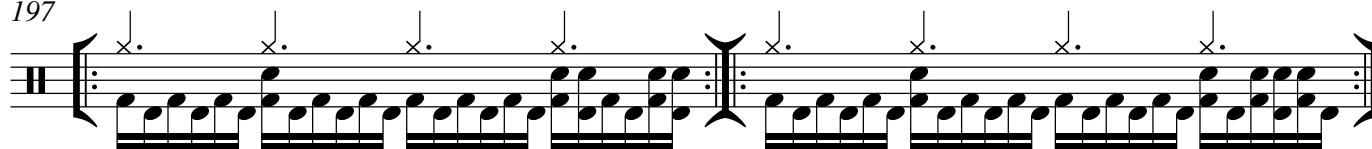
193



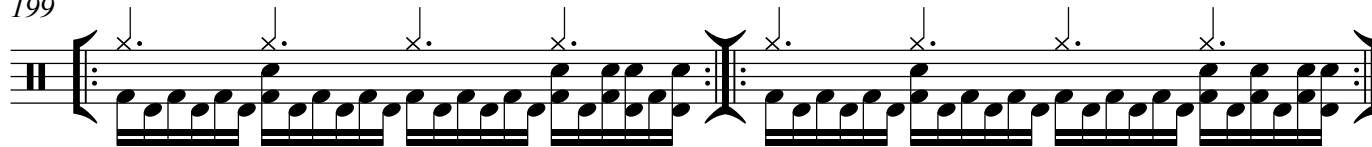
195



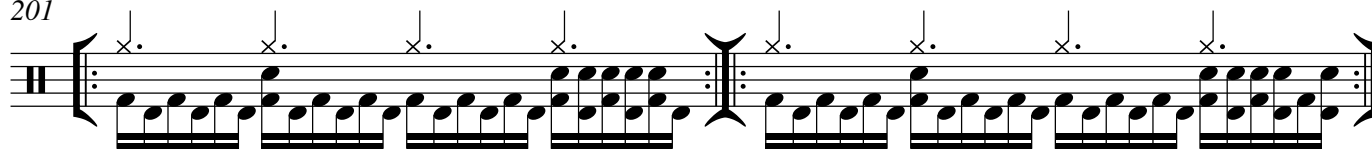
197



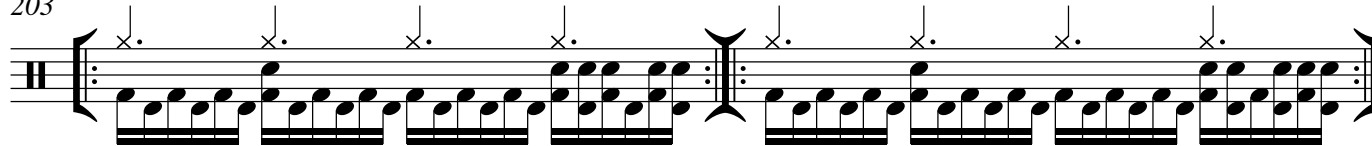
199



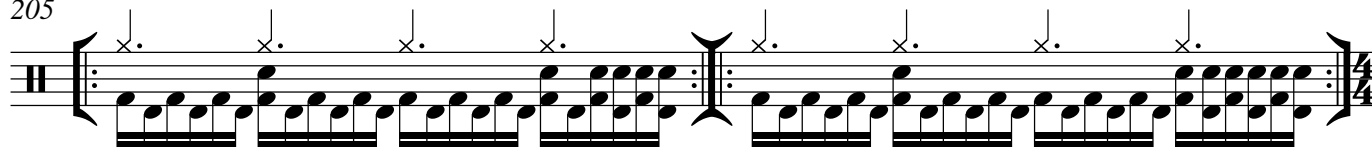
201



203

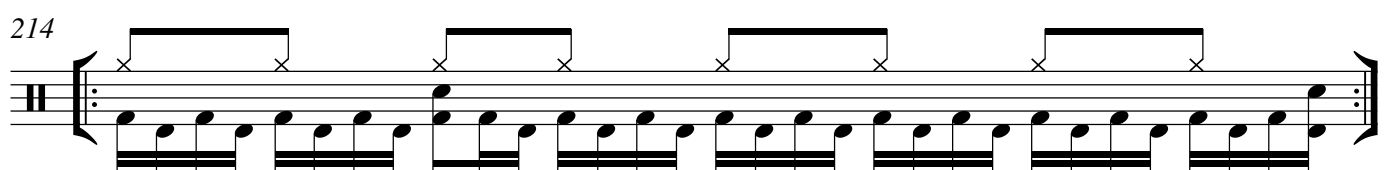
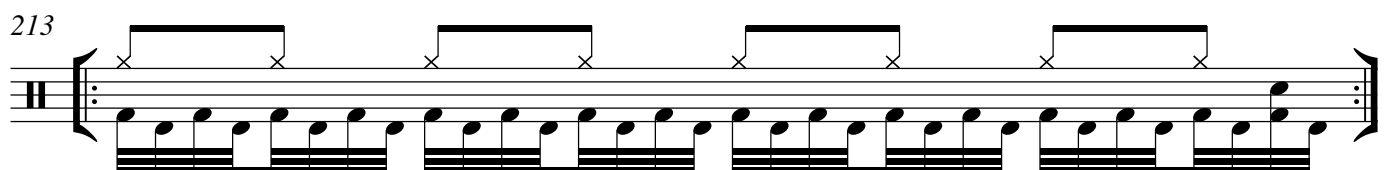
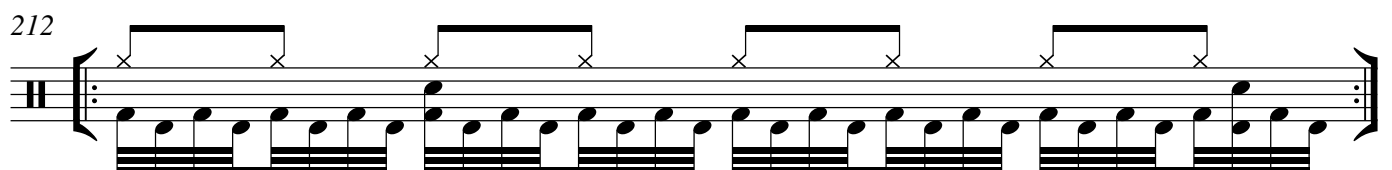
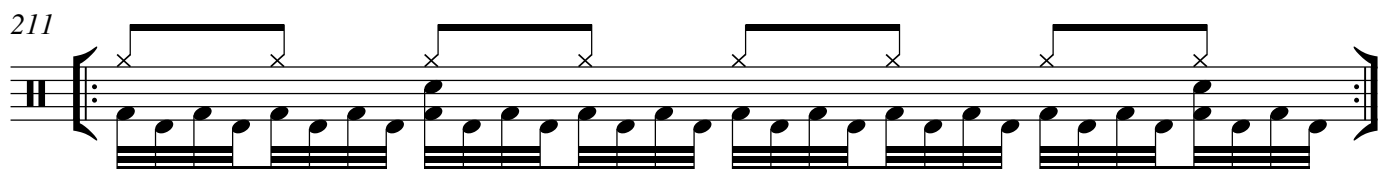
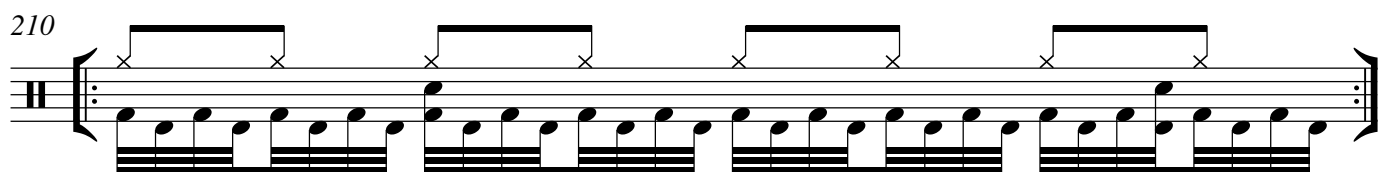
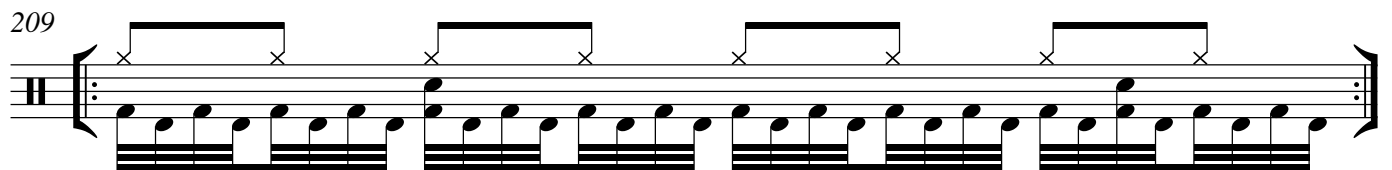
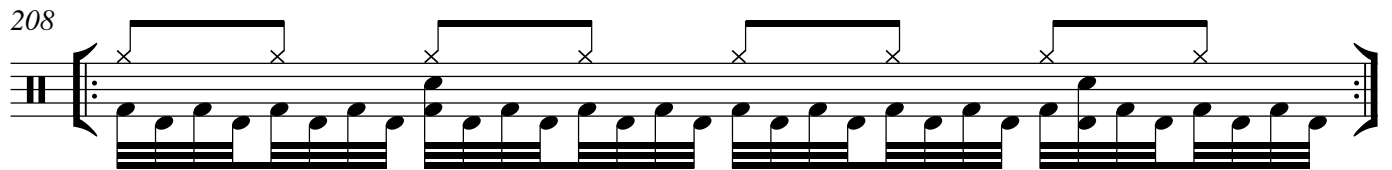
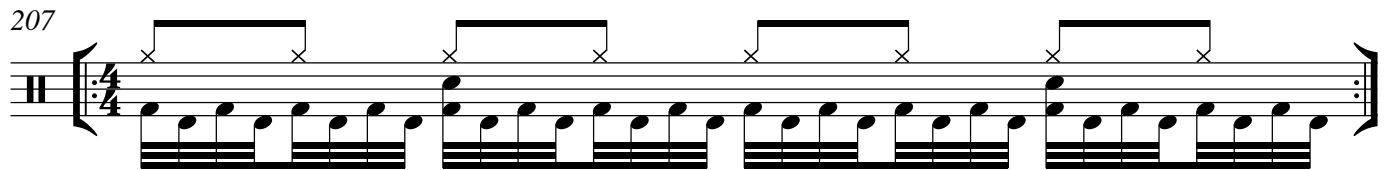


205

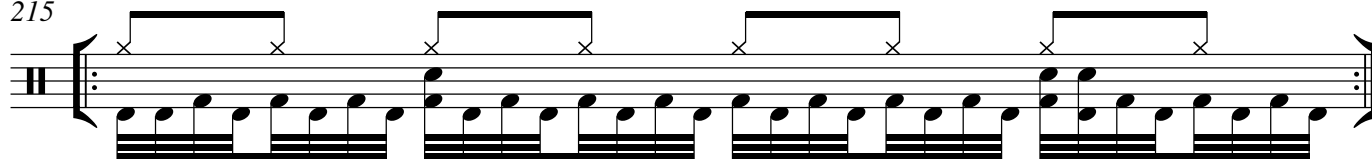


Manuel Enrique Bartholdy

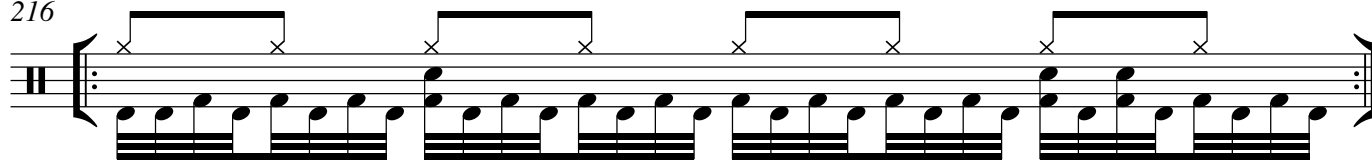
Patrón de referencia



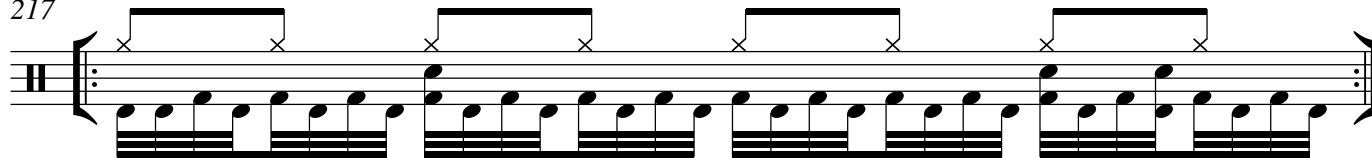
215



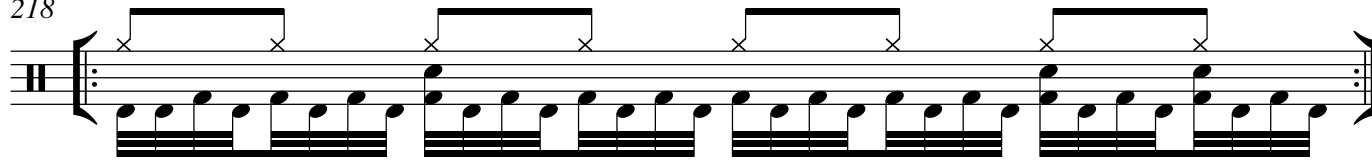
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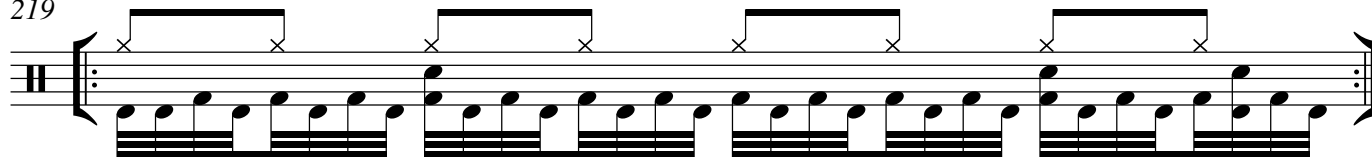
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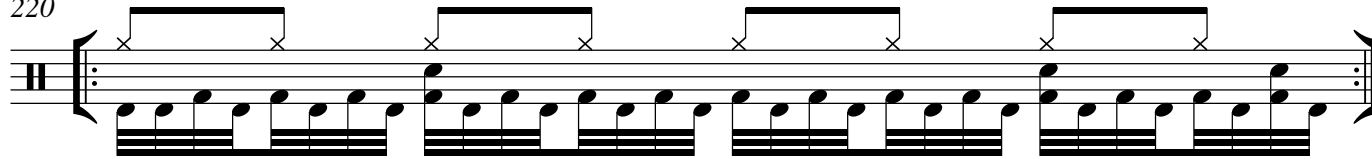
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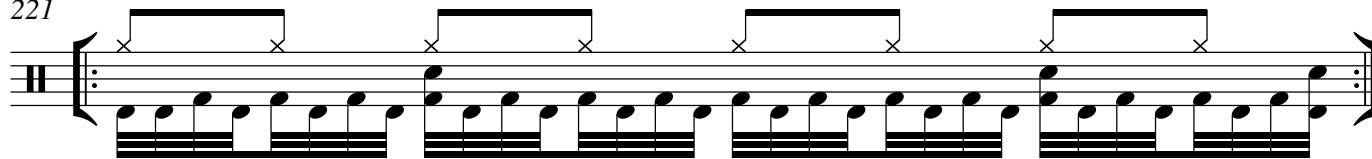
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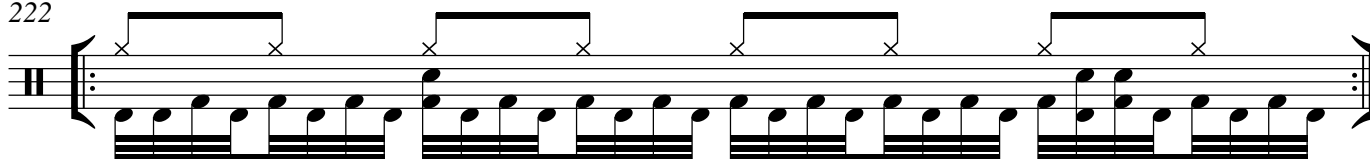
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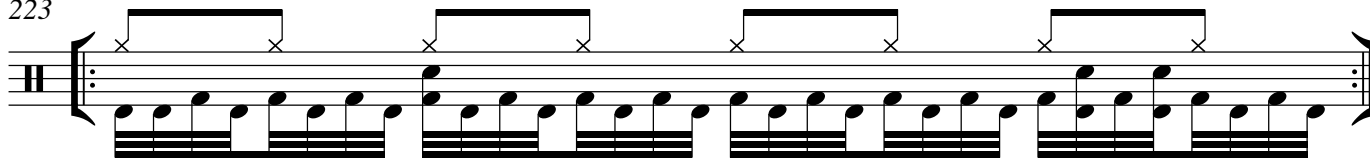
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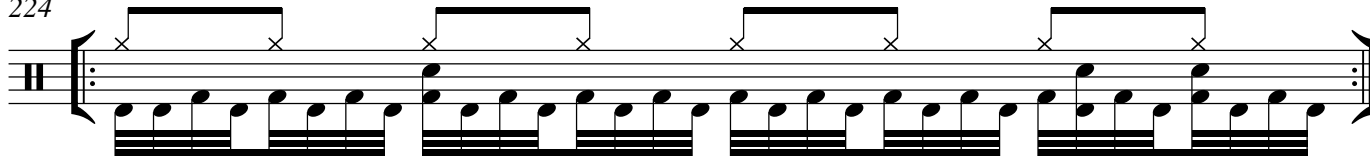
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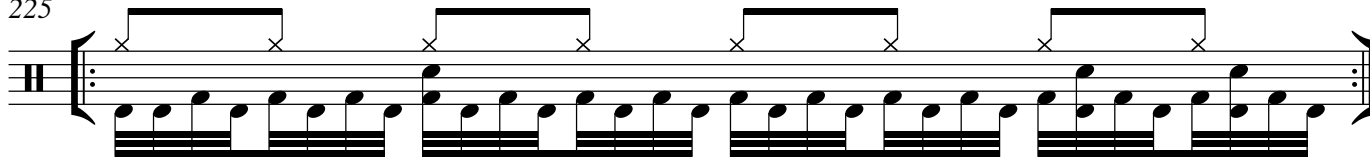
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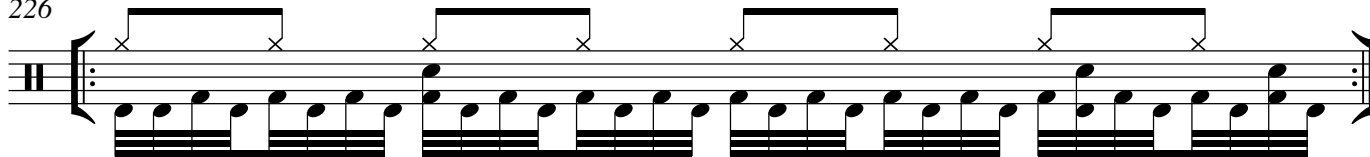
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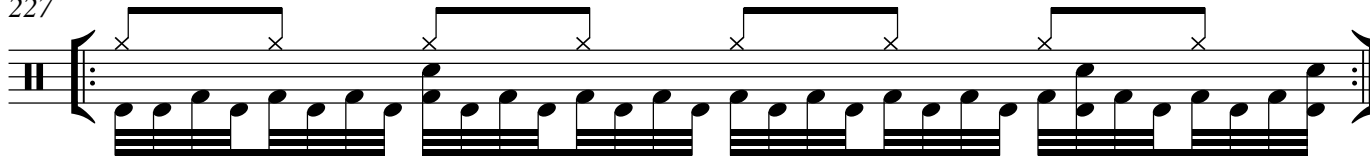
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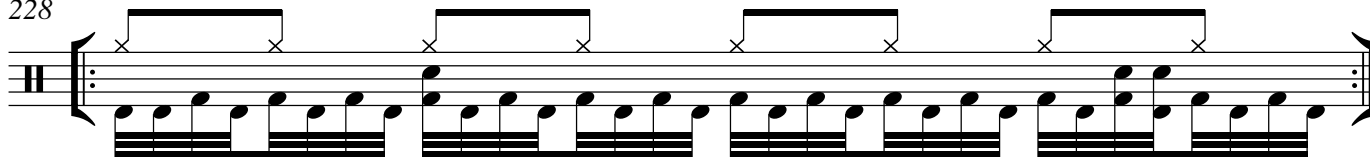
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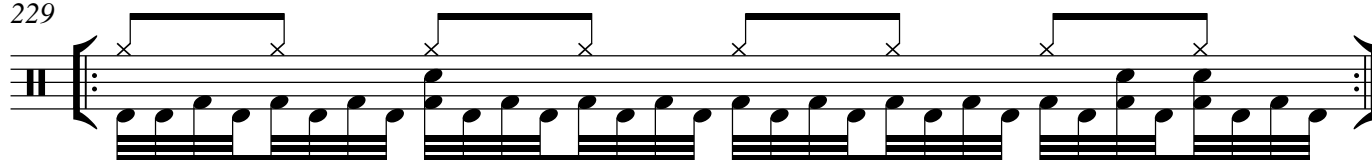
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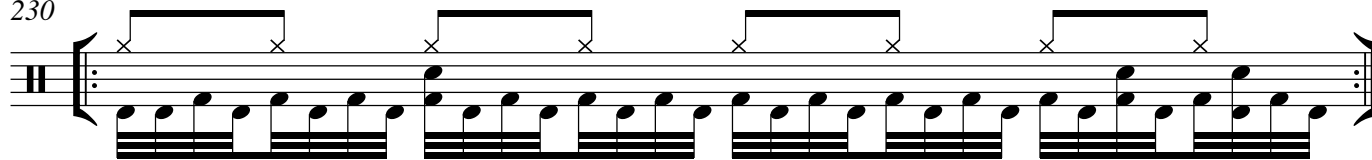
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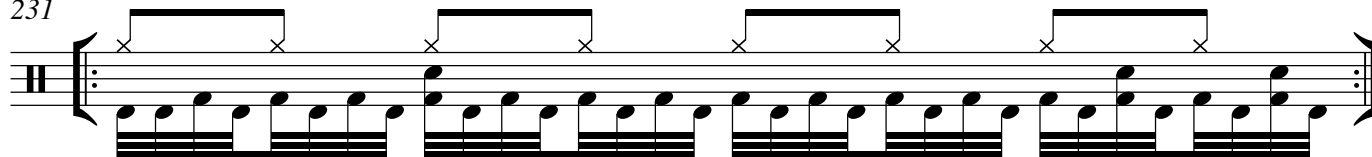
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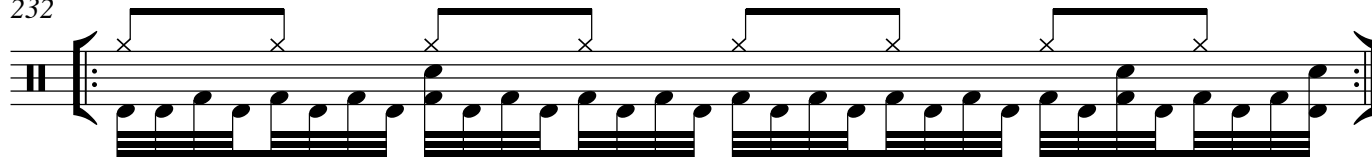
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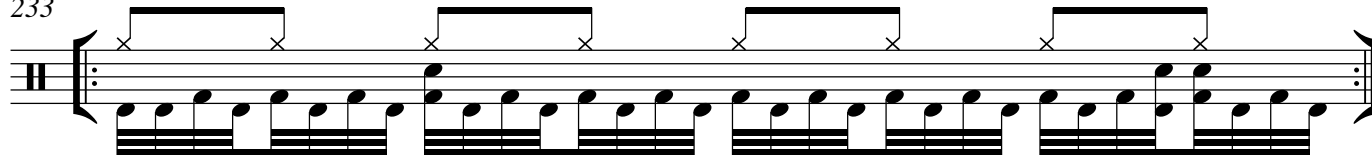
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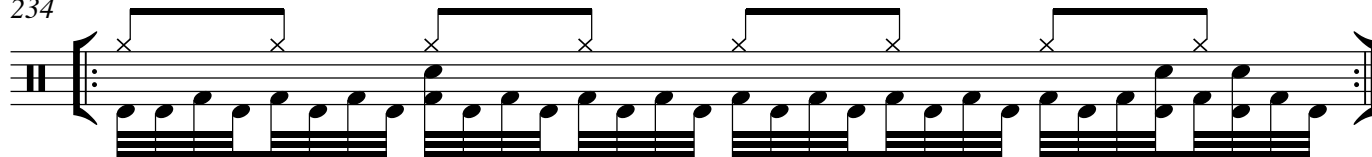
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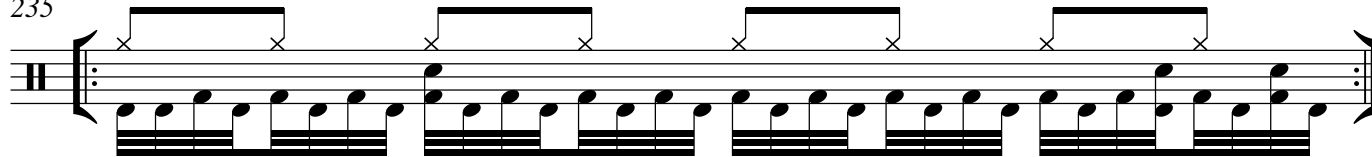
233



234



235



236

Example 236


[illegible]

238

The musical score for measures 238-241 is written on a single staff. Measure 238 begins with a treble clef and a repeat sign. The melody is composed of eighth and sixteenth notes. Measures 239 and 240 continue the melodic line with similar rhythmic patterns. Measure 241 concludes the phrase with a repeat sign.

239

240




240 241 242 243


241

241


242




243




244



245



246



247

248

249

250

251

252

253

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262

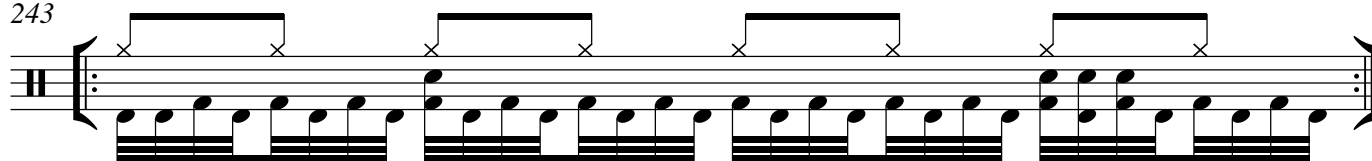
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264

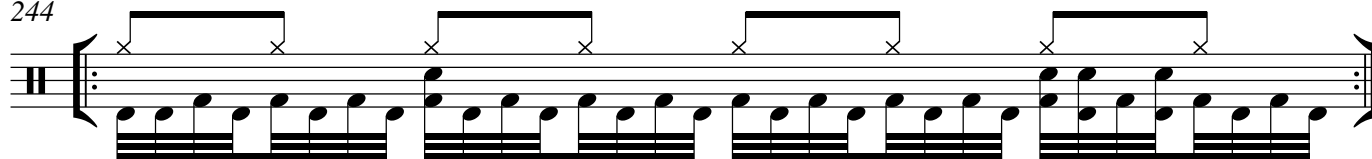
265

22

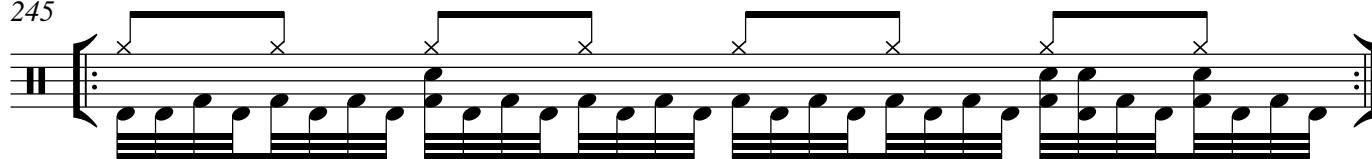
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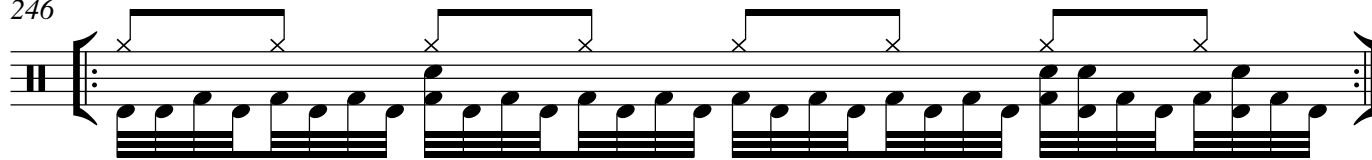
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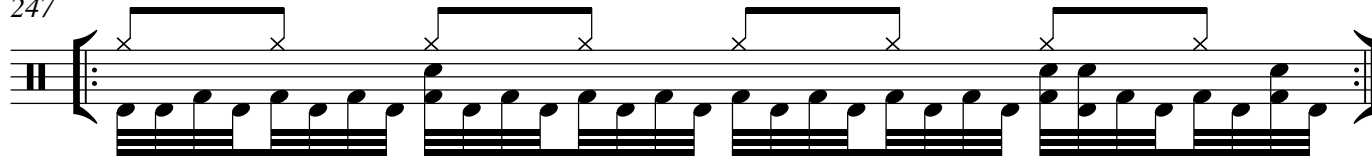
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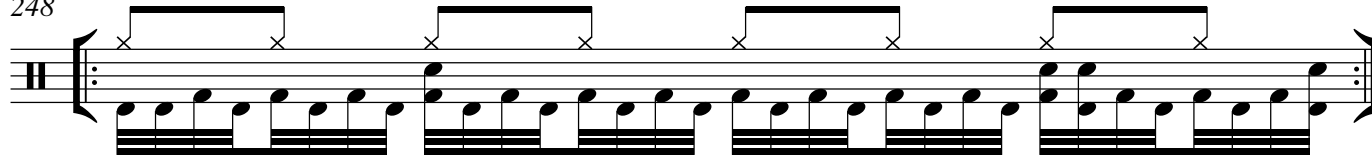
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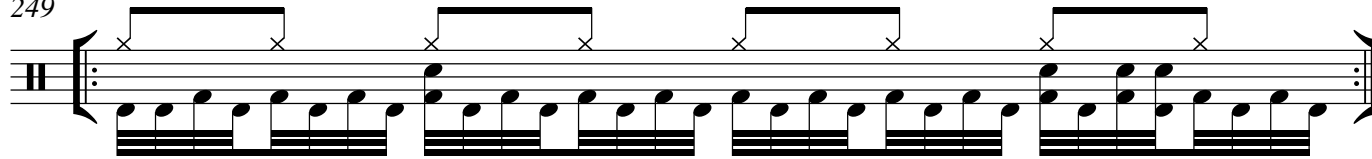
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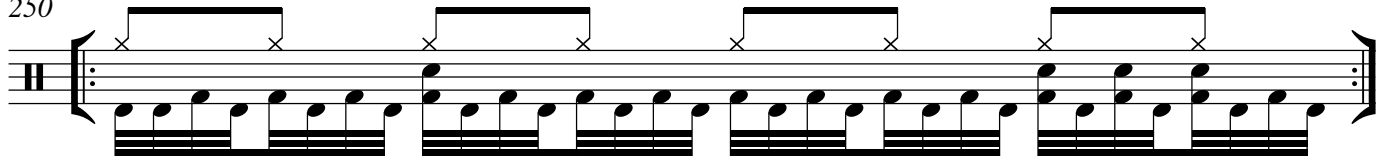
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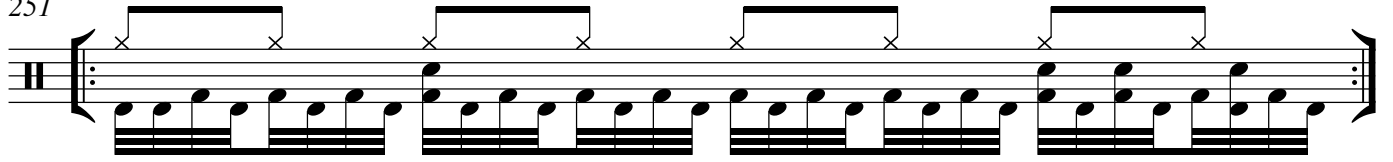
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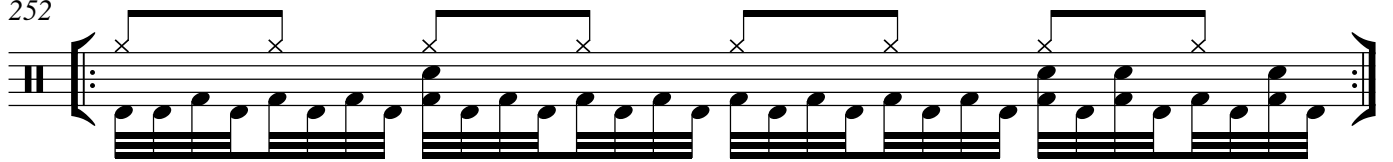
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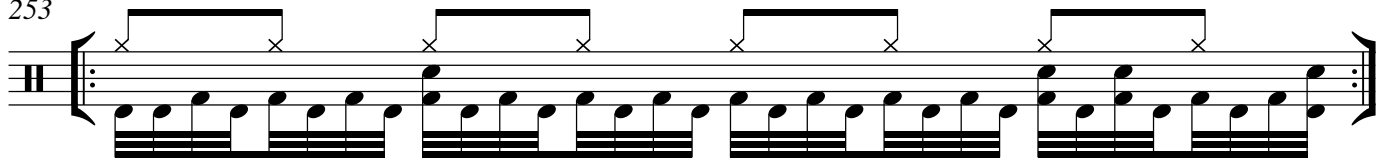
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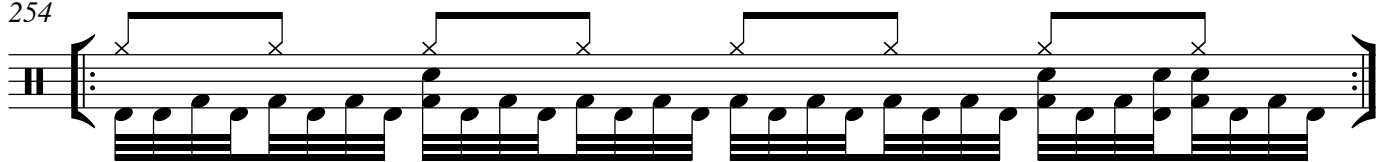
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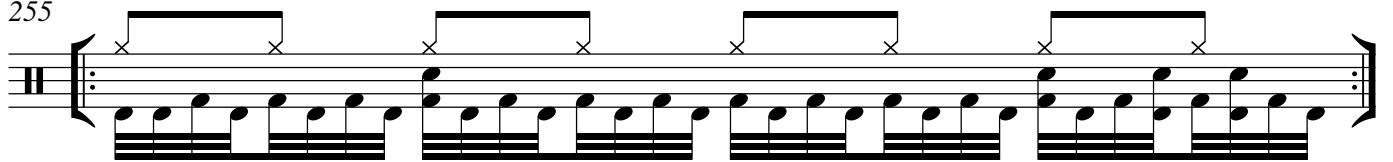
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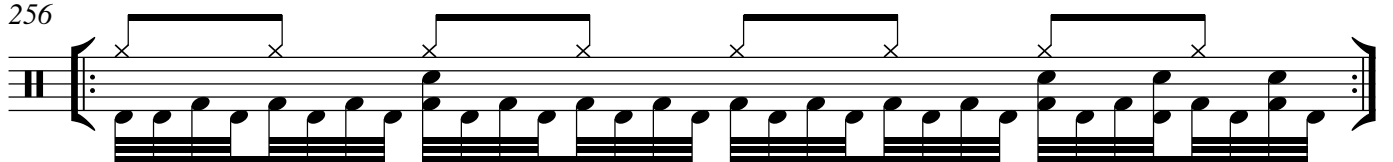
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255

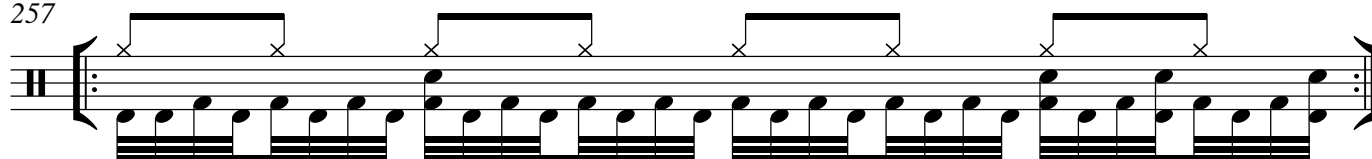


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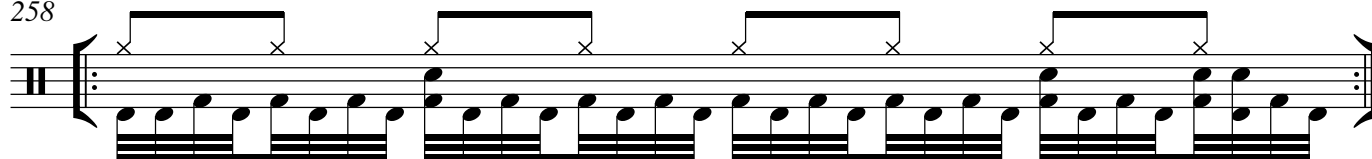


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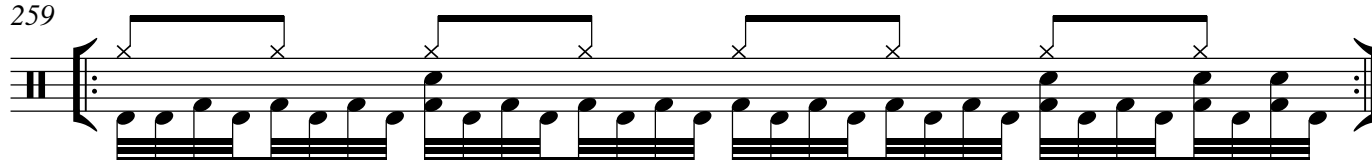
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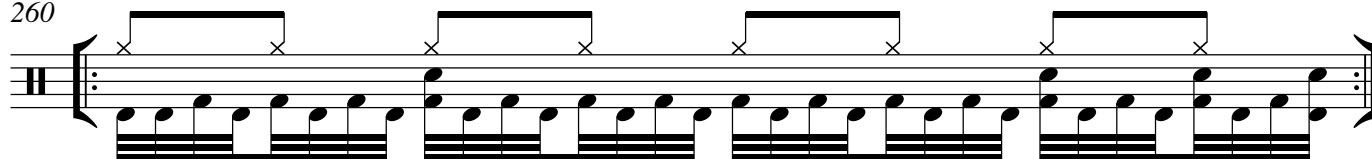
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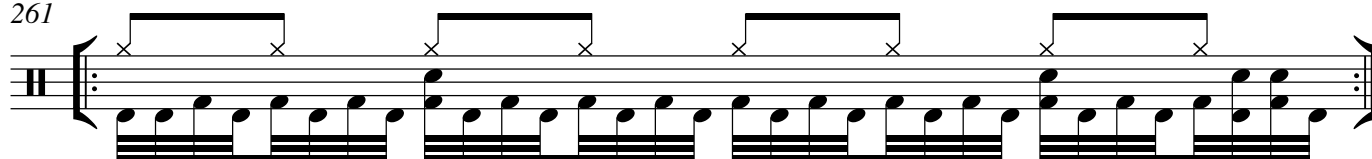
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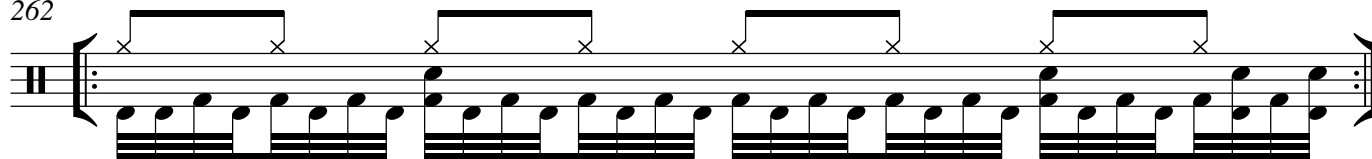
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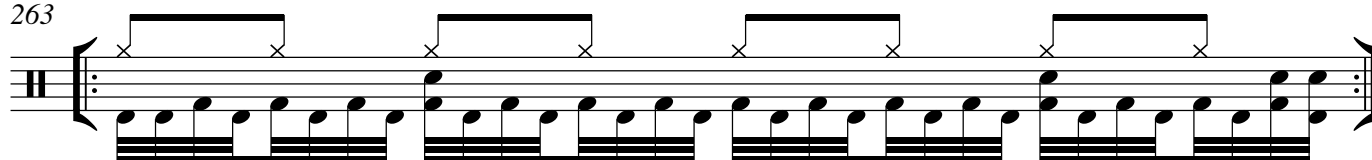
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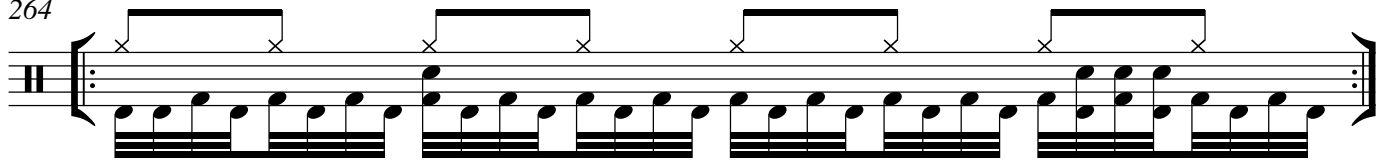
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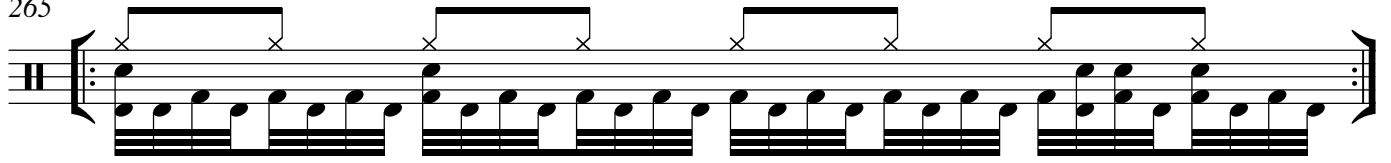
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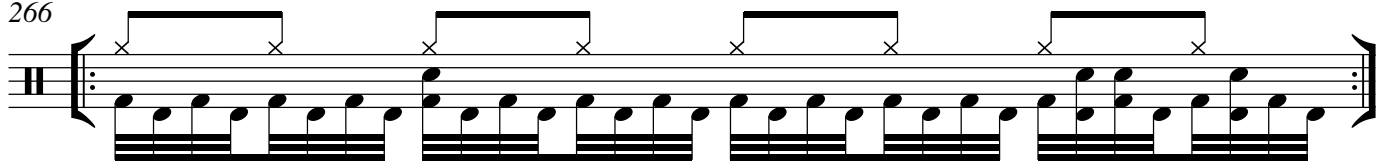
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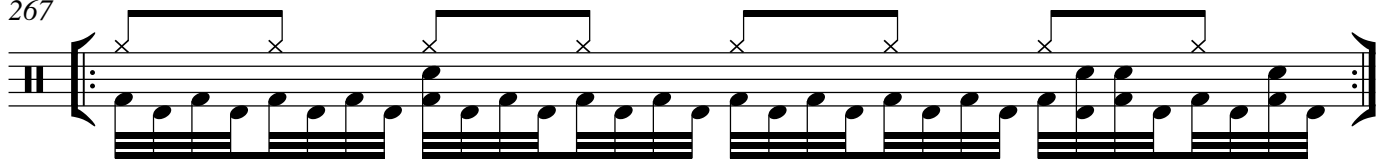
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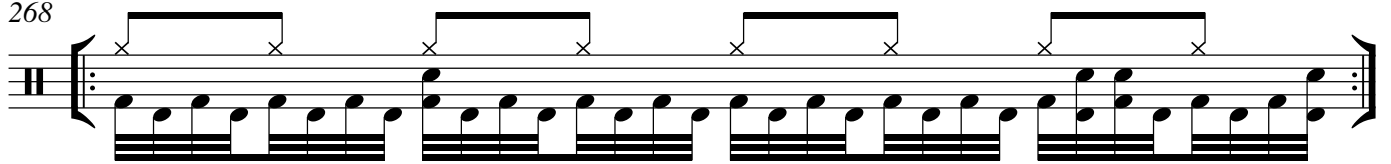
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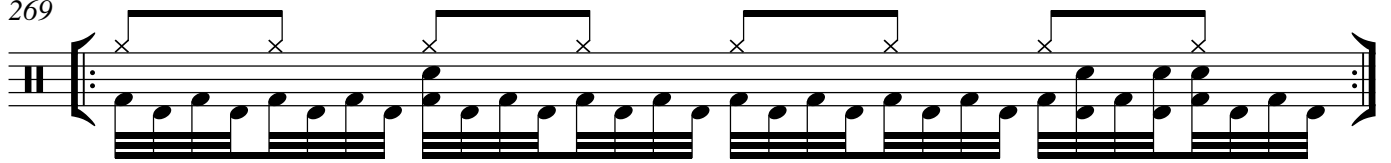
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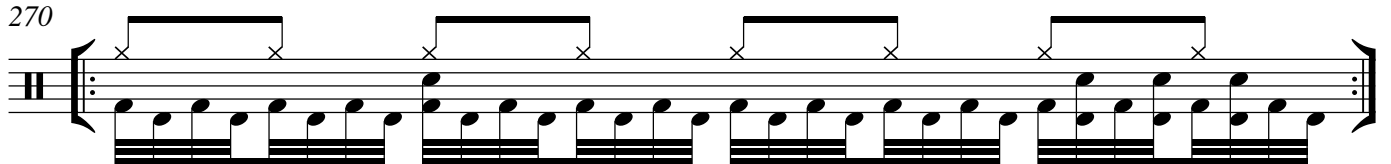
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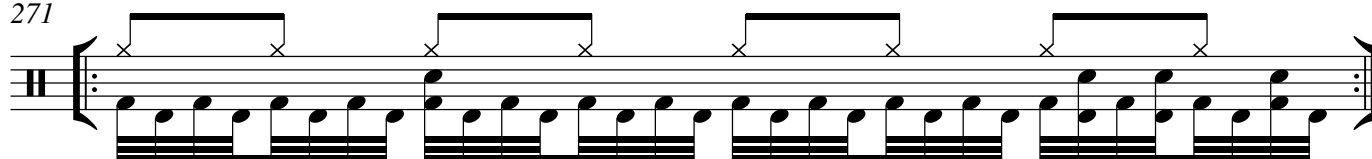
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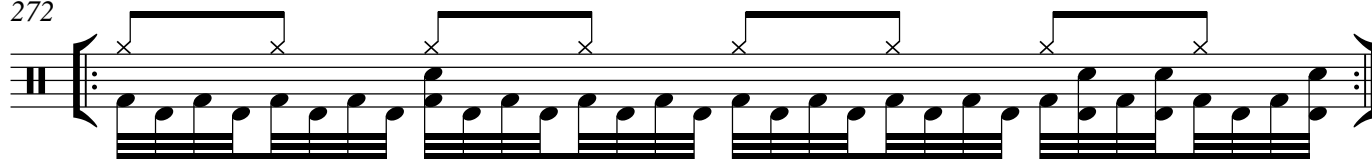
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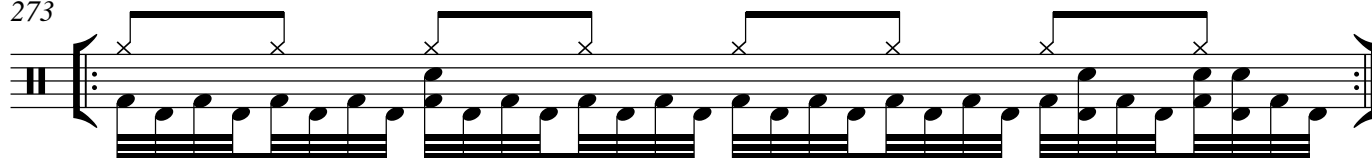
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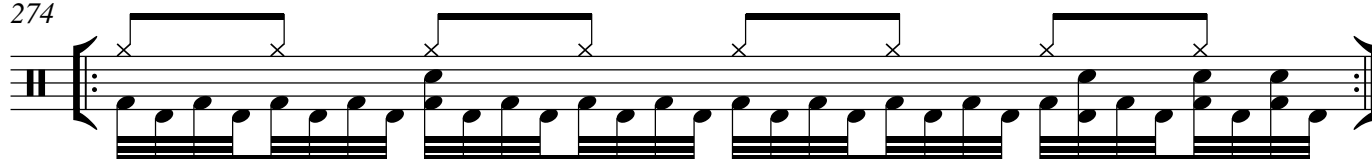
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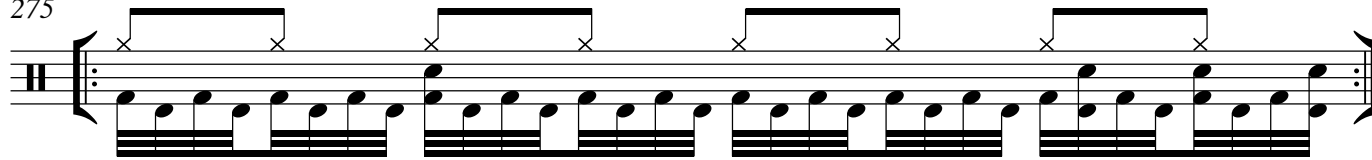
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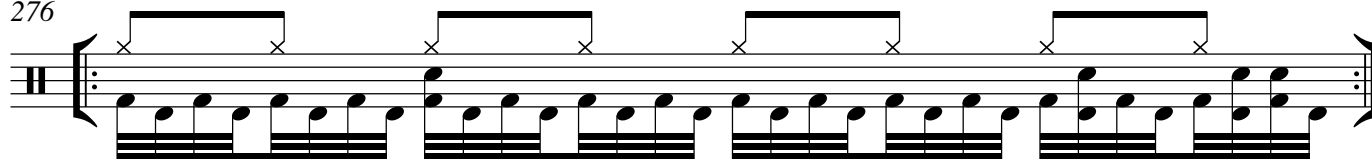
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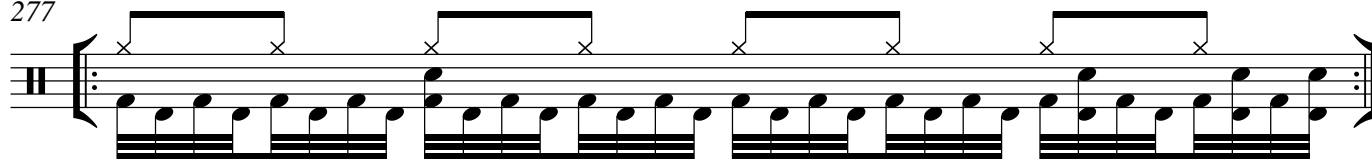
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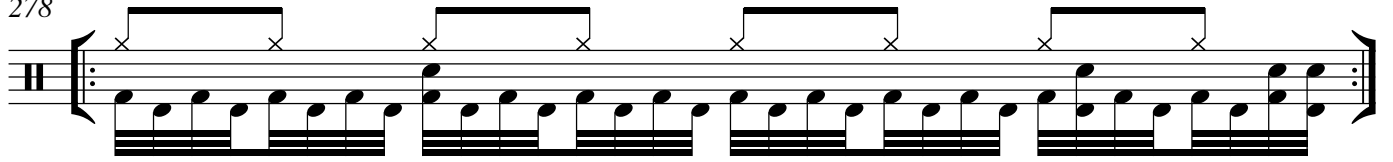
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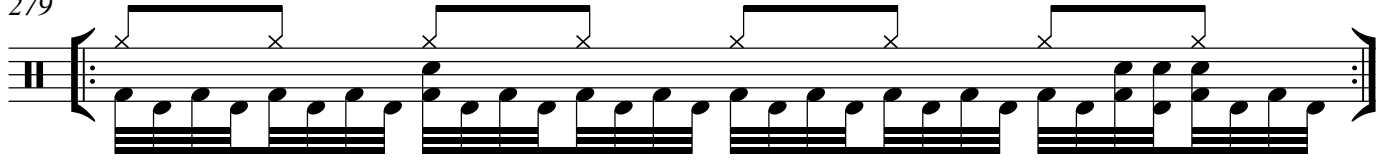
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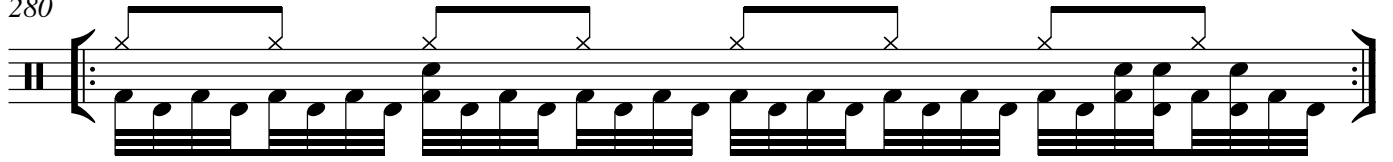
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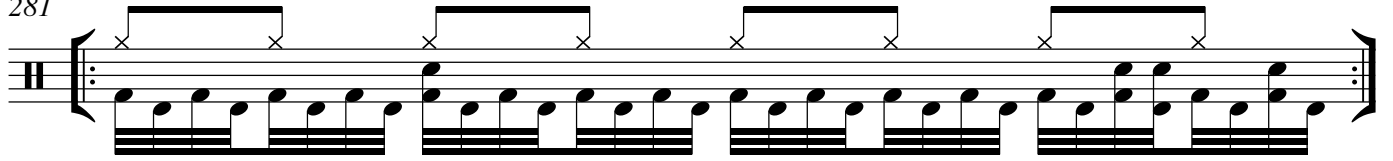
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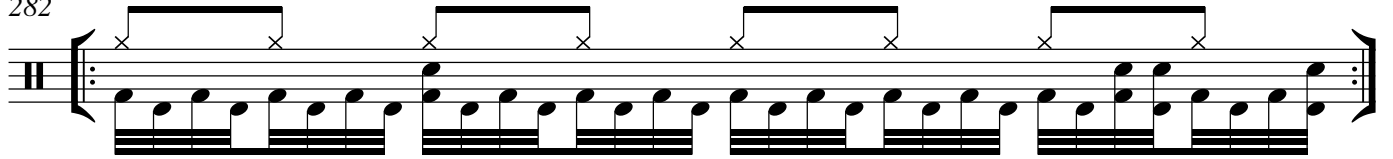
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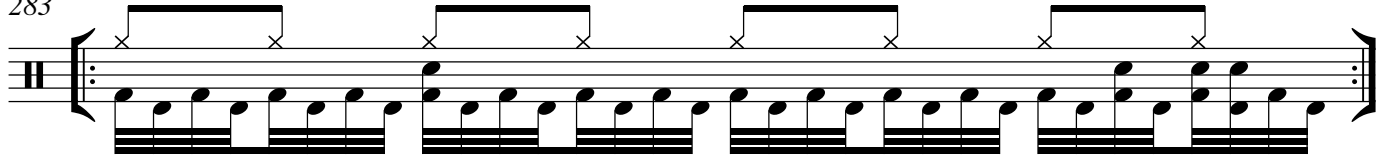
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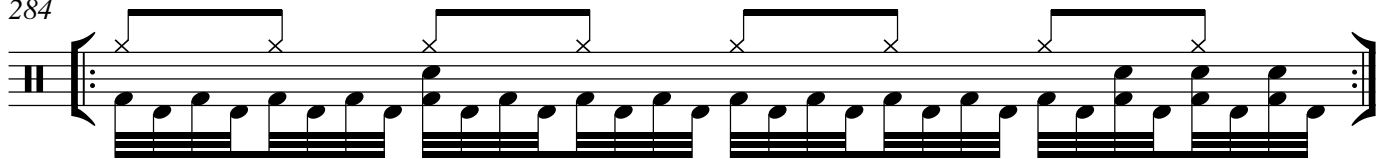
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283

