

El baterista del siglo XXI (Tomo II)

Manuel Enrique Bartholdy

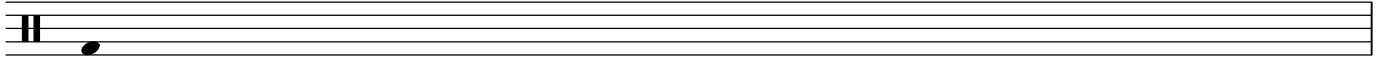


manuelbartholdy.com

Key

Manuel Enrique Bartholdy

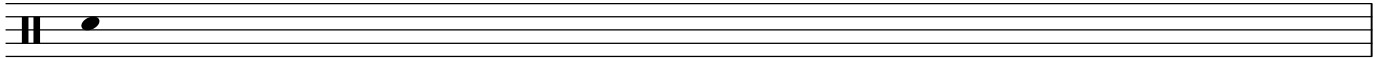
Bombo



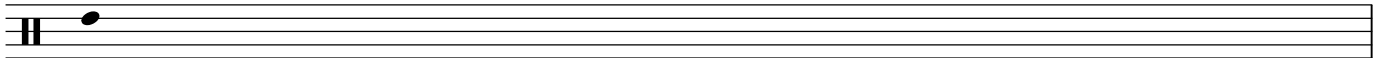
2 Tom de pie



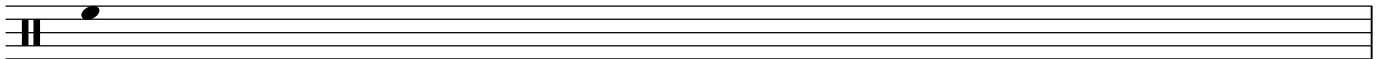
3 Tambor



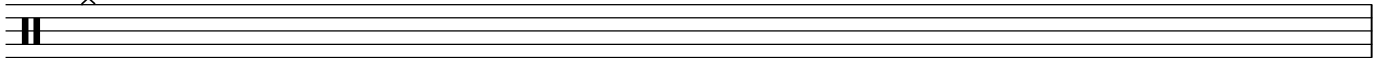
4 Tom medio



5 Tom chico



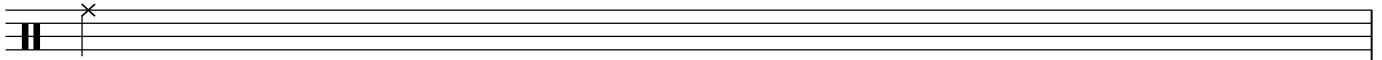
6 Hi-hat
x



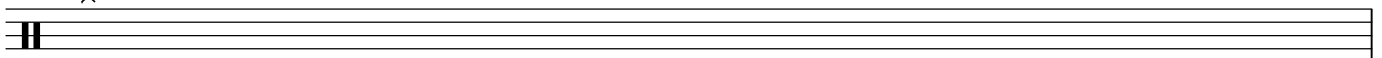
7 Hi-hat con el pie



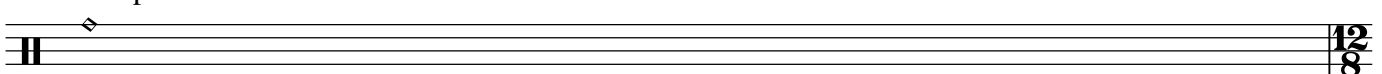
8 Ride



9 Crash
x



10 Campana del ride



Principales figuras y silencios musicales en compás compuesto

Manuel Enrique Bartholdy

A diferencia del Tomo I, donde nos abocamos al estudio de la batería en compás simple (subdivisión de tiempo binaria), en este Tomo, lo haremos en compás compuesto (subdivisión de tiempo ternaria).

En la columna de la izquierda se encuentran las figuras, en la columna de la derecha sus respectivos silencios. Se debe tocar todo en el tambor contando en voz alta UN, DOS, TRES, CUA; subdividiendo mentalmente en tres. El hi hat con el pie esta marcando el pulso de **negra con puntillo** en todos los ejemplos.

Redonda con puntillo Silencio de redonda con puntillo

11 1 2 3 4 1 2 3 4

D

Blancas con puntillo Silencios de blancas con puntillo

13 1 2 3 4 1 2 3 4

D I

Negras con puntillo Silencios de negras con puntillo

15 1 2 3 4 1 2 3 4

D I D I

Corcheas (notese que hay 3 corcheas por tiempo) Silencios de corcheas

17 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I

Semicorcheas (notese que hay 6 semicorcheas por tiempo) Silencios de semicorcheas

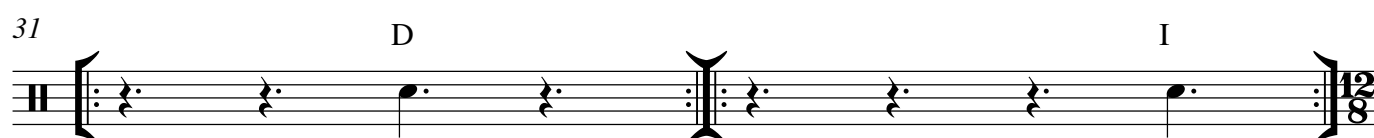
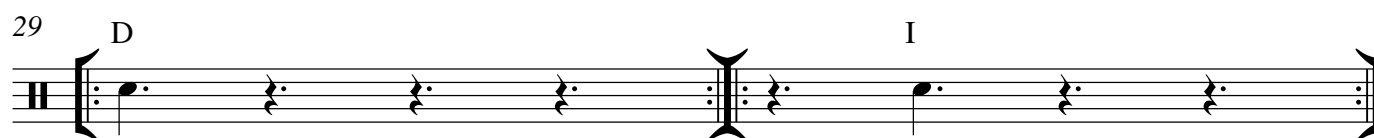
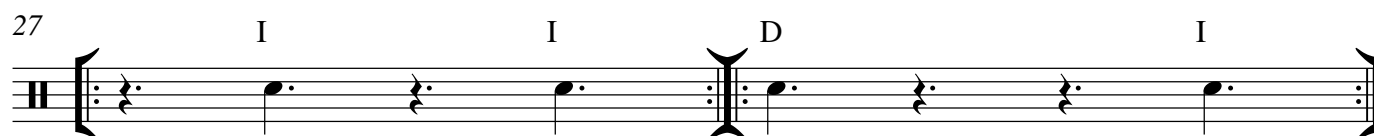
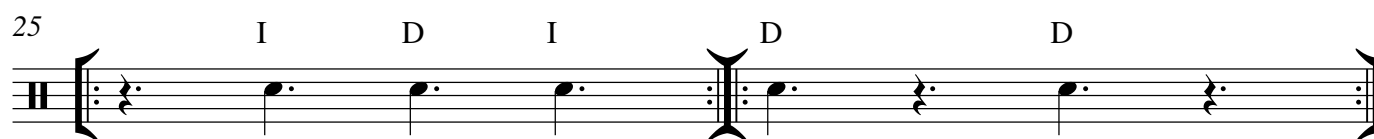
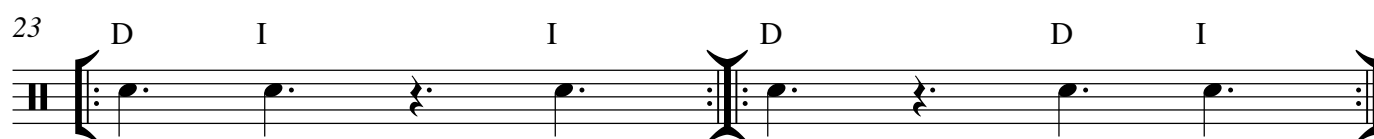
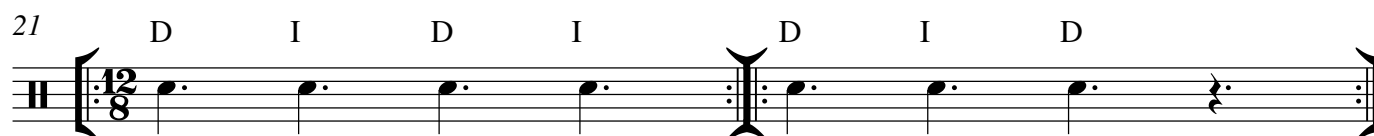
19 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I

Negras con puntillo y silencios de negra con puntillo

Manuel Enrique Bartholdy

En los siguientes ejercicios de tambor vamos a ver las distintas posibilidades de sticking en un compás de 12/8 con figuras de negras con puntillo.



Corcheas y negras con puntillo

Manuel Enrique Bartholdy

En los siguientes ejercicios de tambor vamos a ver las distintas posibilidades de sticking en un compás de 12/8 con figuras de corcheas y negras con puntillo.

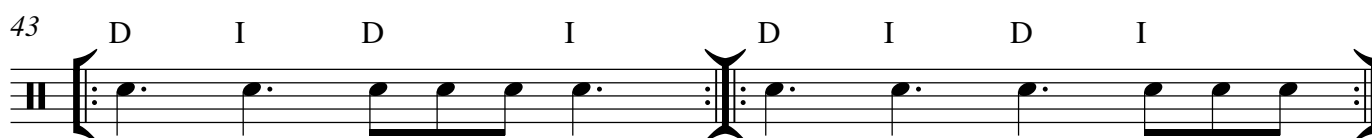
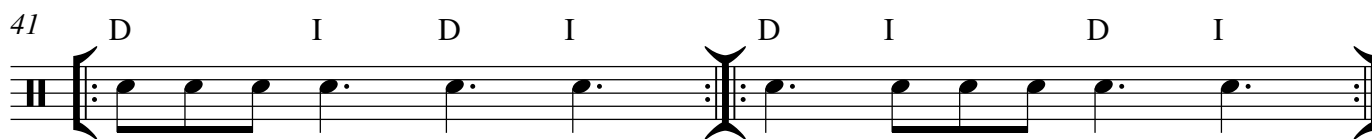
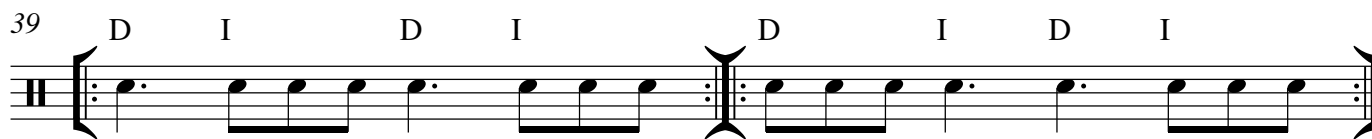
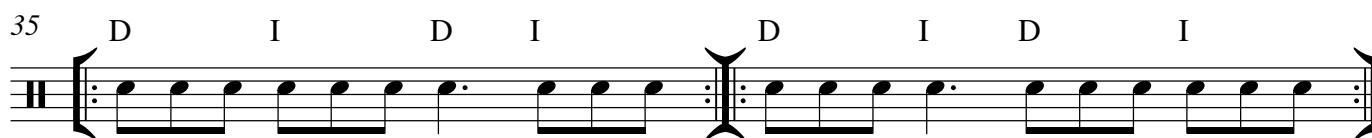
Forma de estudio:

1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.

2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.

3-Tocar tres compases de acompañamiento e intercalar con cada uno de estos compases de break.

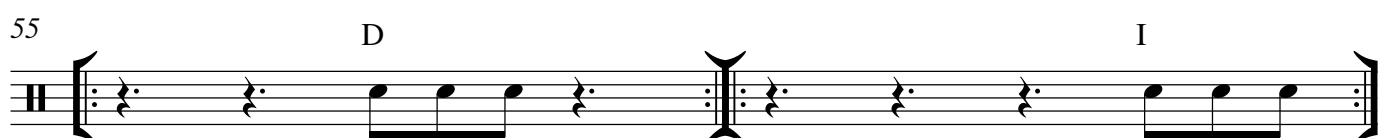
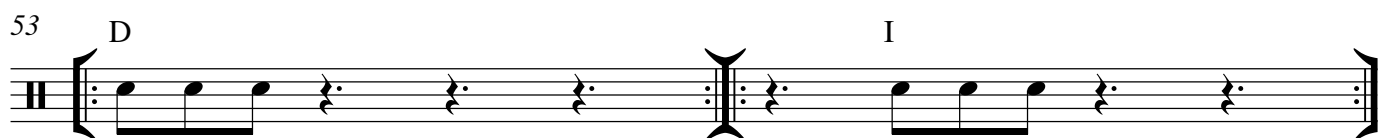
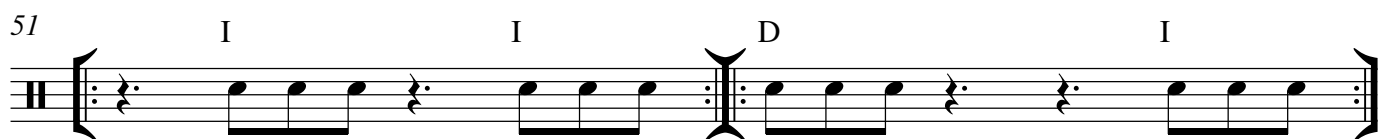
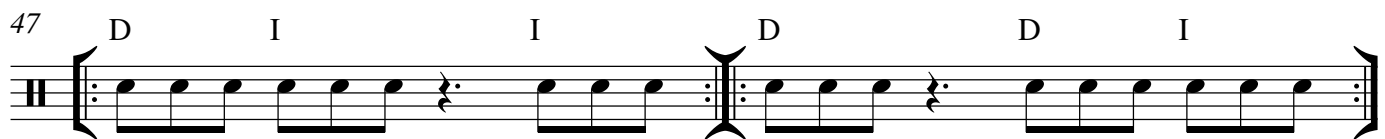
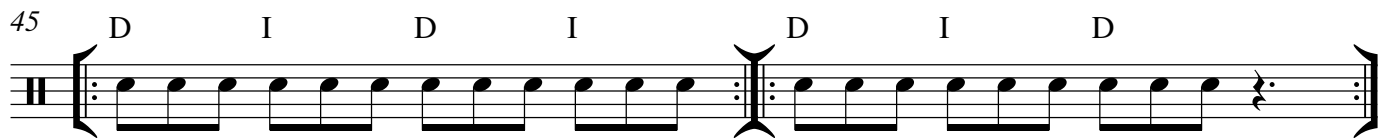
4-En lo posible marcar negras con puntillo con hi-hat pisado.



Corcheas y silencios de negra con puntillo

Manuel Enrique Bartholdy

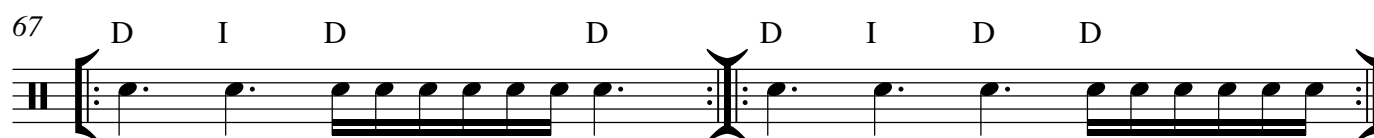
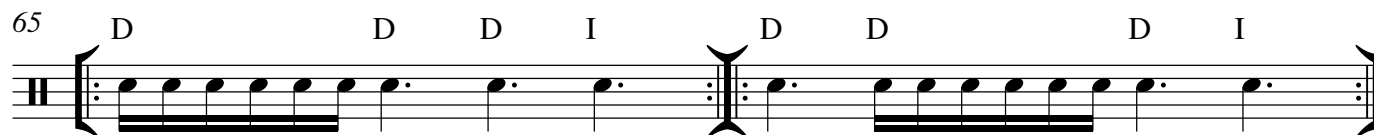
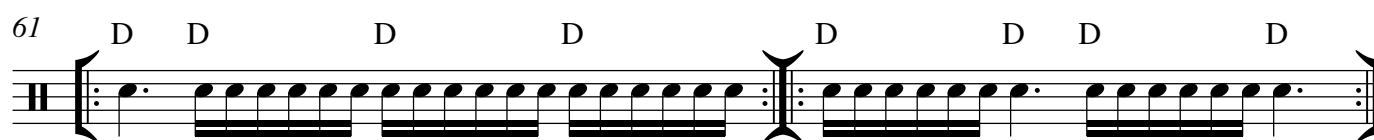
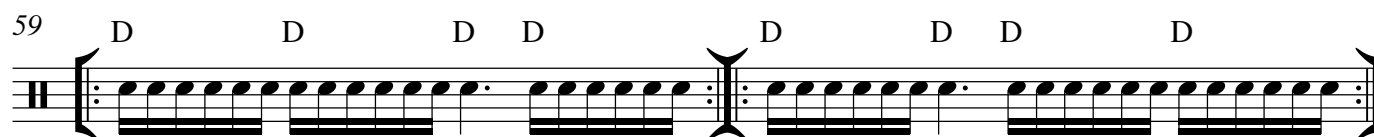
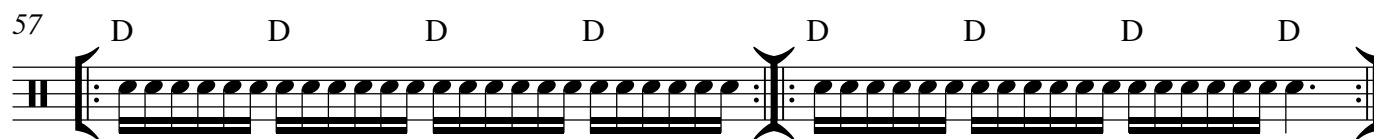
En los siguientes ejercicios de tambor vamos a ver las distintas posibilidades de sticking en un compás de 12/8 con figuras de corcheas y silencios de negras con puntillo.



Semicorcheas y negras con puntillo

Manuel Enrique Bartholdy

En los siguientes ejercicios de tambor vamos a ver las distintas posibilidades de sticking en un compás de 12/8 con figuras de semicorcheas y negras con puntillo.

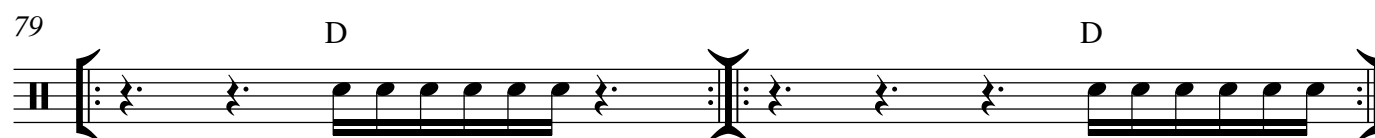
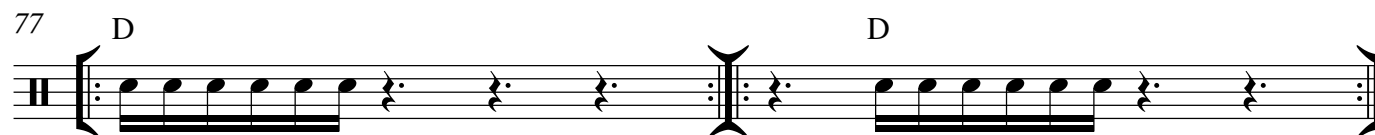
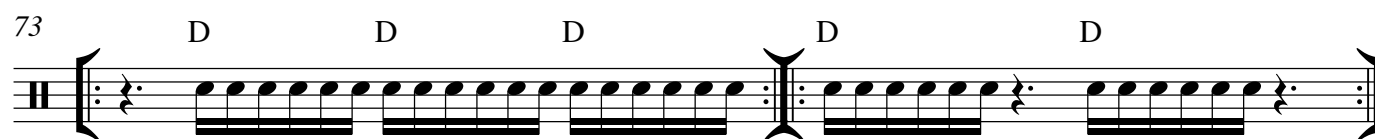
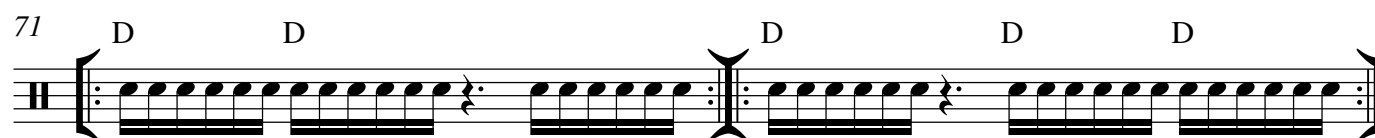
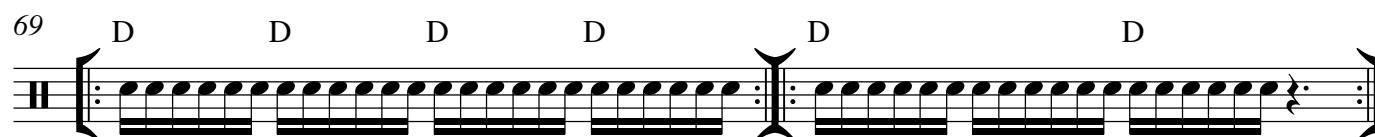


Semicorcheas y silencios de negra con puntillo

7

Manuel Enrique Bartholdy

En los siguientes ejercicios de tambor vamos a ver las distintas posibilidades de sticking en un compás de 12/8 con figuras de semicorcheas y silencios de negras con puntillo.



Corcheas y silencios de corcheas

Manuel Enrique Bartholdy

81

D I D I D I D I D I D I D I D I D I D I D I D I

83

D I D I D I D I D I D I D I D I D I D I D I D I

85

D I D I D I D I D I D I D I D I D I D I D I D I

87

D I D I D I D I D I D I D I D I D I D I D I D I

89

D I D I D I D I D I D I D I D I D I D I D I D I

91

D I D I D I D I D I D I D I D I D I D I D I D I

93

D I D I D I D I D I D I D I D I D I D I D I D I

Corcheas y blancas con puntillo

9

Manuel Enrique Bartholdy

95 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

97 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

Corcheas y silencios de blancas con puntillo

99 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

101 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

Ostinato de hi-hat en corcheas (parte I - A)

Manuel Enrique Bartholdy

103

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

105

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

107

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

109

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

111

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

113

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

115

1 2 3 4 2 2 3 4 3 2 3 4 4 2 3 4

Silencio de corchea y negra

Manuel Enrique Bartholdy

Si dividimos una negra con puntillo en 3 corcheas, el silencio de corchea correspondería a la primera nota del tiempo, mientras que la negra correspondería a la segunda nota del tiempo la cual prolonga su sonido por sobre la tercera.

117 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I

118 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I

120 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I

122 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I

124 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I

126 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I

128 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I

130 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I

Ostinato de hi-hat en corcheas (parte I - B)

Manuel Enrique Bartholdy

132

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

134

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

136

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

138

1 2 3 2 2 3 3 2 3 4 2 3

Silencio de negras y corchea

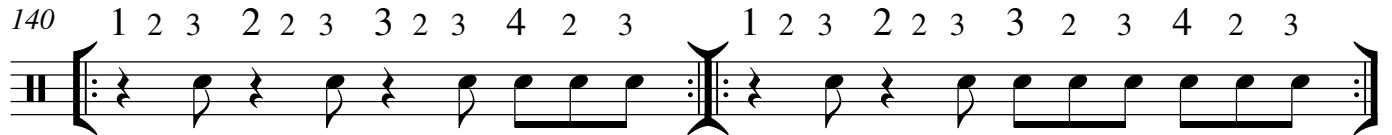
13

Manuel Enrique Bartholdy

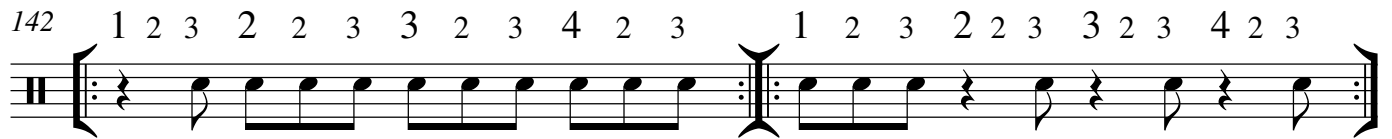
Si dividimos una negra con puntillo en 3 corcheas, el silencio de negra corresponderia a la primera y segunda notas del tiempo, mientras que la corchea corresponde a la tercera.



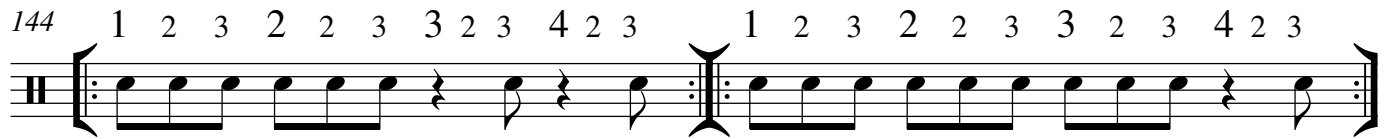
D I D I D I D I D I D I



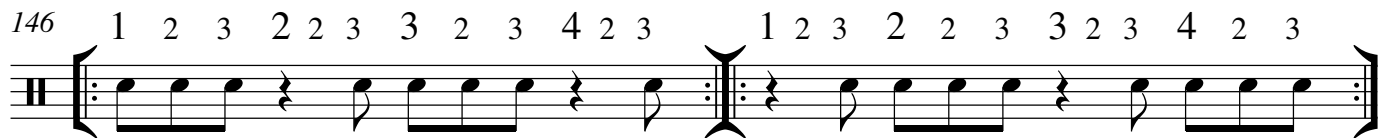
D I D I D I D I D I D I D I D I



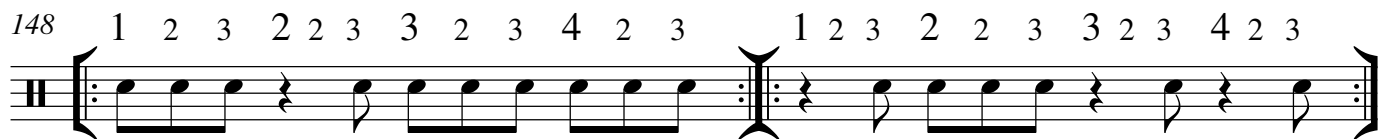
D I D I D I D I D I D I D I D I



D I D I D I D I D I D I D I D I



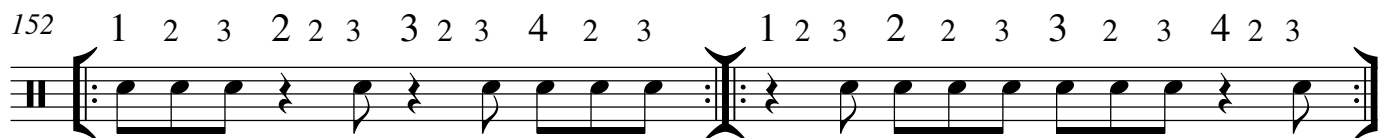
D I D I D I D I D I D I D I D I



D I D I D I D I D I D I D I D I



D I D I D I D I D I D I D I D I



D I D I D I D I D I D I D I D I

Ostinato de hi-hat en corcheas (parte I - C)

Manuel Enrique Bartholdy

154

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

156

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

158

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

160

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Si dividimos una negra con puntillo en 3 corcheas, la corchea corresponde a la primera nota, mientras que la negra correspondería a la segunda nota del tiempo, la cual prolonga su sonido por dos corcheas.

161 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I

162 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

164 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

166 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

168 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

170 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

172 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

174 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I D I D I

Ostinato de hi-hat en corcheas (parte I - D)

Manuel Enrique Bartholdy

176

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

178

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

180

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

182

1 2 3 2 2 3 3 2 3 4 2 3

12/8

Silencio de corchea - corchea - corchea

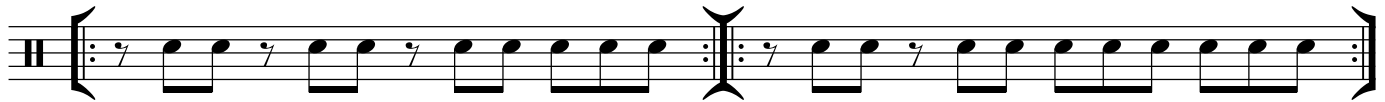
Manuel Enrique Bartholdy

Si dividimos una negra con puntillo en 3 corcheas, el silencio de corchea corresponderia a la primera nota mientras que las corcheas subsiguientes corresponden a las ultimas dos notas del tiempo.

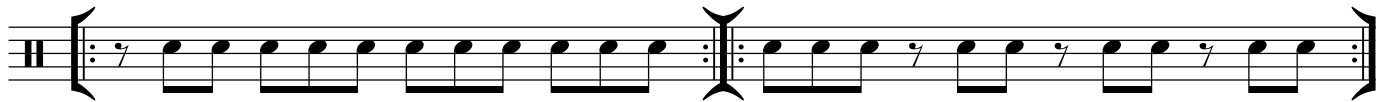
183



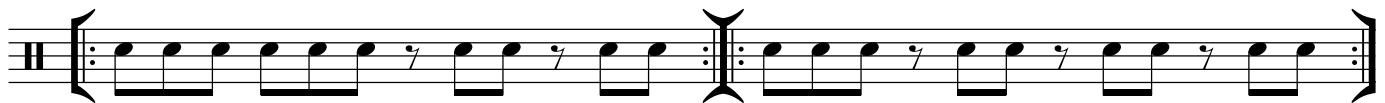
184



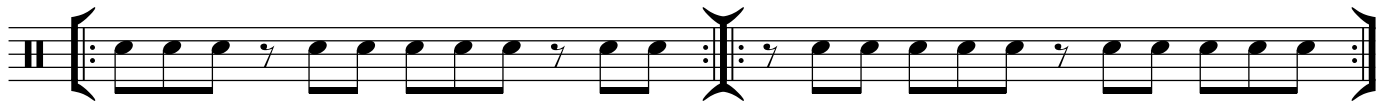
186



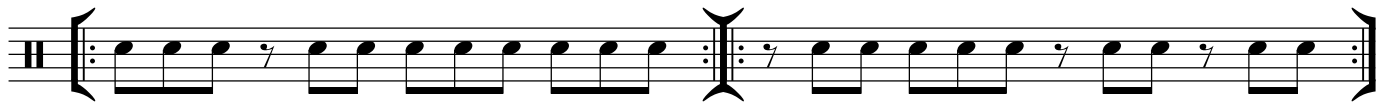
188



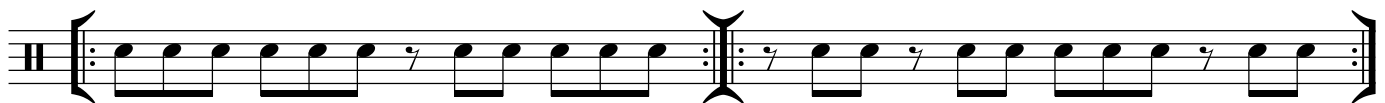
190



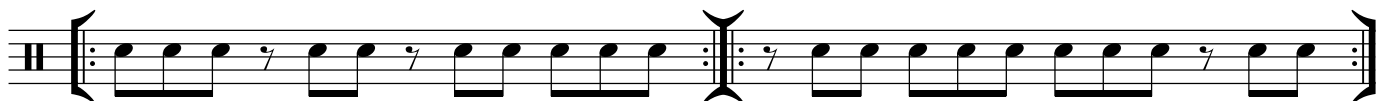
192



194

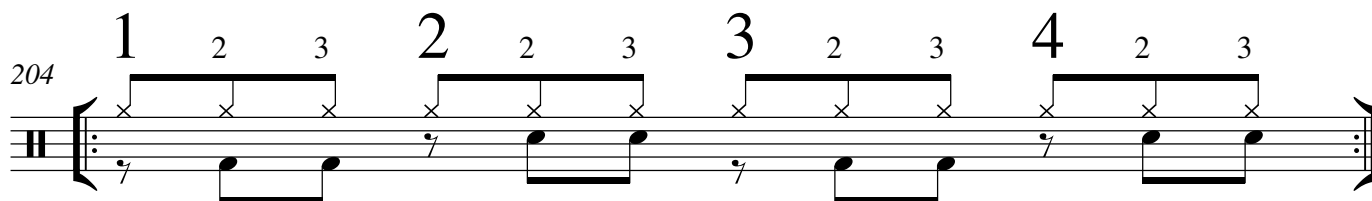
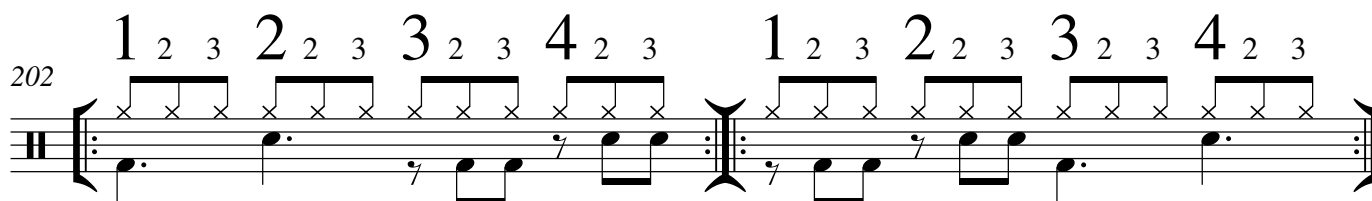
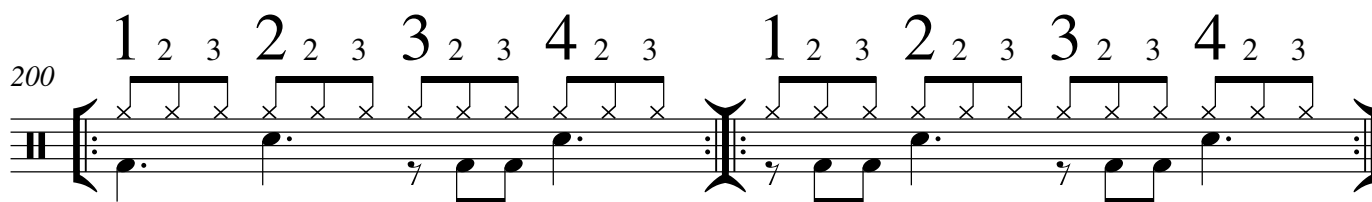
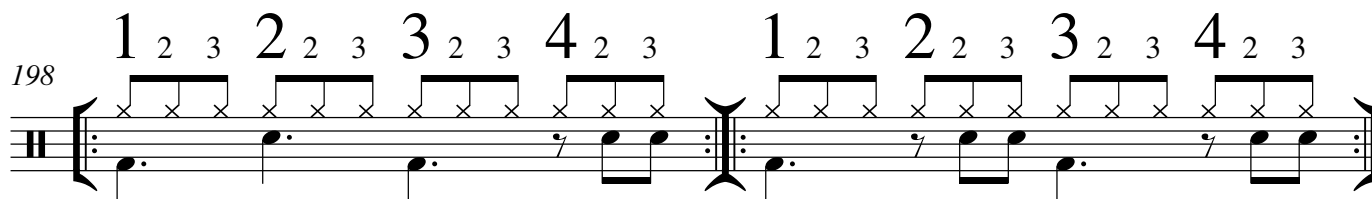


196



Ostinato de hi-hat en corcheas (parte I - E)

Manuel Enrique Bartholdy



Negra - corchea

19

Manuel Enrique Bartholdy

Si dividimos una negra con puntillo en 3 corcheas, la negra corresponderia a la primera nota, la cual prolonga su sonido por sobre la segunmda corchea, mientras que la corchea corresponde a la tecera nota del tiempo.

205 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I

206 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I

208 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I

210 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I

212 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I

214 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I

216 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

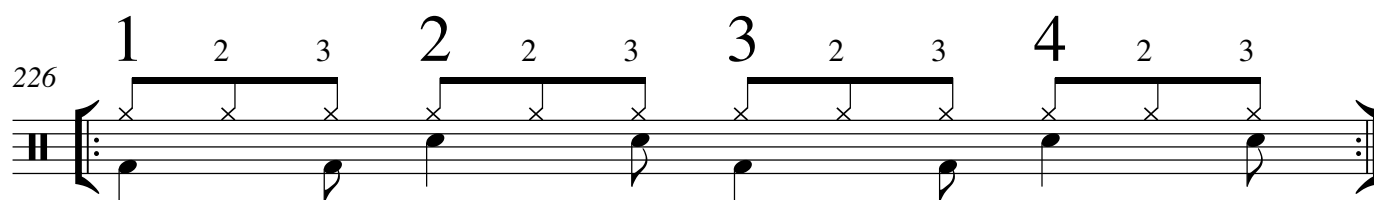
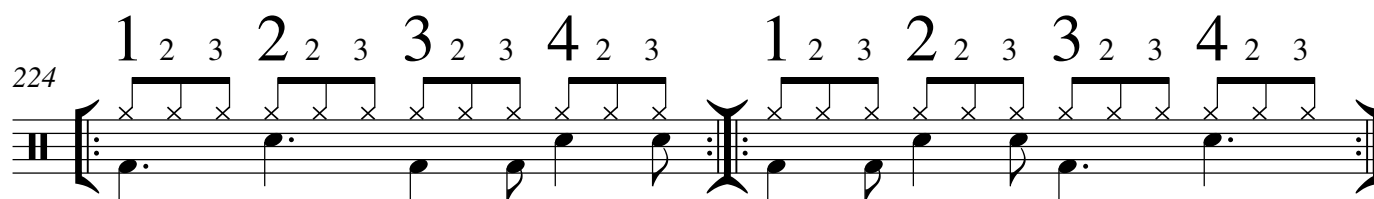
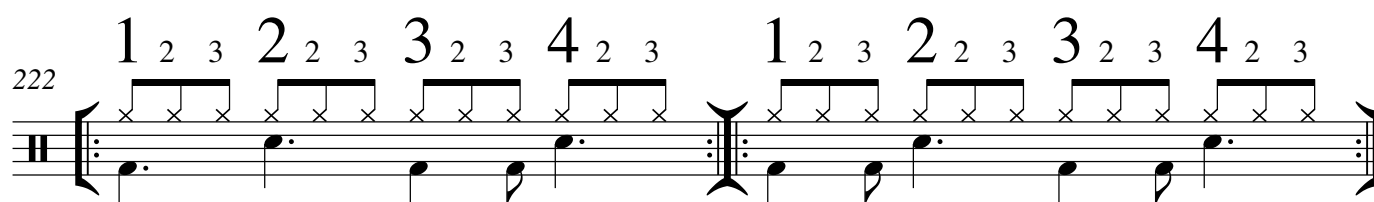
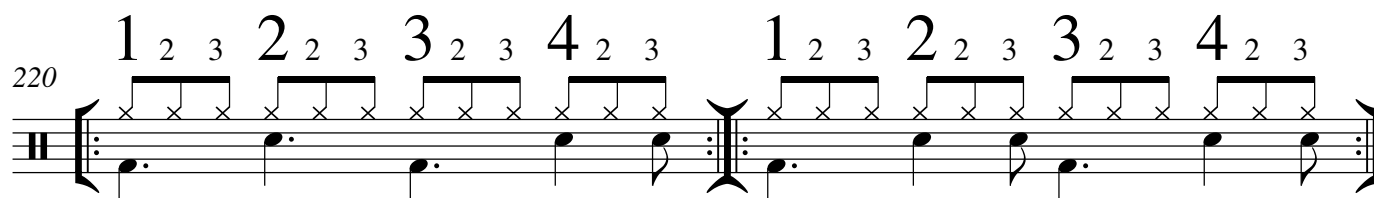
D I D I D I D I D I D I D I D I D I

218 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

D I D I D I D I D I D I D I D I D I

Ostinato de hi-hat en corcheas (parte I - F)

Manuel Enrique Bartholdy



Ostinato de hi-hat en corcheas (parte I - G)

Manuel Enrique Bartholdy

227

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

229

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

231

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

233

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

235

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

237

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en corcheas (parte I - H)

Manuel Enrique Bartholdy

238

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

240

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

242

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

244

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

246

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

248

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

250

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en corcheas (parte I - I)

Manuel Enrique Bartholdy

Singles

252

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Doubles

254

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Inverted Doubles

256

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Paradiddle

258

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en corcheas (parte I - J)

Manuel Enrique Bartholdy

260

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

262

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

264

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

266

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

268

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

270

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

272

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

274

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

276

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

278

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

280

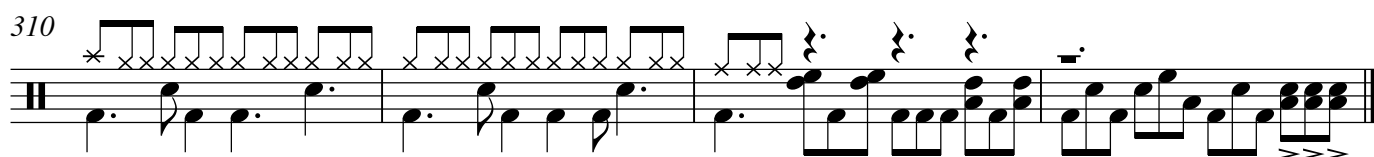
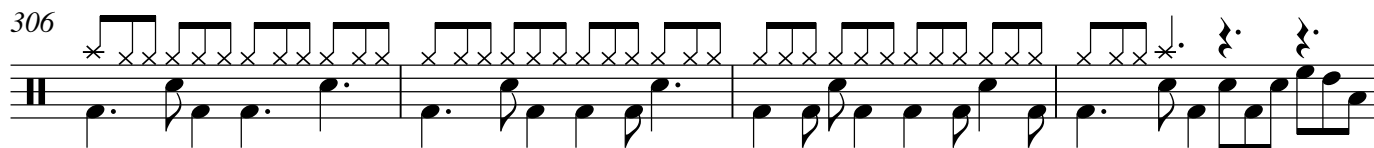
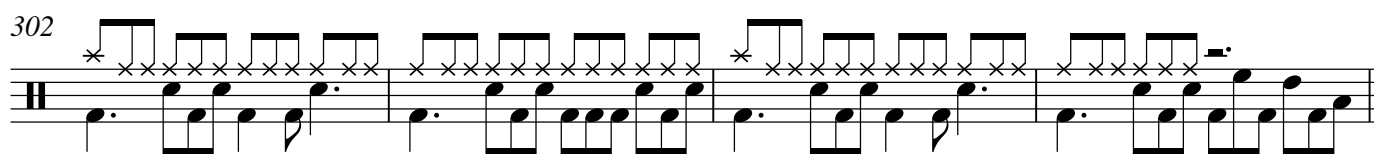
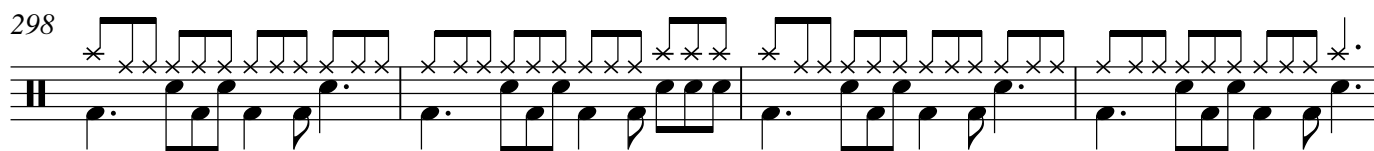
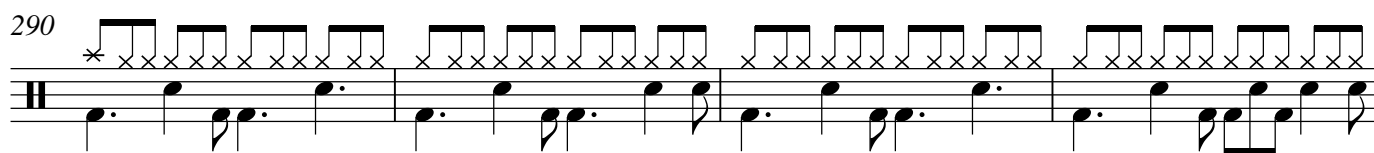
1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

282

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

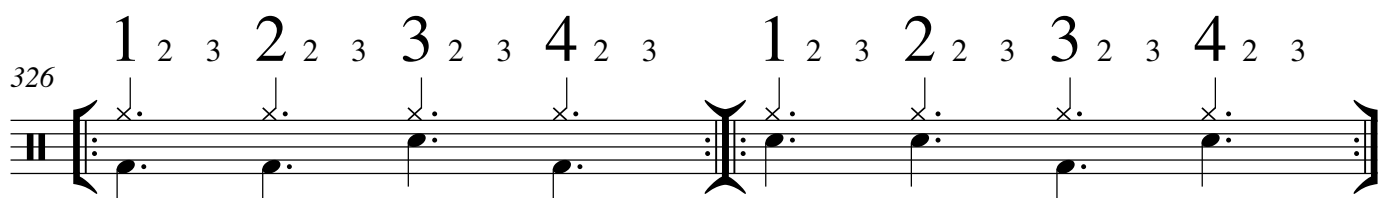
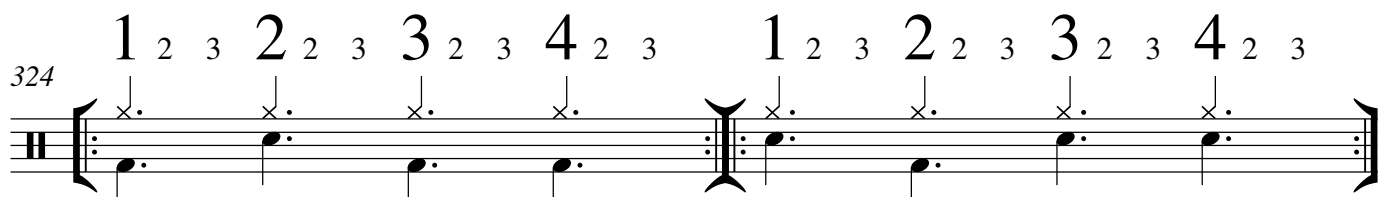
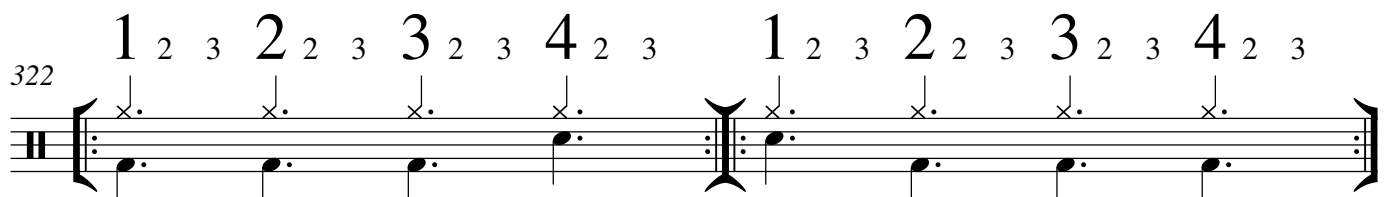
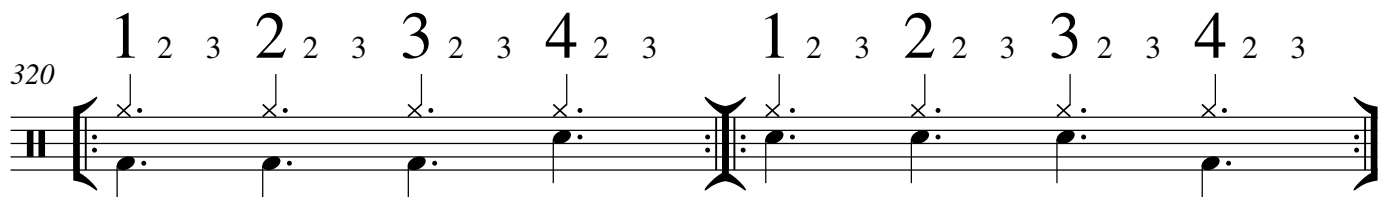
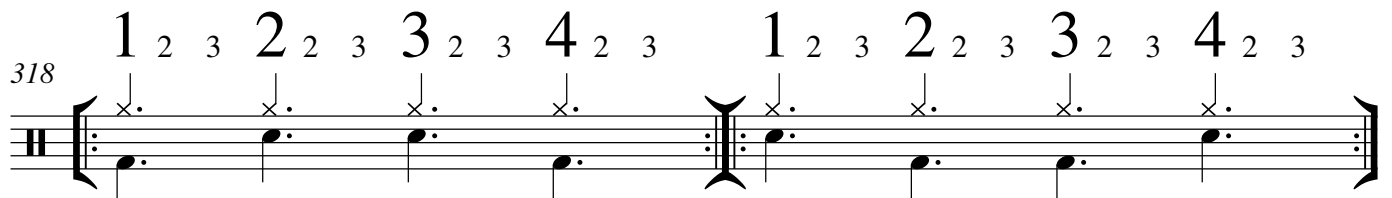
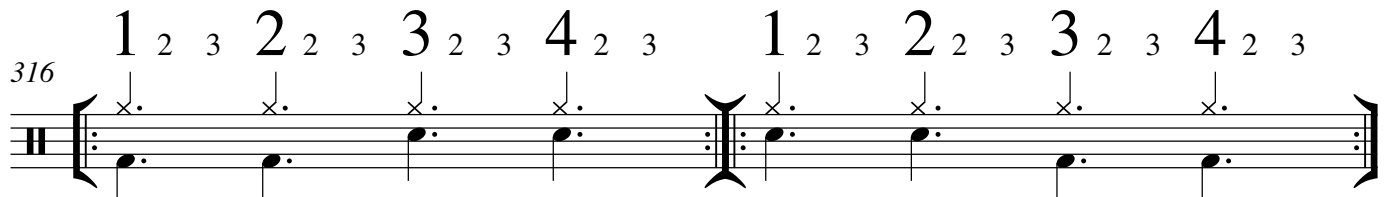
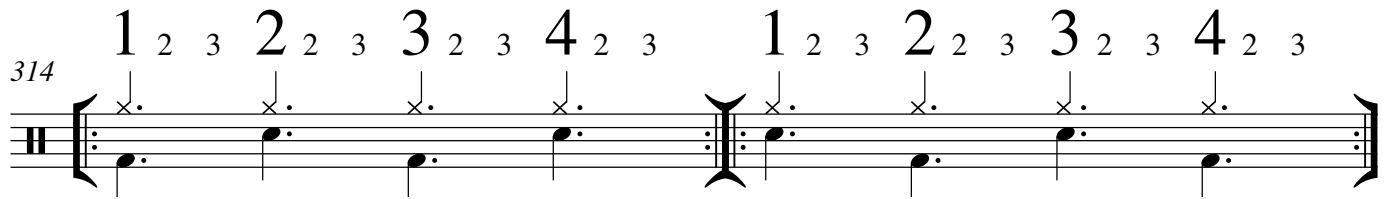
Estudio N°1

Manuel Enrique Bartholdy



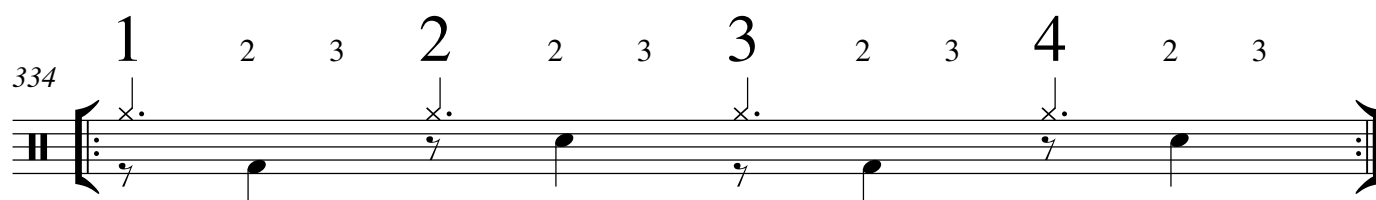
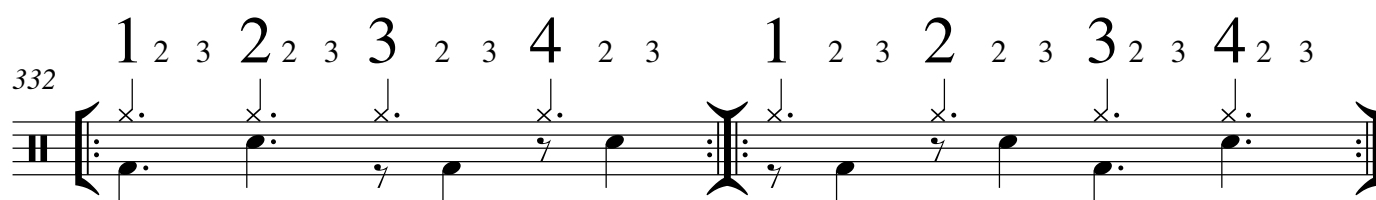
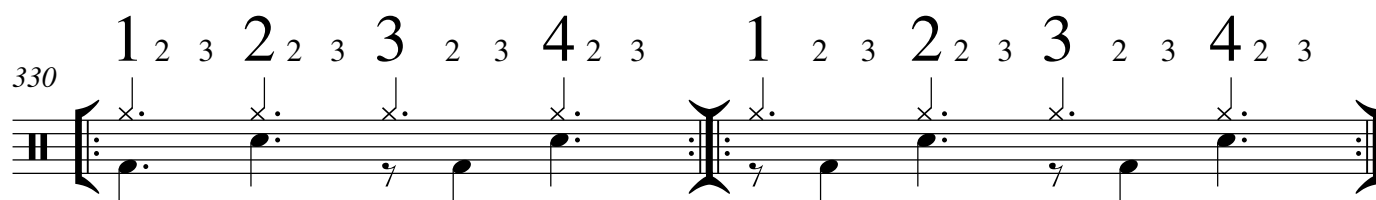
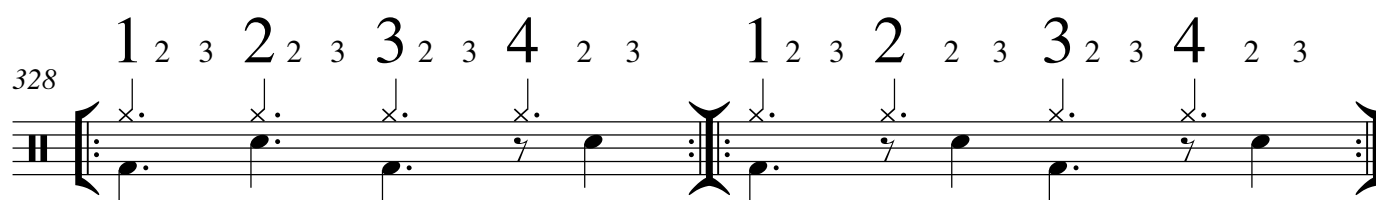
Ostinato de hi-hat en negras con puntillo (parte I - A)

Manuel Enrique Bartholdy



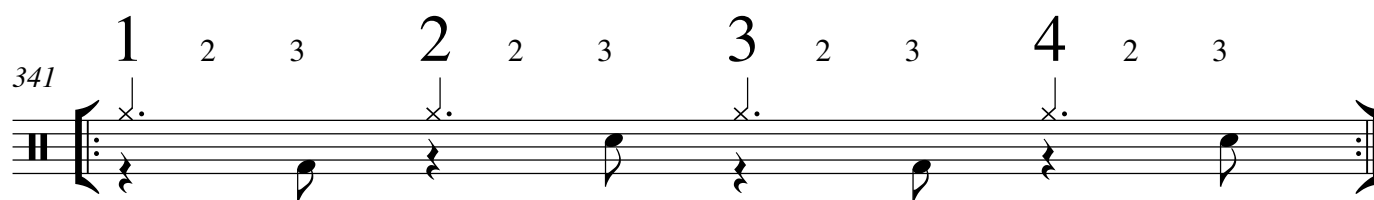
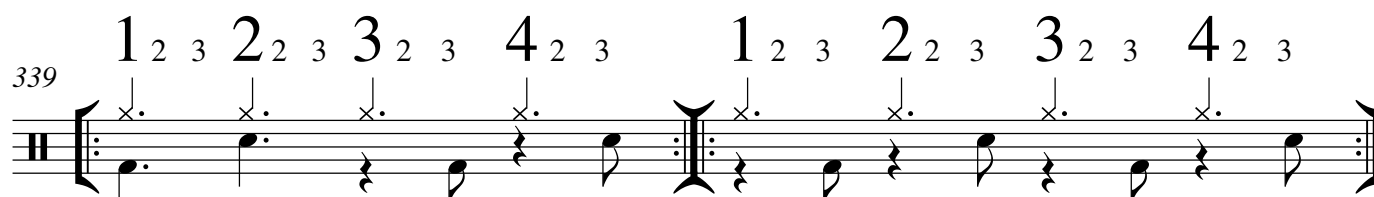
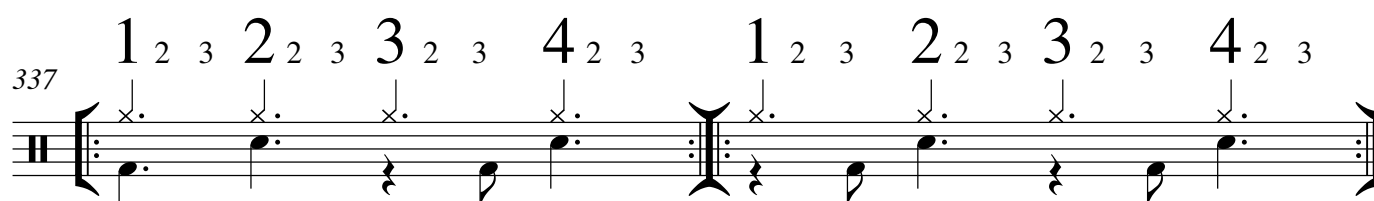
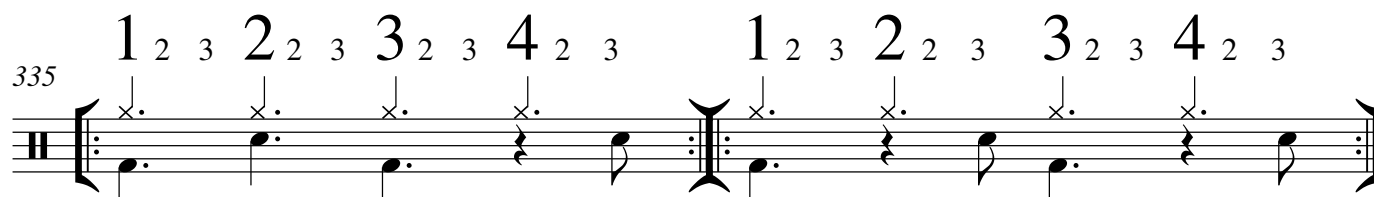
Ostinato de hi-hat en negras con puntillo (parte I - B)

Manuel Enrique Bartholdy



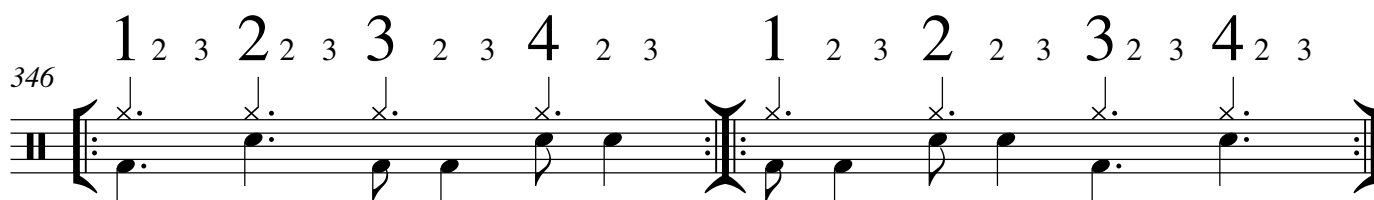
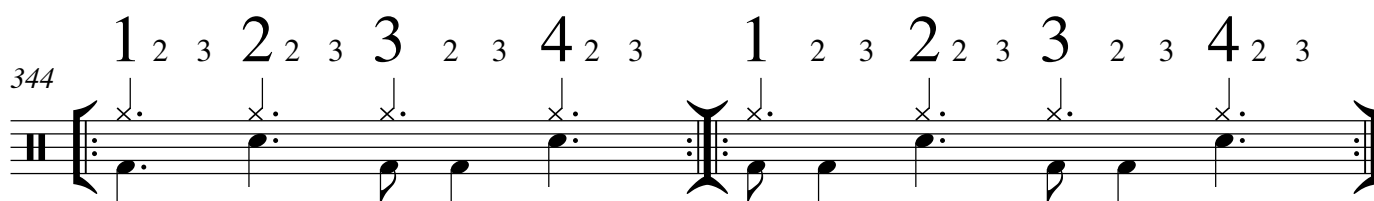
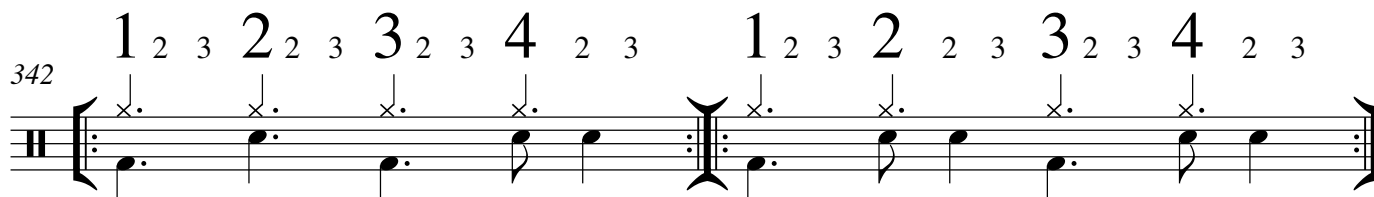
Ostinato de hi-hat en negras con puntillo (parte I - C)

Manuel Enrique Bartholdy



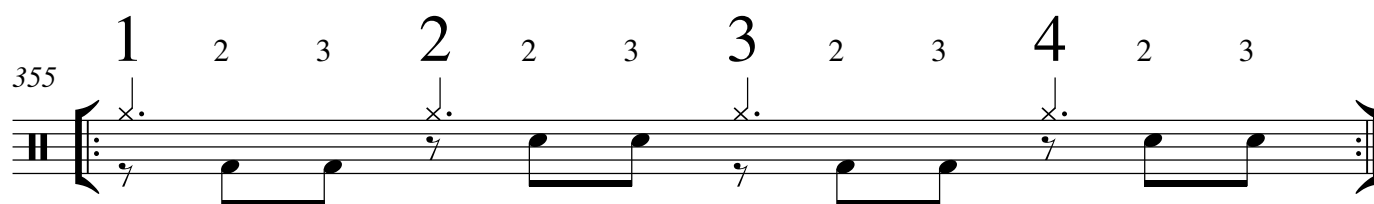
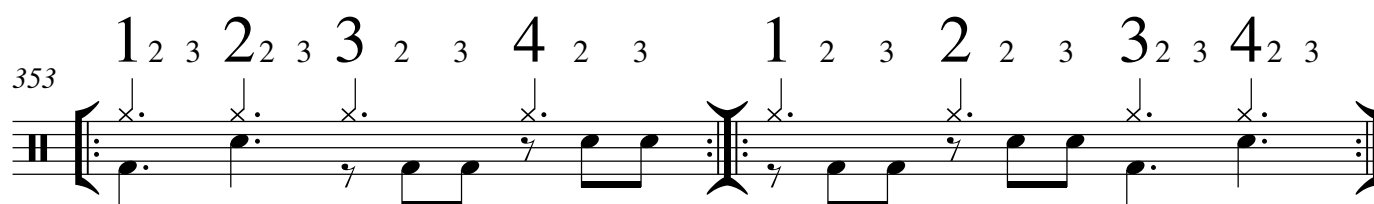
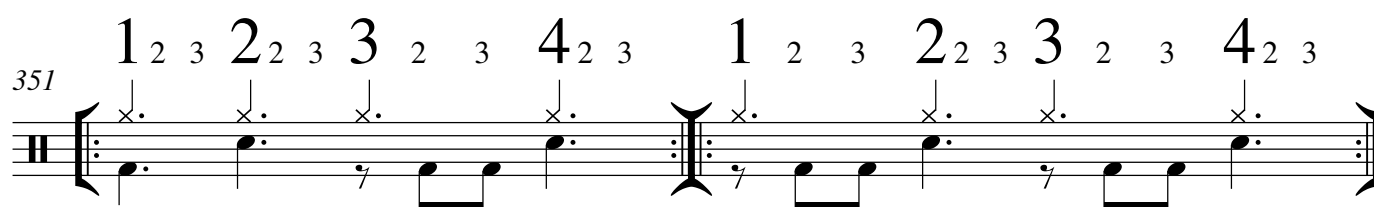
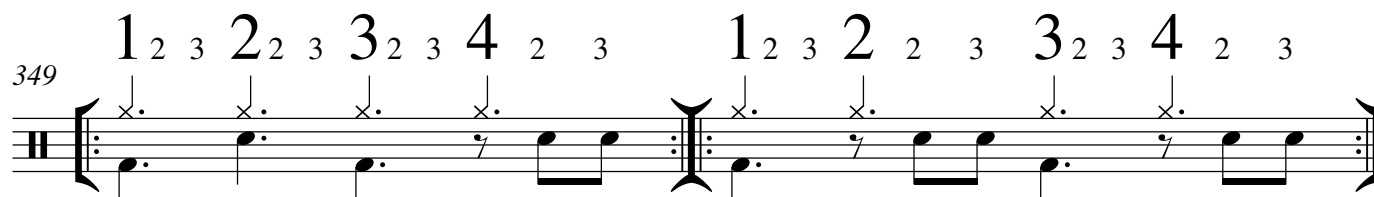
Ostinato de hi-hat en negras con puntillo (parte I - D)

Manuel Enrique Bartholdy



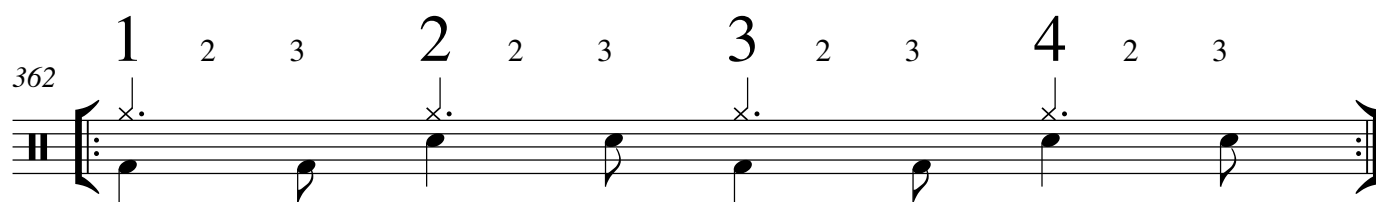
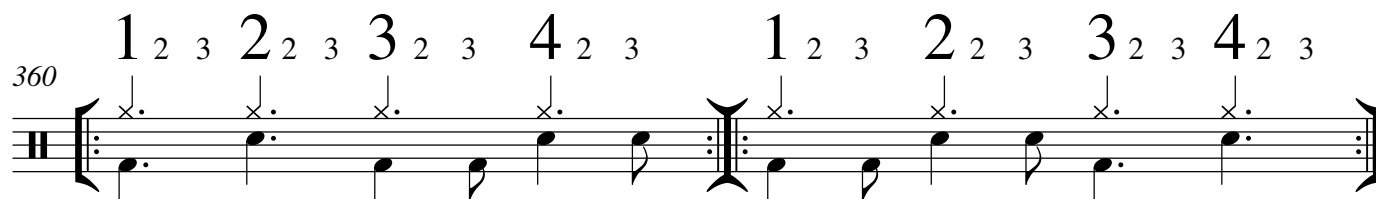
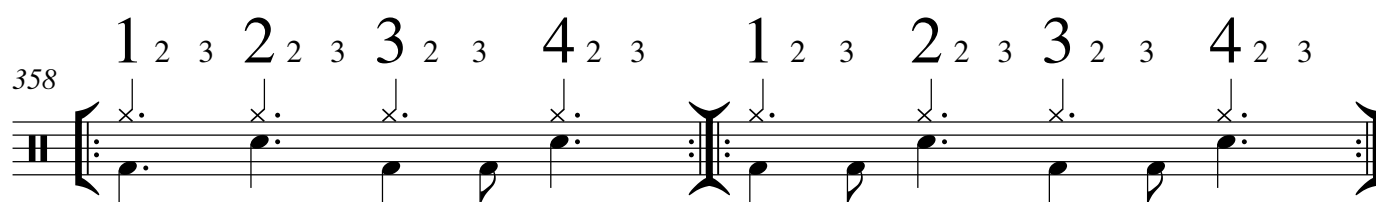
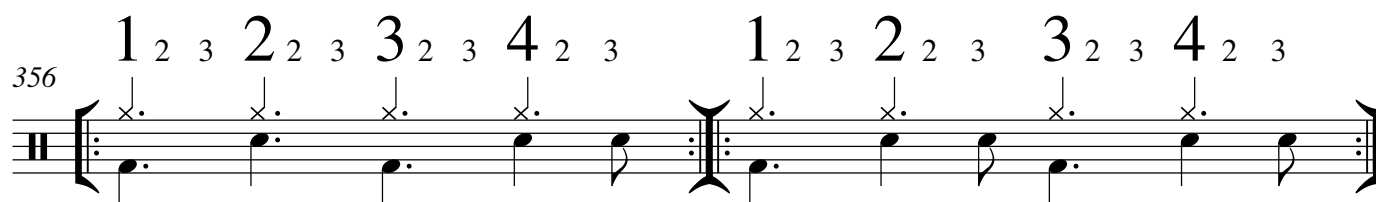
Ostinato de hi-hat en negras con puntillo (parte I - E)

Manuel Enrique Bartholdy



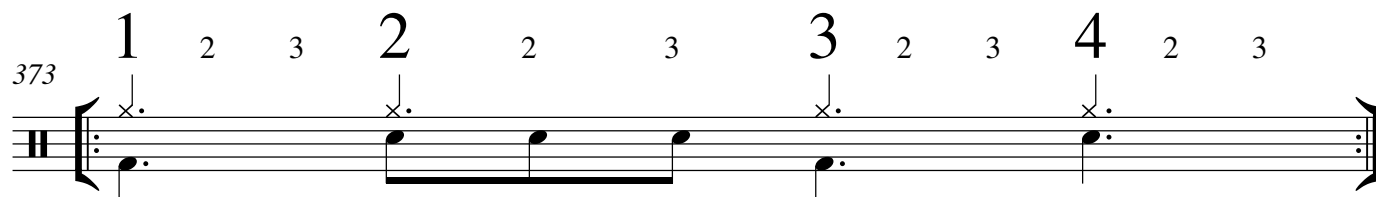
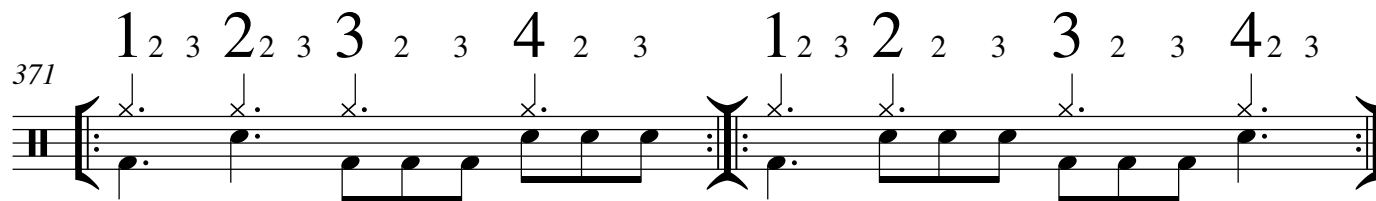
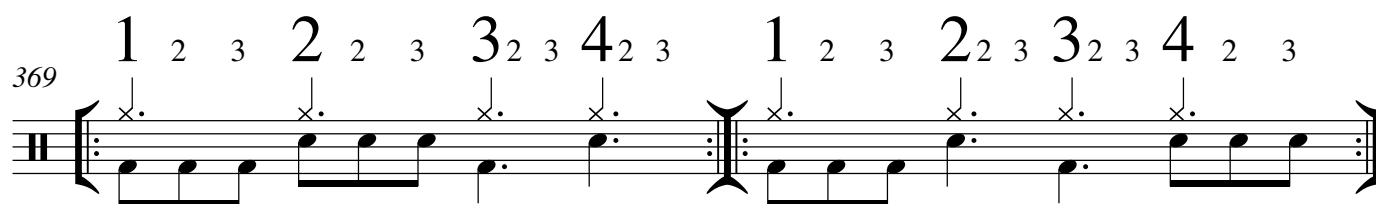
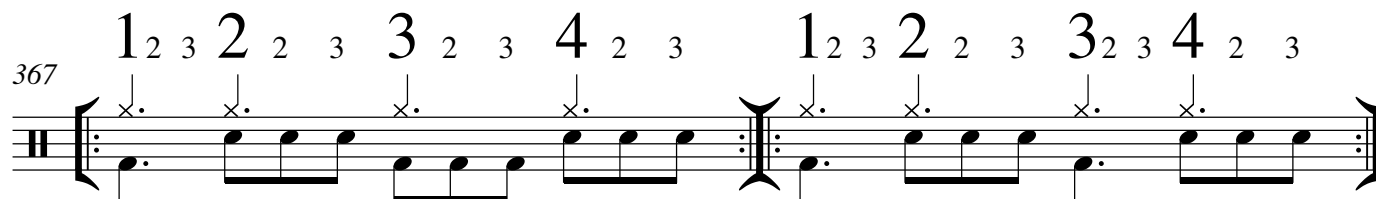
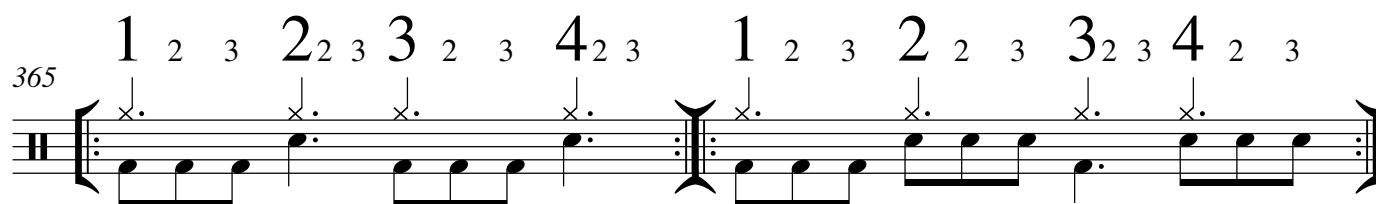
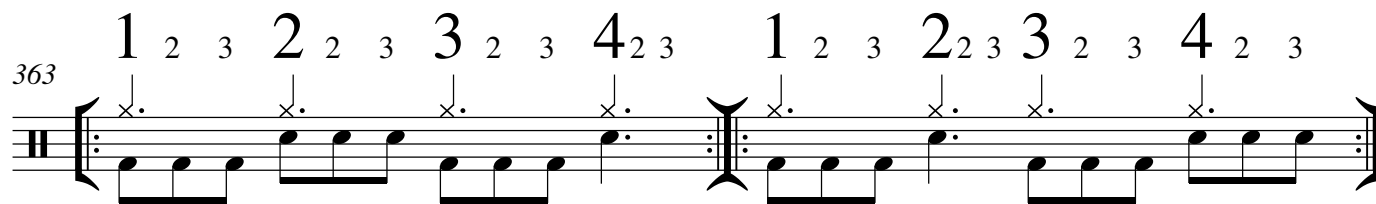
Ostinato de hi-hat en negras con puntillo (parte I - F)

Manuel Enrique Bartholdy



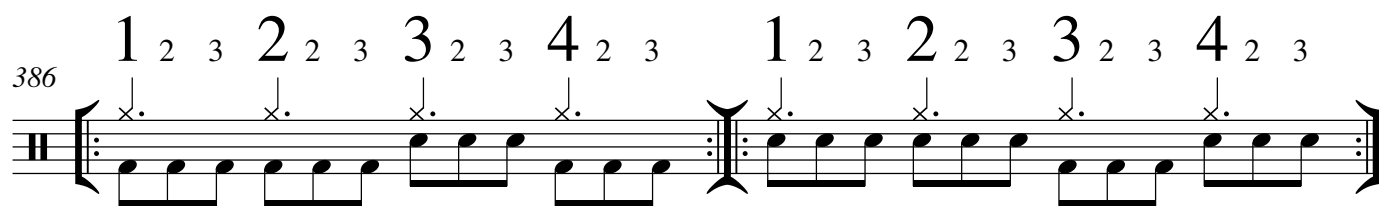
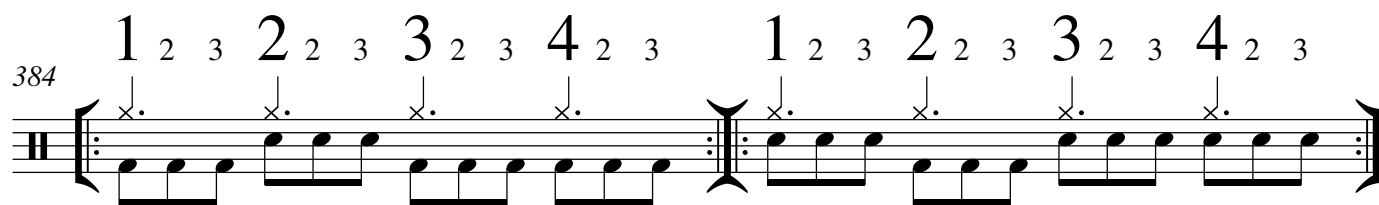
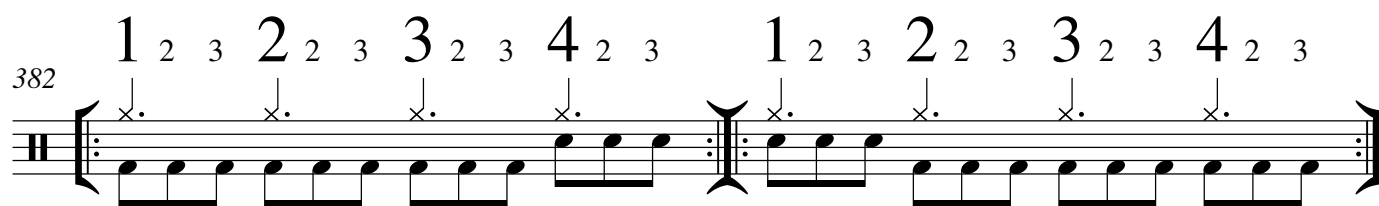
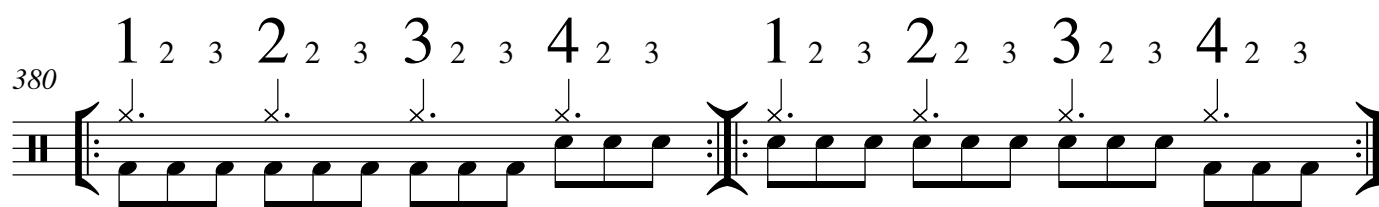
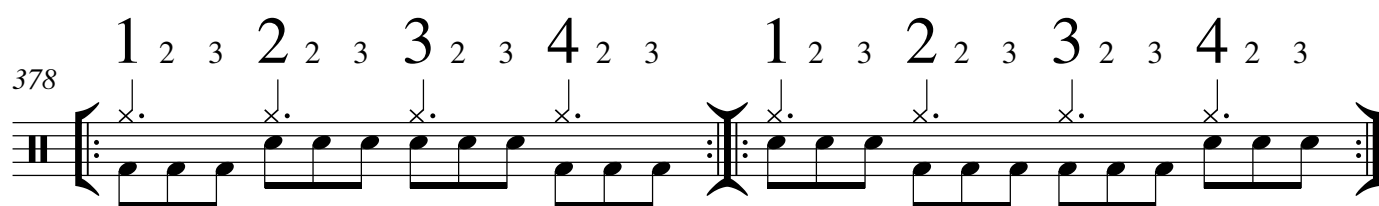
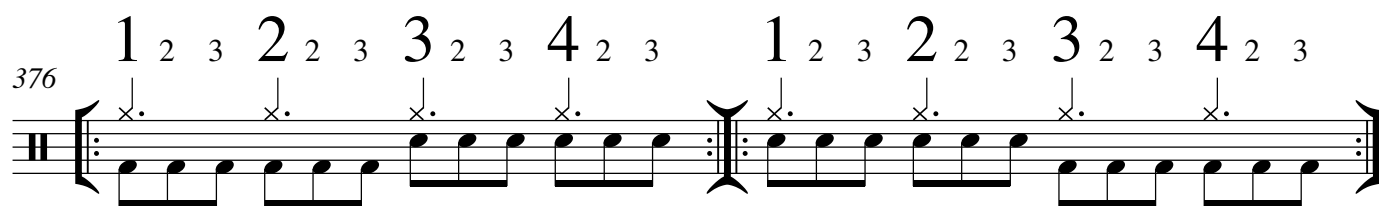
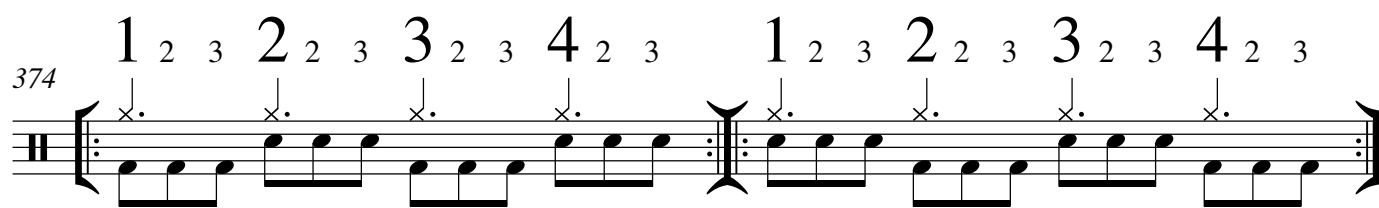
Ostinato de hi-hat en negras con puntillo (parte I - G)

Manuel Enrique Bartholdy



Ostinato de hi-hat en negras con puntillo (parte I - H)

Manuel Enrique Bartholdy



Ostinato de hi-hat en negras con puntillo (parte I - I)

Manuel Enrique Bartholdy

Singles

388

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Doubles

390

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Inverted Doubles

392

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Paradiddle

394

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en negras con puntillo (parte I - J)

Manuel Enrique Bartholdy

396

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

398

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

400

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

402

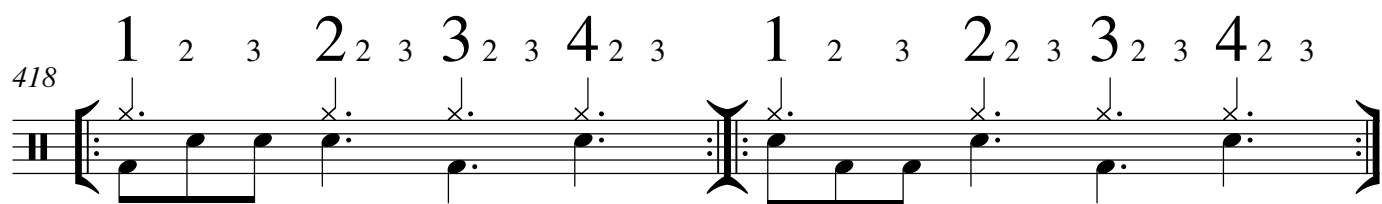
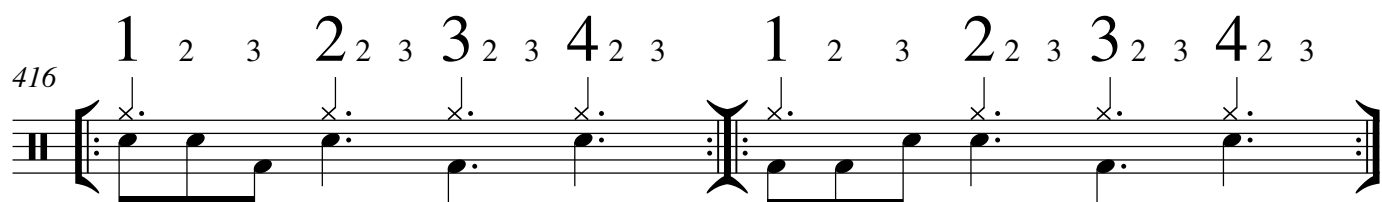
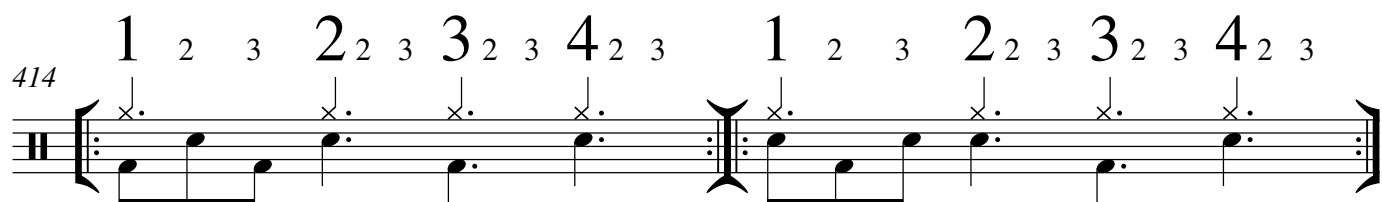
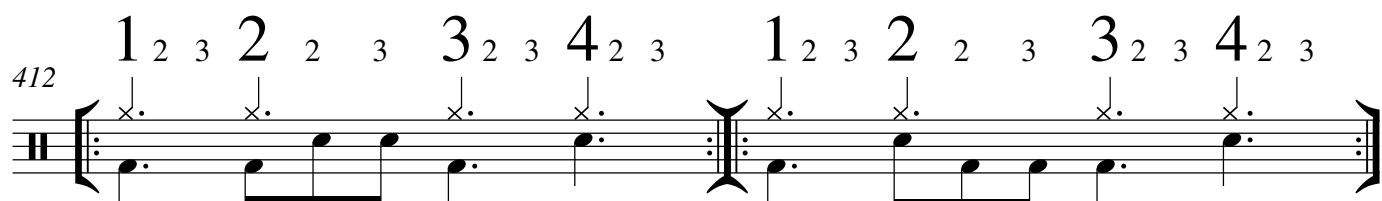
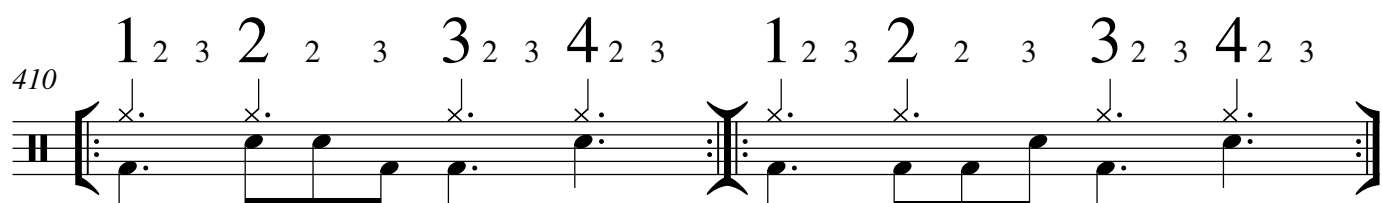
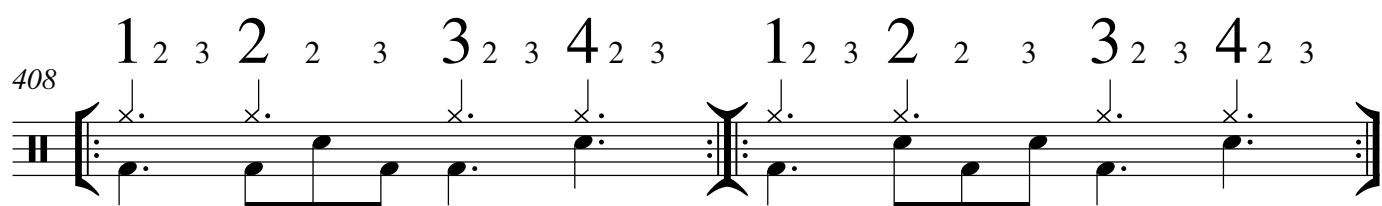
1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

404

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

406

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3



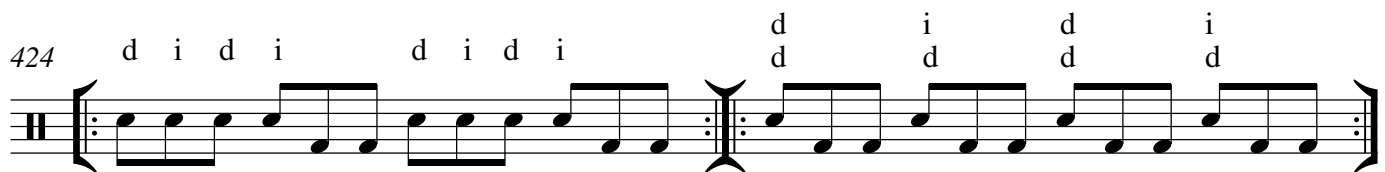
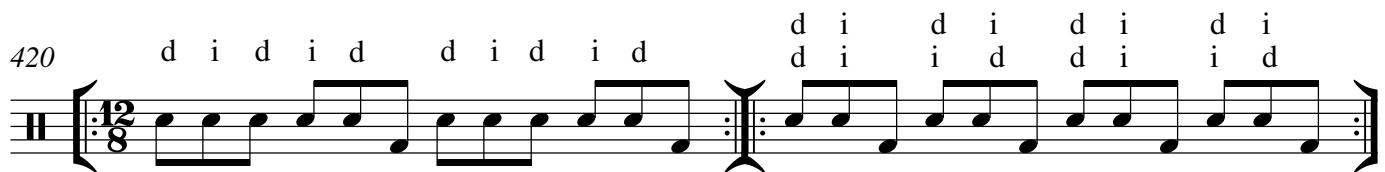
Fraseos lineales de corcheas (parte II)

Manuel Enrique Bartholdy

Los fraseos lineales son muy divertidos de ejecutar ya que podemos simular melodias utilizando todo el arsenal que tengamos disponible en nuestra bateria. Es fundamentalmente un ejercicio de coordinacion entra la parte superior e inferior de nistro cuerpo.

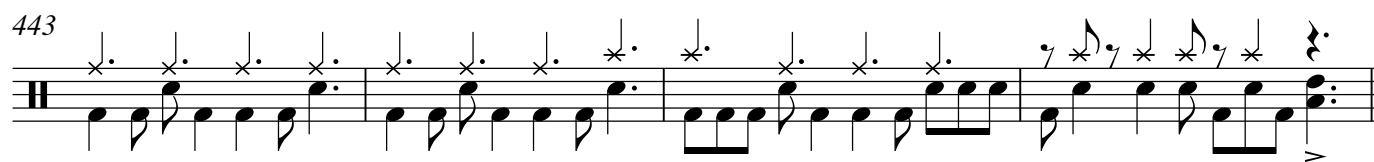
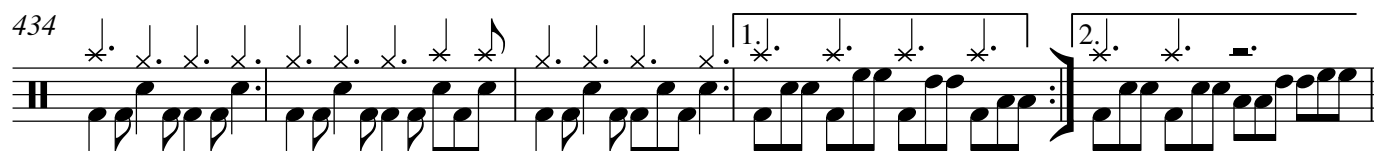
Forma de estudio:

- 1) Tocar todo tal cual esta escrito.
- 2) Tocar el primer tiempo en el tambor, el segundo en el tom pequeño, el tercero en el tom medio y el cuarto en el tom de pie.
- 3) Tocar tres compases de ritmo previo al compas de break.
- 4) Utilizar nuestra imaginacion para orquestar los breaks en nuestro drumkit.



Estudio N°2

Manuel Enrique Bartholdy



Ostinato de hi-hat en semicorcheas (parte I - A)

Manuel Enrique Bartholdy

The image displays a musical score for a hi-hat ostinato in eighth notes, organized into seven systems. Each system consists of two measures of music, with a repeat sign at the end of each measure. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The rhythm is a steady eighth-note pattern. Above each measure, fingerings are indicated by numbers 1, 2, and 3. The first measure of each system contains four groups of eighth notes, each with a specific fingering: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure of each system contains four groups of eighth notes, each with a specific fingering: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The systems are numbered 455, 457, 459, 461, 463, 465, and 467, indicating the starting measure of each system. The score is written in a clear, professional style, suitable for a music book or manuscript.

455 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

457 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

459 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

461 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

463 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

465 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

467 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas (parte I - B)

Manuel Enrique Bartholdy

469

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

471

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

473

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

475

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas (parte I - C)

Manuel Enrique Bartholdy

476

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

478

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

480

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

482

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas (parte I - D)

Manuel Enrique Bartholdy

483

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

485

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

487

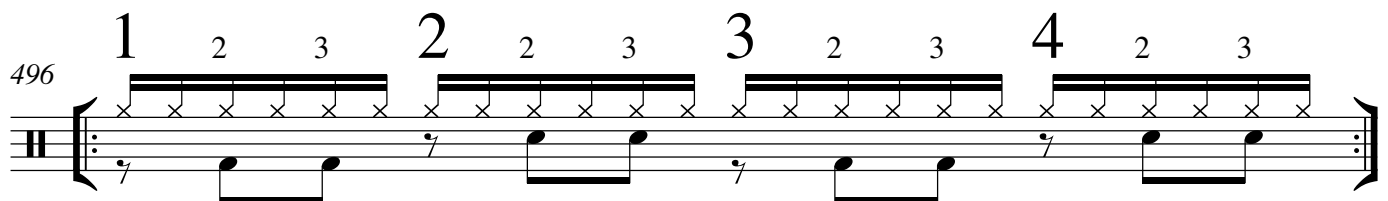
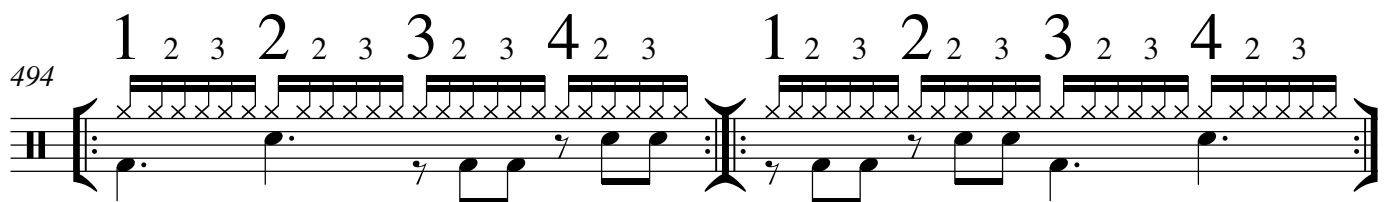
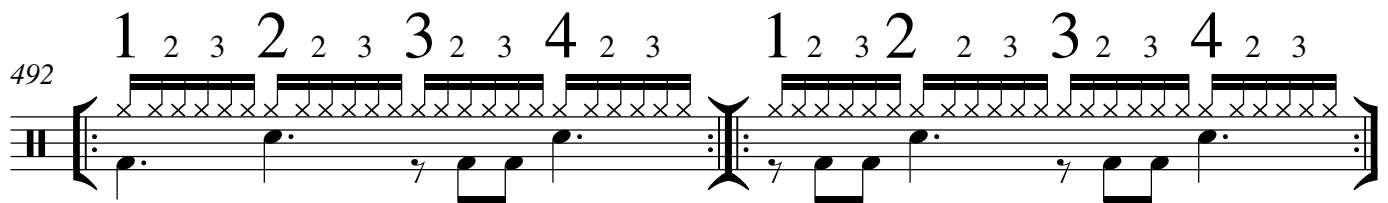
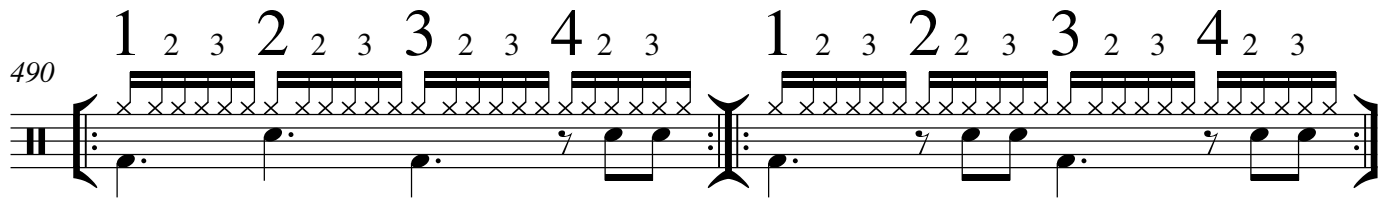
1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

489

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas (parte I - E)

Manuel Enrique Bartholdy



Ostinato de hi-hat en semicorcheas (parte I - F)

Manuel Enrique Bartholdy

497

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

499

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

501

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

503

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas (parte I - G)

Manuel Enrique Bartholdy

504

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

506

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

508

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

510

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

512

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

514

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas (parte I - H)

Manuel Enrique Bartholdy

The image displays a musical score for a hi-hat ostinato, consisting of seven systems of music, each representing a part from I to H. Each system is written on a single staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time and features a consistent eighth-note pattern. Above the staff, the sequence of notes is indicated by numbers: 1 2 3 2 2 3 3 2 3 4 2 3. This sequence is repeated four times per system, with each repetition corresponding to a measure of music. The notation includes a series of 'x' marks above the staff, indicating the hi-hat sound. The systems are labeled with measure numbers: 515, 517, 519, 521, 523, 525, and 527. Each system is divided into two measures by a double bar line, and the entire piece concludes with a final double bar line.

515 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

517 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

519 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

521 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

523 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

525 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

527 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas (parte I - I)

Manuel Enrique Bartholdy

Singles

529

Doubles

531

Inverted Doubles

533

Paradiddle

535

Ostinato de hi-hat en semicorcheas (parte I - J)

Manuel Enrique Bartholdy

537

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

539

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

541

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

543

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

545

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

547

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

549

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3 51

Exercise 549: A 4-measure phrase (measures 1-4) and a 4-measure phrase (measures 5-8). Each measure contains a sixteenth-note scale run with a fingering number above it, followed by a dotted quarter note on the same staff line. The exercise is divided into two 4-measure phrases by a repeat sign.

551

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Exercise 551: A 4-measure phrase (measures 1-4) and a 4-measure phrase (measures 5-8). Each measure contains a sixteenth-note scale run with a fingering number above it, followed by a dotted quarter note on the same staff line. The exercise is divided into two 4-measure phrases by a repeat sign.

553

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Exercise 553: A 4-measure phrase (measures 1-4) and a 4-measure phrase (measures 5-8). Each measure contains a sixteenth-note scale run with a fingering number above it, followed by a dotted quarter note on the same staff line. The exercise is divided into two 4-measure phrases by a repeat sign.

555

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Exercise 555: A 4-measure phrase (measures 1-4) and a 4-measure phrase (measures 5-8). Each measure contains a sixteenth-note scale run with a fingering number above it, followed by a dotted quarter note on the same staff line. The exercise is divided into two 4-measure phrases by a repeat sign.

557

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Exercise 557: A 4-measure phrase (measures 1-4) and a 4-measure phrase (measures 5-8). Each measure contains a sixteenth-note scale run with a fingering number above it, followed by a dotted quarter note on the same staff line. The exercise is divided into two 4-measure phrases by a repeat sign.

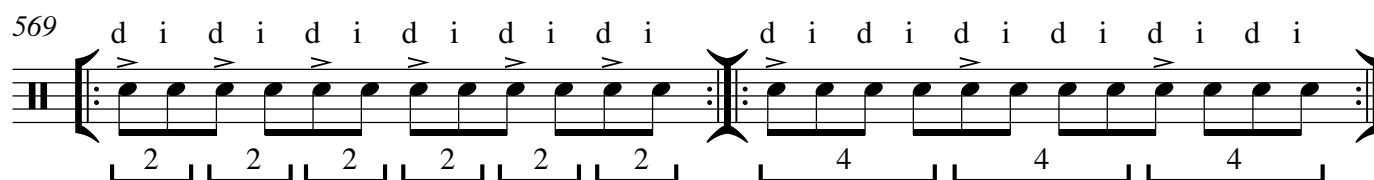
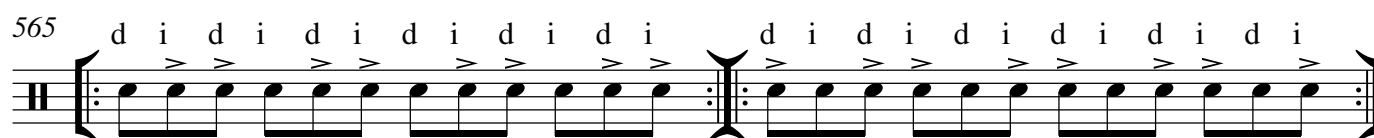
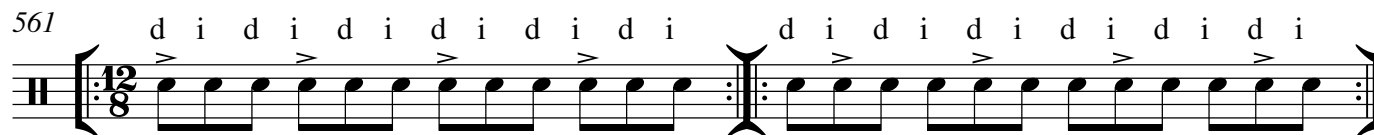
559

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Exercise 559: A 4-measure phrase (measures 1-4) and a 4-measure phrase (measures 5-8). Each measure contains a sixteenth-note scale run with a fingering number above it, followed by a dotted quarter note on the same staff line. The exercise is divided into two 4-measure phrases by a repeat sign.

Acentos

Manuel Enrique Bartholdy

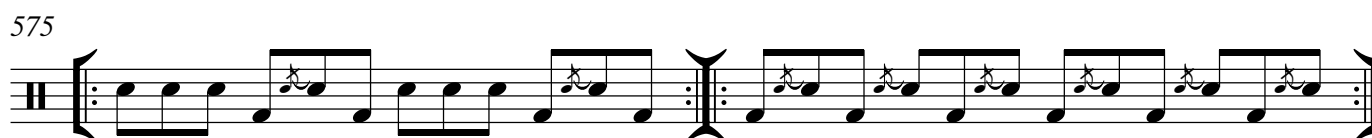
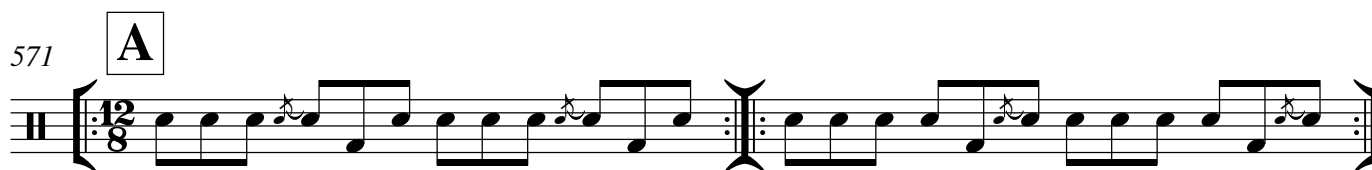


Fraseos lineales en corcheas utilizando flam

Manuel Enrique Bartholdy

Forma de estudio:

- 1) Tocar todo tal cual esta escrito.
- 2) Tocar el primer tiempo en el tambor, el segundo en el tom pequeño, el tercero en el tom medio y el cuarto en el tom de pie.
- 3) Tocar un compas de ritmo previo al compas de break.
- 4) Utilizar nuestra imaginacion para orquestar los breaks en nuestro drumkit, no hay limites!



577 **B**

Musical notation for exercise 577, marked with a 'B' in a box. It is in 12/8 time and consists of two measures of music with eighth notes and triplets, separated by a repeat sign.

579

Musical notation for exercise 579, consisting of two measures of music with eighth notes and triplets, separated by a repeat sign.

581

Musical notation for exercise 581, consisting of two measures of music with eighth notes and triplets, separated by a repeat sign.

583

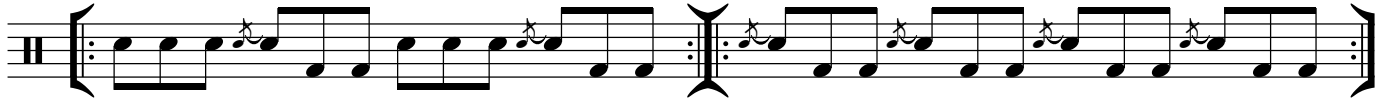
Musical notation for exercise 583, consisting of two measures of music with eighth notes and triplets, separated by a repeat sign.

585

Musical notation for exercise 585, consisting of two measures of music with eighth notes and triplets, separated by a repeat sign.

587

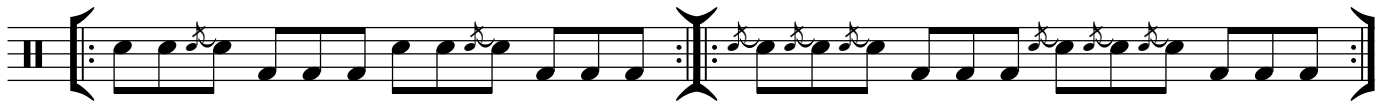
Musical notation for exercise 587, consisting of two measures of music with eighth notes and triplets, separated by a repeat sign.

589 **C**

591

593 **D**

595



597



599

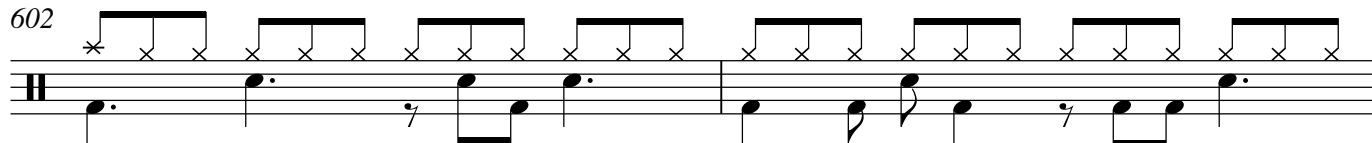


Estudio N°3*Manuel Enrique Bartholdy*

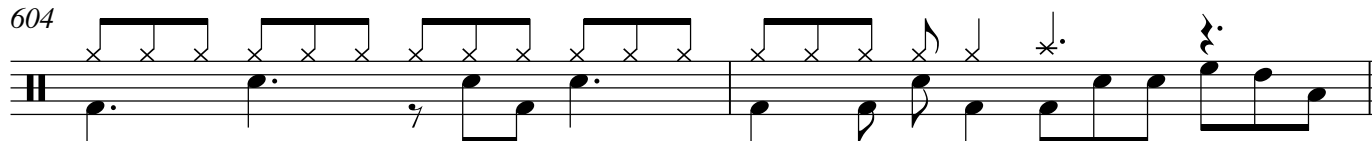
601



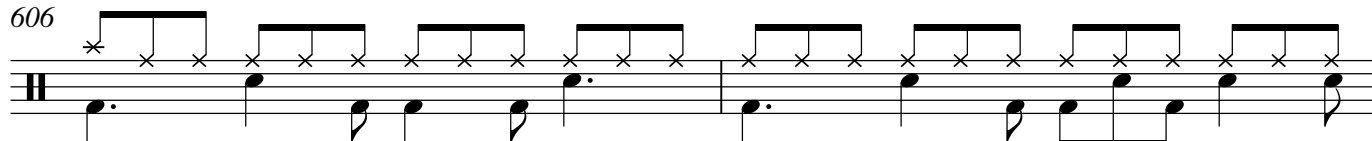
602



604



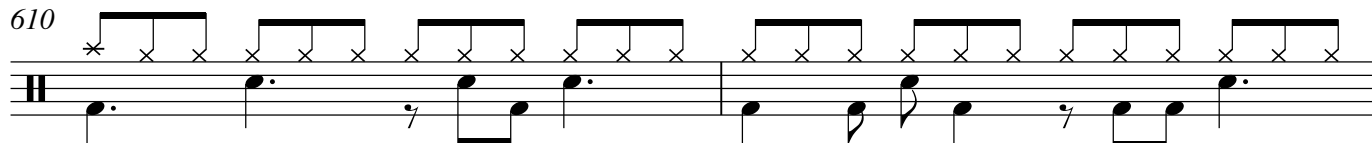
606



608



610

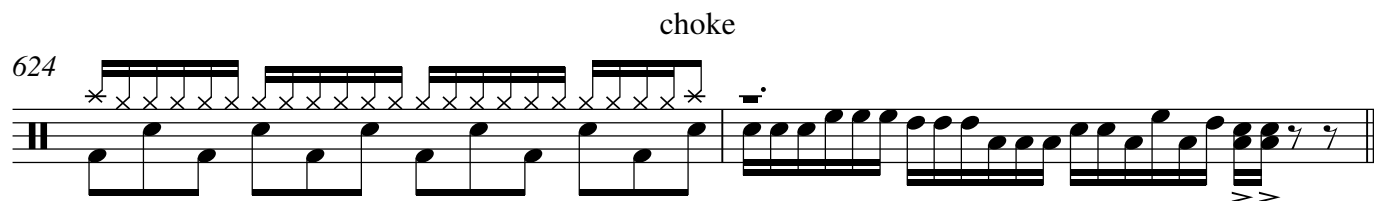
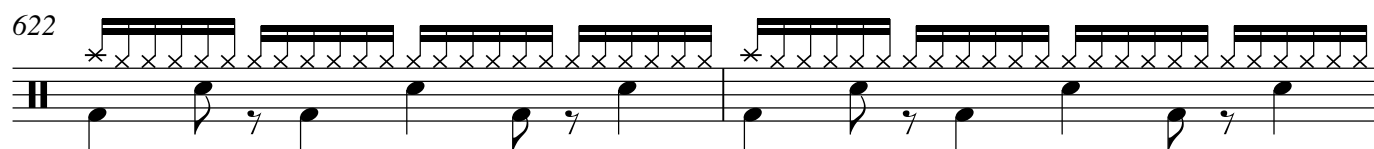
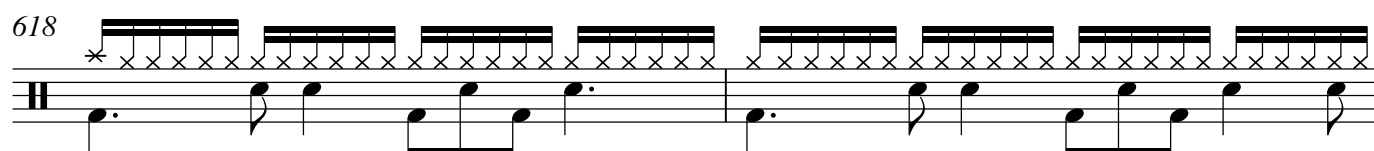
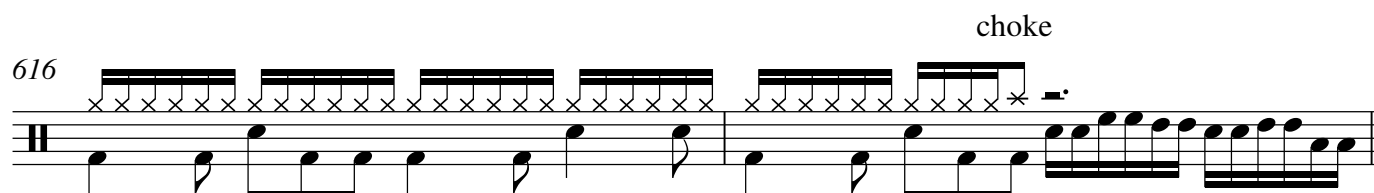
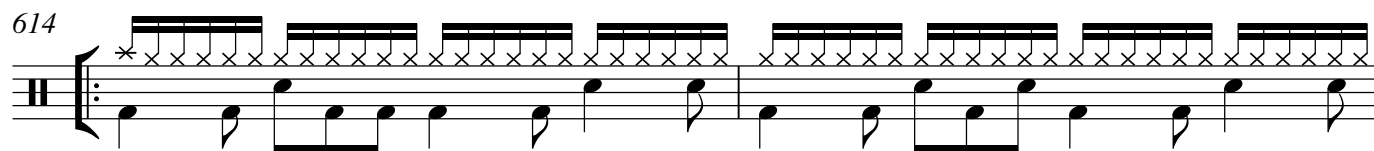


612



Estudio N°4

Manuel Enrique Bartholdy



Breaks mezclando corcheas con semicorcheas

Manuel Enrique Bartholdy

Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con puntillo con hi-hat pisado.