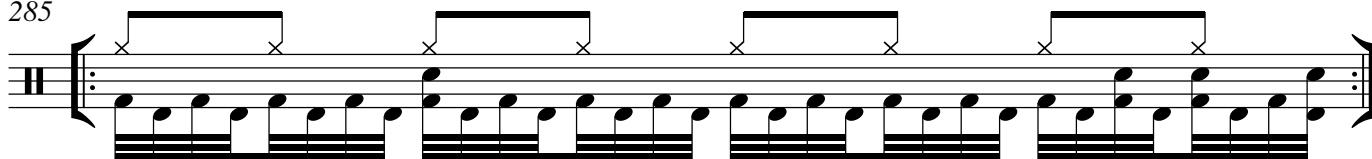


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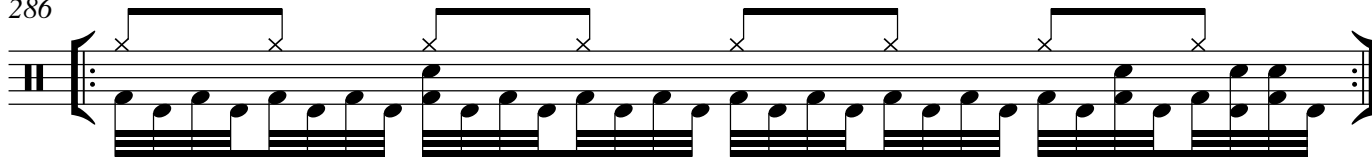


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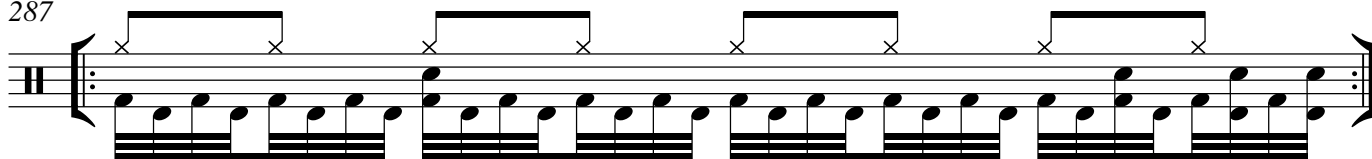
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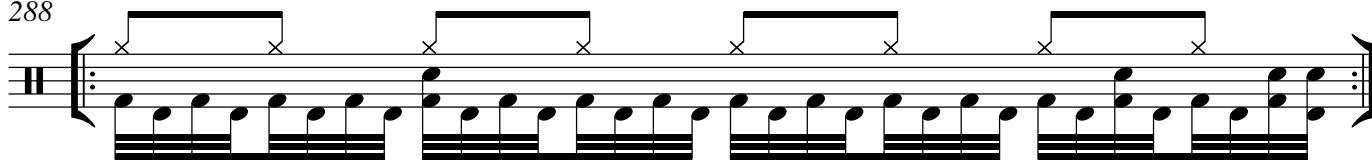
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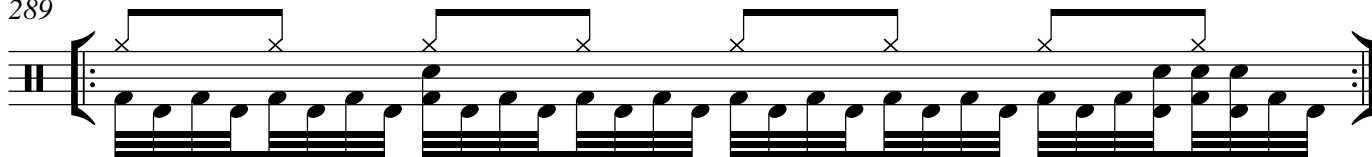
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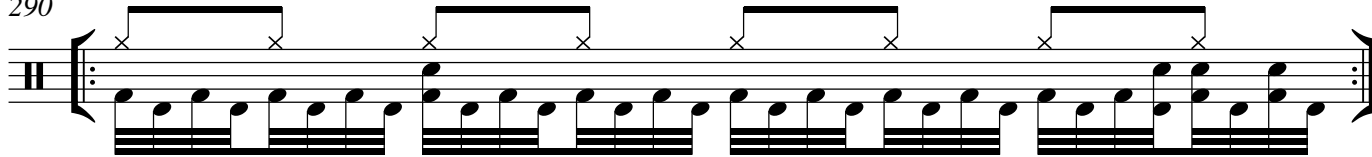
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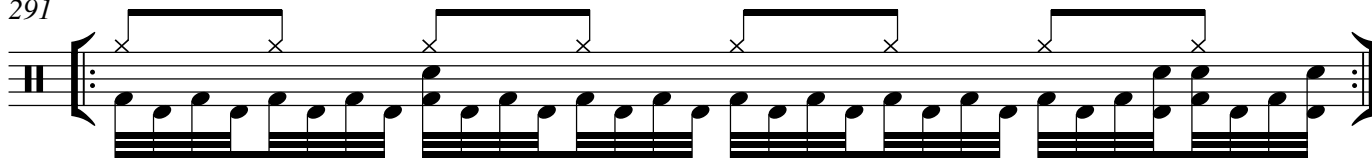
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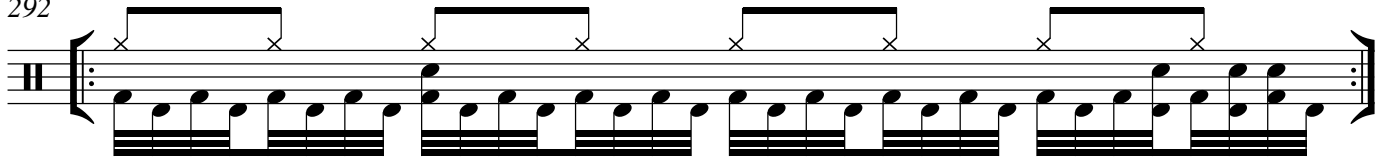
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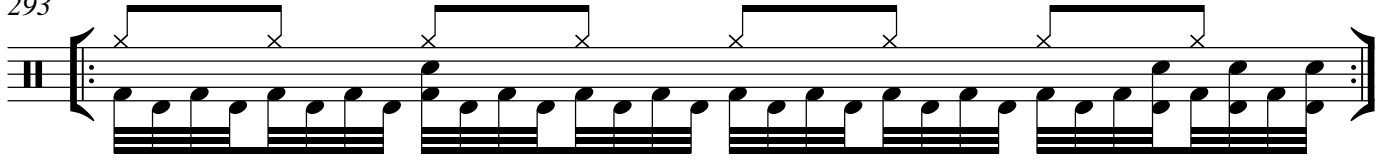
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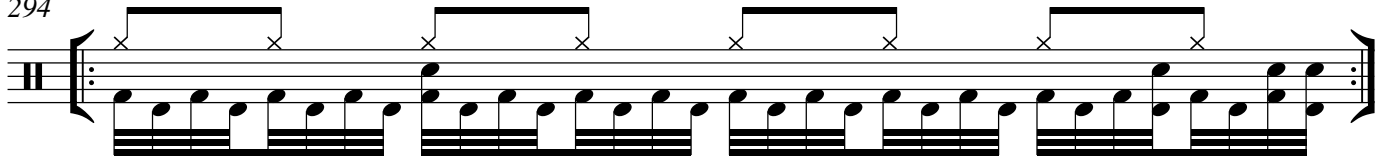
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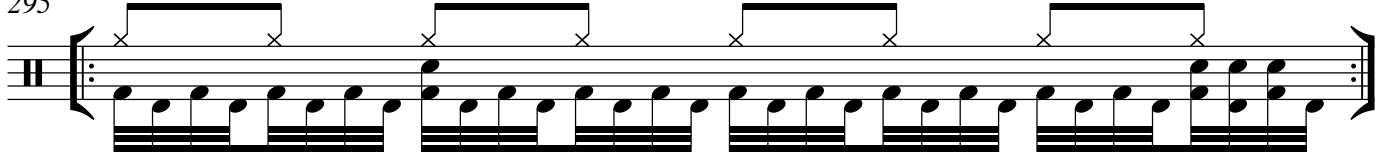
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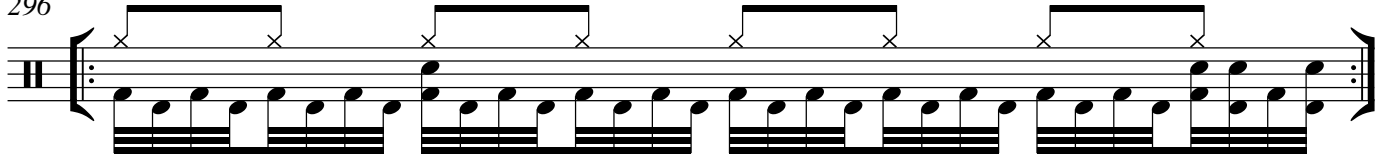
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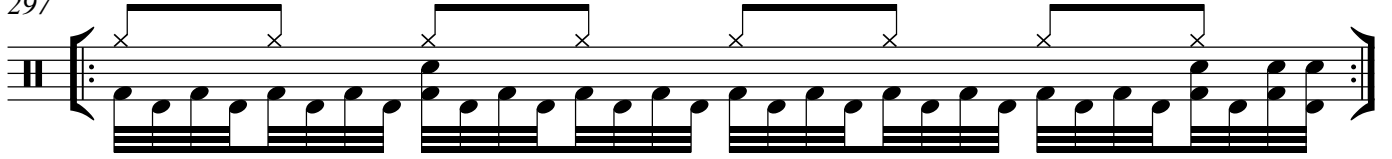
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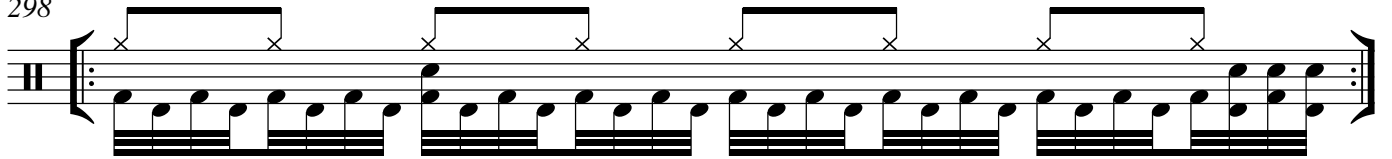
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297

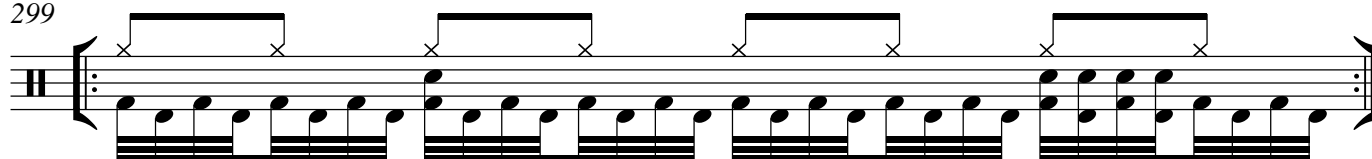


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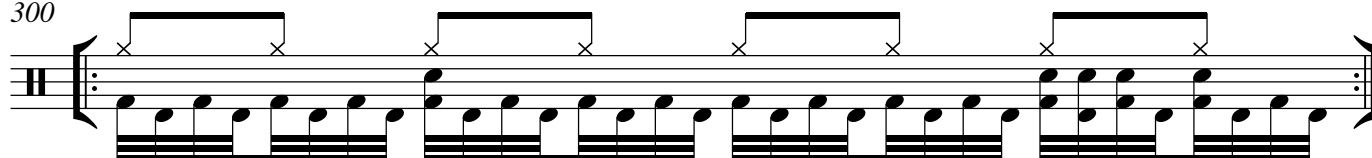


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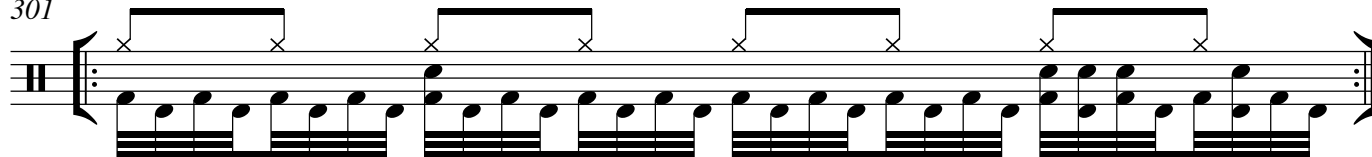
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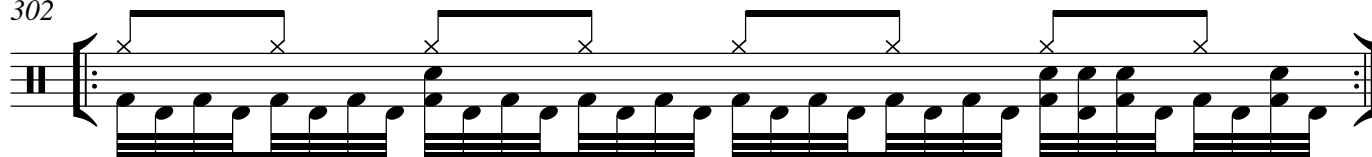
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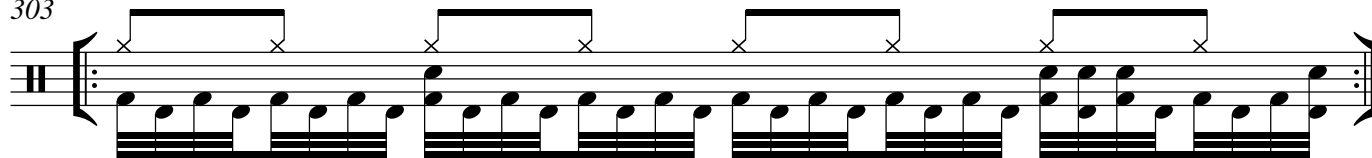
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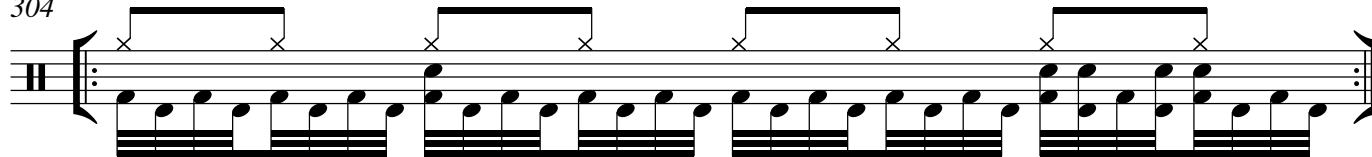
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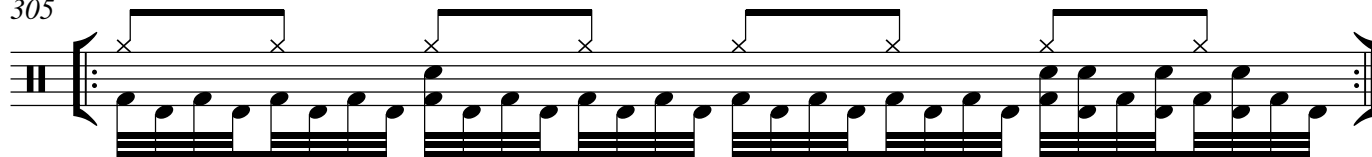
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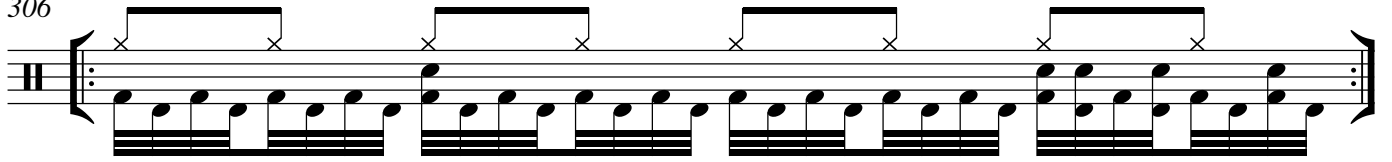
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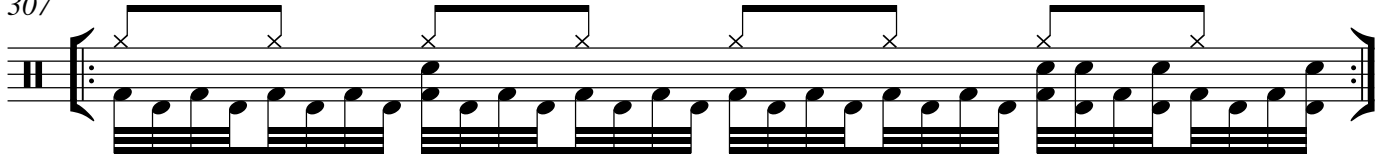
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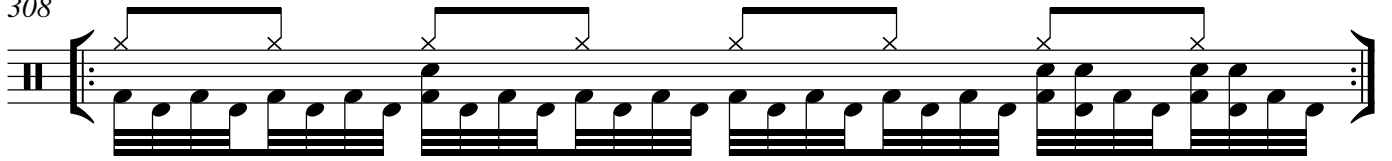
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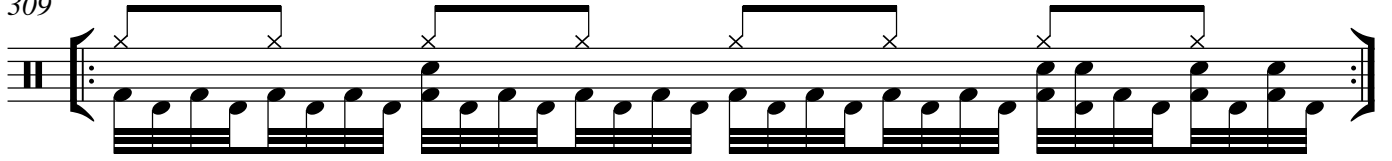
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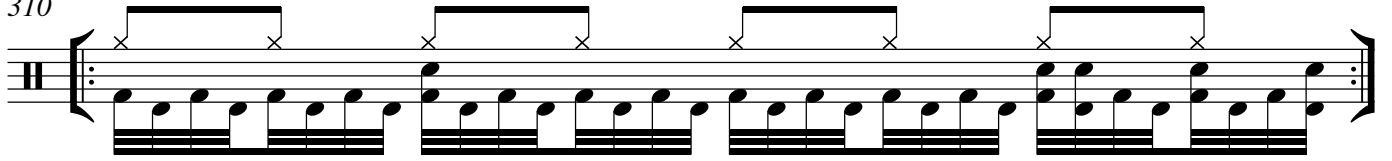
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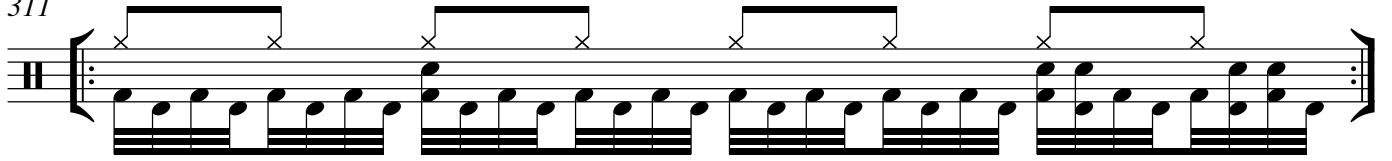
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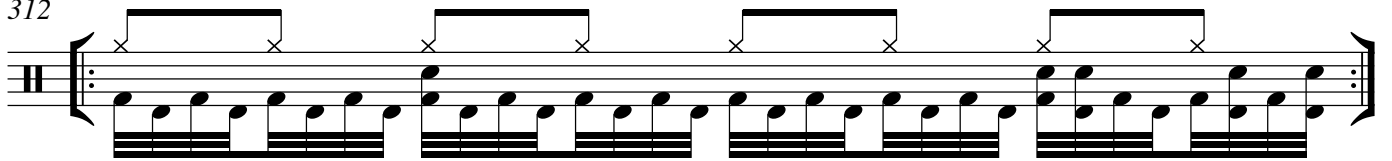
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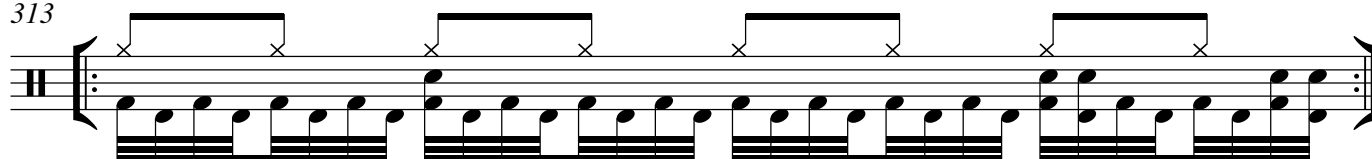


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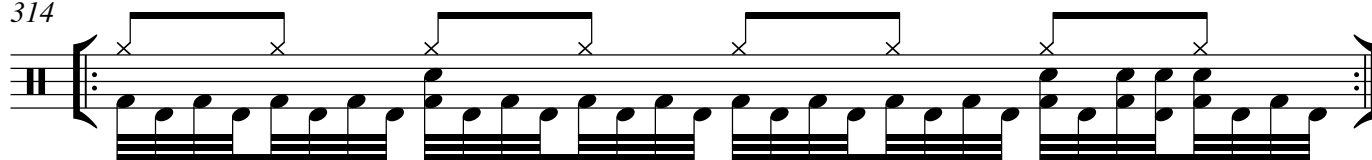


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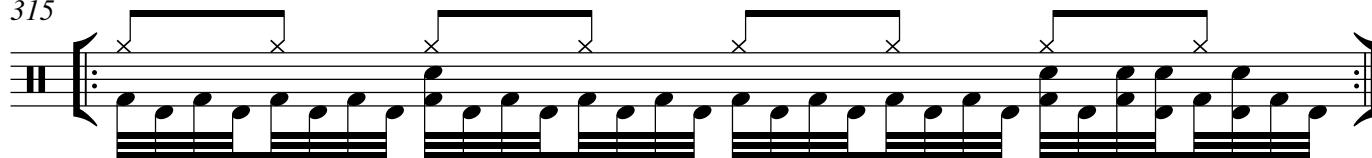
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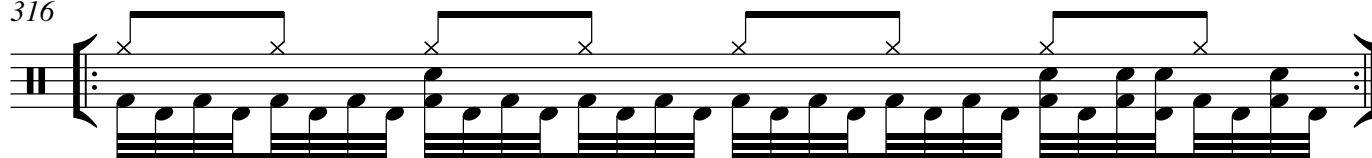
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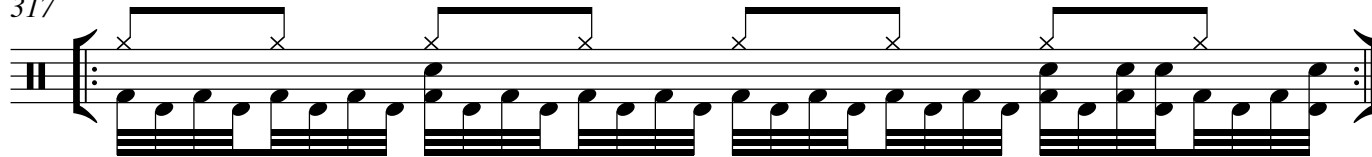
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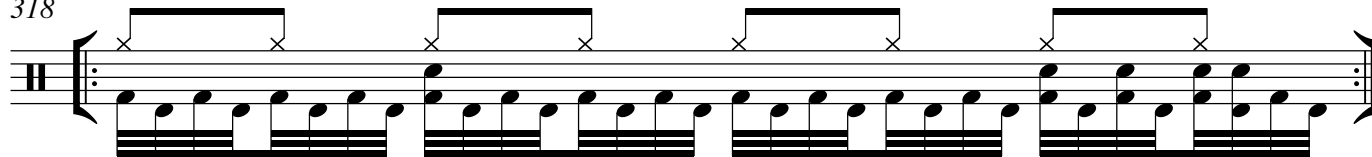
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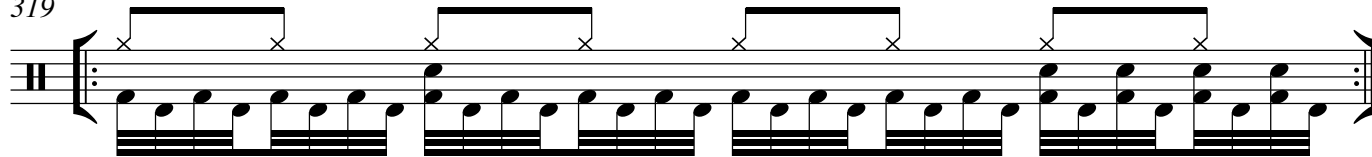
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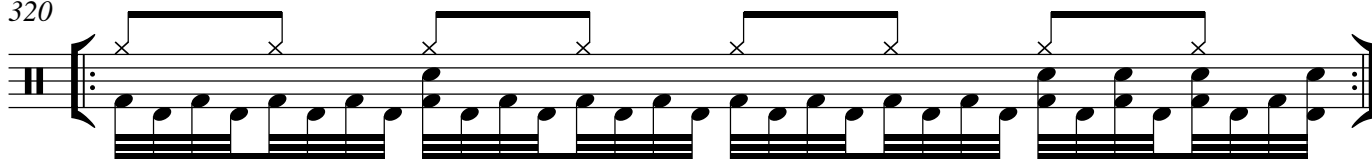
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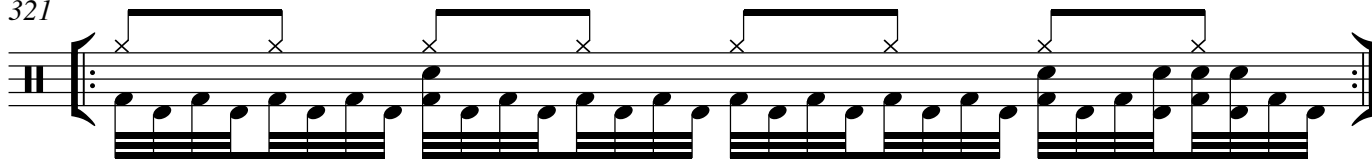
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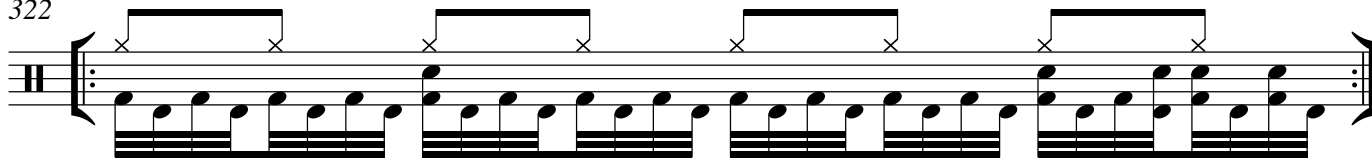
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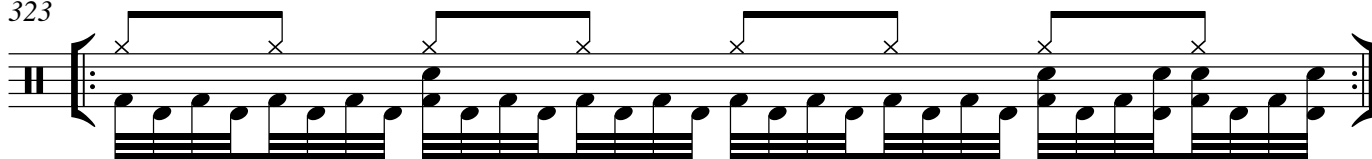
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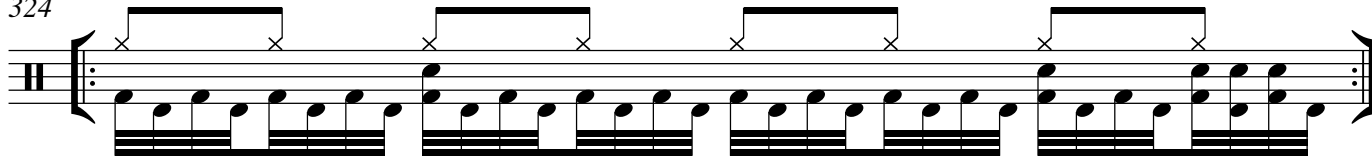
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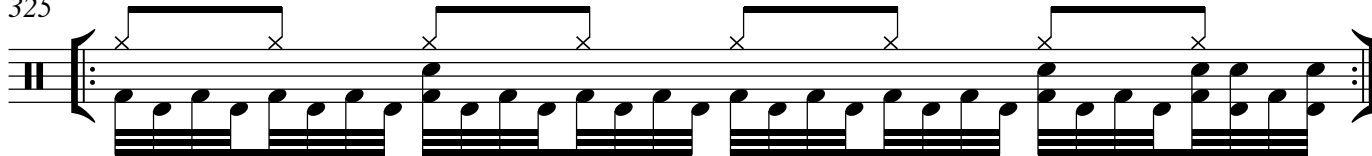
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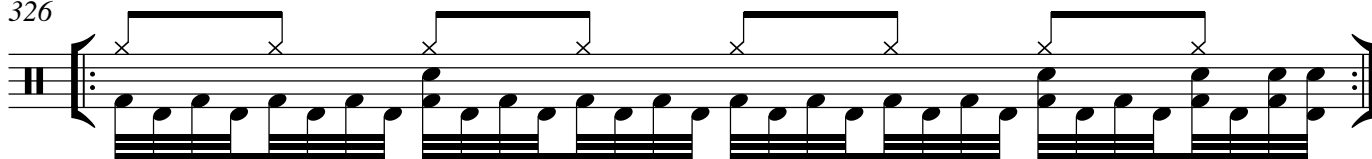
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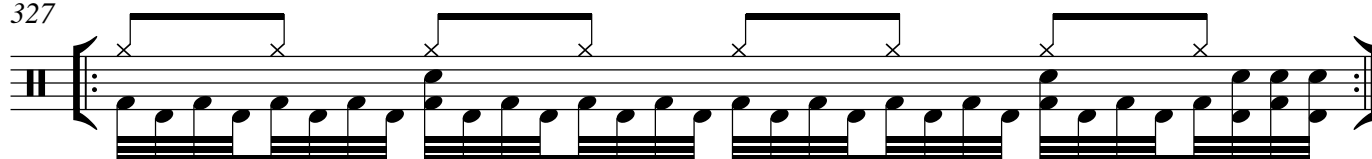


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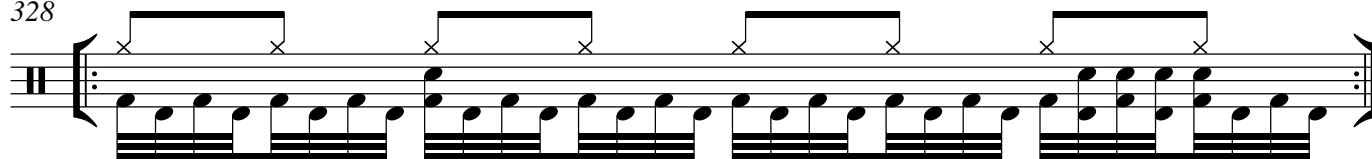