626 **E** *Corcheas y semicorcheas*

627

629

631

633

635

637

639

60
656

G



657



659



661



663



665



667



669



671

H

61



672



674



676



678



680



682



684



62
686 **I**



687



689



691



693



695



697



699



701

J

63



702



704



706



708



710



712



714



64
716 **K**



717



719



721



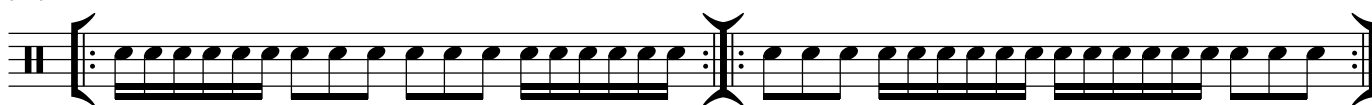
723



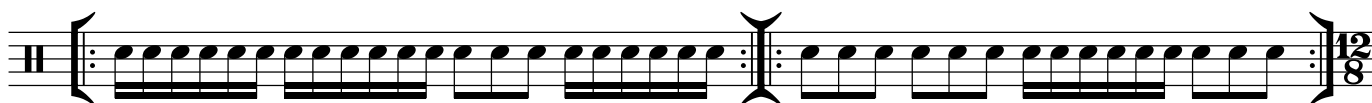
725



727



729



L

731



733



M

734



736



N

737



739



O

740



742



P

743



Q

745



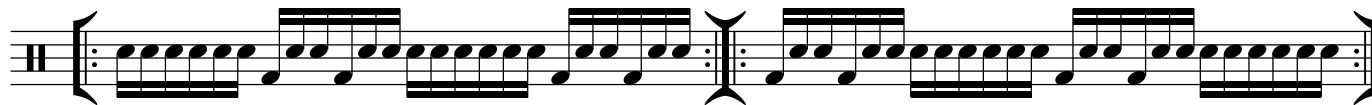
747



66

R

748



750



751

S

753



754

T

756



757

U

759

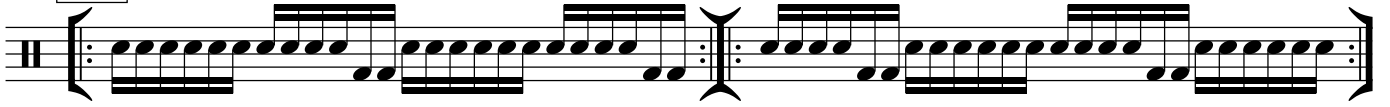


760

V

762

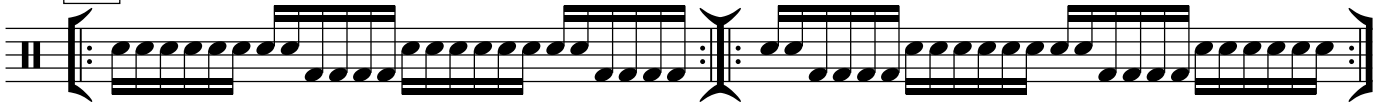


763 **W**

765

766 **X**

768

769 **Y**

771

772 **Z**

774



68
775 **AA**



777



778 **BB**



780



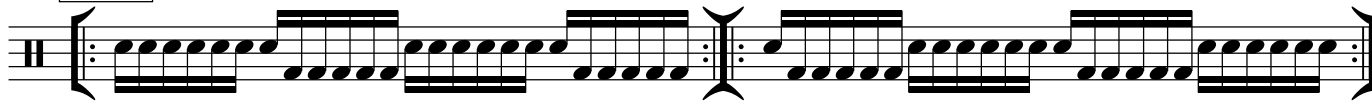
781 **CC**



783



784 **DD**



786



787 **EE**

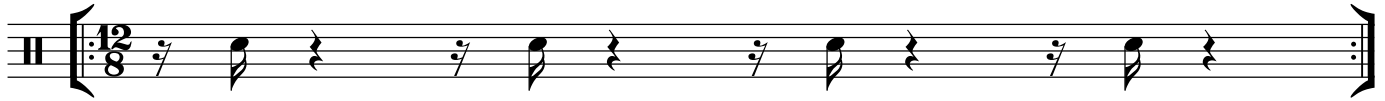


Todas las celdillas posibles resultantes de la subdivision de semicorcheas

69

Manuel Enrique Bartholdy

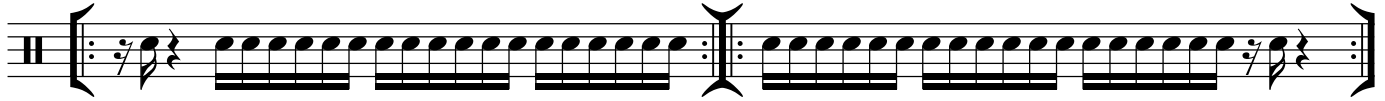
789



790



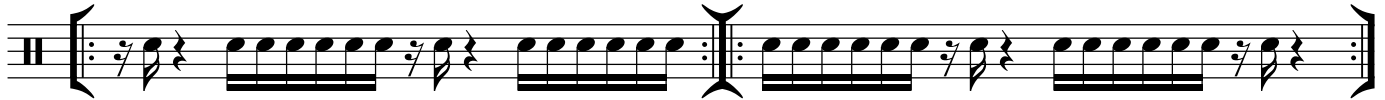
792



794



796



798



800



802



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

804

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

806

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

808

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

810

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

812

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

814

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

816

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en negras

71

Manuel Enrique Bartholdy

817

819

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

821

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

823

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

825

1 2 3 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

827

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

829

1 2 3 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

830

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

832

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

834

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

836

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

838

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

840

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

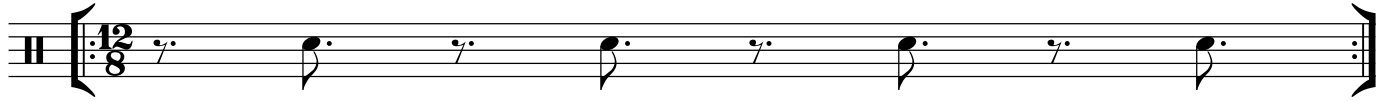
842

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas⁷³

Manuel Enrique Bartholdy

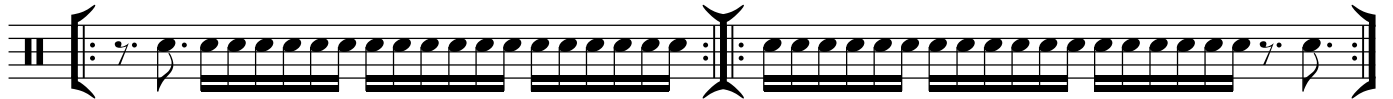
843



844



846



848



850



852



854



856



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

858

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

860

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

862

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

864

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

866

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

868

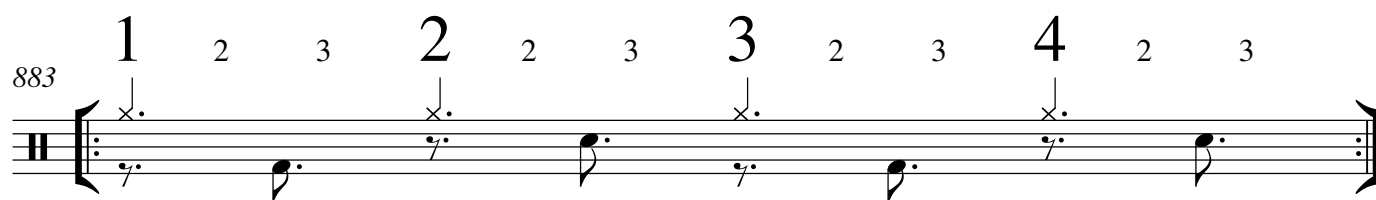
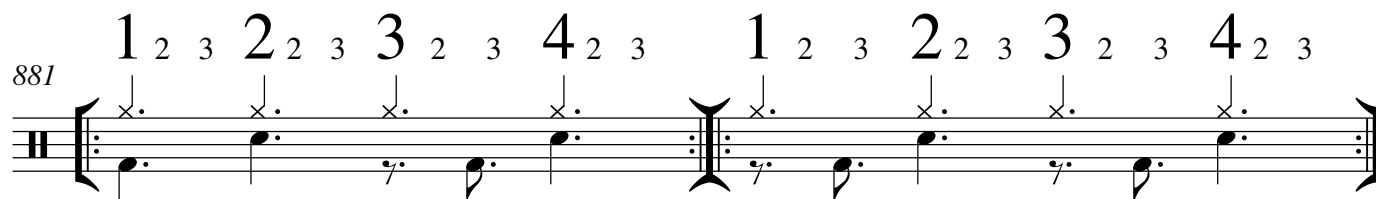
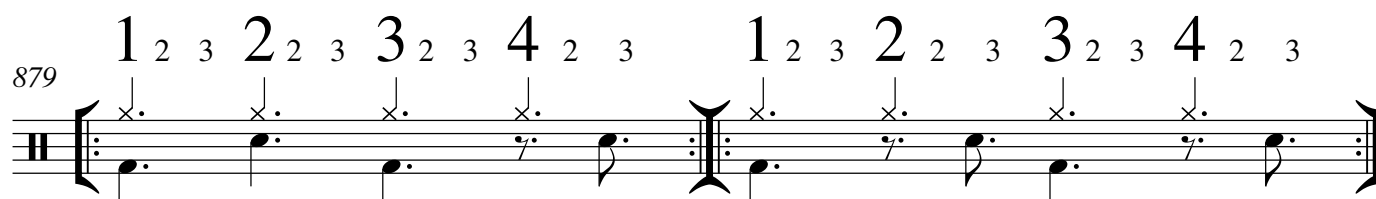
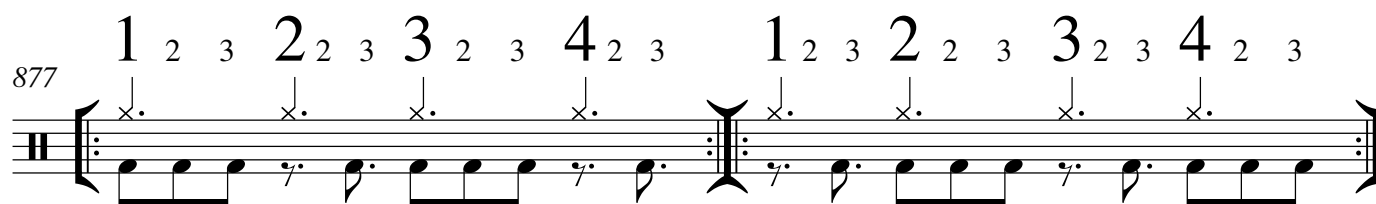
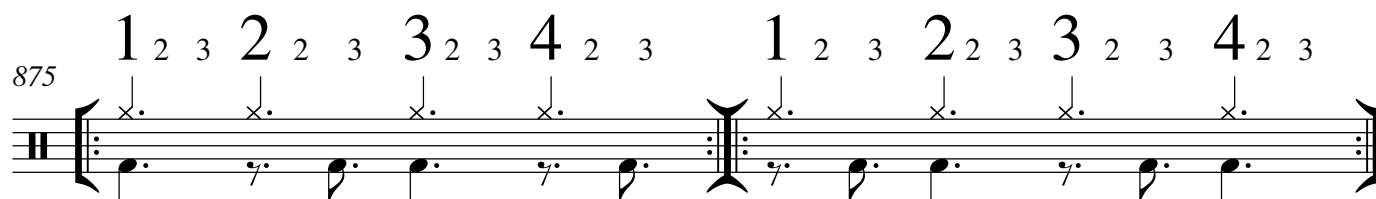
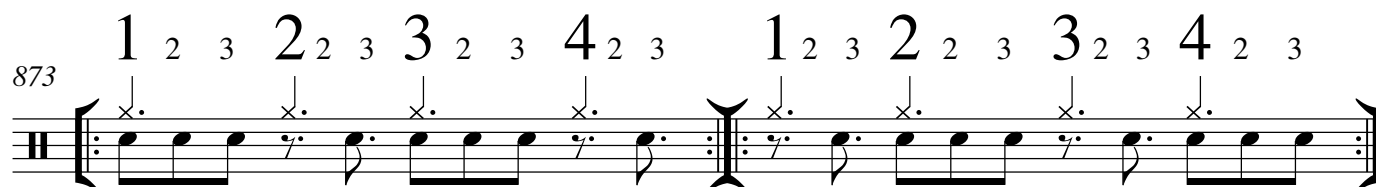
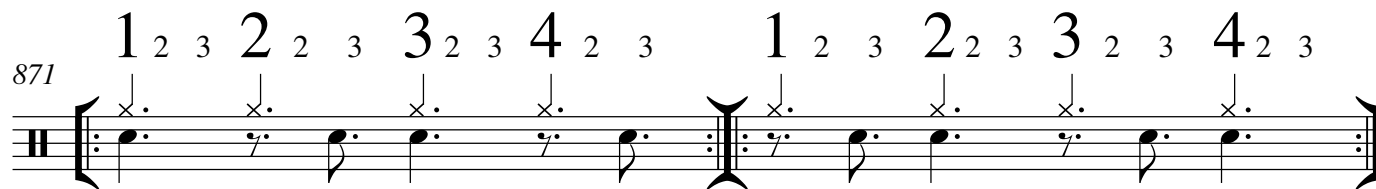
1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

870

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en negras

75

Manuel Enrique Bartholdy

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

884

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

886

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

888

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

890

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

892

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

894

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

896

1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas⁷⁷

Manuel Enrique Bartholdy

897



898



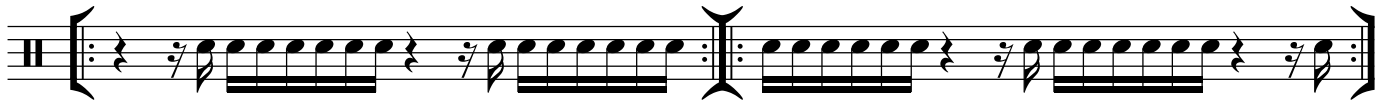
900



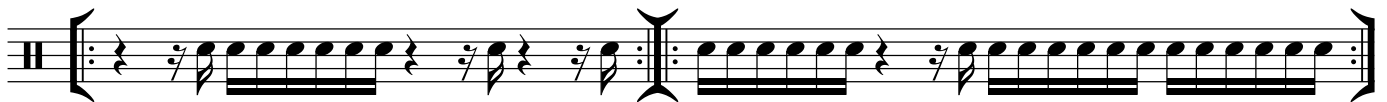
902



904



906



908



910



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

912

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

914

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

916

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

918

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

920

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

922

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

924

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en negras con puntillo

79

Manuel Enrique Bartholdy

925

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

927

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

929

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

931

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

933

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

935

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

937

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

938

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

940

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

942

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

944

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

946

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

948

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

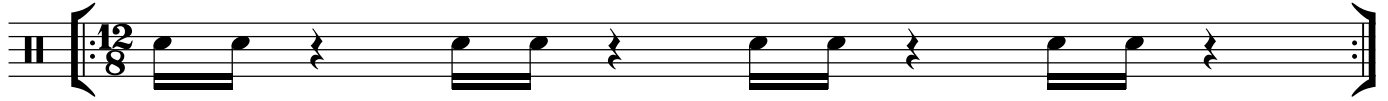
950

1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas⁸¹

Manuel Enrique Bartholdy

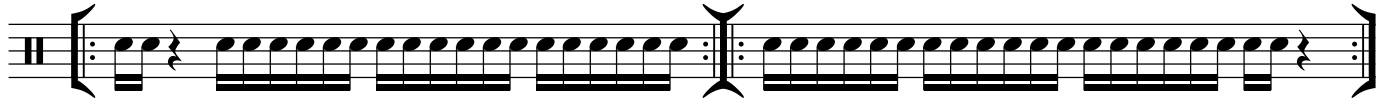
951



952



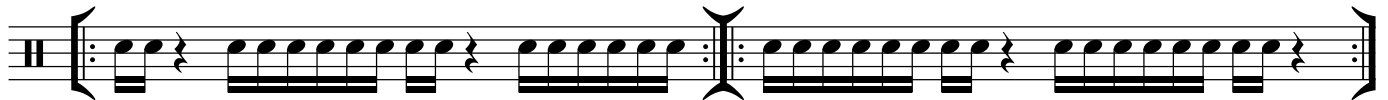
954



956



958



960



962



964



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

966

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

968

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

970

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

972

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

974

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

976

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

978

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en negras con puntillo

Manuel Enrique Bartholdy

979 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

981 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

983 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

985 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

987 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

989 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

991 1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

992

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

994

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

996

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

998

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1000

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1002

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1004

1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas⁸⁵

Manuel Enrique Bartholdy

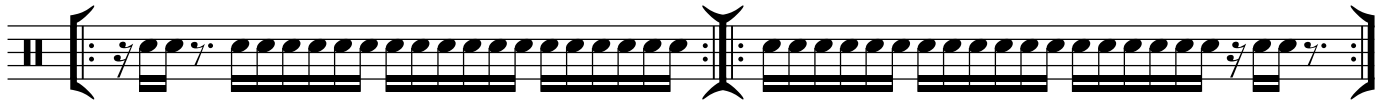
1005



1006



1008



1010



1012



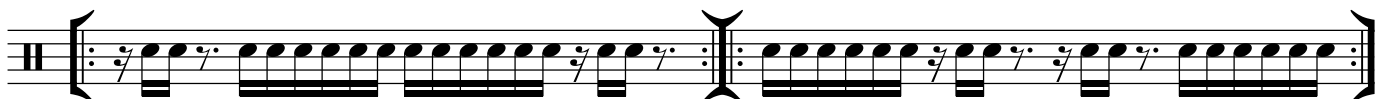
1014



1016



1018



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

1020

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Measure 1020: A single measure of music on a five-line staff. It contains a sequence of eighth notes and rests. Above the staff, the fingerings are: 1 2 3, 2 2 3, 3 2 3, 4 2 3, followed by a double bar line, then 1 2 3, 2 2 3, 3 2 3, 4 2 3.

1022

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Measure 1022: A single measure of music on a five-line staff. It contains a sequence of eighth notes and rests. Above the staff, the fingerings are: 1 2 3, 2 2 3, 3 2 3, 4 2 3, followed by a double bar line, then 1 2 3, 2 2 3, 3 2 3, 4 2 3.

1024

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Measure 1024: A single measure of music on a five-line staff. It contains a sequence of eighth notes and rests. Above the staff, the fingerings are: 1 2 3, 2 2 3, 3 2 3, 4 2 3, followed by a double bar line, then 1 2 3, 2 2 3, 3 2 3, 4 2 3.

1026

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Measure 1026: A single measure of music on a five-line staff. It contains a sequence of eighth notes and rests. Above the staff, the fingerings are: 1 2 3, 2 2 3, 3 2 3, 4 2 3, followed by a double bar line, then 1 2 3, 2 2 3, 3 2 3, 4 2 3.

1028

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Measure 1028: A single measure of music on a five-line staff. It contains a sequence of eighth notes and rests. Above the staff, the fingerings are: 1 2 3, 2 2 3, 3 2 3, 4 2 3, followed by a double bar line, then 1 2 3, 2 2 3, 3 2 3, 4 2 3.

1030

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Measure 1030: A single measure of music on a five-line staff. It contains a sequence of eighth notes and rests. Above the staff, the fingerings are: 1 2 3, 2 2 3, 3 2 3, 4 2 3, followed by a double bar line, then 1 2 3, 2 2 3, 3 2 3, 4 2 3.

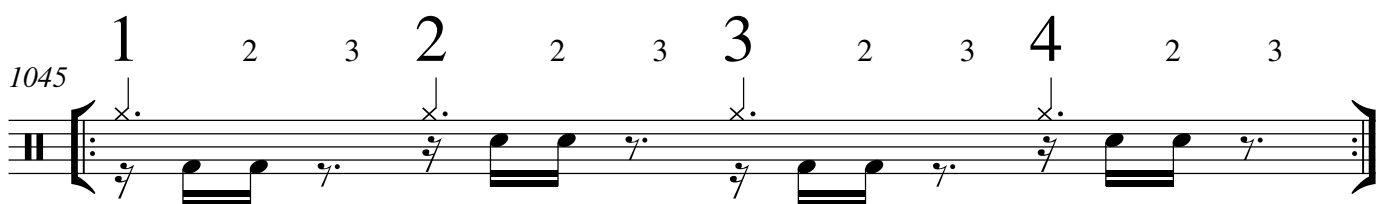
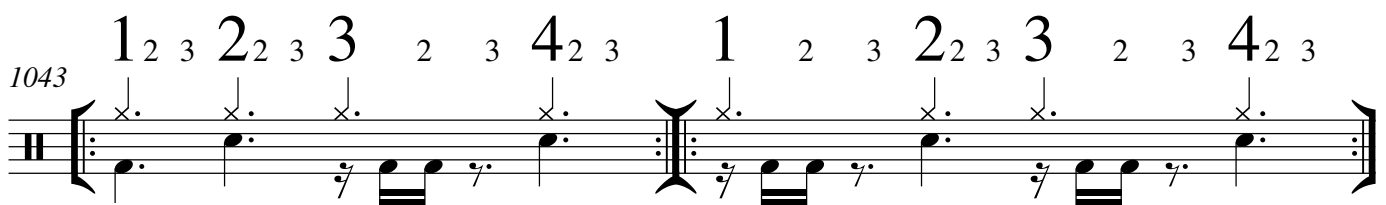
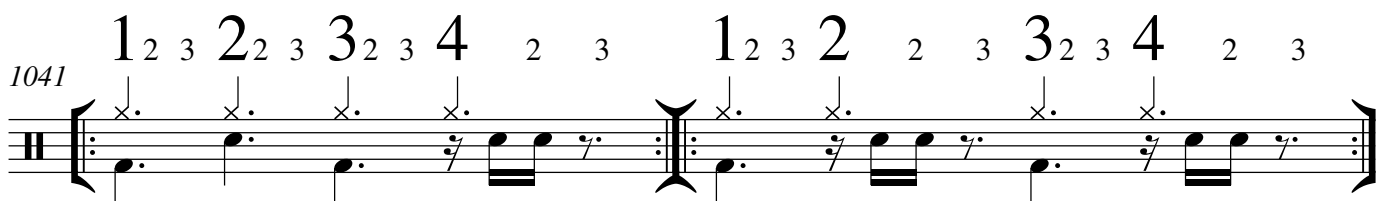
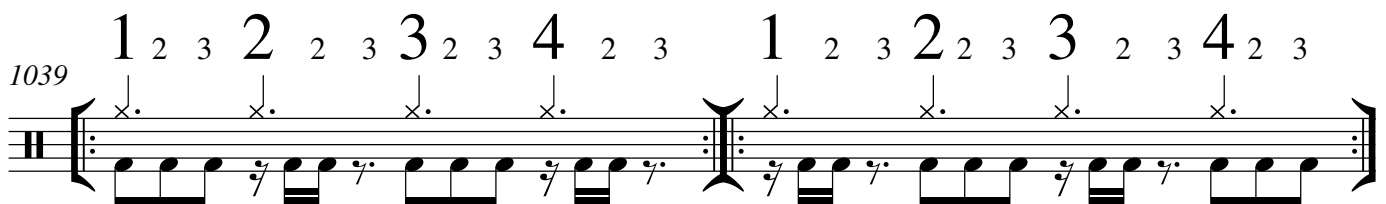
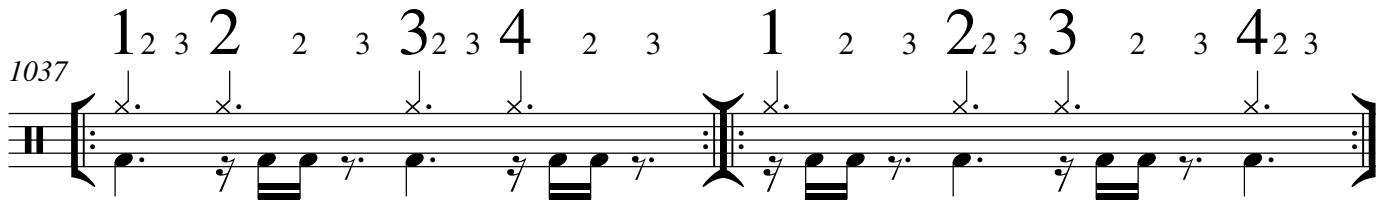
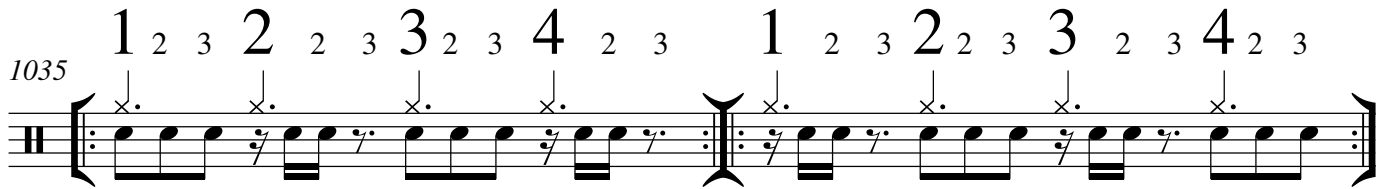
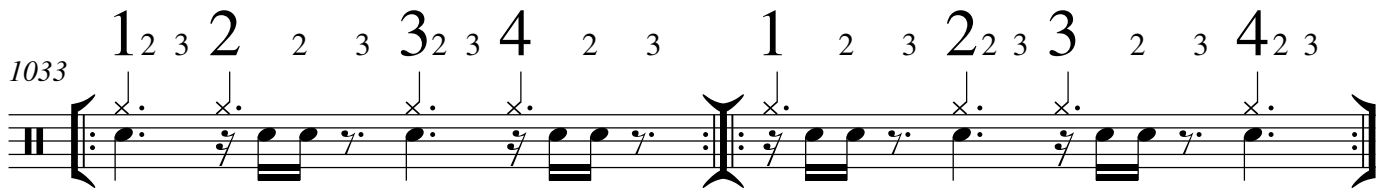
1032

1 2 3 2 2 3 3 2 3 4 2 3

Measure 1032: A single measure of music on a five-line staff. It contains a sequence of eighth notes and rests. Above the staff, the fingerings are: 1 2 3, 2 2 3, 3 2 3, 4 2 3.

Ostinato de hi-hat en negras con puntillo

87

Manuel Enrique Bartholdy

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

1046

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1048

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1050

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1052

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1054

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1056

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1058

1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas⁸⁹

Manuel Enrique Bartholdy

1059



1060



1062



1064



1066



1068



1070



1072



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

1074

The musical notation for exercise 1074 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The exercise is divided into two measures by a repeat sign. The first measure contains a sequence of notes with fingerings: 1, 2, 3, 2, 3, 3, 2, 3, 4, 2, 3. The second measure contains a similar sequence: 1, 2, 3, 2, 3, 3, 2, 3, 4, 2, 3. The notes are primarily eighth and sixteenth notes, with some rests. The exercise is marked with a repeat sign at the beginning and end of the first measure.

1076

The musical notation for exercise 1076 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The exercise is divided into two measures by a repeat sign. The first measure contains a sequence of eighth notes: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 2), D5 (finger 3), E5 (finger 4), F#5 (finger 2), and G5 (finger 3). The second measure contains a sequence of eighth notes: G5 (finger 1), F#5 (finger 2), E5 (finger 3), D5 (finger 2), C5 (finger 3), B4 (finger 4), A4 (finger 2), and G4 (finger 3). The notation includes fingerings (1, 2, 3, 4, 2, 3) above the notes and repeat signs at the beginning and end of the exercise.

1082

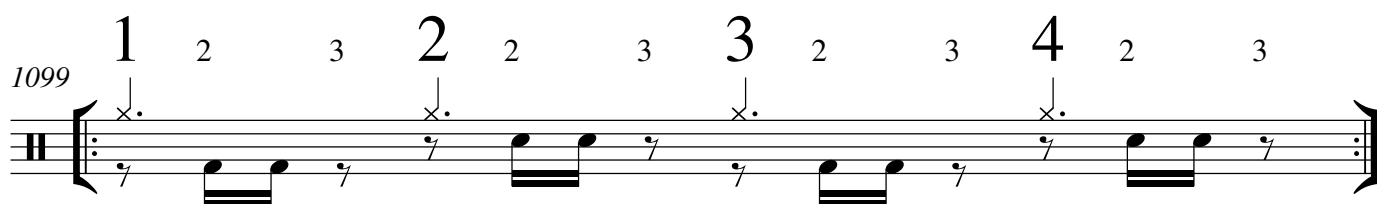
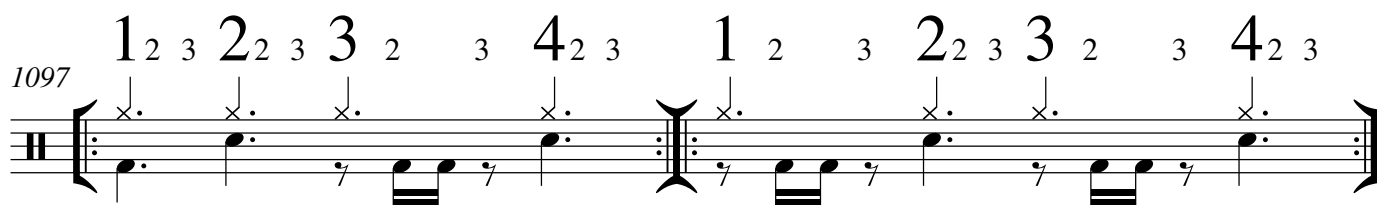
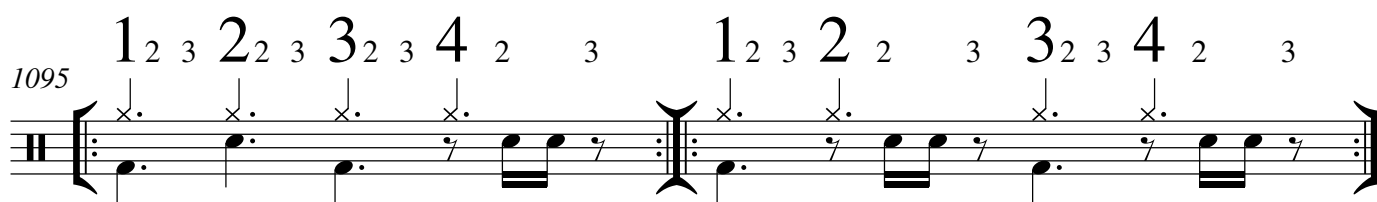
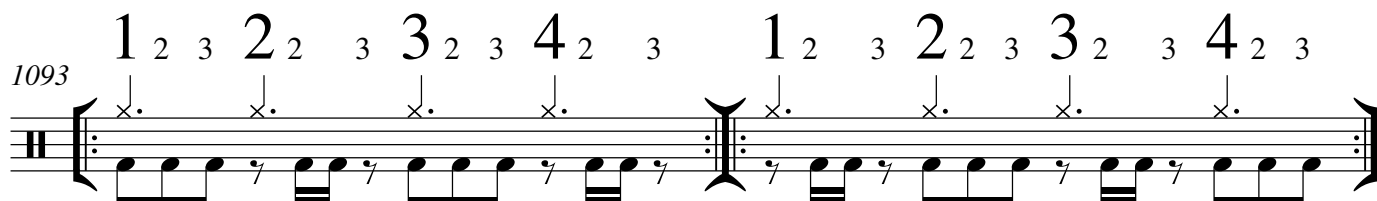
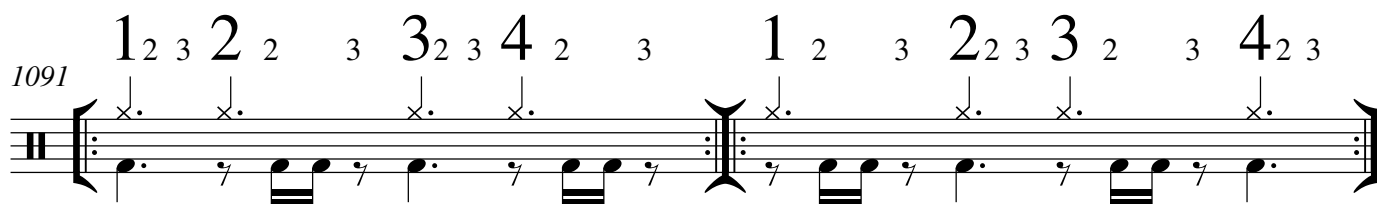
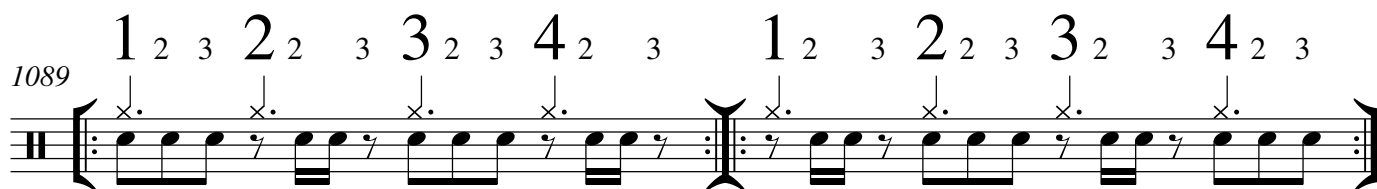
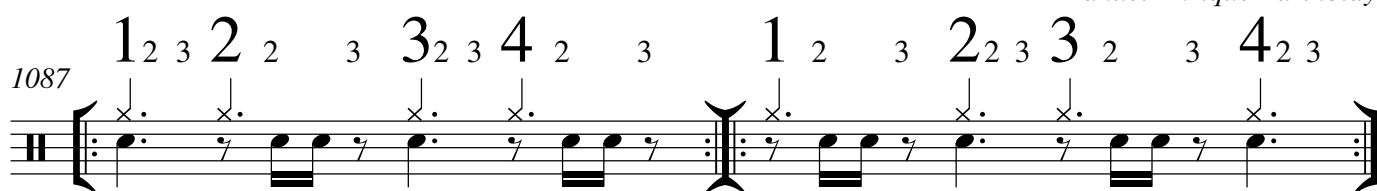
1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1086

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en negras con puntillo

91

Manuel Enrique Bartholdy

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

1100

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1102

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1104

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1106

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1108

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1110

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1112

1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas⁹³

Manuel Enrique Bartholdy

1113



1114



1116



1118



1120



1122



1124



1126



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

1128

Exercise 1128: A musical staff with a treble clef and a common time signature. It contains two measures of a hi-hat ostinato pattern. The first measure is divided into four groups of eighth notes, each with a finger number above it: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure is identical. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines.

1130

Exercise 1130: A musical staff with a treble clef and a common time signature. It contains two measures of a hi-hat ostinato pattern. The first measure is divided into four groups of eighth notes, each with a finger number above it: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure is identical. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines.

1132

Exercise 1132: A musical staff with a treble clef and a common time signature. It contains two measures of a hi-hat ostinato pattern. The first measure is divided into four groups of eighth notes, each with a finger number above it: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure is identical. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines.

1134

Exercise 1134: A musical staff with a treble clef and a common time signature. It contains two measures of a hi-hat ostinato pattern. The first measure is divided into four groups of eighth notes, each with a finger number above it: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure is identical. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines.

1136

Exercise 1136: A musical staff with a treble clef and a common time signature. It contains two measures of a hi-hat ostinato pattern. The first measure is divided into four groups of eighth notes, each with a finger number above it: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure is identical. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines.

1138

Exercise 1138: A musical staff with a treble clef and a common time signature. It contains two measures of a hi-hat ostinato pattern. The first measure is divided into four groups of eighth notes, each with a finger number above it: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure is identical. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines.

1140

Exercise 1140: A musical staff with a treble clef and a common time signature. It contains two measures of a hi-hat ostinato pattern. The first measure is divided into four groups of eighth notes, each with a finger number above it: 1 2 3, 2 2 3, 3 2 3, and 4 2 3. The second measure is identical. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines.

Ostinato de hi-hat en negras con puntillo

Manuel Enrique Bartholdy

1141

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1143

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1145

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1147

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1149

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1151

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1153

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

1154

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1156

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1158

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1160

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1162

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1164

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1166

1 2 3 2 2 3 3 2 3 4 2 3

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. The system is divided into two measures by a double bar line with repeat dots on either side. The first measure contains a sequence of eighth notes, and the second measure contains a sequence of sixteenth notes followed by a quarter note rest.

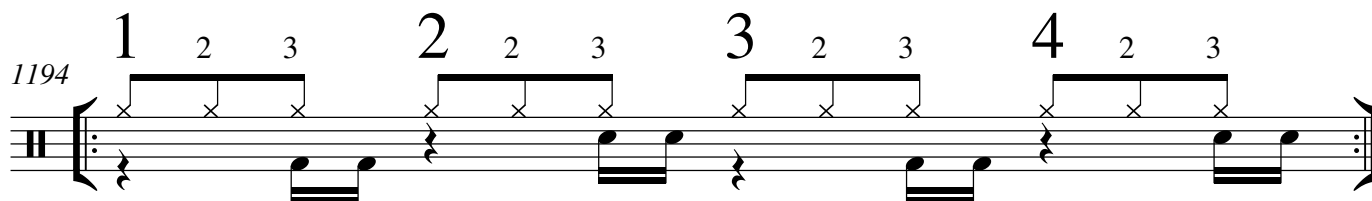
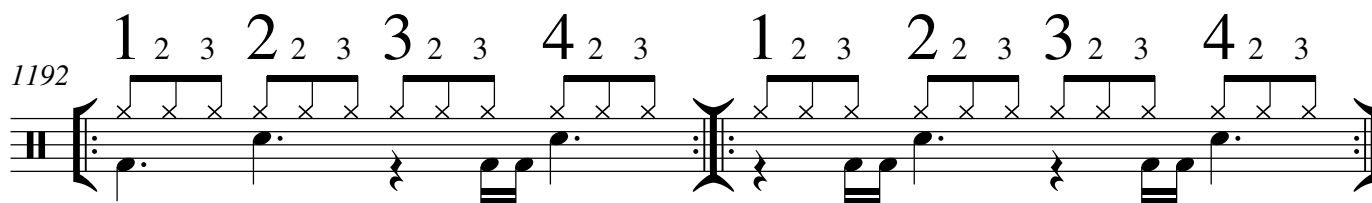
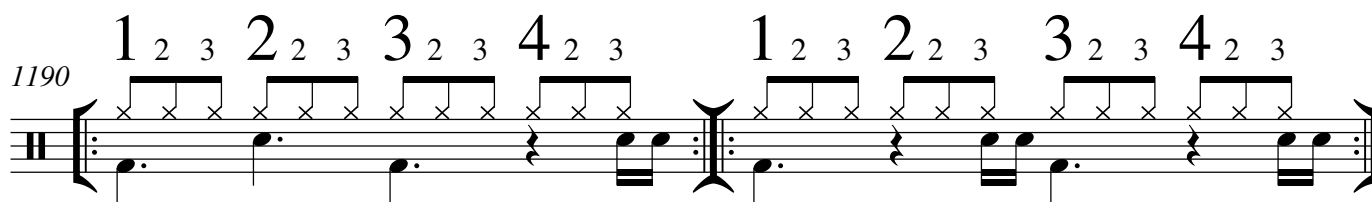
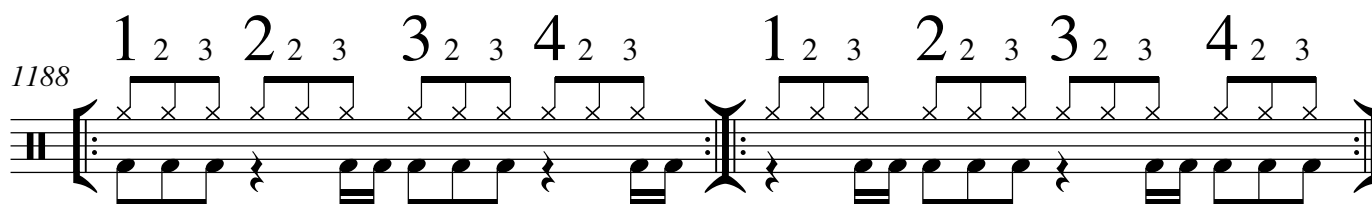
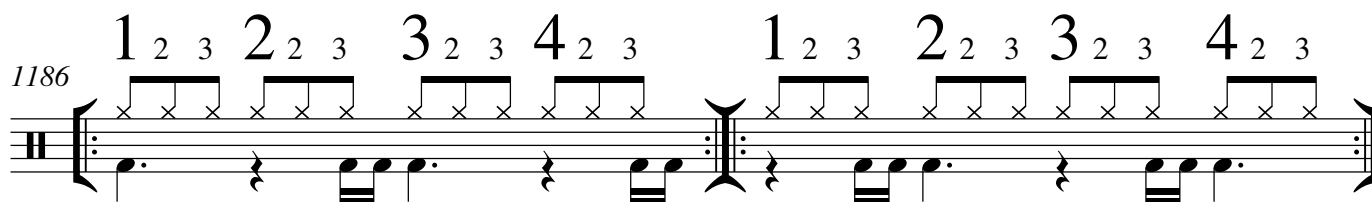
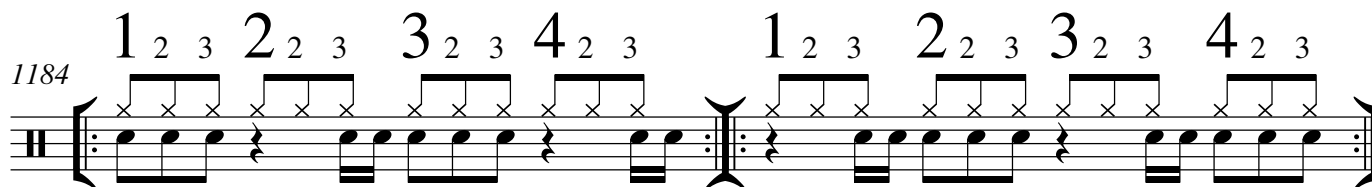
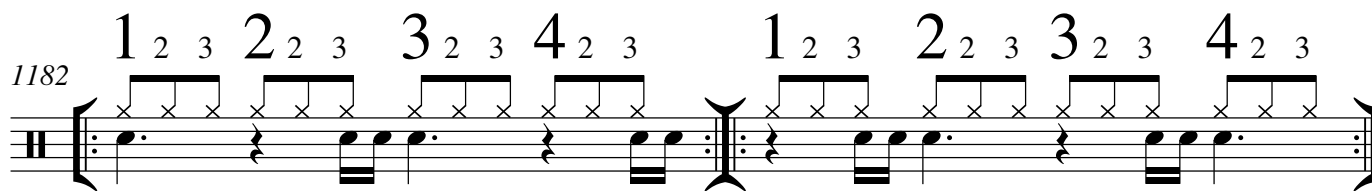
The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with a repeat sign at the end. The lyrics 'The Rose Tree' are written below the staff.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note C5, an eighth note B4, and a quarter note A4. The next measure contains a quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a quarter note D4, an eighth note C4, and a quarter note B3. The system concludes with a quarter note A3, an eighth note G3, and a quarter note F#3. The notation includes various rests and note values to represent the melody.

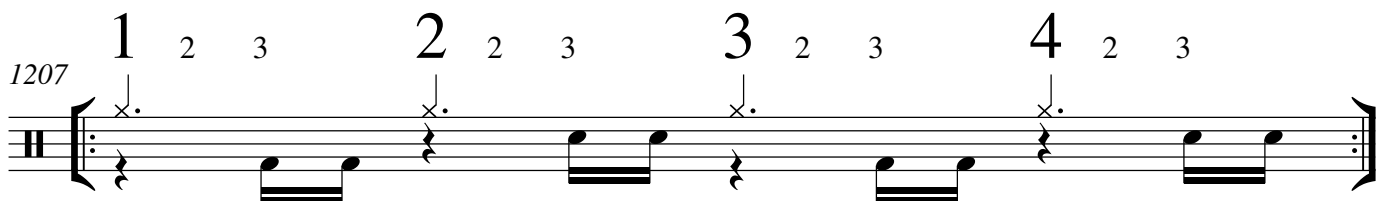
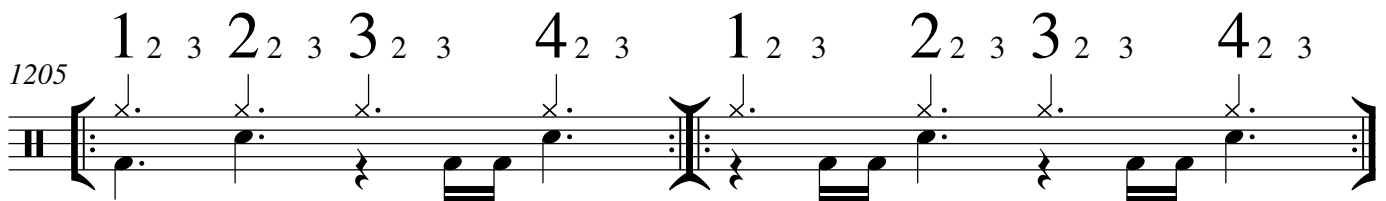
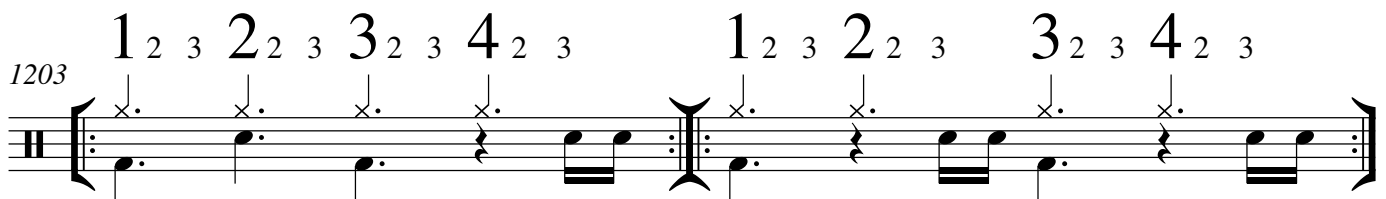
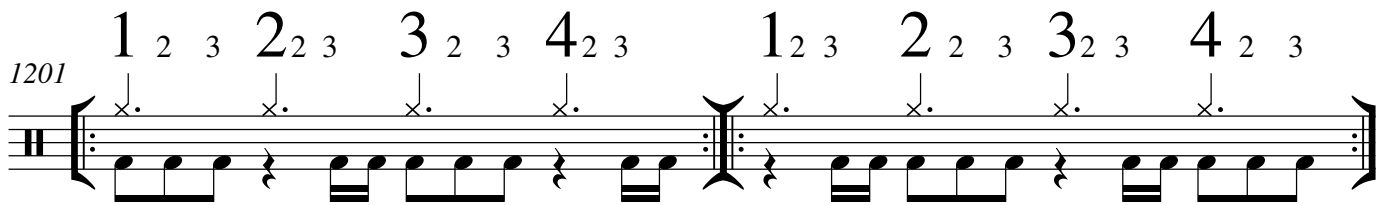
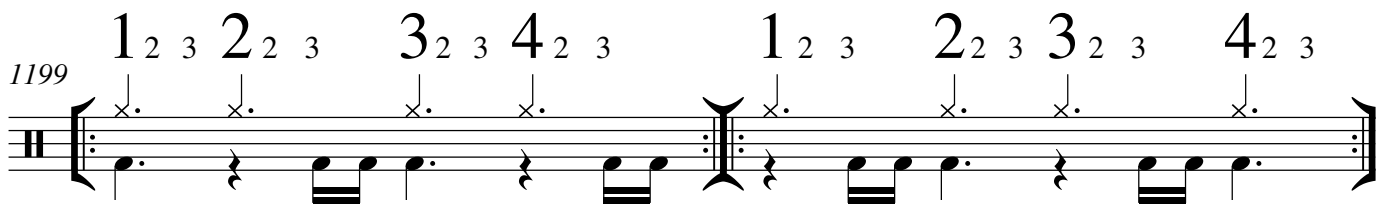
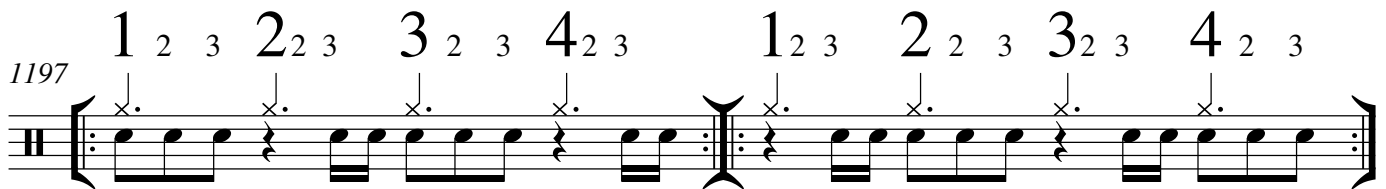
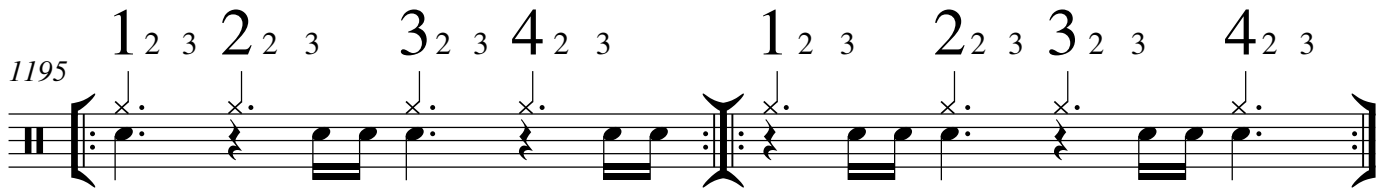
The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. This is followed by a quarter rest, then a half note G4, and another quarter rest. The system concludes with a double bar line and repeat dots.

Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

99

Manuel Enrique Bartholdy

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

1208

1210

1212

1214

1216

1218

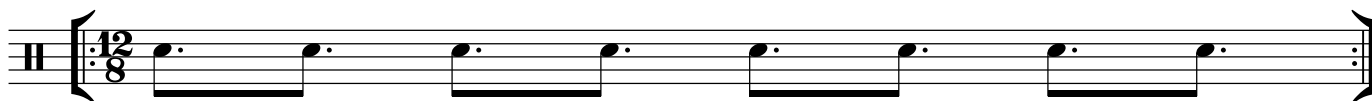
1220

Todas las celdillas posibles de la subdivision de semicorcheas

101

Manuel Enrique Bartholdy

1221



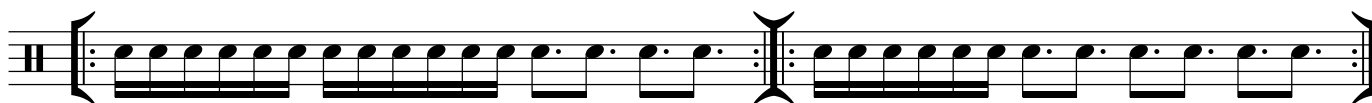
1222



1224



1226



1228



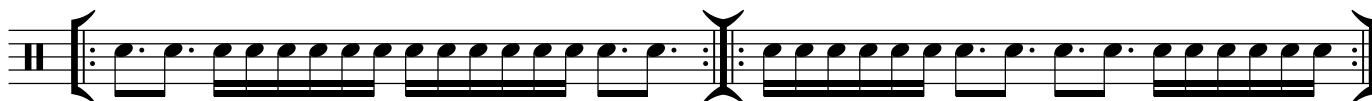
1230



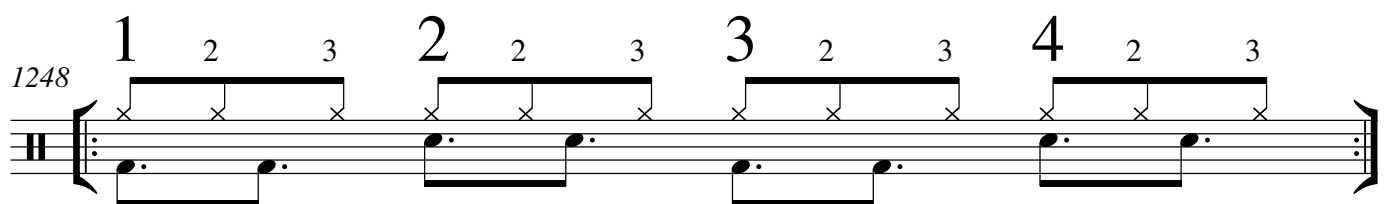
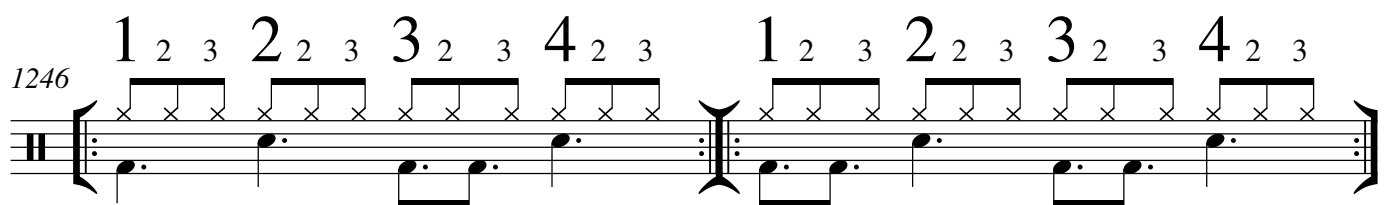
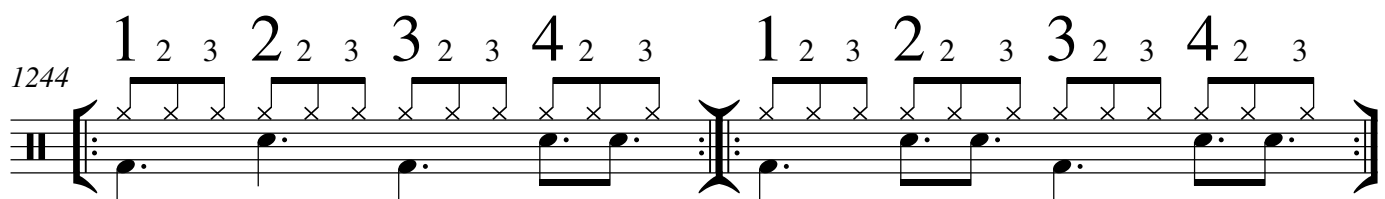
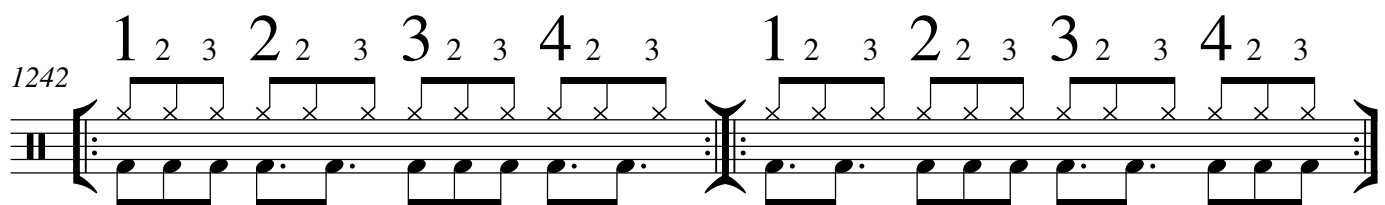
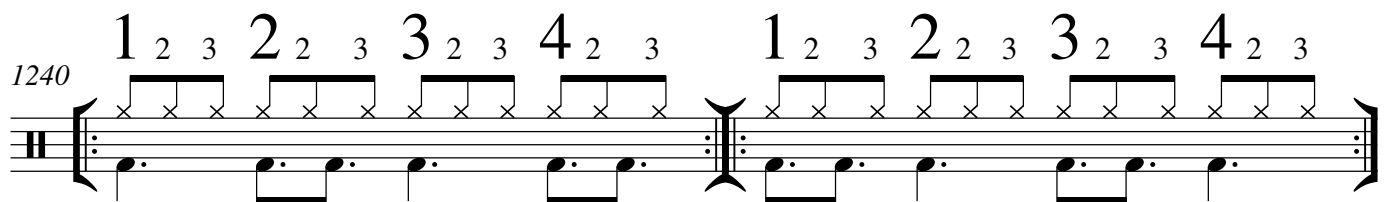
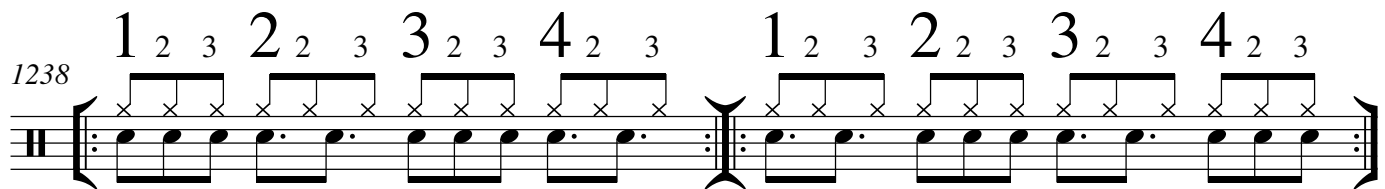
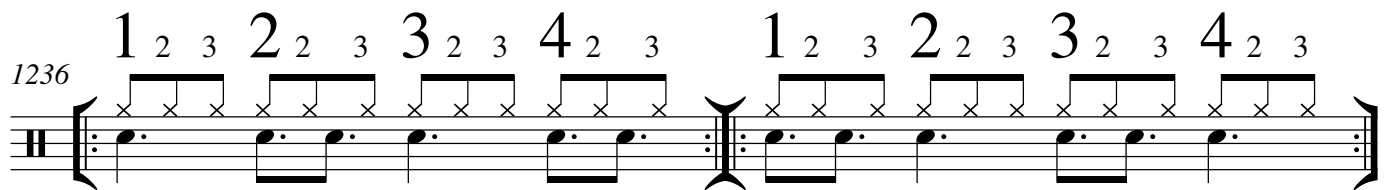
1232



1234



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

103

Manuel Enrique Bartholdy

1249

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1251

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1253

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1255

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1257

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1259

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1261

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

1262

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1264

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1266

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1268

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1270

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1272

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1274

1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas

Manuel Enrique Bartholdy

1275



1276



1278



1280



1282



1284



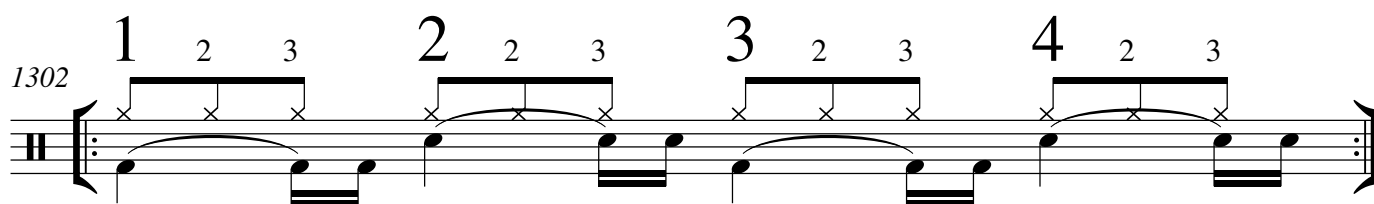
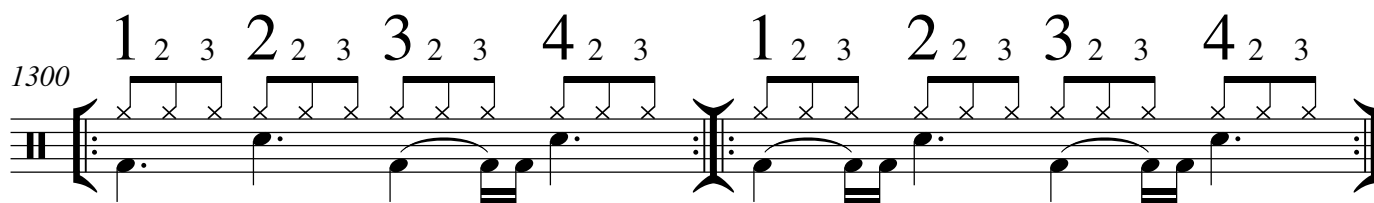
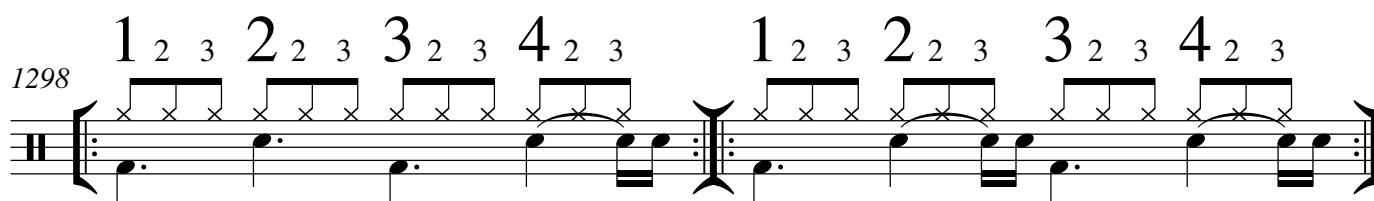
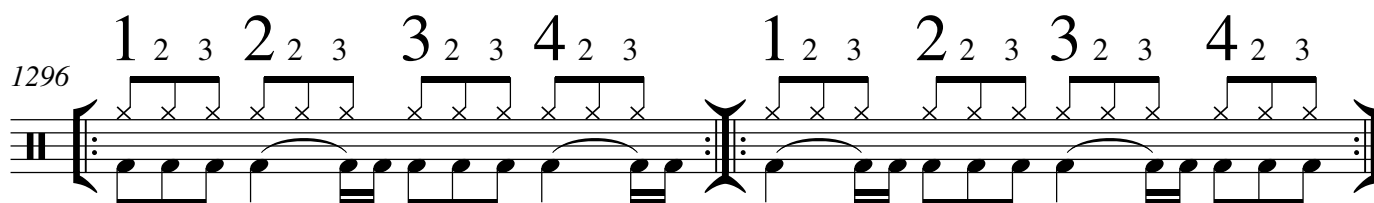
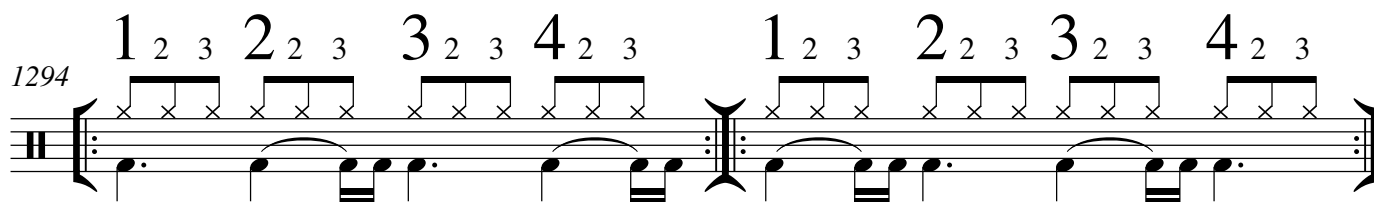
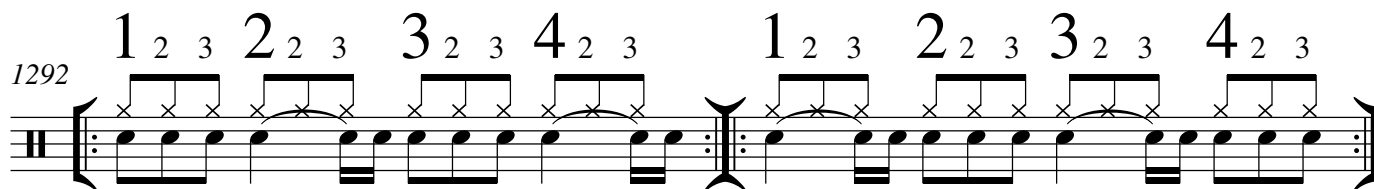
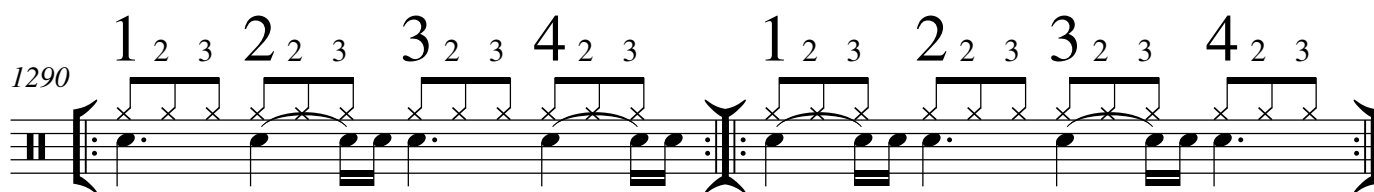
1286