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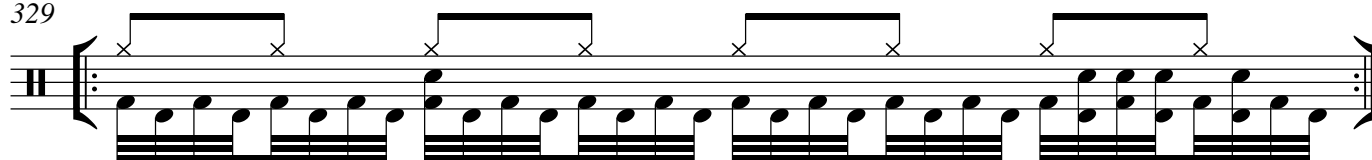
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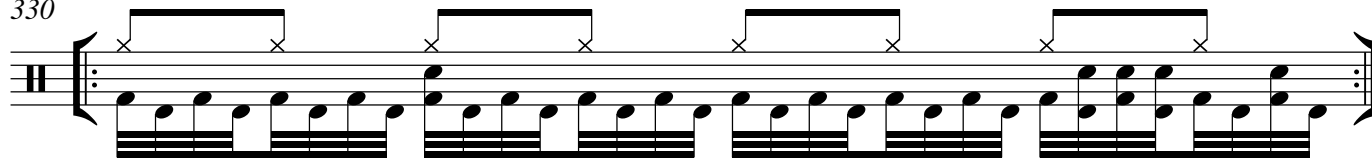
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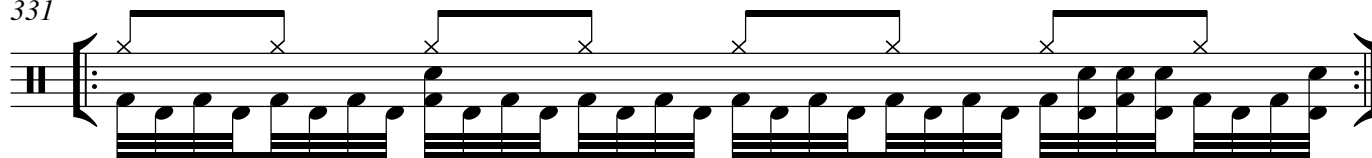
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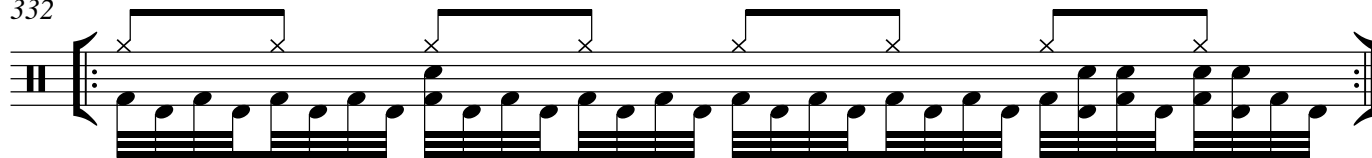
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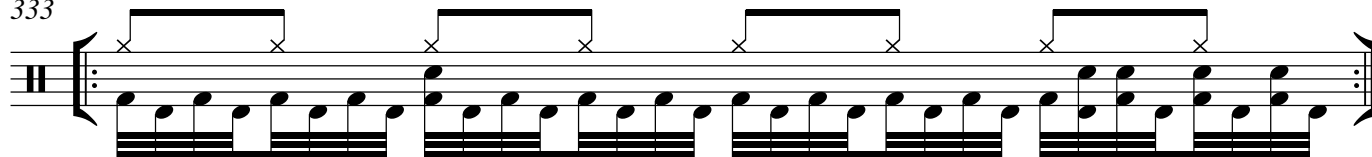
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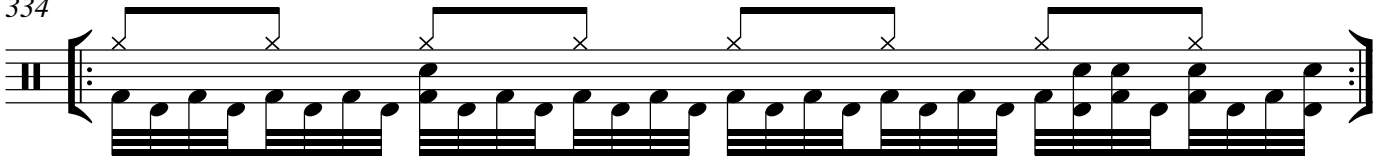
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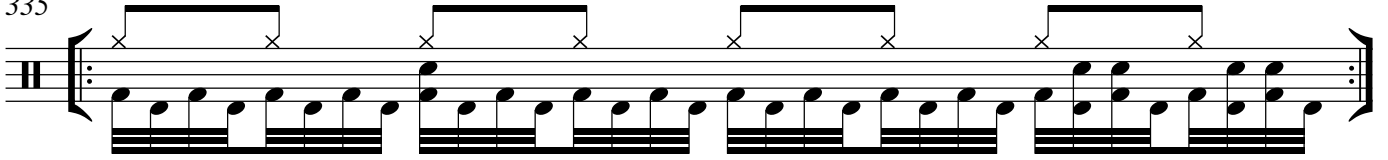
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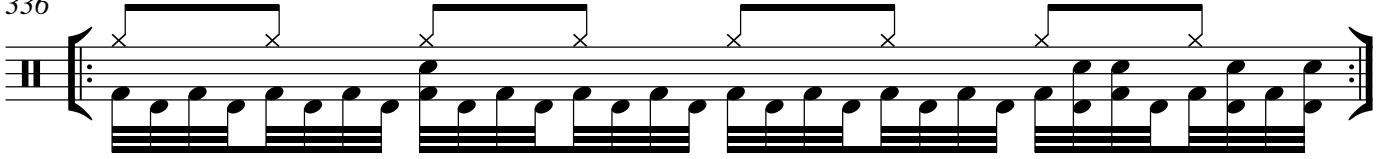
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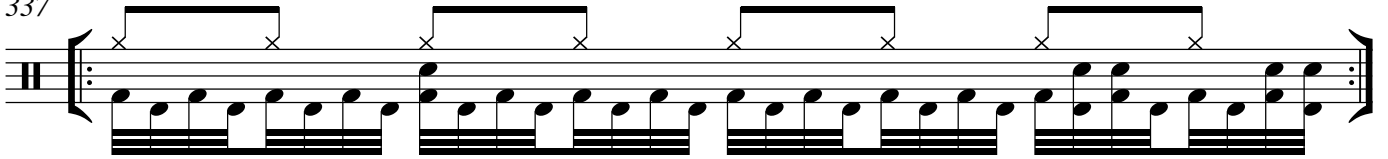
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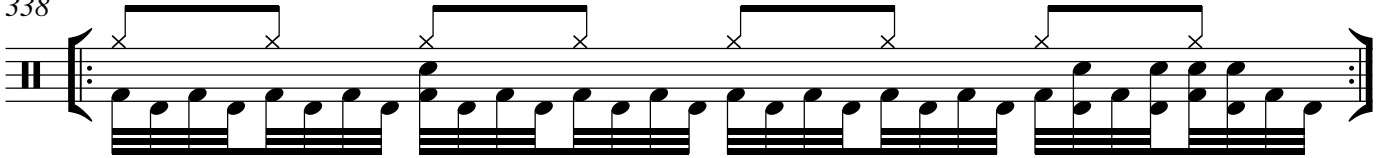
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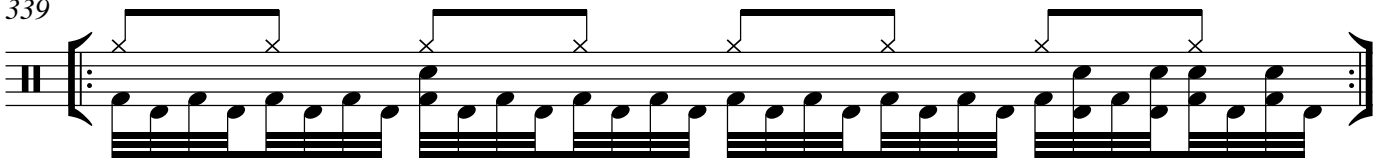
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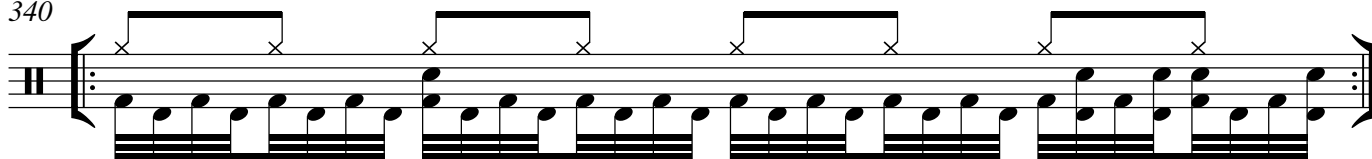
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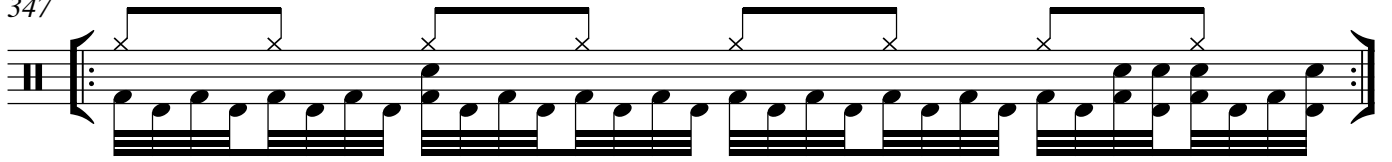
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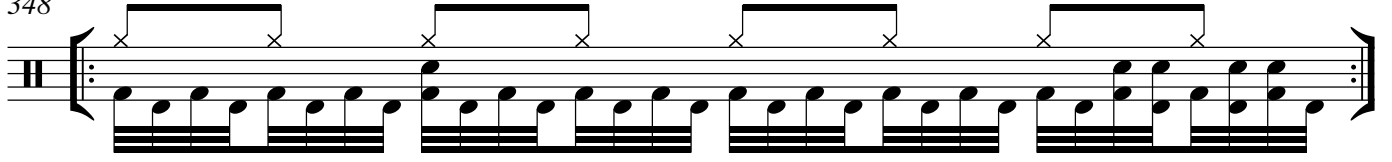
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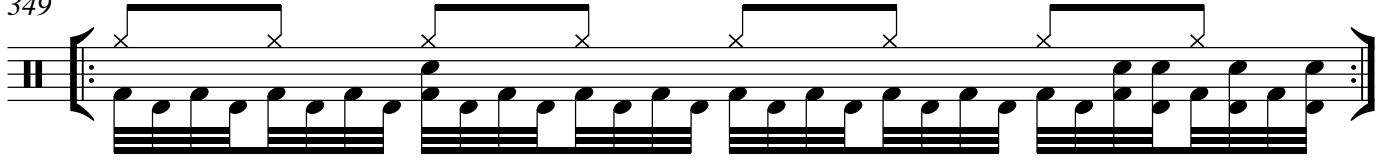
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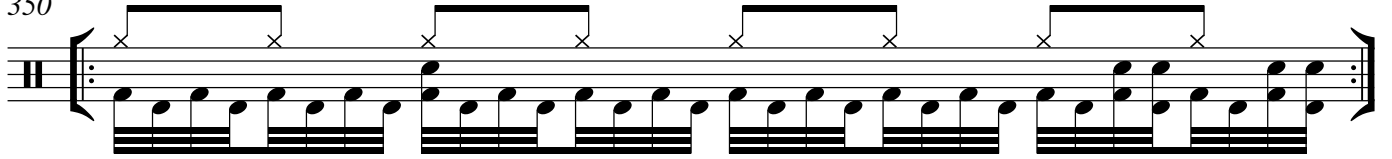
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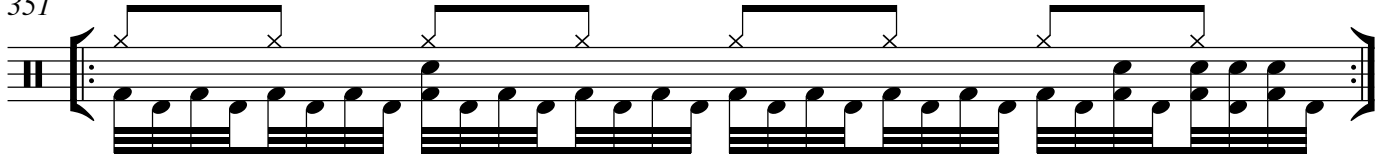
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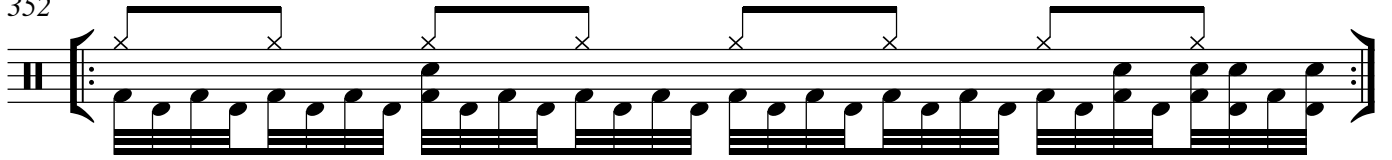
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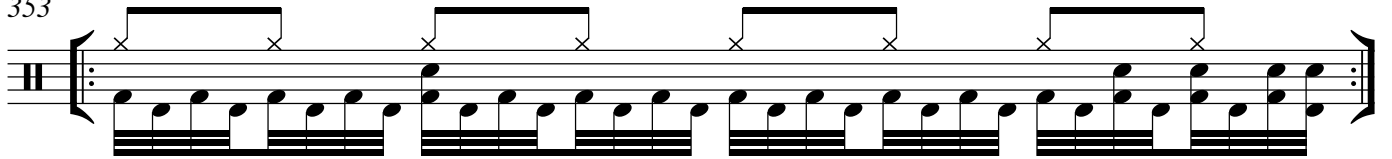
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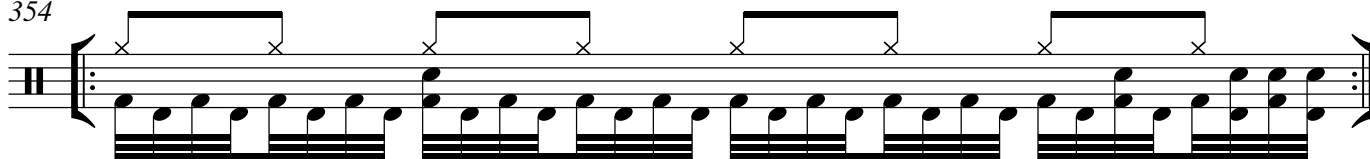
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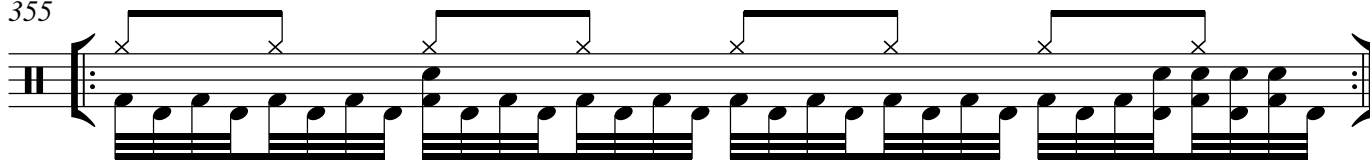
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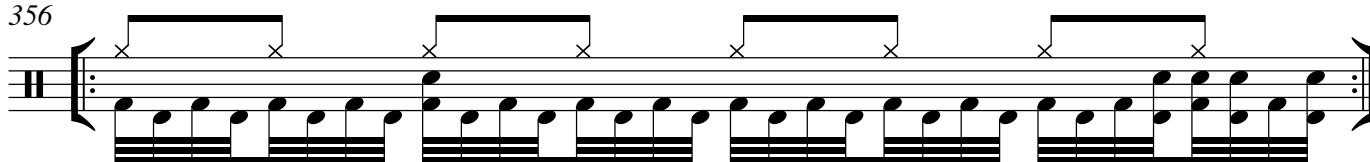
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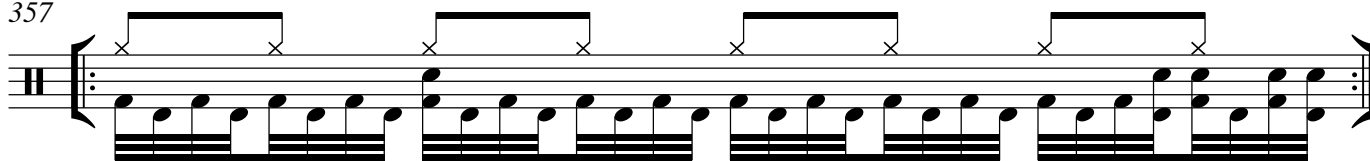
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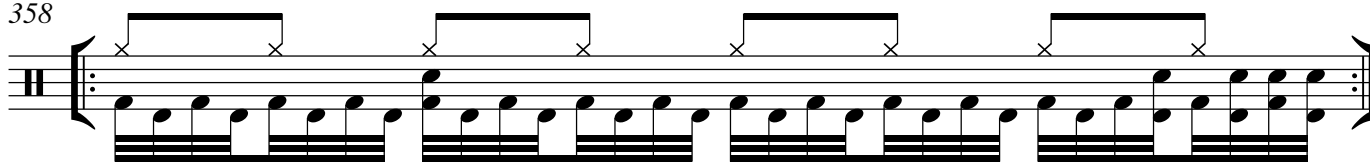
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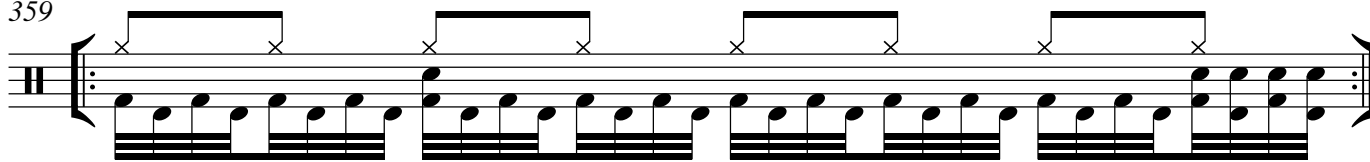
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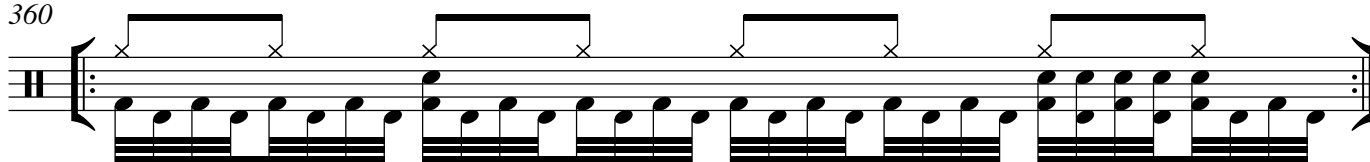
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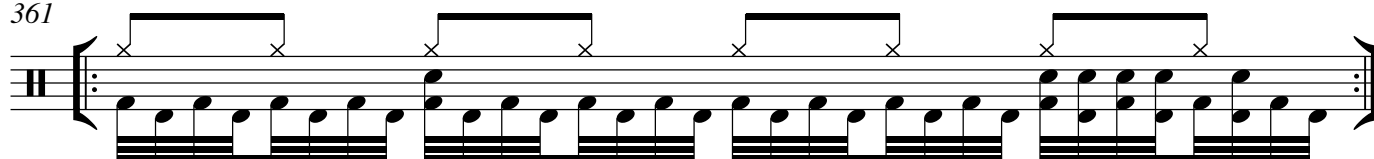
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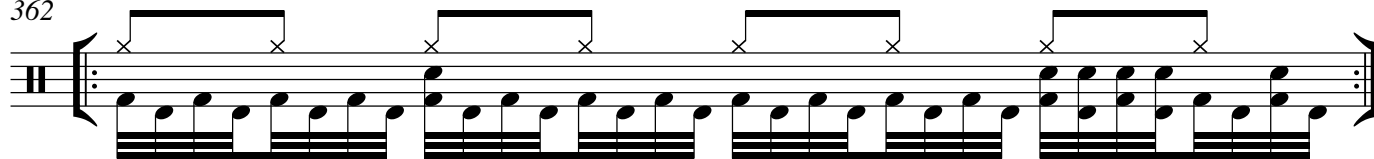
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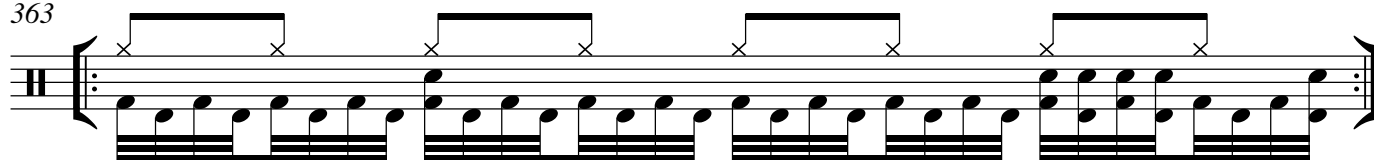
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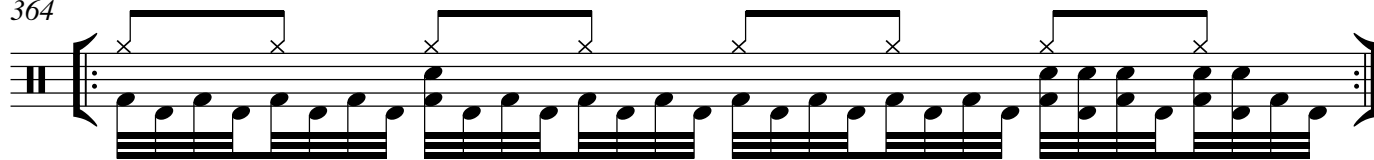
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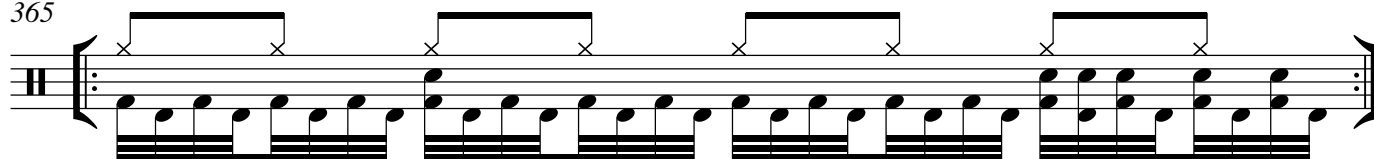
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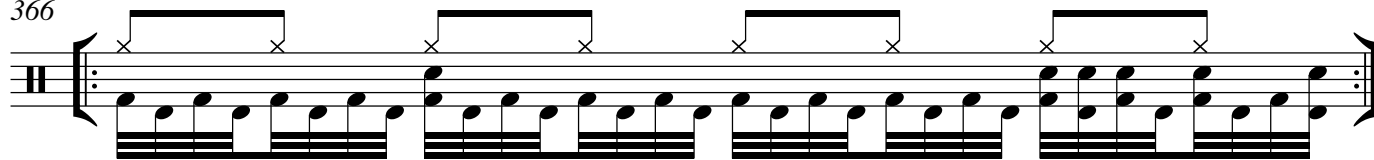
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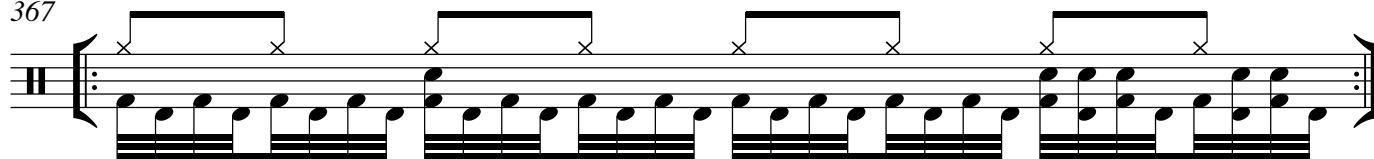
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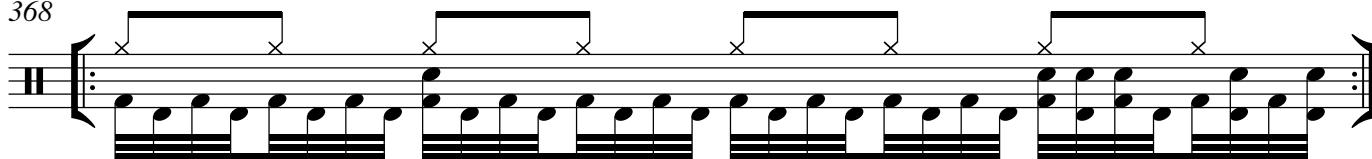
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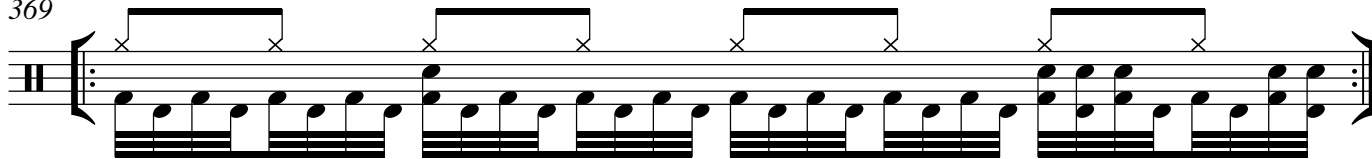
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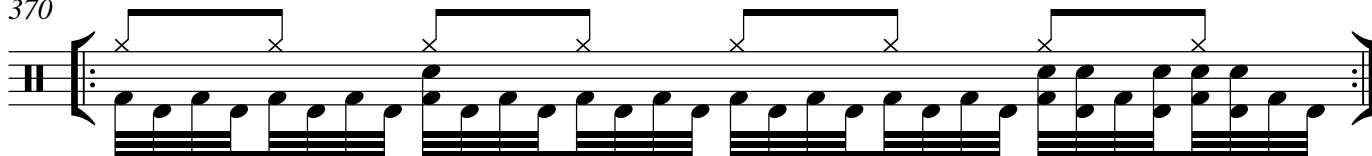
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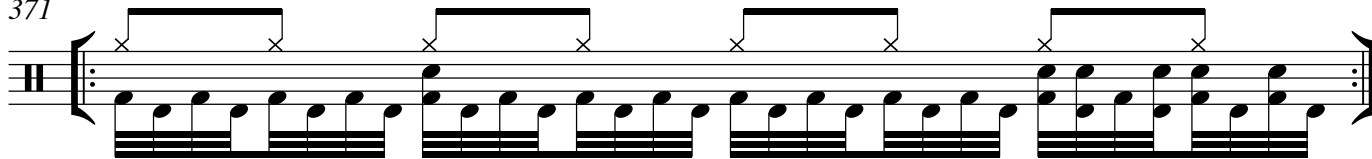
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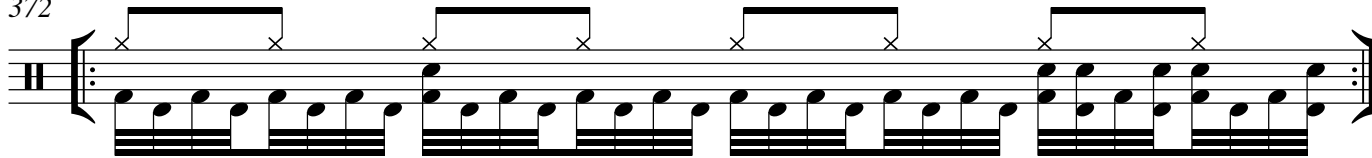
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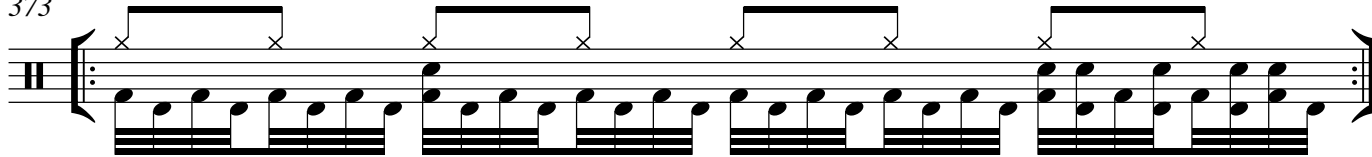
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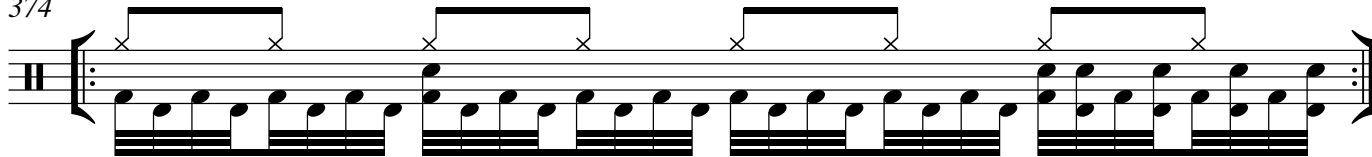
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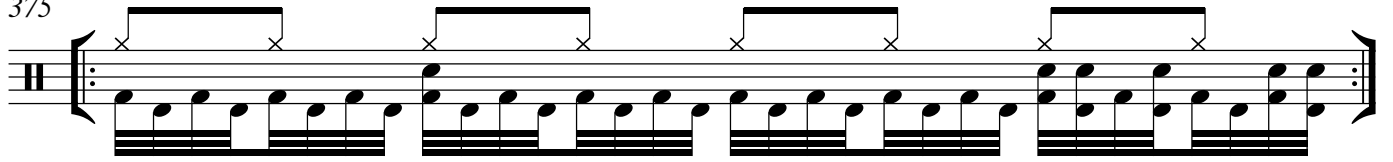
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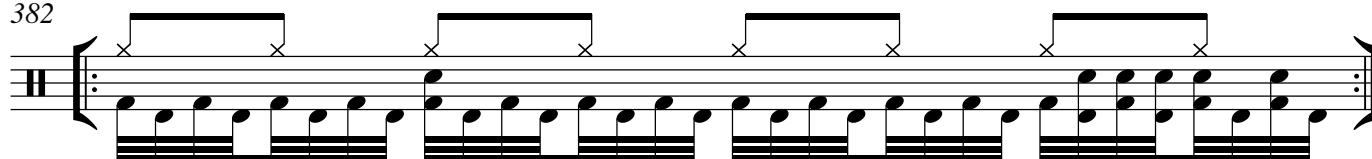
374



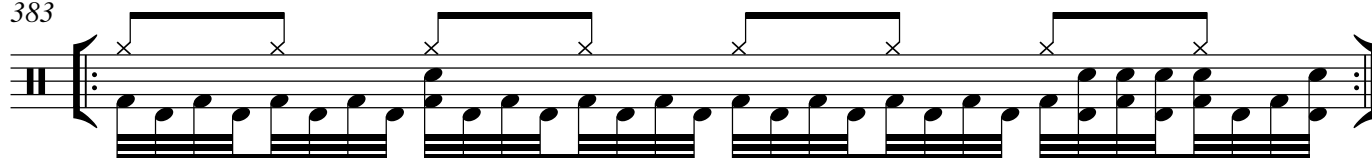
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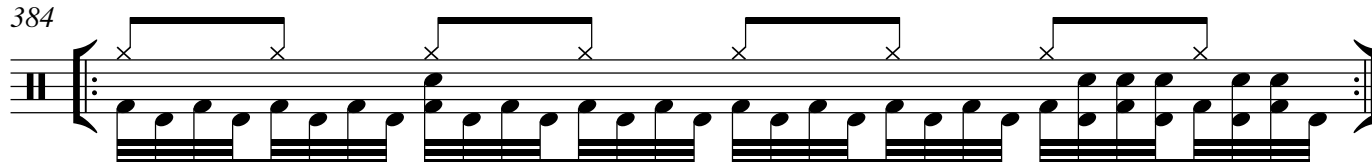
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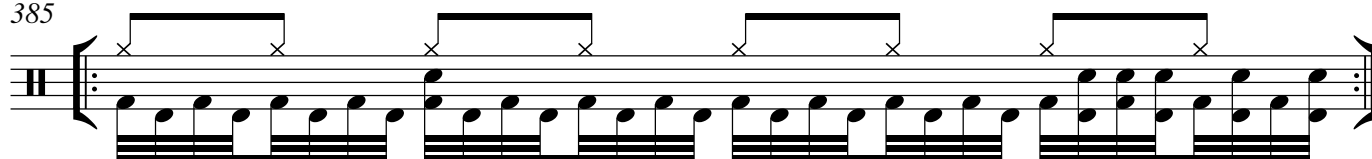
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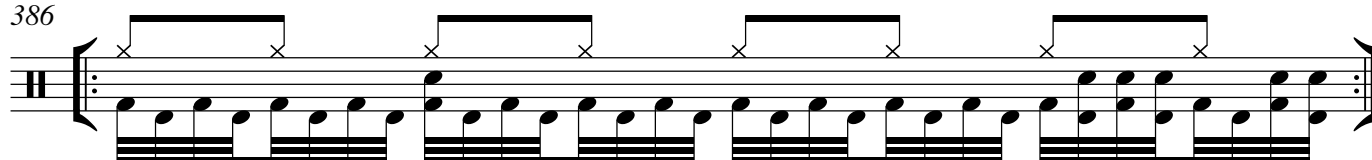
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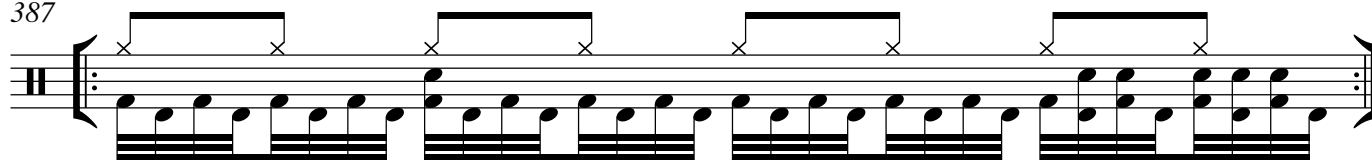
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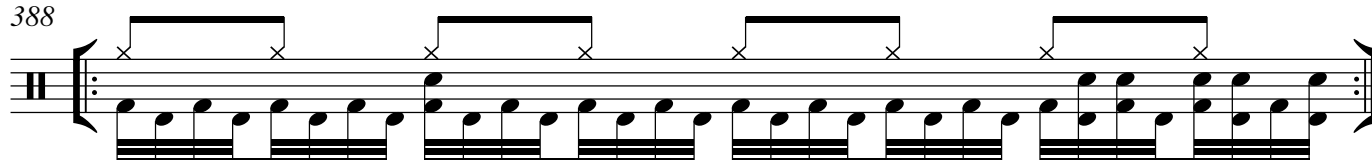
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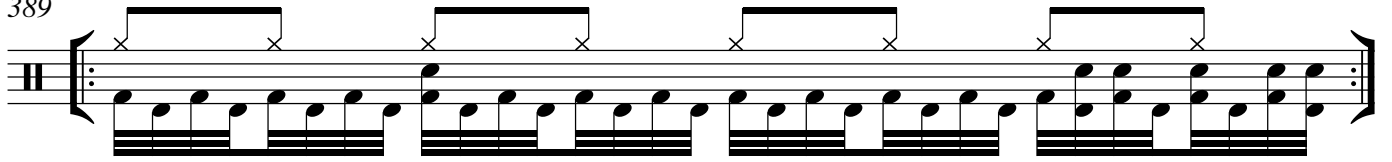
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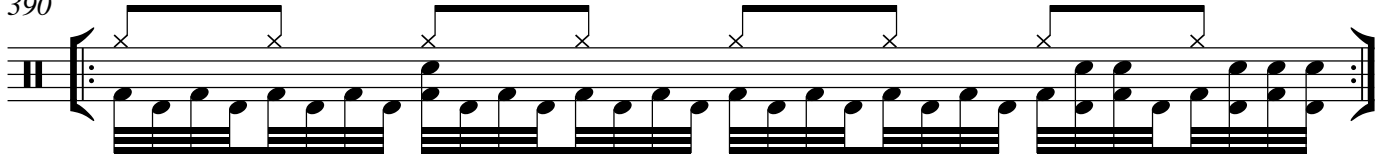
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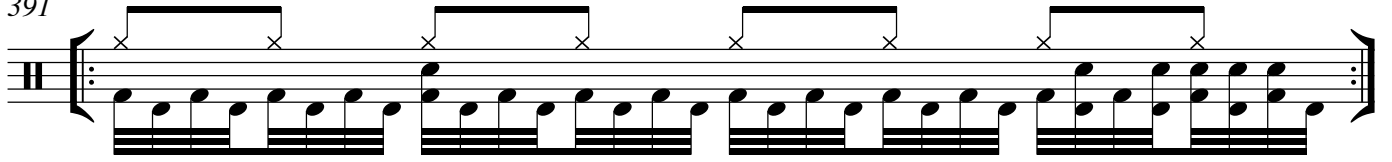
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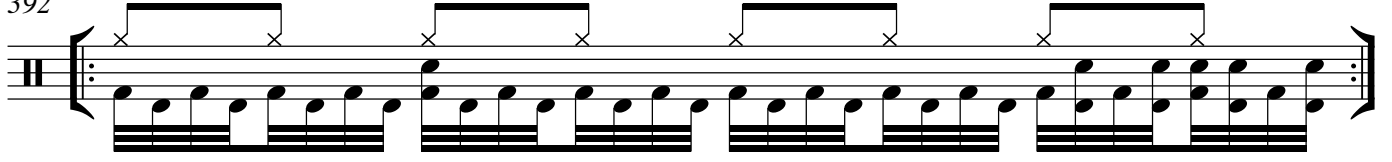
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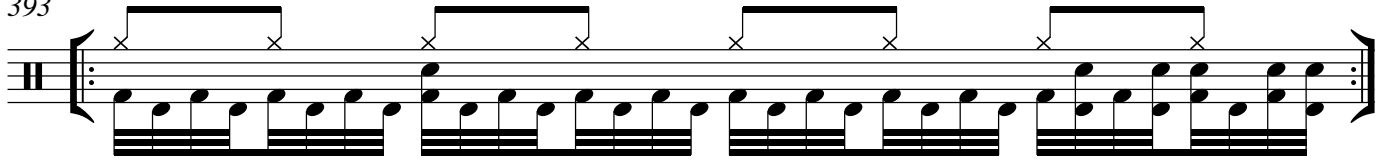
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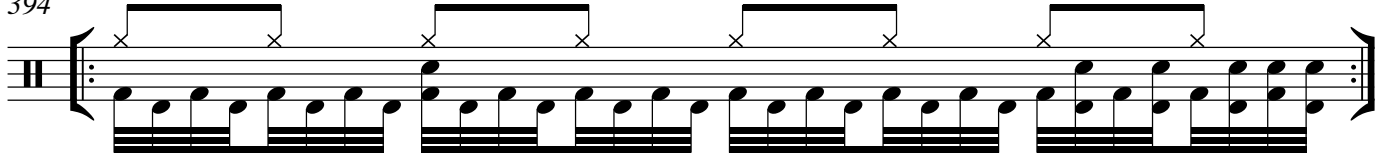
392



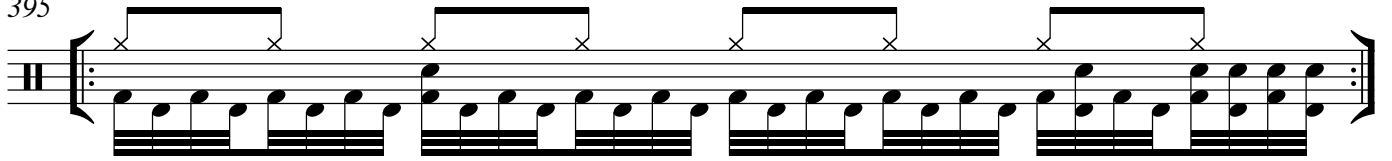
393



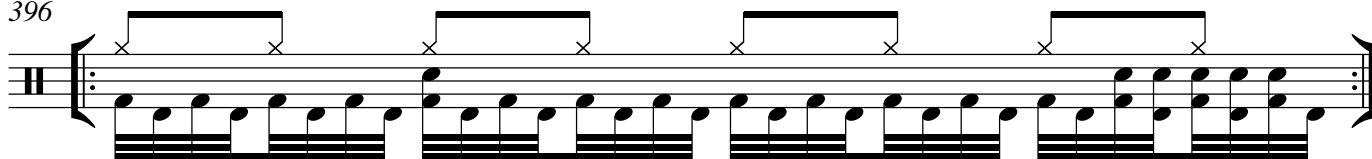
394



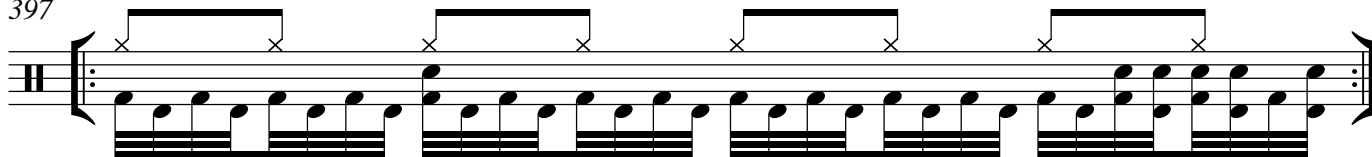
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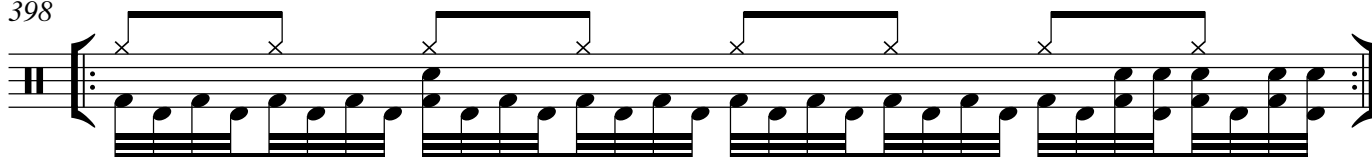
396



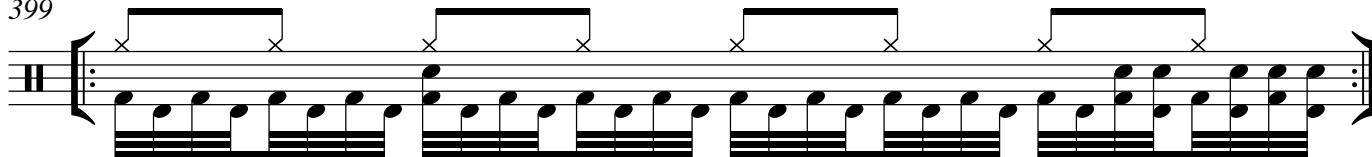
397



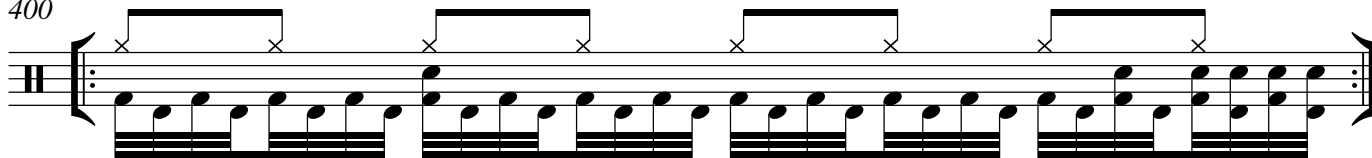
398



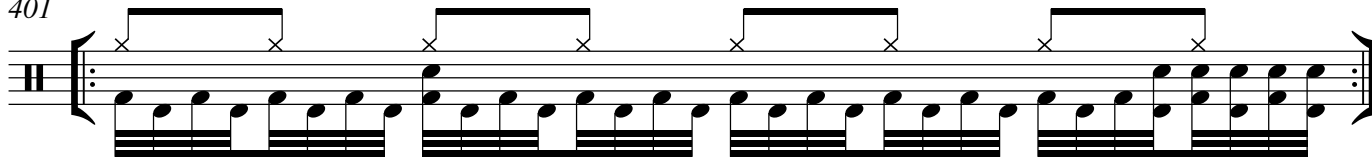
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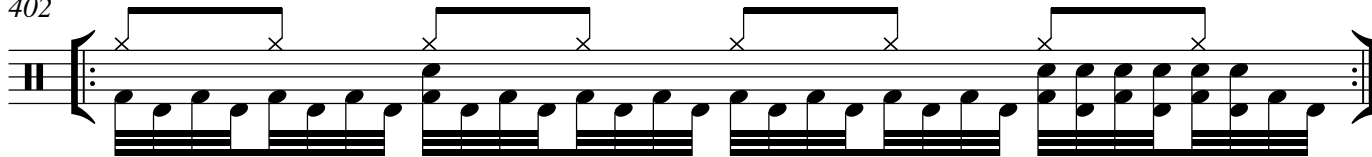
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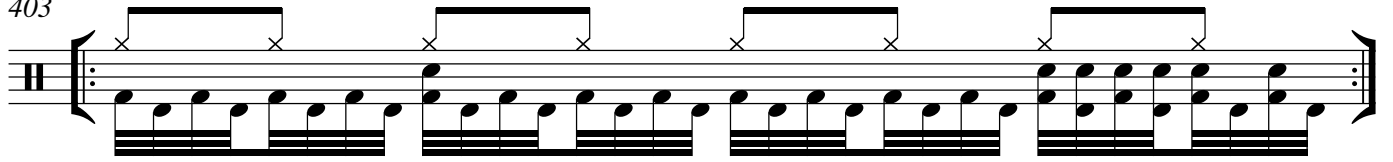
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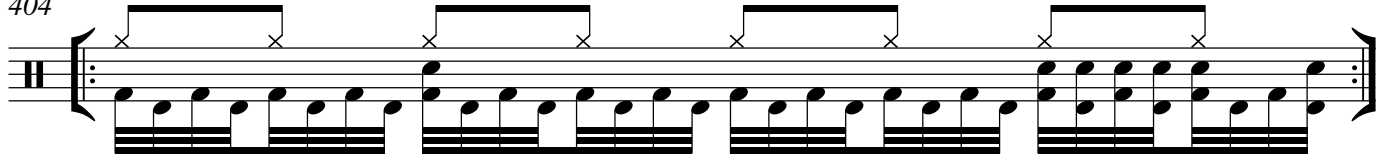
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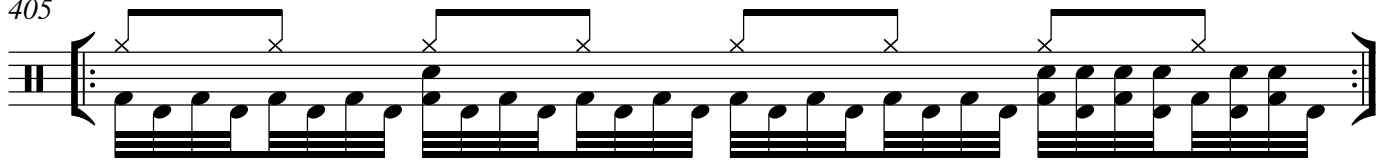
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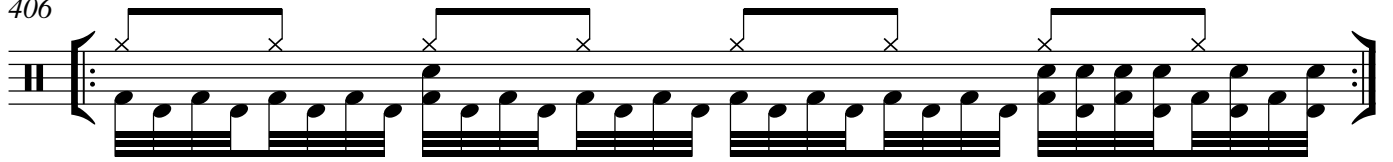
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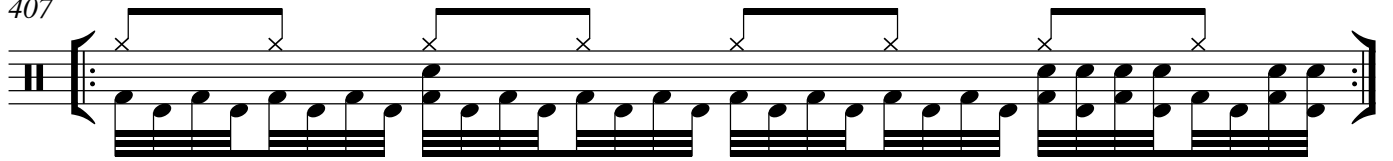
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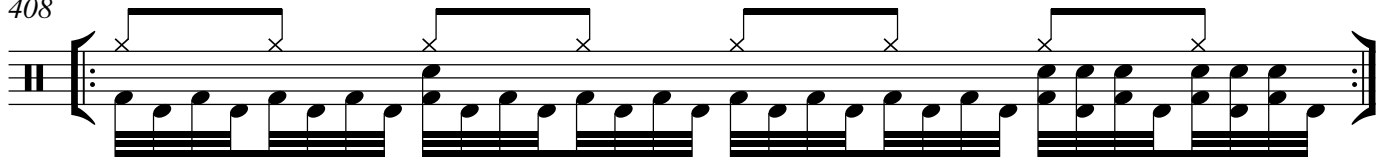
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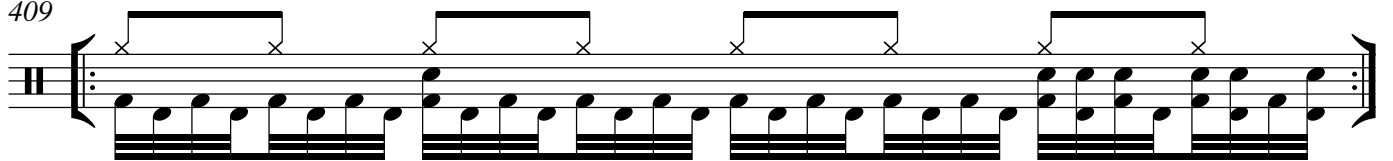
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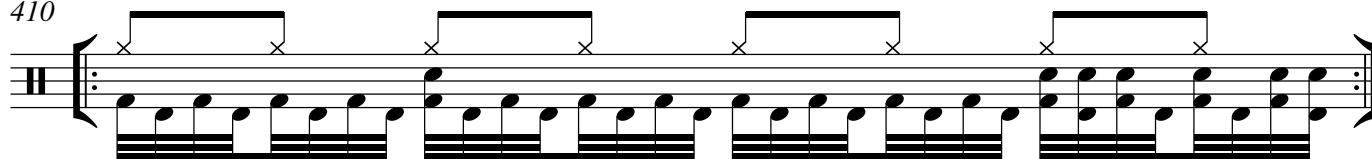
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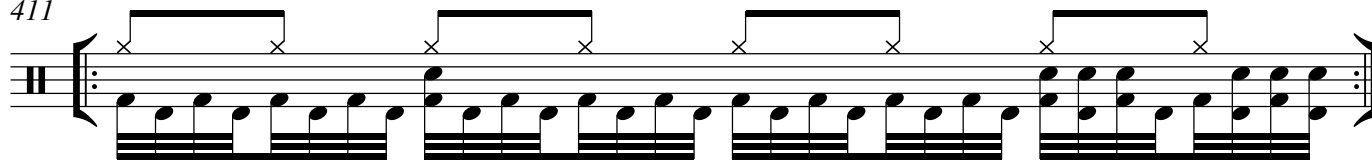
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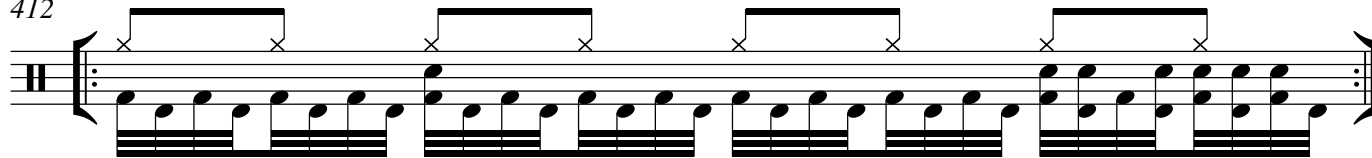
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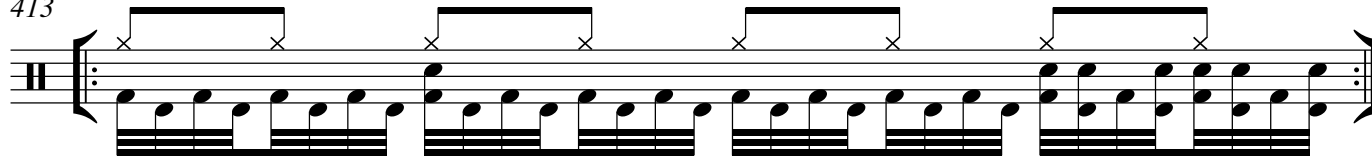
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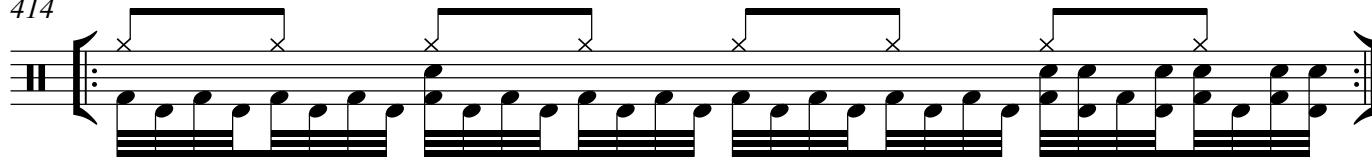
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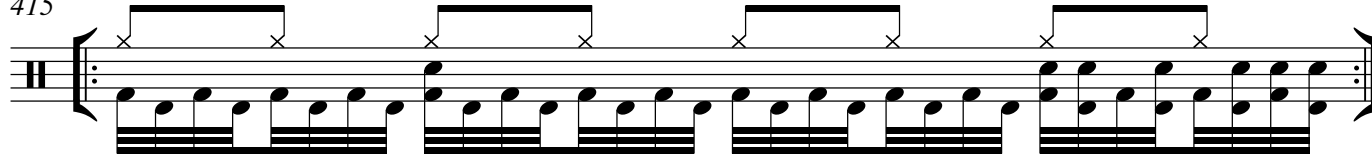
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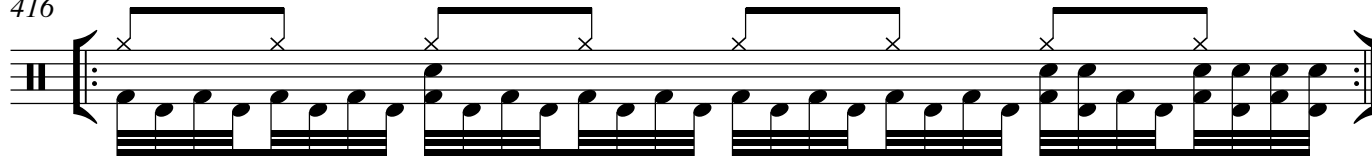
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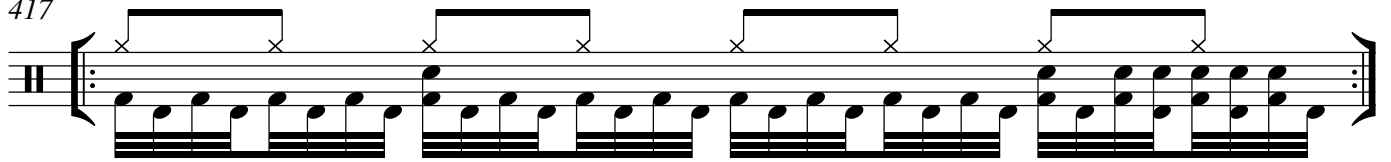
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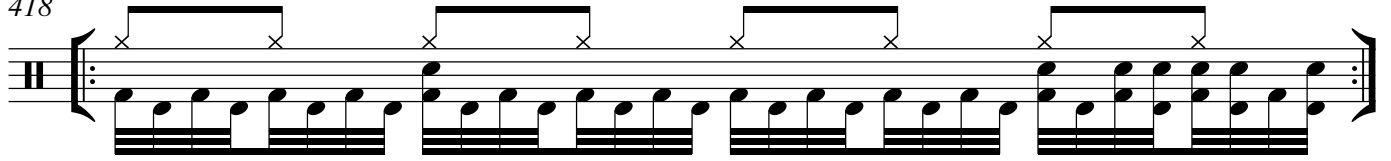
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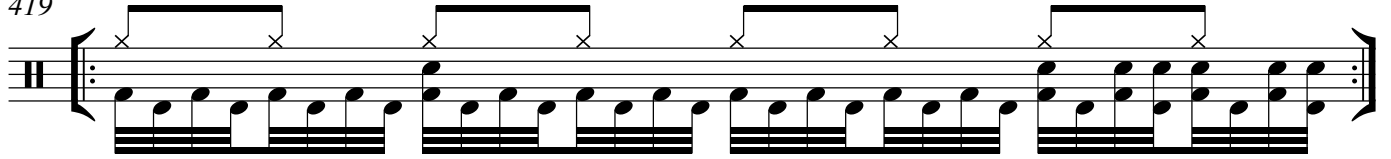
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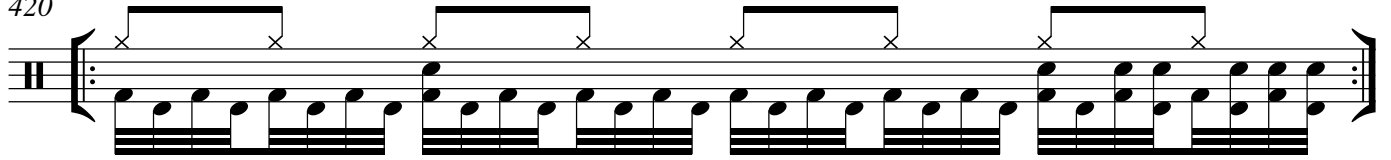
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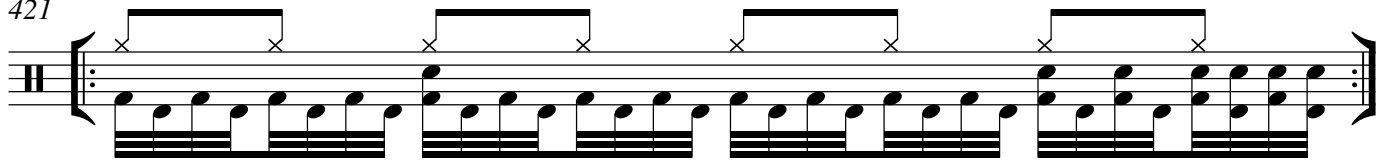
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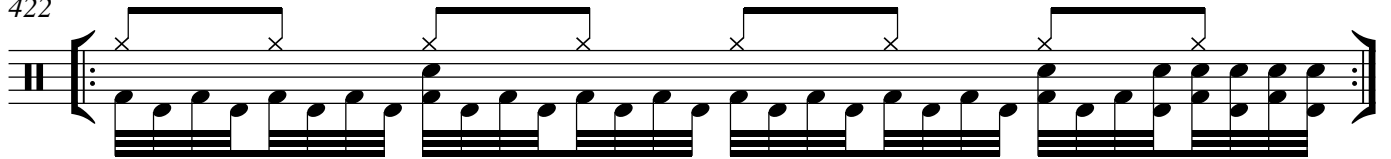
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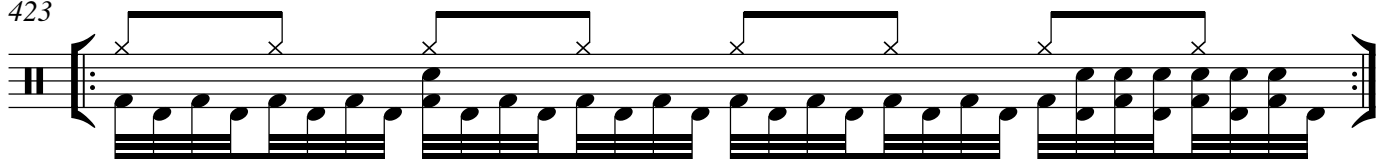
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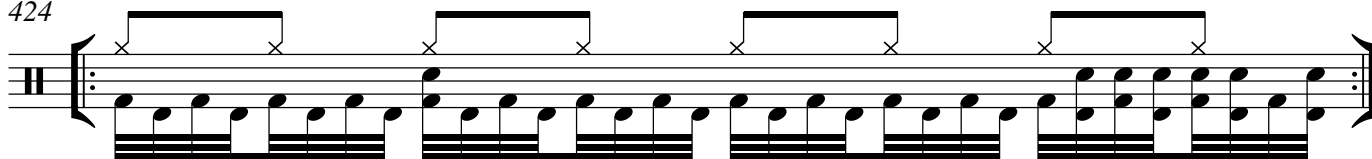
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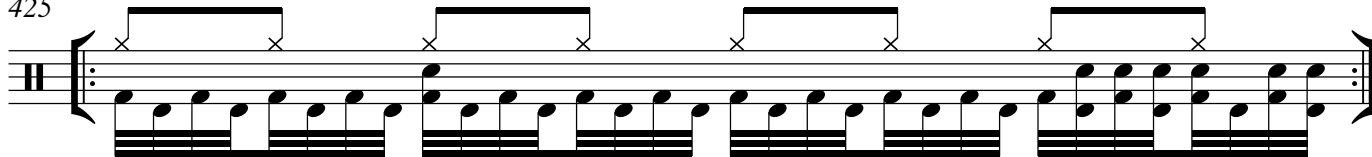
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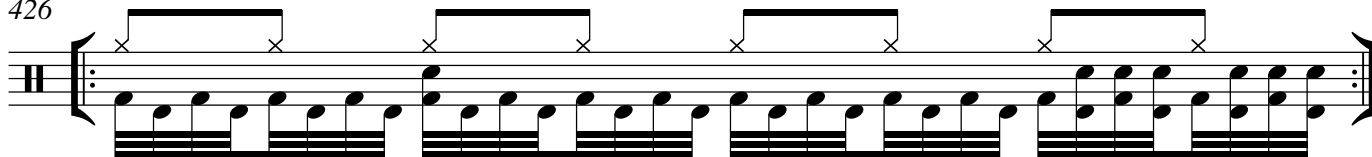
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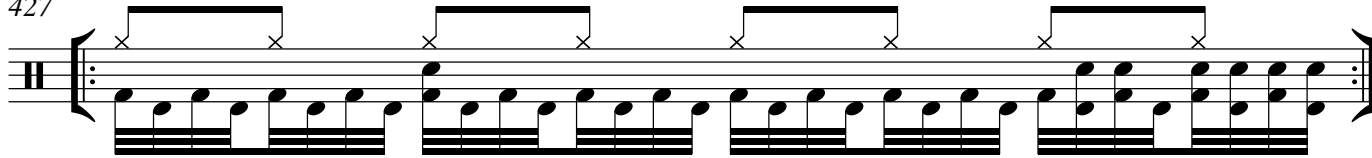
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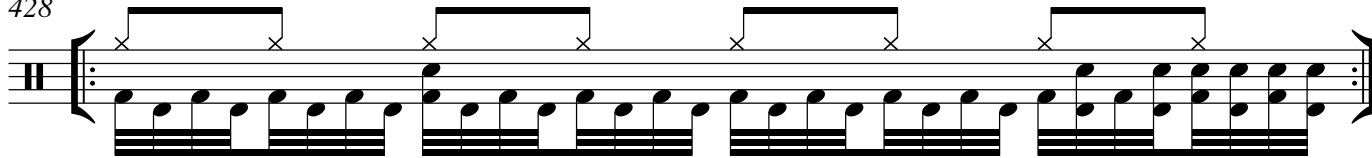
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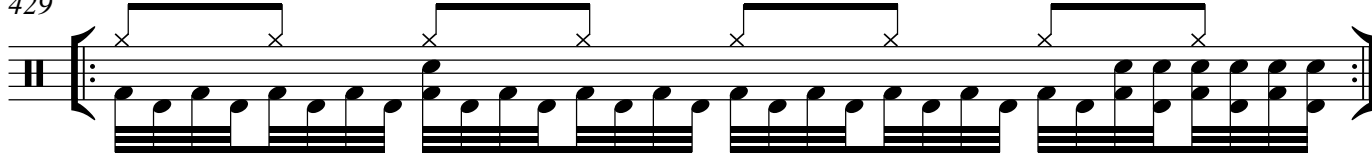
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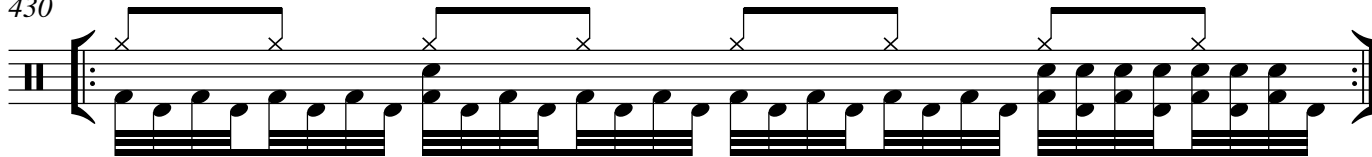
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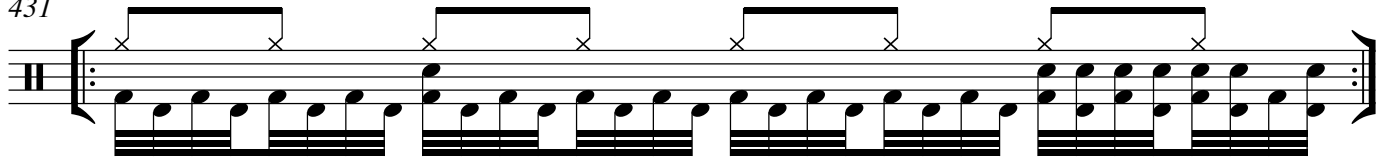
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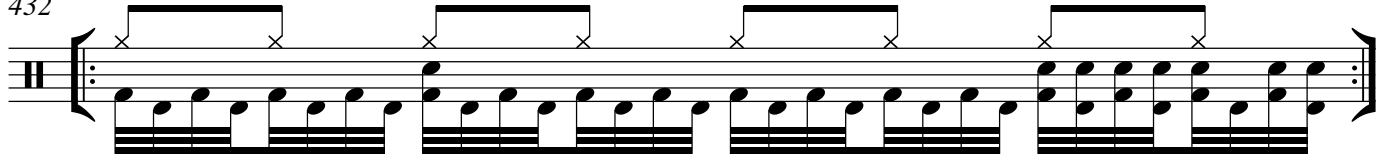
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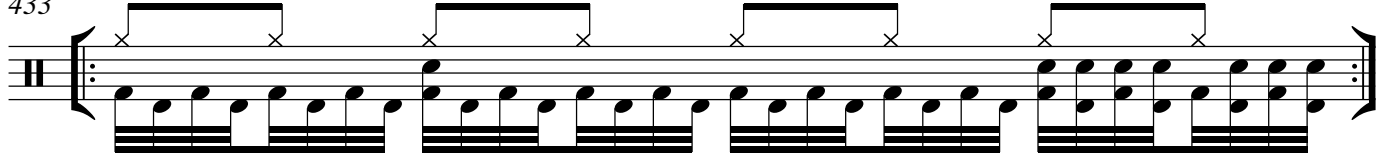
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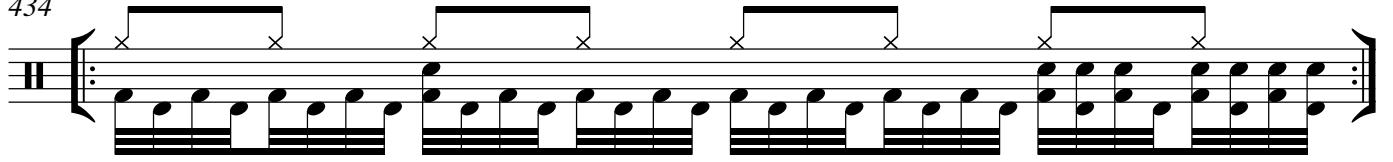
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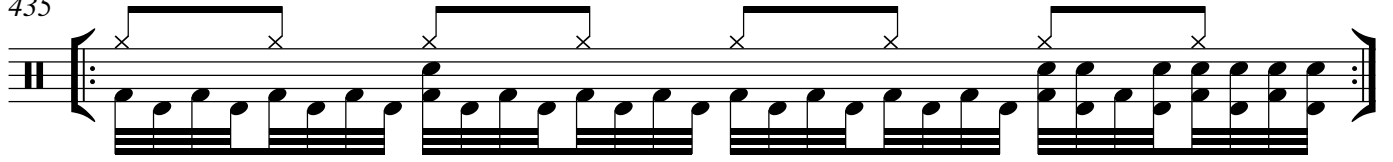
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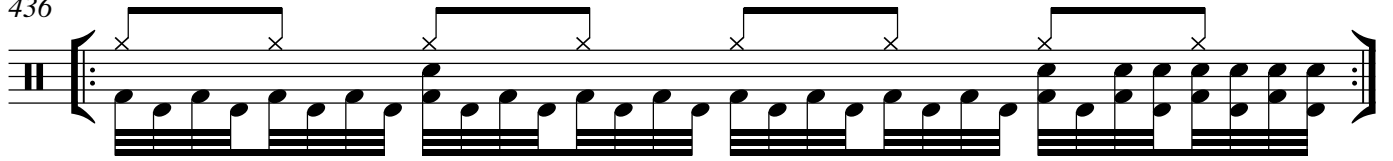
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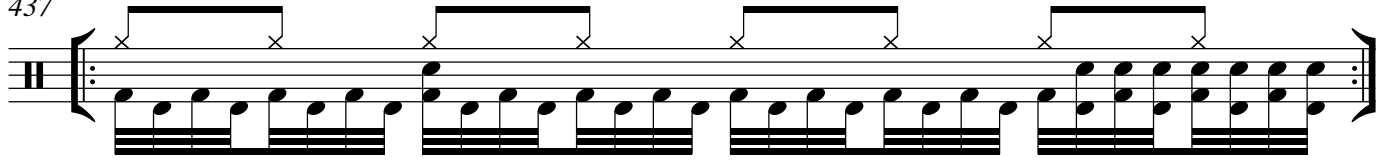
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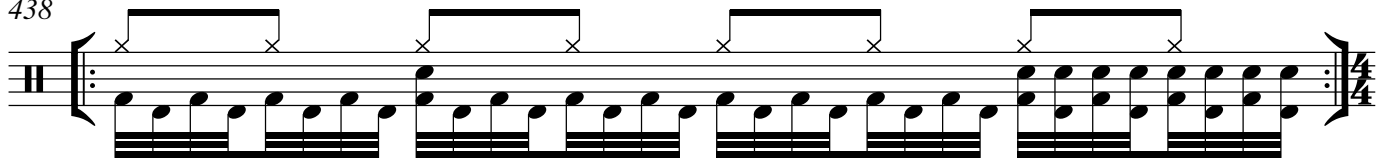
436