1288

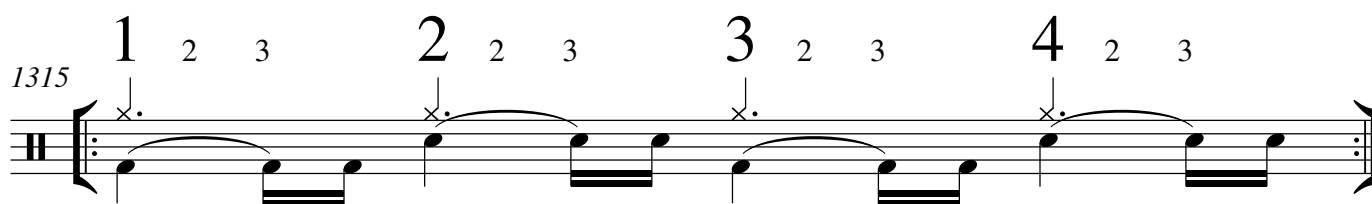
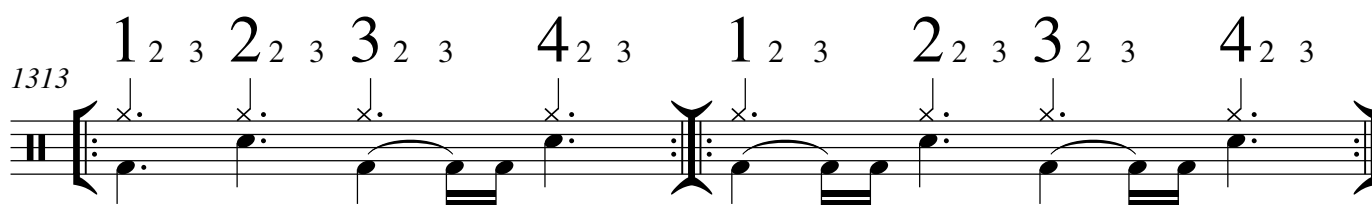
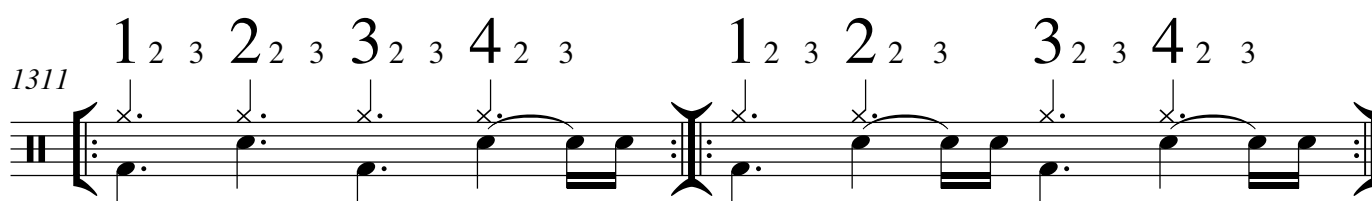
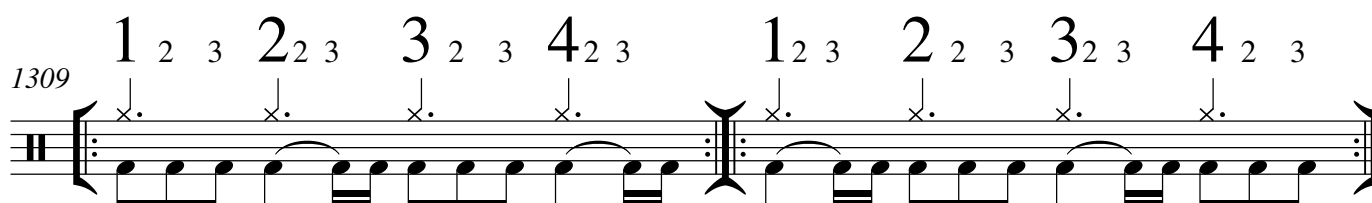
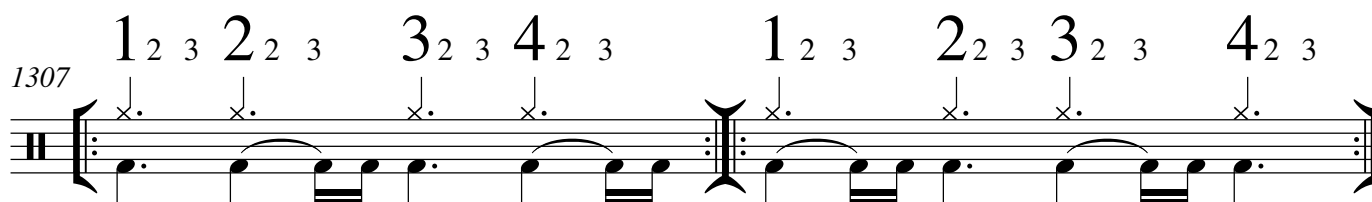
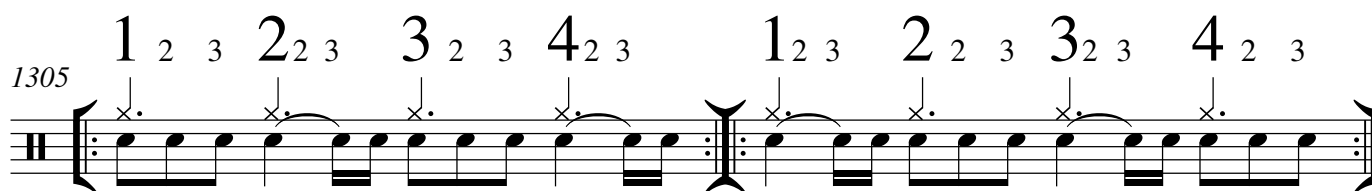
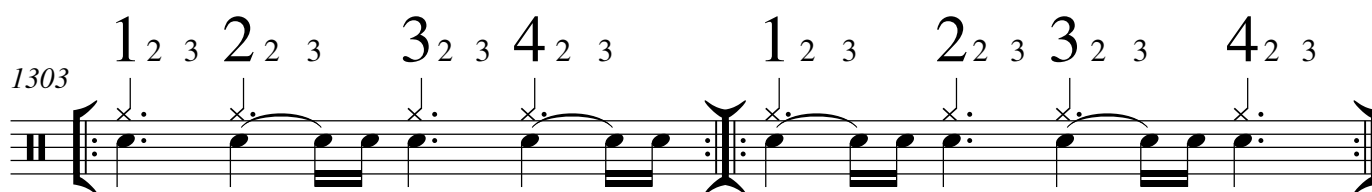


Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

107

Manuel Enrique Bartholdy

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

1316

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1318

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1320

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1322

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1324

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1326

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

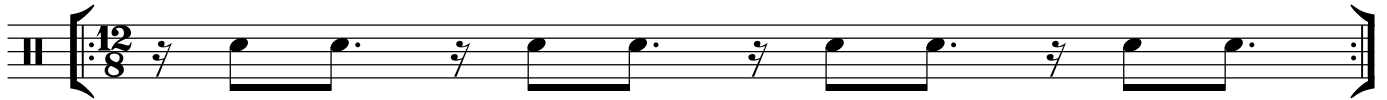
1328

1 2 3 2 2 3 3 2 3 4 2 3

Todas las celdillas posibles de la subdivision de semicorcheas¹⁰⁹

Manuel Enrique Bartholdy

1329



1330



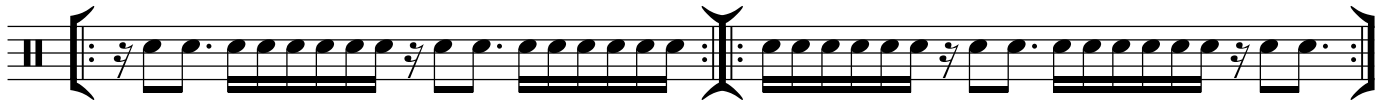
1332



1334



1336



1338



1340

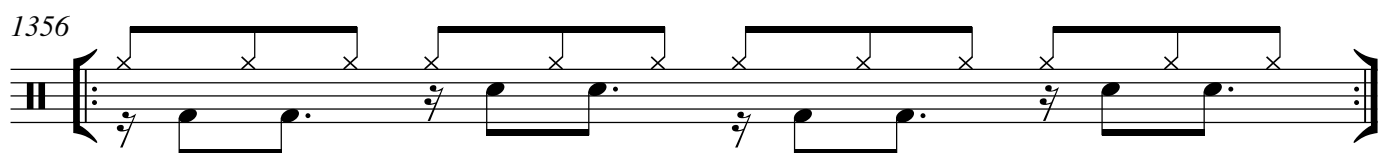
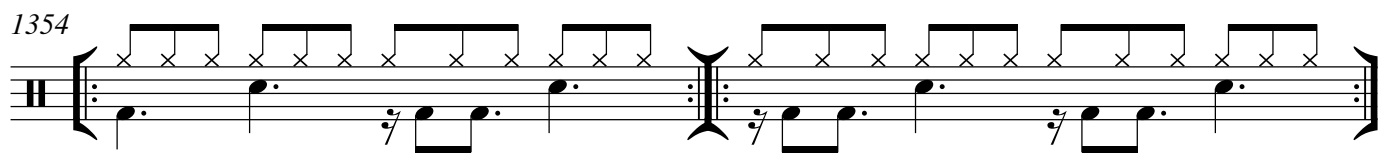
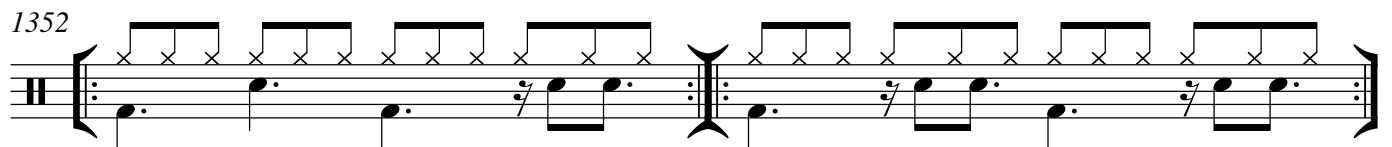
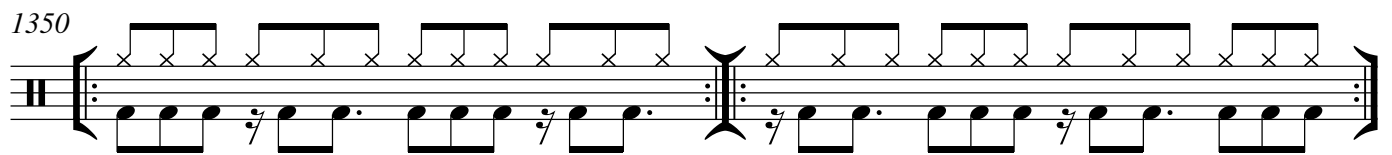
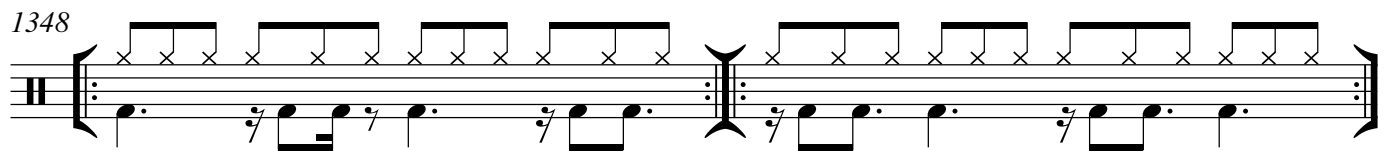
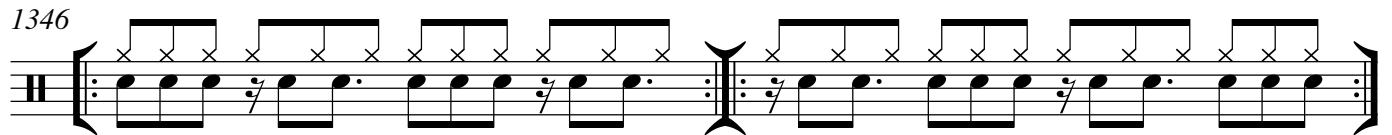
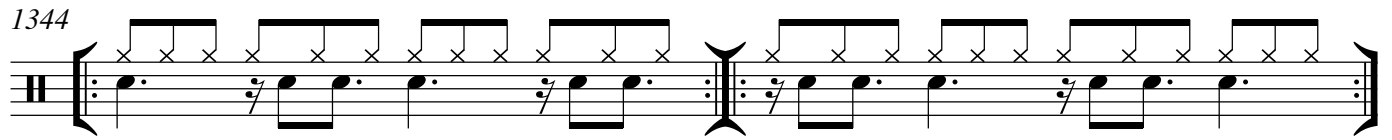


1342



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy



Ostinato de hi-hat en negras con puntillo

111

Manuel Enrique Bartholdy

1357

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1359

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1361

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1363

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1365

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1367

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1369

1 2 3 2 2 3 3 2 3 4 2 3

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

[illegible]


1372

Example 1372

1374

The musical score for Example 1374 consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#). It contains a series of eighth notes, each marked with an 'x' below it, suggesting a specific articulation or bowing technique. The lower staff is a bass clef staff with a key signature of one sharp (F#). It contains a series of eighth notes, each marked with an 'x' below it, suggesting a specific articulation or bowing technique. The score is divided into two measures by a double bar line. The first measure contains four groups of eighth notes, and the second measure contains four groups of eighth notes. The notation is complex and appears to be a transcription of a specific musical style, possibly a form of microtonal or experimental music.

1376



Example 1376

1378

Example 1378

1380

Example 1380

1382

The Rose Tree

1383



The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108,

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a repeat sign, followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. This is followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. The system concludes with a double bar line and repeat dots.

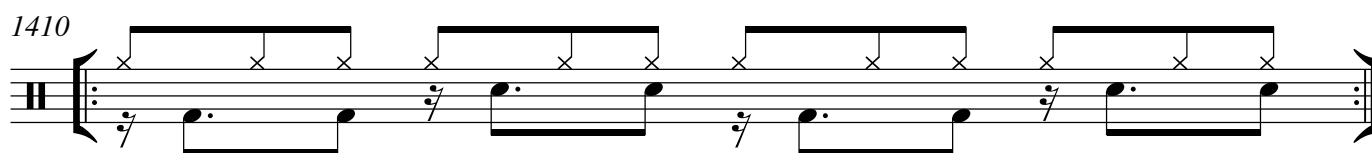
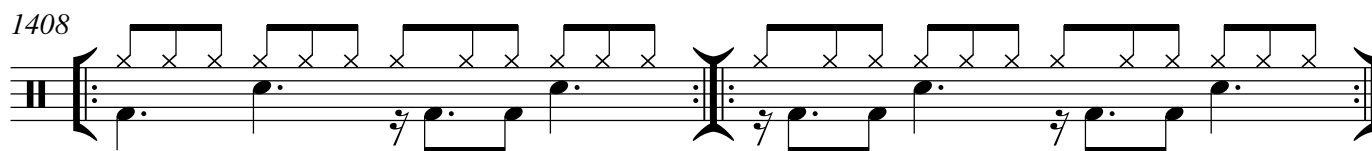
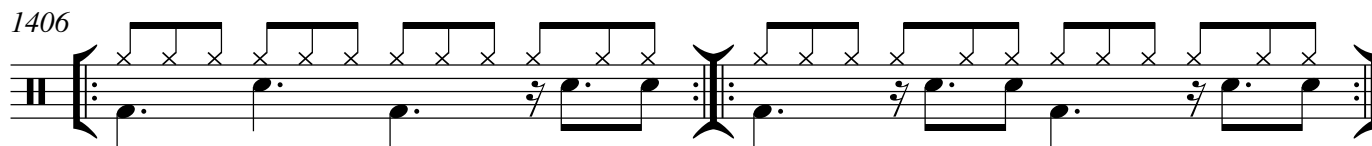
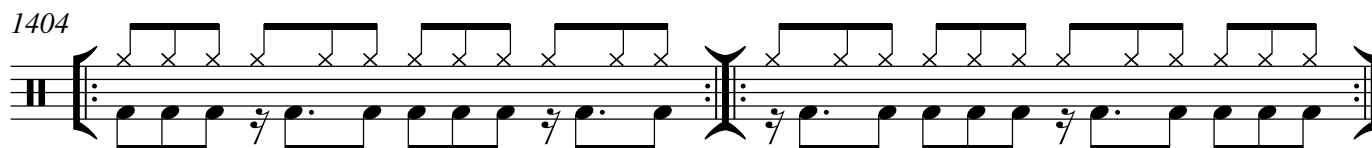
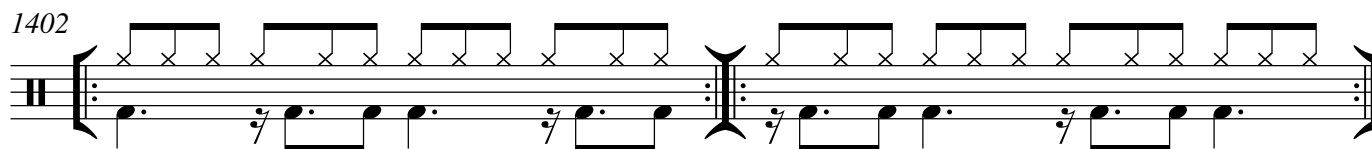
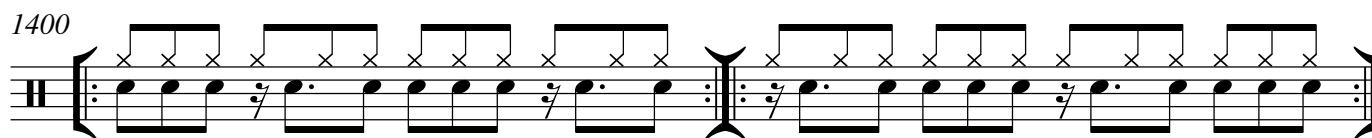
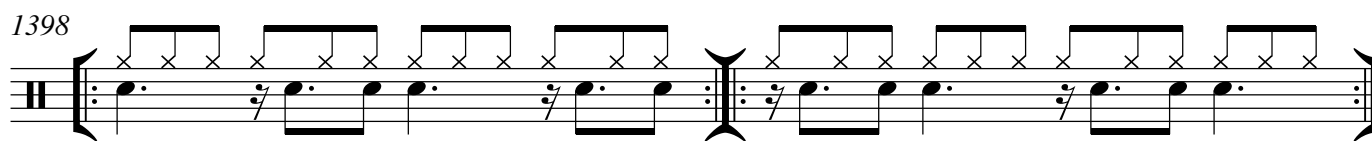
The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The melody begins with a repeat sign, followed by a series of eighth and sixteenth notes, and ends with a repeat sign. The notation includes various musical symbols such as stems, beams, and repeat signs.

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note G4, an eighth note F#4, and a quarter note E4. The next measure contains a quarter note D4, an eighth note C4, and a quarter note B3. This is followed by a quarter note A3, an eighth note G3, and a quarter note F#3. The melody then continues with a quarter note E3, an eighth note D3, and a quarter note C3. This is followed by a quarter note B2, an eighth note A2, and a quarter note G2. The system ends with a quarter note F#2, an eighth note E2, and a quarter note D2. The notation includes various musical symbols such as clefs, key signatures, and note values.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a repeat sign (two dots and two vertical lines) and a final double bar line.

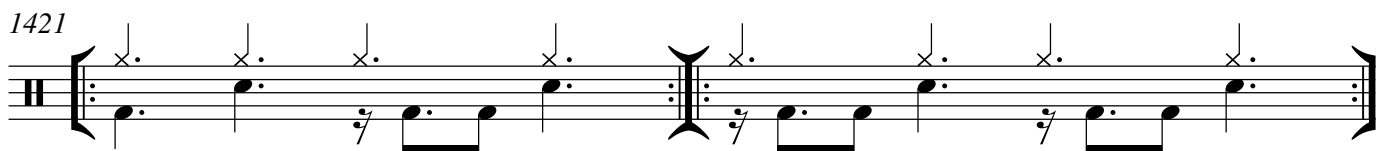
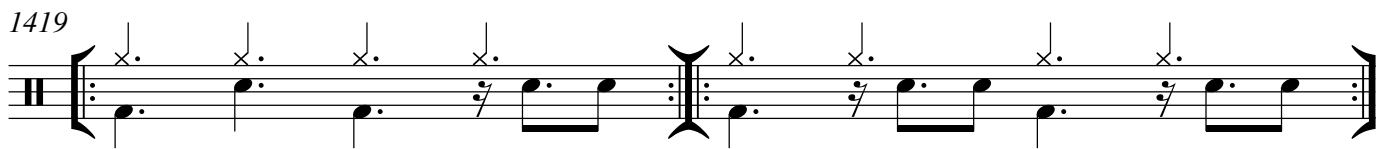
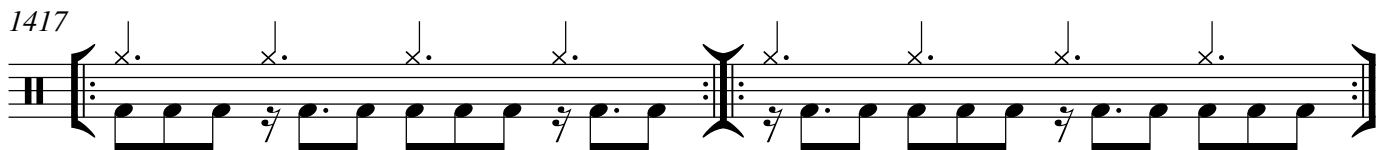
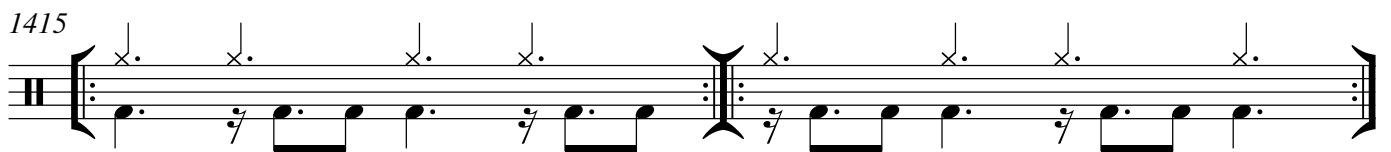
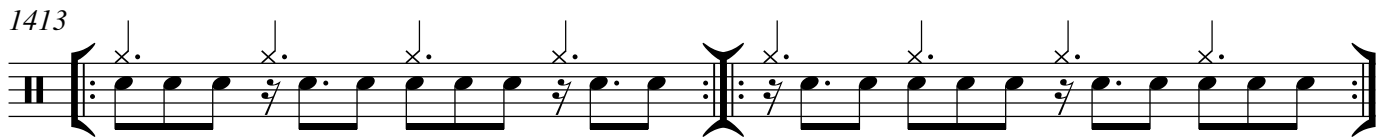
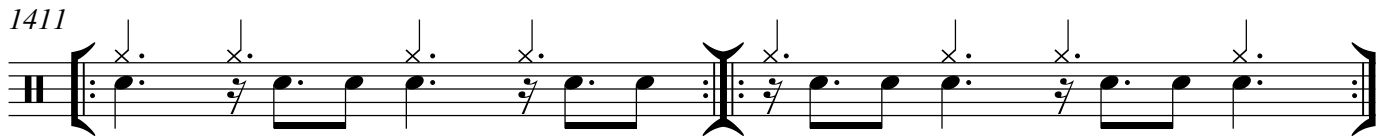
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

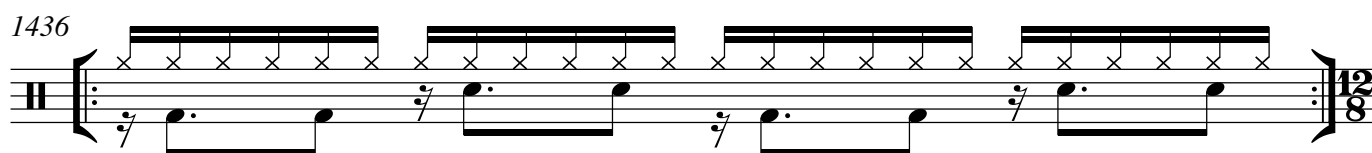
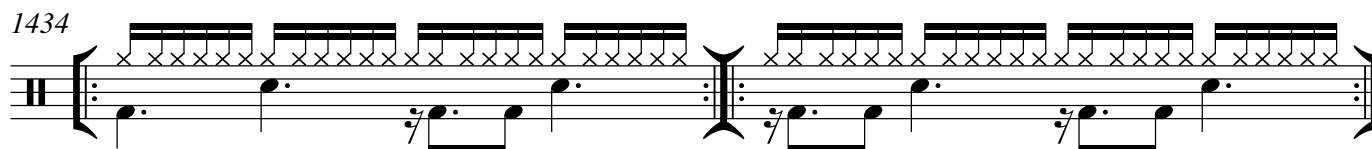
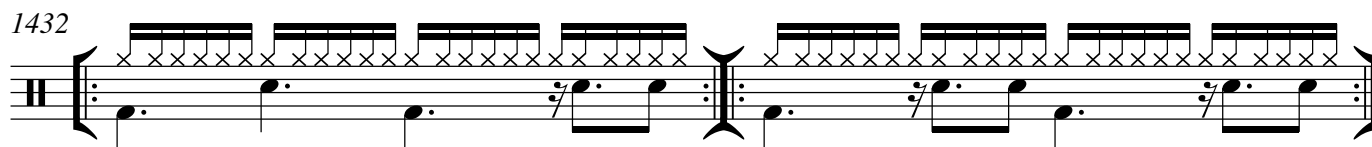
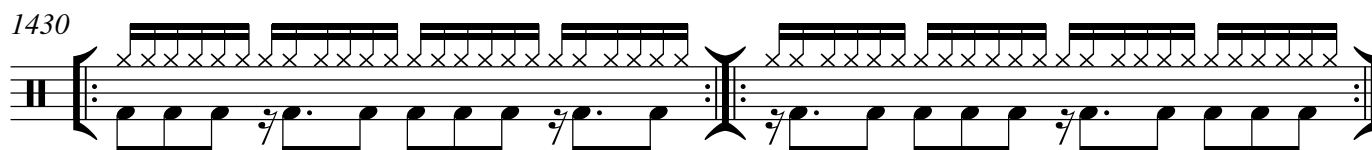
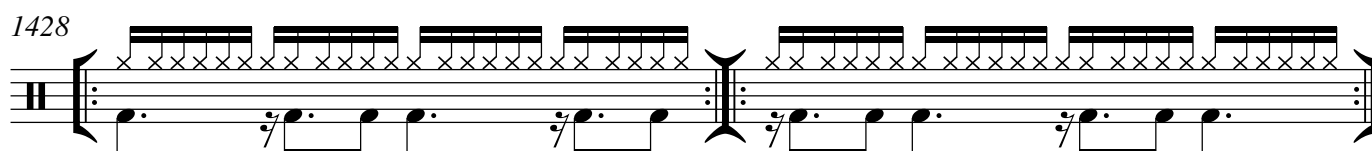
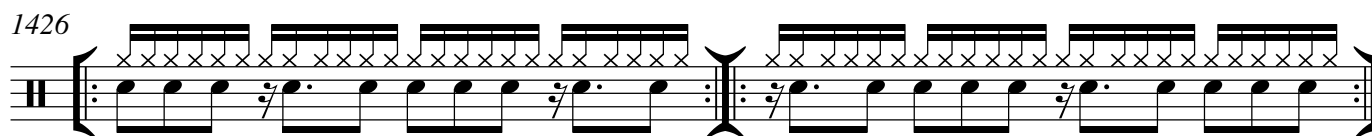
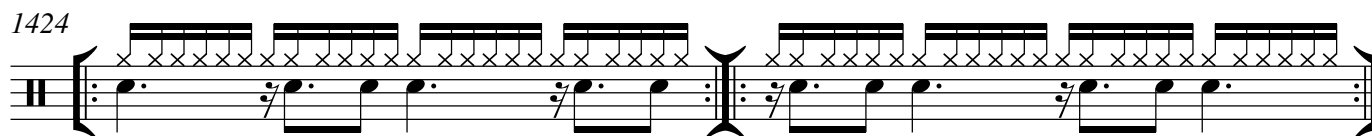
115

Manuel Enrique Bartholdy



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy



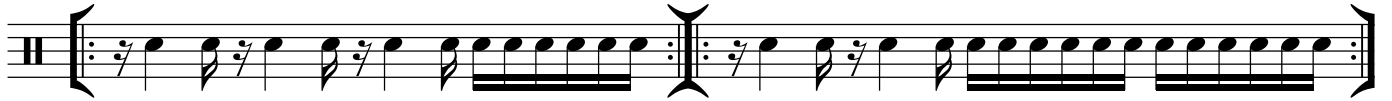
Todas las celdillas posibles de la subdivision de semicorcheas¹¹⁷

Manuel Enrique Bartholdy

1437



1438



1440



1442



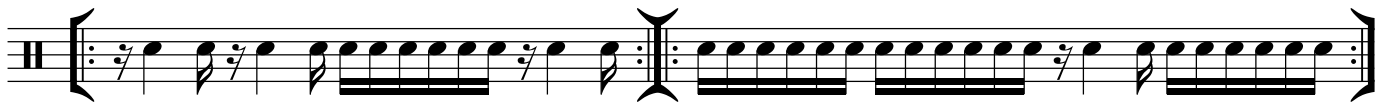
1444



1446

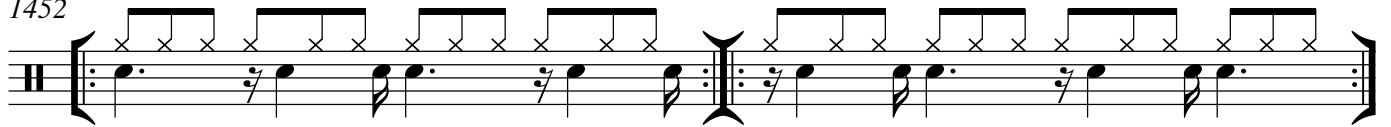


1448

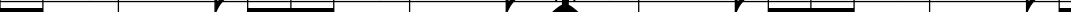


1450





1454



1456

The musical score for Example 1456 consists of two staves. The upper staff is a treble clef staff with a series of 'x' marks above it, indicating a specific rhythmic or melodic pattern. The lower staff is a bass clef staff with a complex rhythmic pattern of eighth and sixteenth notes, including rests and accidentals. The piece is marked with a repeat sign at the beginning and end, and a double bar line in the middle.

1458

The musical score for Example 1458 is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, grouped into pairs and separated by rests, with a repeat sign at the end.

1460

Example 1460 is a single staff of music in treble clef with a key signature of one sharp (F#). The notation consists of a series of eighth notes, some beamed together, and rests, with a repeat sign at the end.

[illegible]

1464

Example 1464 is a single-staff musical score in 2/4 time. The melody is written on a single staff and consists of eighth and sixteenth notes, with rests marked by 'x' above the staff. The piece is enclosed in repeat signs.

Ostinato de hi-hat en negras con puntillo

119

Manuel Enrique Bartholdy

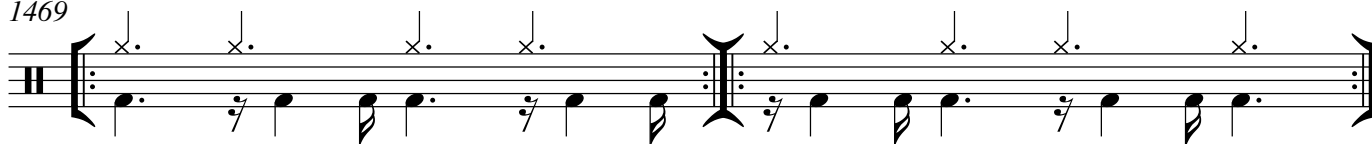
1465



1467



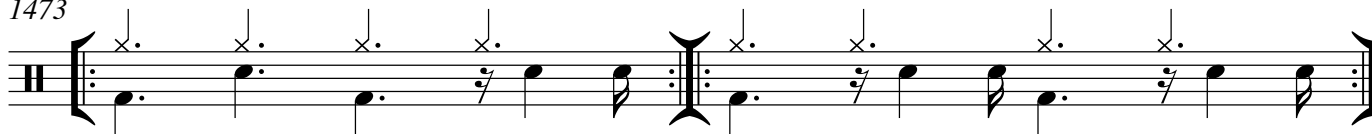
1469



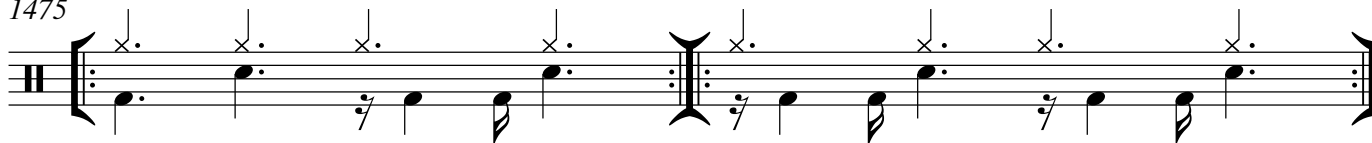
1471



1473



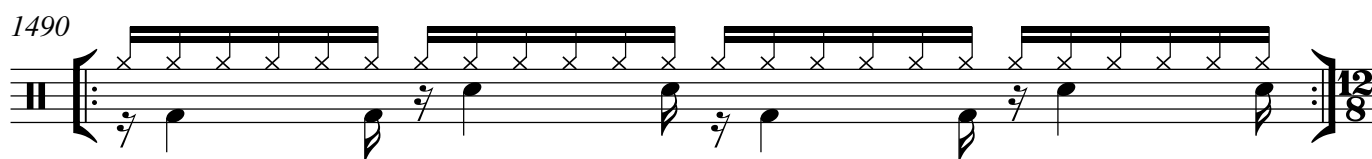
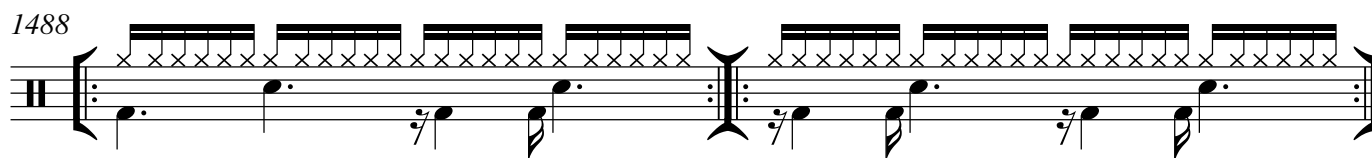
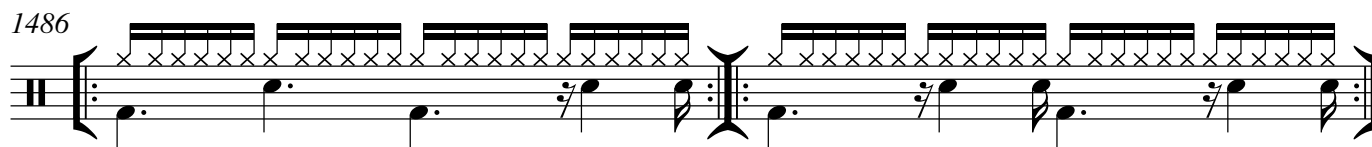
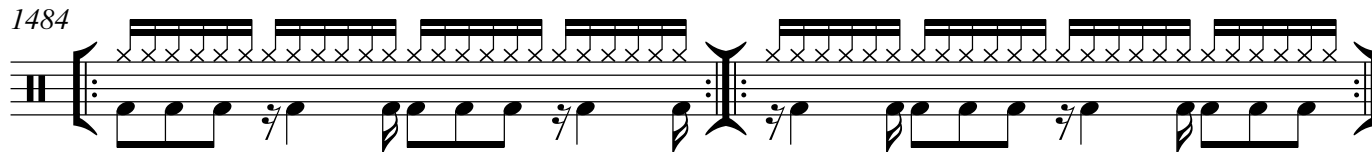
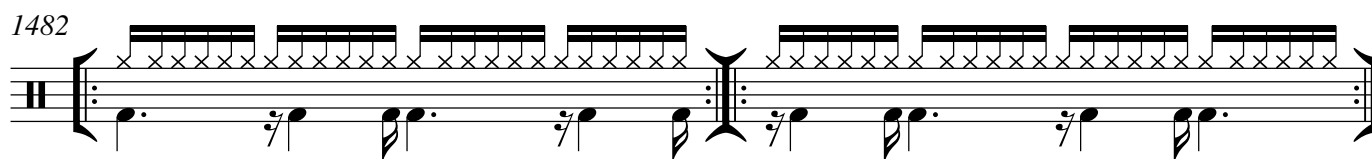
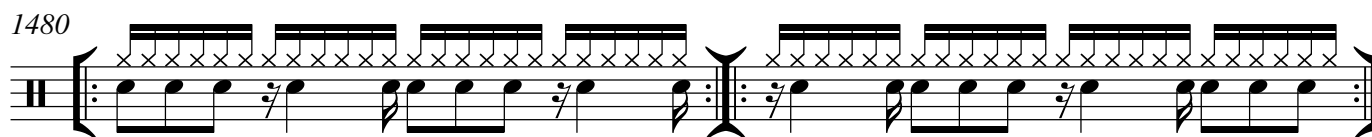
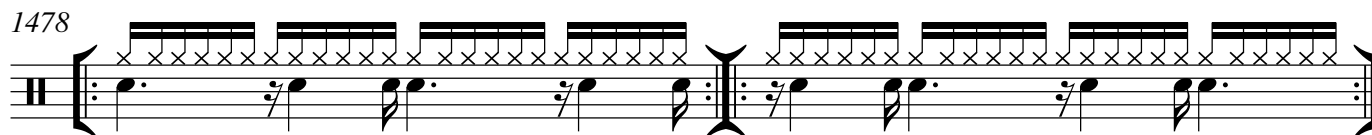
1475



1477



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

Todas las celdillas posibles de la subdivision de semicorcheas¹²¹

Manuel Enrique Bartholdy

1491



1492



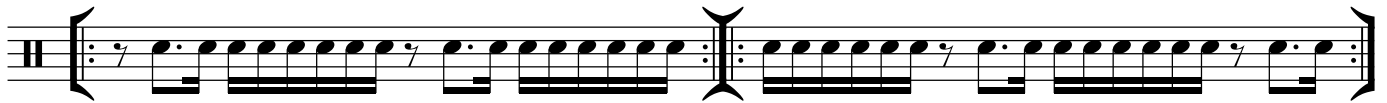
1494



1496



1498



1500



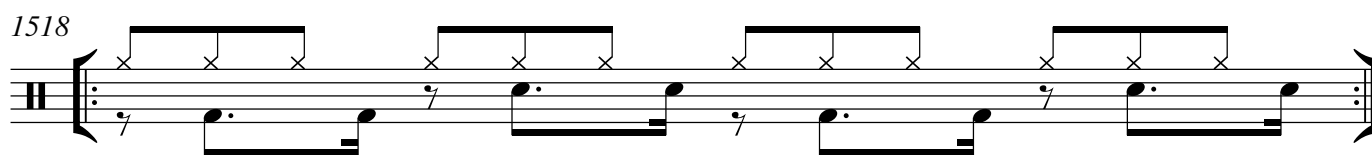
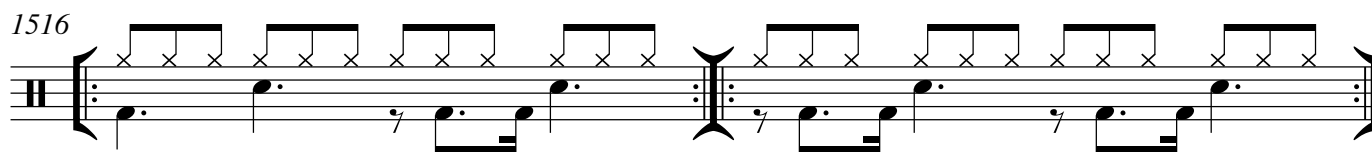
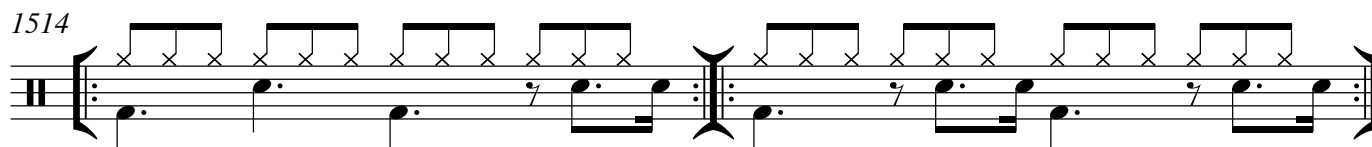
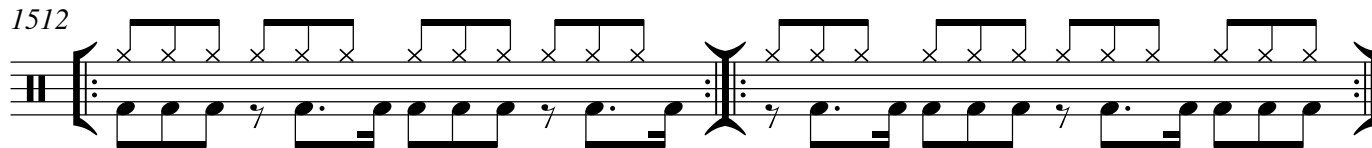
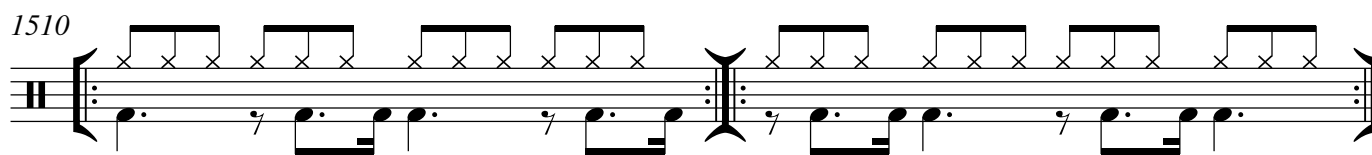
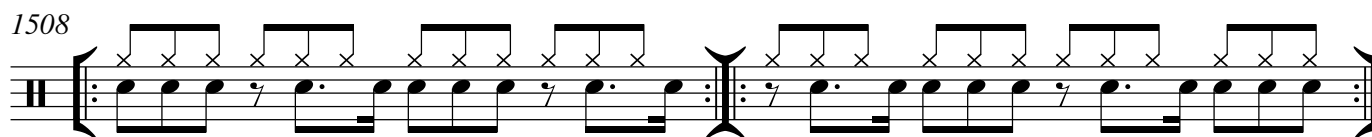
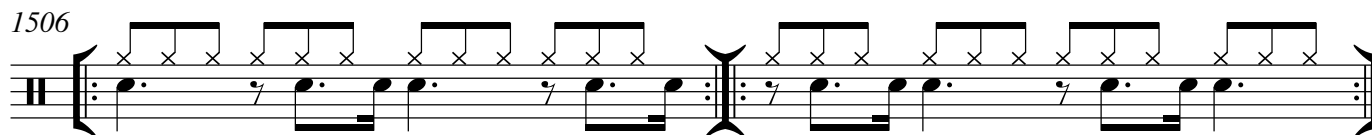
1502



1504

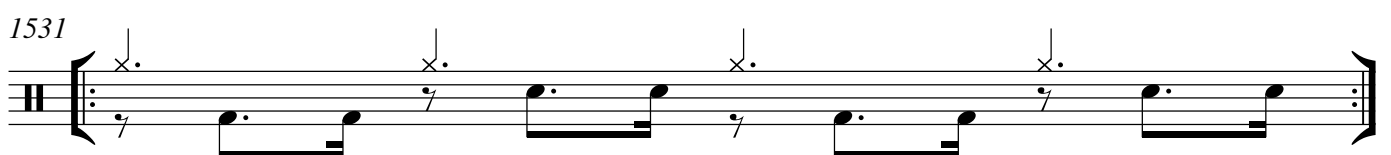
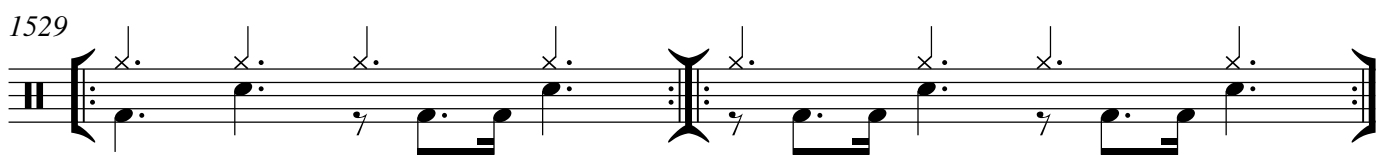
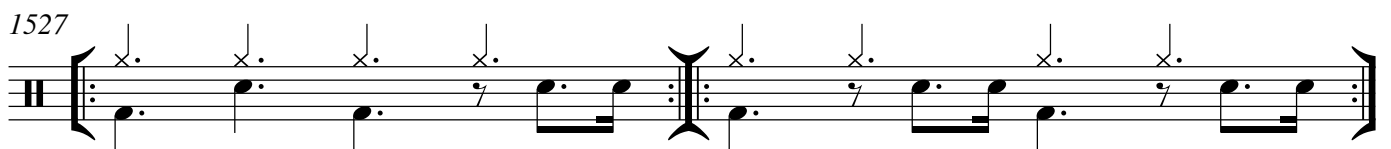
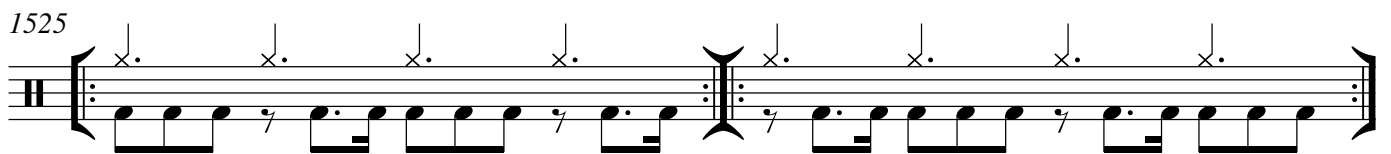
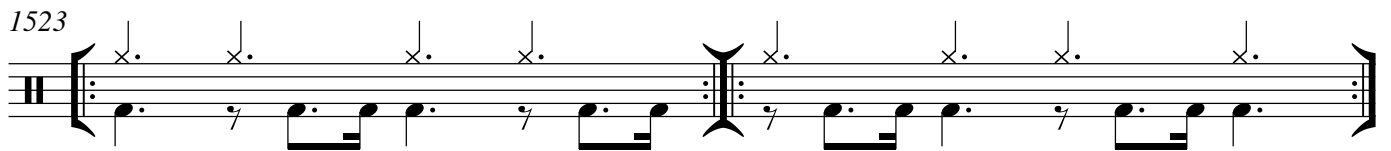
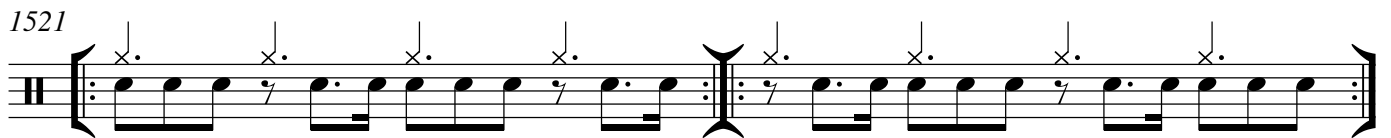
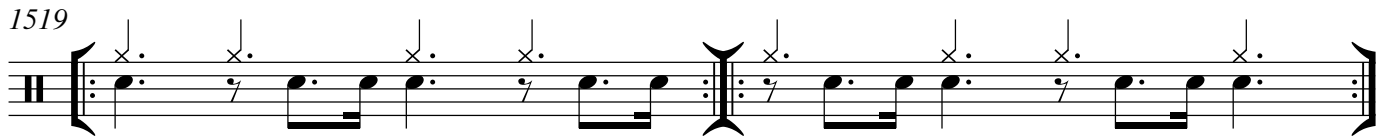


Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

123

Manuel Enrique Bartholdy

1532

The musical notation for Example 1532 is a single staff with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes, quarter notes, and half notes, with a repeat sign at the end.


1534

The Rose Tree


1536

The image shows a musical score for a piece titled "The Rose Tree" from 1536. The score is written on two staves. The upper staff contains a continuous melody of eighth notes, with some notes beamed in groups of four. The lower staff contains a bass line with a few notes, including a prominent dotted half note. The piece is marked with a repeat sign at the beginning and end, and a double bar line in the middle.

1538



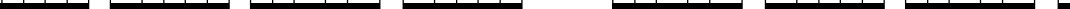
1540



Allegretto

3/4

1542



Example 1542 is a short musical piece in G major, 2/4 time. It consists of a single staff with a treble clef. The melody is composed of a series of beamed eighth notes, followed by a repeat sign, and ends with a final cadence. The notation is simple and rhythmic.

1544

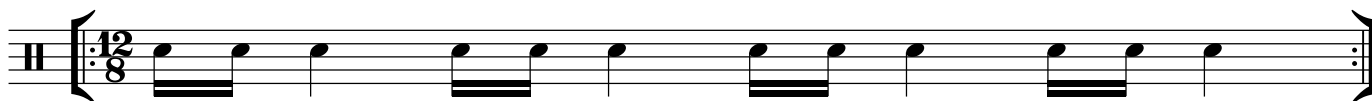
Example 1544

Todas las celdillas posibles de la subdivision de semicorcheas

125

Manuel Enrique Bartholdy

1545



1546



1548



1550



1552



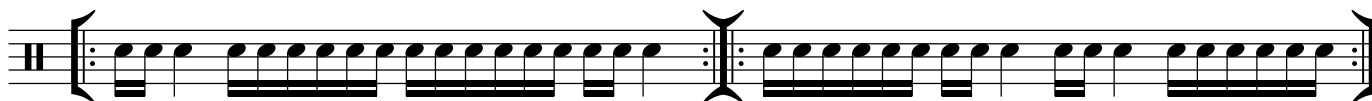
1554



1556



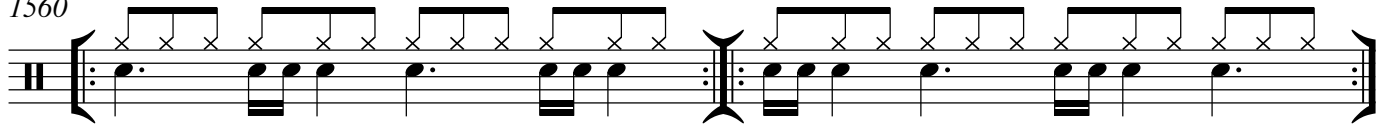
1558



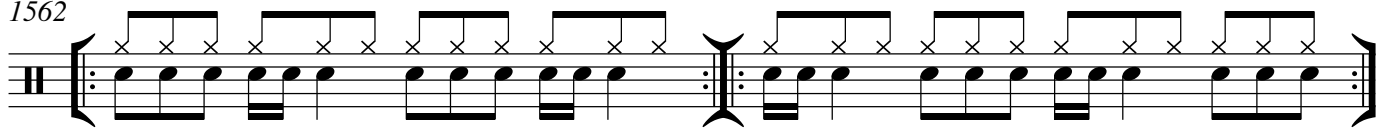
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

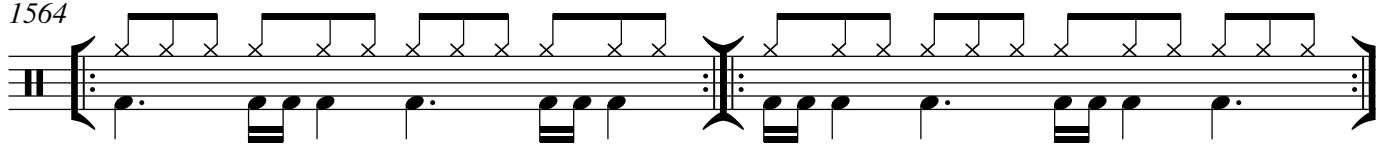
1560



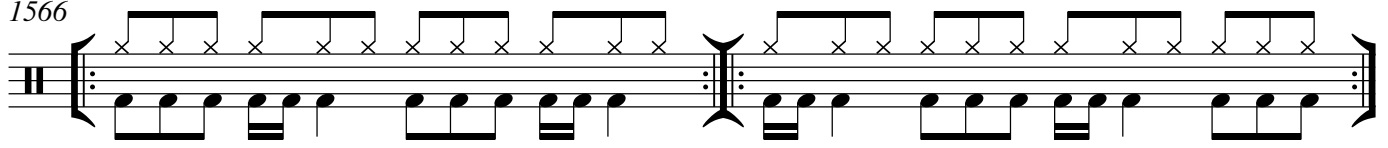
1562



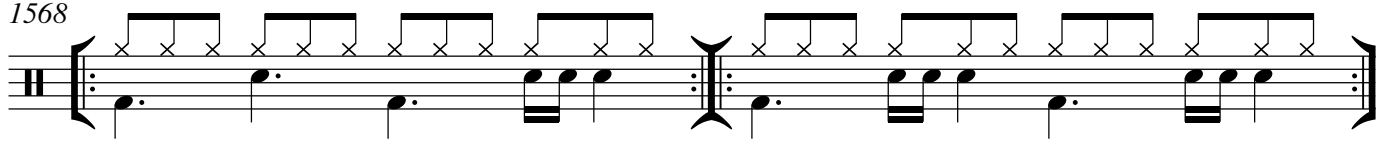
1564



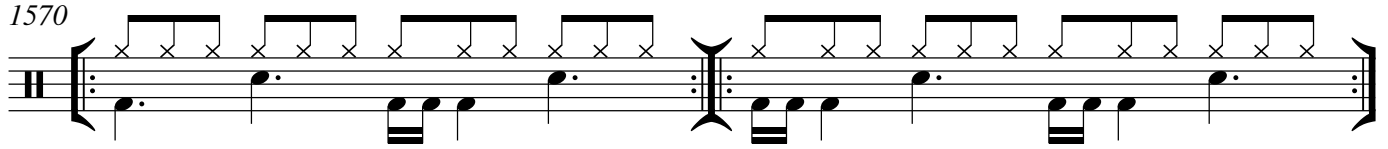
1566



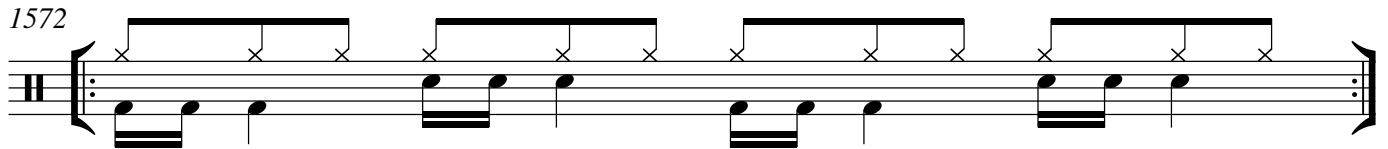
1568



1570

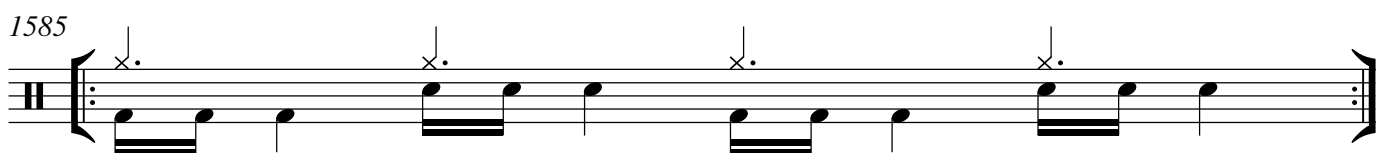
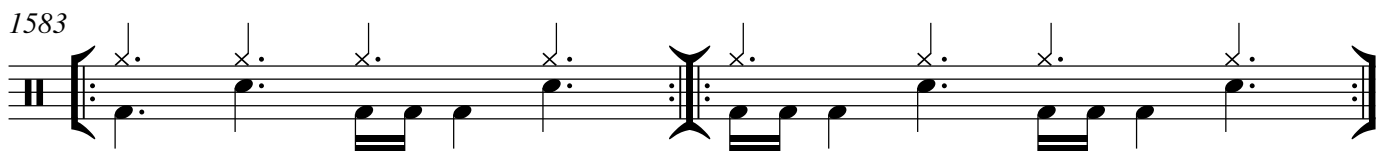
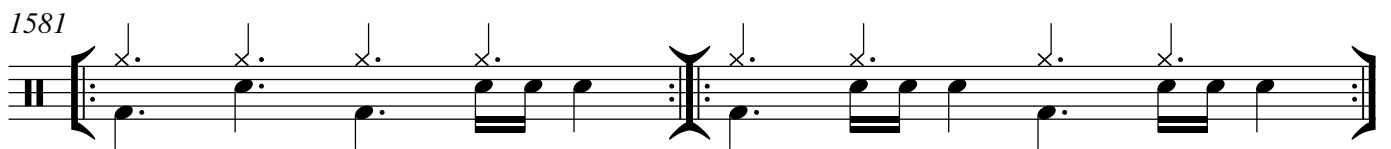
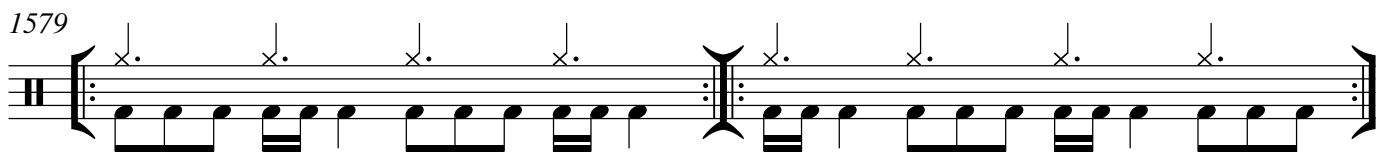
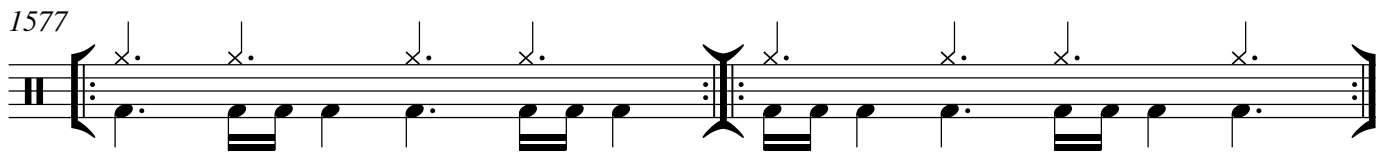
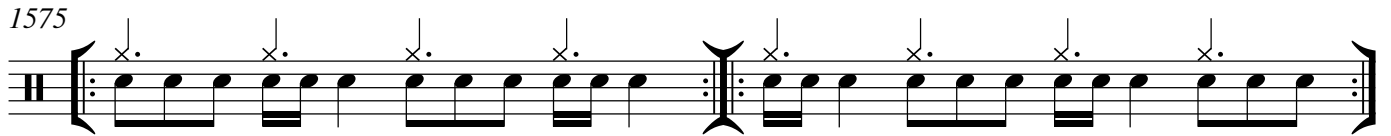
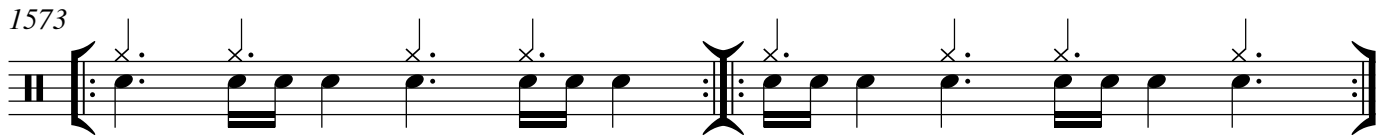


1572



Ostinato de hi-hat en negras con puntillo

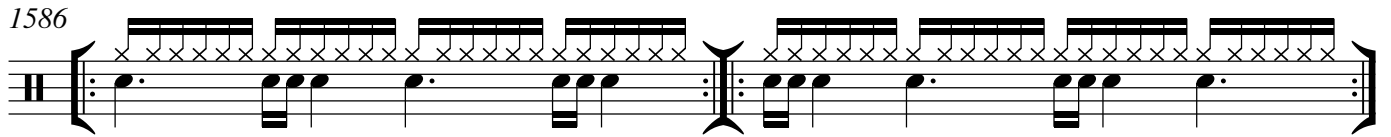
127

Manuel Enrique Bartholdy

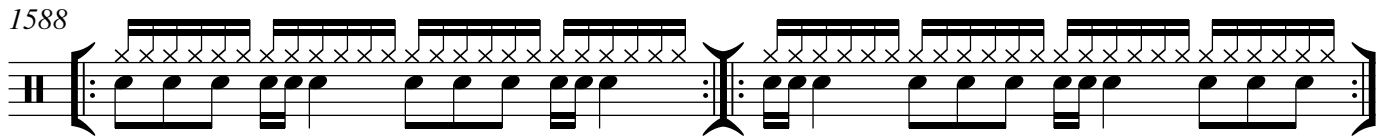
Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