437



438



Bombos en fusas, hi hat en negras

Manuel Enrique Bartholdy

Patrón de referencia

439

440

441

442

443

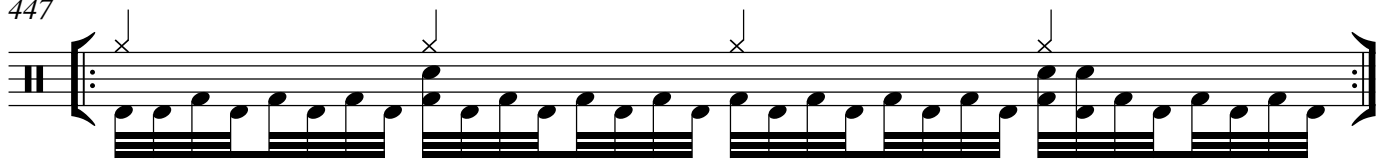
444

445

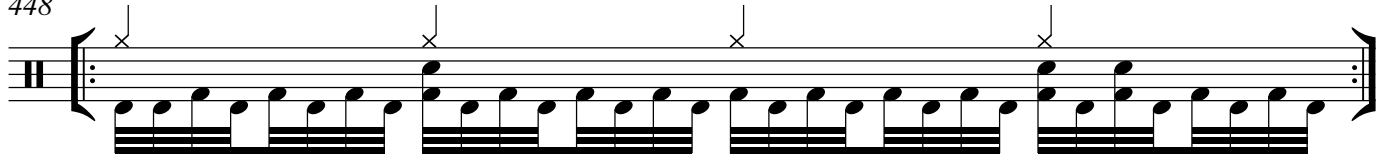
446

The image displays a series of eight musical staves, each representing a measure of a drum pattern. The notation is written on a single five-line staff with a treble clef and a 4/4 time signature. The pattern consists of a sequence of eighth notes and quarter notes, with some measures featuring a half note. The notation is repeated across the staves, with the first measure of each staff starting with a repeat sign. The pattern is a reference pattern, as indicated by the text 'Patrón de referencia'.

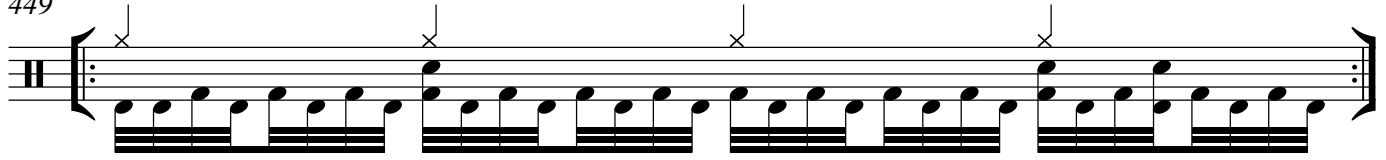
447



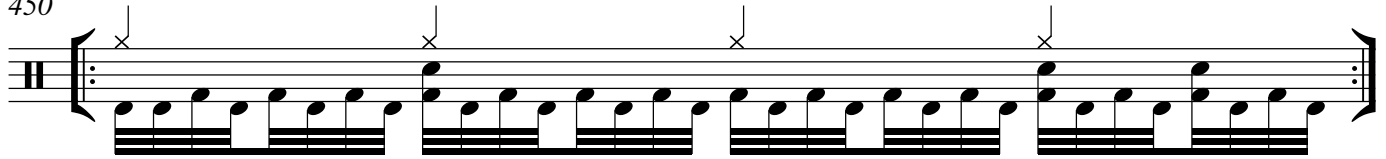
448



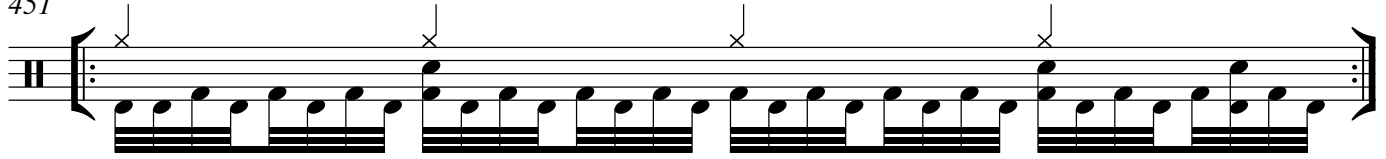
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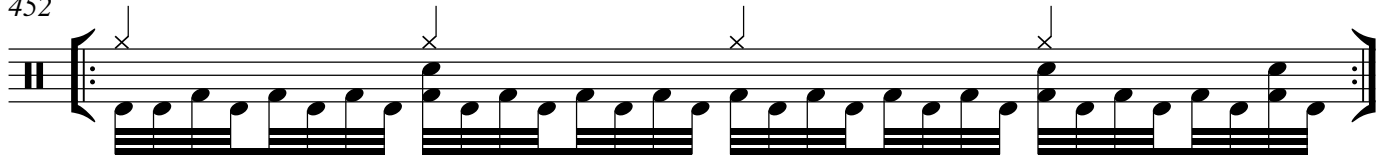
450



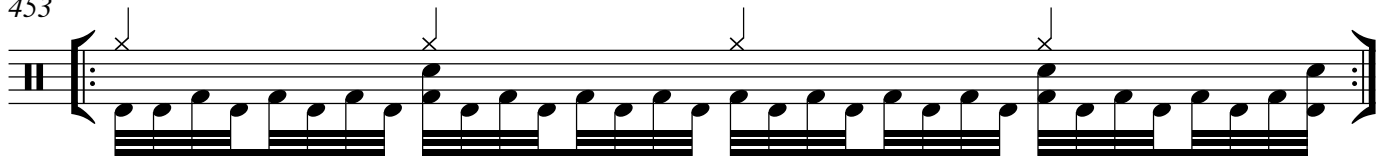
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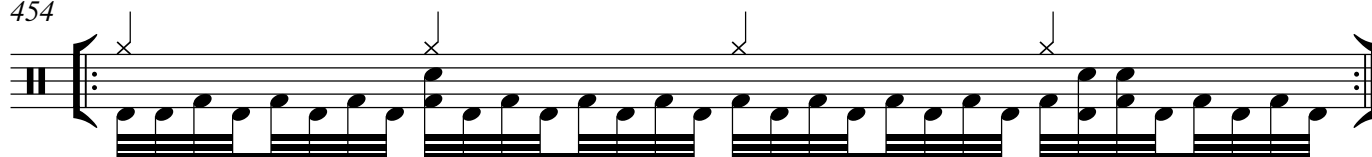
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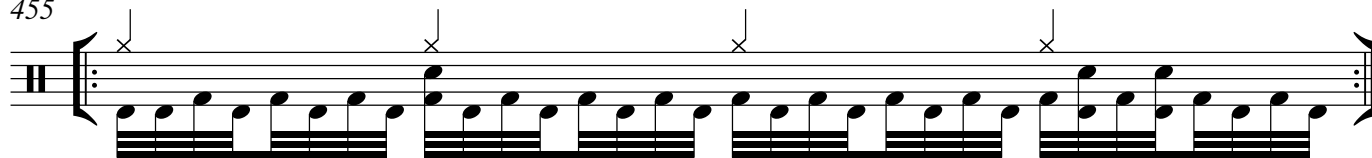
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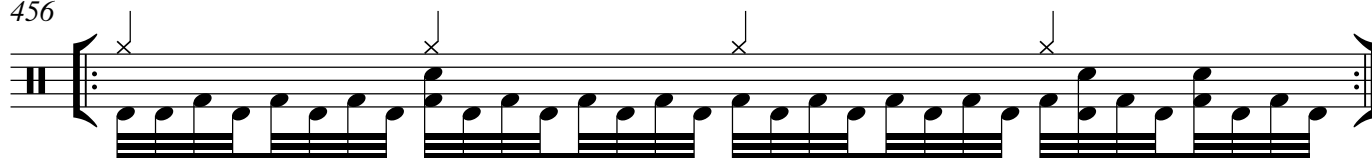
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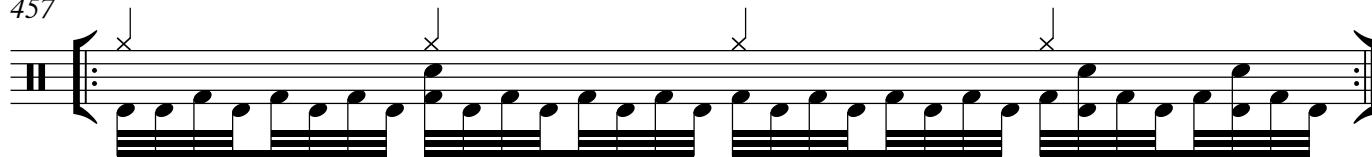
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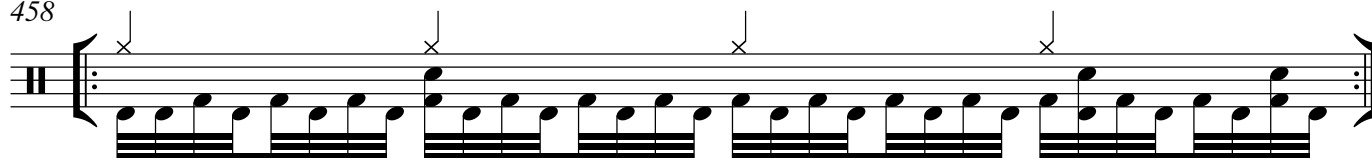
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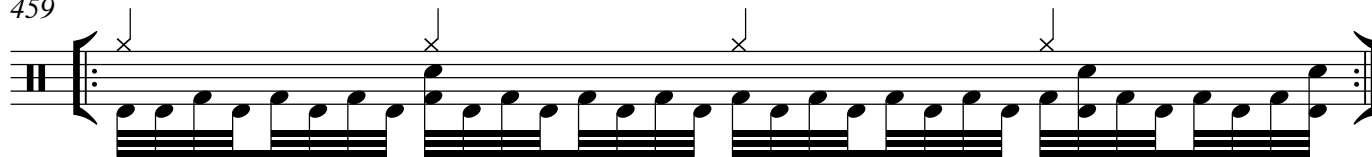
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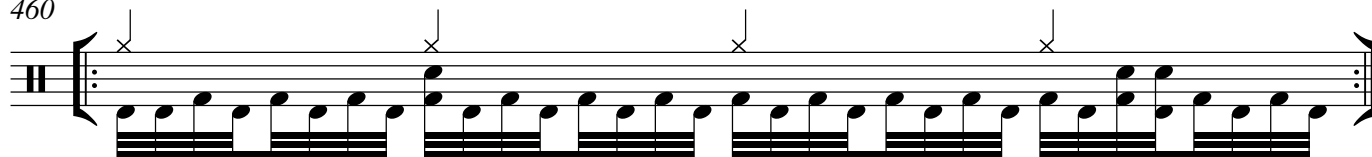
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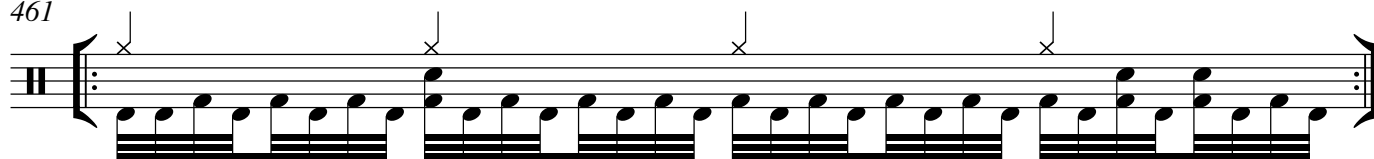
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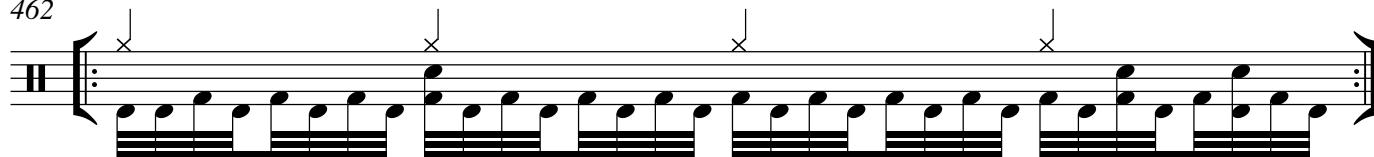
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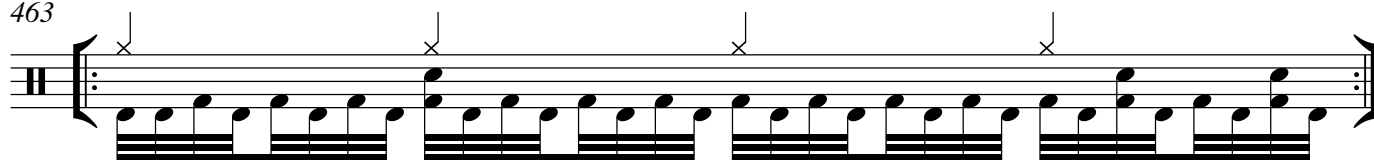
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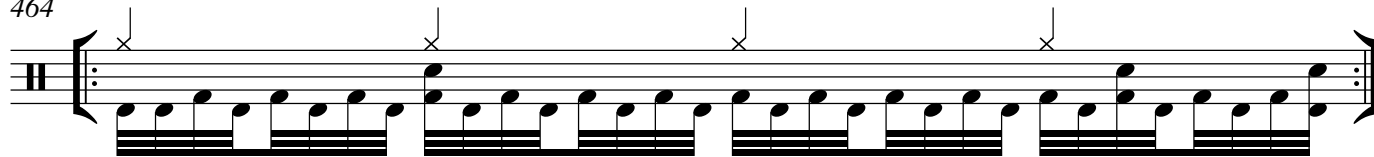
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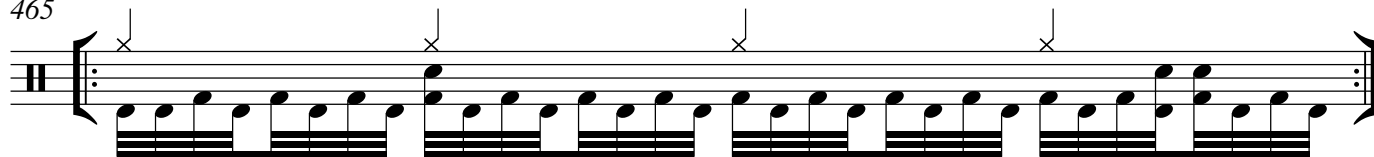
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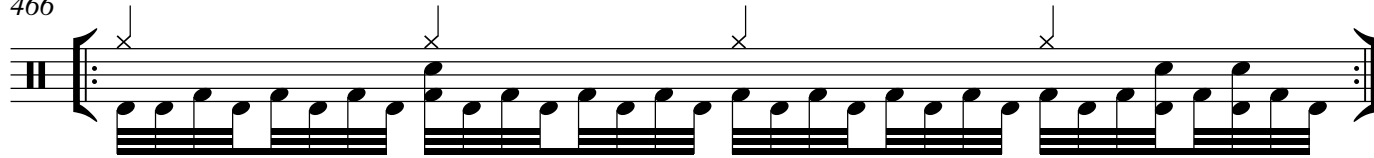
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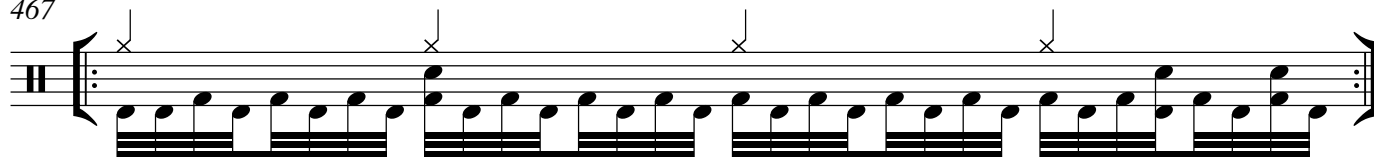
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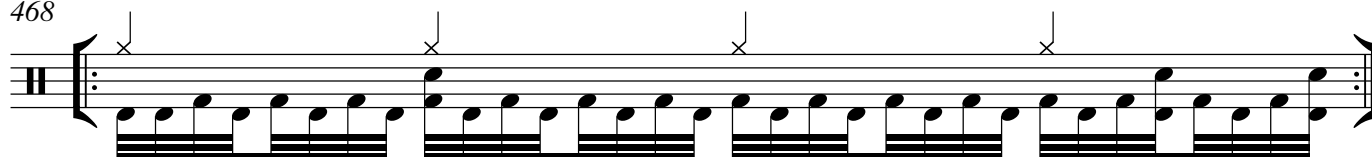
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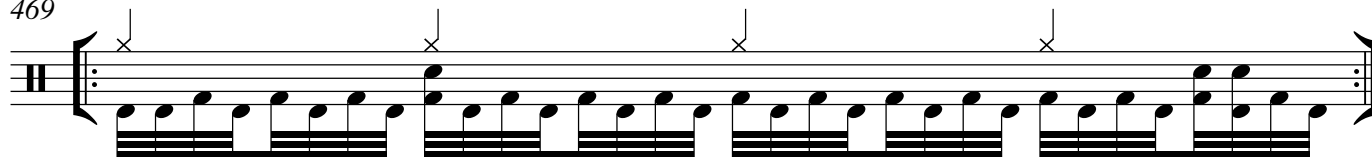
467



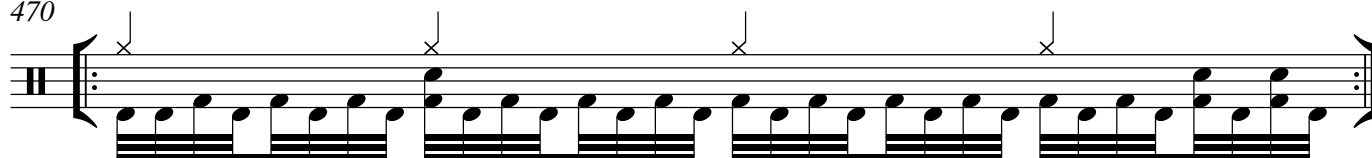
468



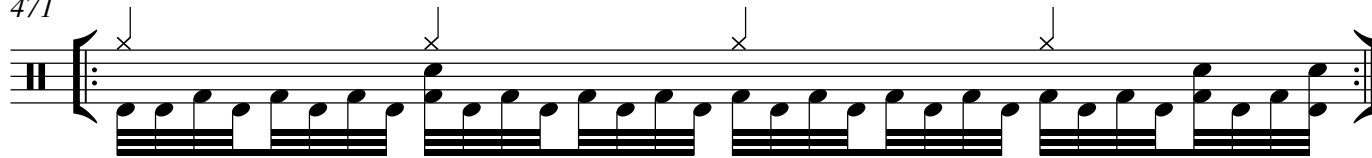
469



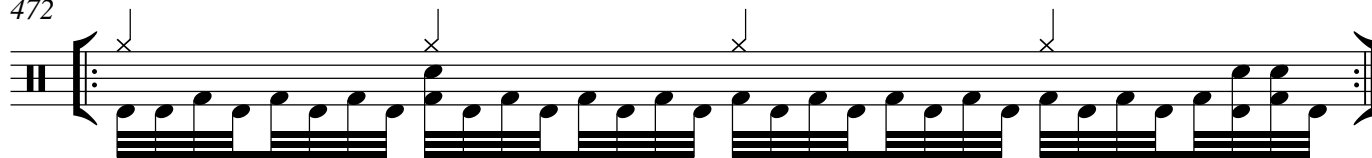
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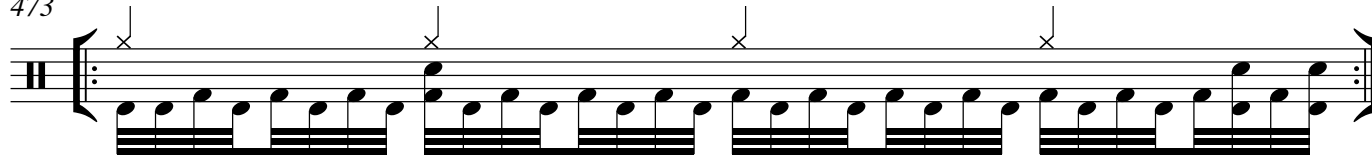
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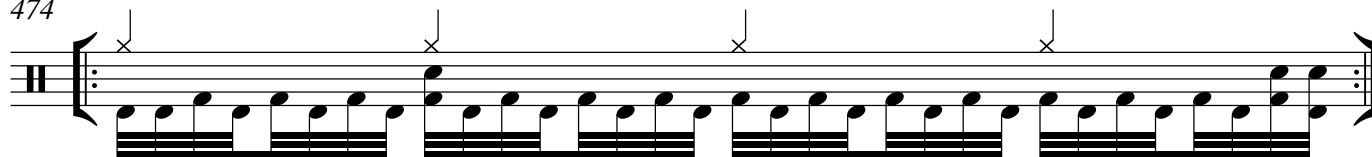
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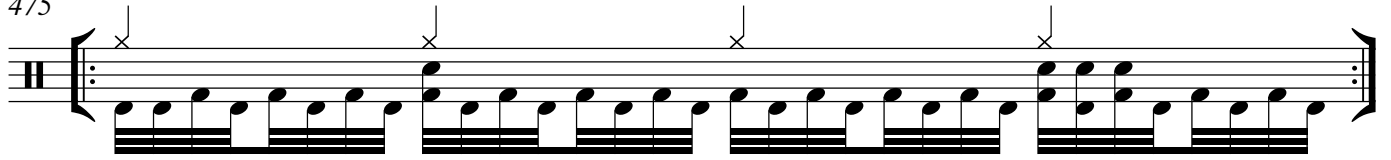
473



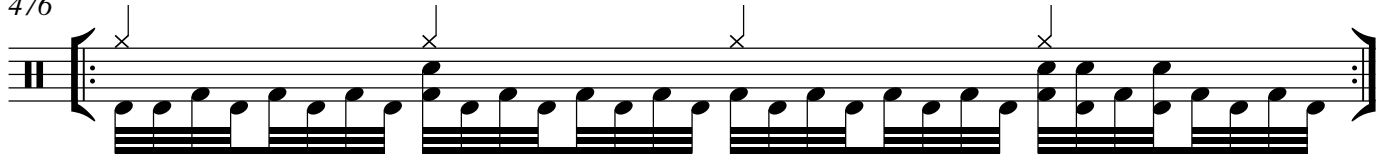
474



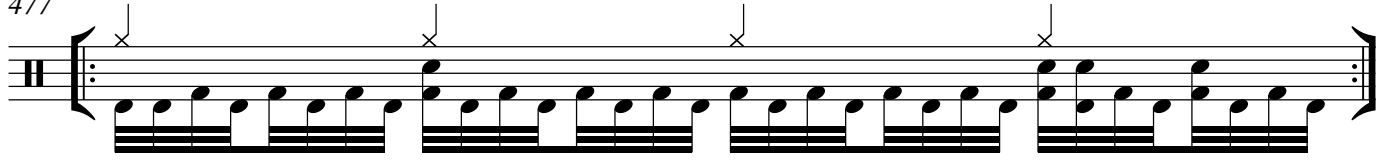
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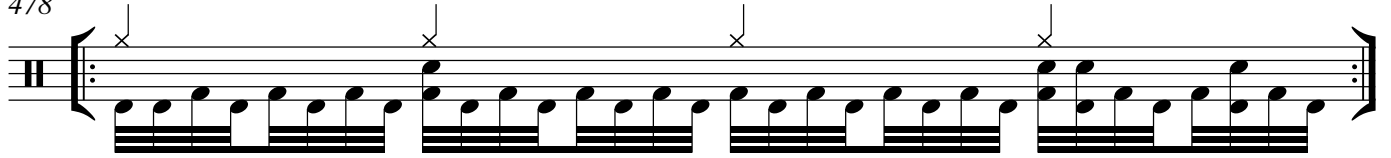
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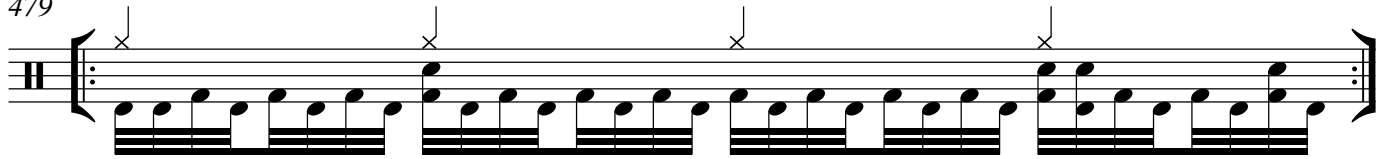
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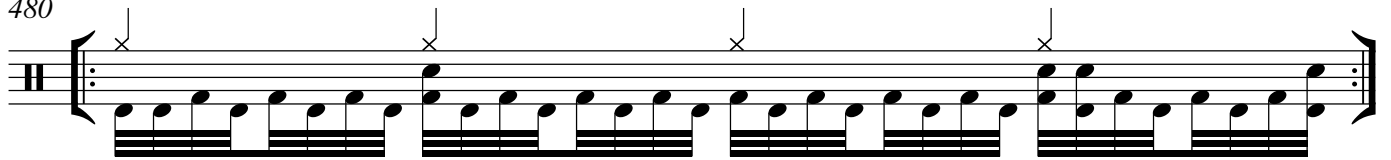
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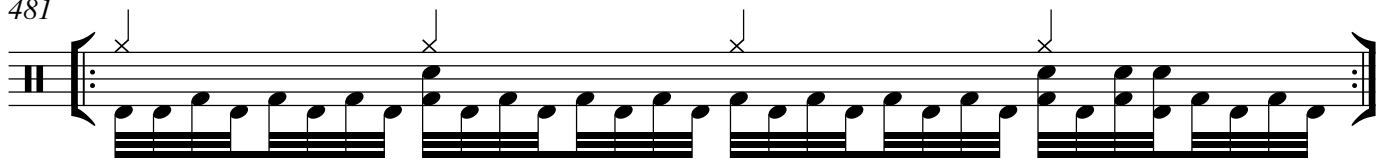
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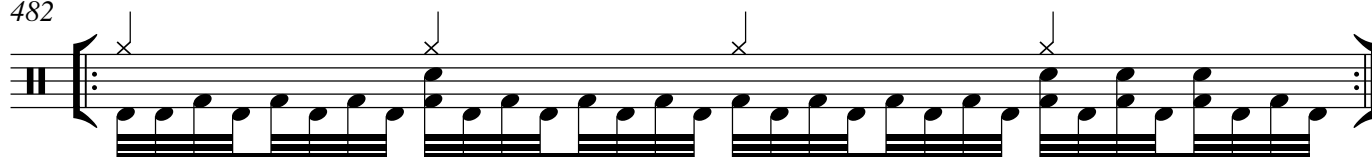
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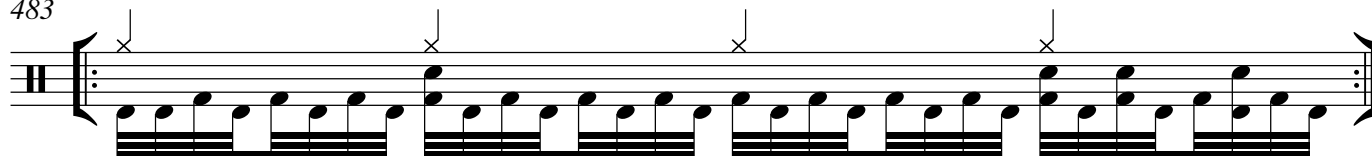
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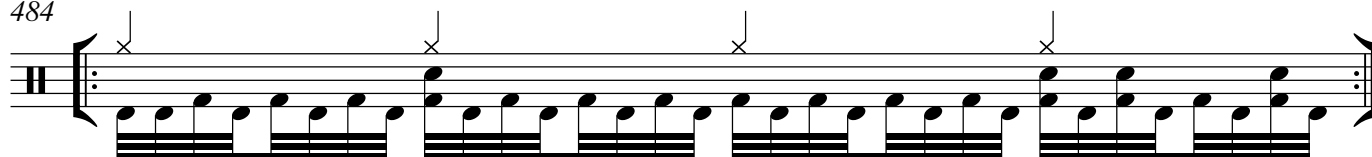
482