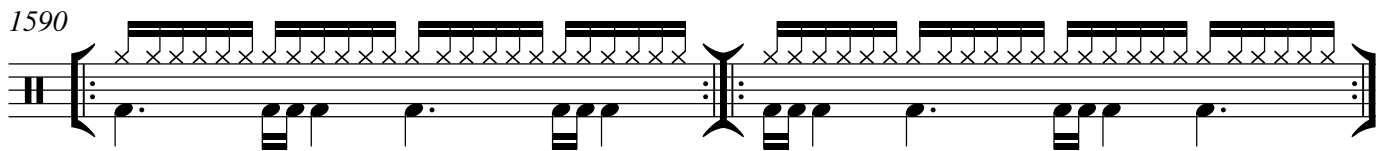
1586



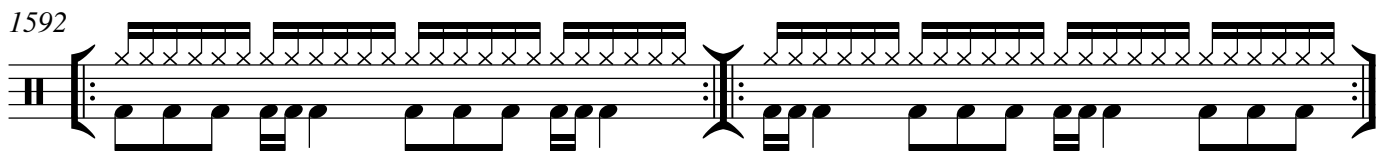
1588



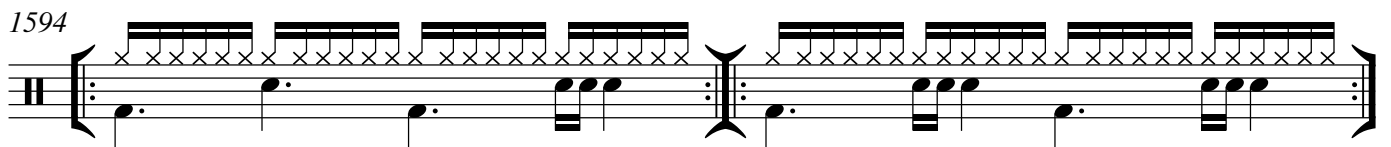
1590



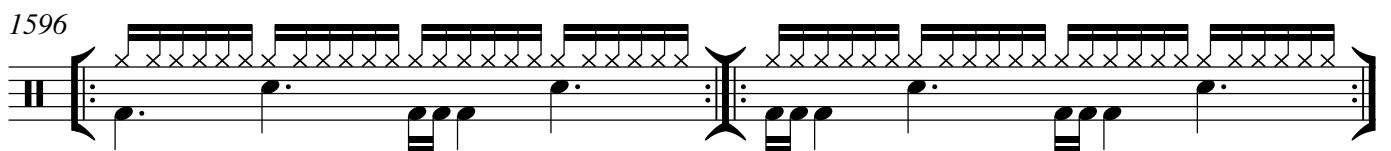
1592



1594



1596



1598



Todas las celdillas posibles de la subdivision de semicorcheas¹²⁹

Manuel Enrique Bartholdy

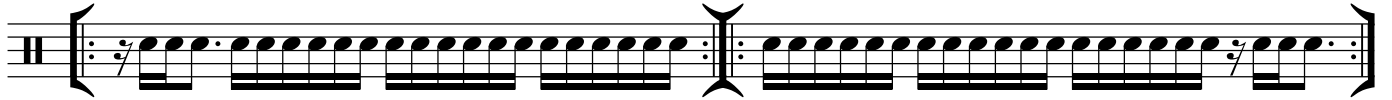
1599



1600



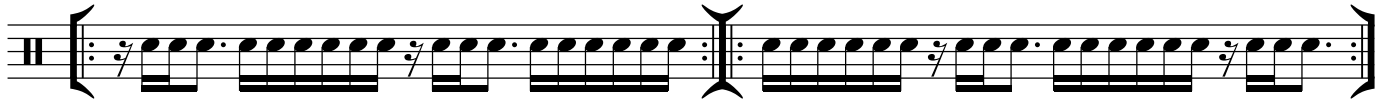
1602



1604



1606



1608



1610



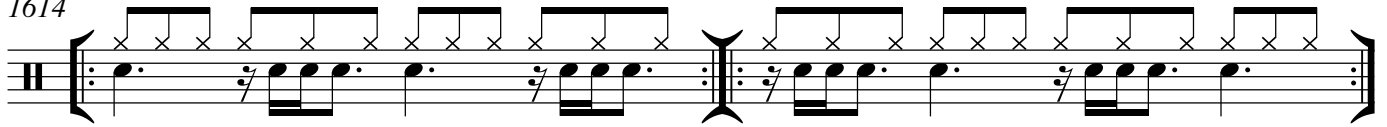
1612



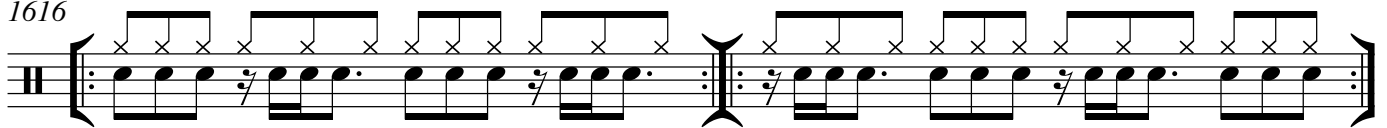
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

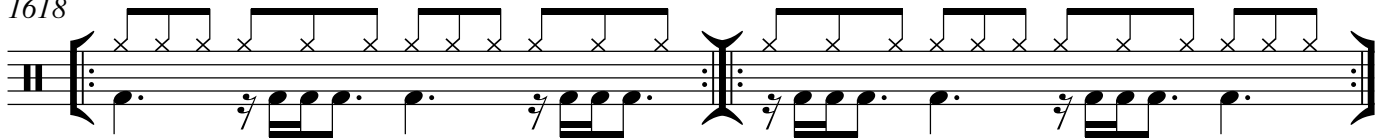
1614



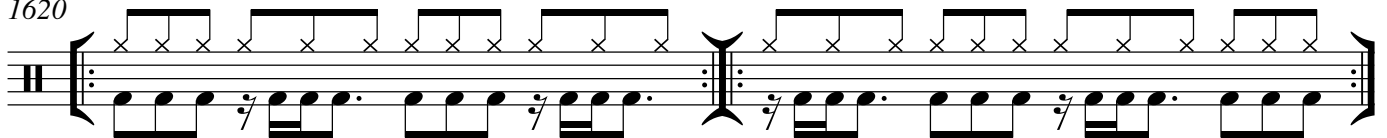
1616



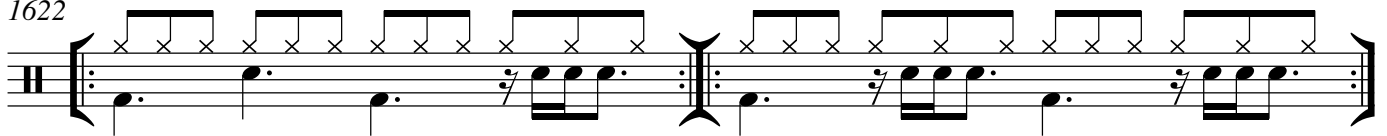
1618



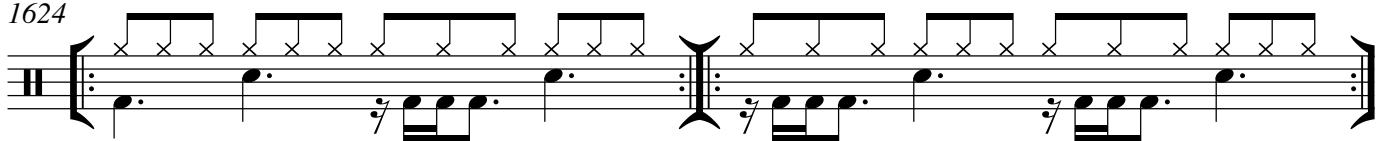
1620



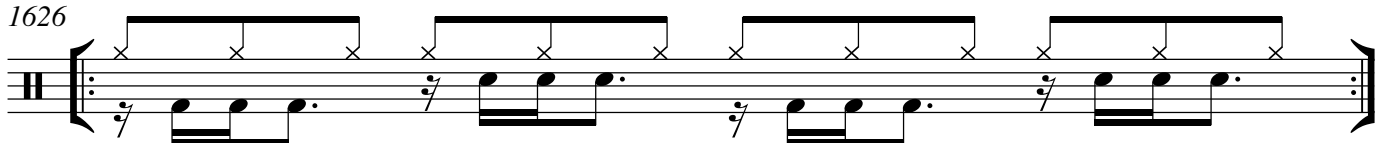
1622



1624

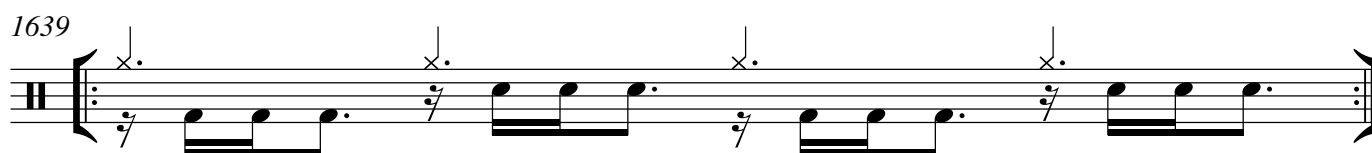
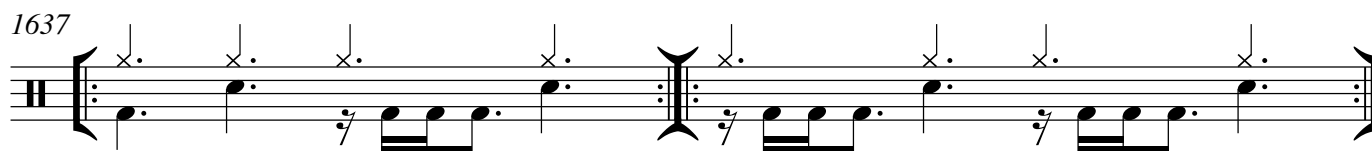
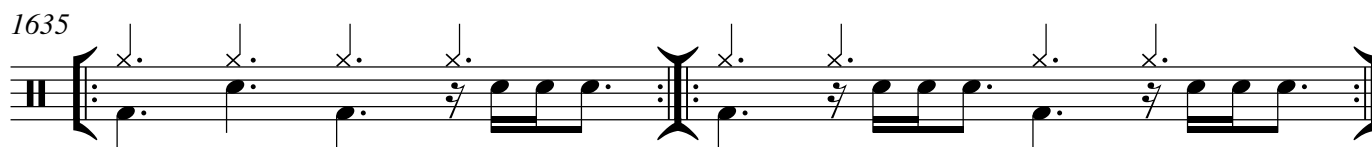
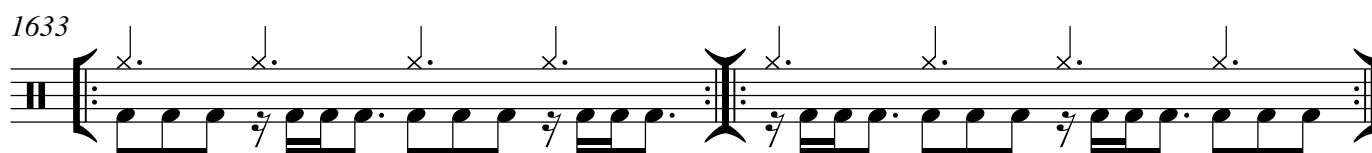
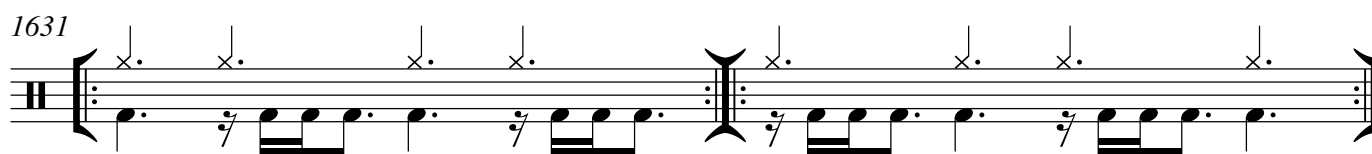
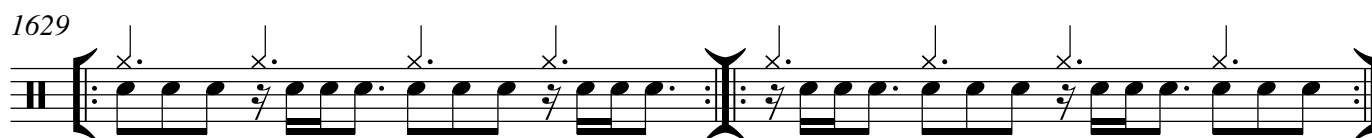
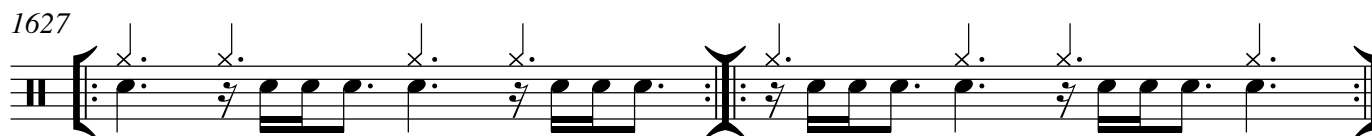


1626



Ostinato de hi-hat en negras con puntillo

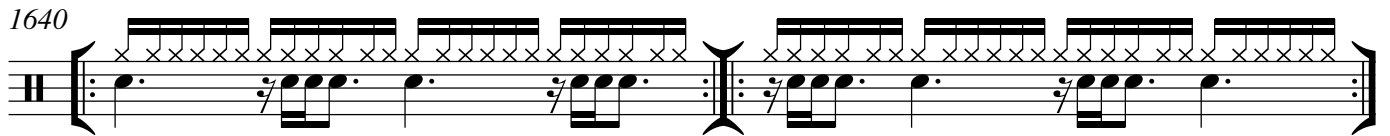
131

Manuel Enrique Bartholdy

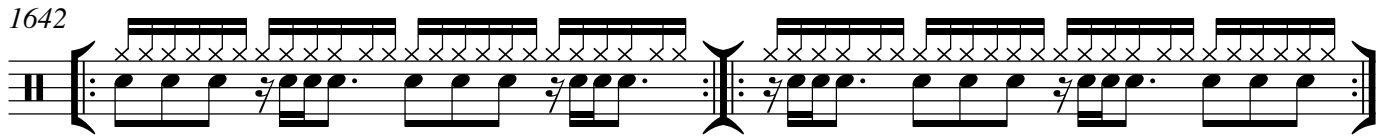
Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

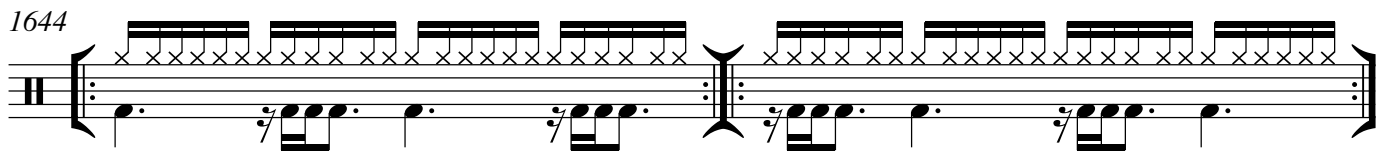
1640



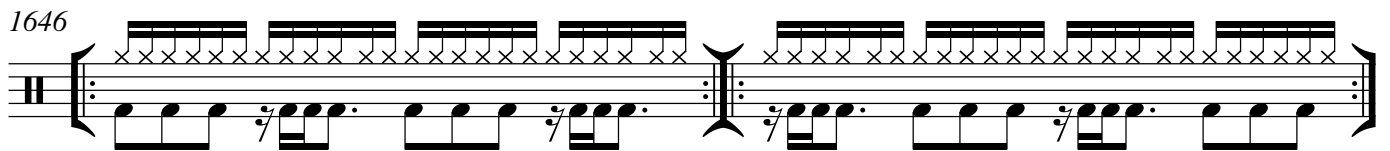
1642



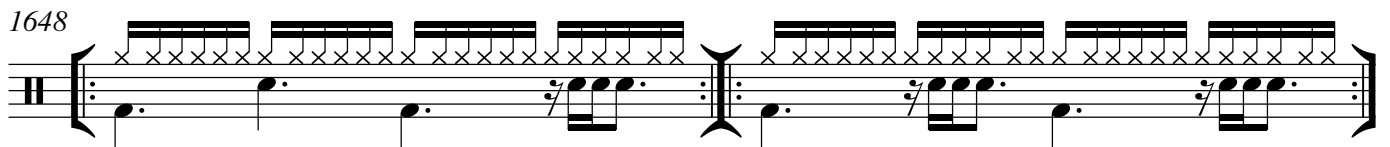
1644



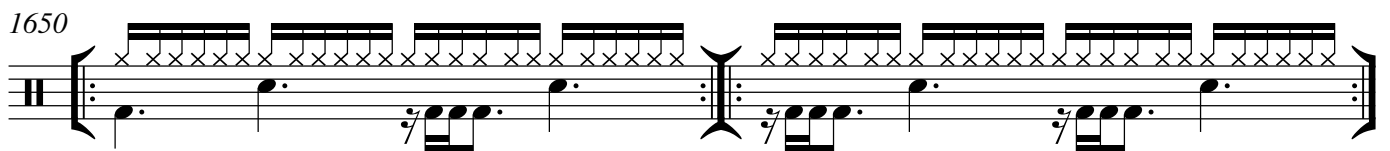
1646



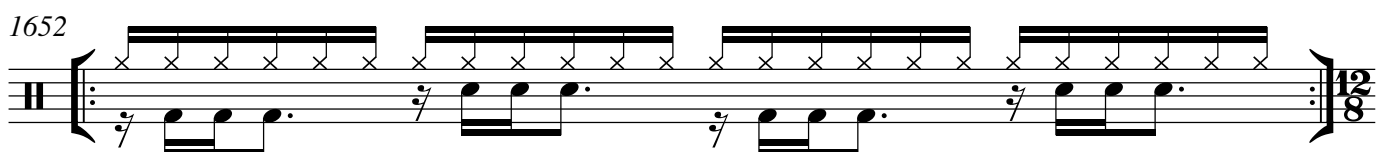
1648



1650



1652



Todas las celdillas posibles de la subdivision de semicorcheas

Manuel Enrique Bartholdy

1653



1654



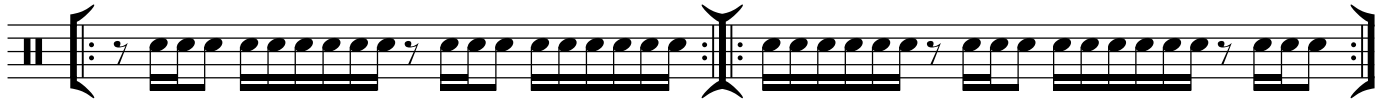
1656



1658



1660



1662

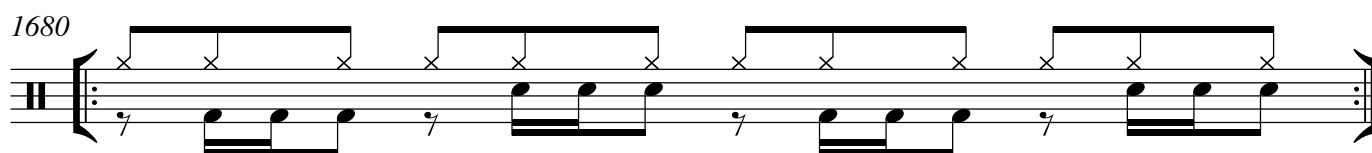
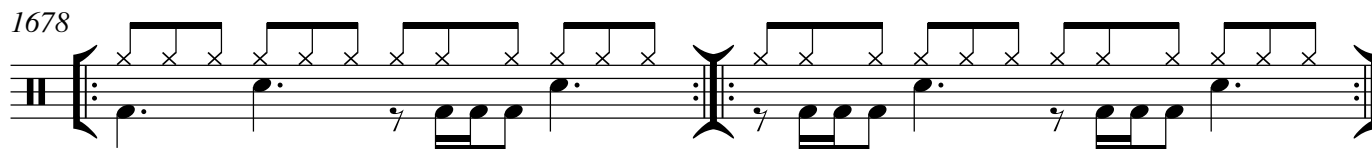
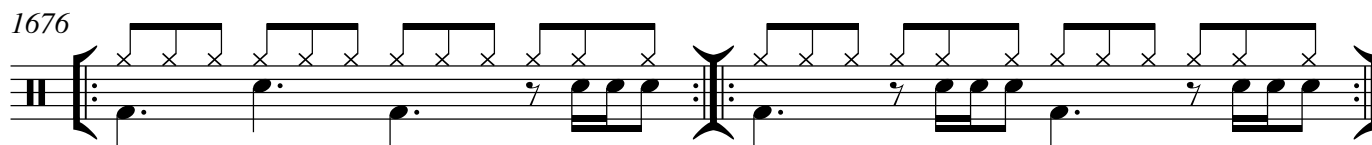
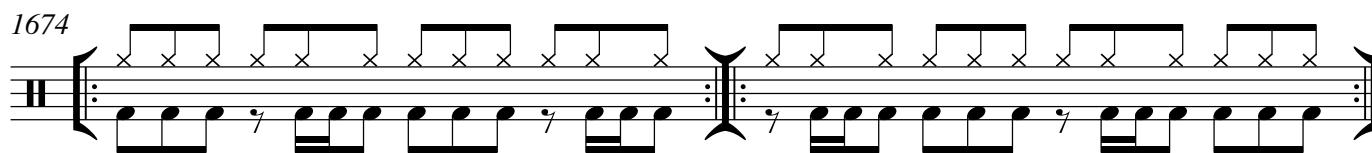
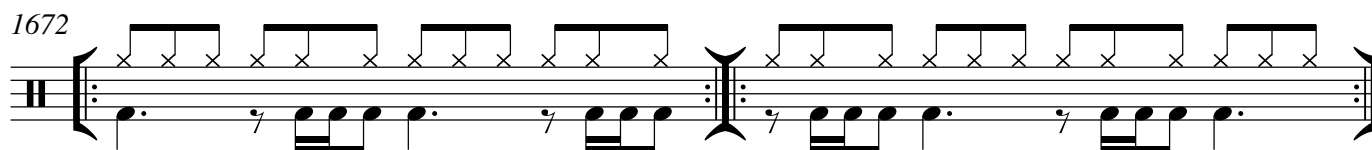
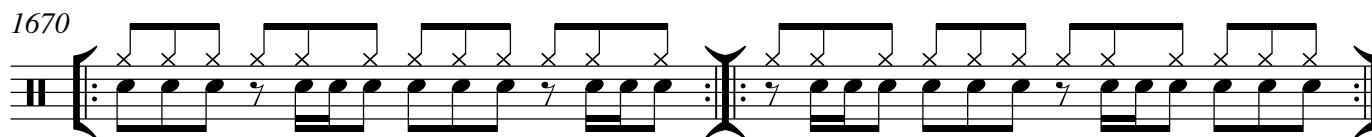
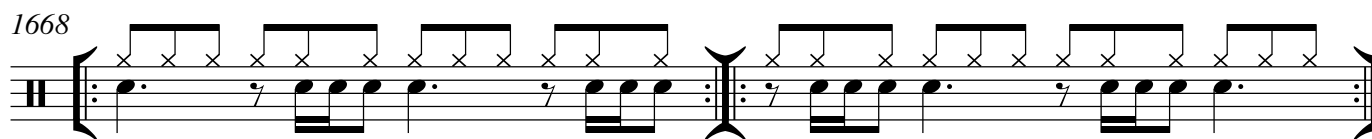


1664



1666



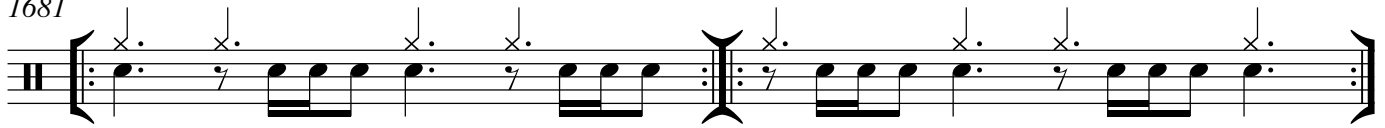


Ostinato de hi-hat en negras con puntillo

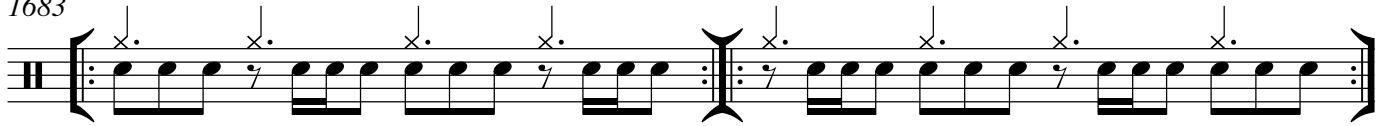
135

Manuel Enrique Bartholdy

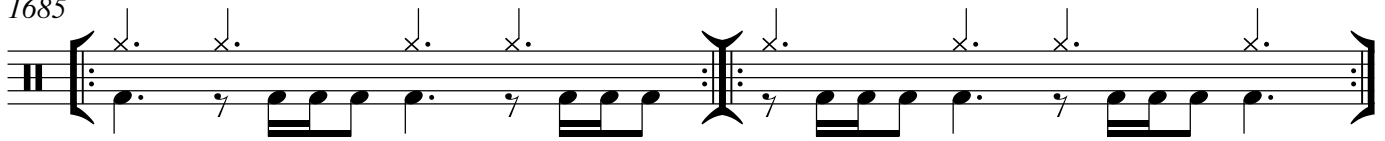
1681



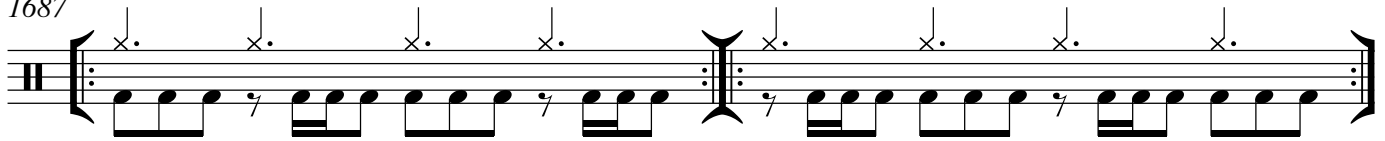
1683



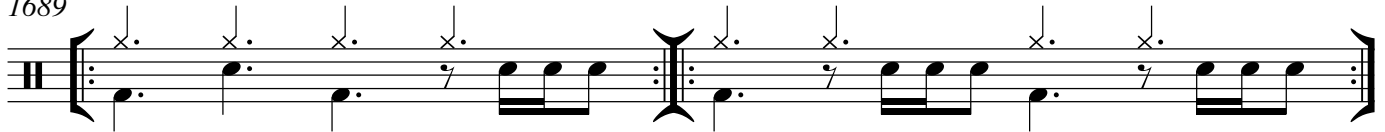
1685



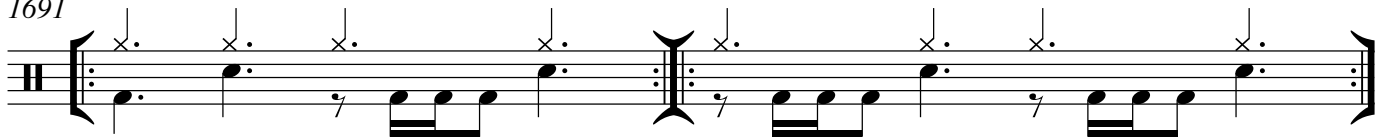
1687



1689



1691



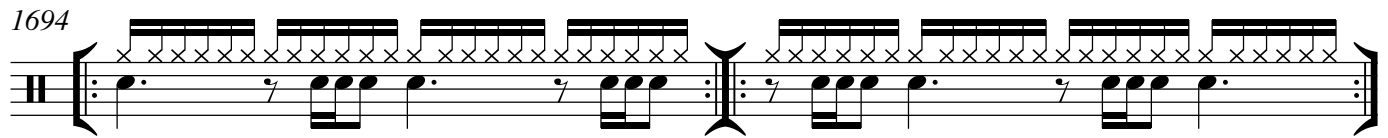
1693



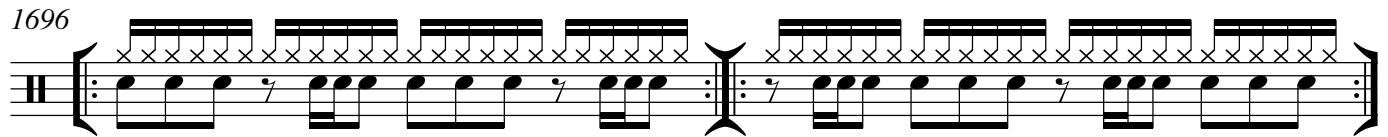
Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

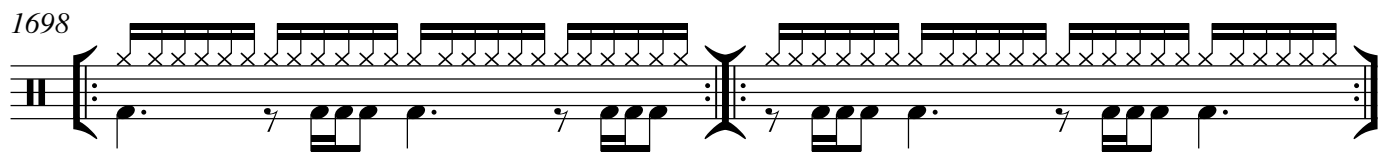
1694



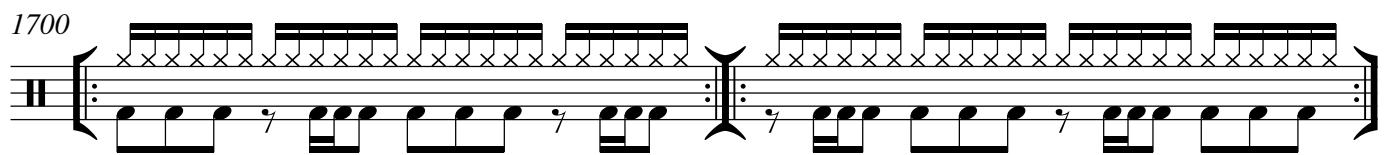
1696



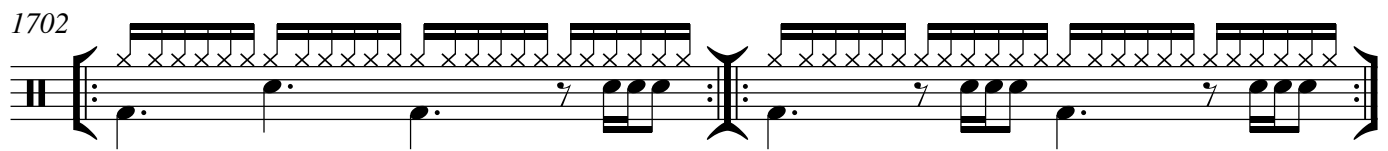
1698



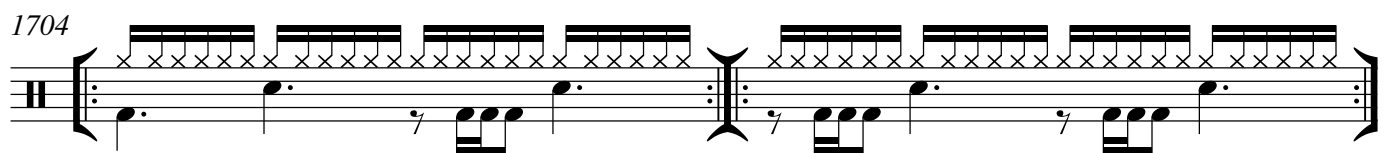
1700



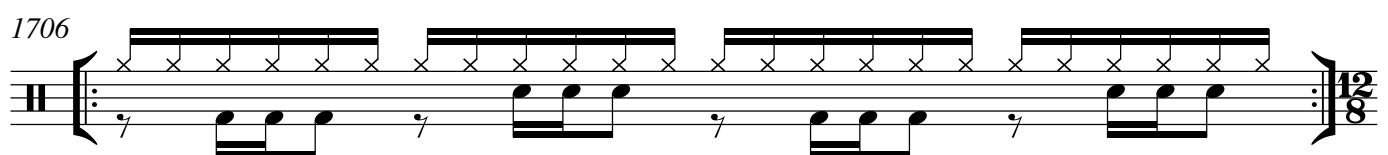
1702



1704



1706



Todas las celdillas posibles de la subdivision de semicorcheas¹³⁷

Manuel Enrique Bartholdy

1707



1708



1710



1712



1714



1716



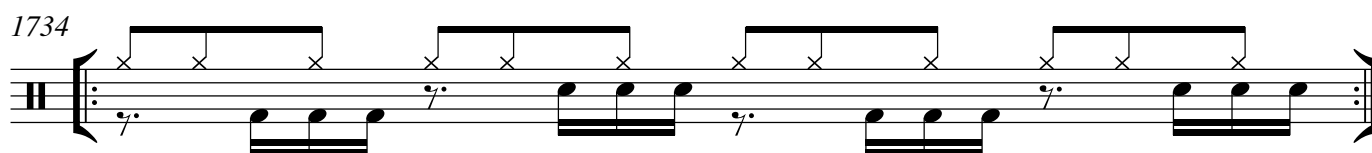
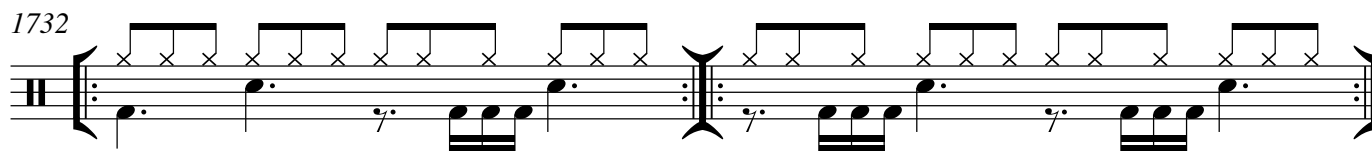
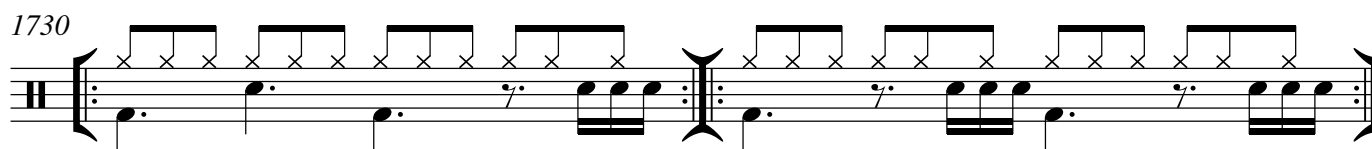
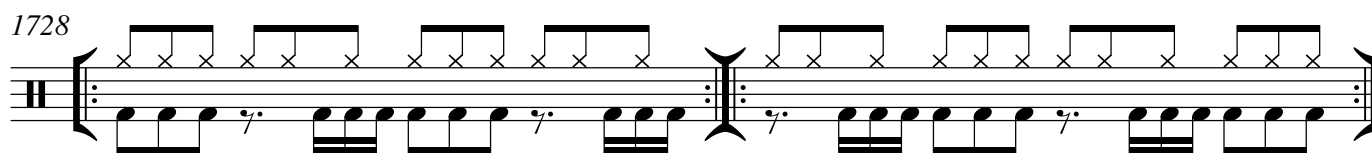
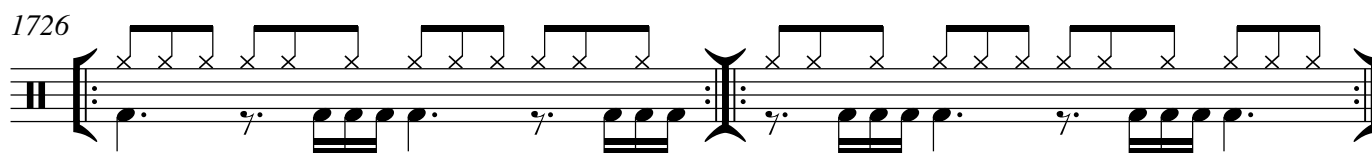
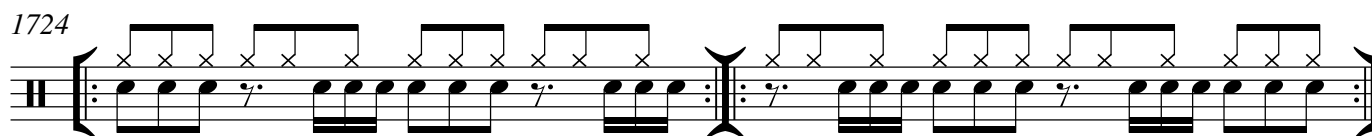
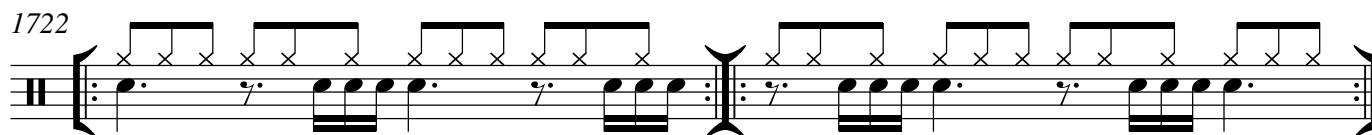
1718



1720



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

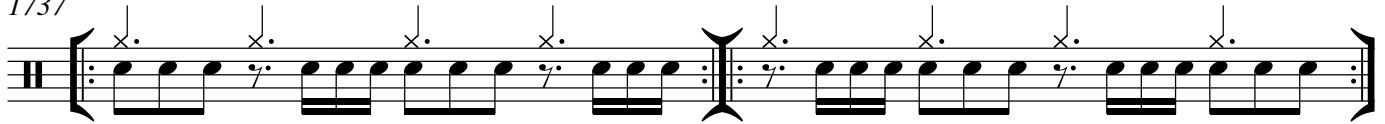
139

Manuel Enrique Bartholdy

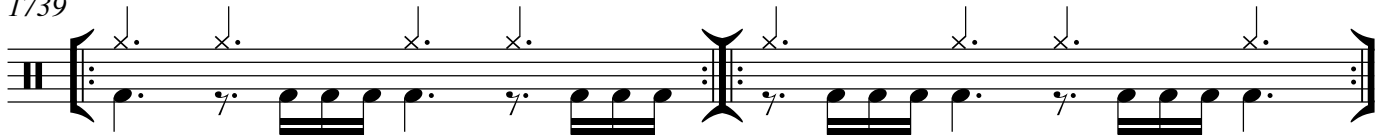
1735



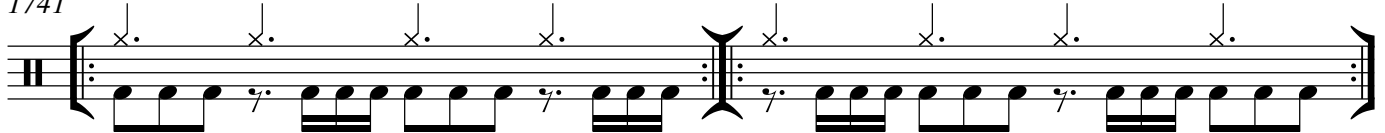
1737



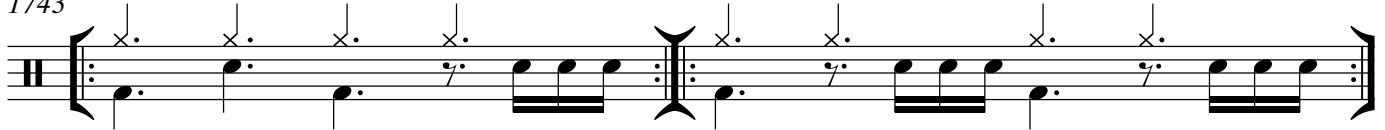
1739



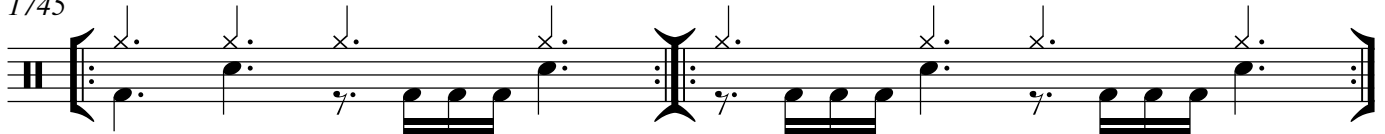
1741



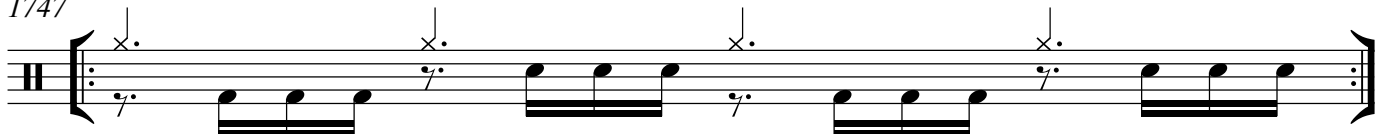
1743



1745



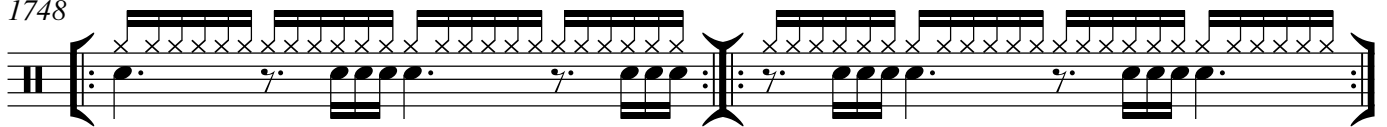
1747



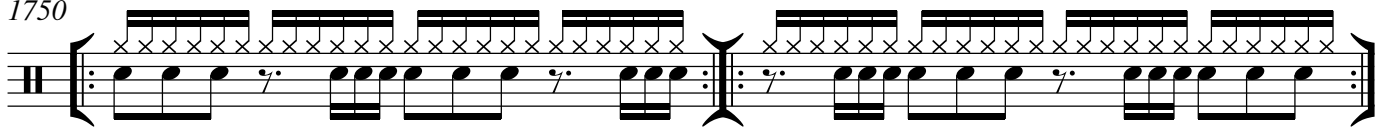
Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

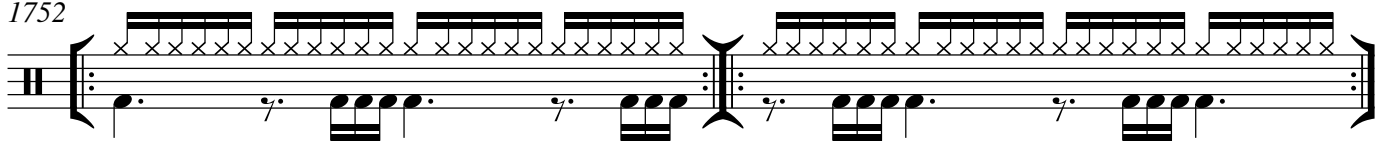
1748



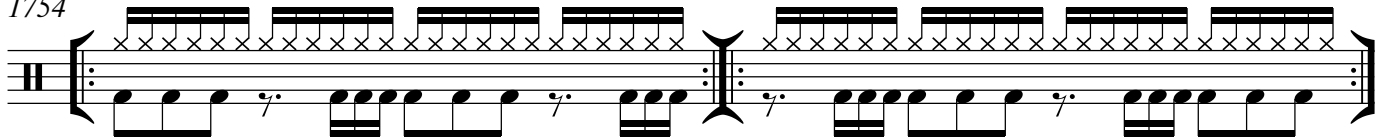
1750



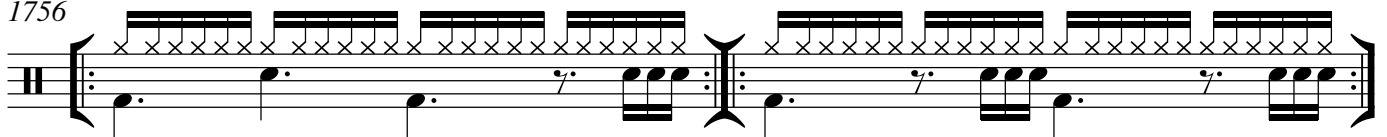
1752



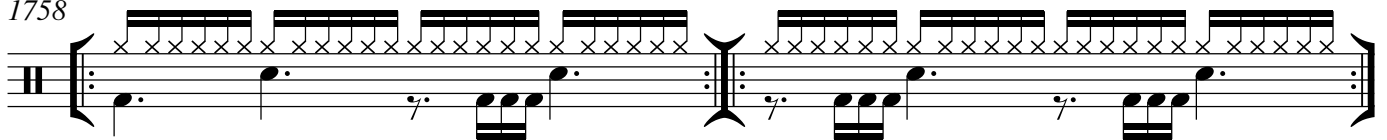
1754



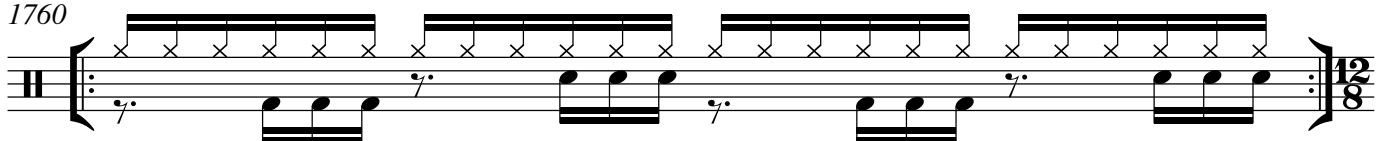
1756



1758



1760



Todas las celdillas posibles de la subdivision de semicorcheas

141

Manuel Enrique Bartholdy

1761



1762



1764



1766



1768



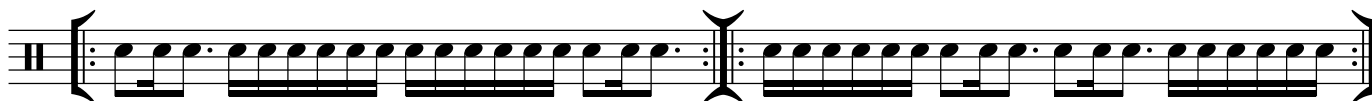
1770



1772



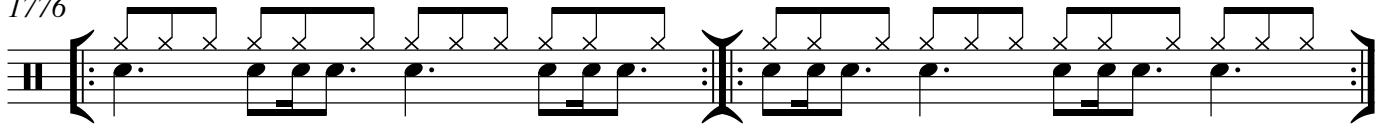
1774



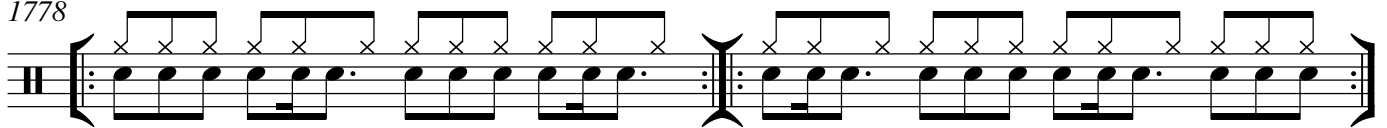
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

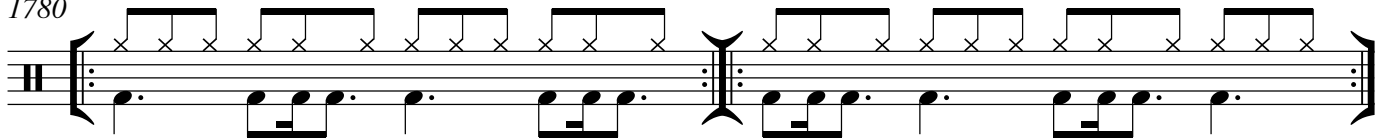
1776



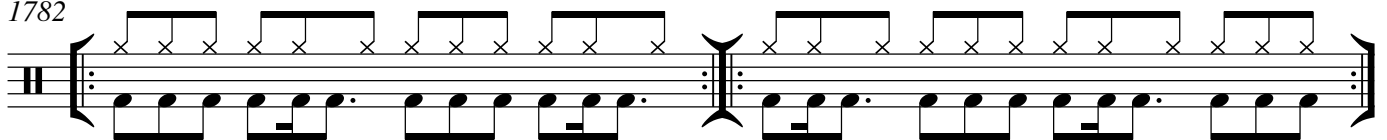
1778



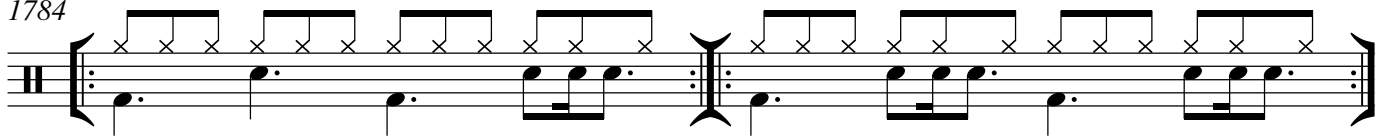
1780



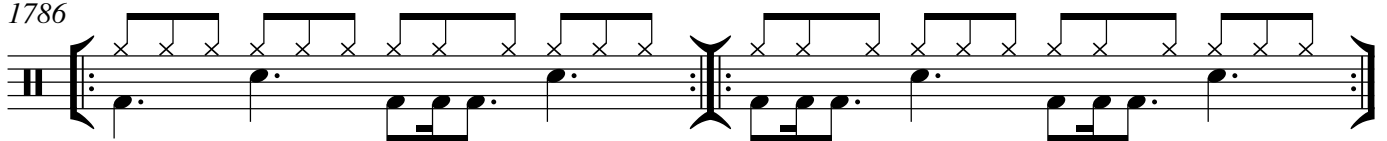
1782



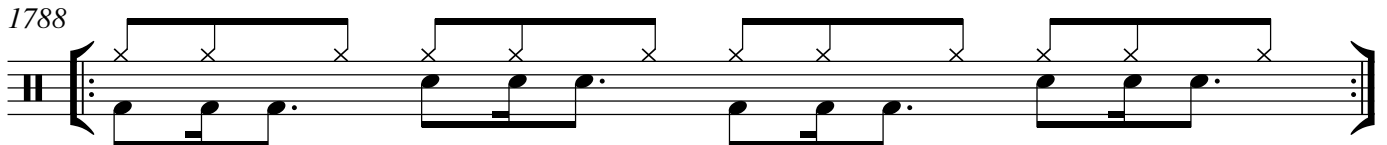
1784



1786



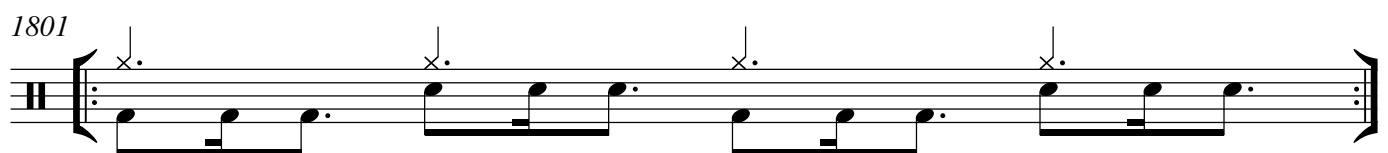
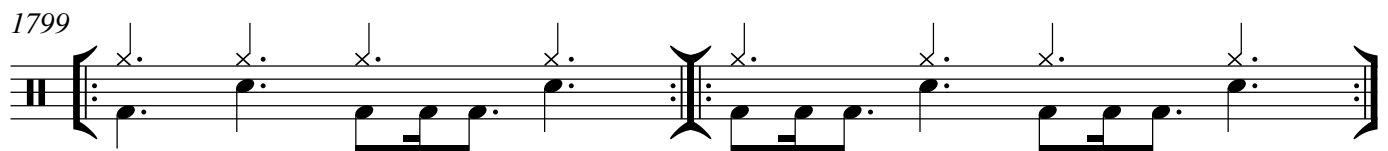
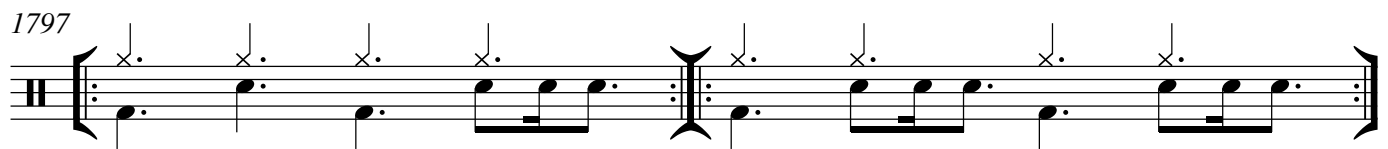
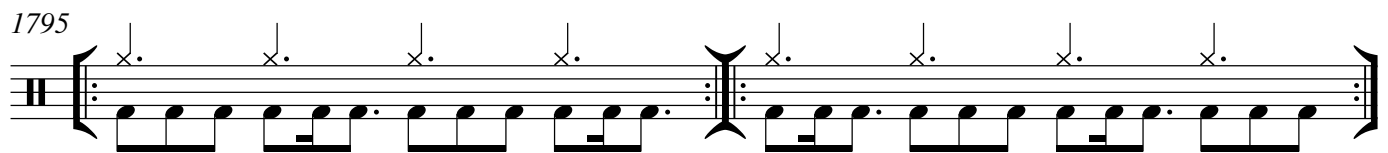
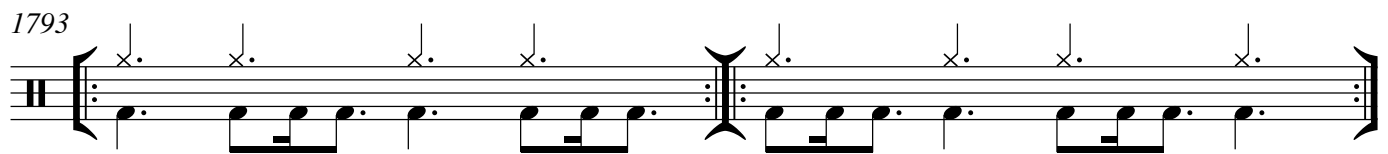
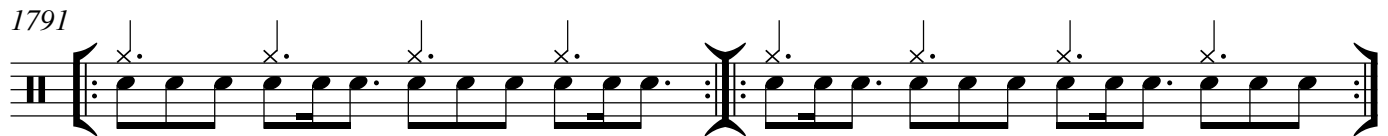
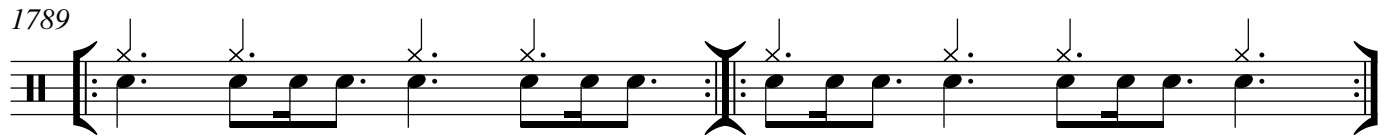
1788



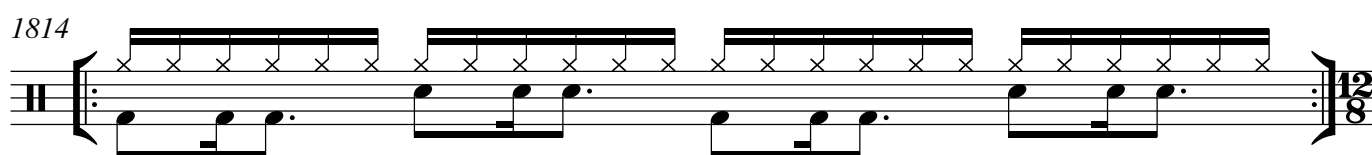
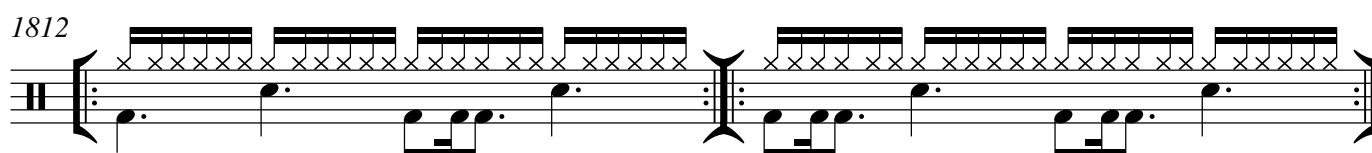
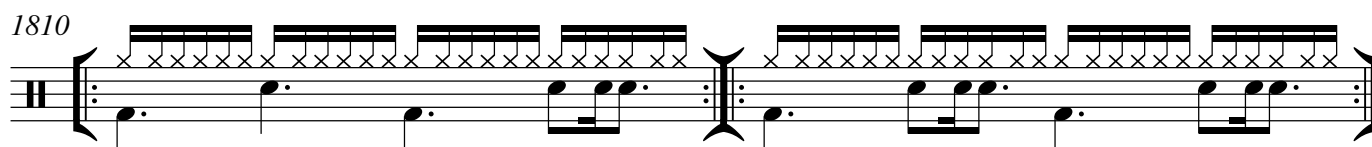
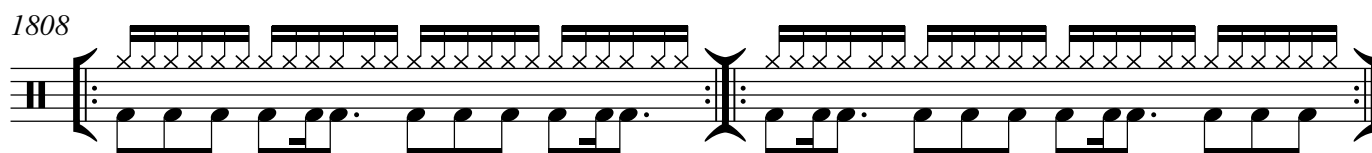
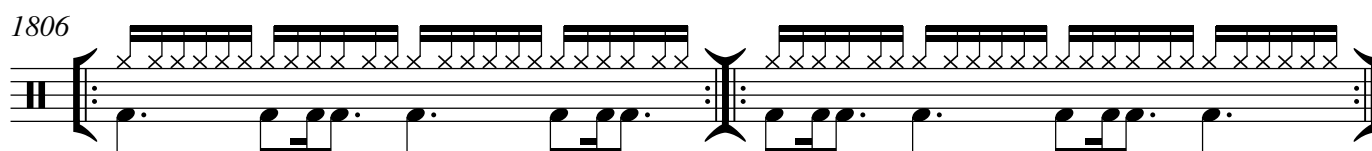
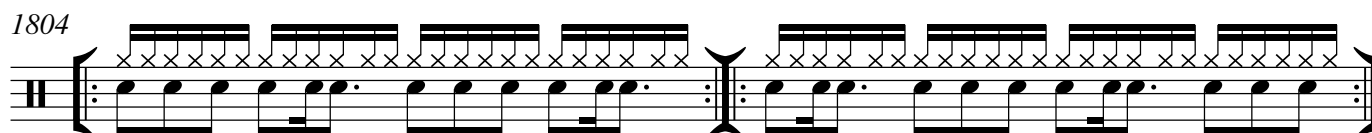
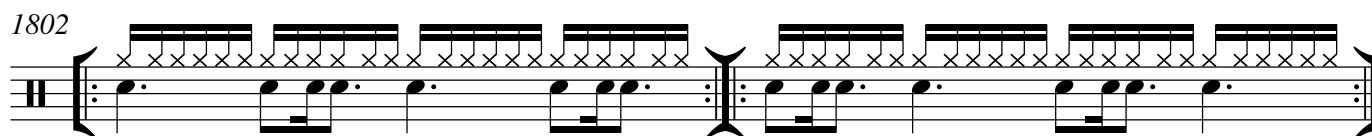
Ostinato de hi-hat en negras con puntillo

143

Manuel Enrique Bartholdy



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

Todas las celdillas posibles de la subdivision de semicorcheas ⁸⁴⁵

Manuel Enrique Bartholdy

1815



1816



1818



1820



1822



1824



1826



1828



1830

1832


The musical score for 1832 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. Above the staff, there are rhythmic markings: 'x' for eighth notes and 'x' for sixteenth notes. The score includes a repeat sign in the middle, indicating a repeated section of the melody.