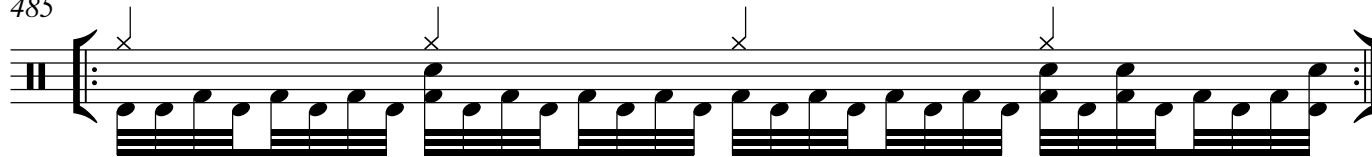
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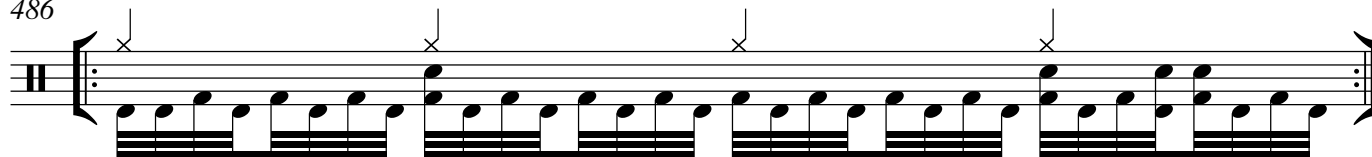
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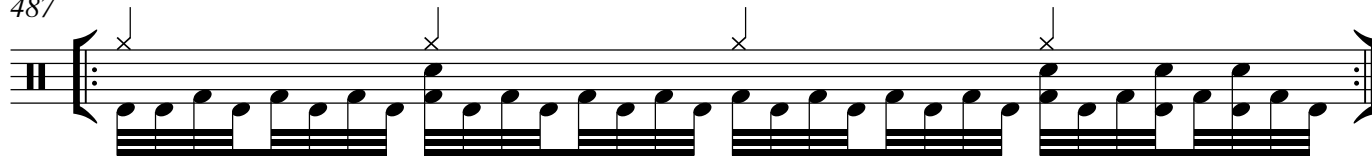
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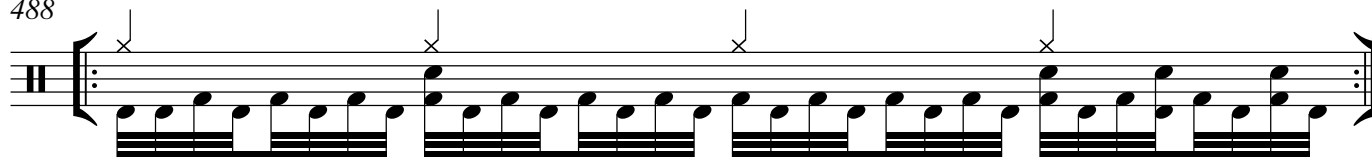
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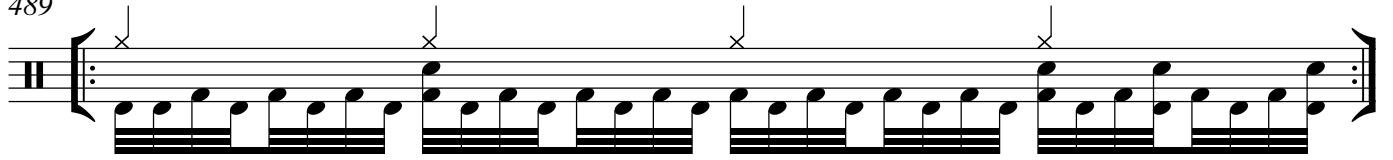
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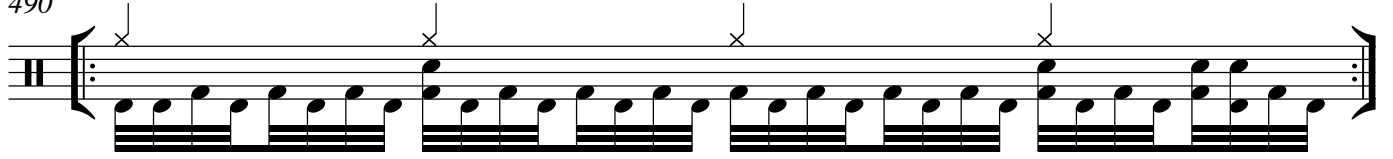
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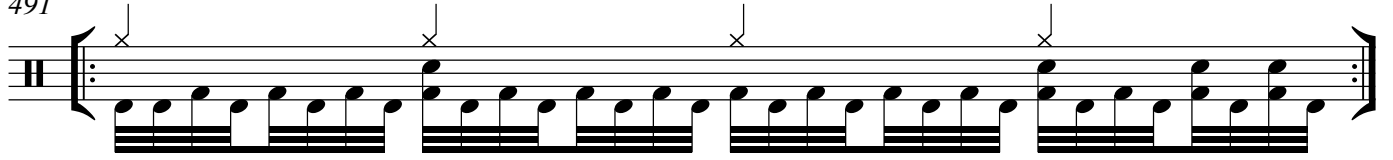
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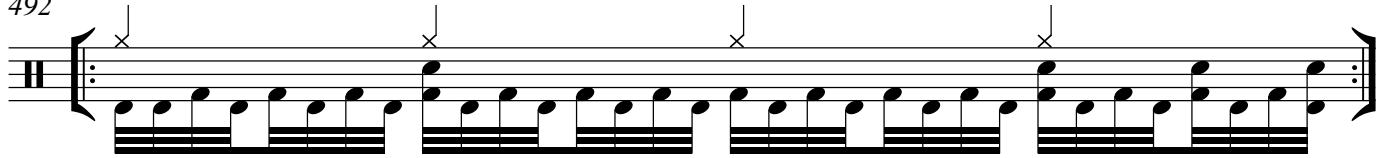
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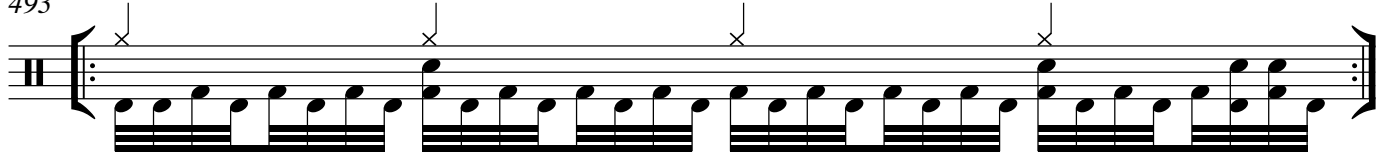
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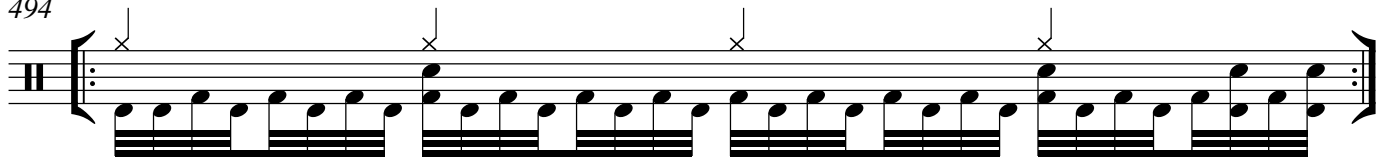
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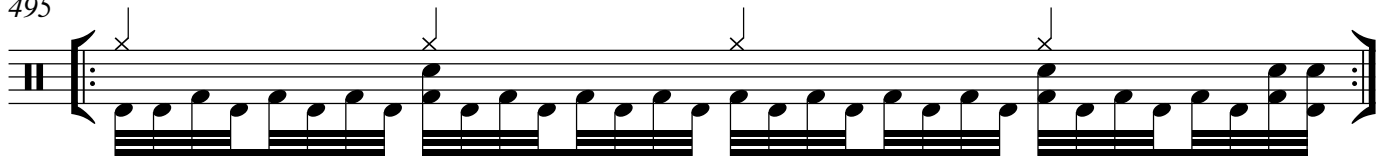
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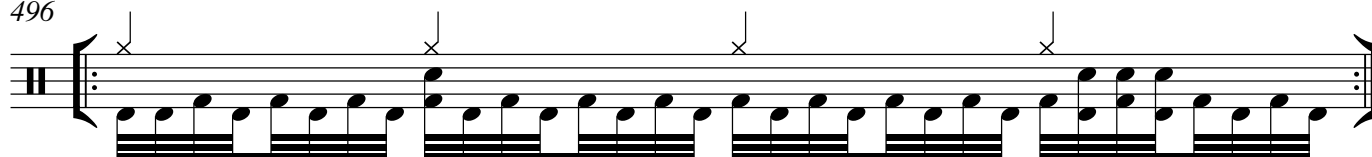
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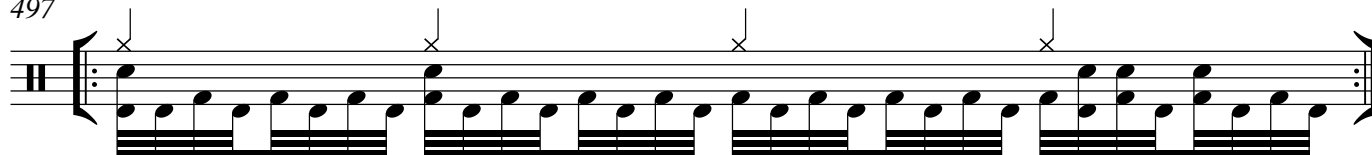
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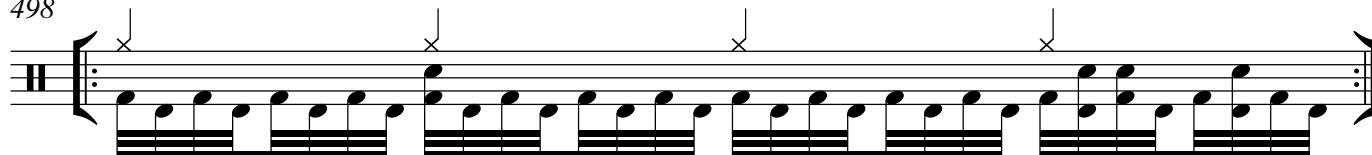
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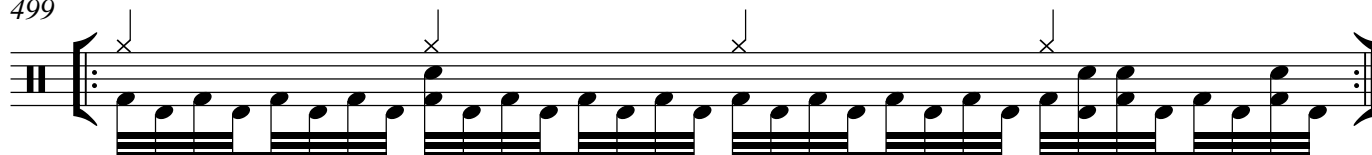
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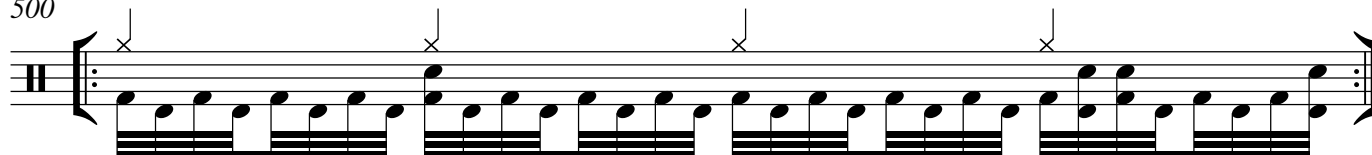
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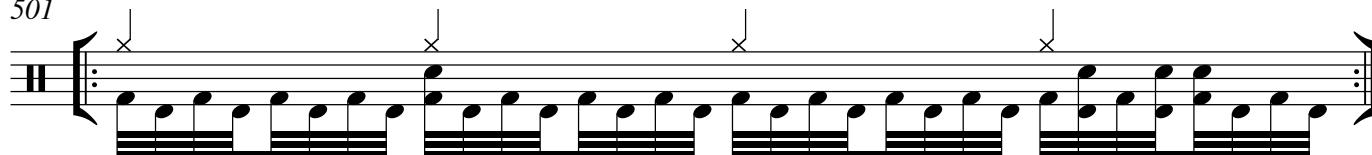
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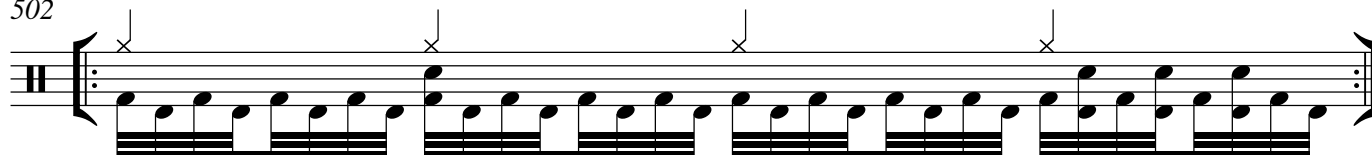
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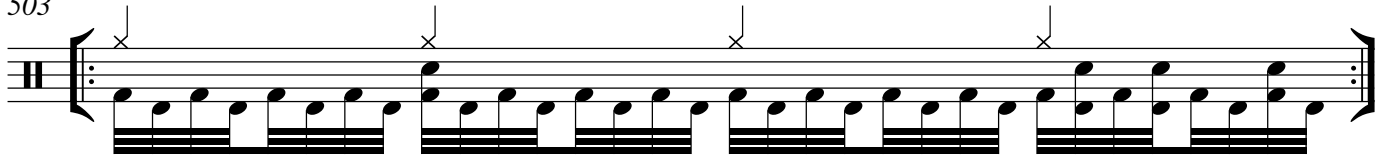
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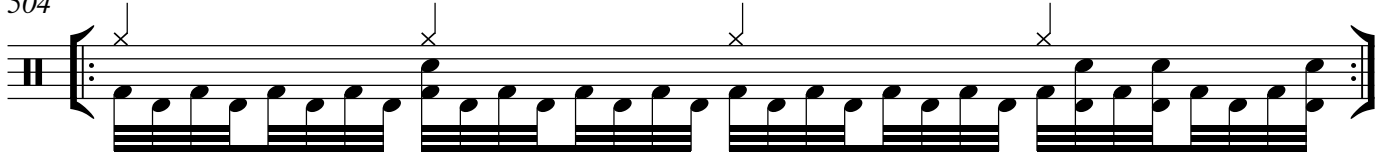
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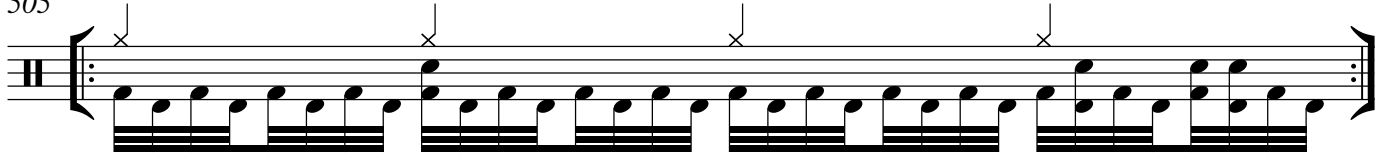
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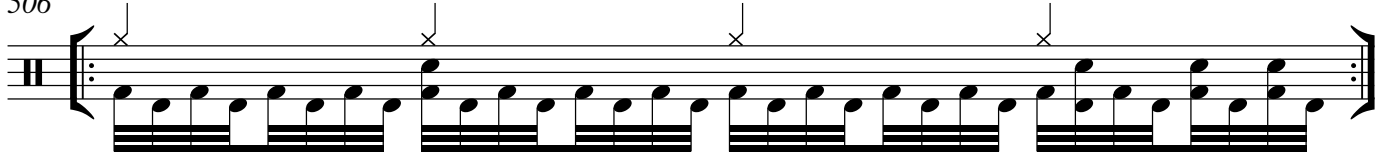
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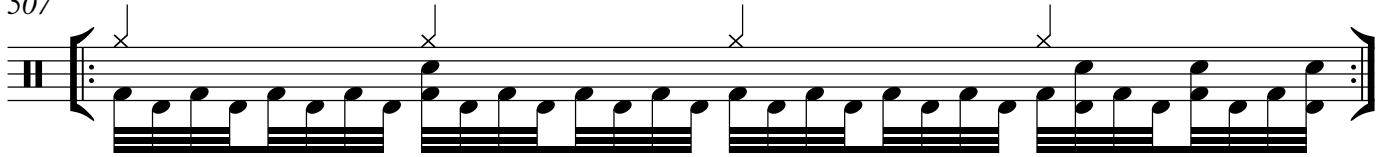
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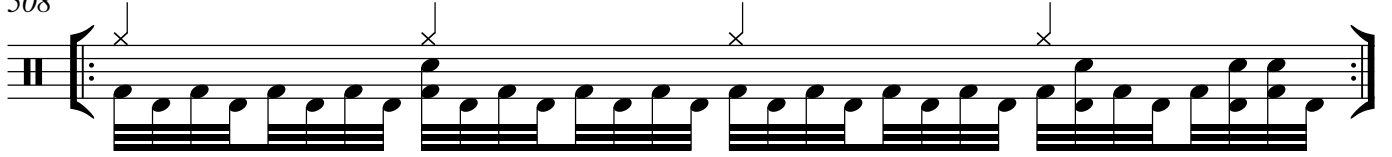
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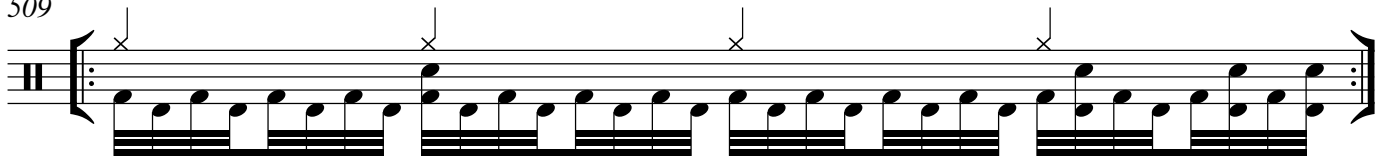
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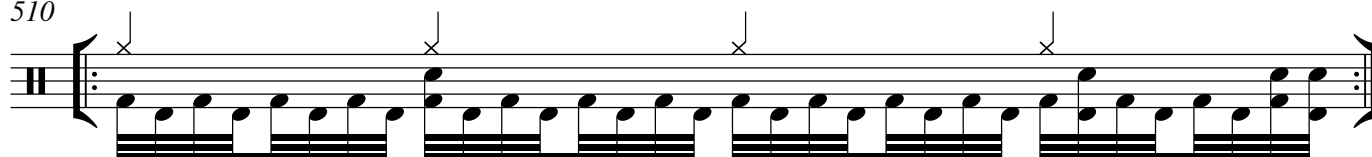
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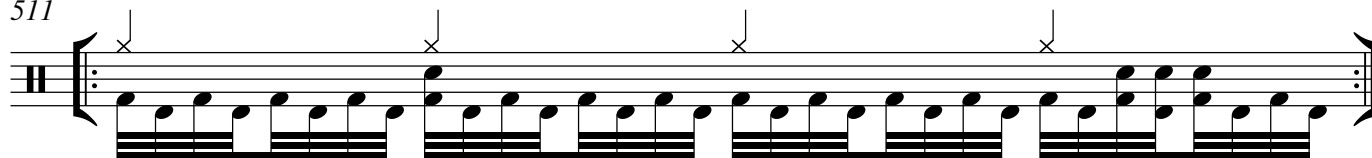
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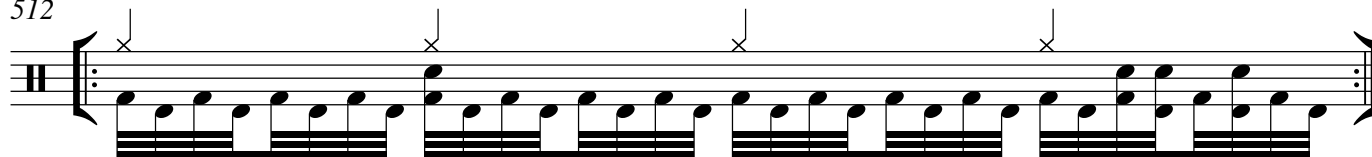
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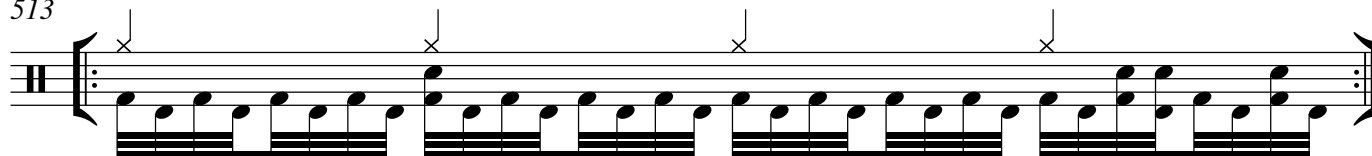
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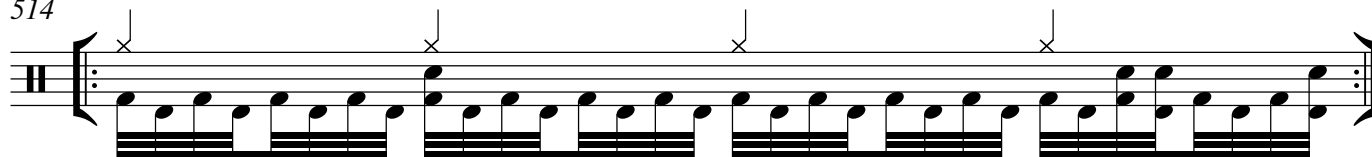
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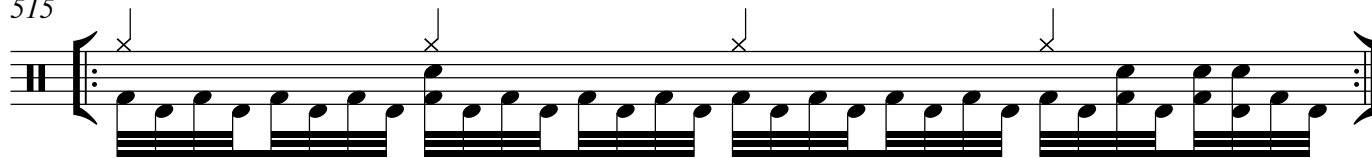
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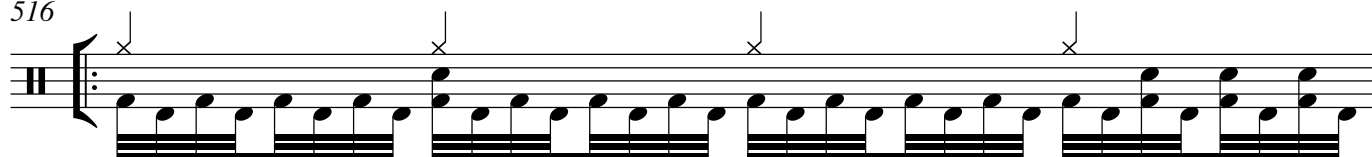
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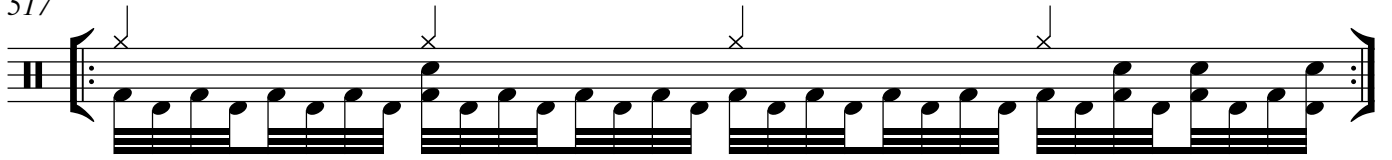
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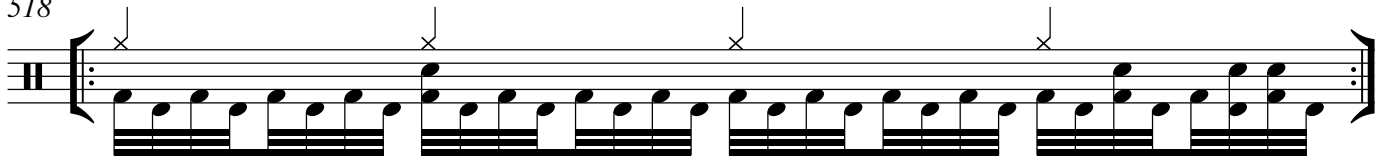
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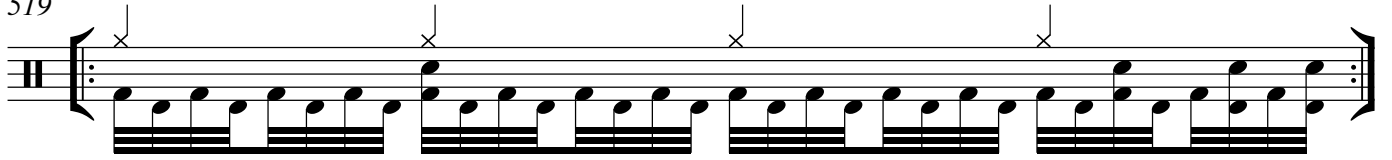
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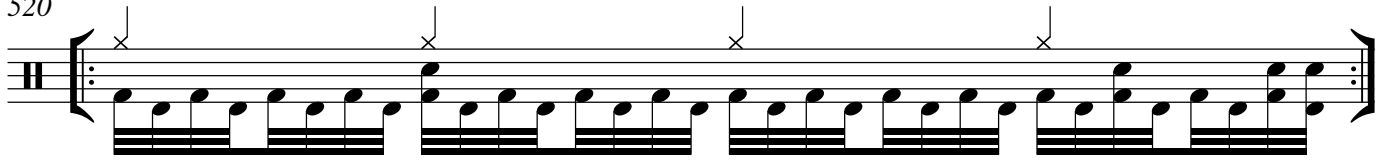
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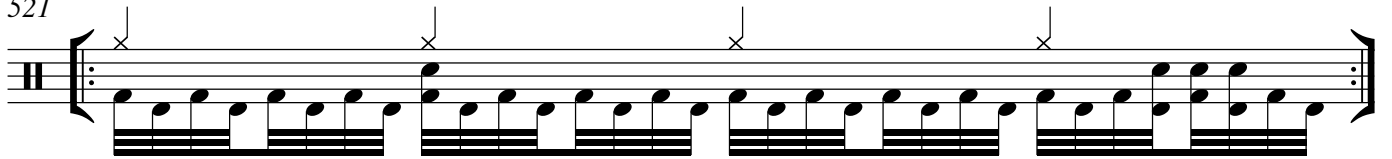
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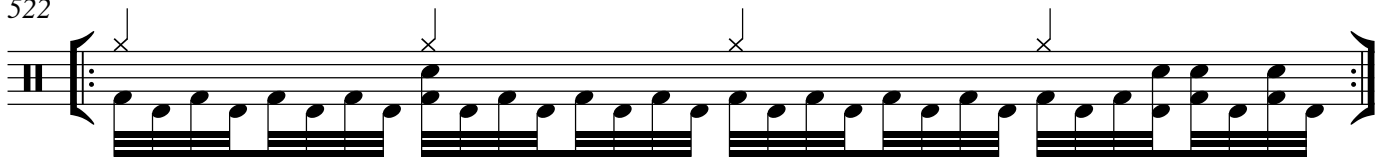
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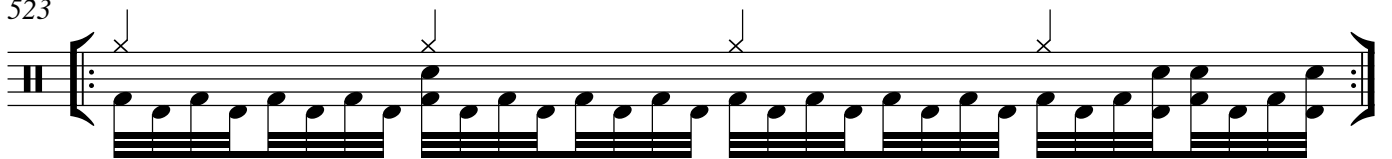
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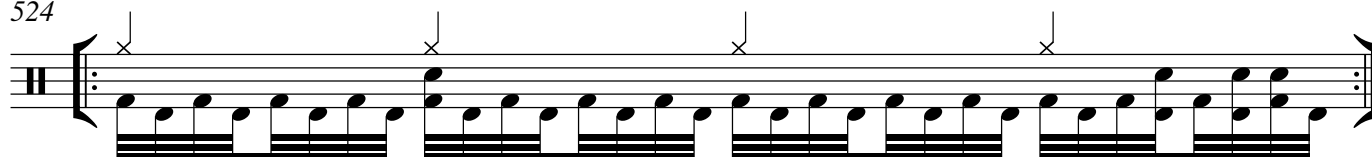
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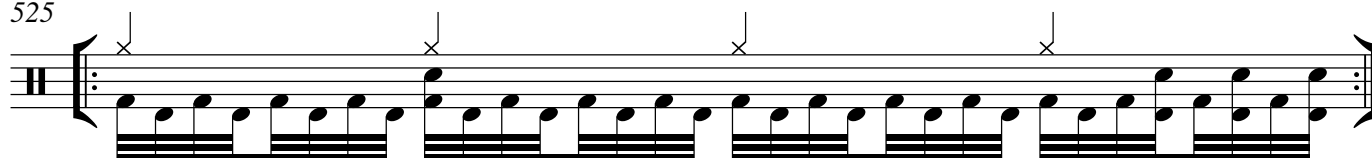
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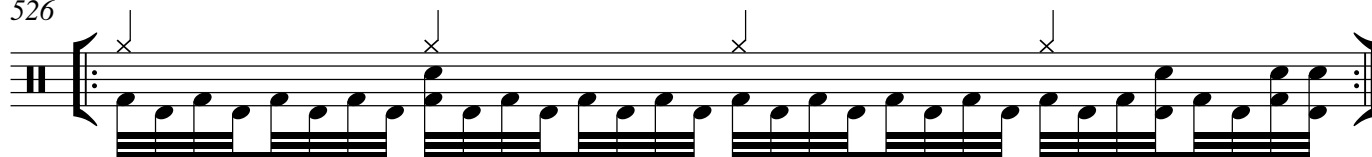
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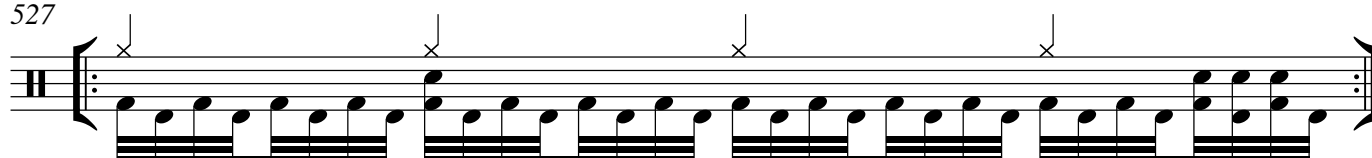
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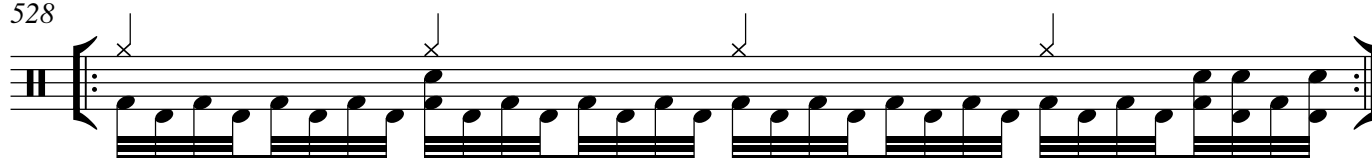
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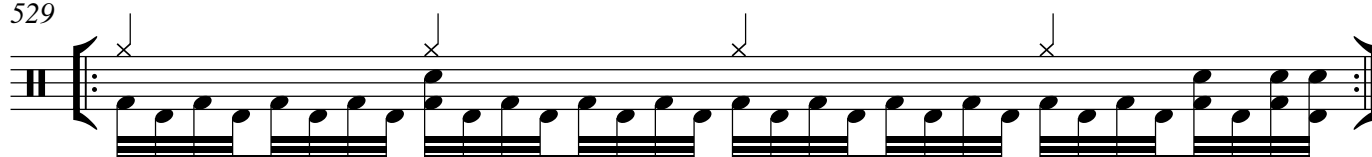
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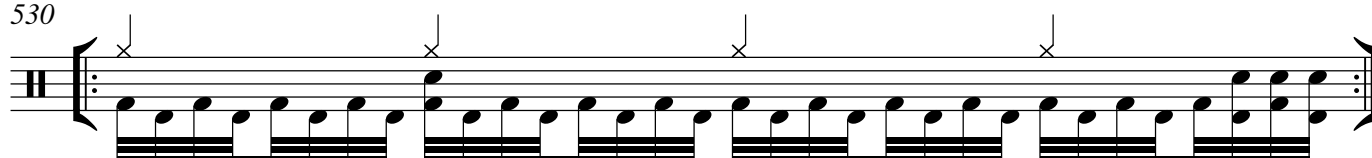
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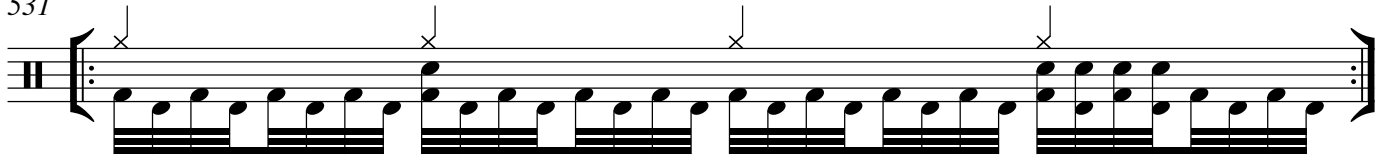
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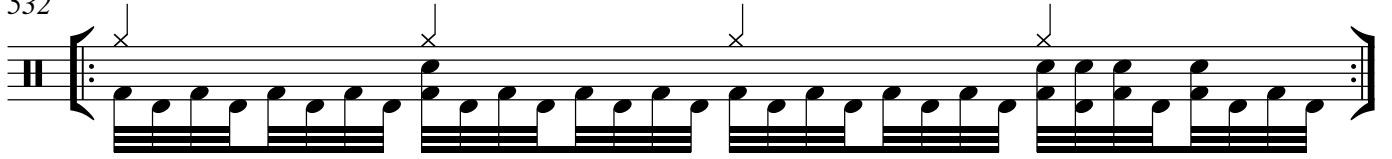
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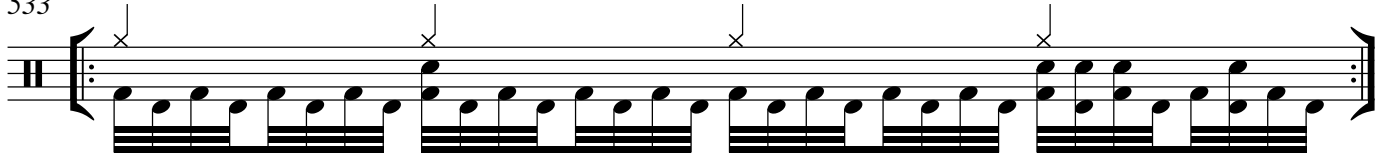
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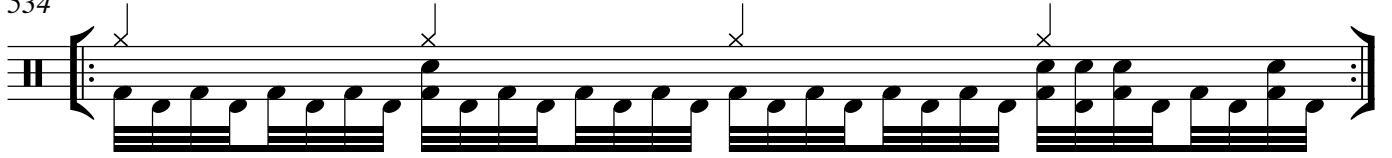
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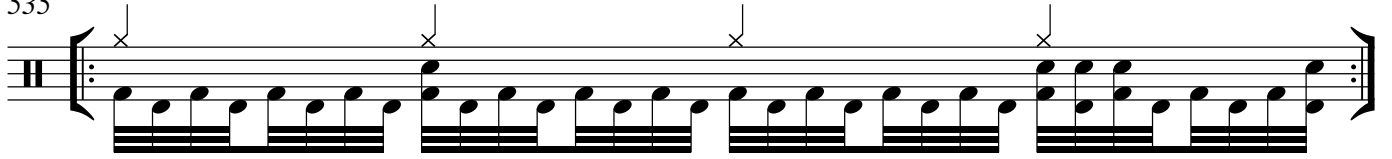
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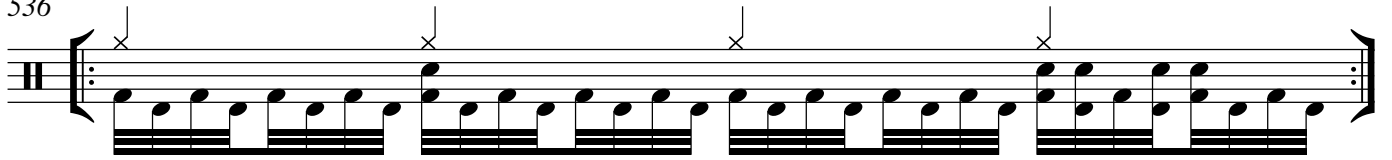
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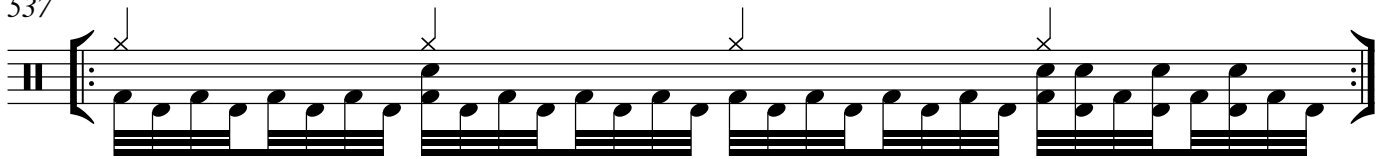
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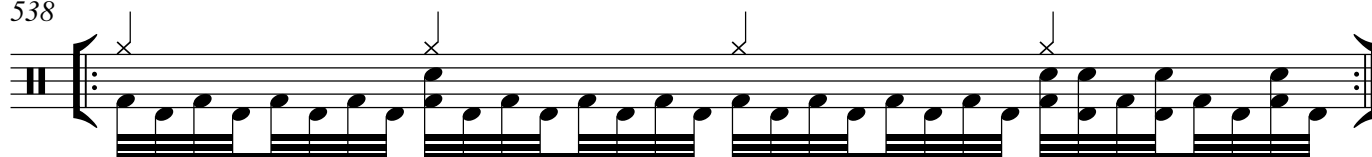
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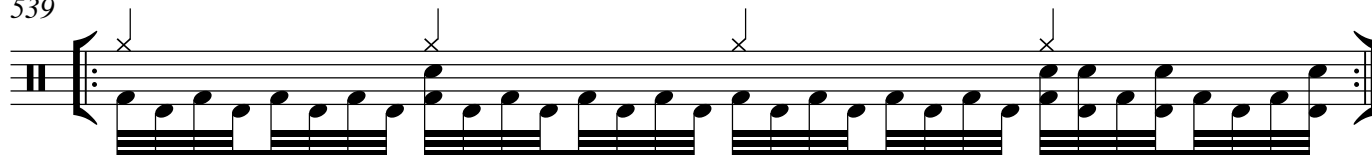
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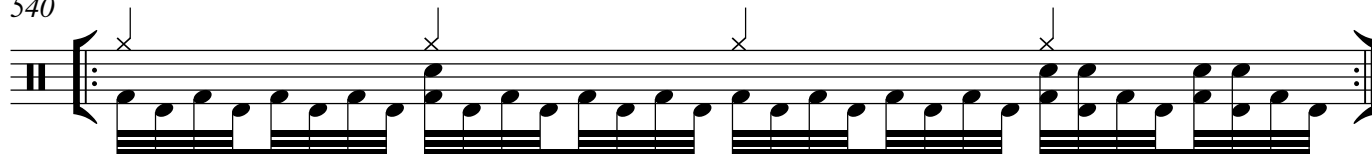
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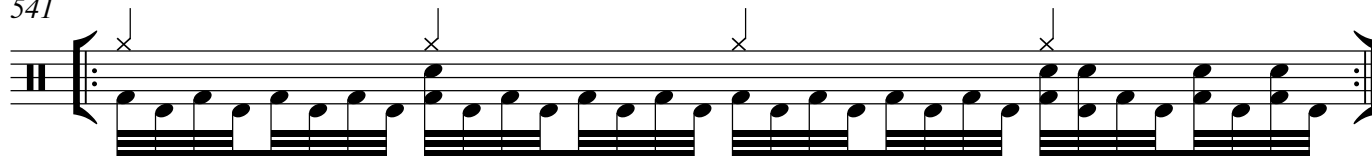
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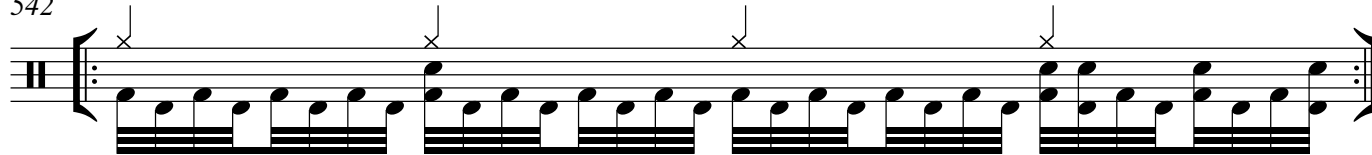
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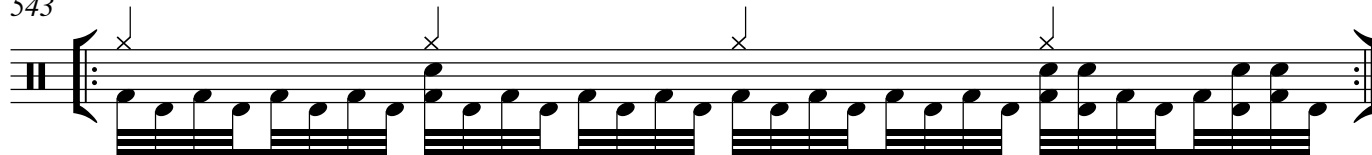
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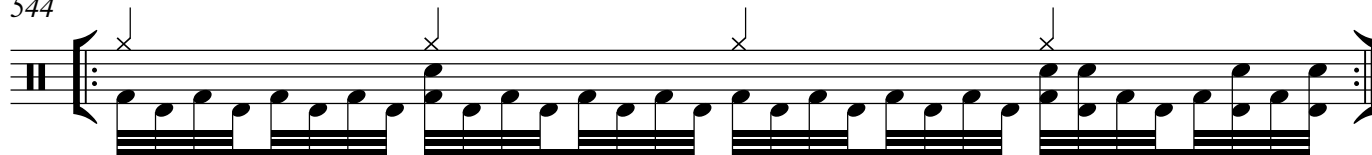
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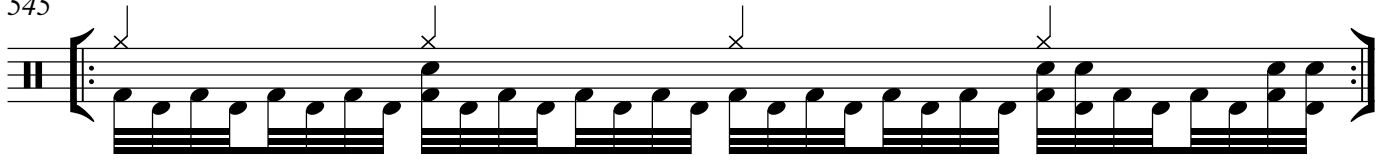
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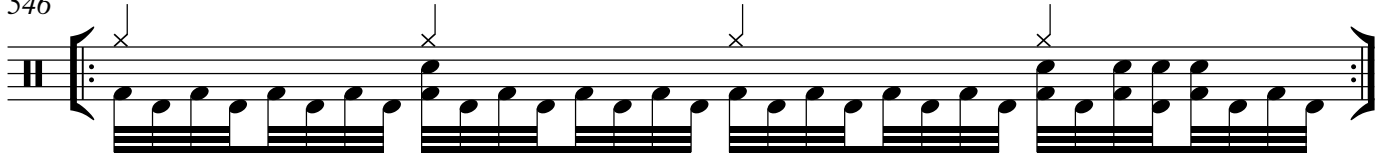
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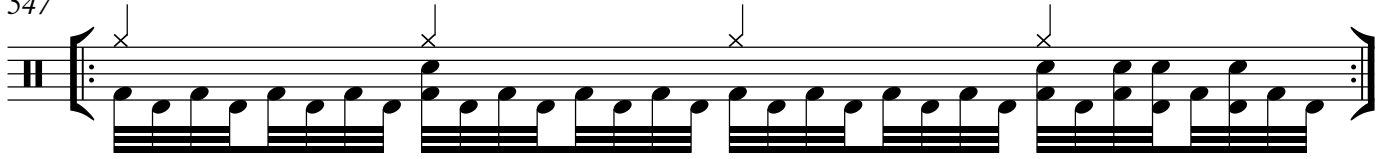
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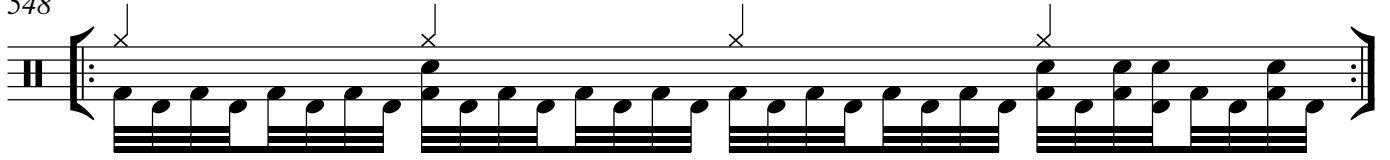
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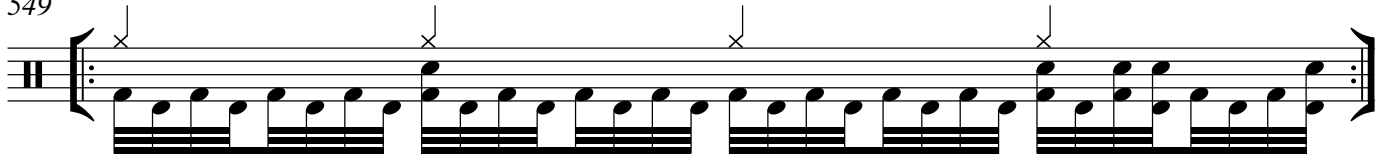
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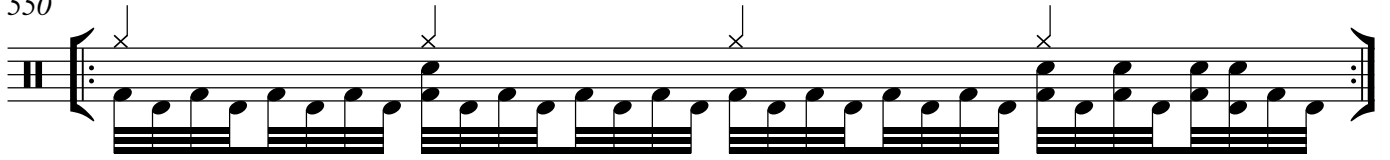
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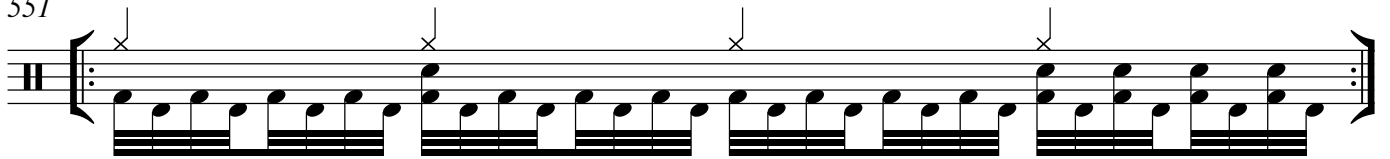
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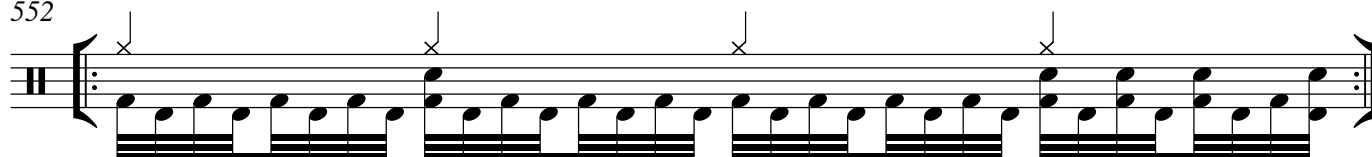
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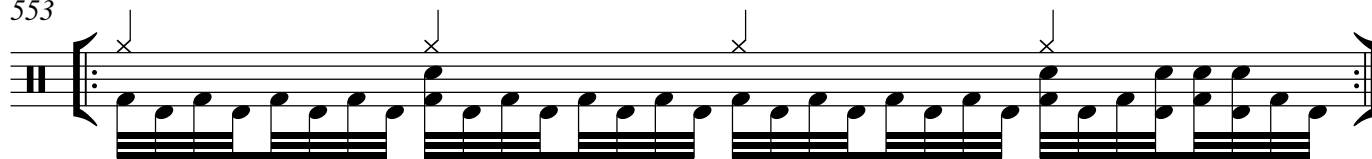
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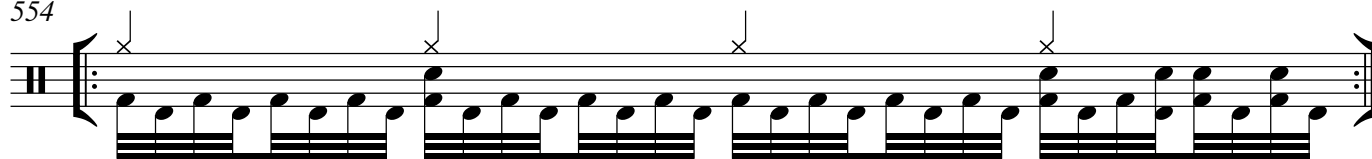
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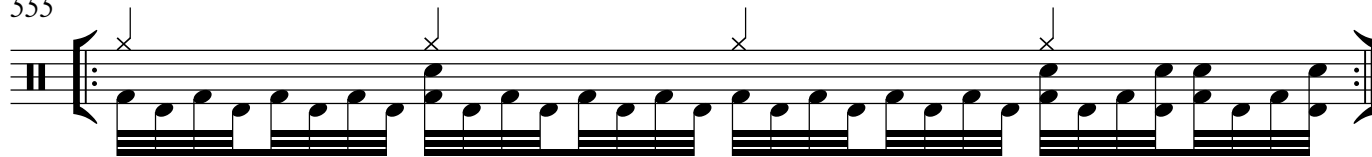
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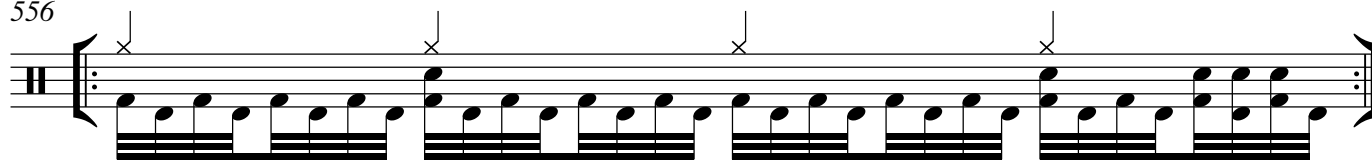
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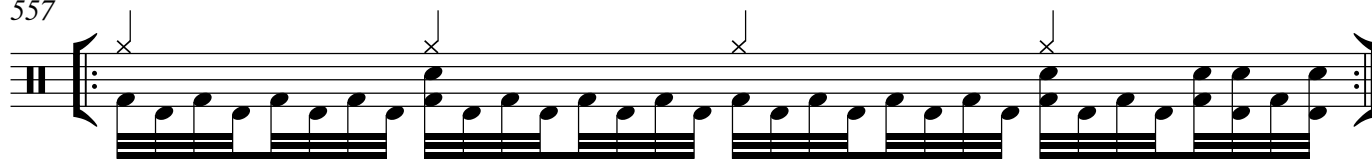
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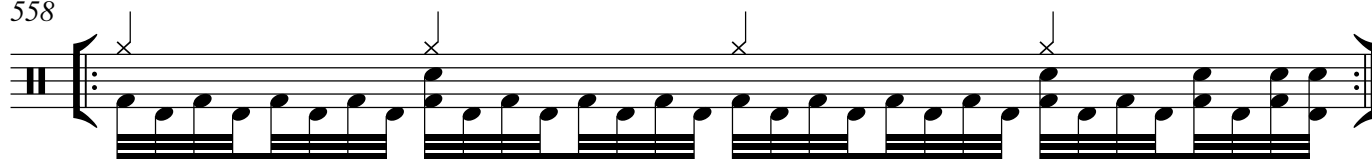
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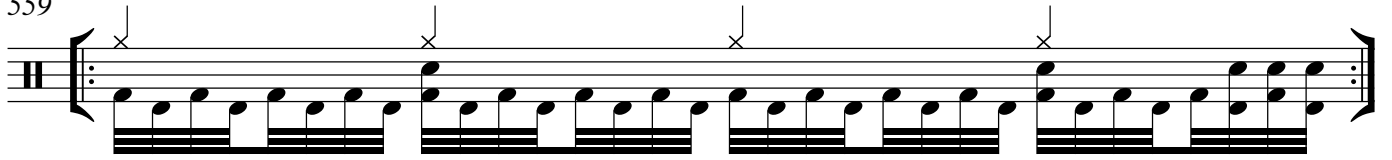
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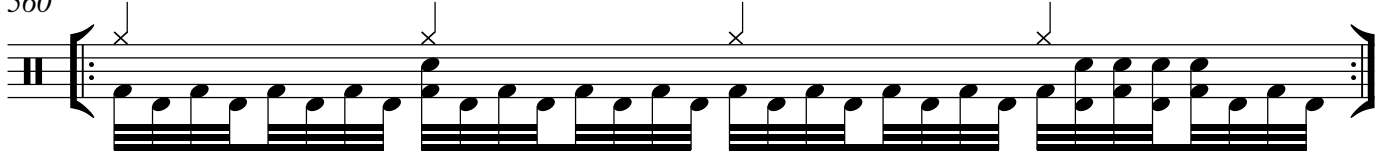
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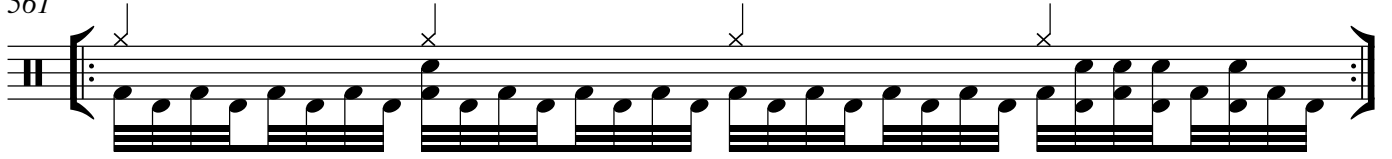
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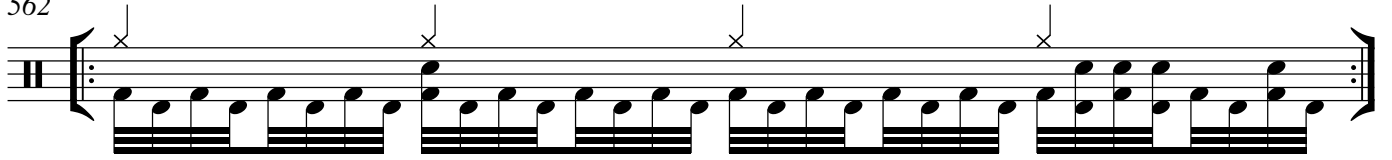
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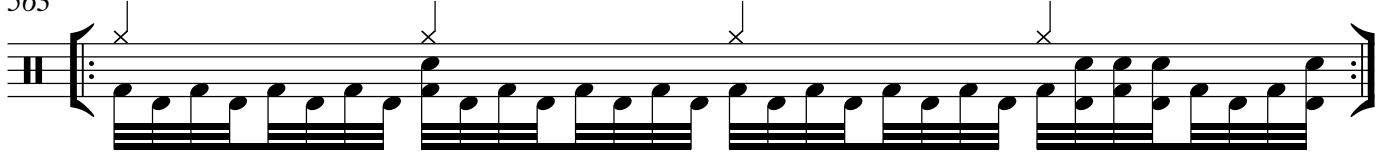
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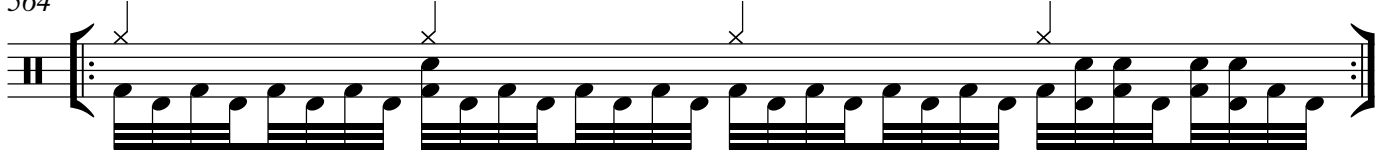
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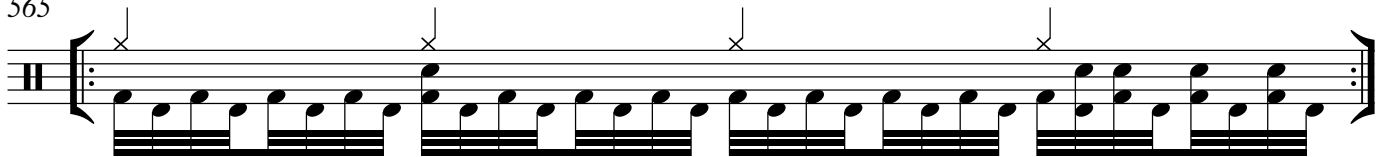
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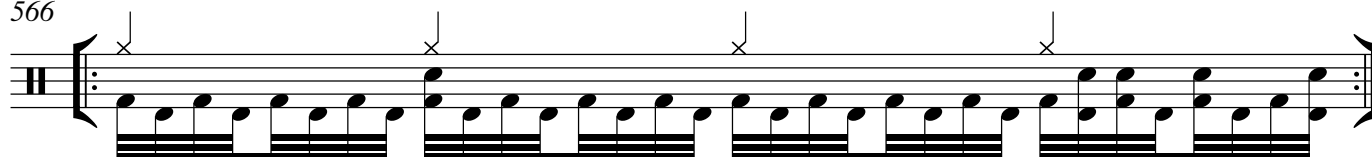
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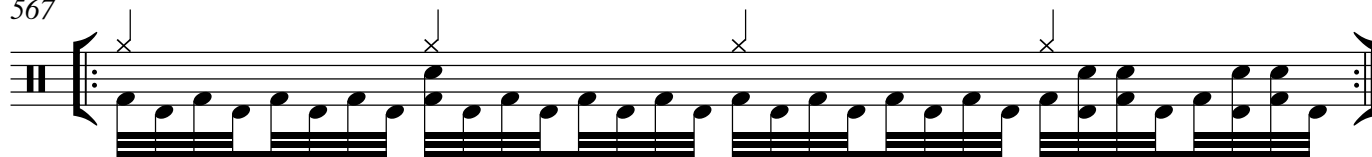
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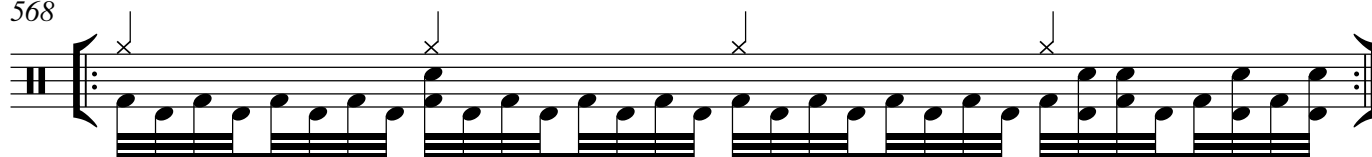
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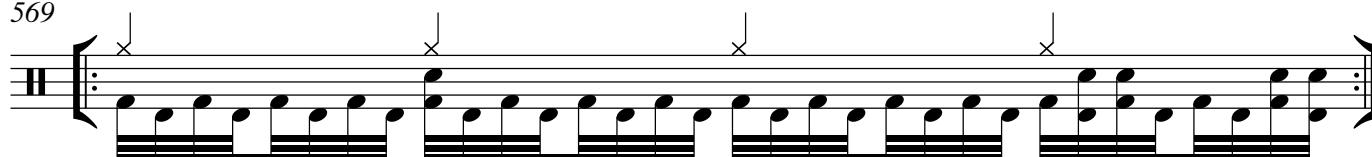
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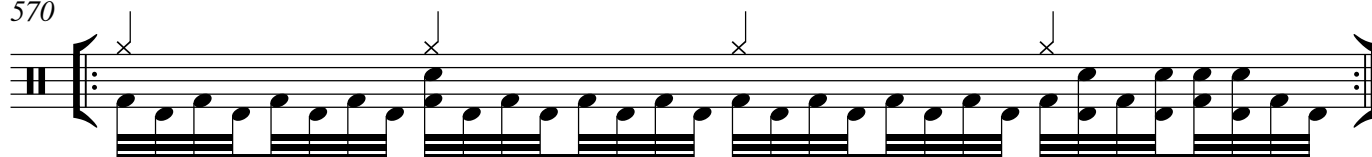
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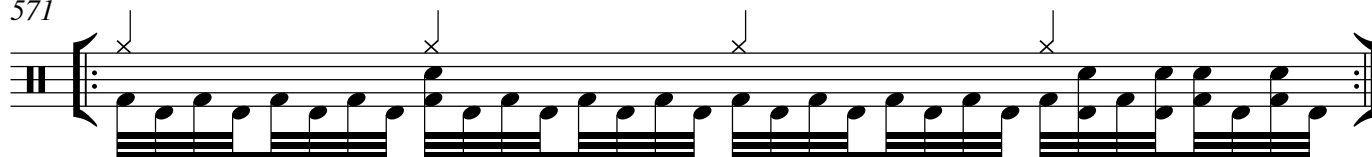
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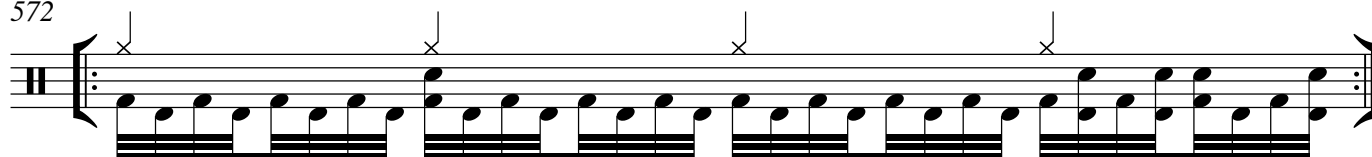
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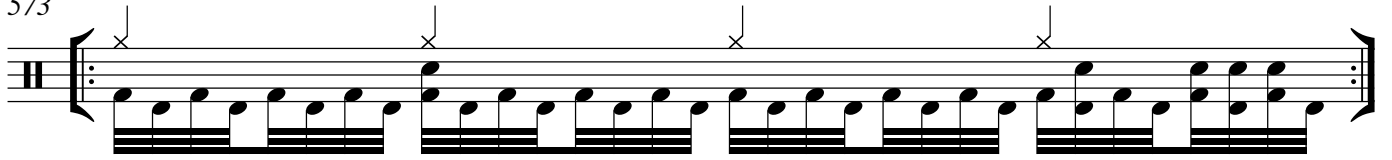
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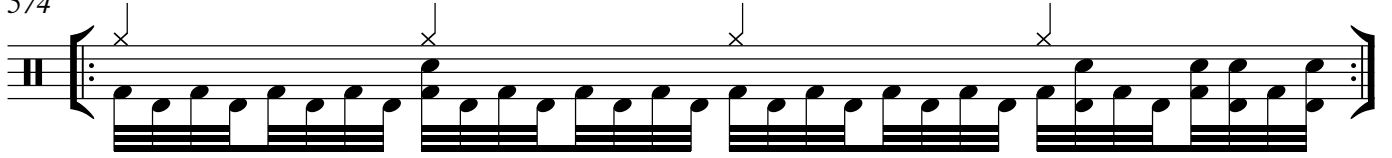
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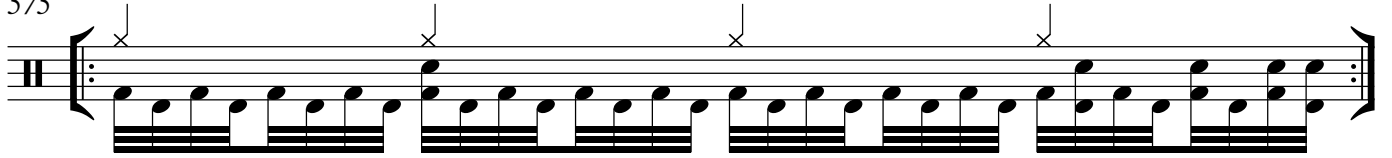
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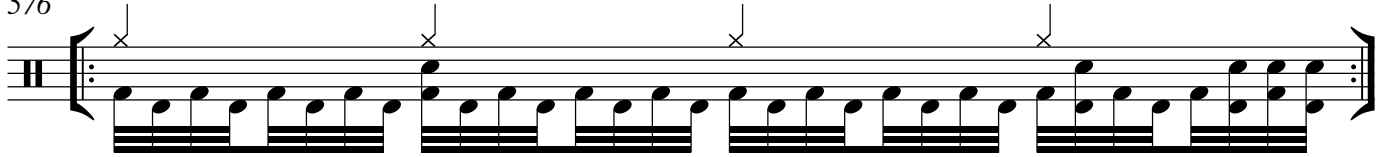
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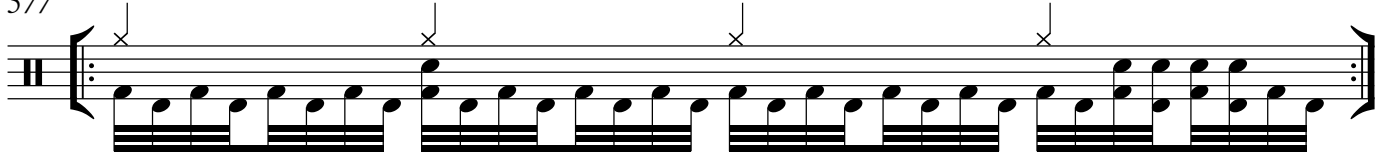
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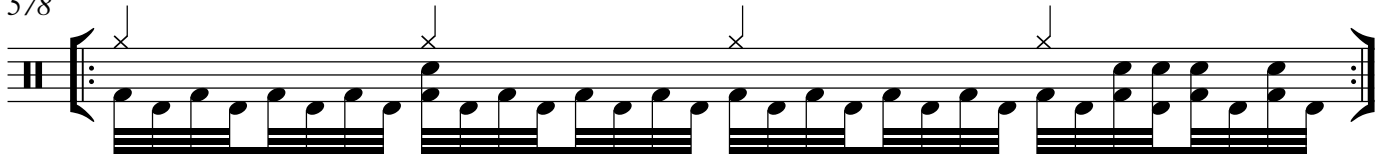
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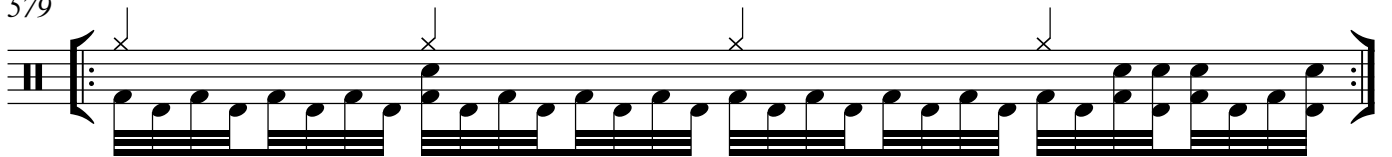
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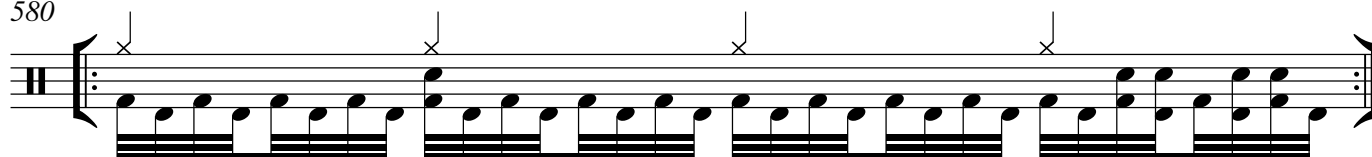
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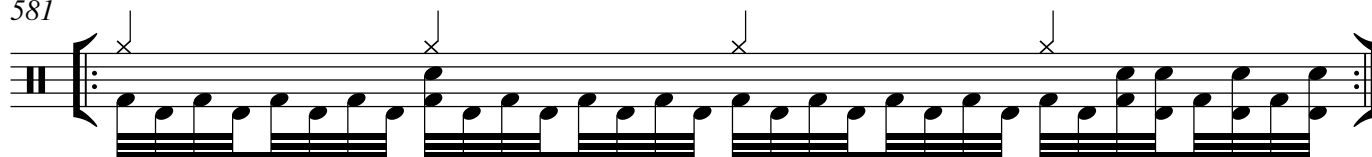
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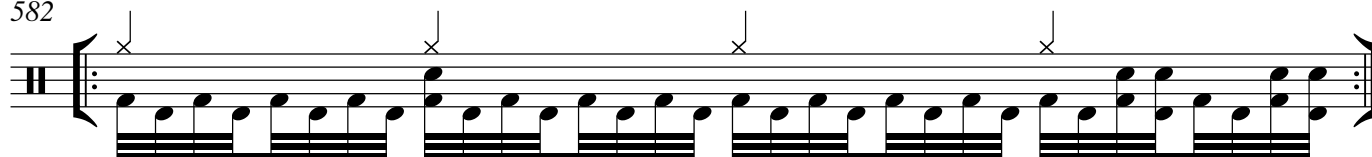
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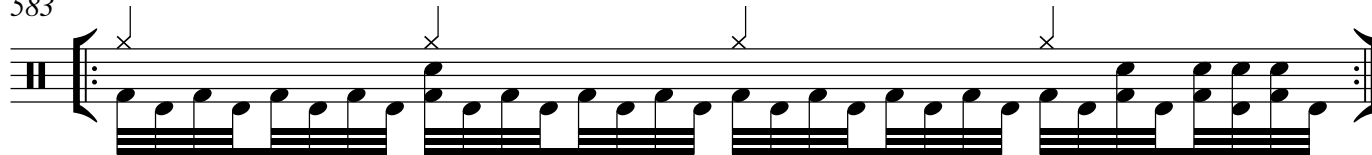
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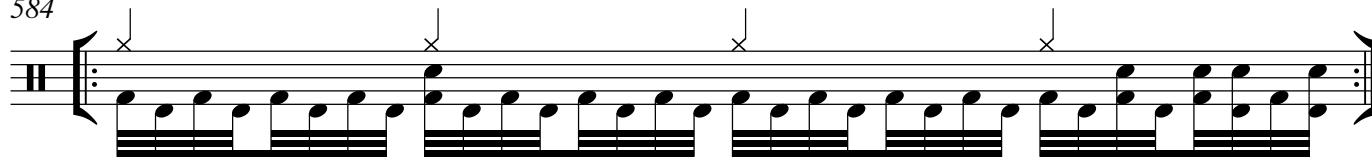
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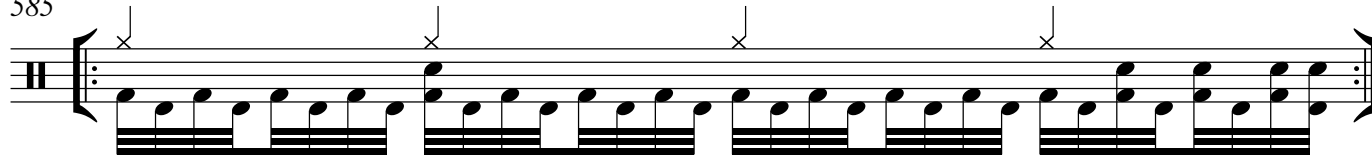
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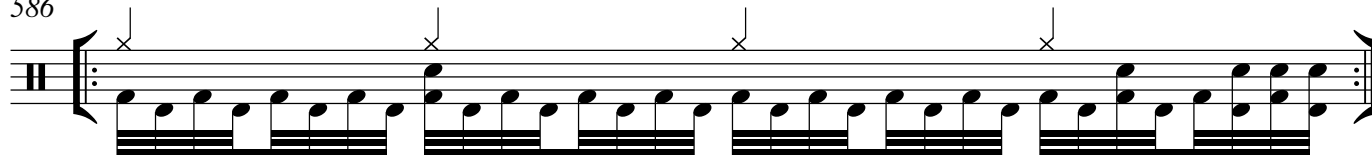
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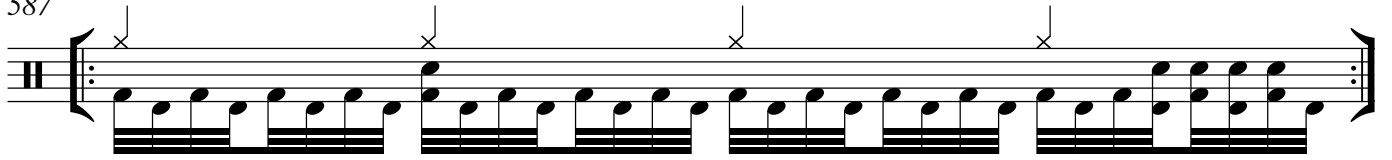
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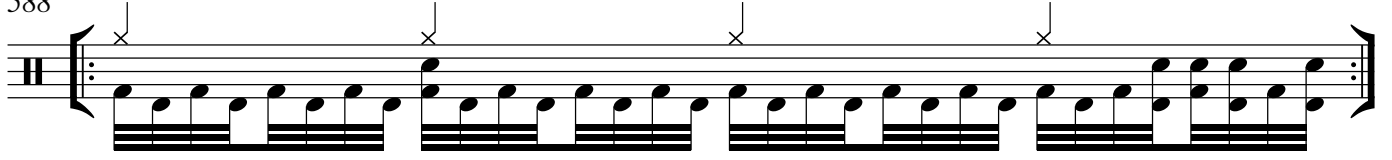
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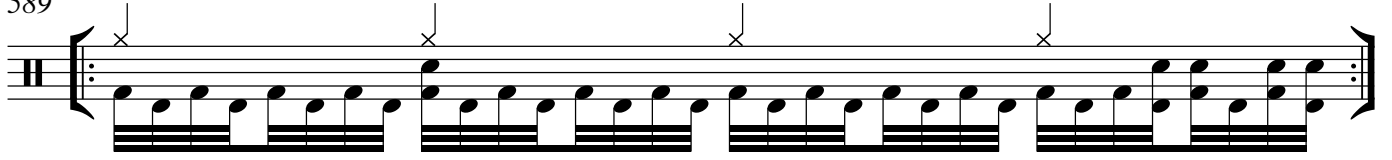
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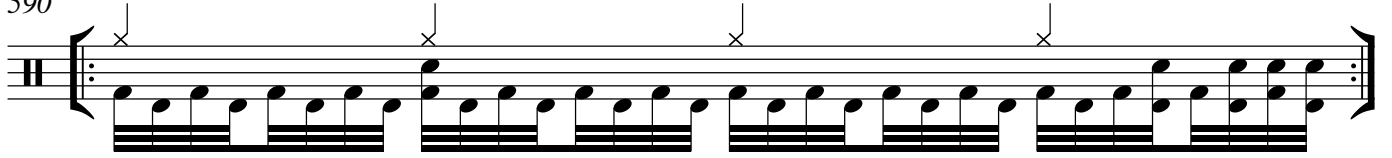
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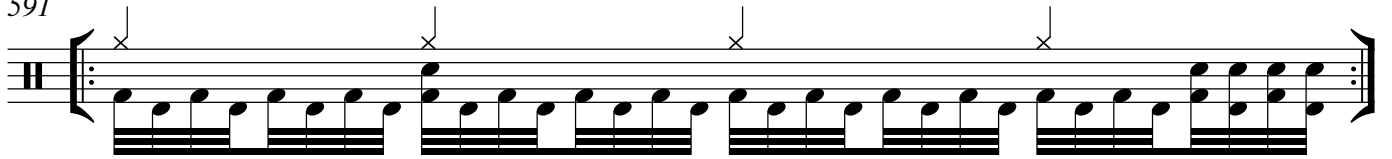
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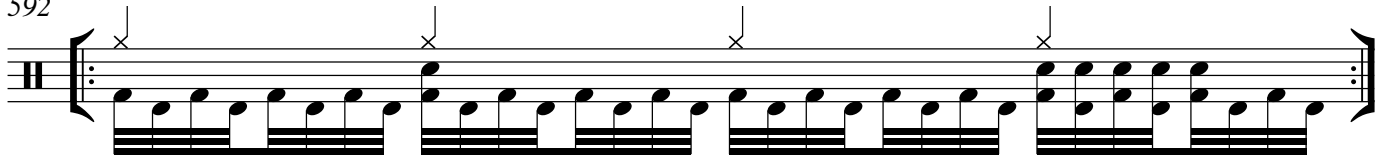
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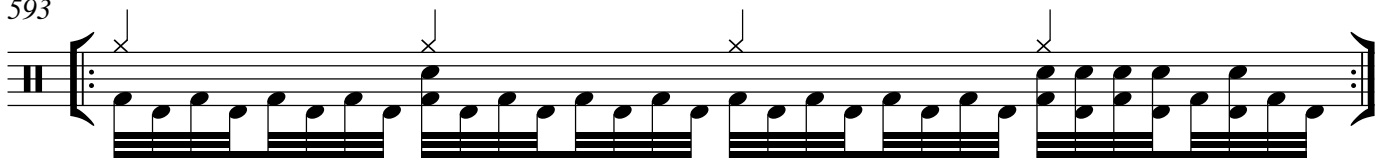
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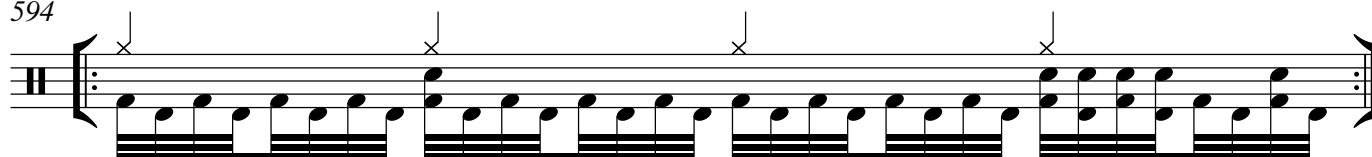
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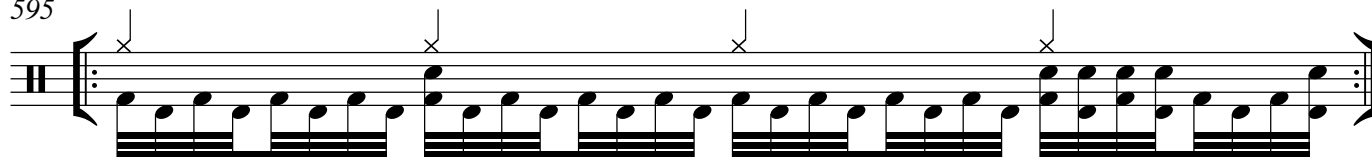
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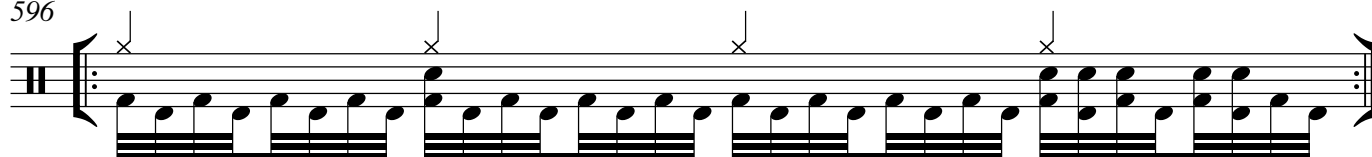
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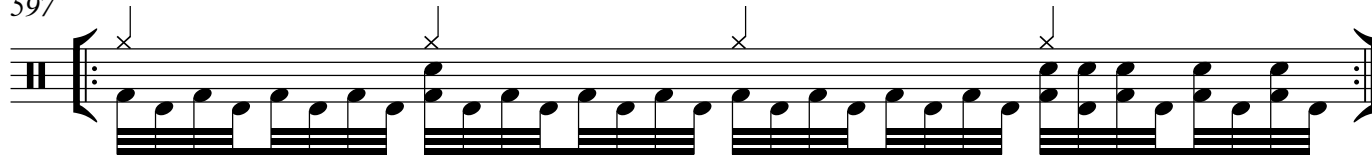
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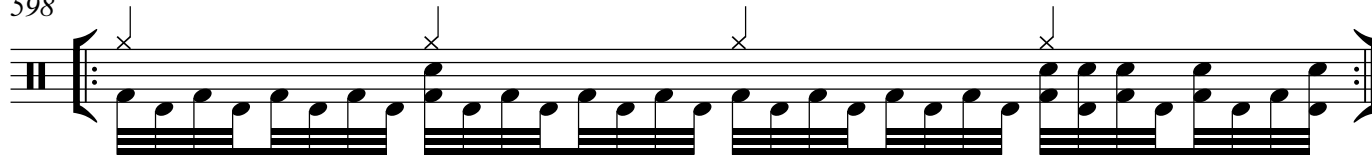
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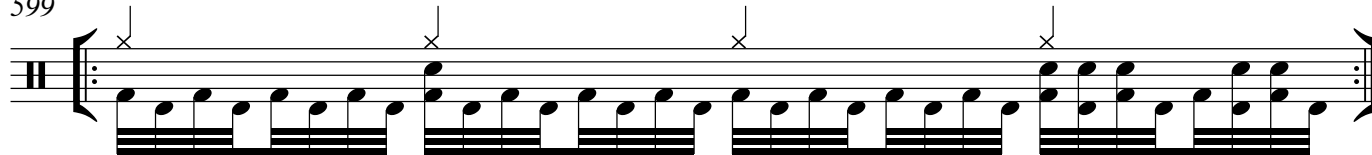
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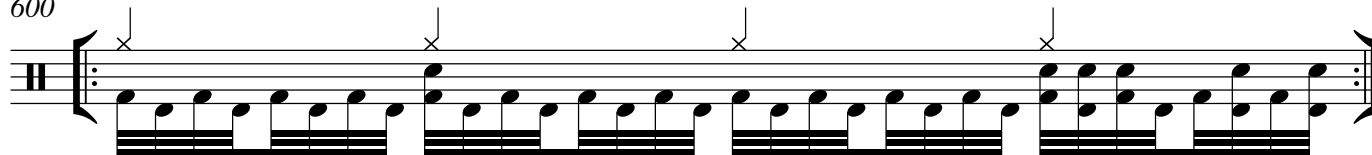
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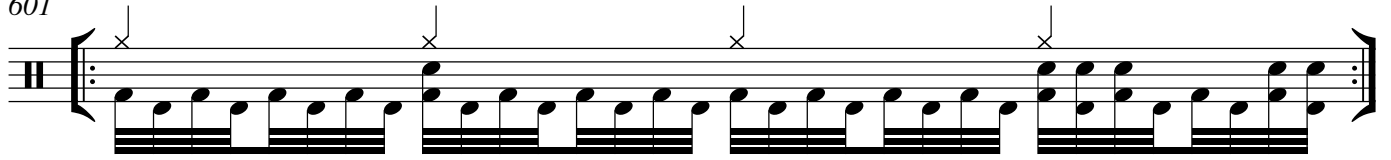
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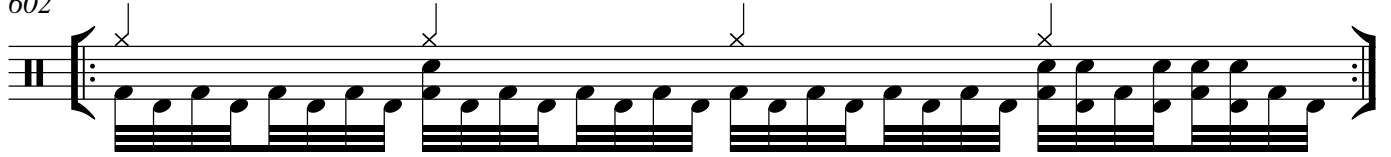
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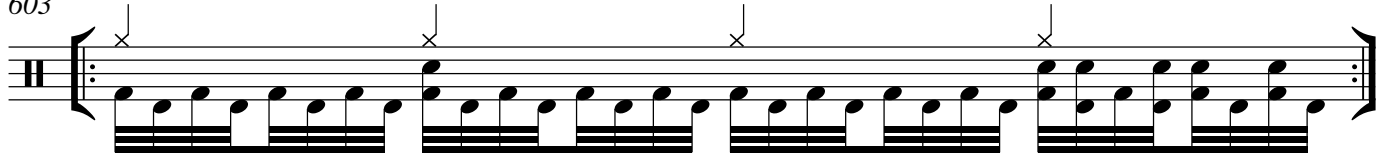
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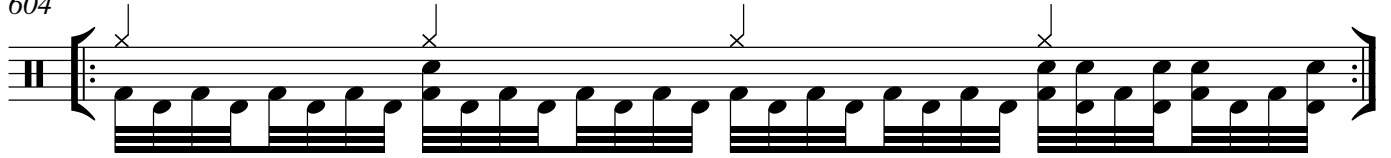
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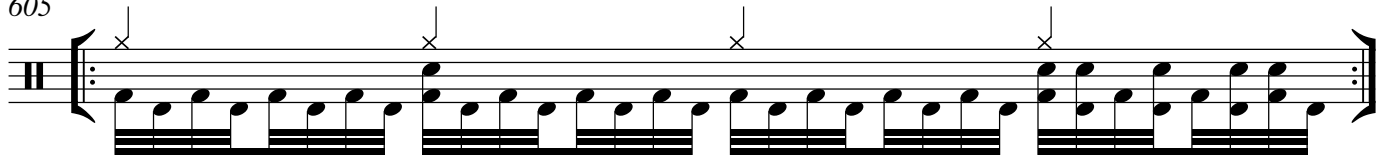
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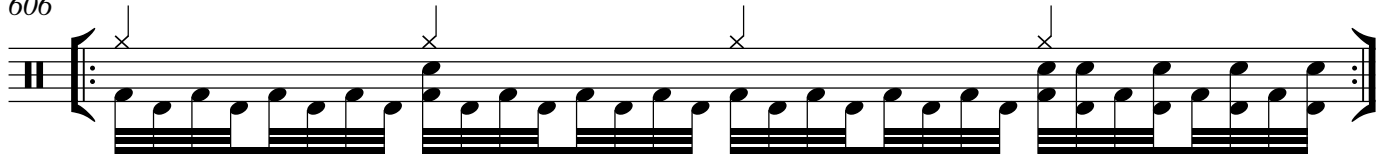
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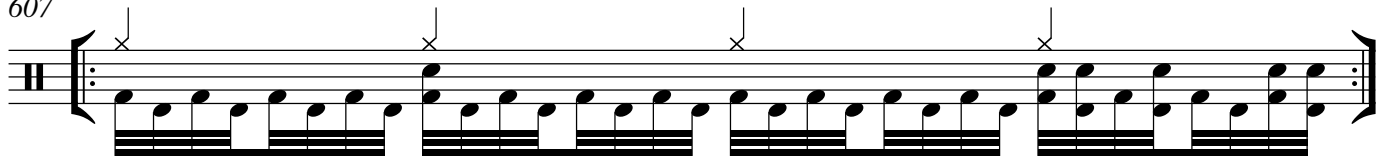
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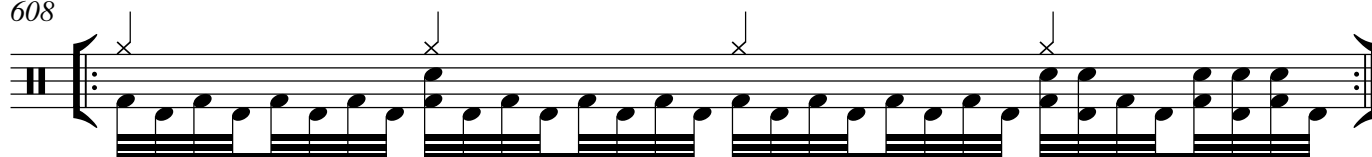
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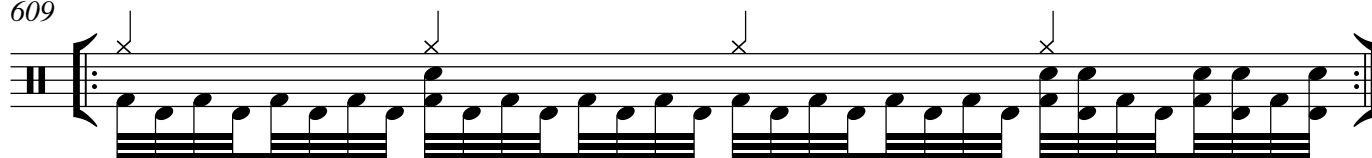
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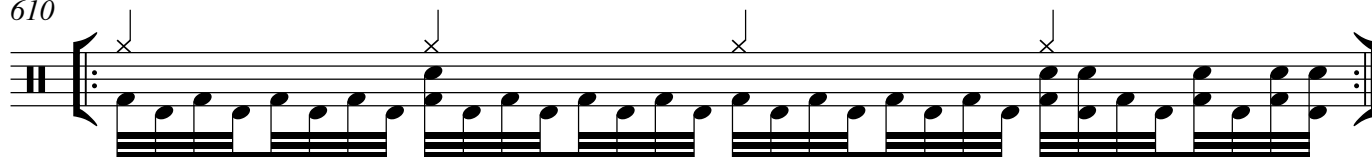
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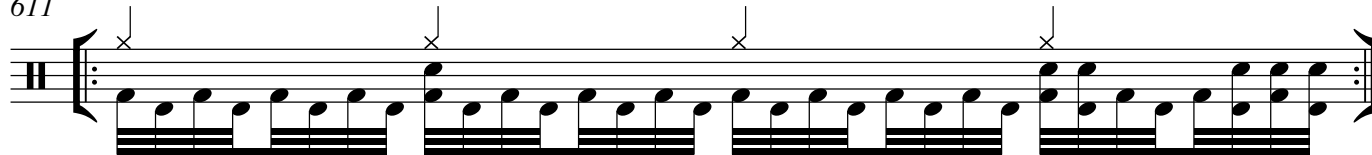
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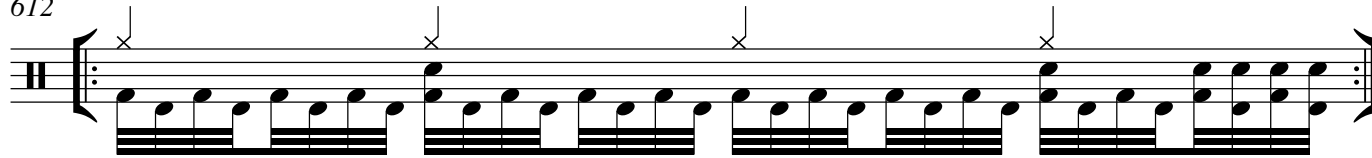
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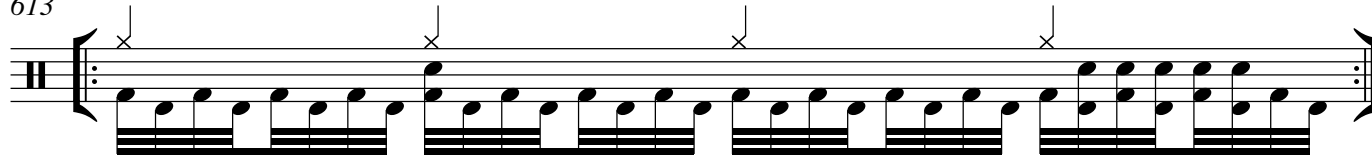
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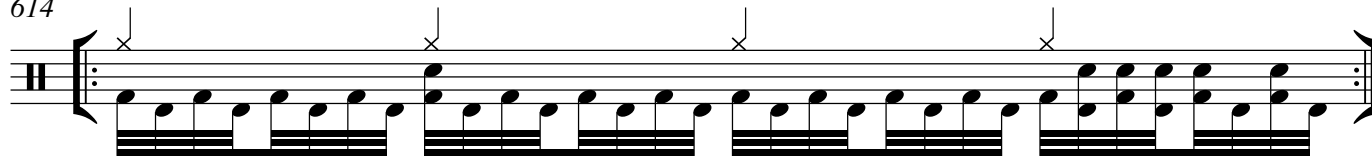
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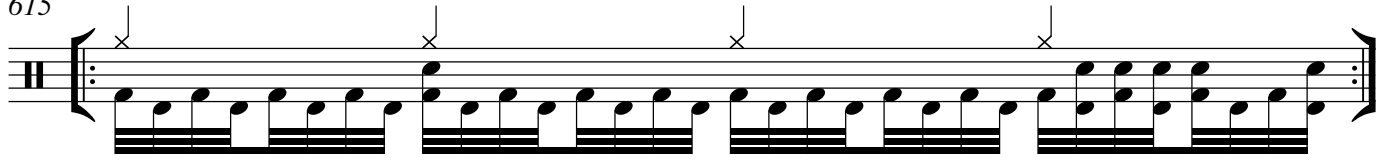
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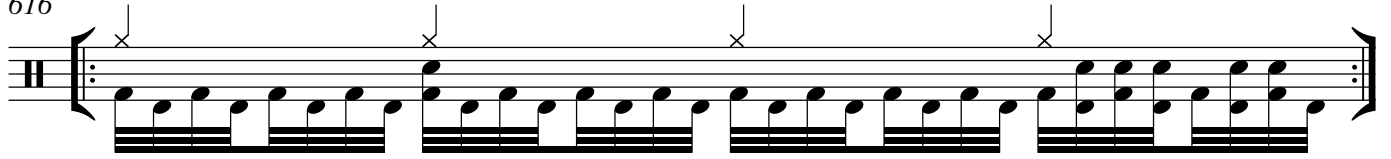
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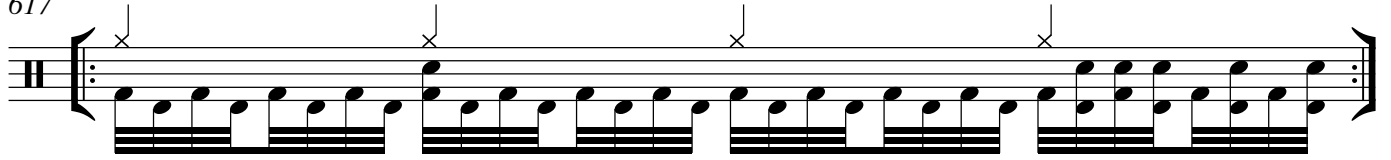
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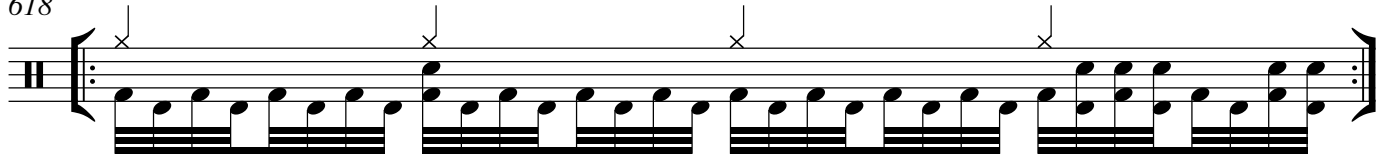
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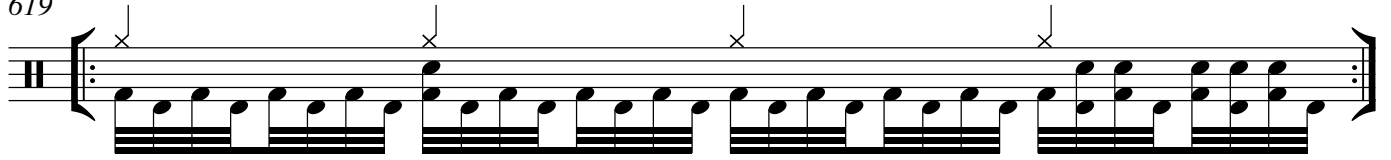
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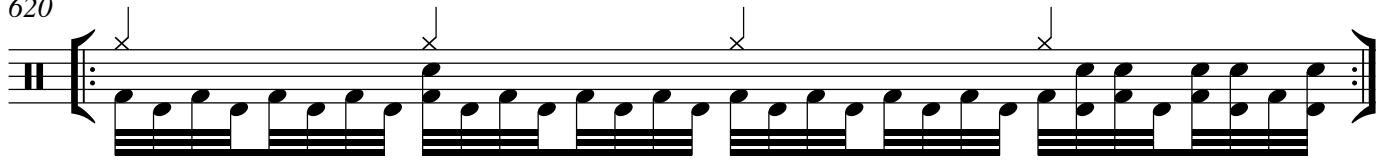
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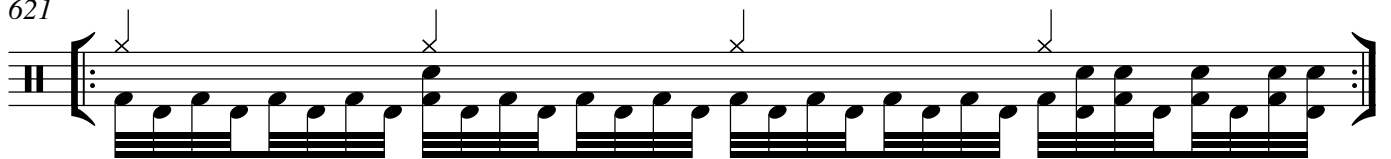
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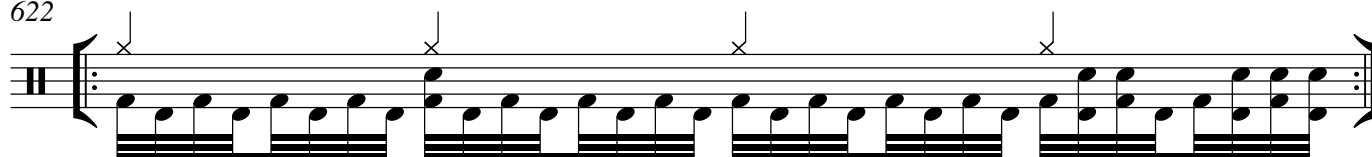
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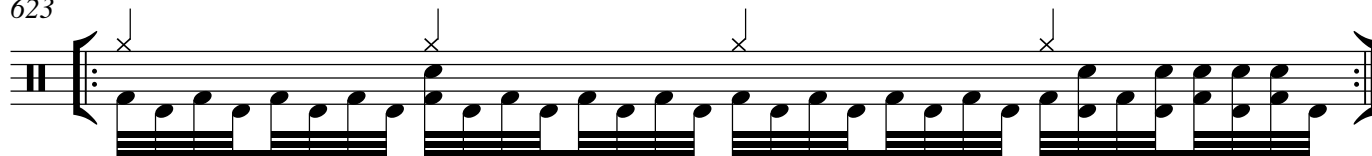
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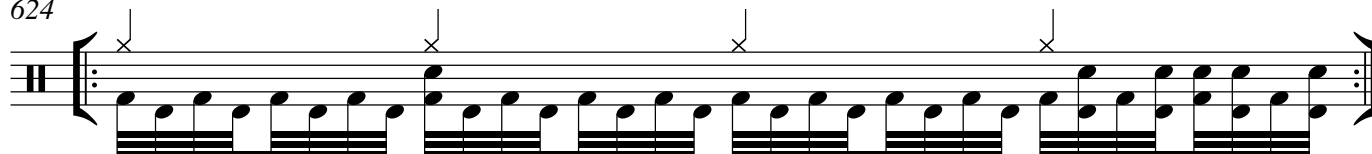
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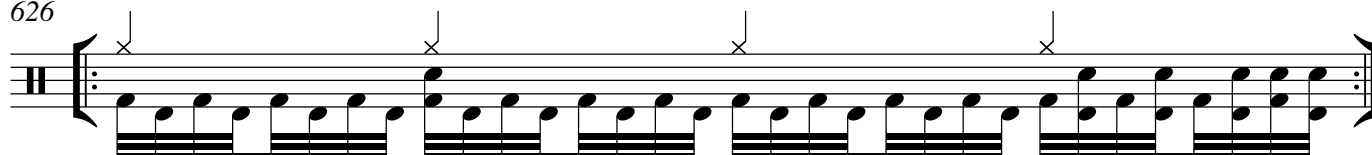
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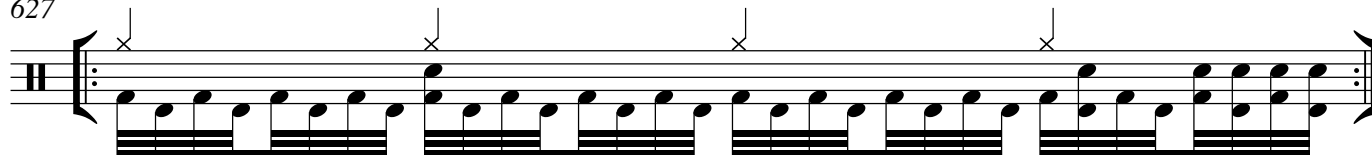
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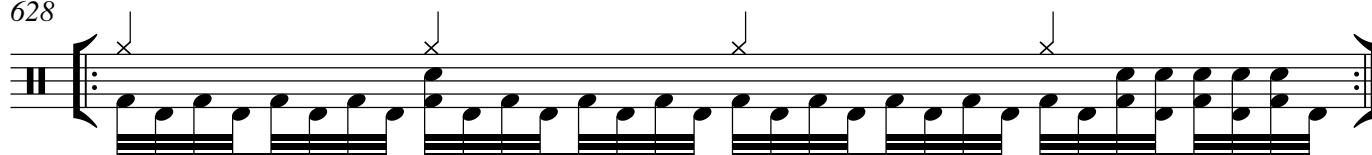
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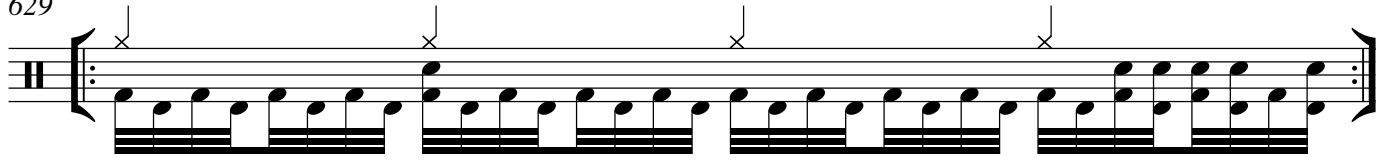
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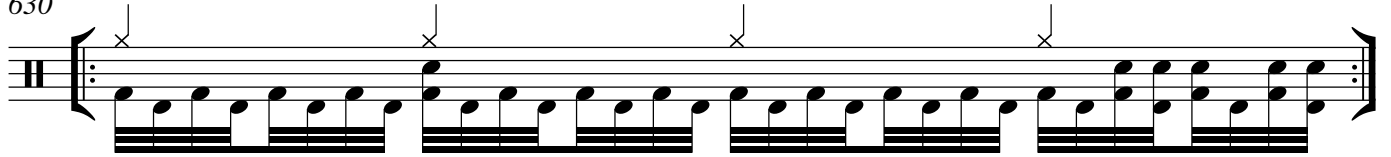
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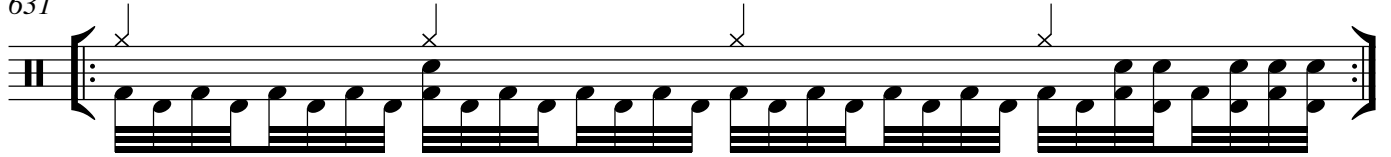
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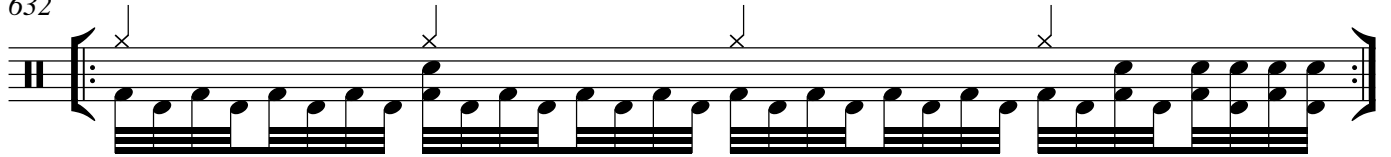
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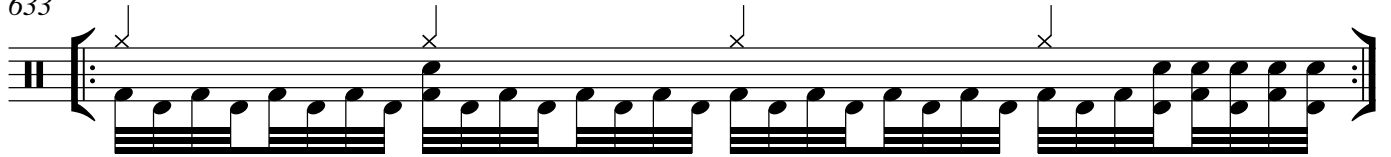
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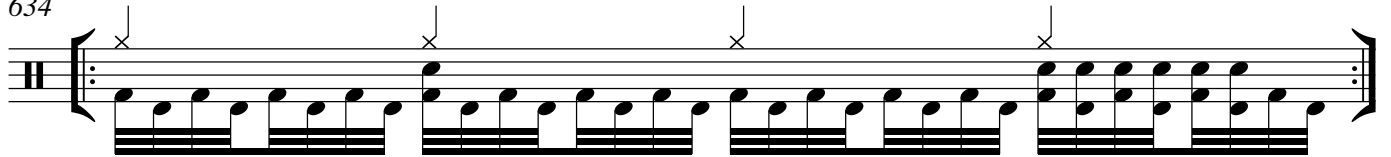
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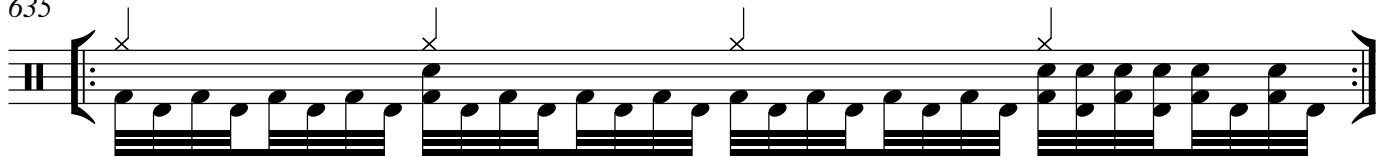
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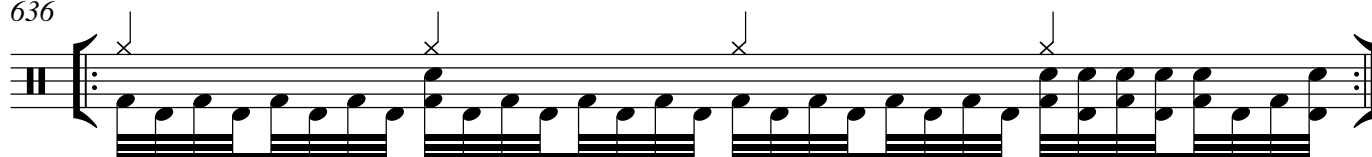
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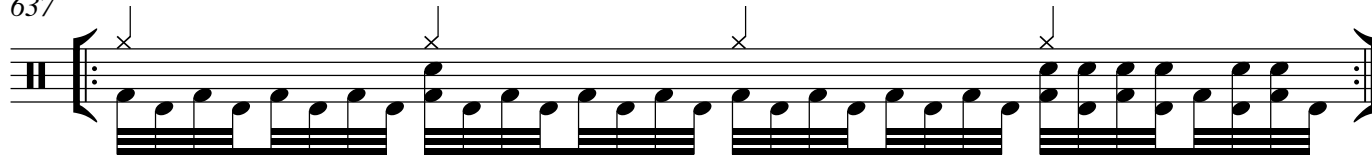
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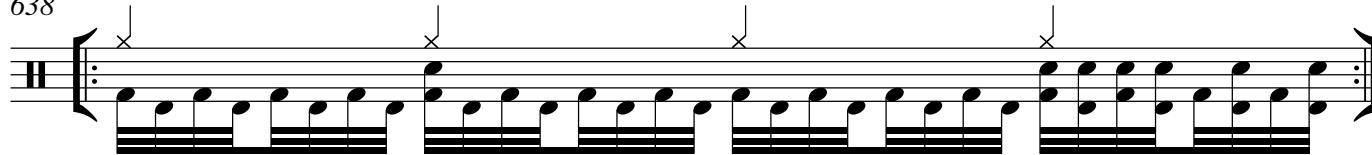
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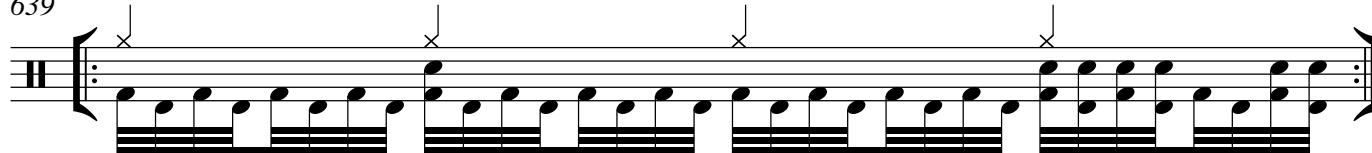
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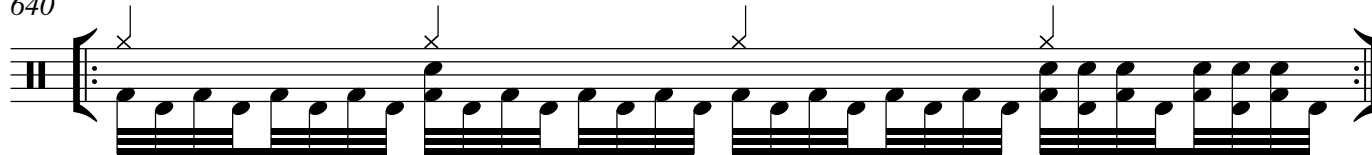
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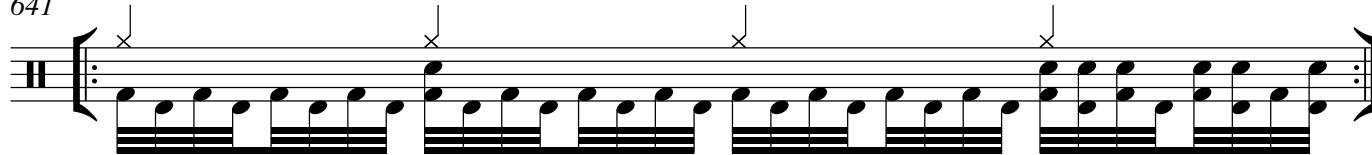
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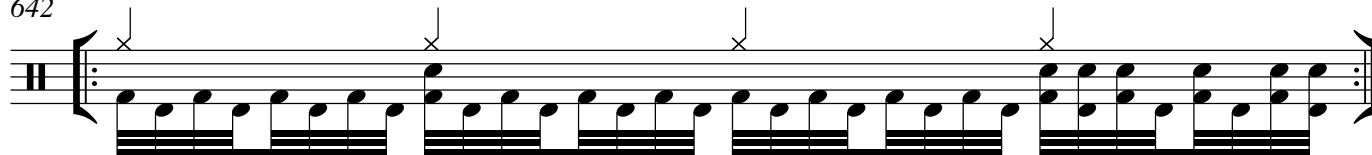
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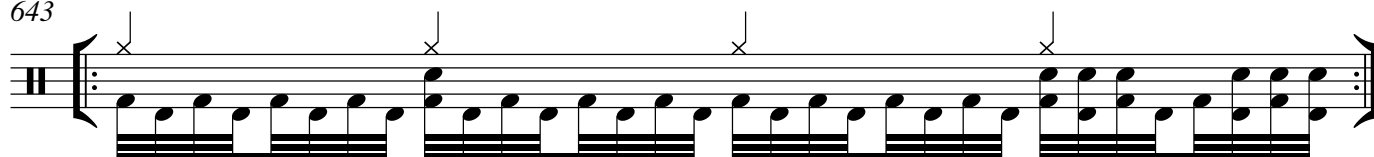
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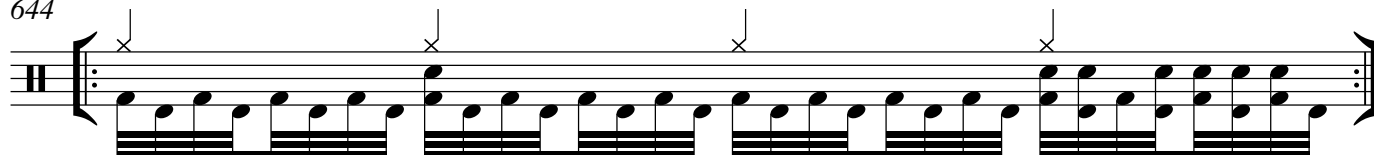
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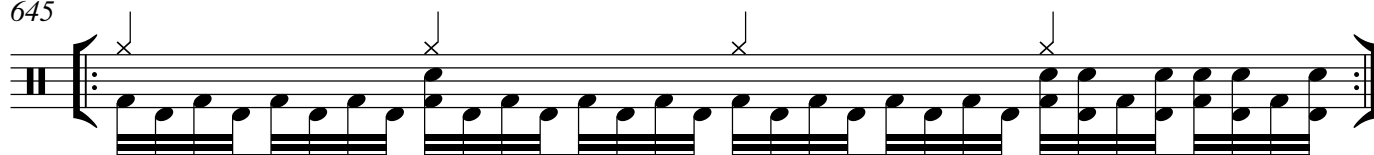
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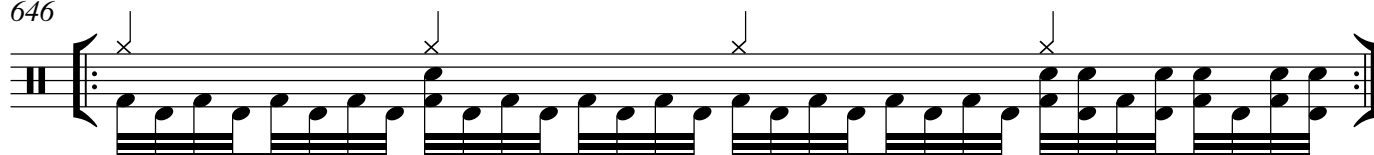
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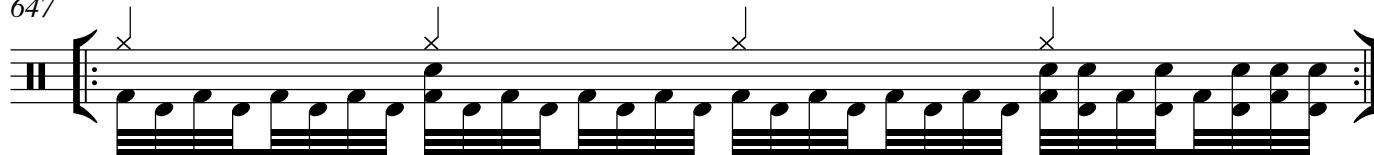
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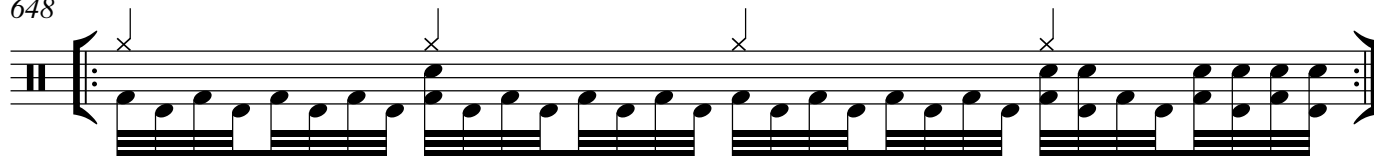
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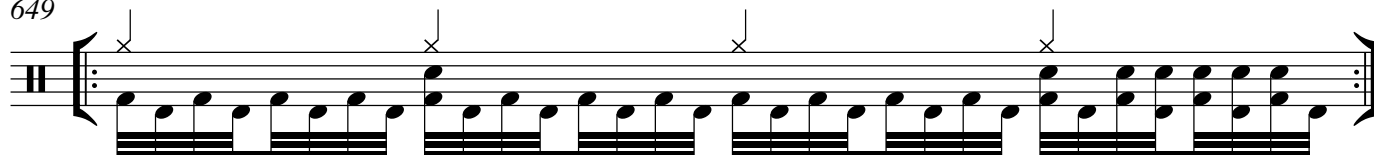
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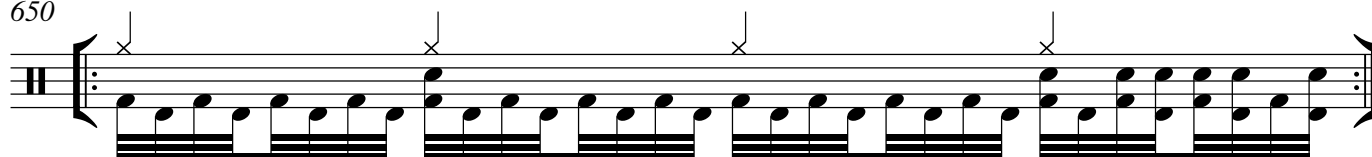
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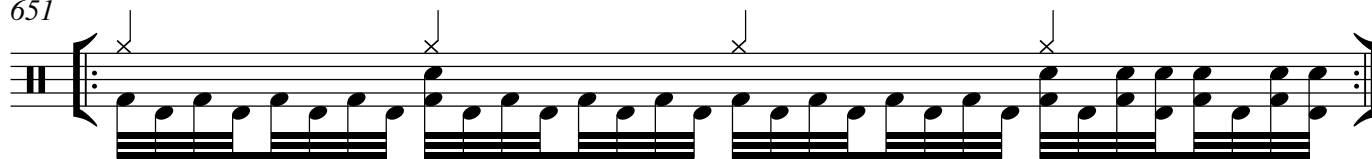
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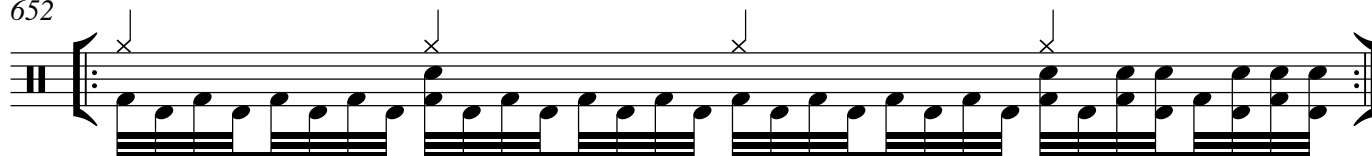
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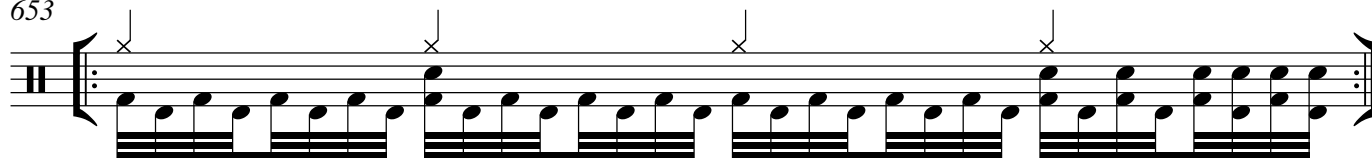
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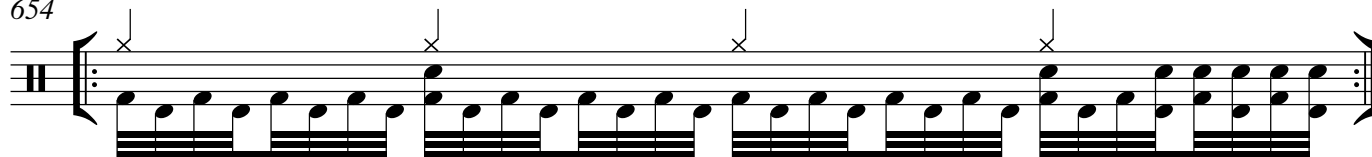
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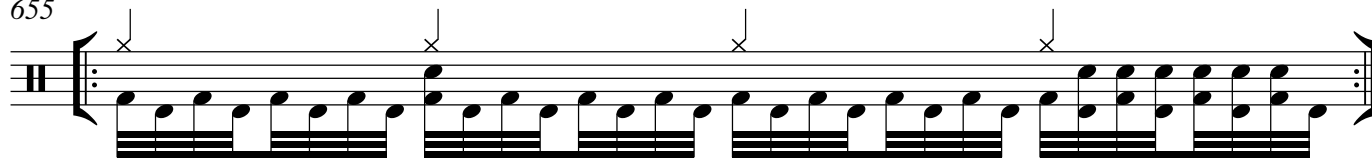
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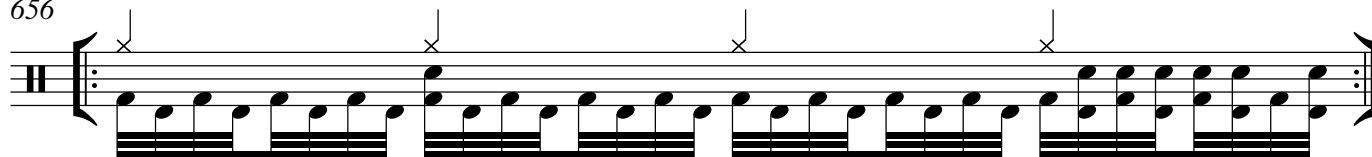
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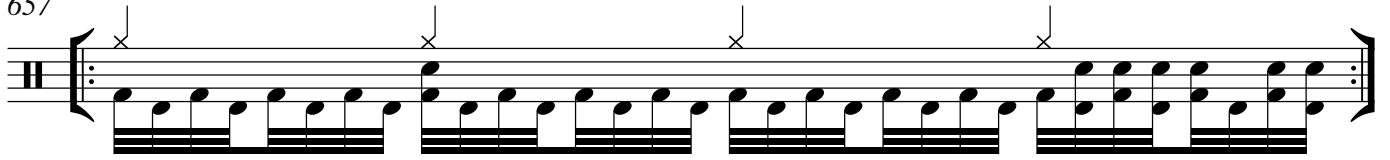
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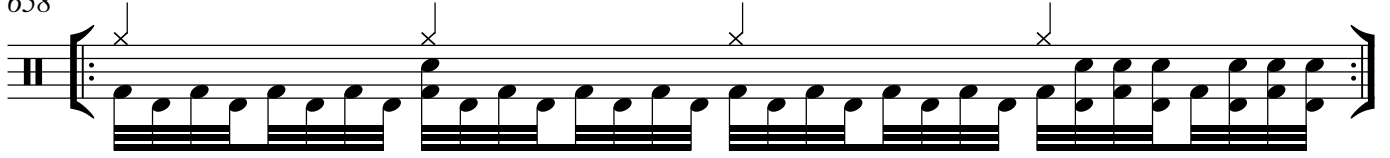
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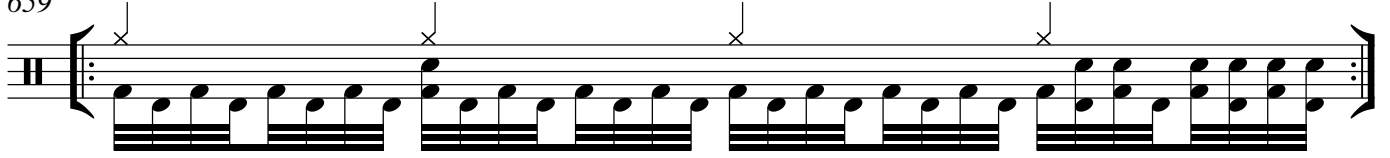
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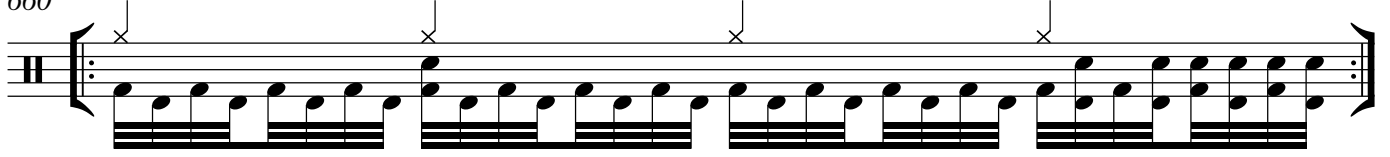
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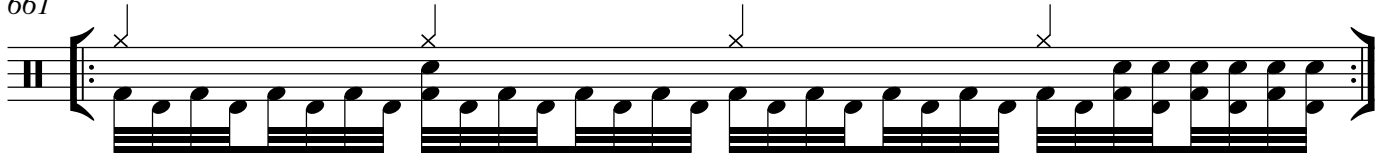
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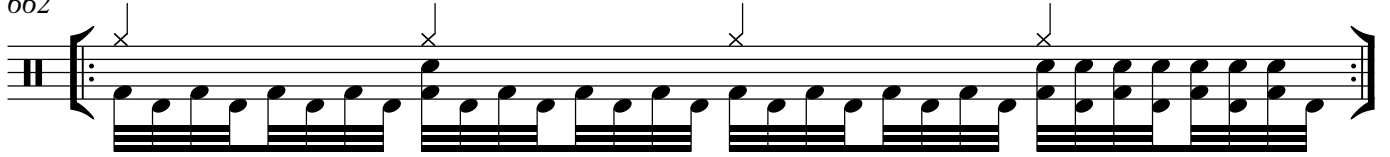
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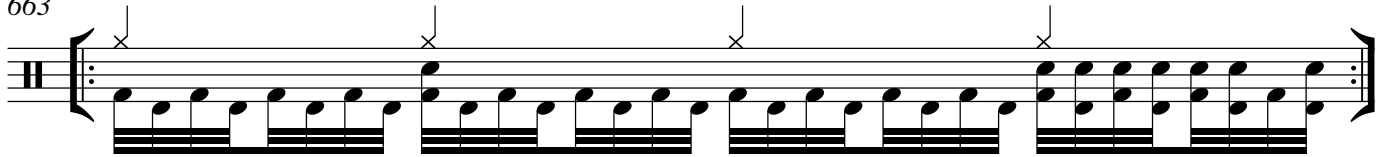
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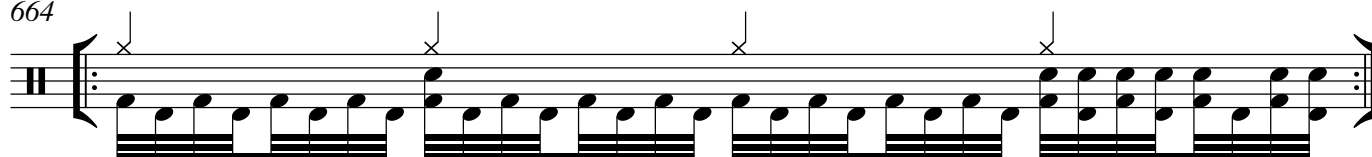
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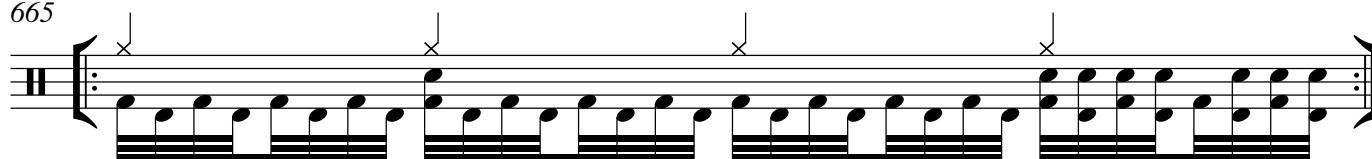
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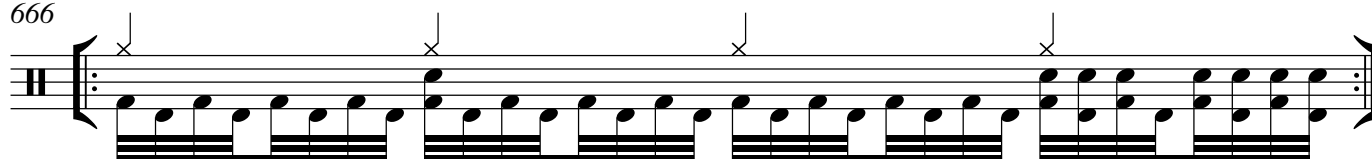
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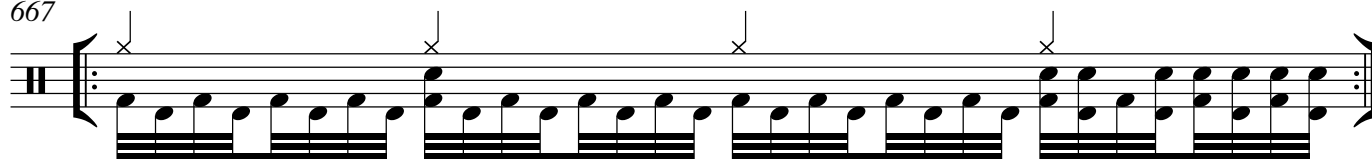
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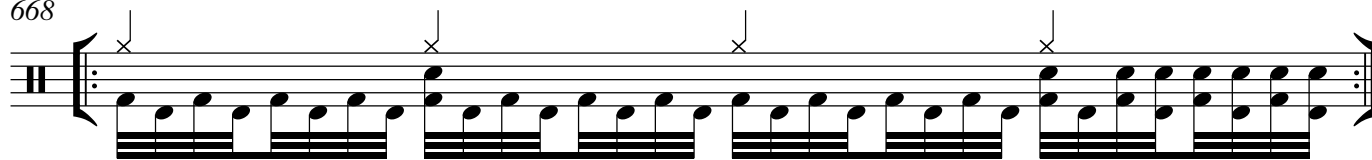
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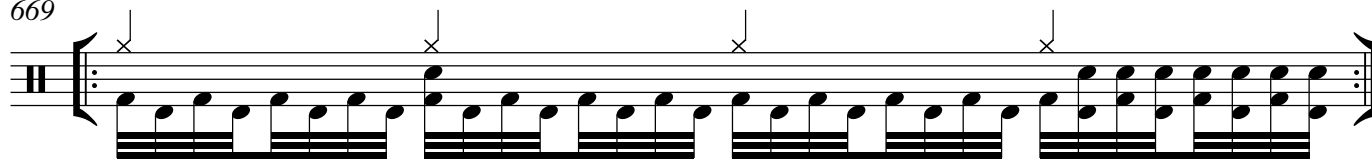
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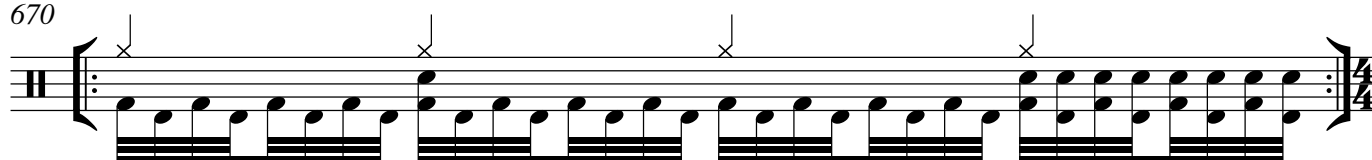
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669