1834

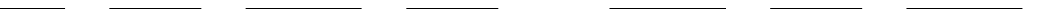
The musical score for 1834 is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The piece is divided into two measures by a double bar line.

1836


1838



1840



1842



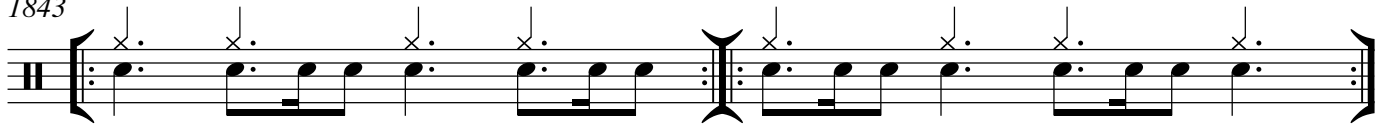
The Rose Tree

Ostinato de hi-hat en negras con puntillo

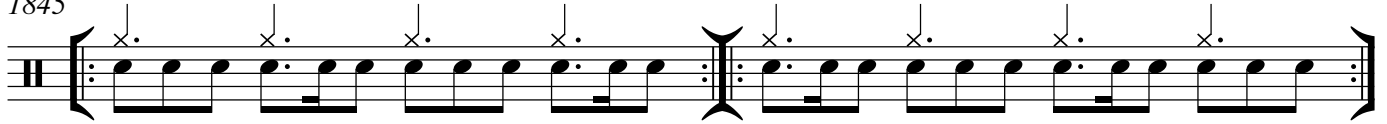
147

Manuel Enrique Bartholdy

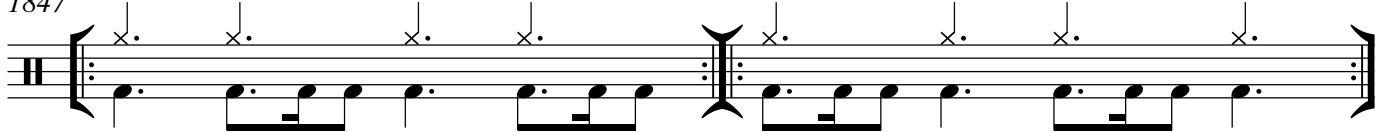
1843



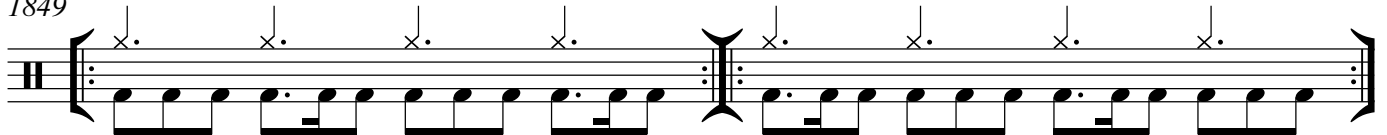
1845



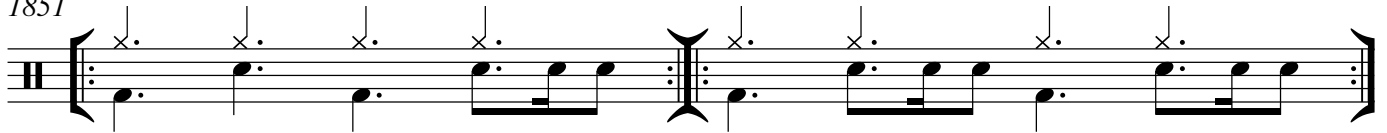
1847



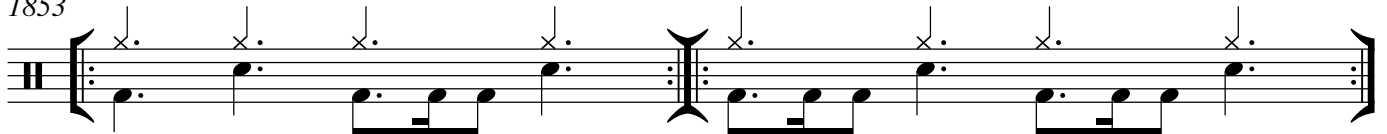
1849



1851



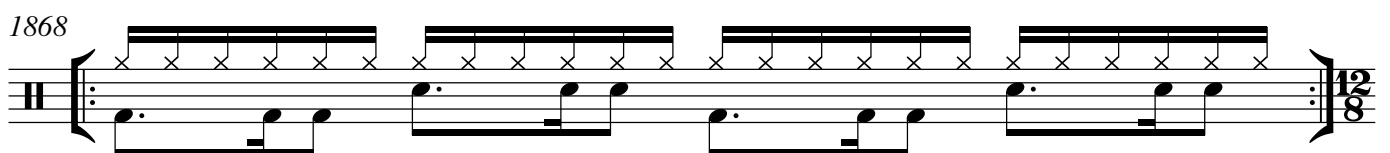
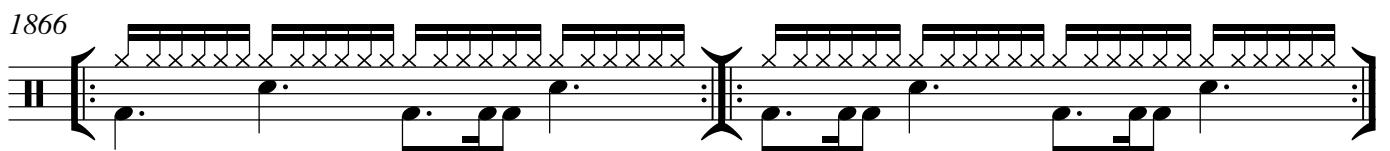
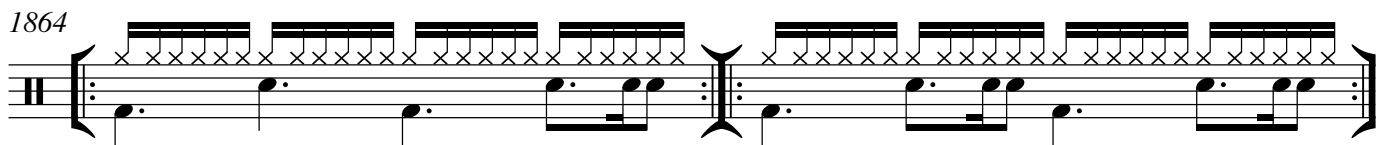
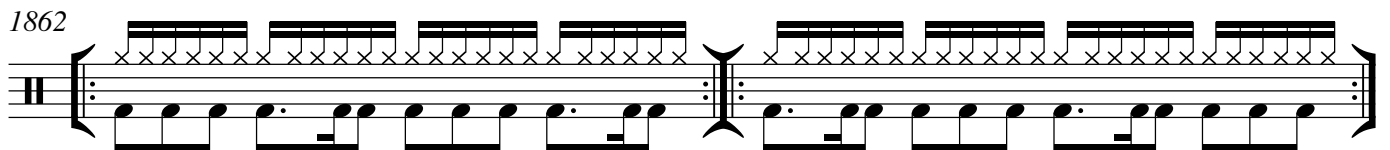
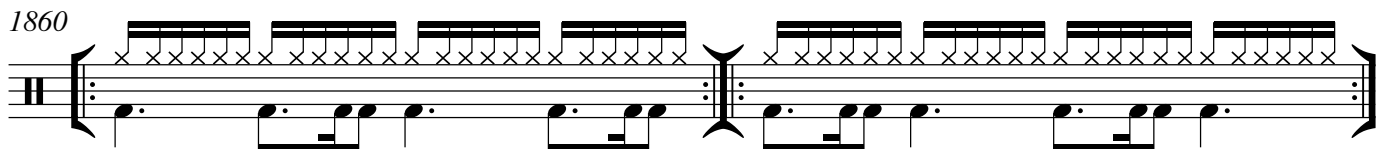
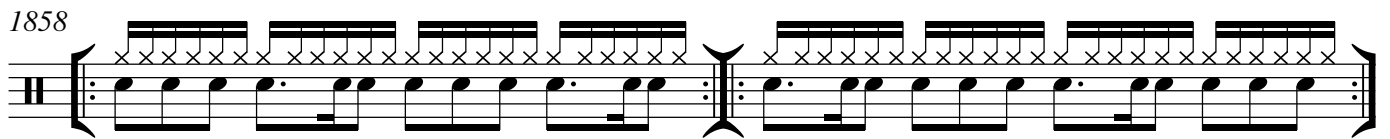
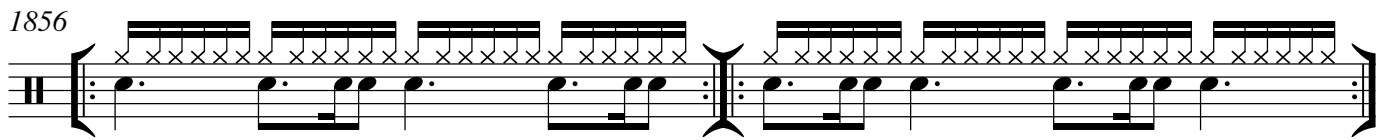
1853



1855



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

Todas las celdillas posibles de la subdivision de semicorcheas⁴⁹

Manuel Enrique Bartholdy

1869



1870



1872



1874



1876



1878



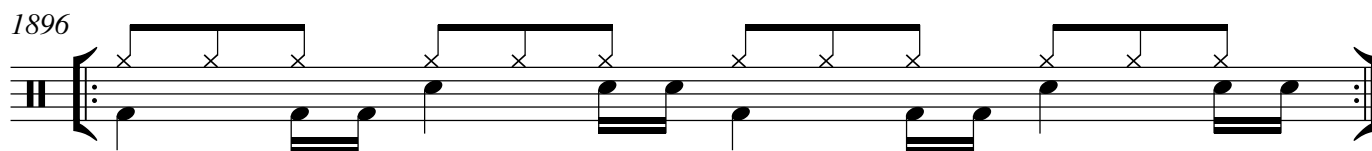
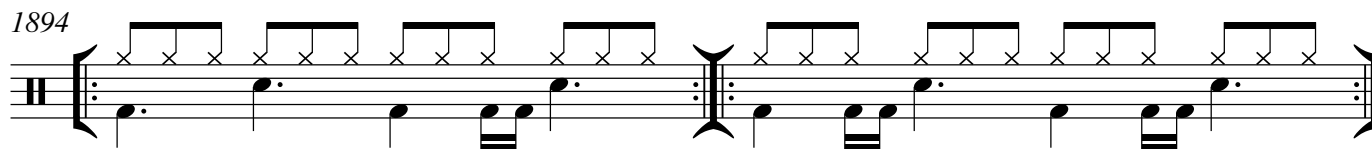
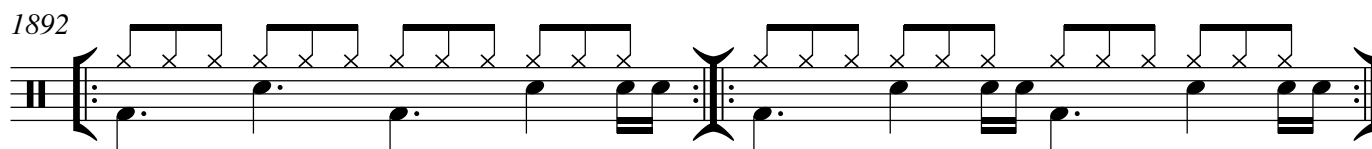
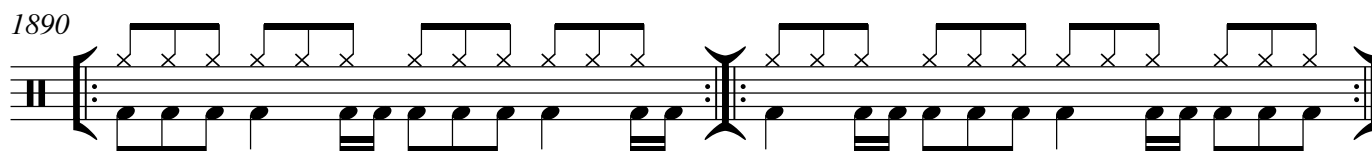
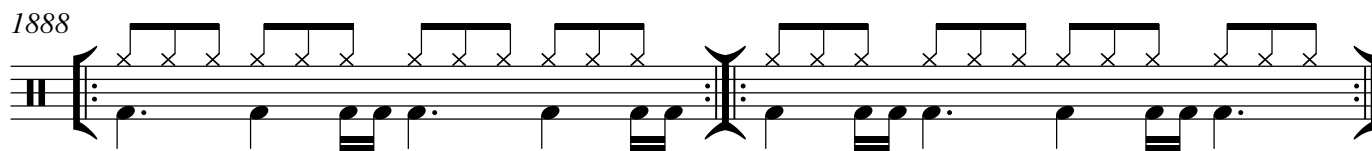
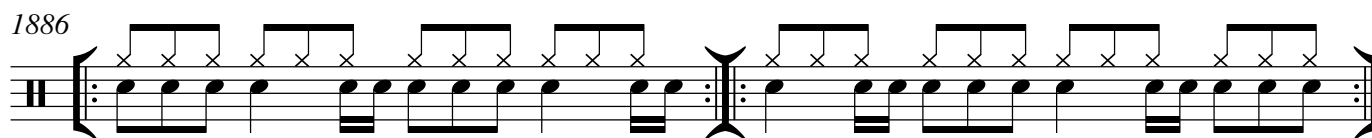
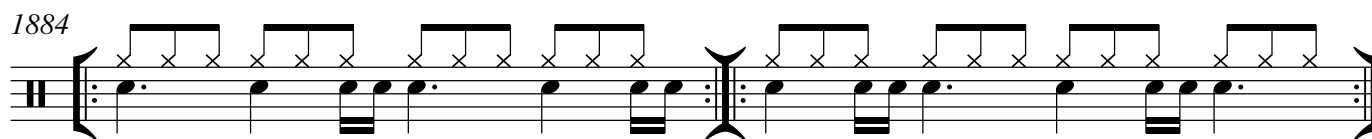
1880



1882



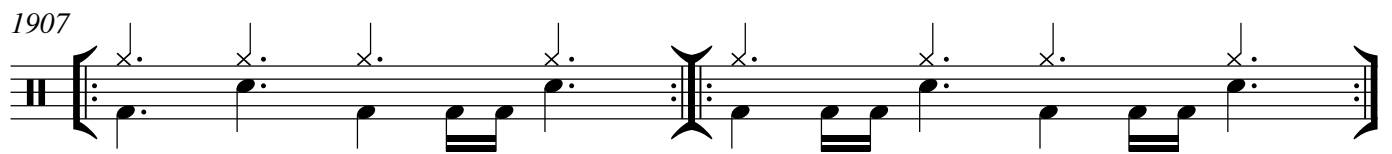
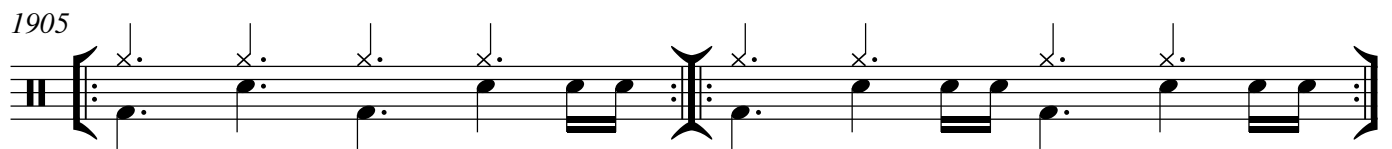
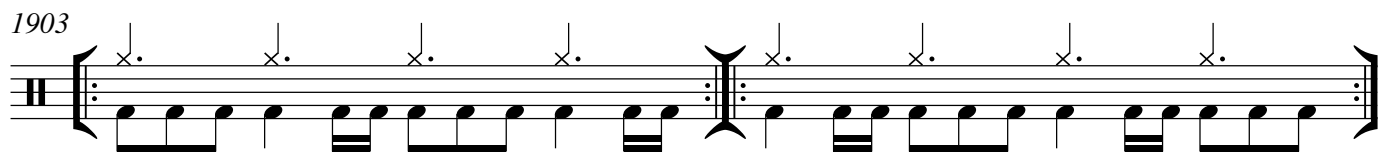
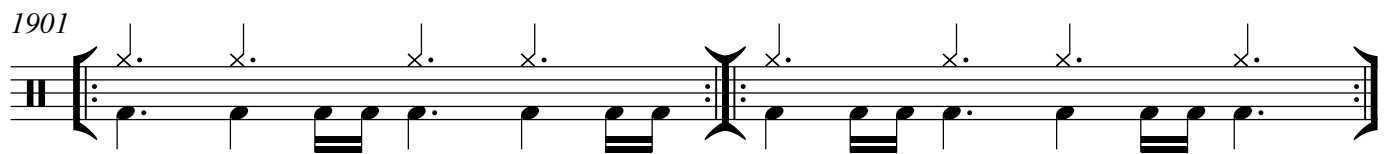
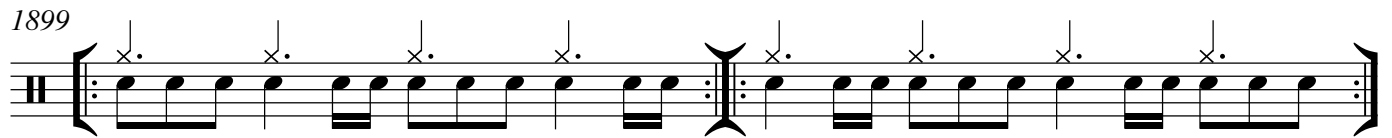
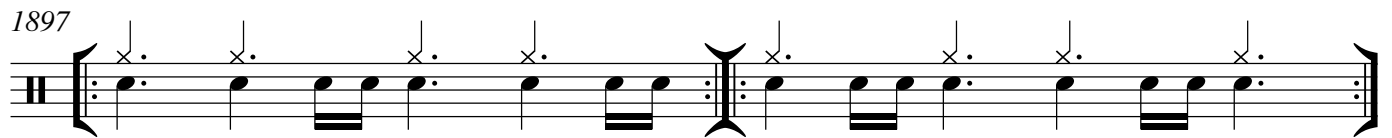
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

151

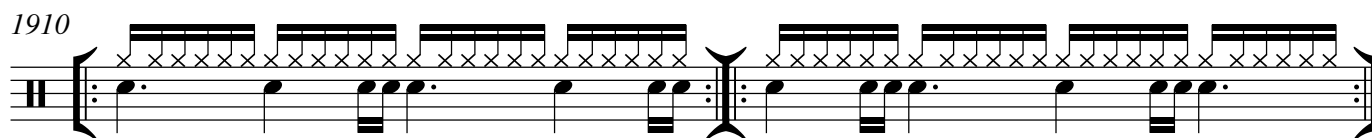
Manuel Enrique Bartholdy



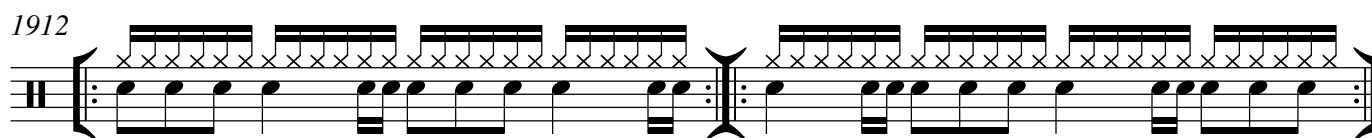
Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

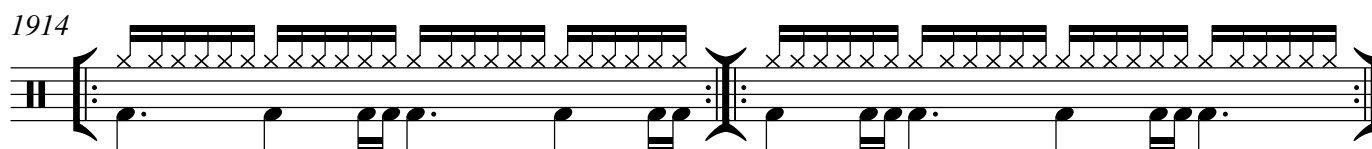
1910



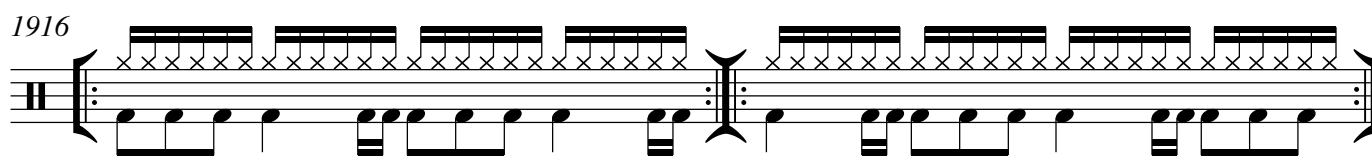
1912



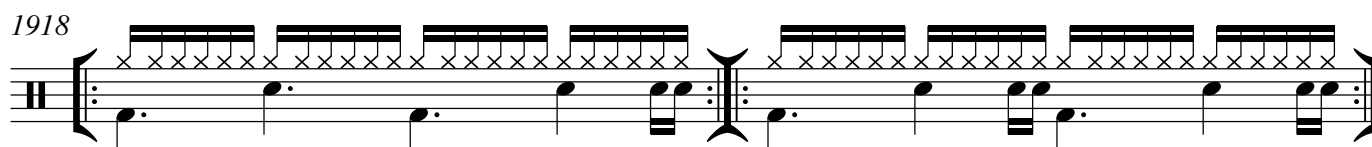
1914



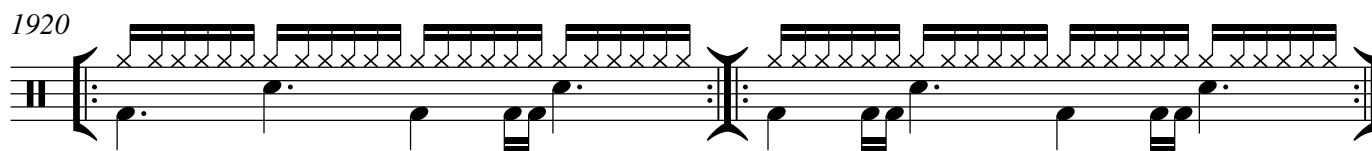
1916



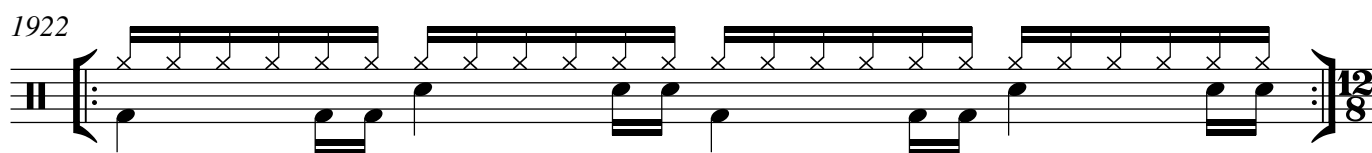
1918



1920



1922



Todas las celdillas posibles de la subdivision de semicorcheas¹⁵³

Manuel Enrique Bartholdy

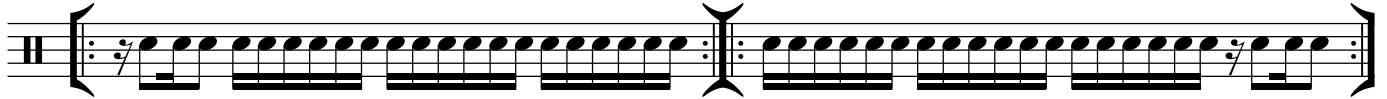
1923



1924



1926



1928



1930



1932



1934



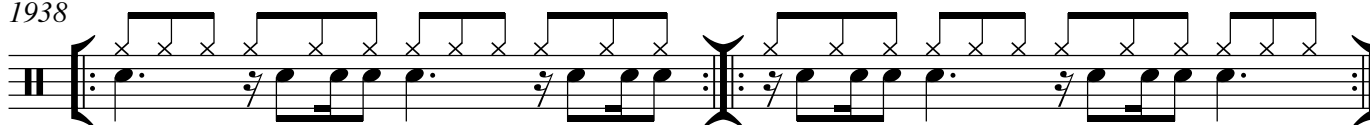
1936



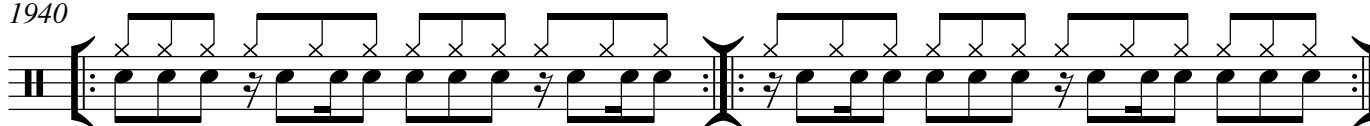
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

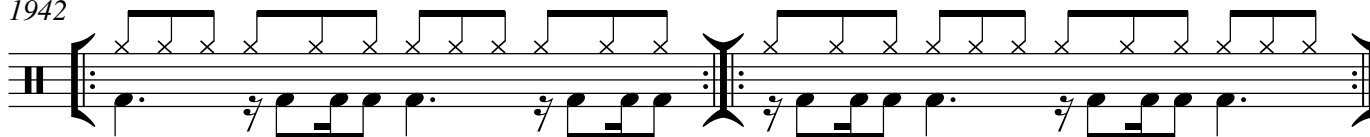
1938



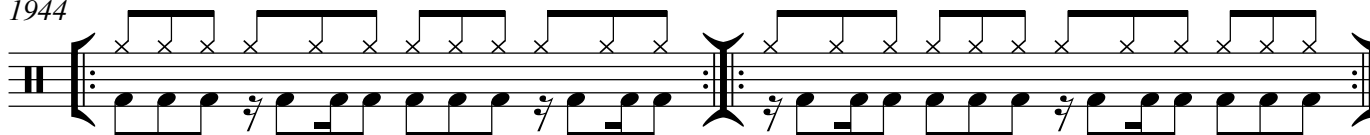
1940



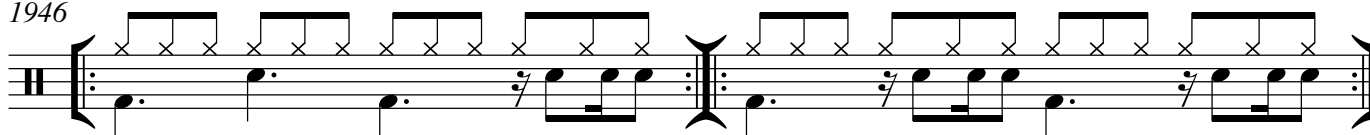
1942



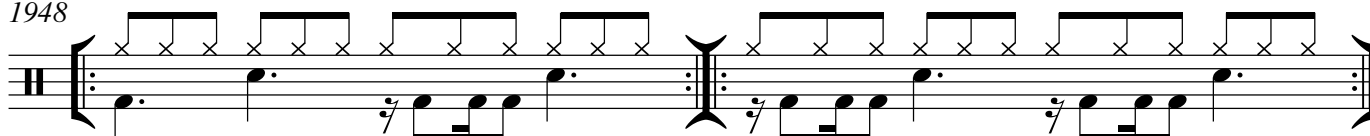
1944



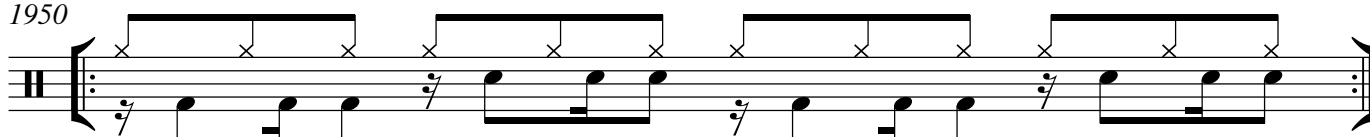
1946



1948



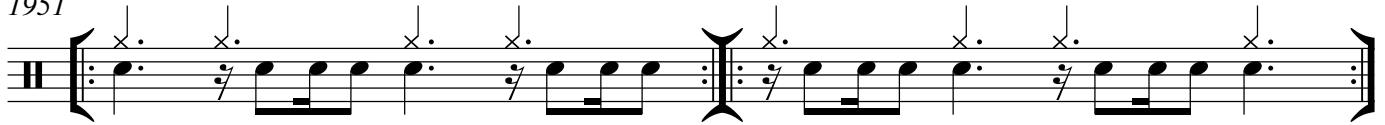
1950



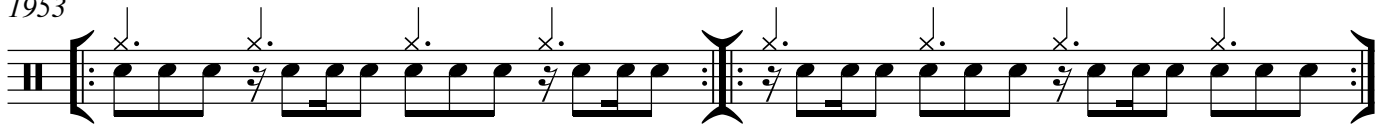
Ostinato de hi-hat en negras con puntillo

Manuel Enrique Bartholdy

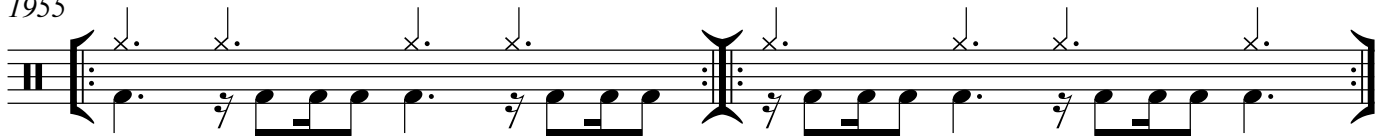
1951



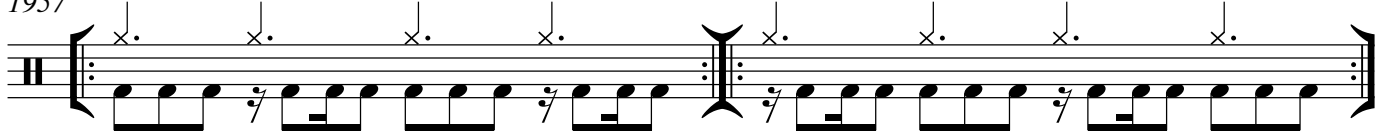
1953



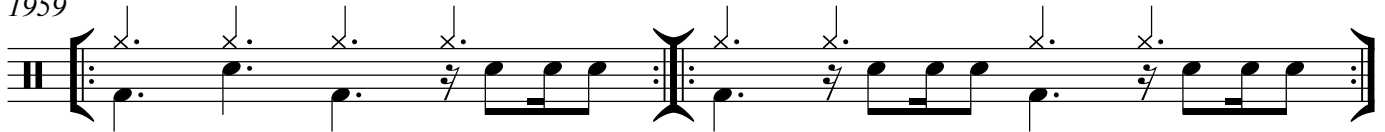
1955



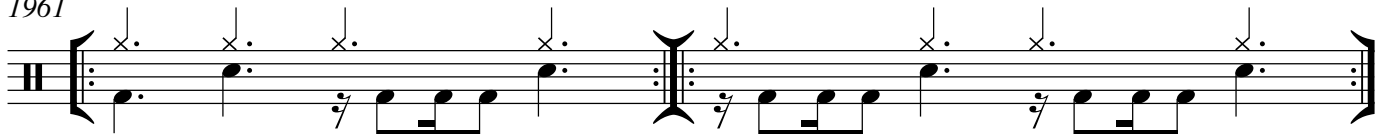
1957



1959



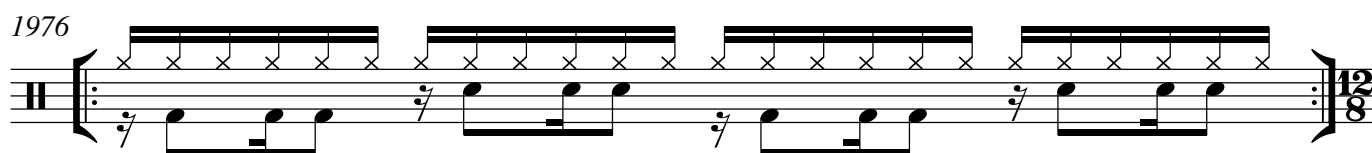
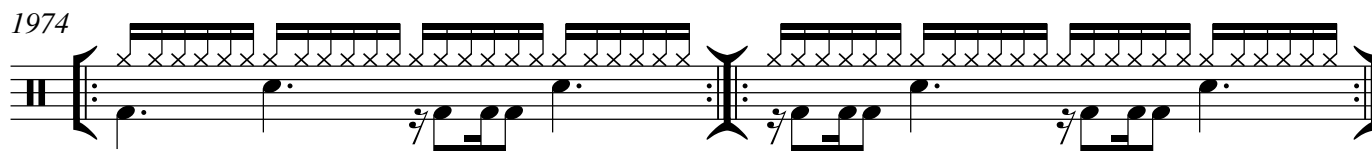
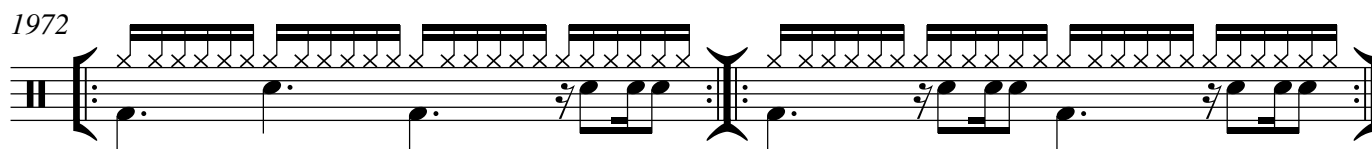
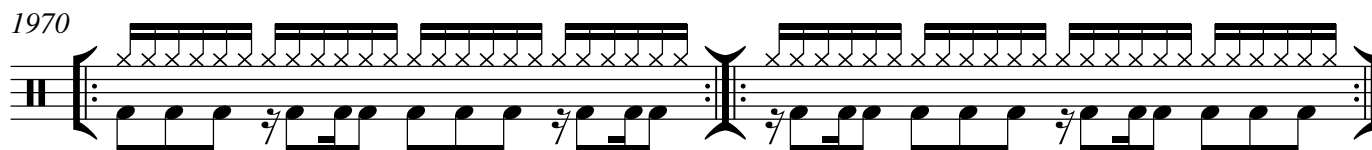
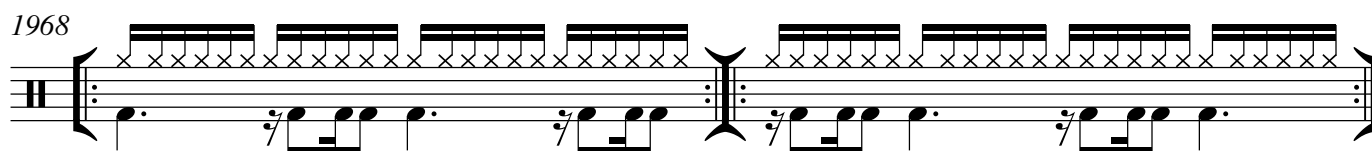
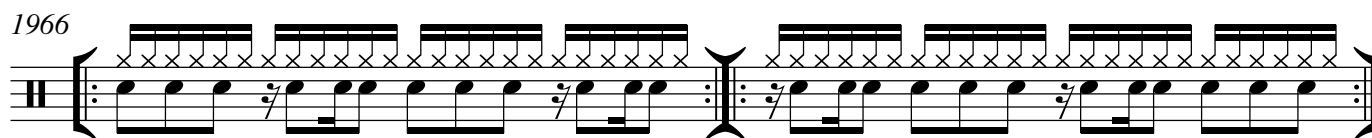
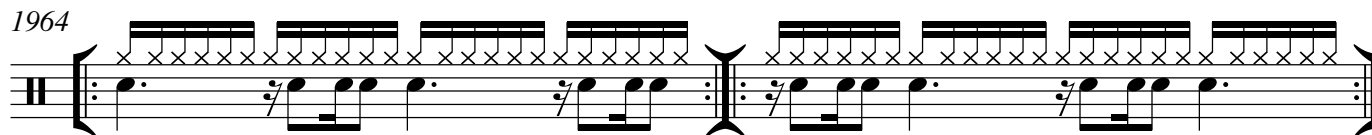
1961



1963



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

Todas las celdillas posibles de la subdivision de semicorcheas ¹⁵⁷

Manuel Enrique Bartholdy

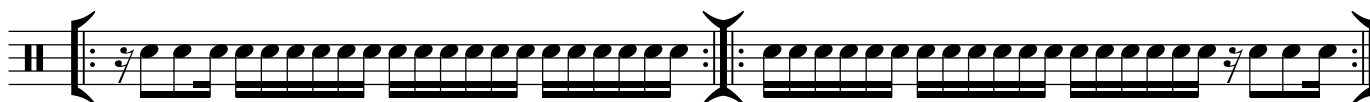
1977



1978



1980



1982



1984



1986



1988



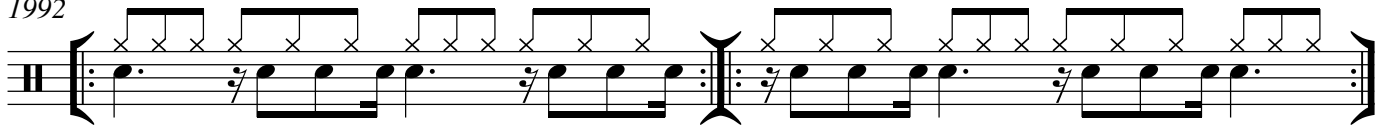
1990



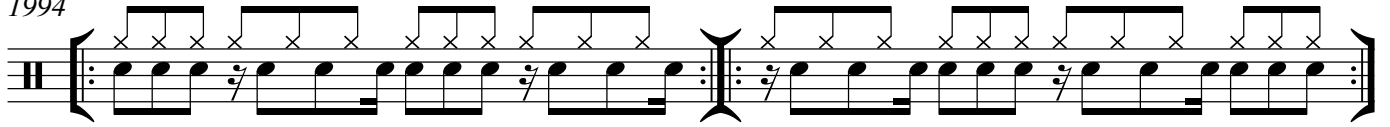
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

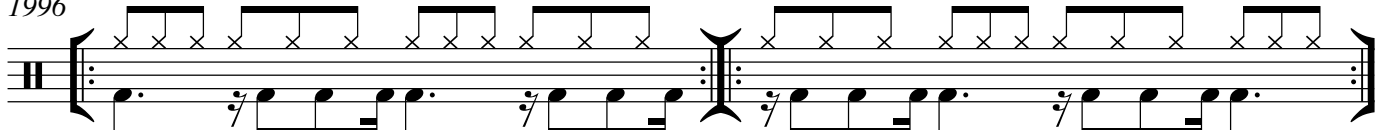
1992



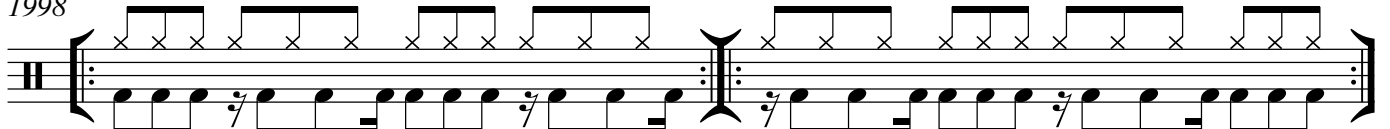
1994



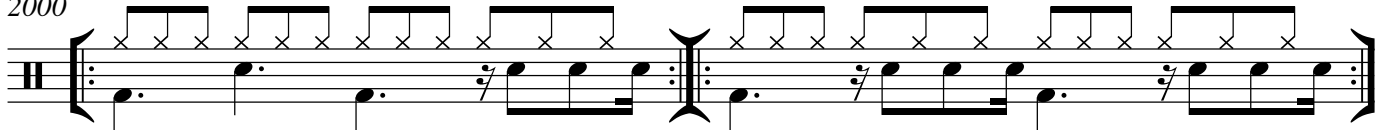
1996



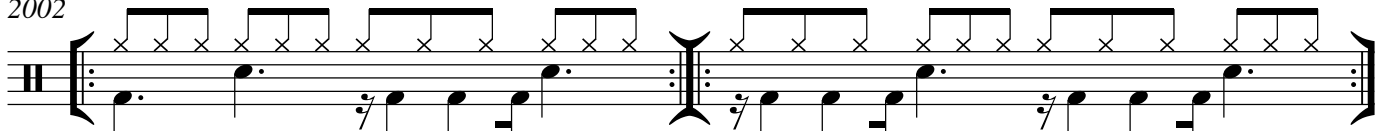
1998



2000



2002



2004



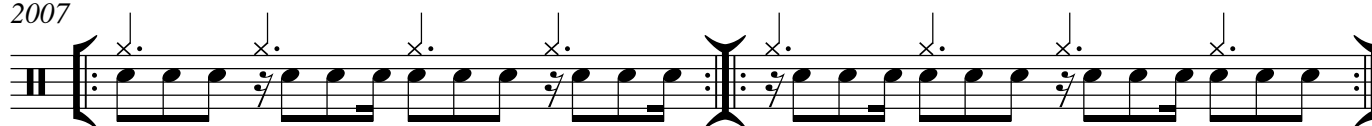
Ostinato de hi-hat en negras con puntillo

Manuel Enrique Bartholdy

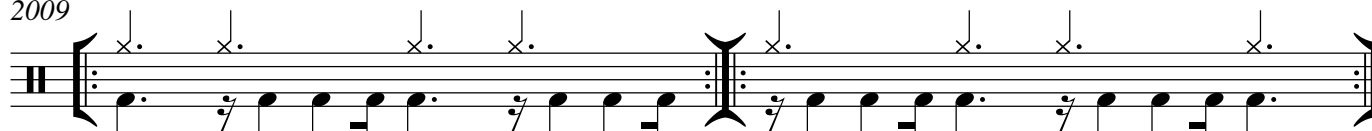
2005



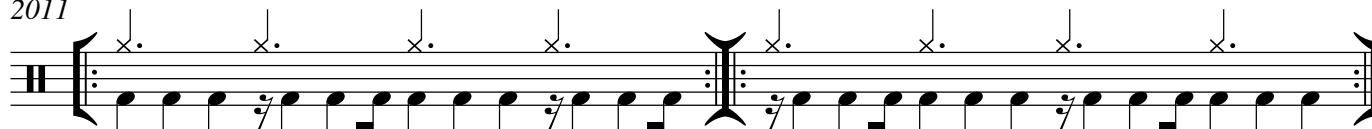
2007



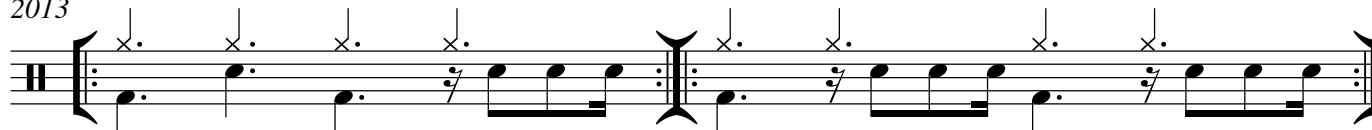
2009



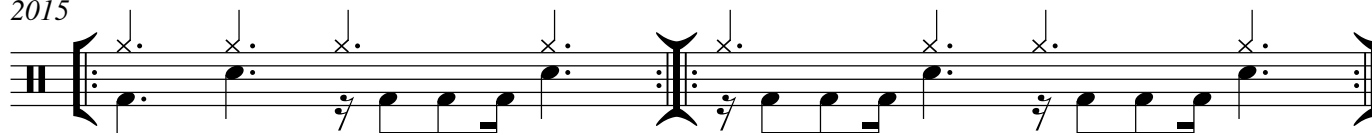
2011



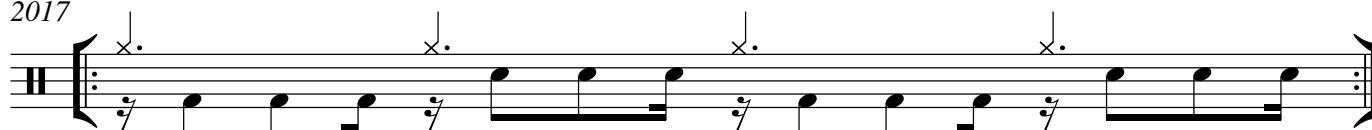
2013



2015



2017



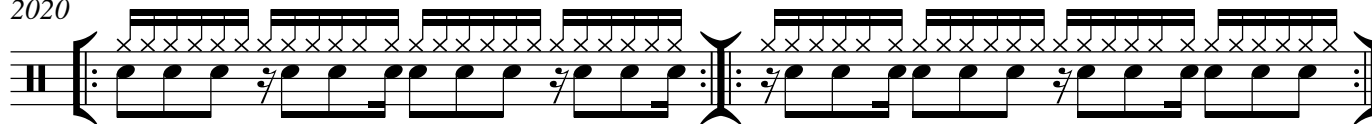
Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

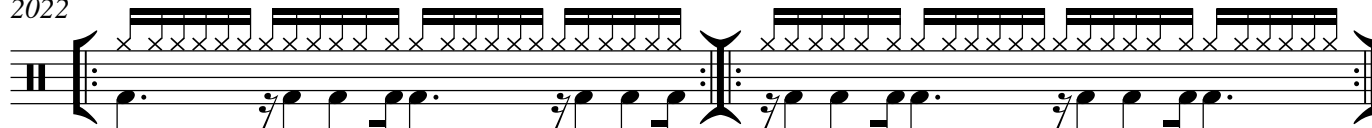
2018



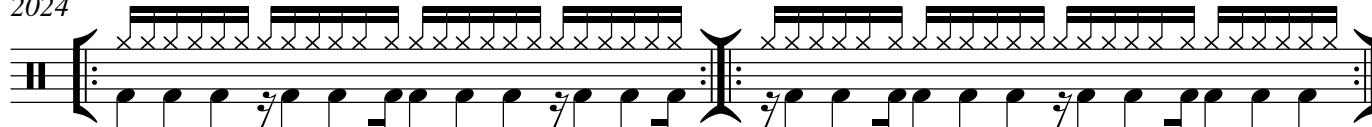
2020



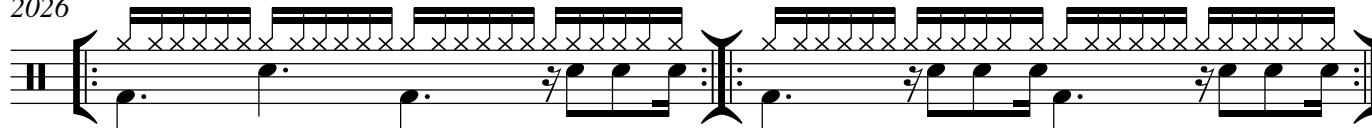
2022



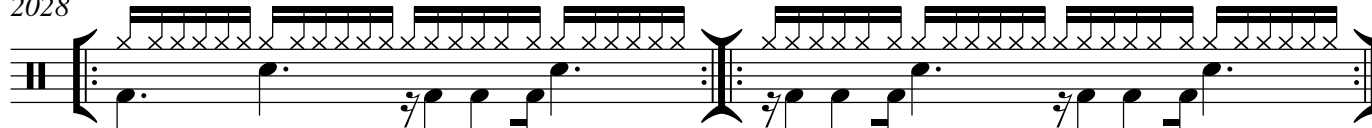
2024



2026



2028



2030



Todas las celdillas posibles de la subdivision de semicorcheas⁶¹

Manuel Enrique Bartholdy

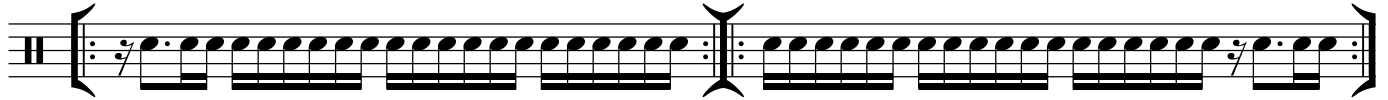
2031



2032



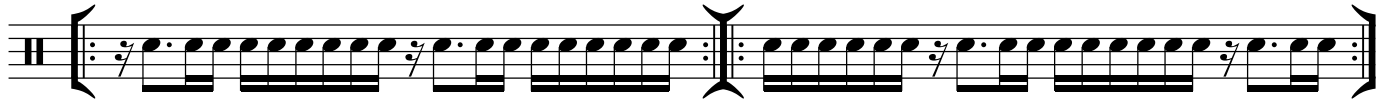
2034



2036



2038



2040



2042



2044



Ostinato de hi-hat en corcheas


Manuel Enrique Bartholdy

2046

2048

The musical score for 'The Rose Tree' (2048) is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece is divided into two systems by a repeat sign. The first system contains 12 measures, and the second system contains 12 measures. The piece ends with a double bar line and repeat dots.

2050




Example 10


2052

The image shows a musical score for a piece numbered 2052. The score is written on two staves. The upper staff uses a simplified notation with 'x' marks for notes and stems. The lower staff uses standard musical notation with eighth and sixteenth notes. The piece is in 2/4 time and consists of two measures, each repeated twice. The first measure of the first system contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The second measure of the first system contains a bass clef, a key signature of one sharp (F#), and a repeat sign. The second system also contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The piece ends with a double bar line and repeat dots.

2054



2056



2058

2059

2060

2061

2062

2063

2064

2065

2066

2067

2068

2069

2070

2071

2072

2073

2074

2075

2076

2077

2078

2079

2080

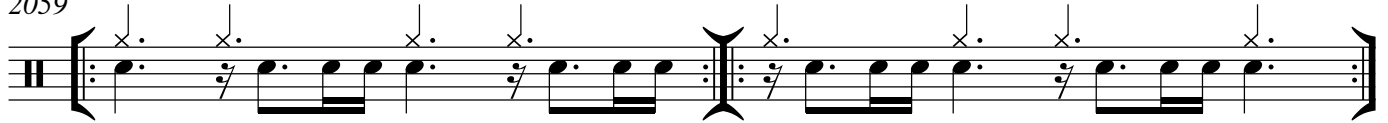
2081

Ostinato de hi-hat en negras con puntillo

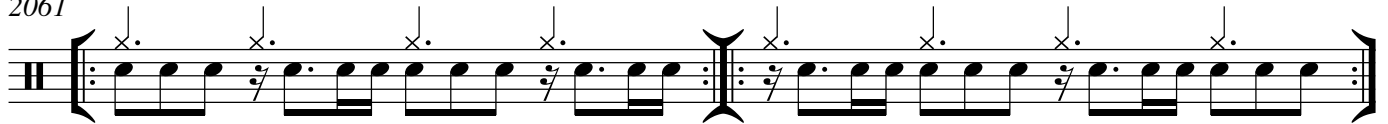
163

Manuel Enrique Bartholdy

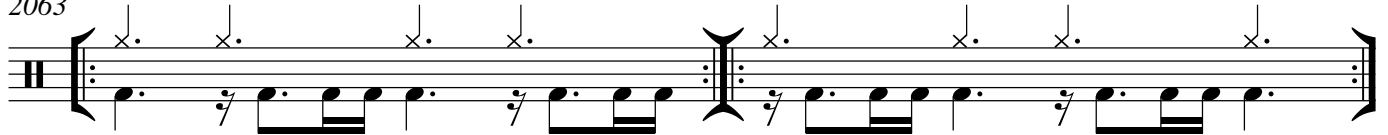
2059



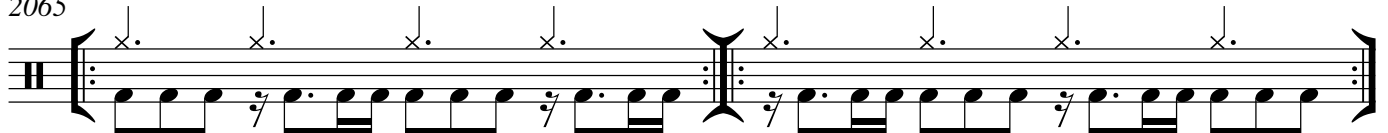
2061



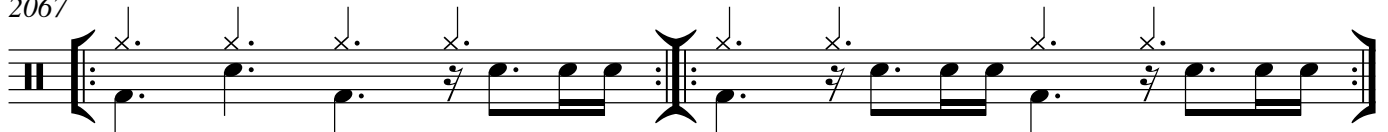
2063



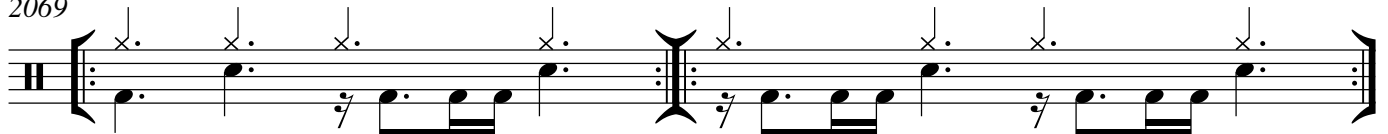
2065



2067



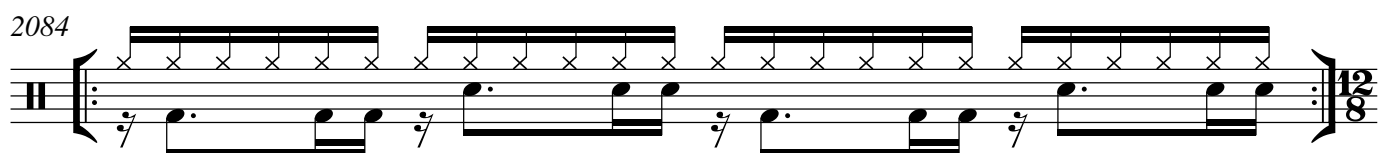
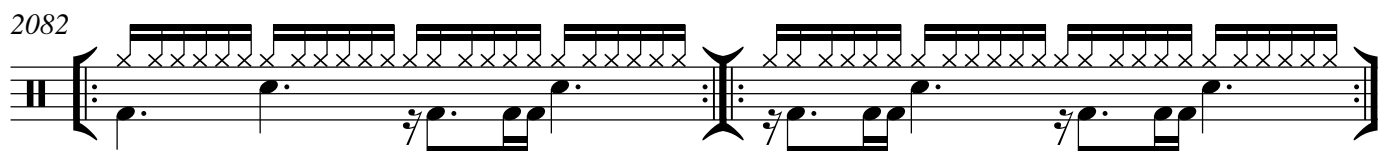
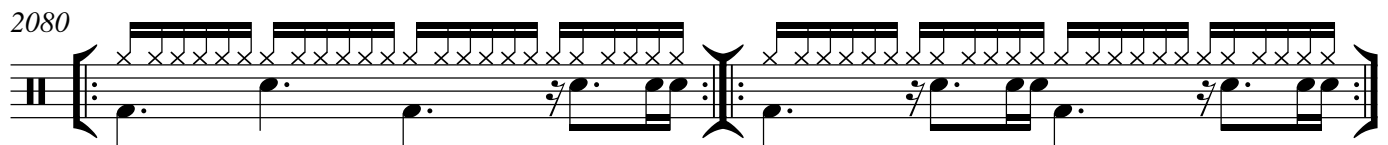
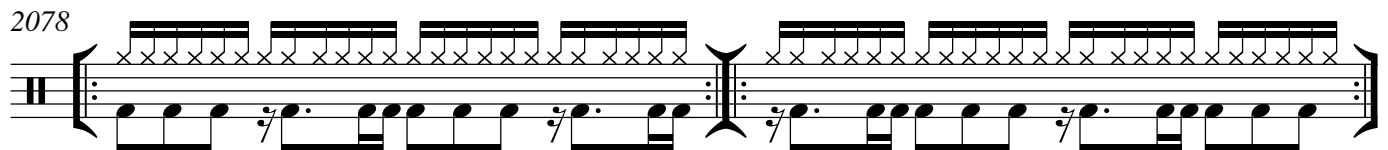
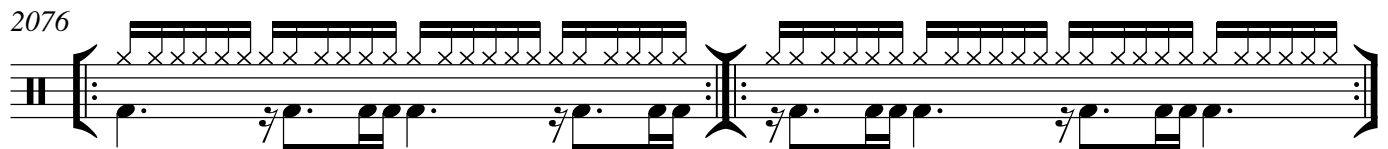
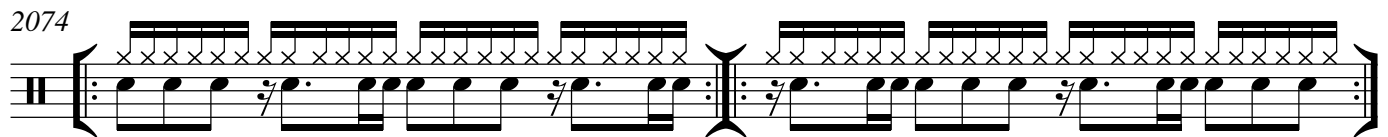
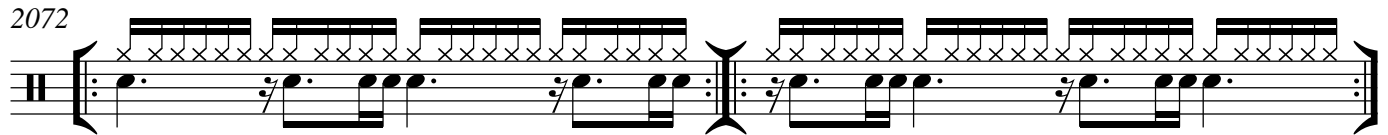
2069



2071



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

Todas las celdillas posibles de la subdivision de semicorcheas¹⁶⁵

Manuel Enrique Bartholdy

2085



2086



2088



2090



2092



2094



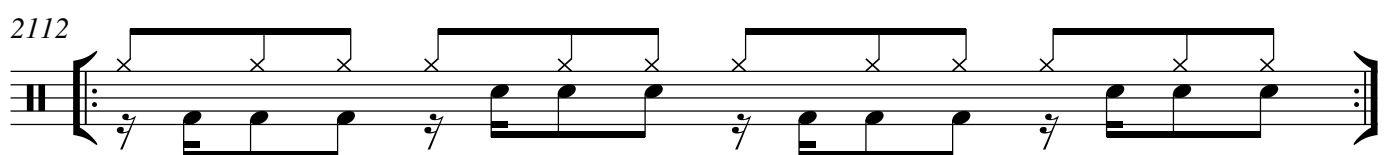
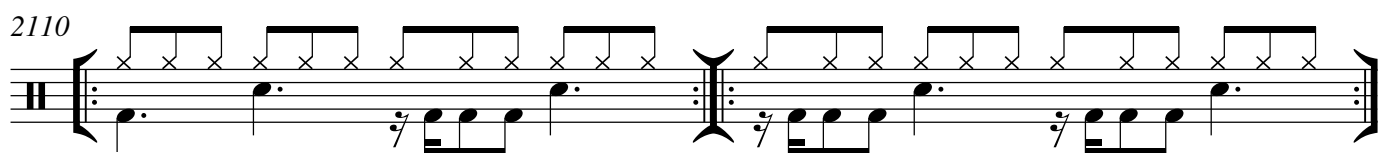
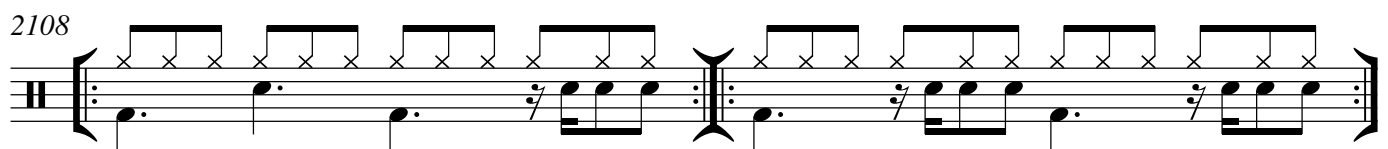
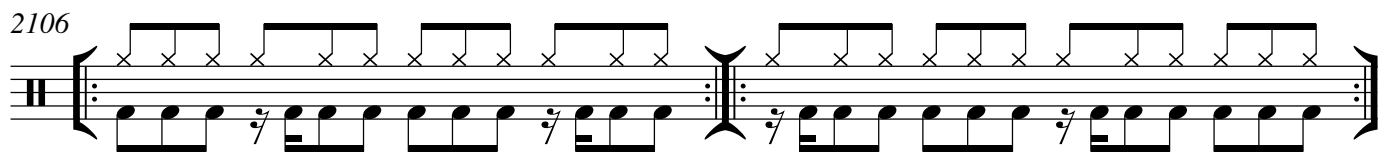
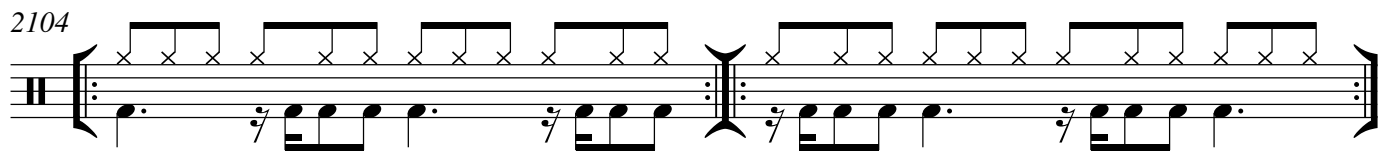
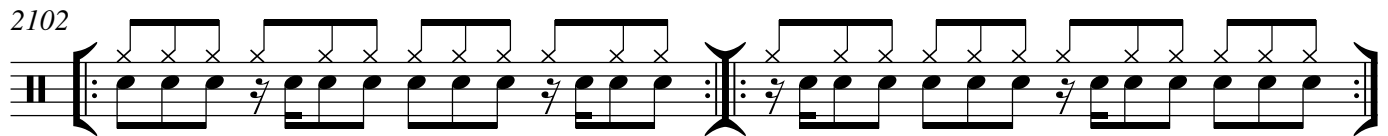
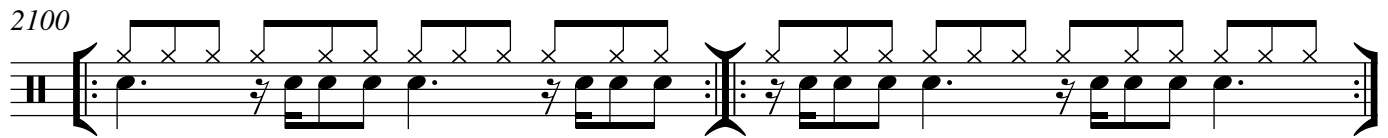
2096



2098



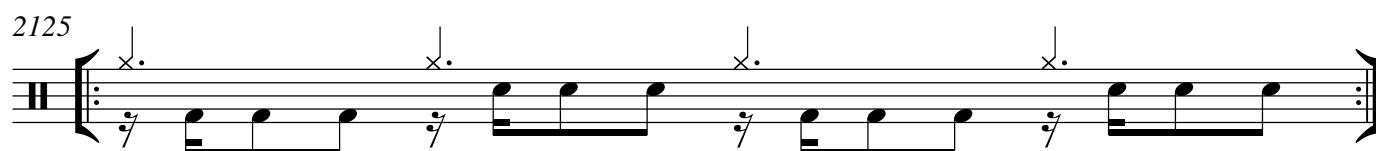
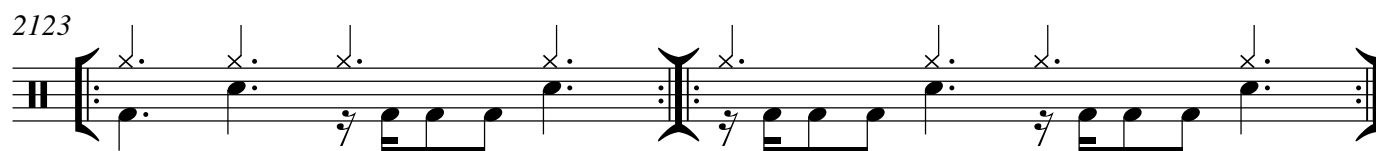
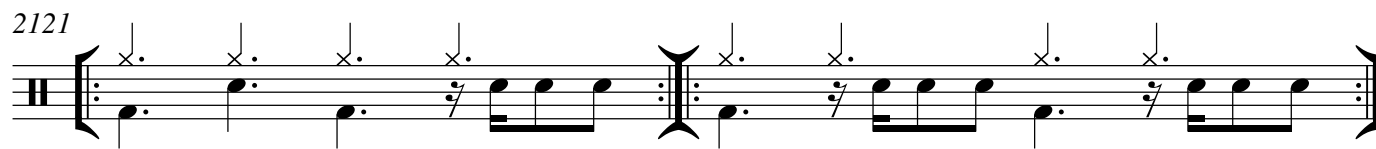
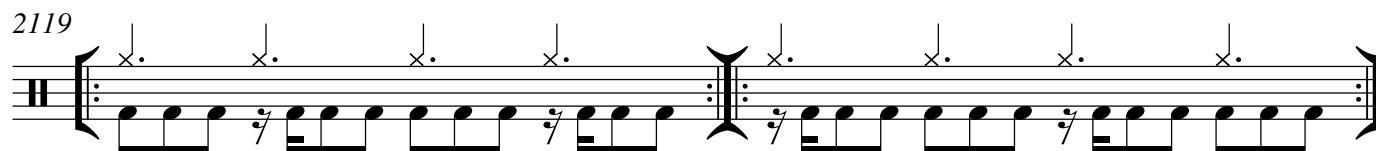
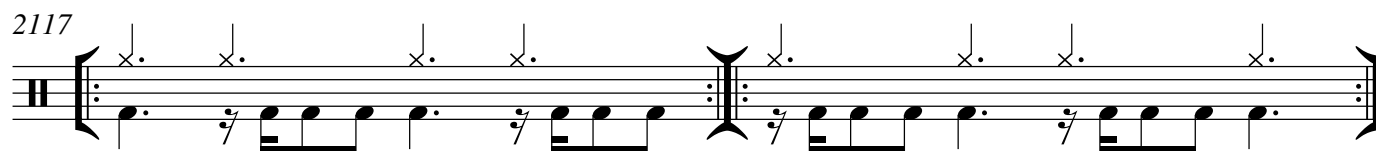
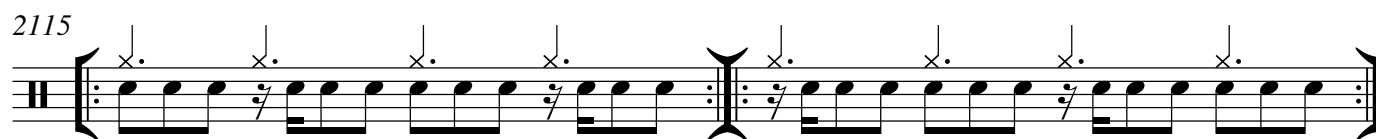
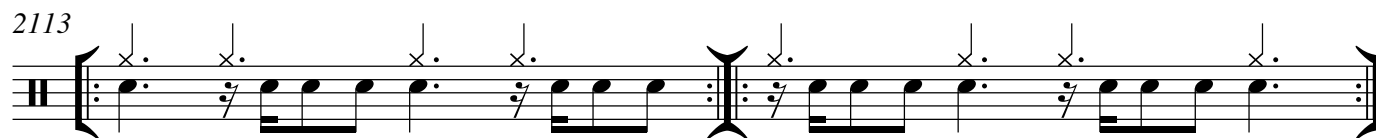
Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

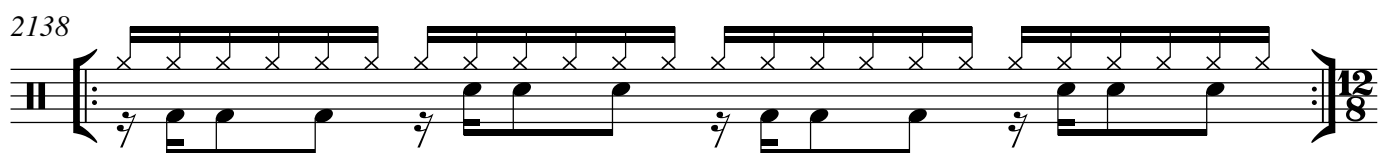
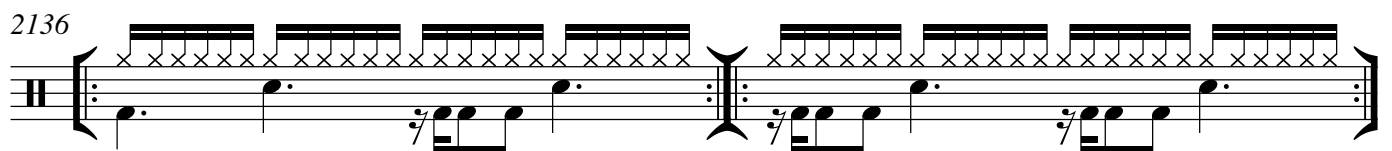
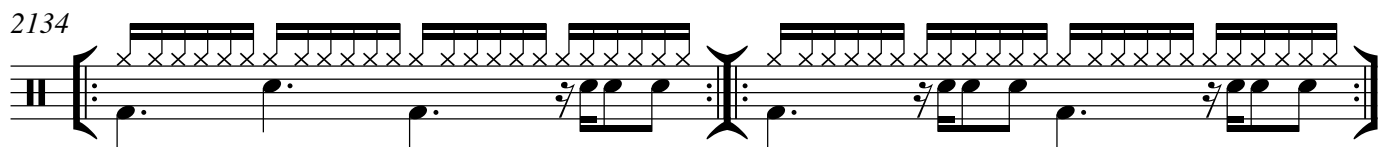
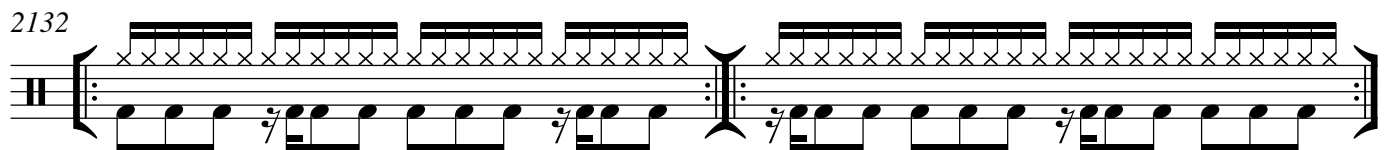
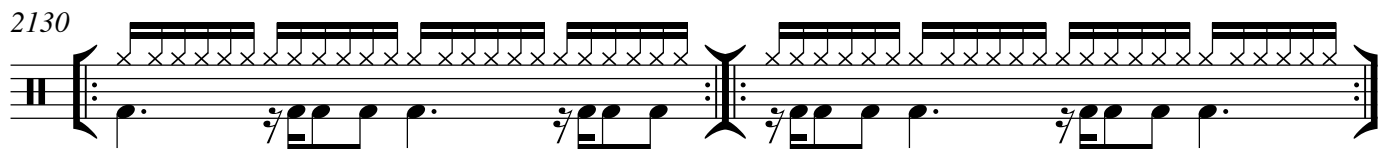
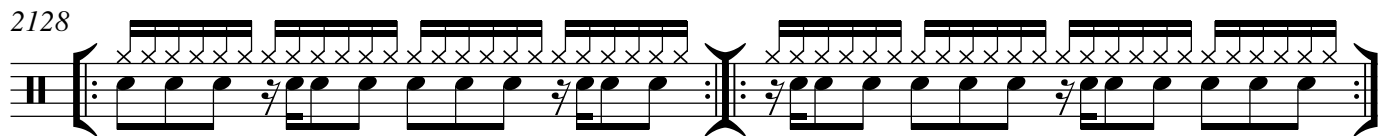
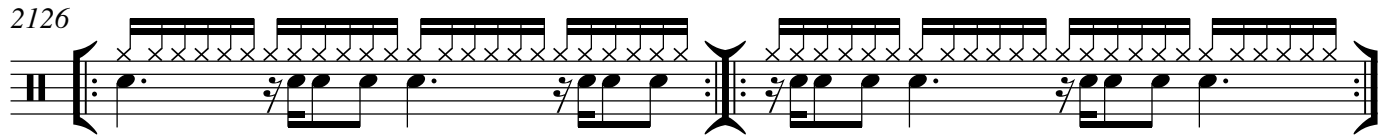
Ostinato de hi-hat en negras con puntillo

167

Manuel Enrique Bartholdy



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

Todas las celdillas posibles de la subdivision de semicorcheas\$69

Manuel Enrique Bartholdy

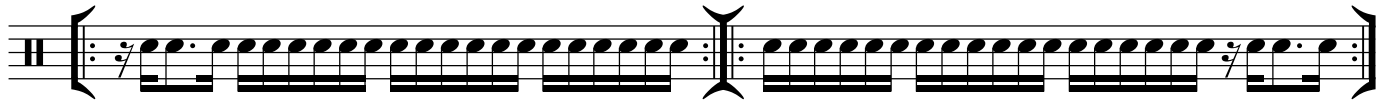
2139



2140



2142



2144



2146



2148



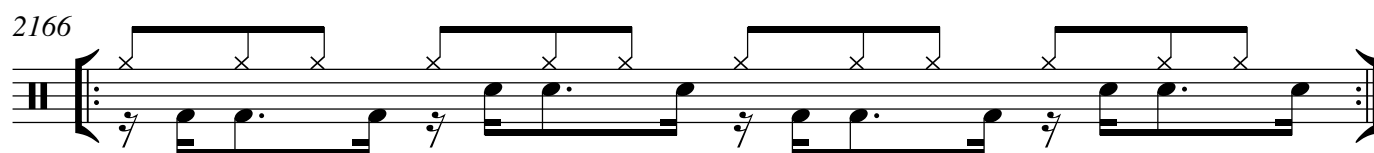
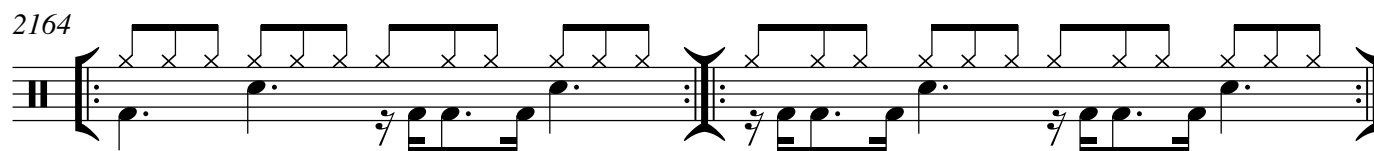
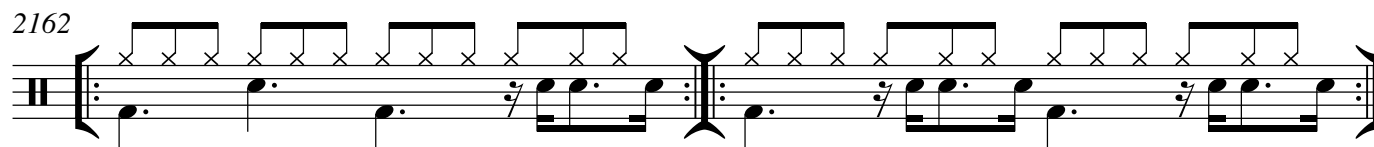
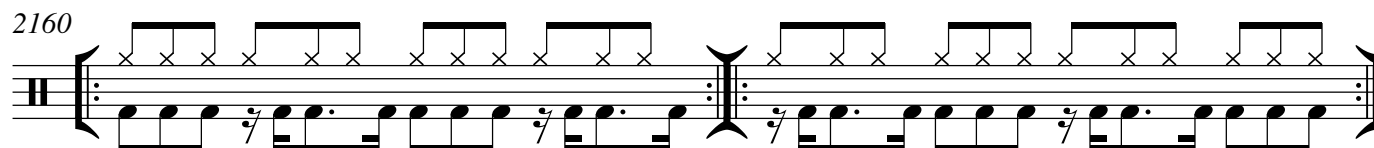
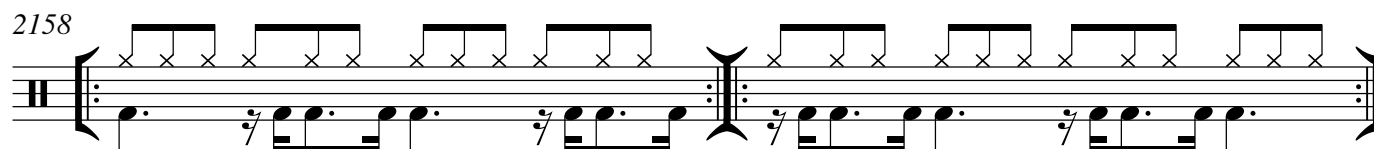
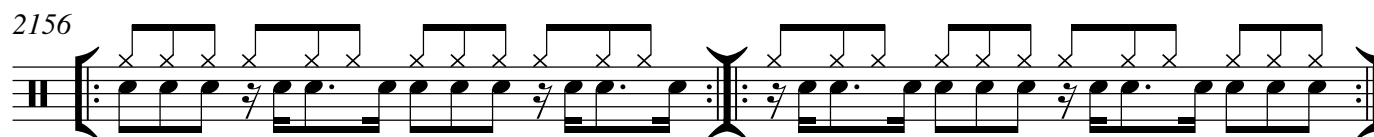
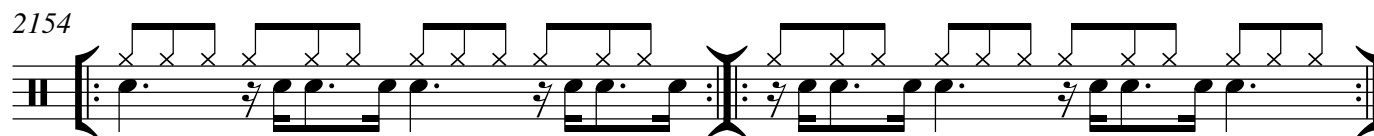
2150



2152

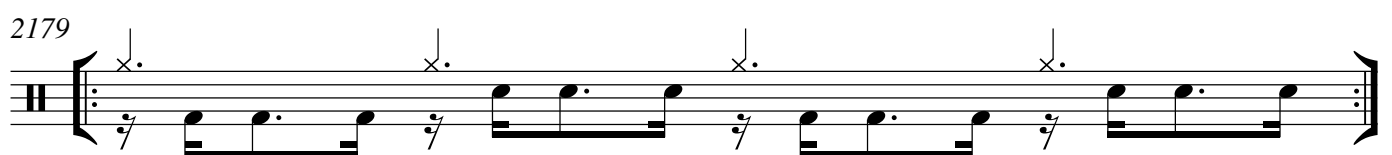
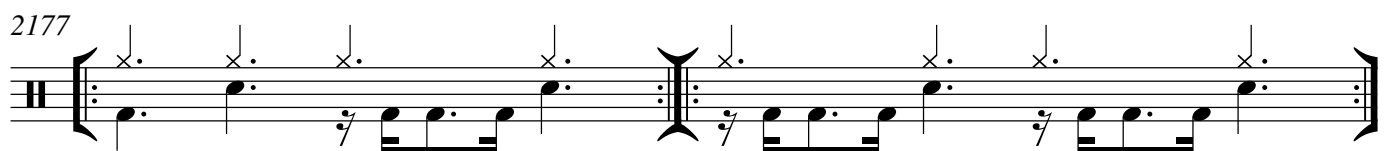
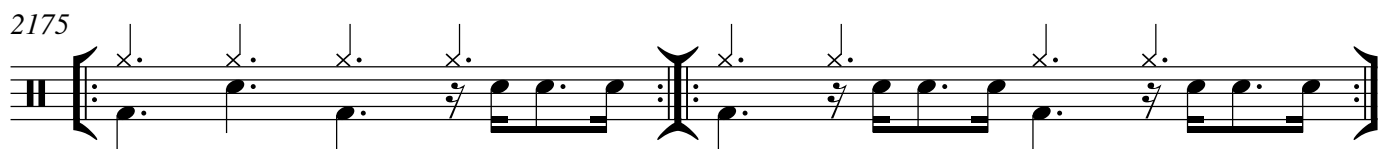
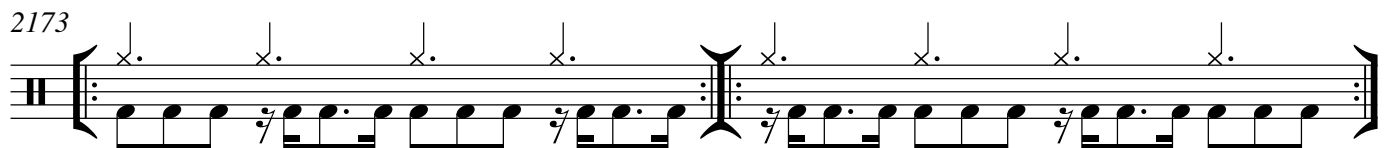
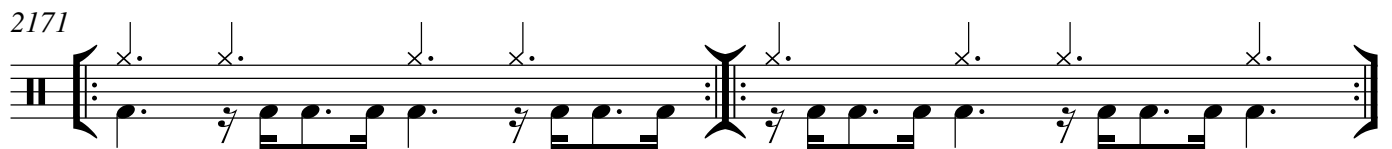
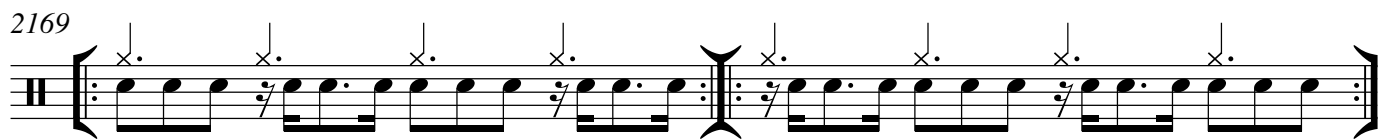
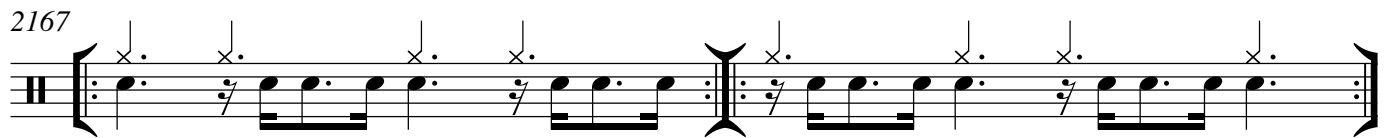


Ostinato de hi-hat en corcheas

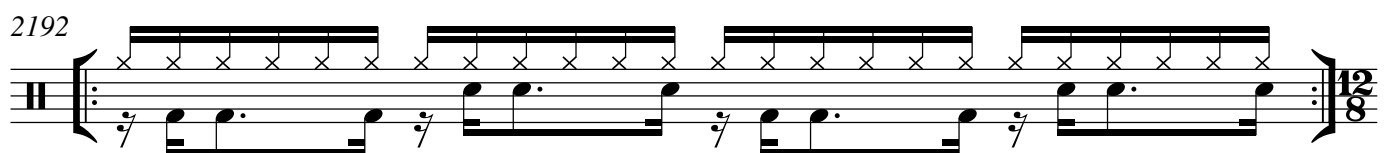
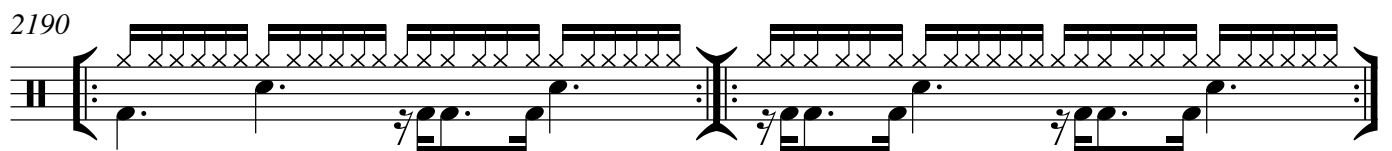
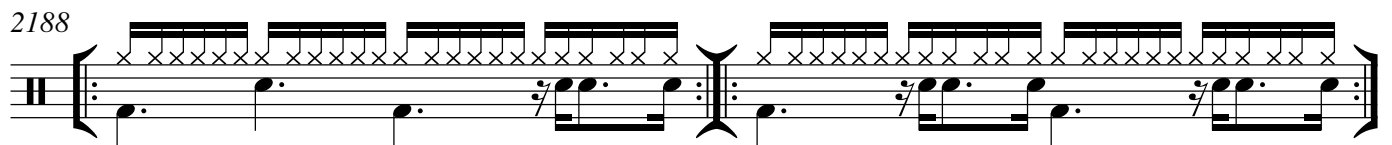
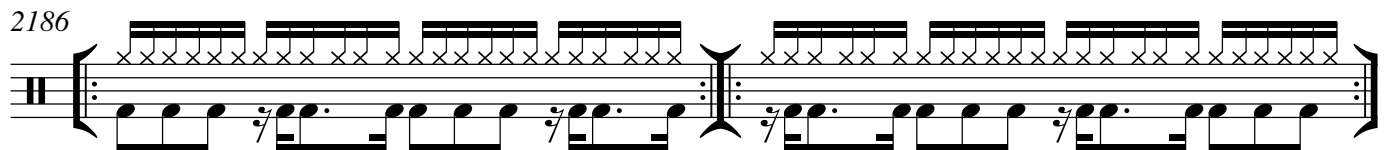
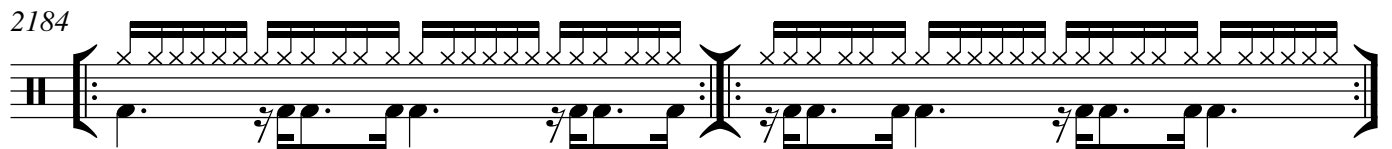
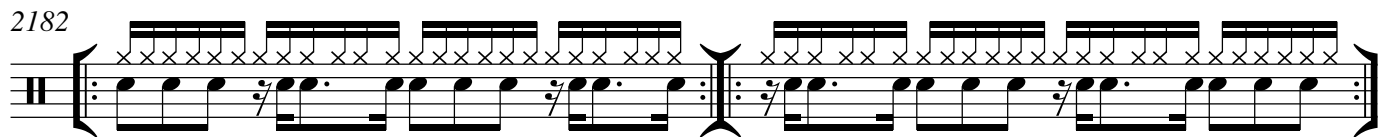
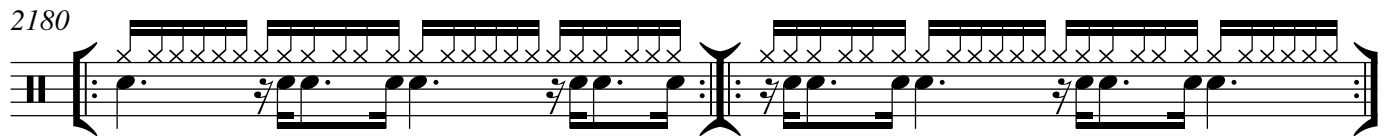
Manuel Enrique Bartholdy

Ostinato de hi-hat en negras con puntillo

171

Manuel Enrique Bartholdy

Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

Todas las celdillas posibles de la subdivision de semicorcheas¹⁷³

Manuel Enrique Bartholdy

2193



2194



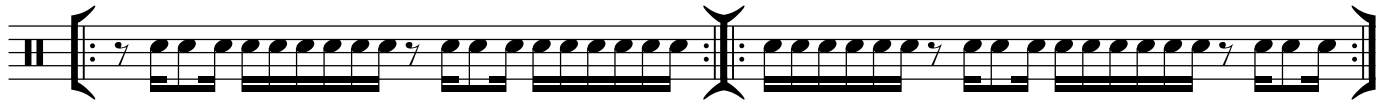
2196



2198



2200



2202



2204



2206



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

2208

2208

2210

Example 10

2212

The musical score for 'The Rose Tree' (2212) is presented on two staves. The upper staff uses a simplified notation with 'x' marks for notes and beams for rhythms. The lower staff uses standard musical notation with notes, rests, and beams. The piece is in 2/4 time and consists of 12 measures. The first four measures are marked with a repeat sign, and the last four measures are also marked with a repeat sign. The key signature has one sharp (F#).

2214

The musical score for Example 2214 consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes, with some beamed together in groups of four. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line is composed of eighth notes, with some beamed together in groups of four. The piece is marked with a repeat sign at the beginning and end, and a double bar line in the middle. The tempo is marked 'Allegretto' and the time signature is '3/4'.

2216

The musical score for measures 2216-2221 is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. The notation includes various musical symbols such as beams, slurs, and repeat signs.

2218

The score is for a single voice and piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The piece begins with a repeat sign and a first ending bracket. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece ends with a double bar line and repeat dots.

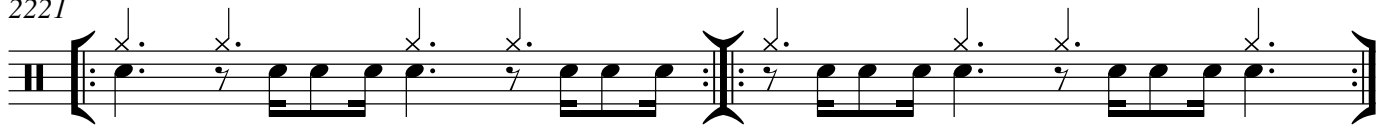
2220

Ostinato de hi-hat en negras con puntillo

175

Manuel Enrique Bartholdy

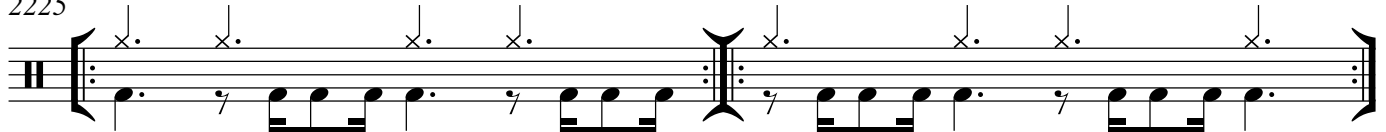
2221



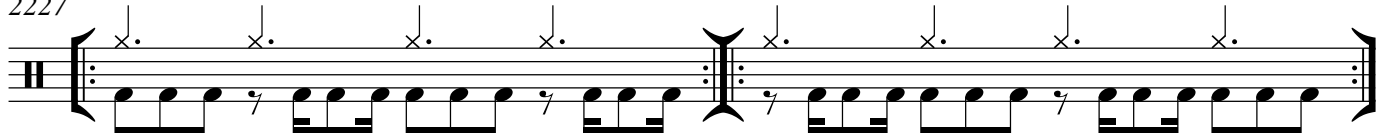
2223



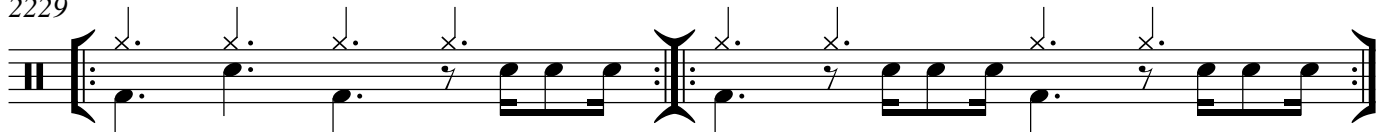
2225



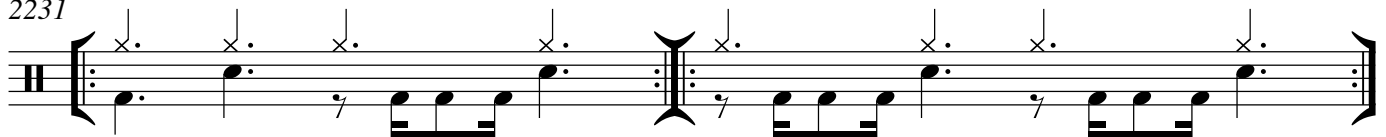
2227



2229



2231



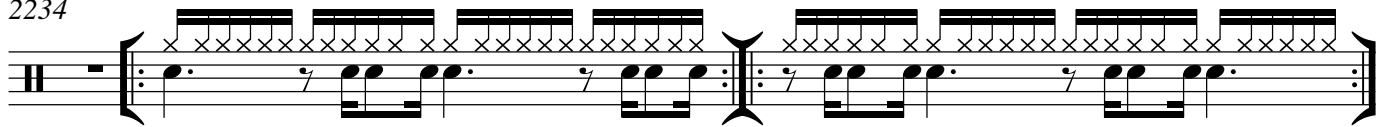
2233



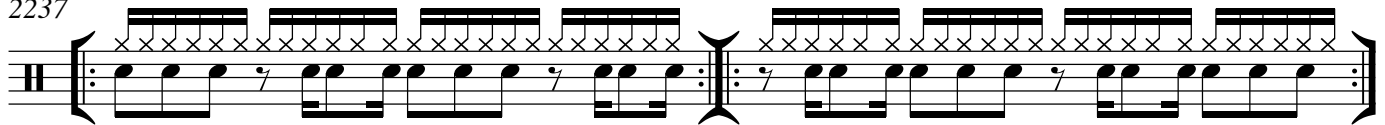
Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

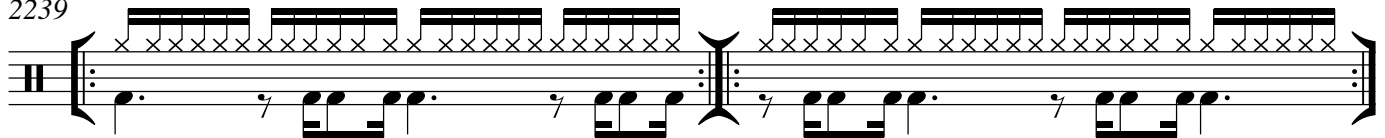
2234



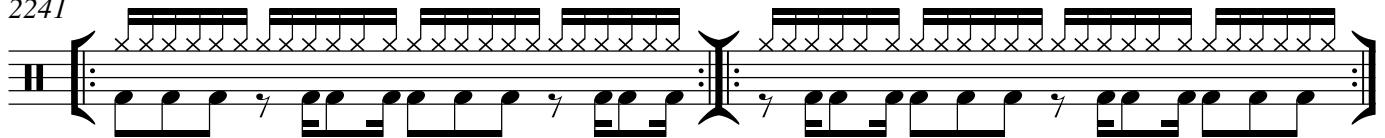
2237



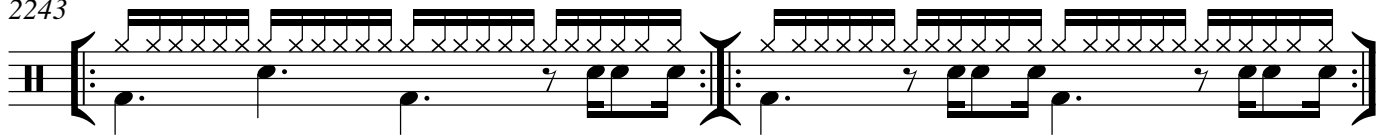
2239



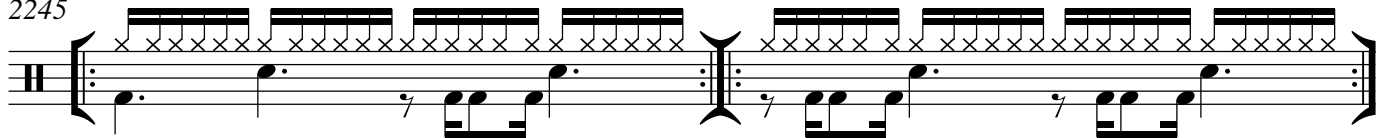
2241



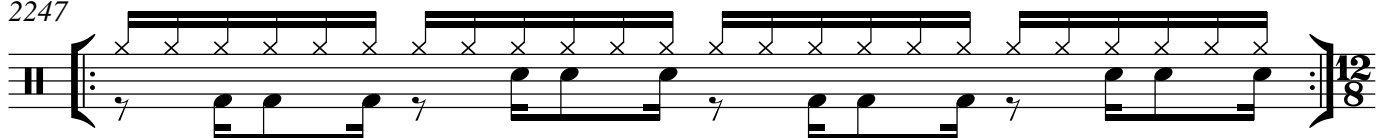
2243



2245



2247



Todas las celdillas posibles de la subdivision de semicorcheas

Manuel Enrique Bartholdy

2248



2249



2251



2253



2255



2257



2259



2261



Ostinato de hi-hat en corcheas

Manuel Enrique Bartholdy

2263

The musical score for 'The Rose Tree' (2263) is a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The piece ends with a double bar line and repeat dots.

2265

Musical notation for measure 2265, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth notes, rests, and a repeat sign.

[illegible]

2269

The Rose Tree

2271

The musical score for measures 2271-2280 is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. The notation includes various musical symbols such as beams, slurs, and repeat signs.

2273

2273

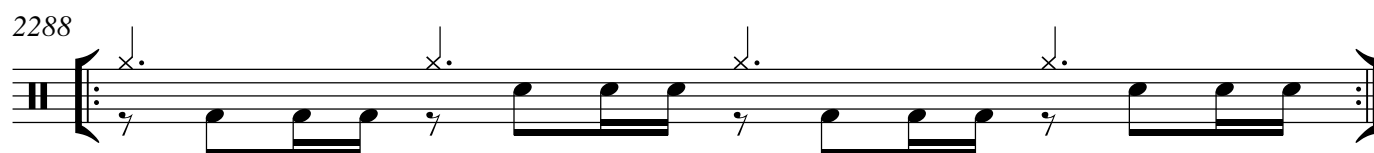
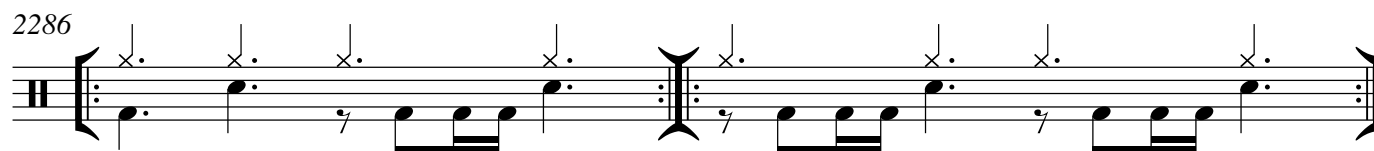
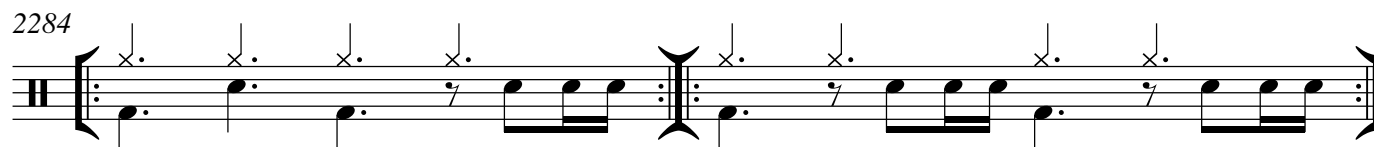
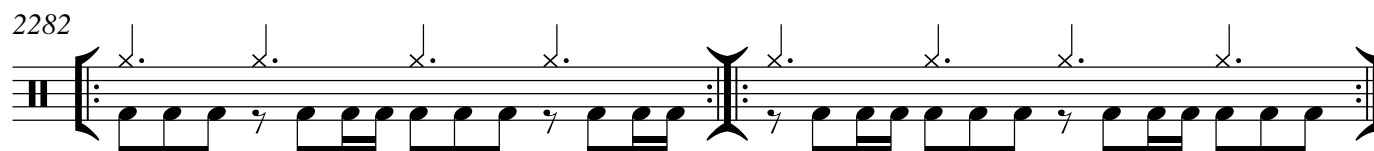
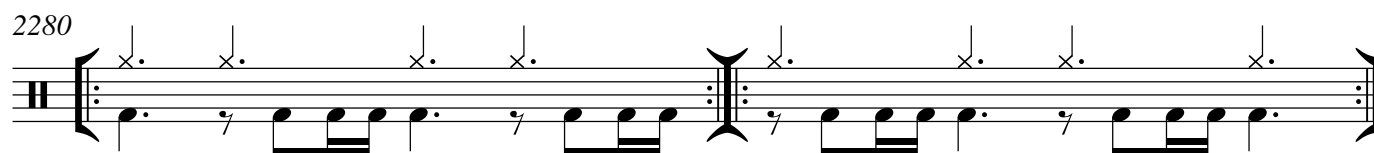
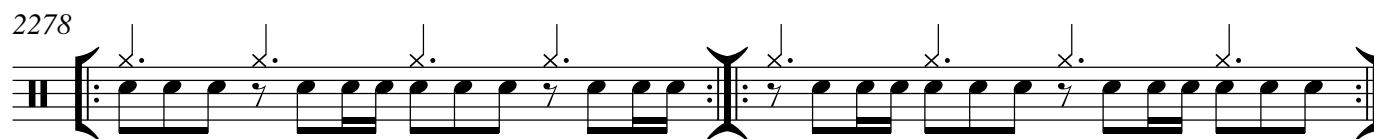
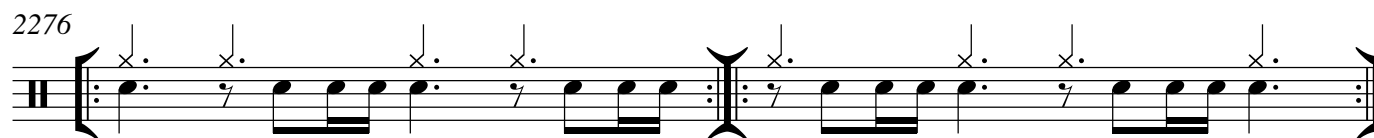
2274

2275

2275

Ostinato de hi-hat en negras con puntillo

Manuel Enrique Bartholdy



Ostinato de hi-hat en semicorcheas

Manuel Enrique Bartholdy

2289

2290

2291

2292

2291


Example 10

2293

The Rose Tree

2293

2295



2299

2297

2297

2298

2299

2300

2299

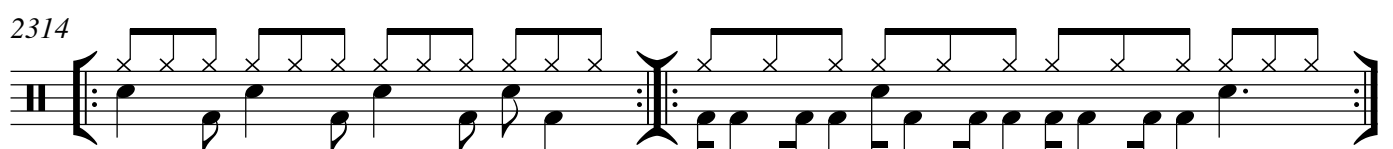
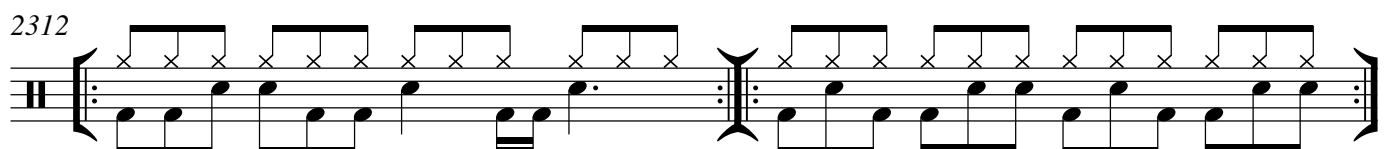
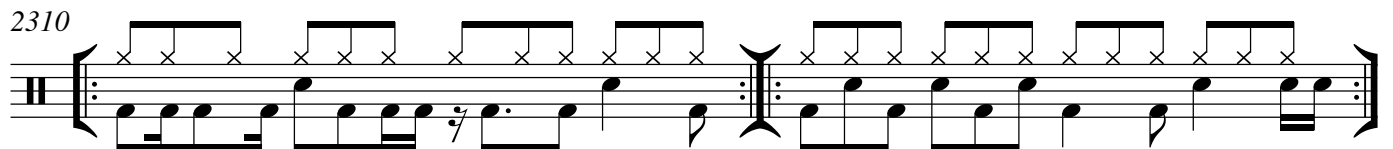
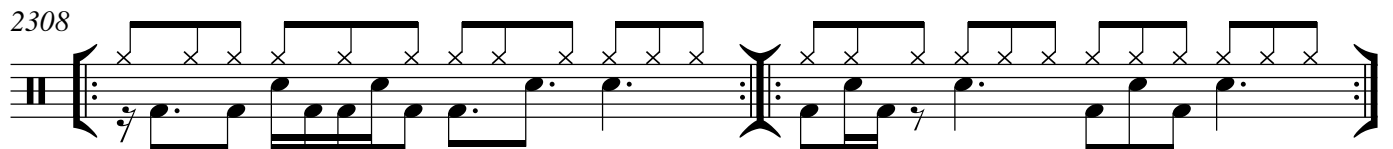
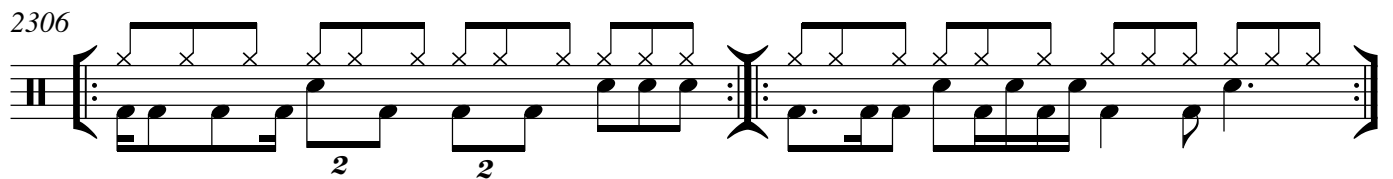
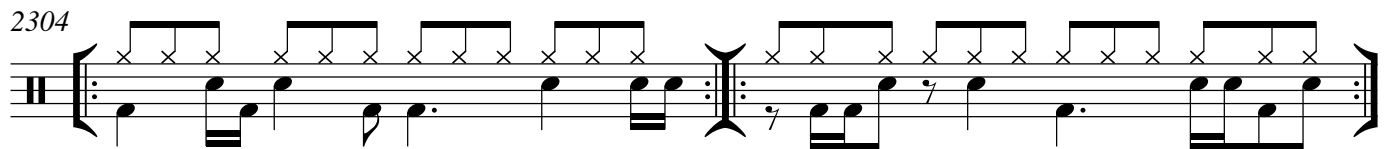
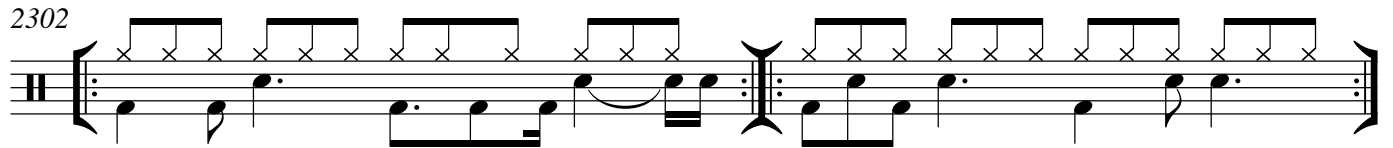
2300

2301

The musical score for Example 2301 consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of eighth notes, mostly on the G4 line, with some sixteenth notes and rests. The lower staff is a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of eighth notes, mostly on the F3 line, with some sixteenth notes and rests. The piece begins with a double bar line and a repeat sign, and ends with a double bar line and a repeat sign.

Ostinato de hi-hat en corcheas utilizando todas las celdillas ¹⁸¹

Manuel Enrique Bartholdy



2316

Exercise 2316 is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of two measures, each repeated twice. The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a '2' below it, and the second measure is marked with a '2' below it.

2318

Exercise 2318 is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of two measures, each repeated twice. The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a '2' below it, and the second measure is marked with a '2' below it.

2320

Exercise 2320 is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of two measures, each repeated twice. The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a '2' below it, and the second measure is marked with a '2' below it.

2322

Exercise 2322 is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of two measures, each repeated twice. The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a '2' below it, and the second measure is marked with a '2' below it.

2324

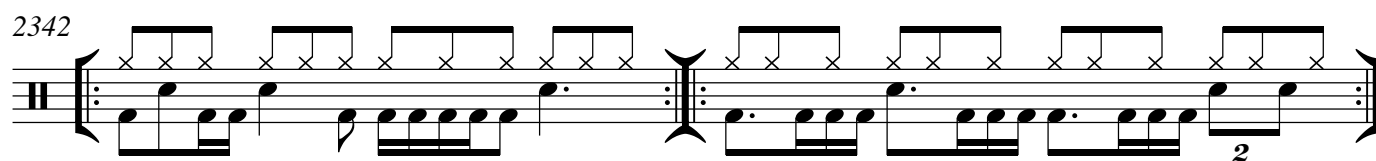
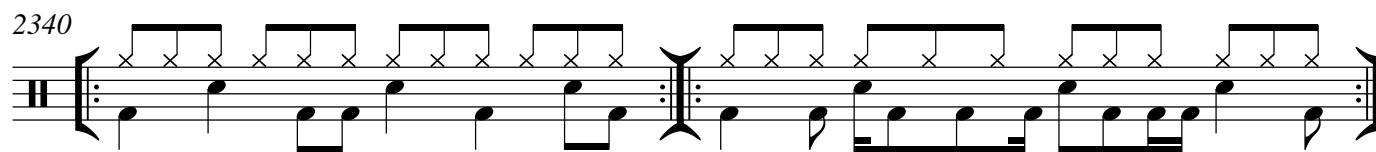
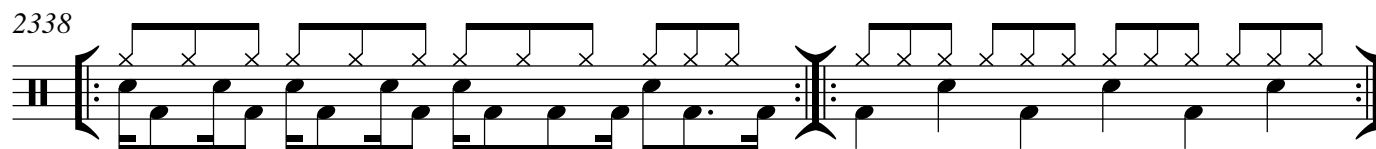
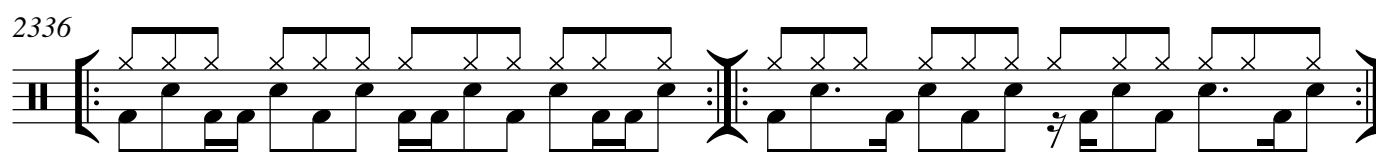
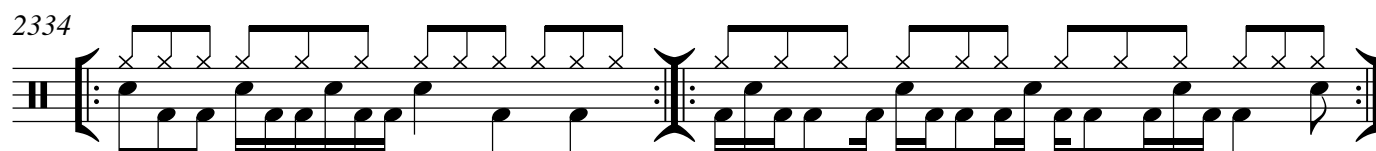
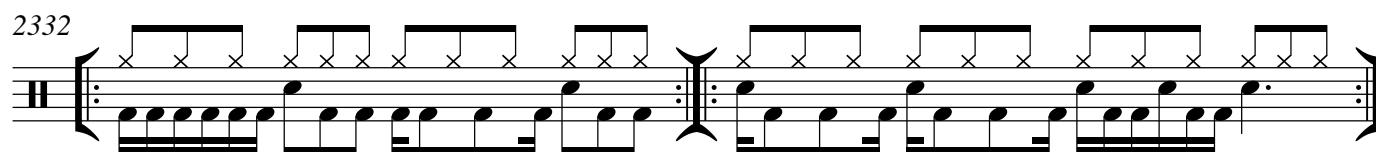
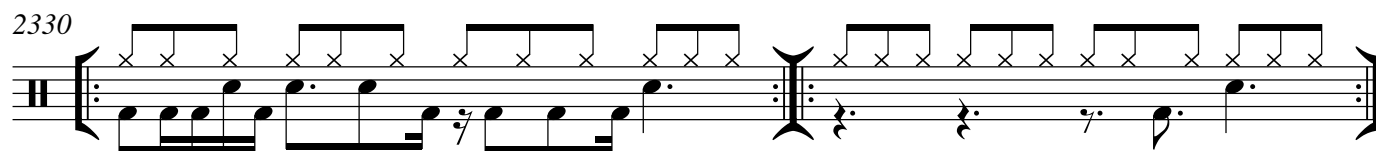
Exercise 2324 is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of two measures, each repeated twice. The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a '2' below it, and the second measure is marked with a '2' below it.