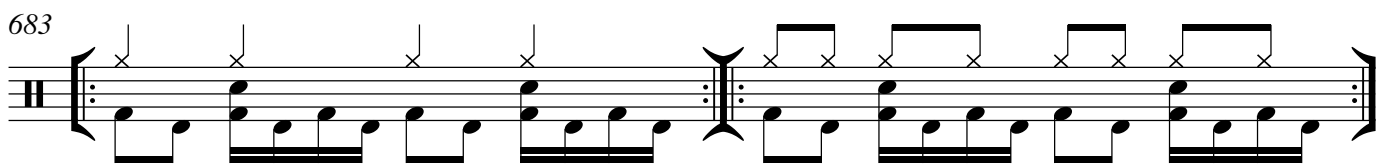
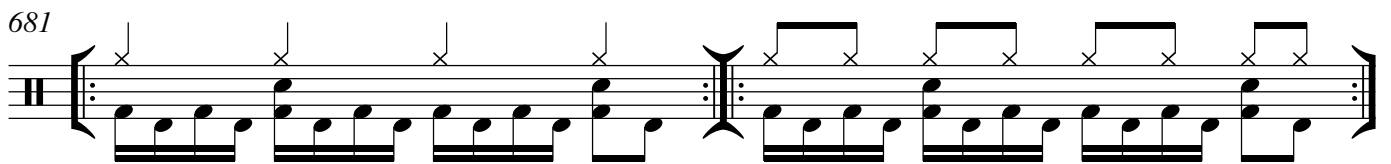
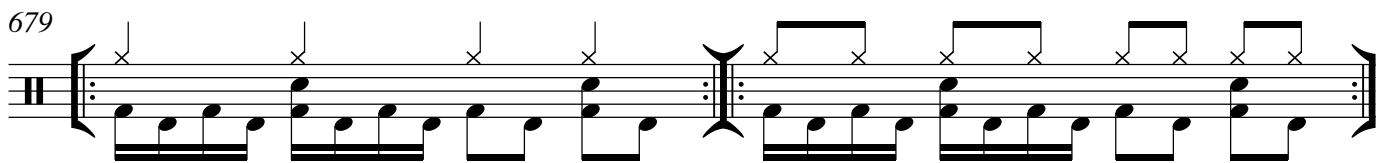
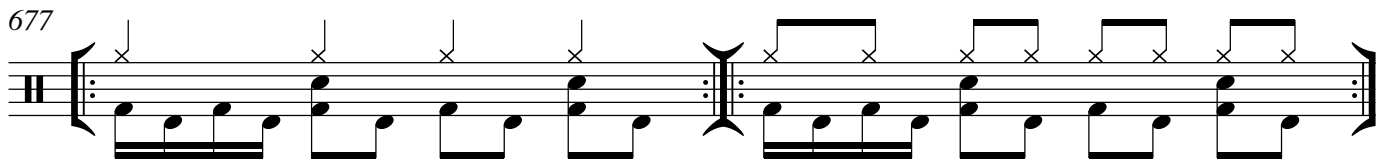
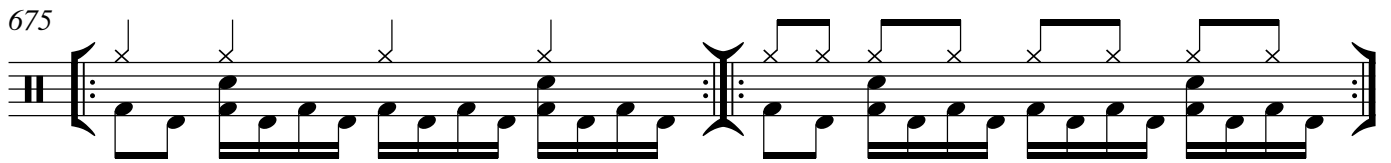
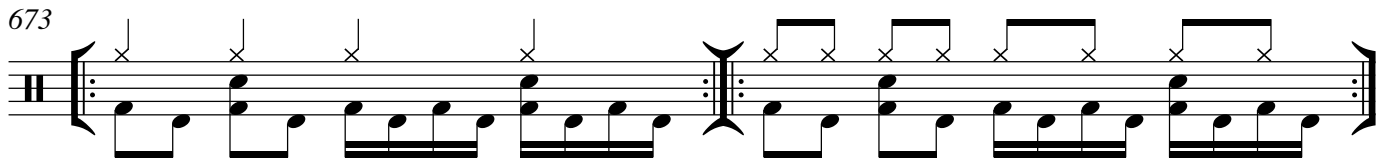
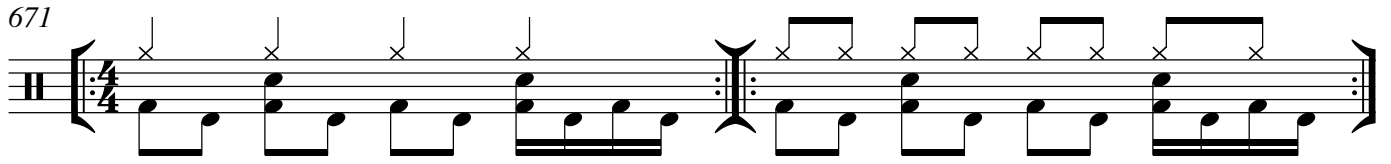
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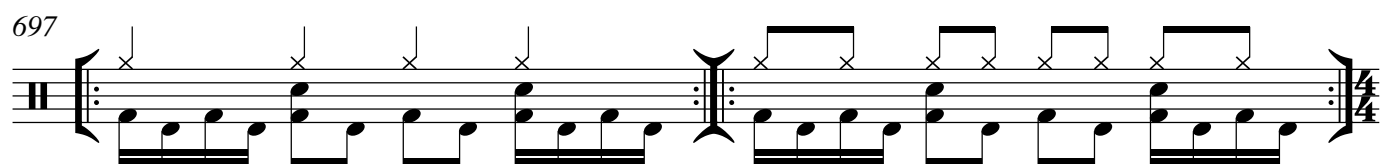
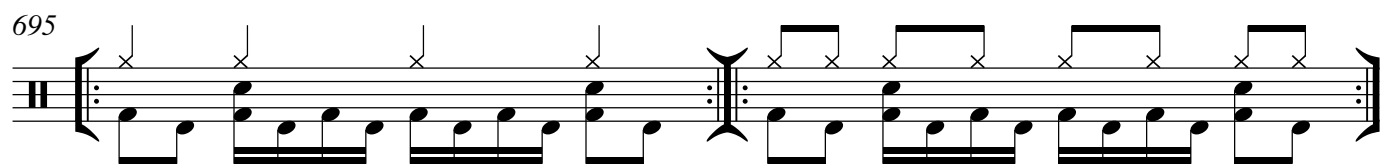
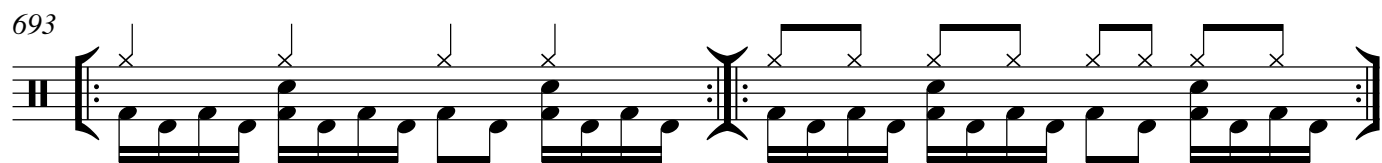
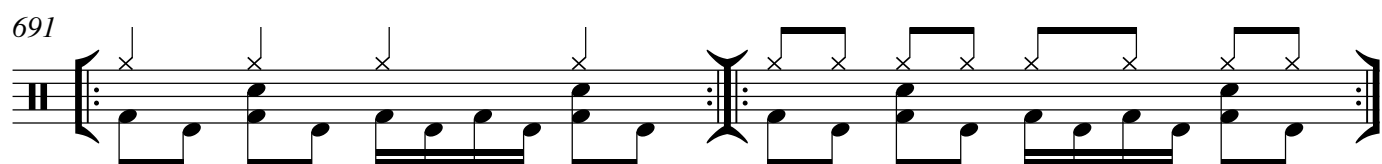
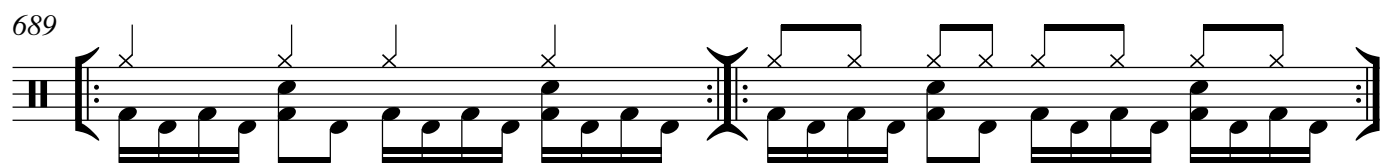
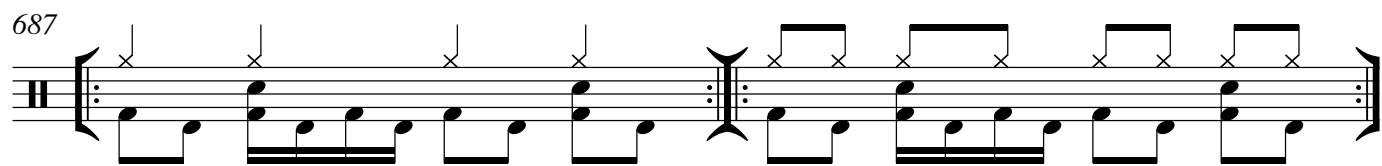
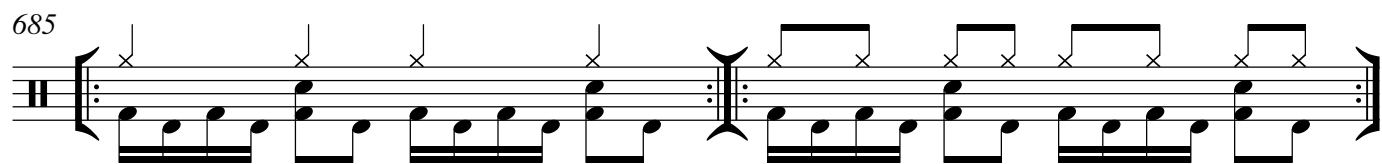


Combinación de figuras

Manuel Enrique Bartholdy

Corcheas y semicorcheas





Manuel Enrique Bartholdy

Corcheas y fusas

699

699

4/4

Key signature: one sharp (F#)

Measure 699 contains a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff and consists of eighth and sixteenth notes. A repeat sign is placed in the middle of the measure. The bass line is written on a single staff and consists of whole notes and half notes, with some sixteenth-note patterns.

701

The musical score for Example 701 is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. It begins with a repeat sign and a first ending bracket. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece ends with a double bar line and a repeat sign.

703

The musical score for Example 703 consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a repeat sign and contains several measures of music, including a long note with a fermata. The lower staff is a piano accompaniment with a bass clef and a key signature of one flat. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a series of chords in the right hand. The score is divided into two systems by a double bar line.

705


707

708

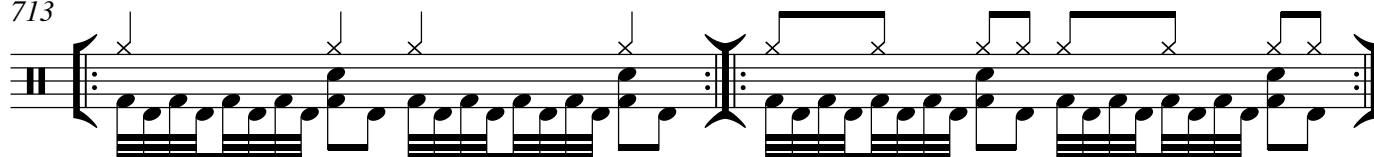
715

709

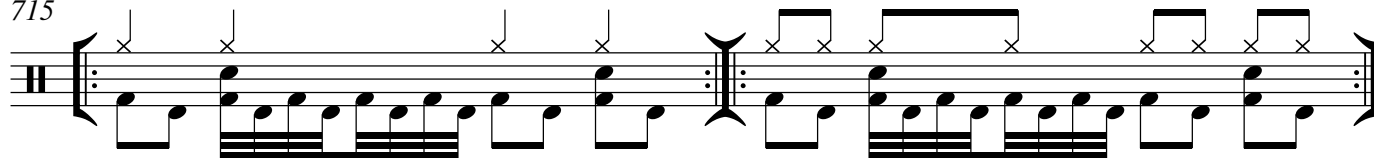
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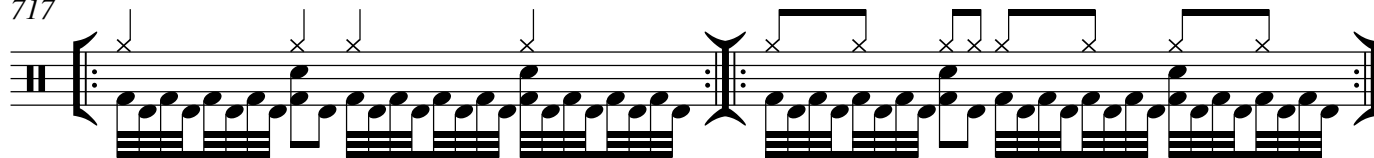
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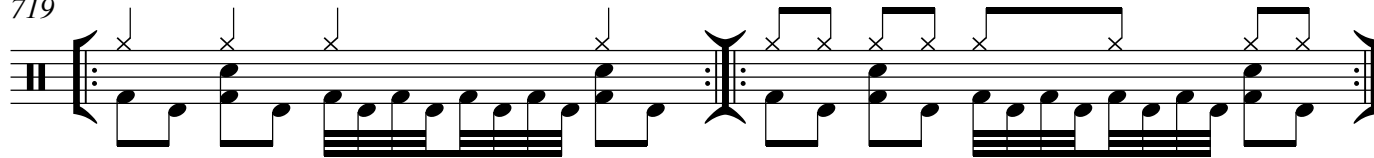
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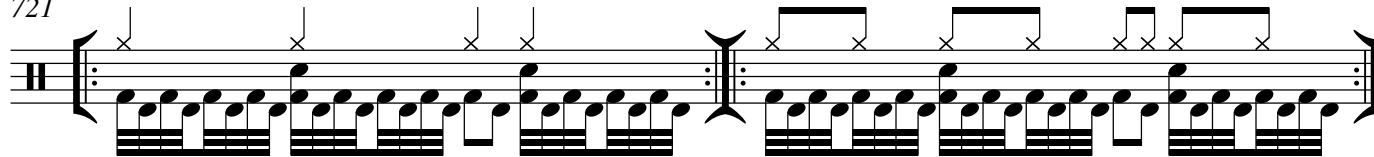
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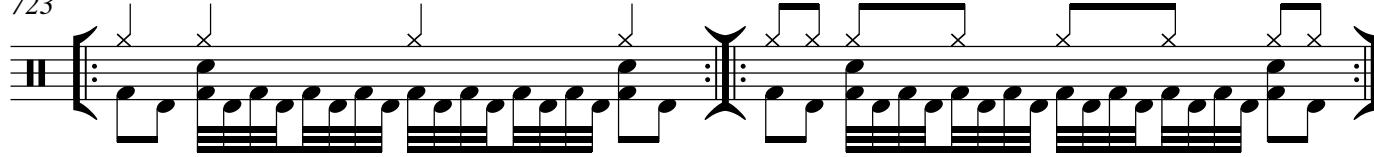
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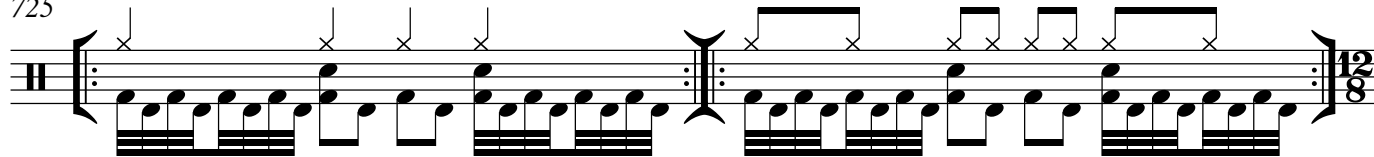
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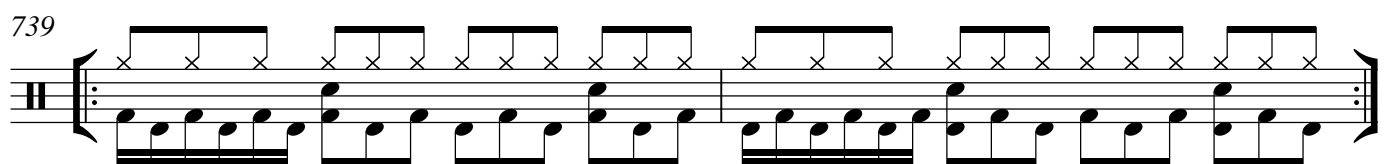
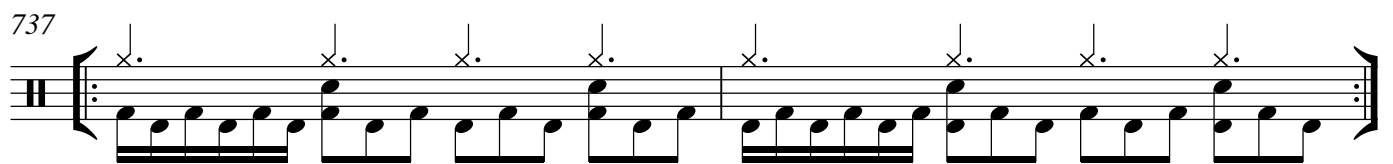
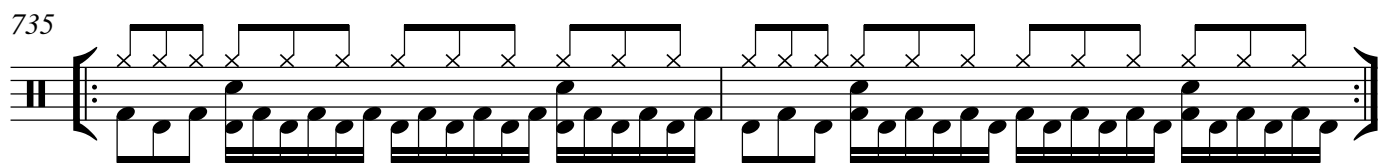
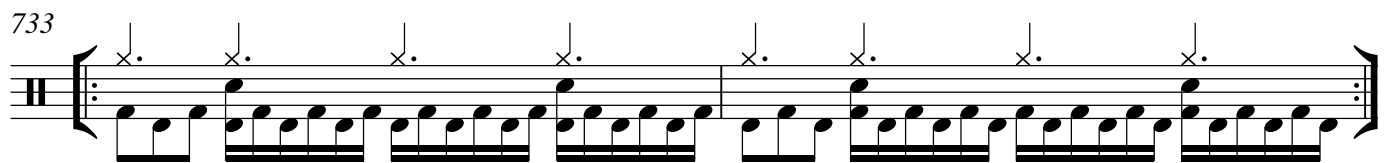
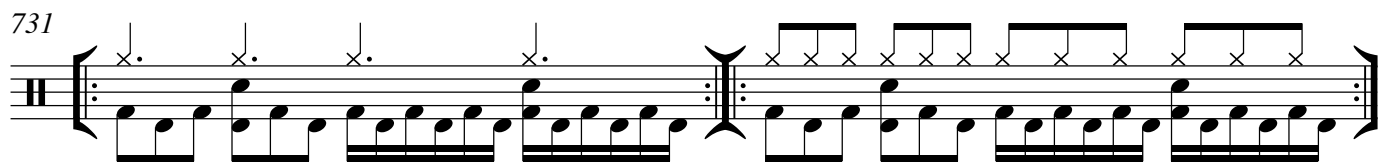
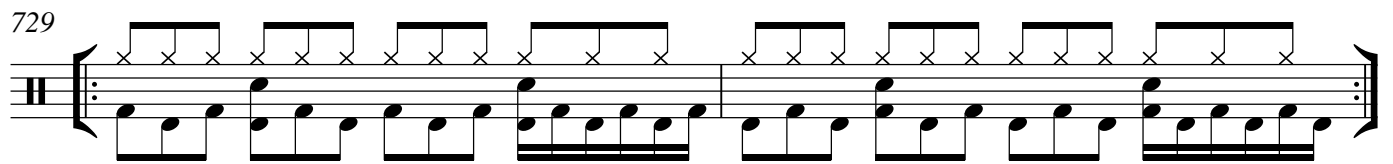
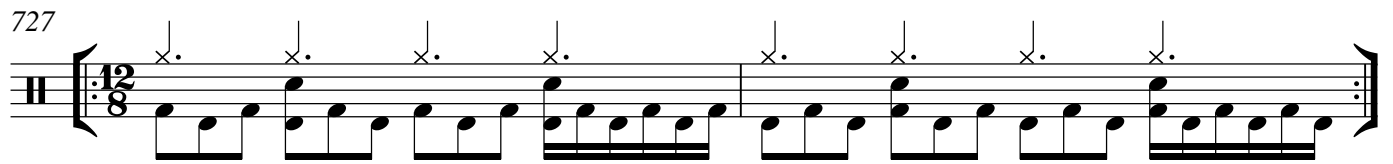
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725

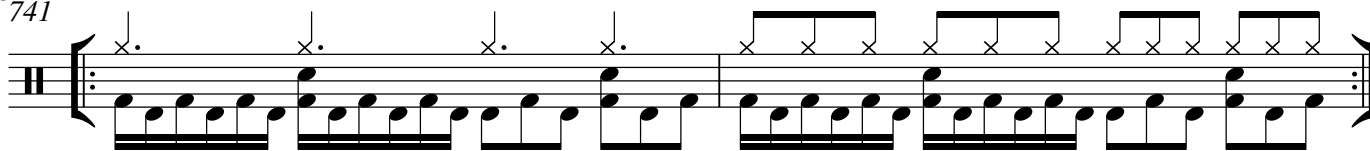


Corcheas y semicorcheas en compás compuesto

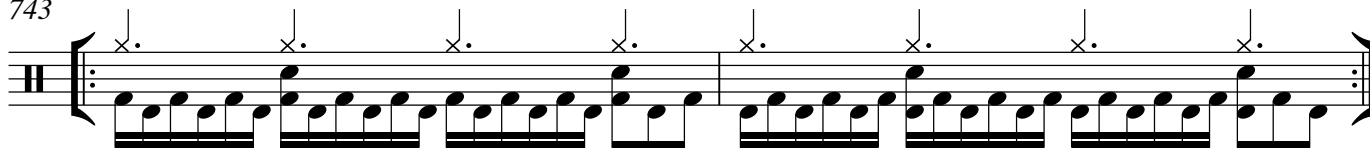


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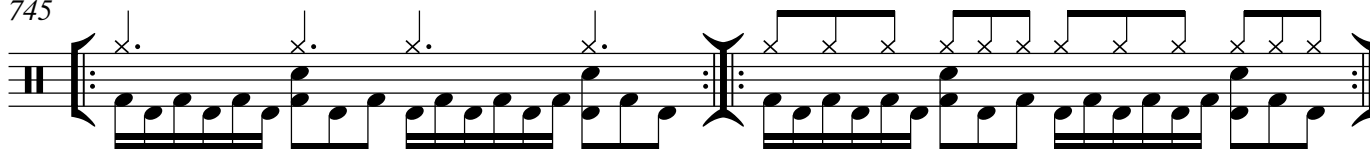
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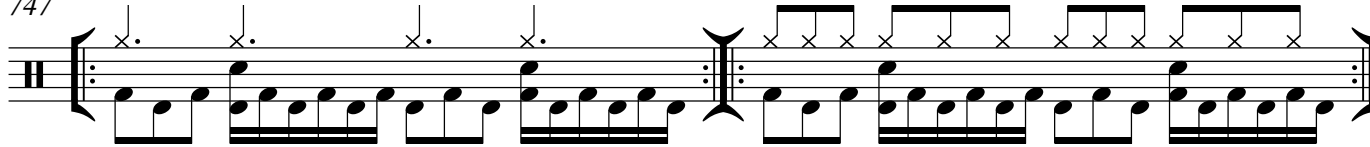
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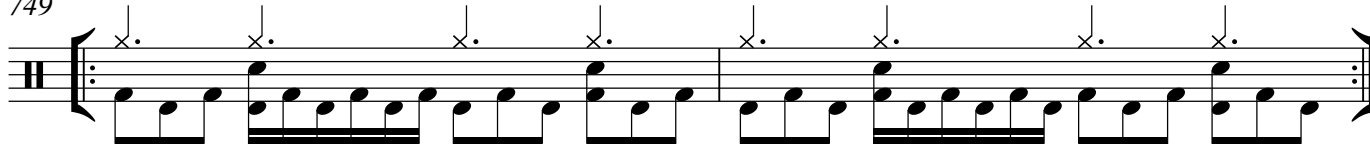
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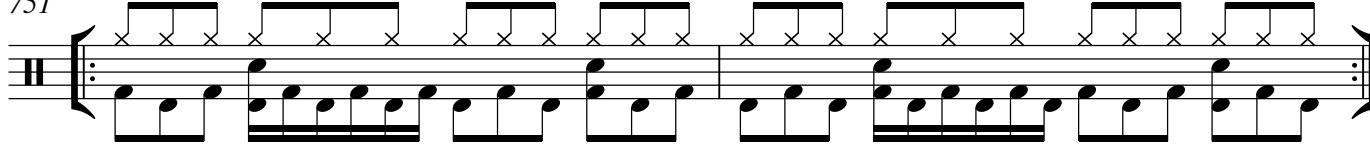
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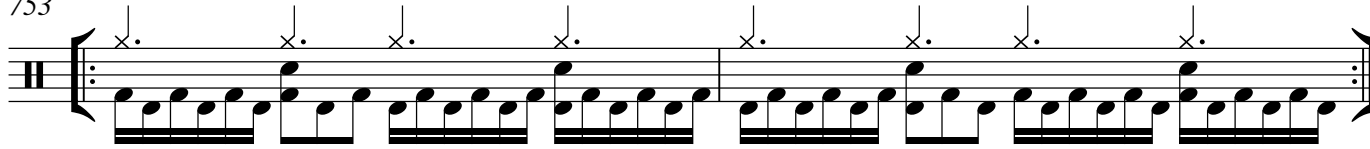
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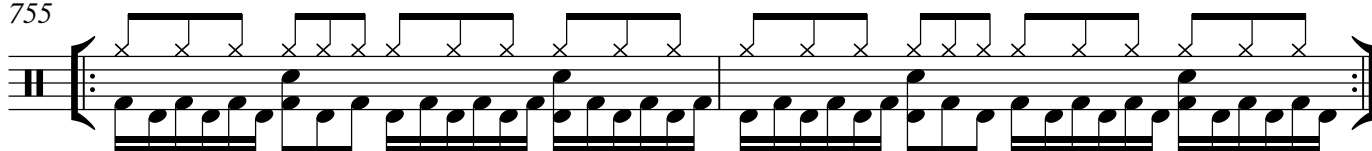
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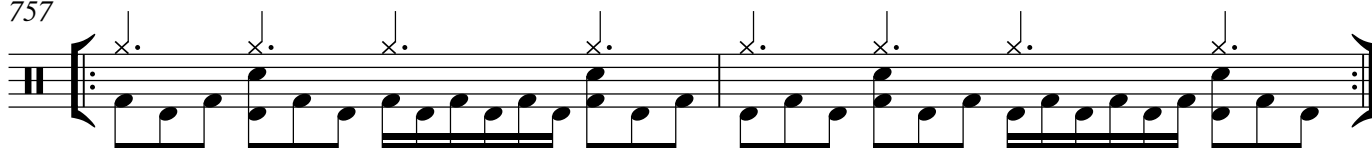
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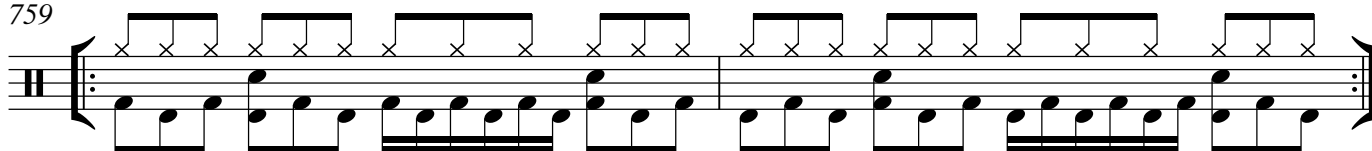
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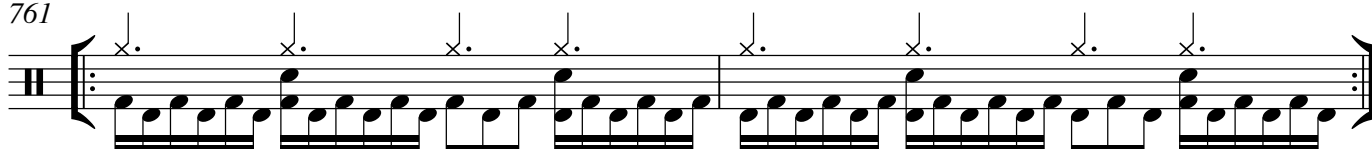
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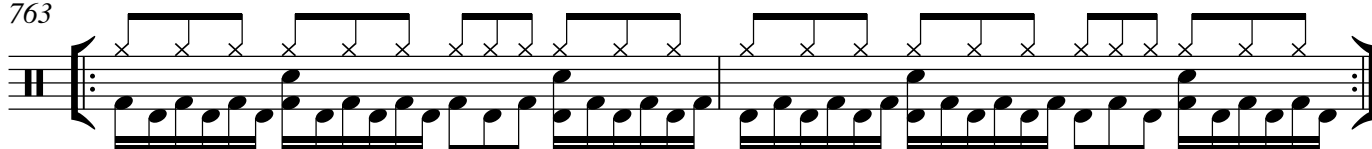
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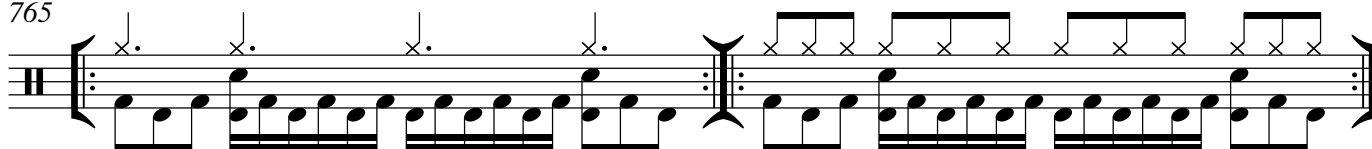
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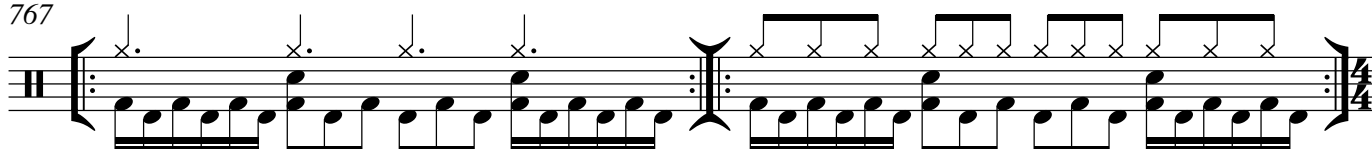
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765



767



Corcheas y tresillos de corcheas

769

3 3

771

3 3

772

3 3 3 3 3 3

774

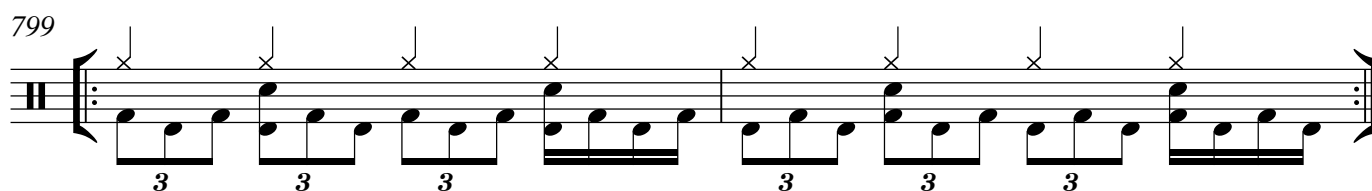
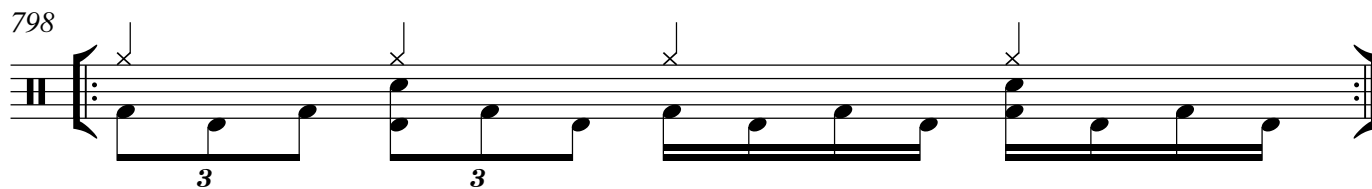
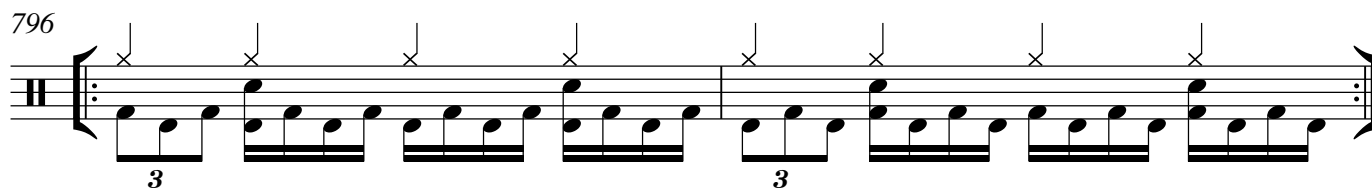
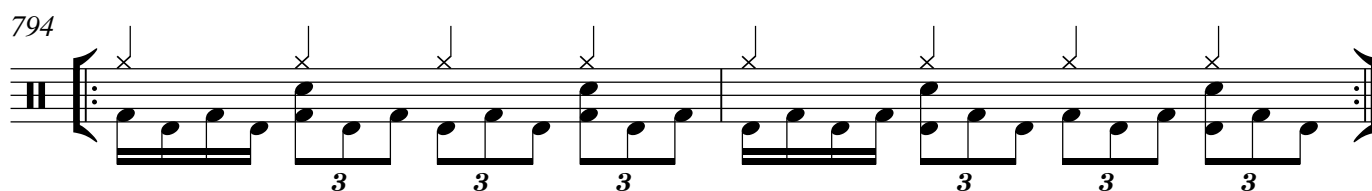
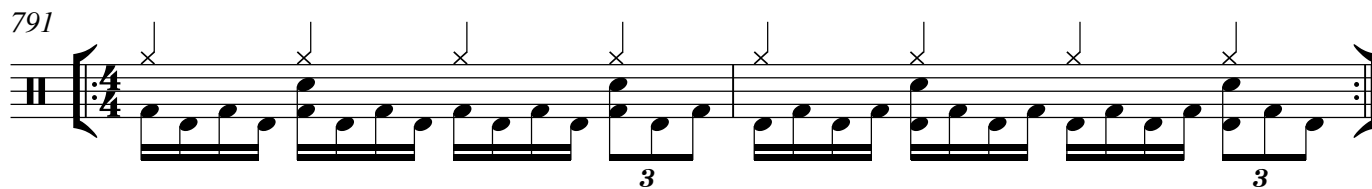
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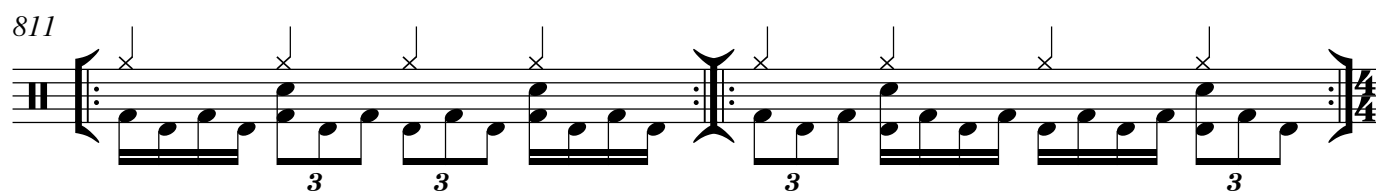
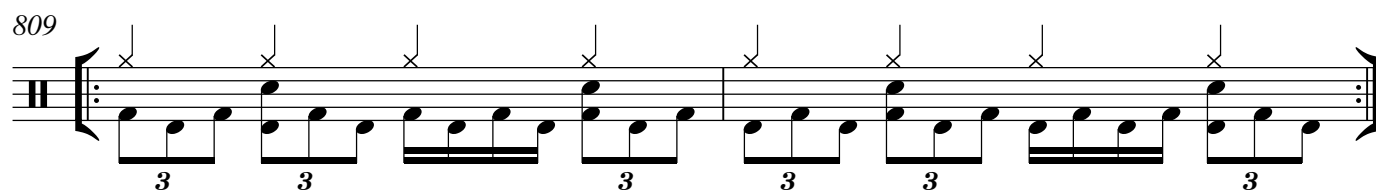
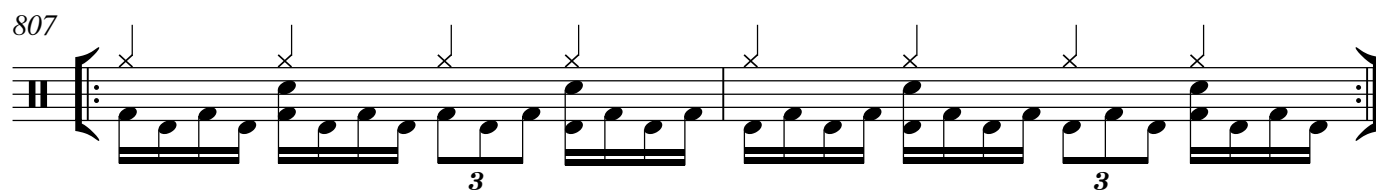
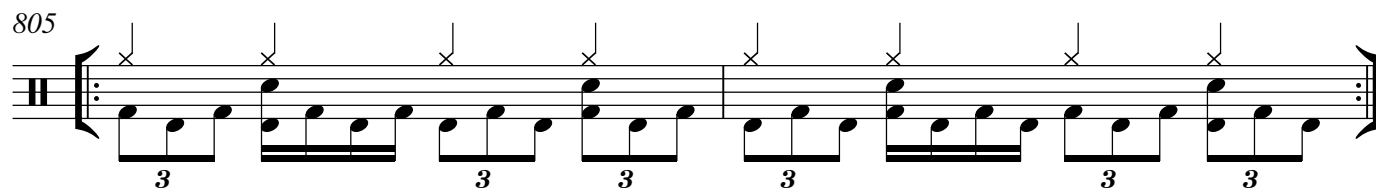
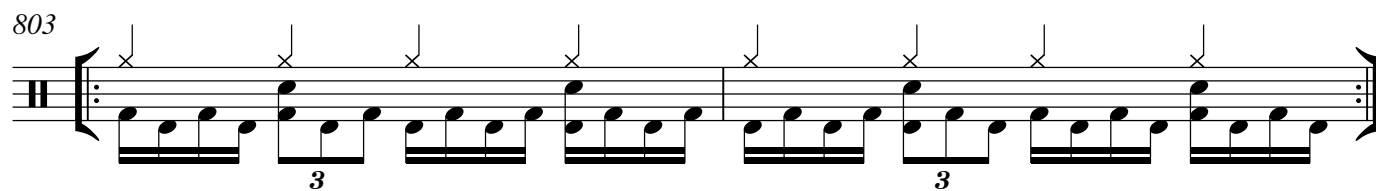
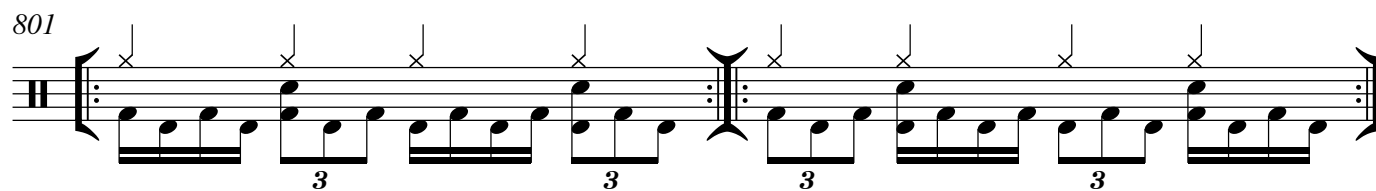
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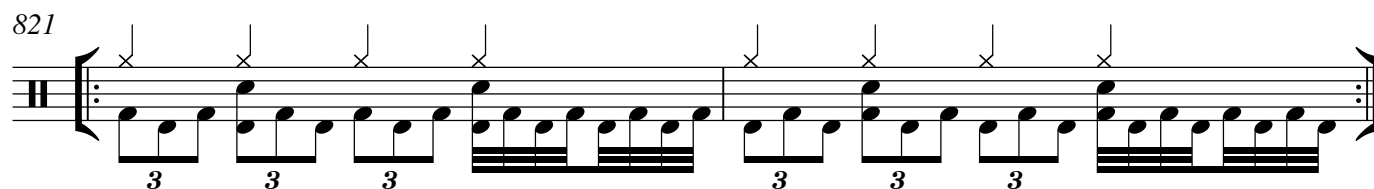
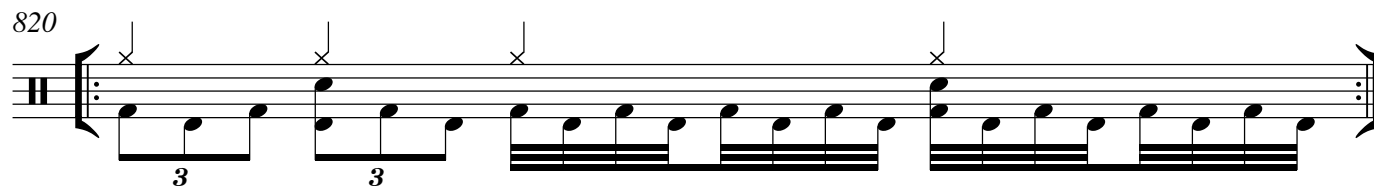
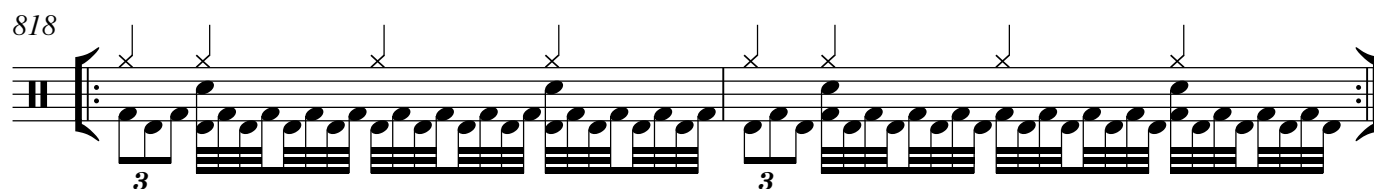
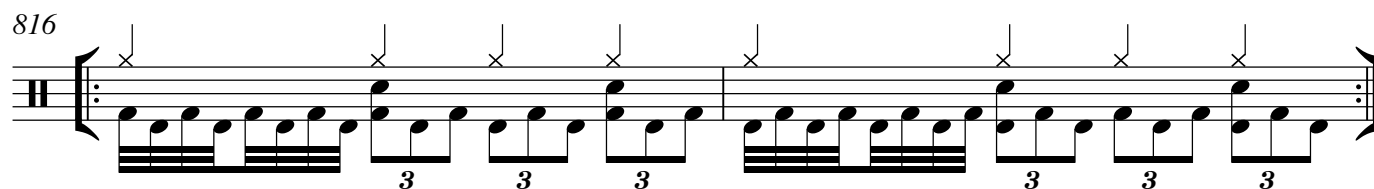
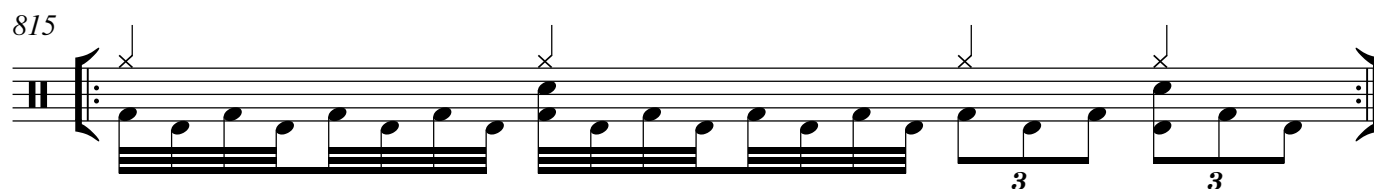
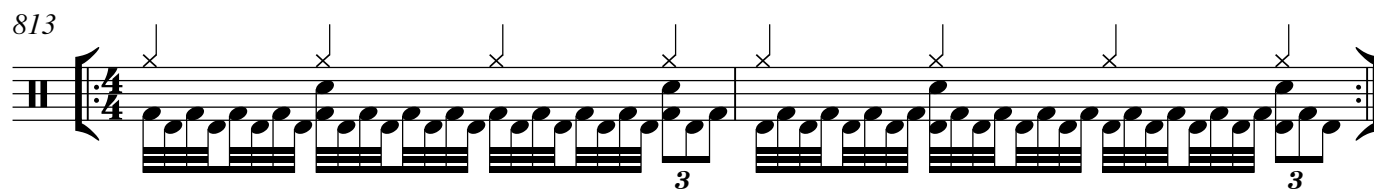
3 3

777

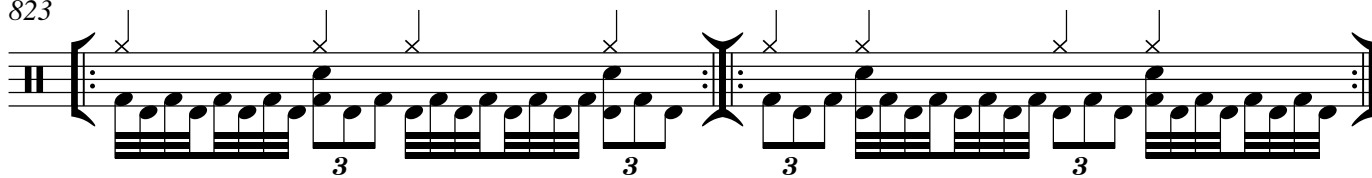
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Combinación con valores irregulares*Manuel Enrique Bartholdy**Semicorcheas y tresillos de corcheas*

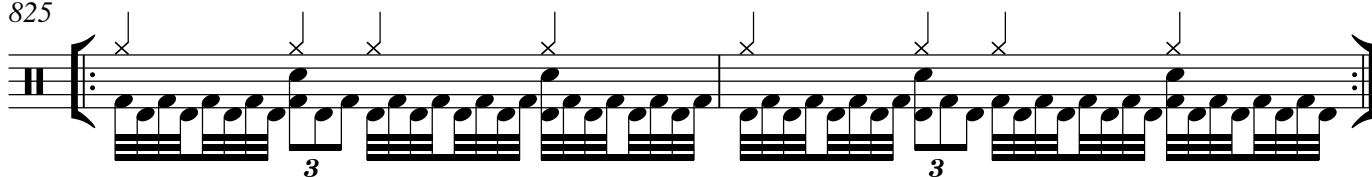


Fusas y tresillos de corcheas

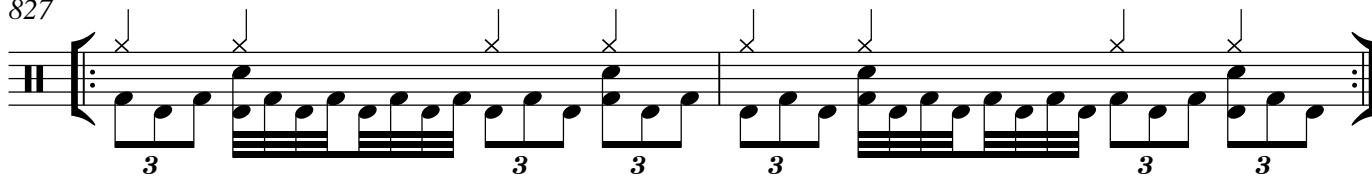
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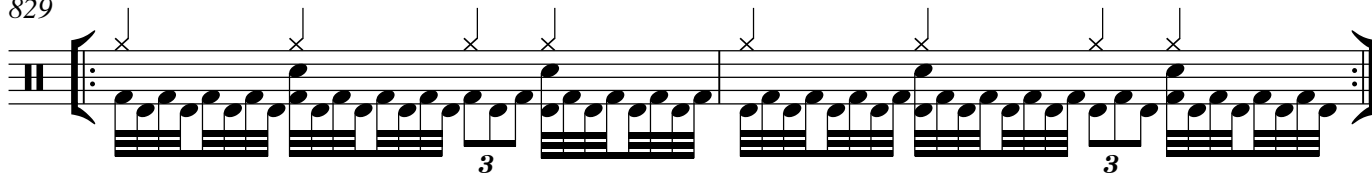
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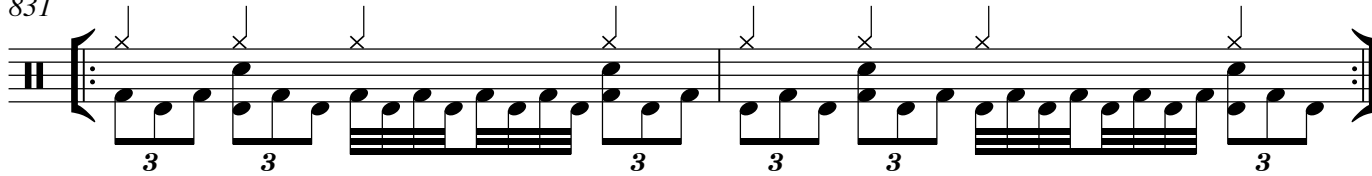
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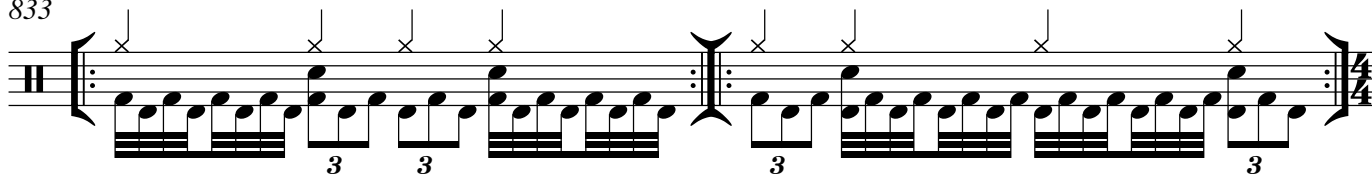
829



831



833



Combinación con valores irregulares

Manuel Enrique Bartholdy

Corcheas y seisillos de semicorcheas

835

6

837

6

839

6

841

6

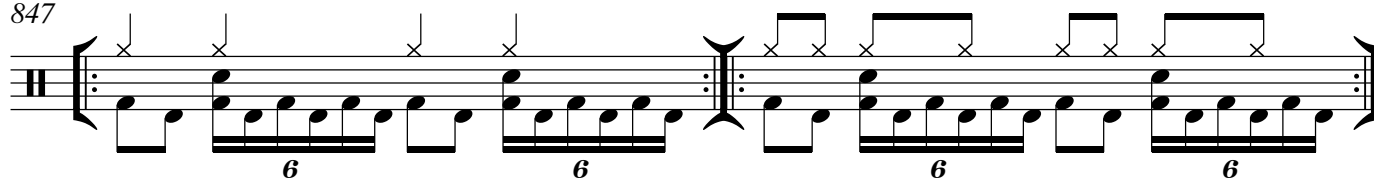
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6

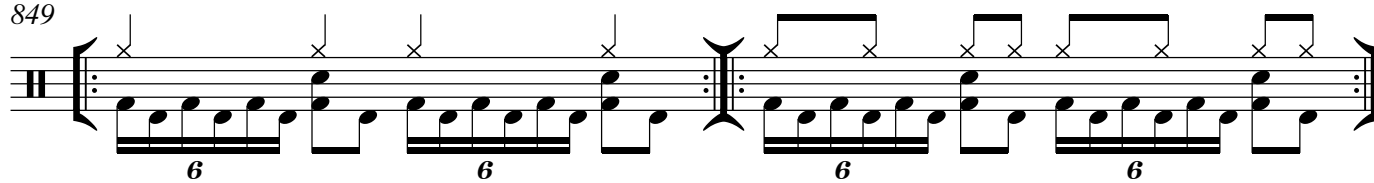
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6

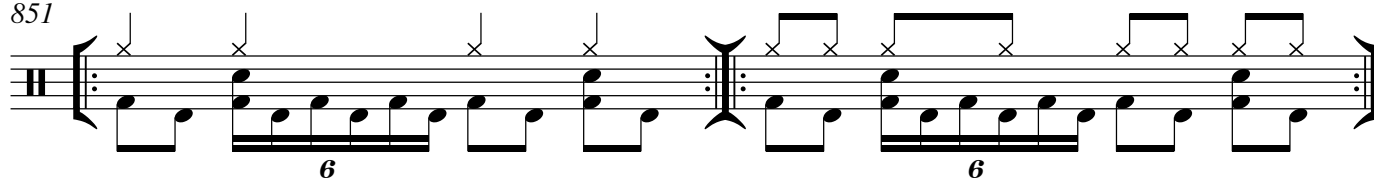
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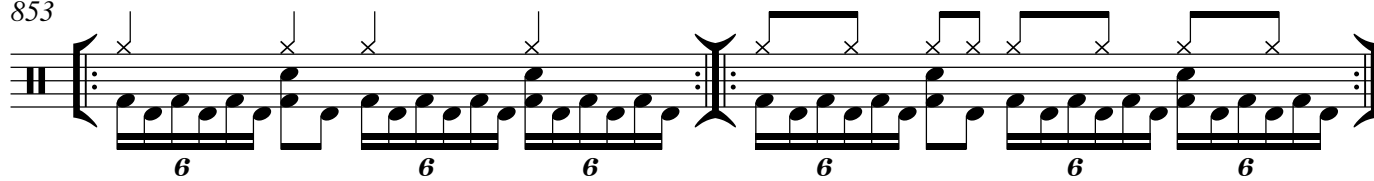
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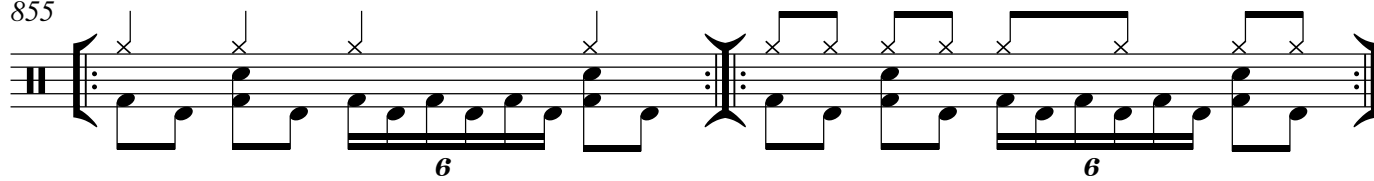
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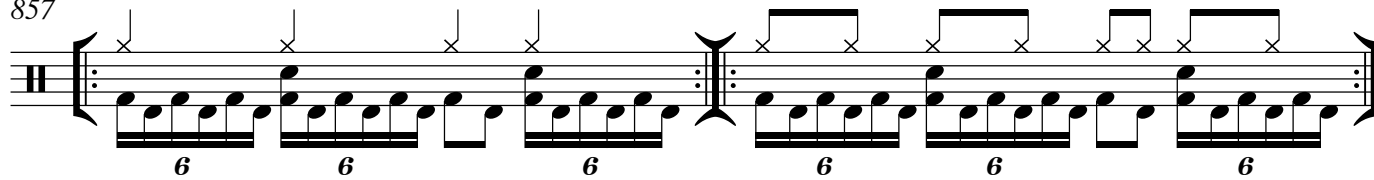
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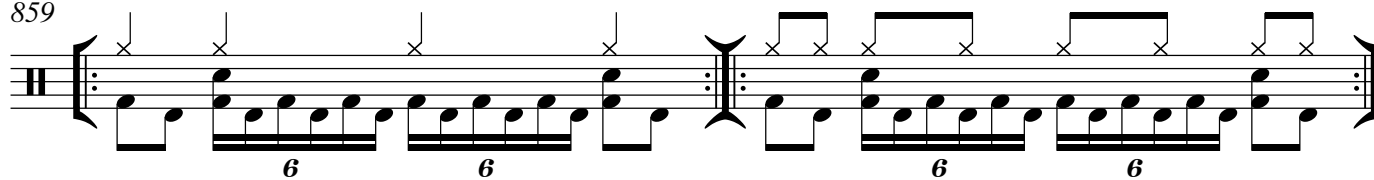
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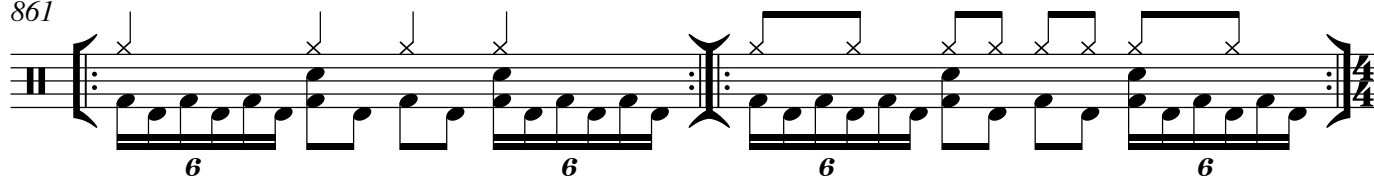
857



859



861



Combinación con valores irregulares*Manuel Enrique Bartholdy**Seisillos de semicorcheas y tresillos de corcheas*

863

6 6 6 3 6 6 6 3

865

6 6 3 3

866

6 3 3 3 6 3 3 3

868

3 6 6 6 3 6 6 6

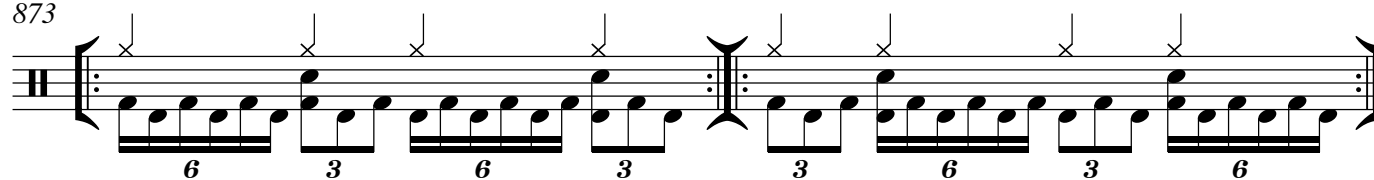
870

3 3 6 6

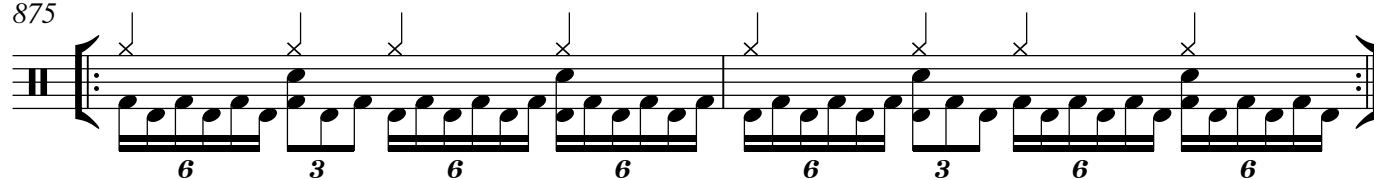
871

3 3 3 6 3 3 3 6

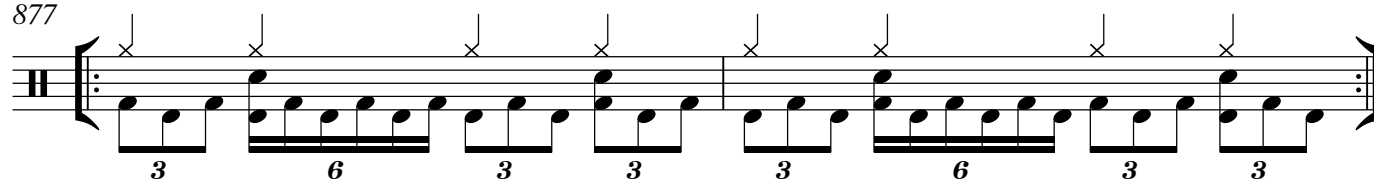
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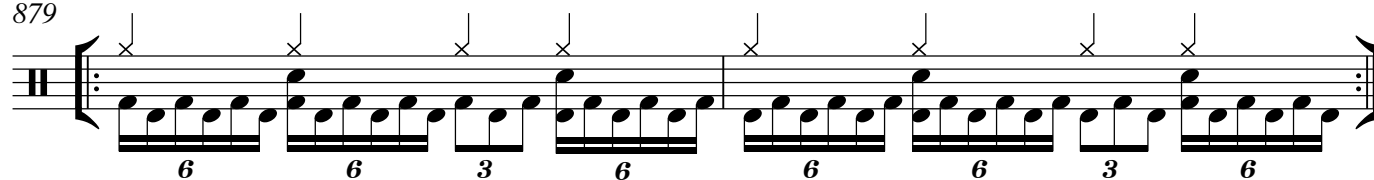
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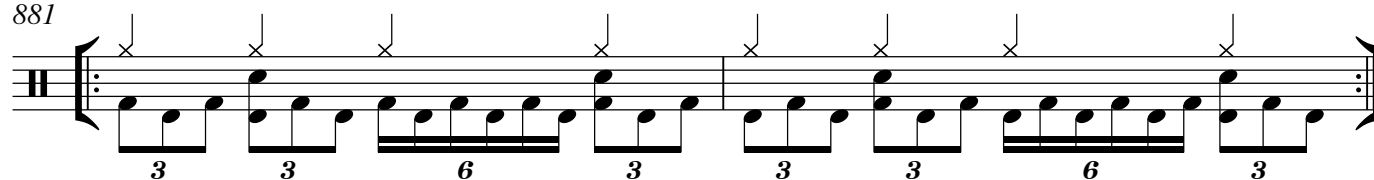
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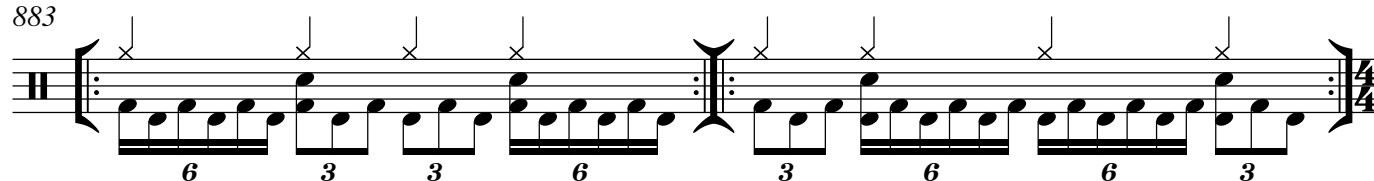
879



881



883



Semicorcheas y seisillos de semicorcheas

885

6 6

887

6 6 6 6

889

6 6 6 6

891

6 6

893

6 6 6 6

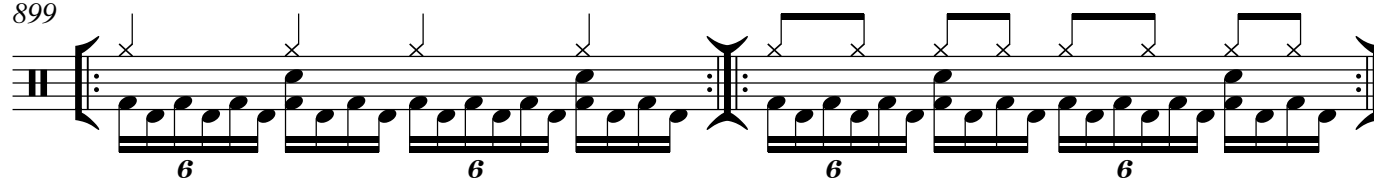
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6 6 6 6

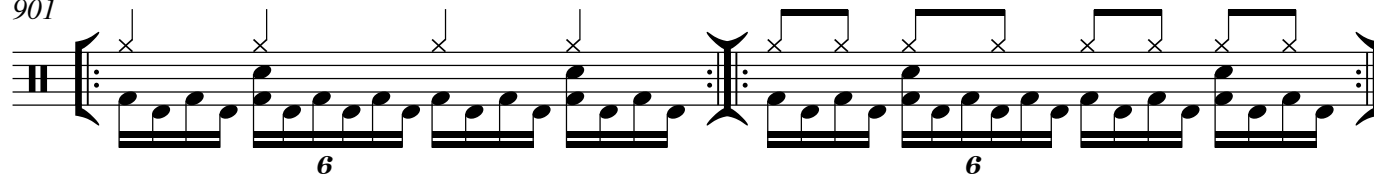
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6 6 6 6

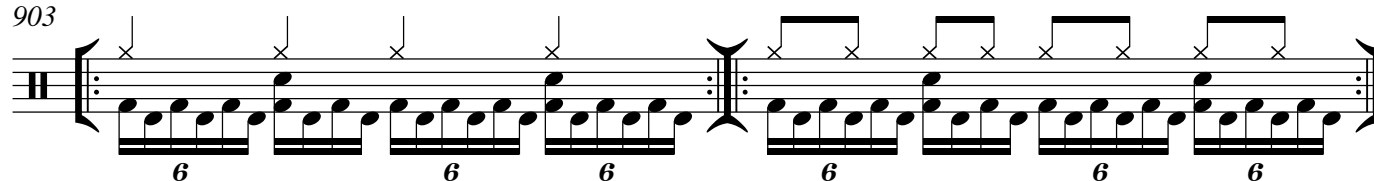
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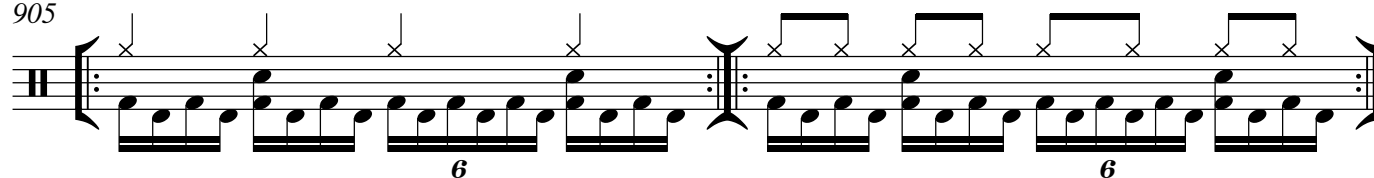
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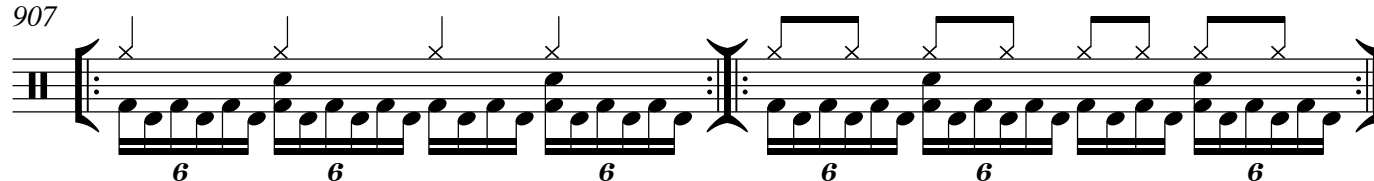
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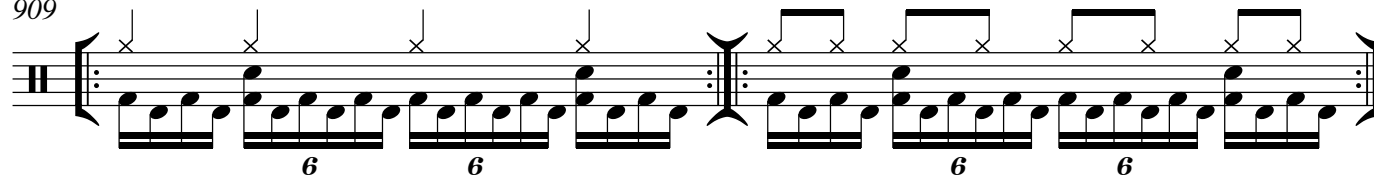
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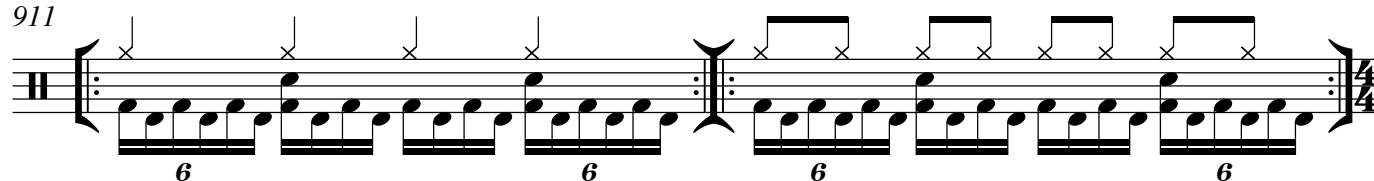
907



909



911



Fusas y seisillos de semicorcheas

913

6

914

6

915

6 6

916

6 6

917

6 6 6

918

6 6 6

919

6

920

6

921

922

923

924

925

926

927

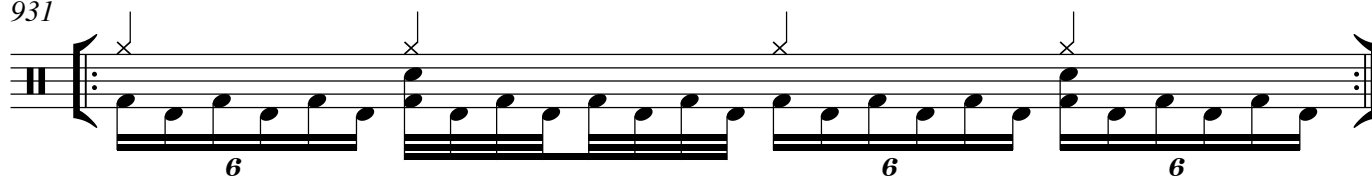
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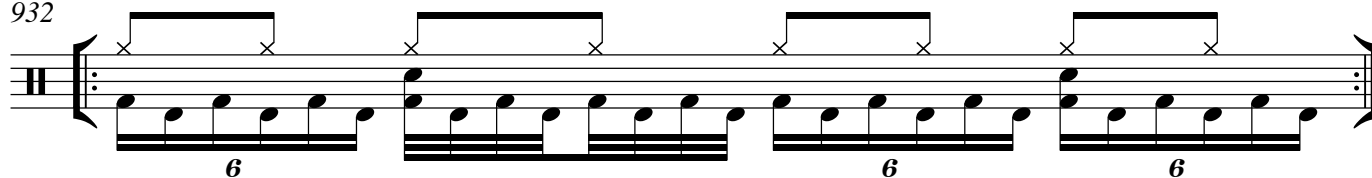
930

The image displays ten staves of musical notation, numbered 921 through 930. Each staff is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed together in groups. Some measures are marked with a '6' below the staff, indicating a specific fingering or a measure rest. Other measures are marked with a bracket and an 'x' above the staff, indicating a specific fingering or a measure rest. The staves are arranged in a vertical column, with each staff starting on a new line.

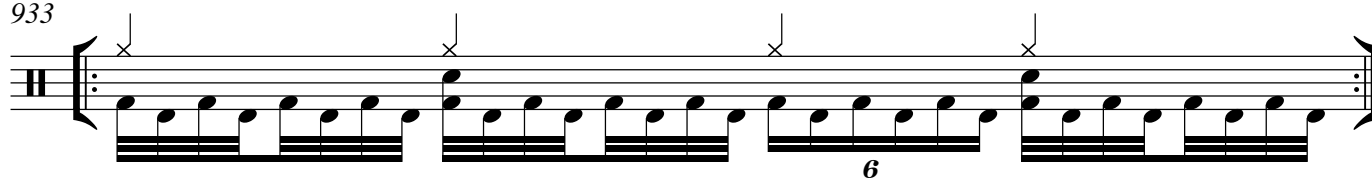
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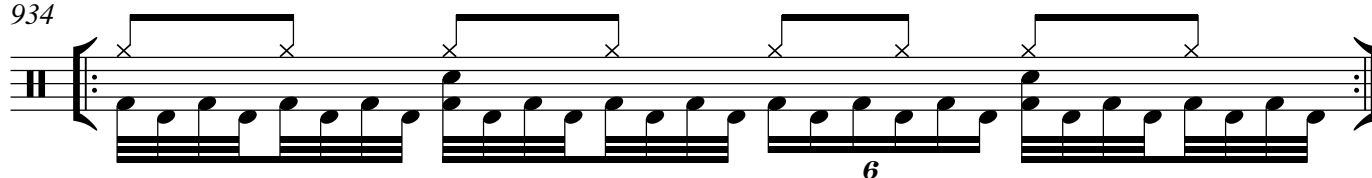
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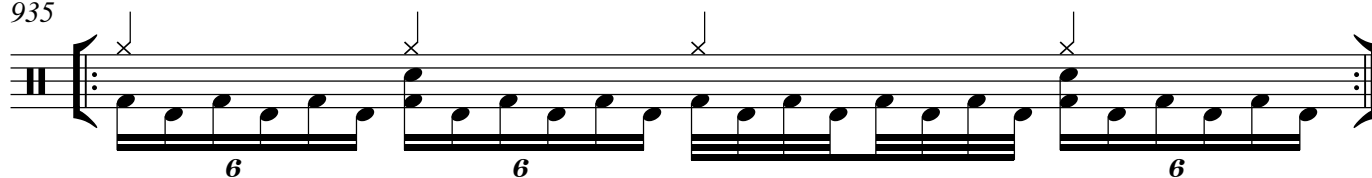
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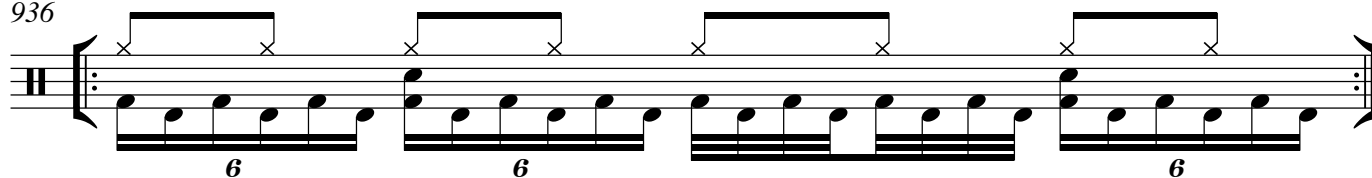
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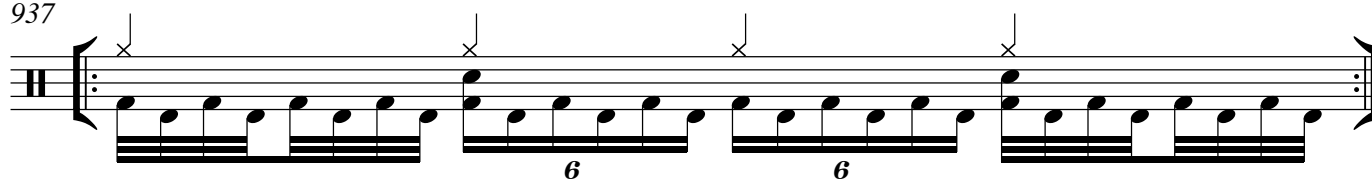
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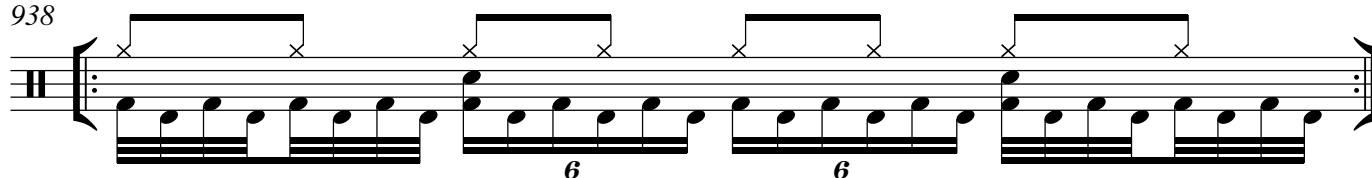
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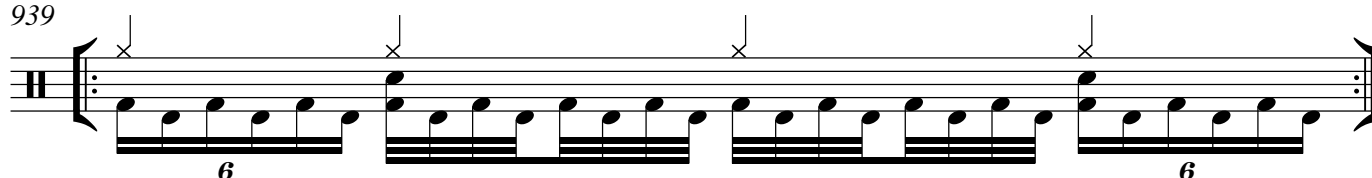
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