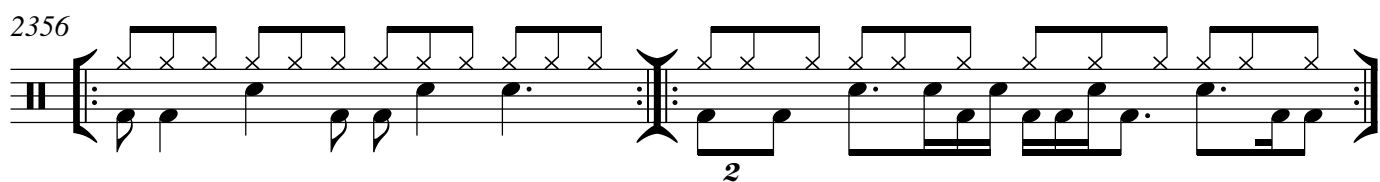
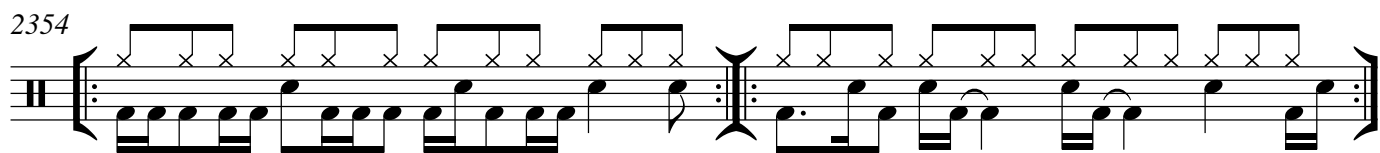
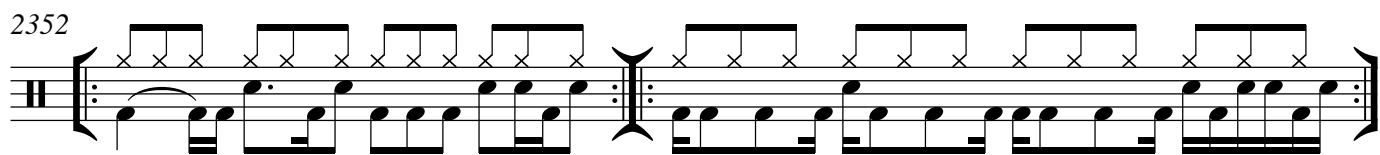
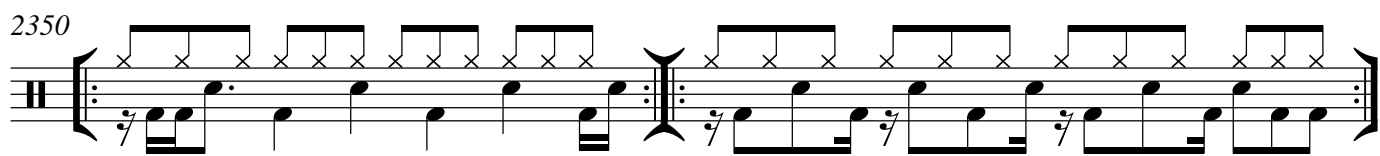
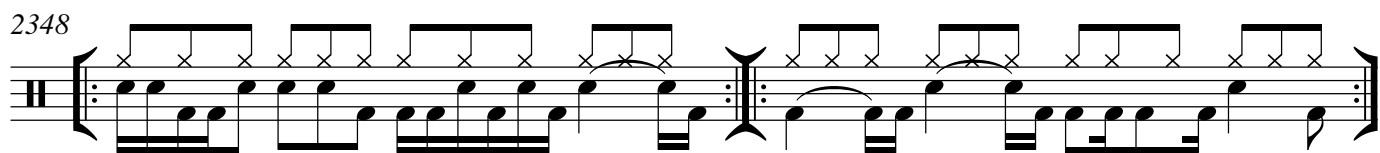
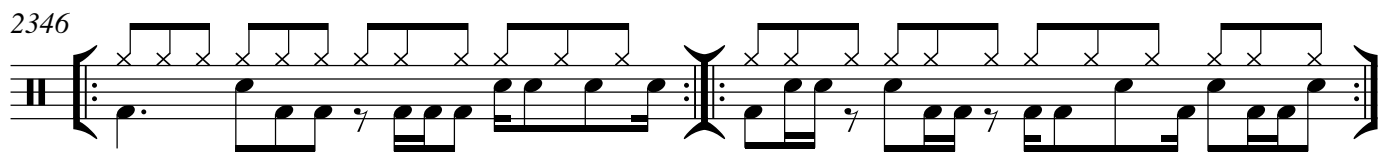
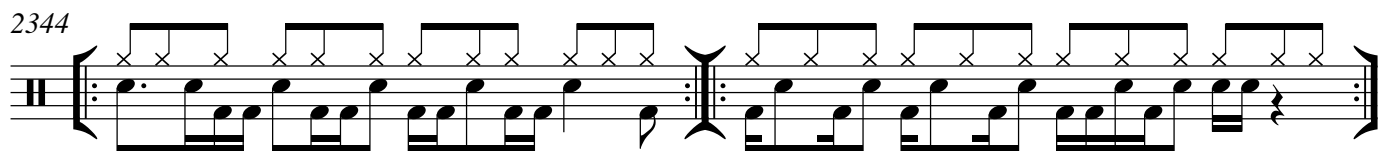
2326

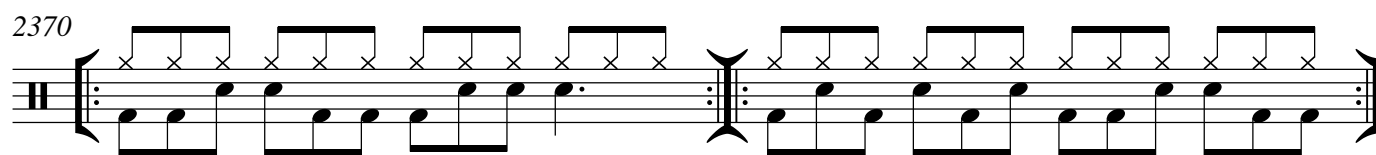
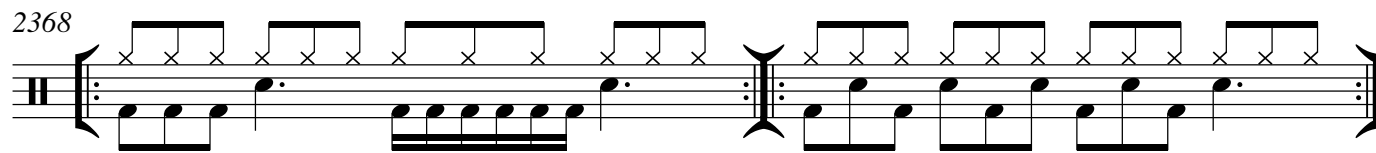
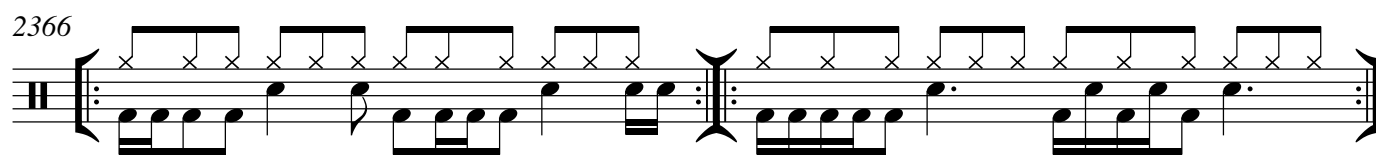
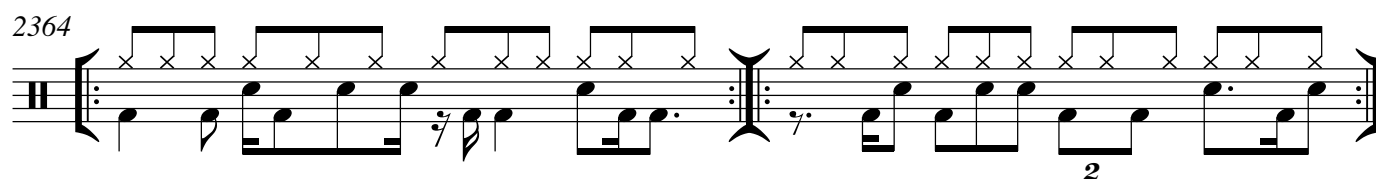
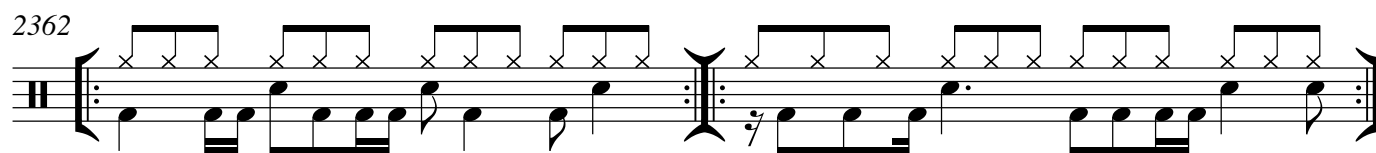
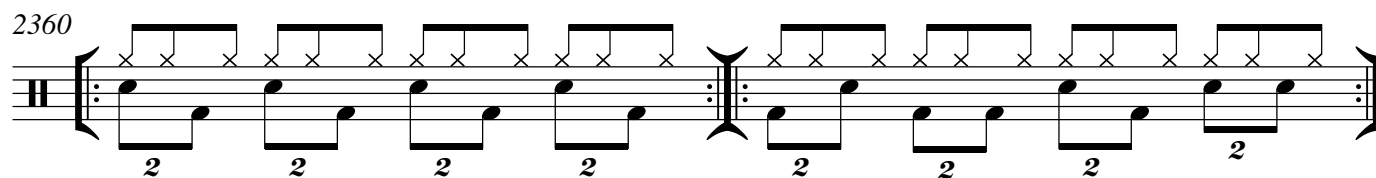
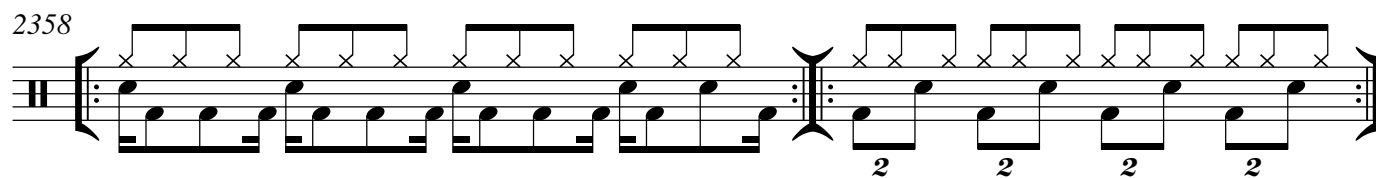
Exercise 2326 is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of two measures, each repeated twice. The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a '2' below it, and the second measure is marked with a '2' below it.

2328

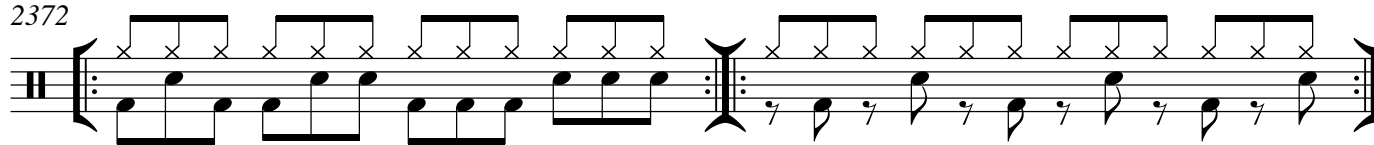
Exercise 2328 is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece consists of two measures, each repeated twice. The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The second measure contains a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first measure is marked with a '2' below it, and the second measure is marked with a '2' below it.



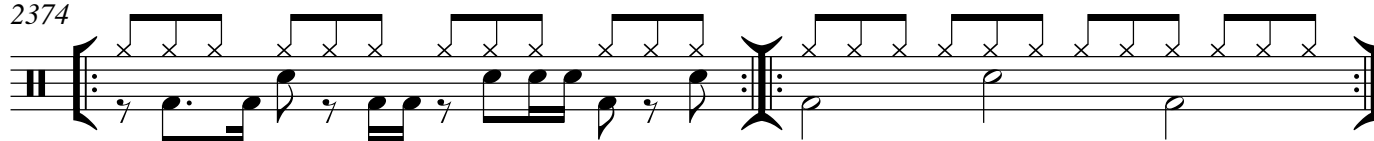




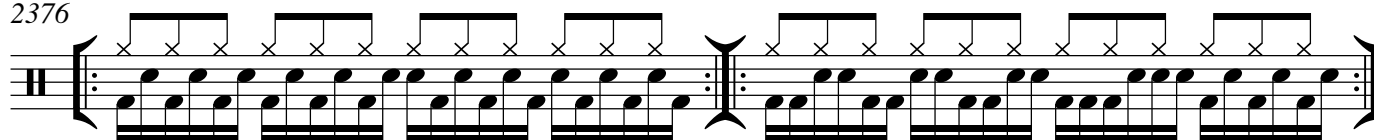
2372



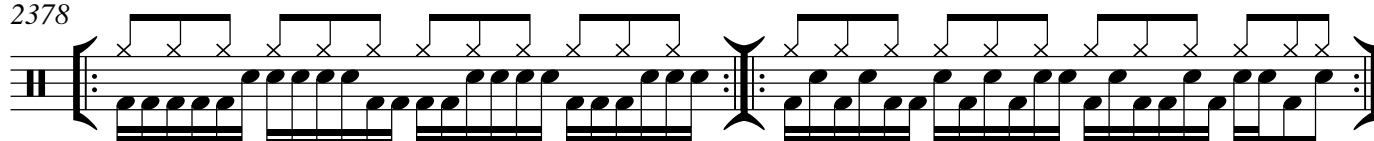
2374



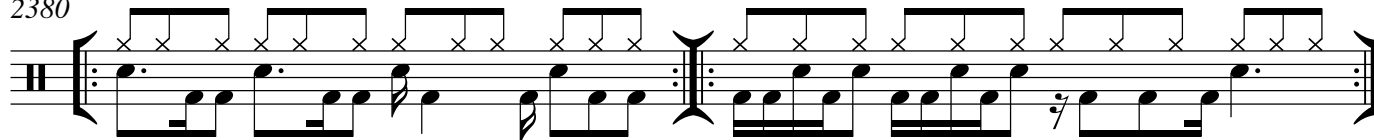
2376



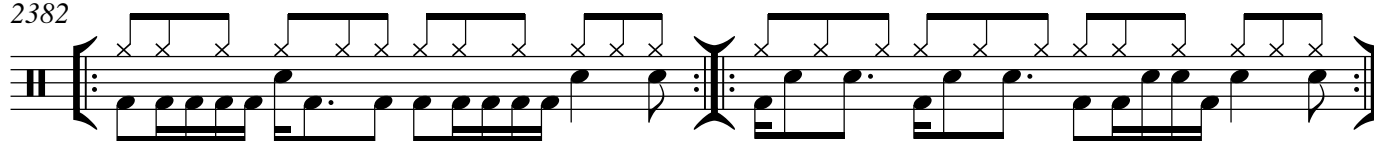
2378



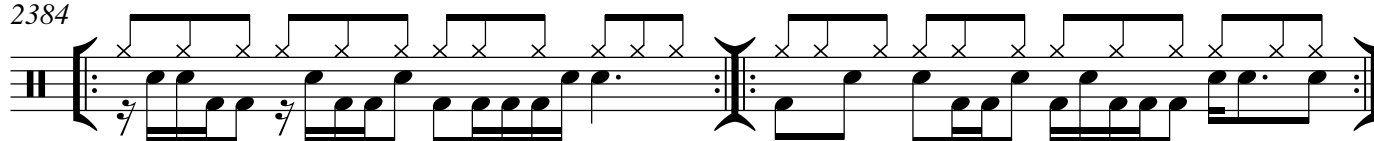
2380



2382



2384



Ostinato de hi-hat en negras con puntillo utilizando todas las celdillas

Manuel Enrique Bartholdy

2386

Musical notation for measure 2386, showing a sequence of eighth notes with accents, grouped by beams and slurs, with a repeat sign at the end.

2388

Musical notation for measure 2388, showing a sequence of eighth notes with accents, grouped by beams and slurs, with a repeat sign at the end.

2390

Musical notation for measure 2390, showing a sequence of eighth notes with accents, grouped by beams and slurs, with a repeat sign at the end.

2392

Musical notation for measure 2392, showing a sequence of eighth notes with accents, grouped by beams and slurs, with a repeat sign at the end.

2394

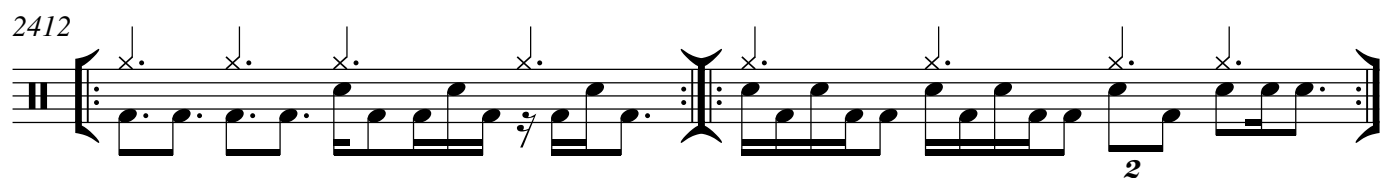
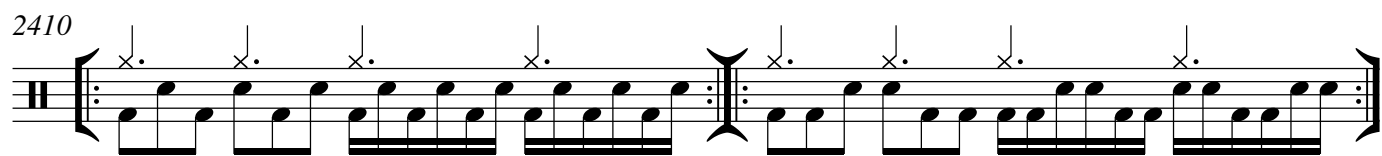
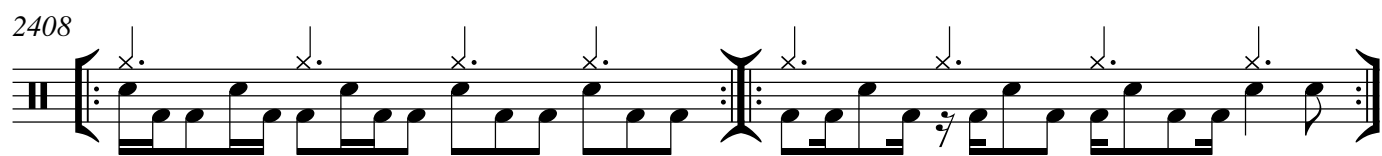
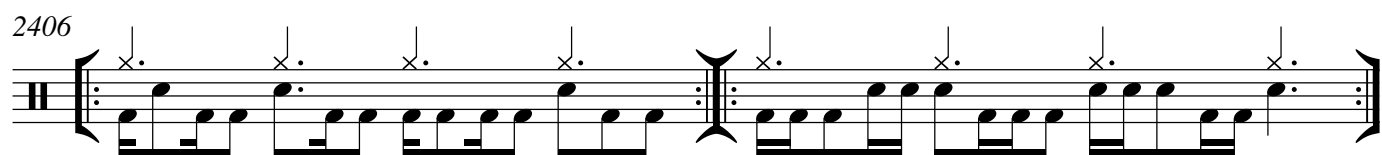
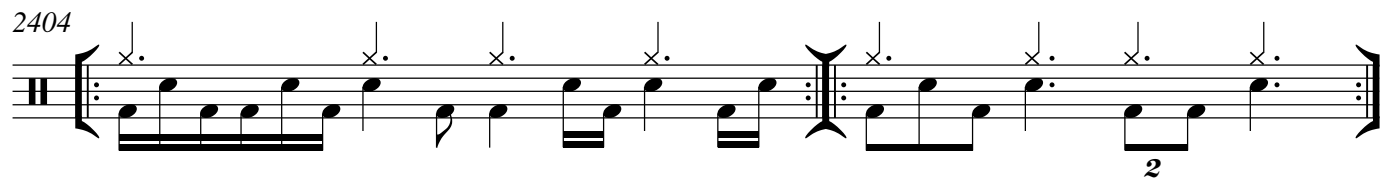
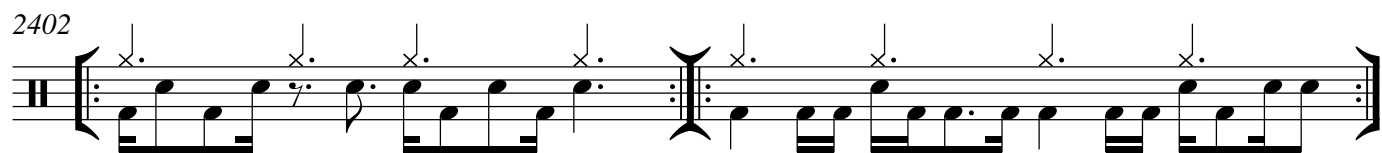
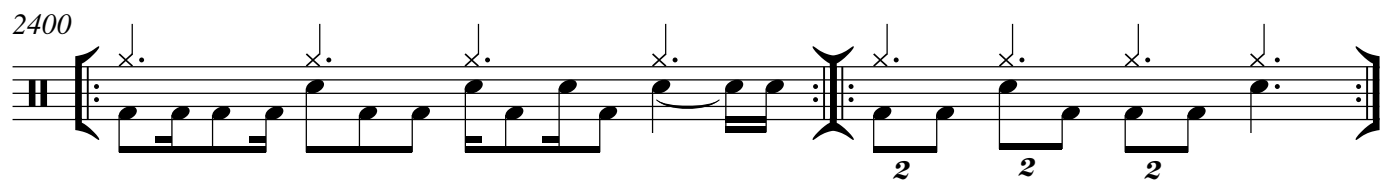
Musical notation for measure 2394, showing a sequence of eighth notes with accents, grouped by beams and slurs, with a repeat sign at the end.

2396

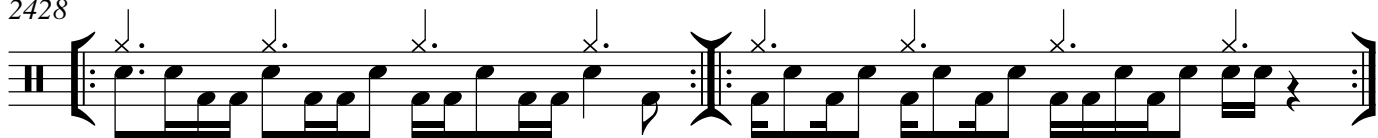
Musical notation for measure 2396, showing a sequence of eighth notes with accents, grouped by beams and slurs, with a repeat sign at the end.

2398

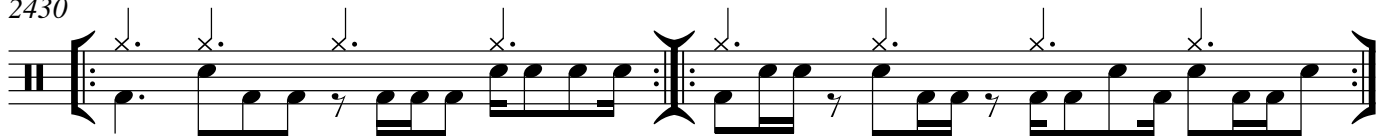
Musical notation for measure 2398, showing a sequence of eighth notes with accents, grouped by beams and slurs, with a repeat sign at the end.



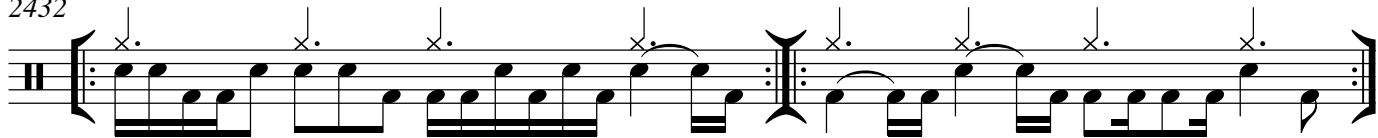
2428



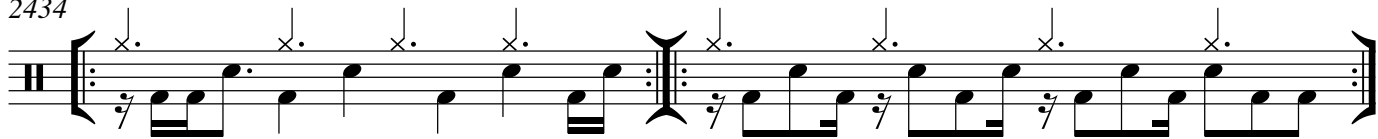
2430



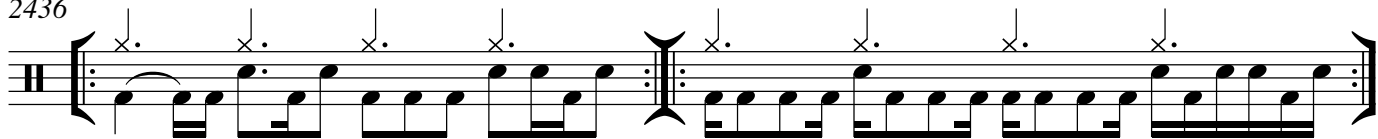
2432



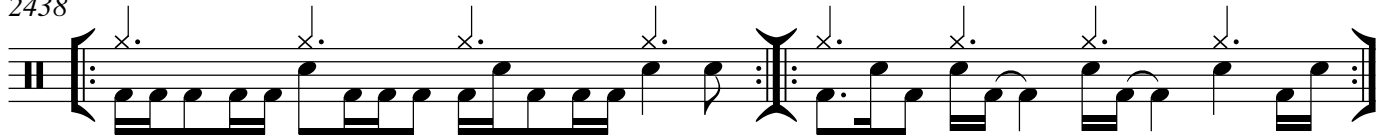
2434



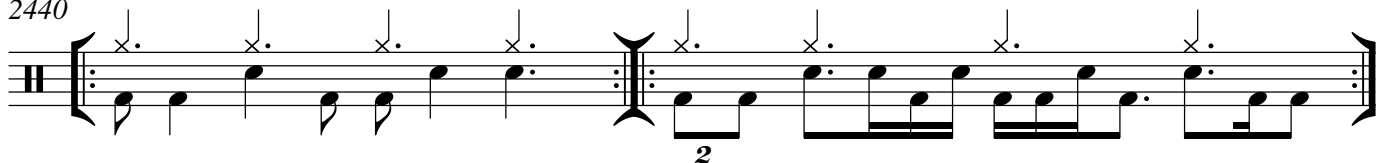
2436



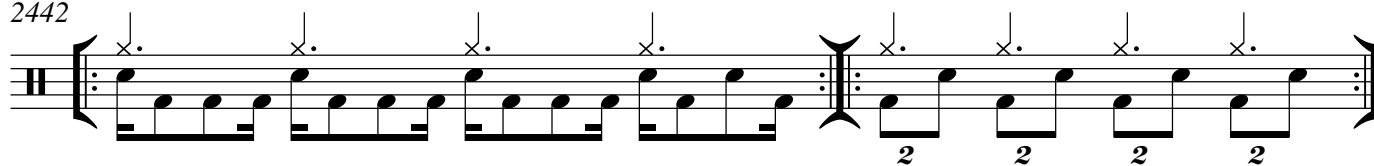
2438



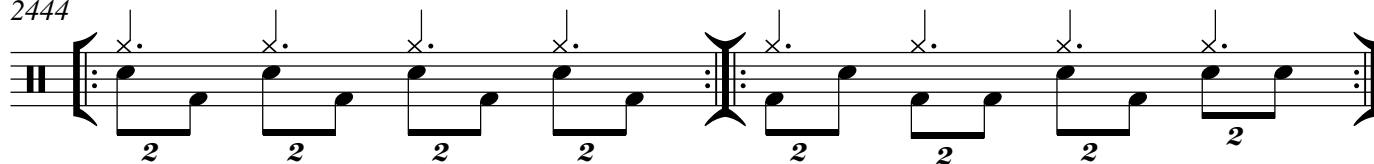
2440



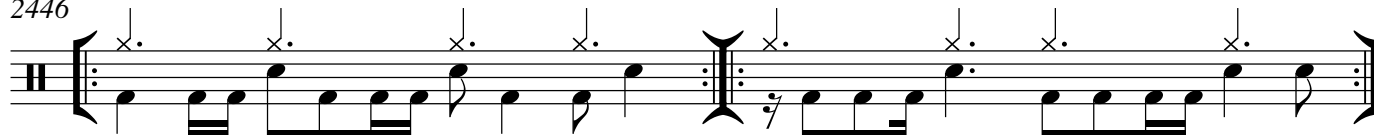
2442



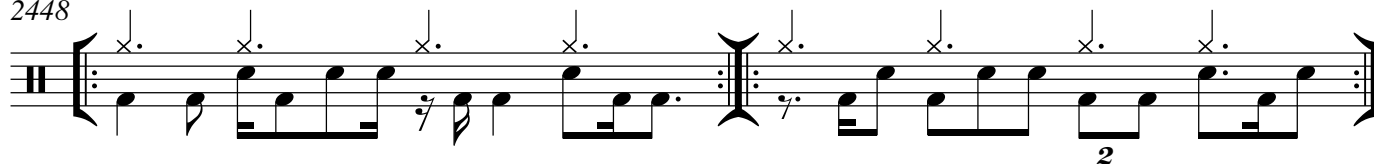
2444



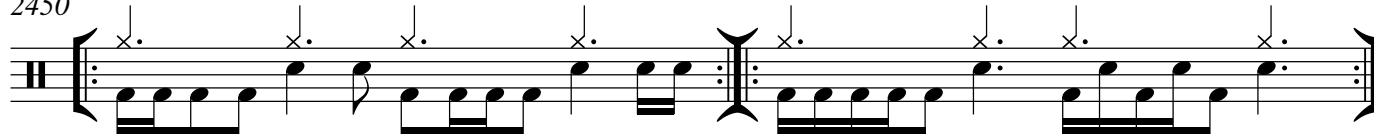
2446



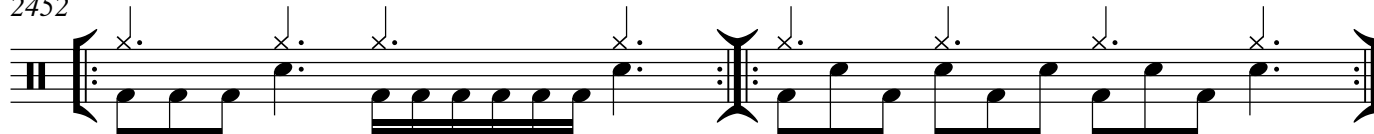
2448



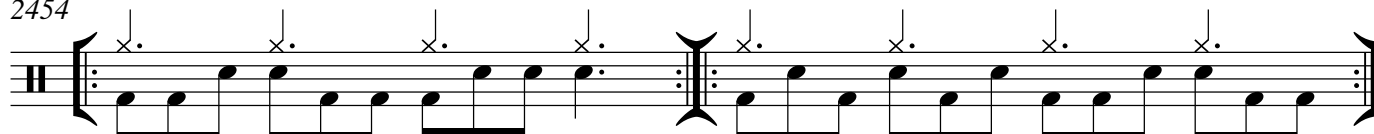
2450



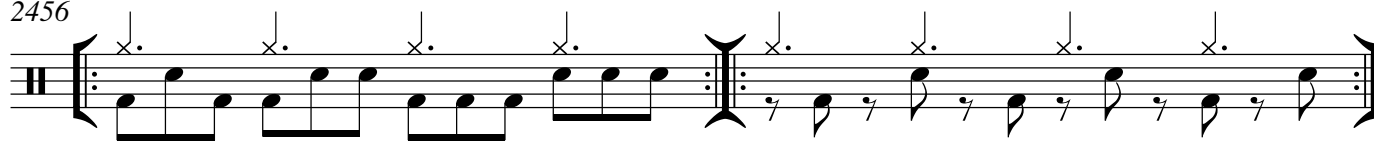
2452



2454



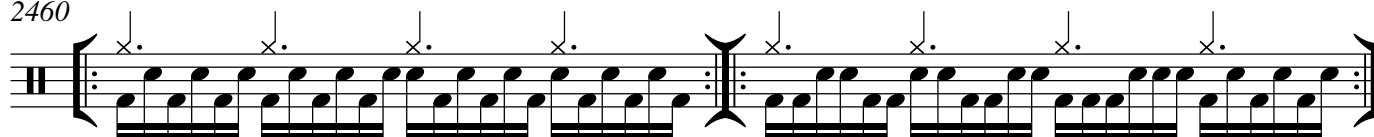
2456



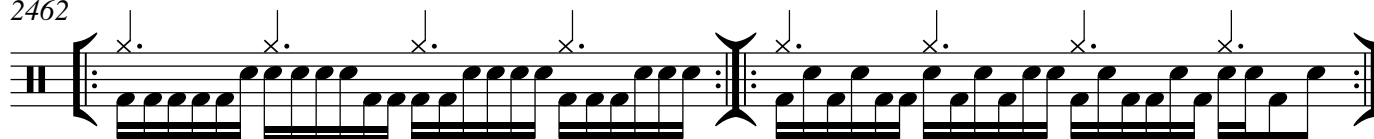
2458



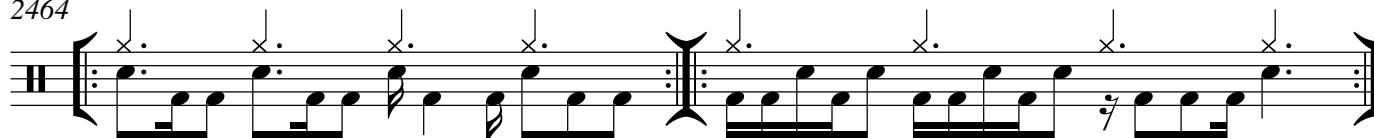
2460



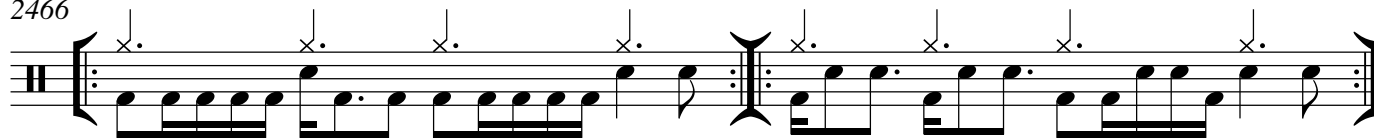
2462



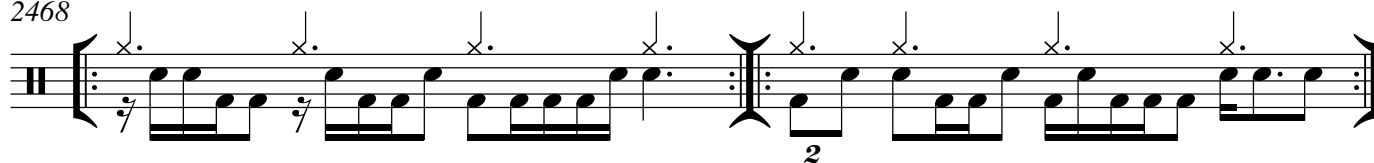
2464



2466

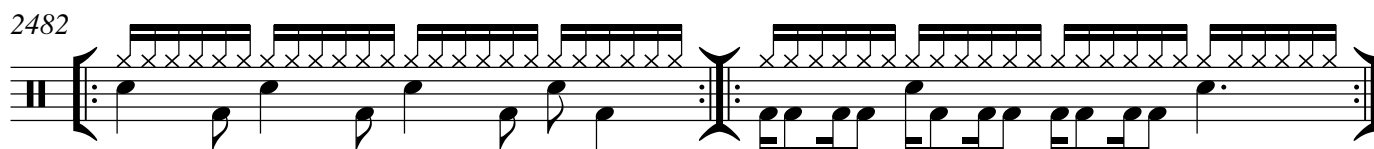
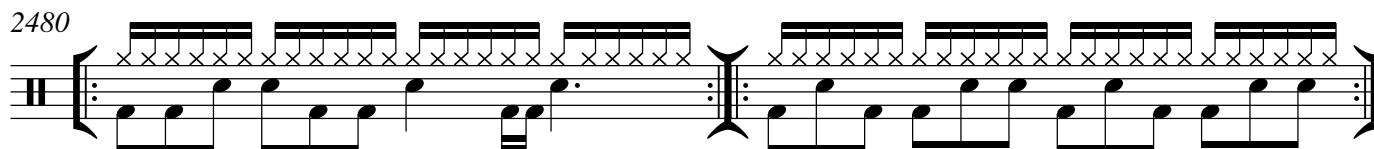
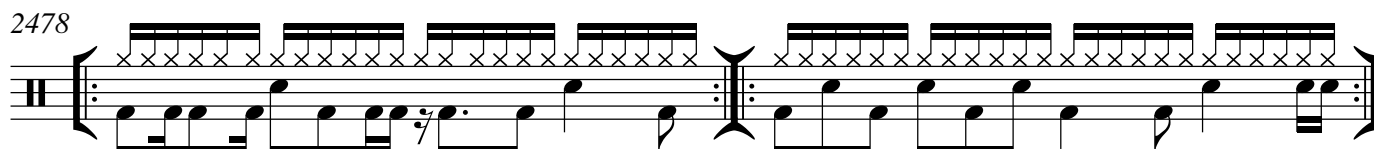
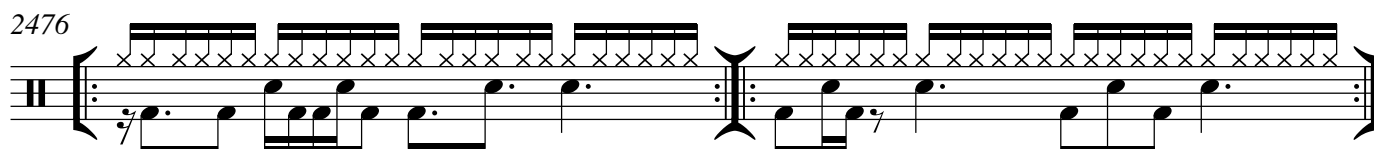
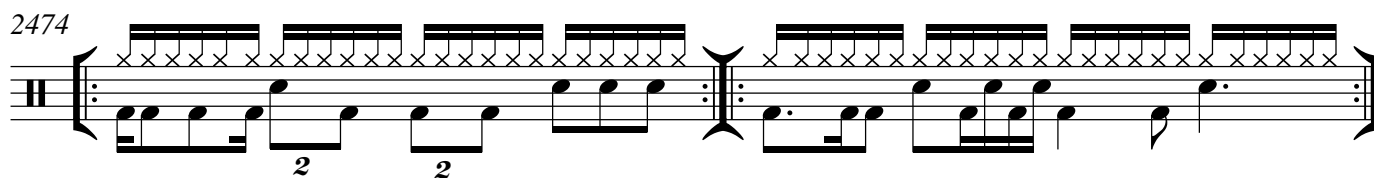
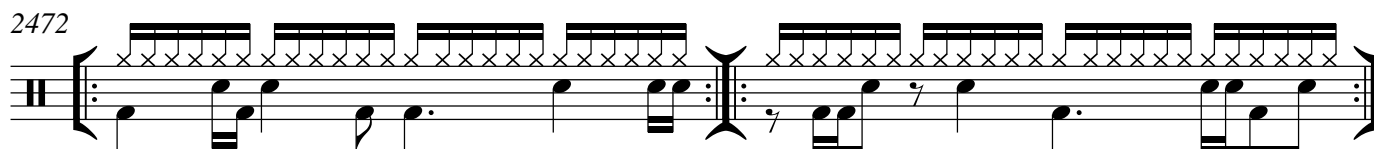
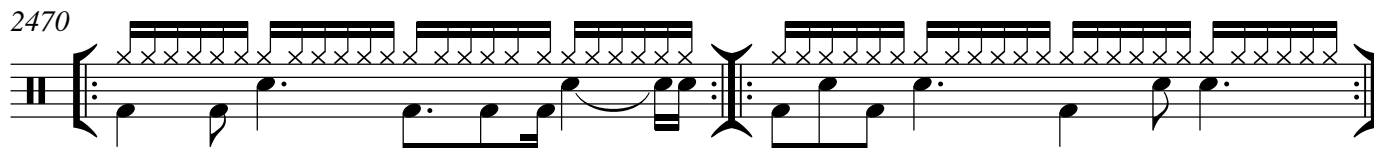


2468

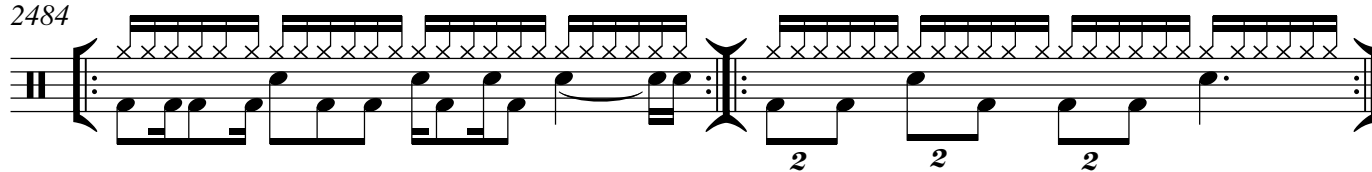


Ostinato de hi-hat en semicorcheas utilizando todas las celdillas

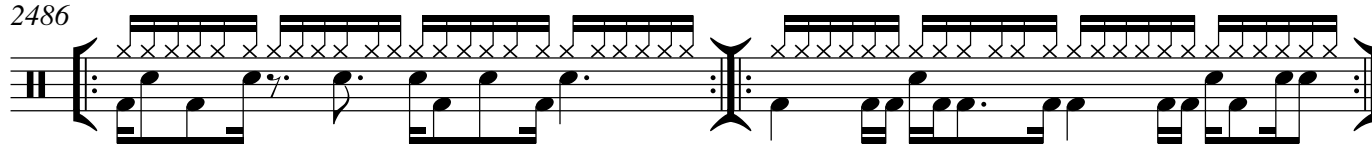
193

Manuel Enrique Bartholdy

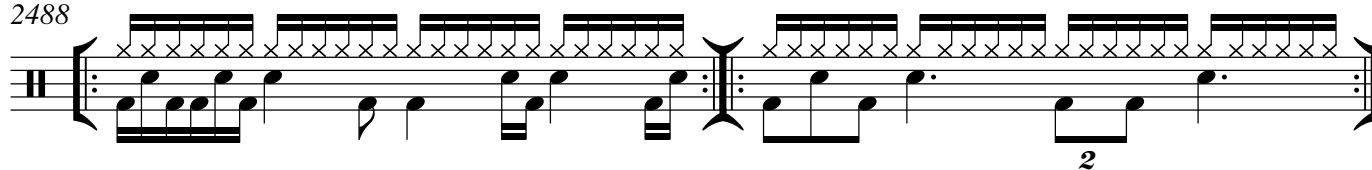
2484



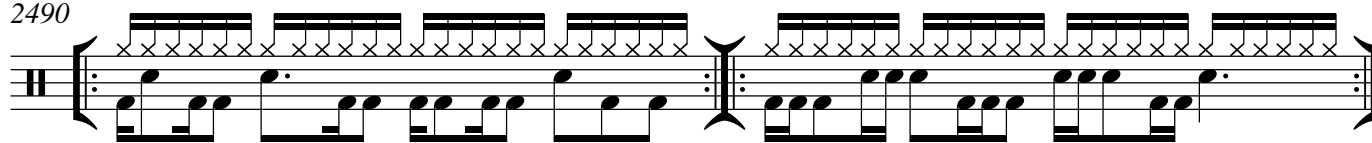
2486



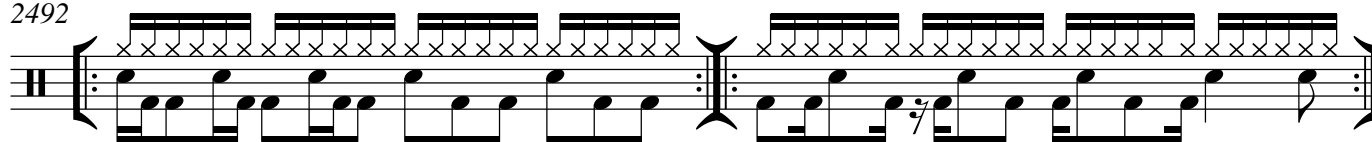
2488



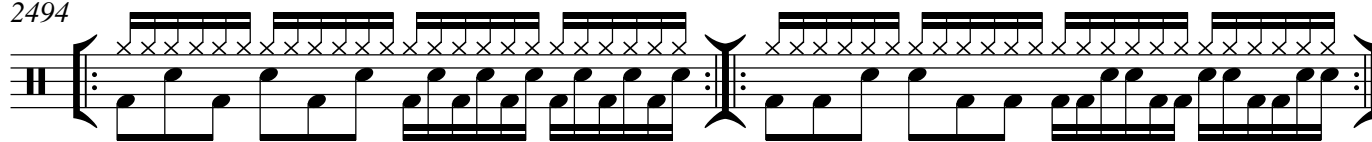
2490



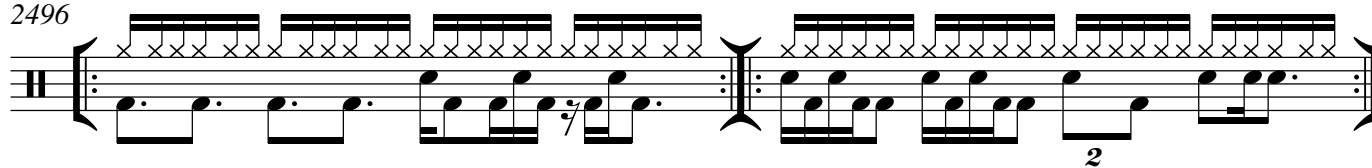
2492



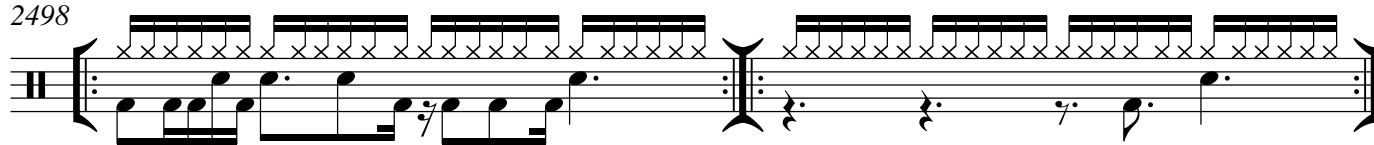
2494



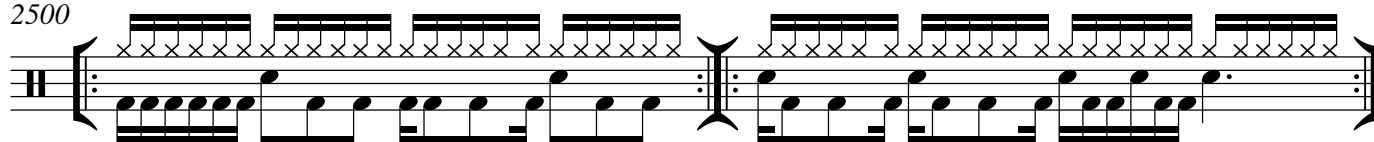
2496



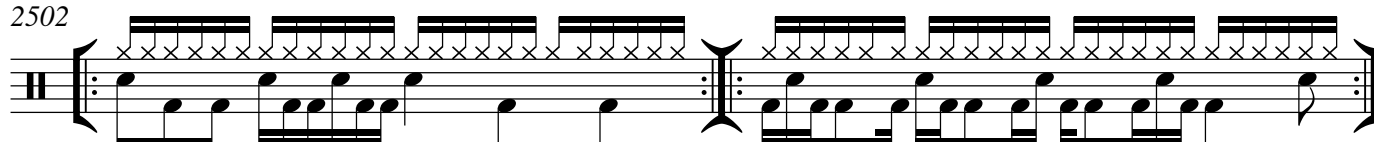
2498



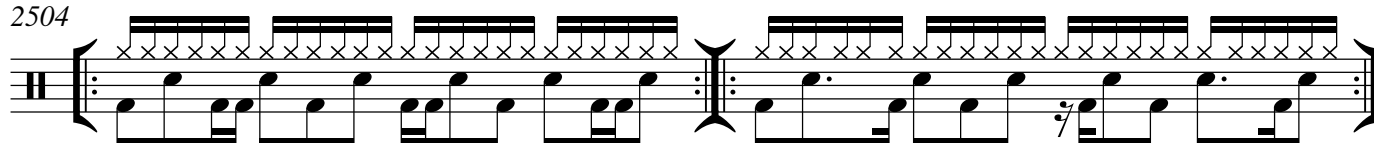
2500



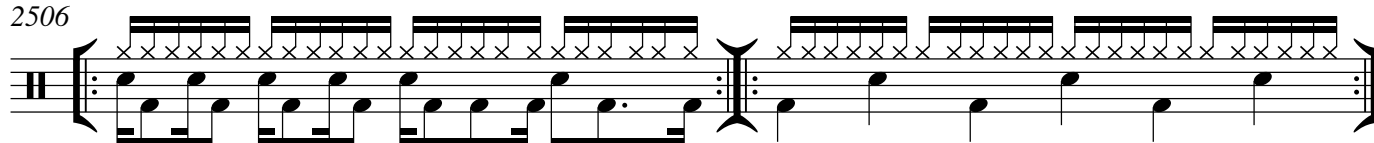
2502



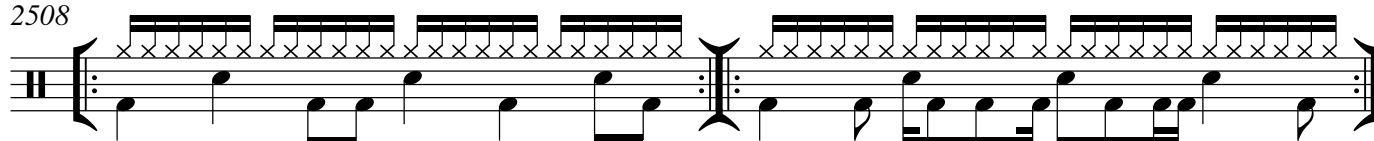
2504



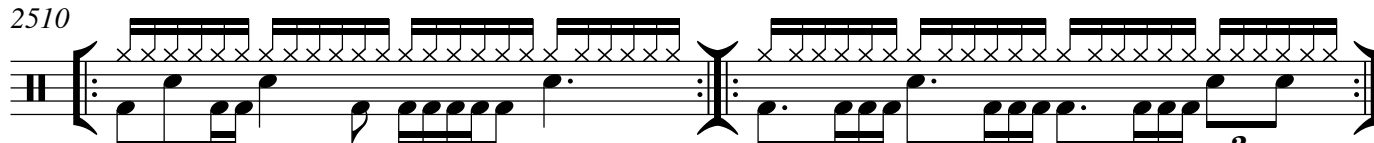
2506



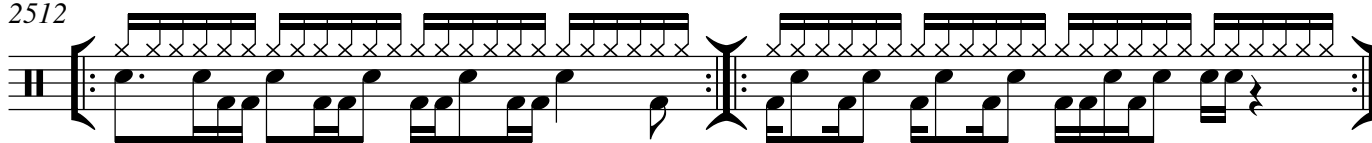
2508



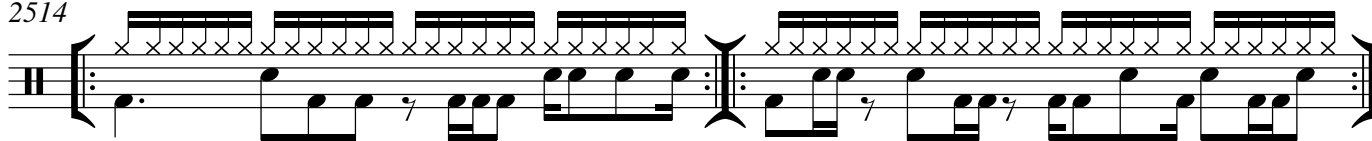
2510



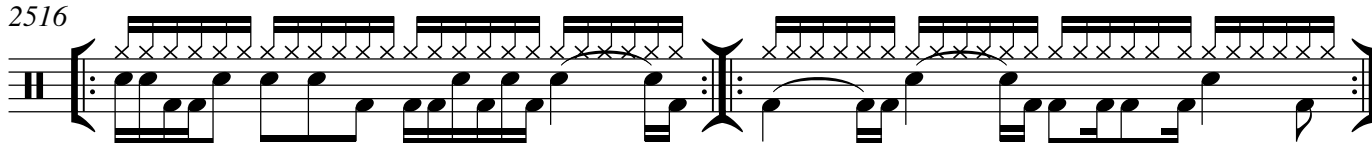
2512



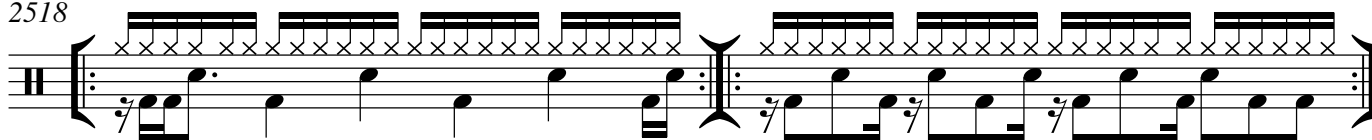
2514



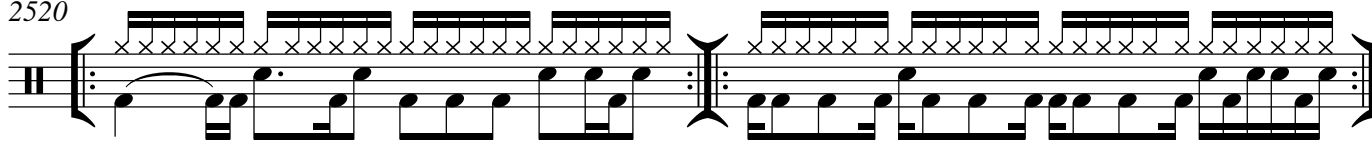
2516



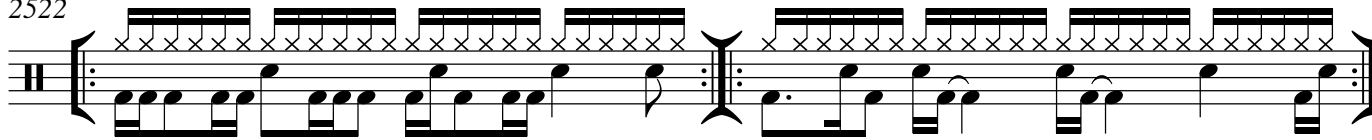
2518



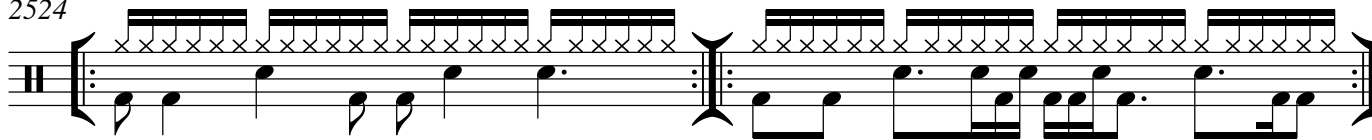
2520



2522




2524



2526

2 2 2 2

2528




2 2 2 2 2 2 2 2

2530

2530

2531

2532



2

2534

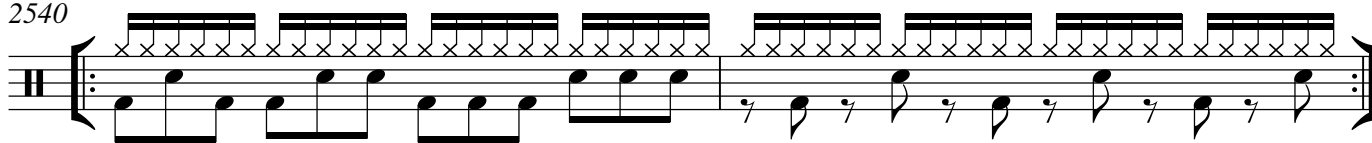
2535

2536

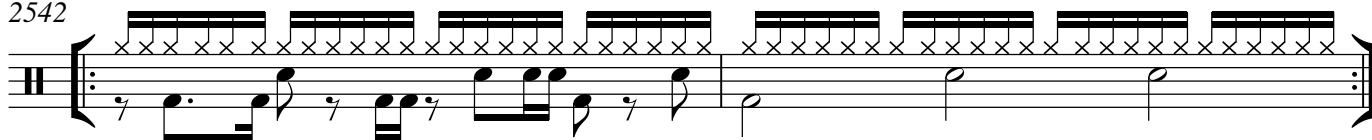
2536

2538

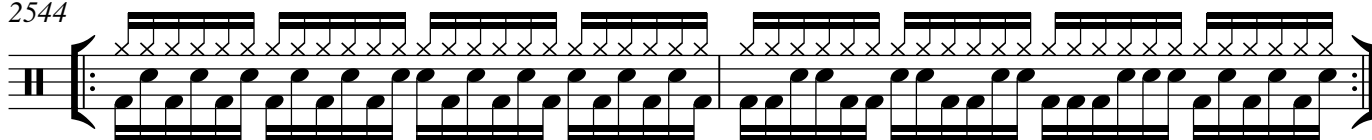
2540



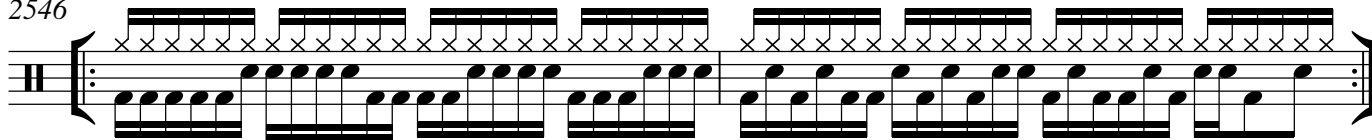
2542



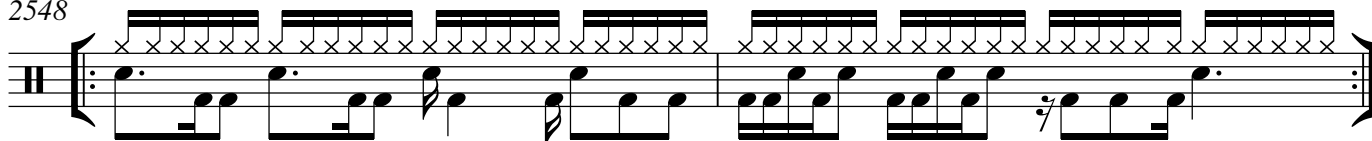
2544



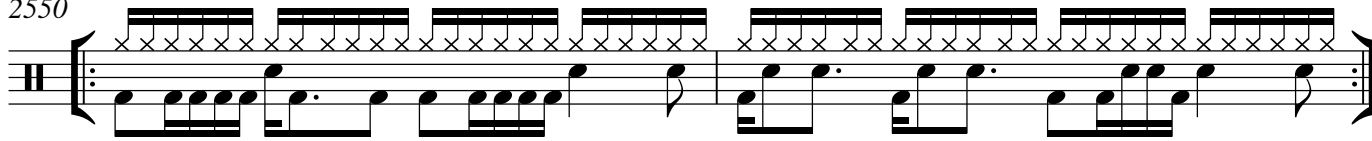
2546



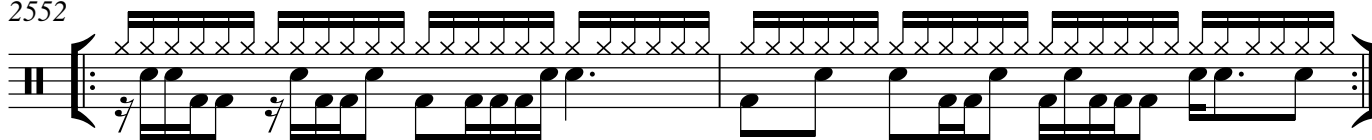
2548



2550

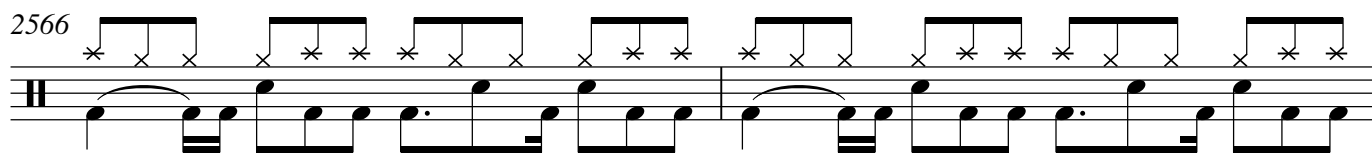
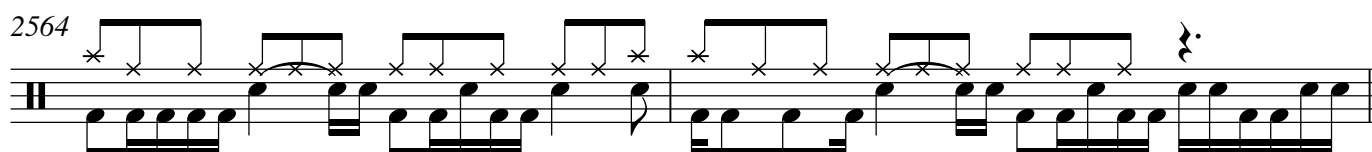
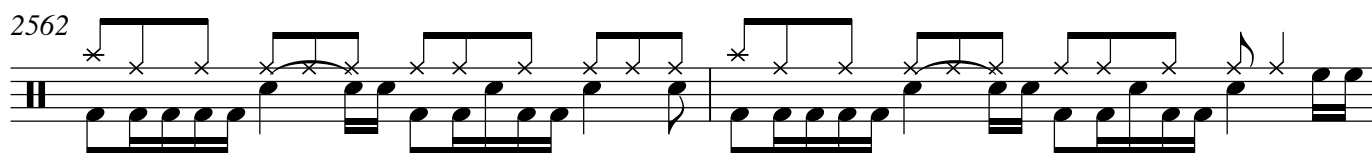
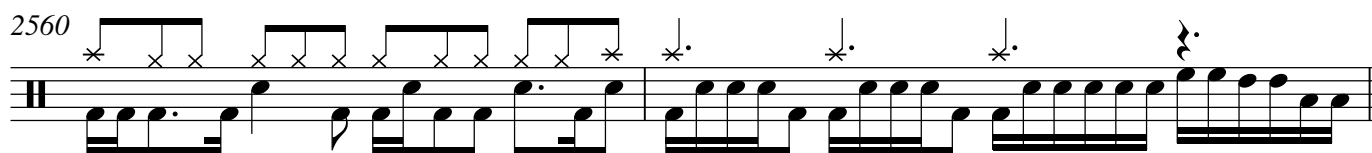
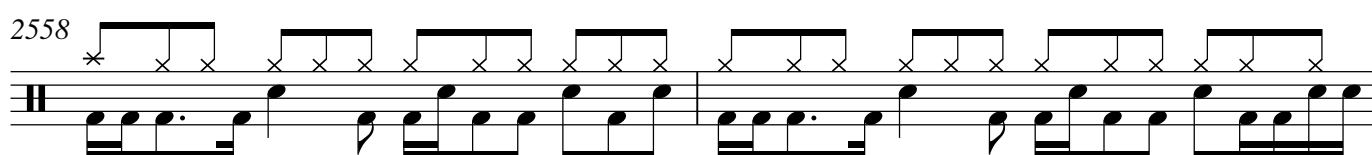
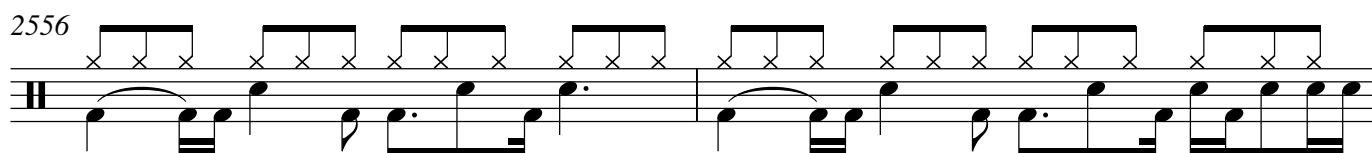
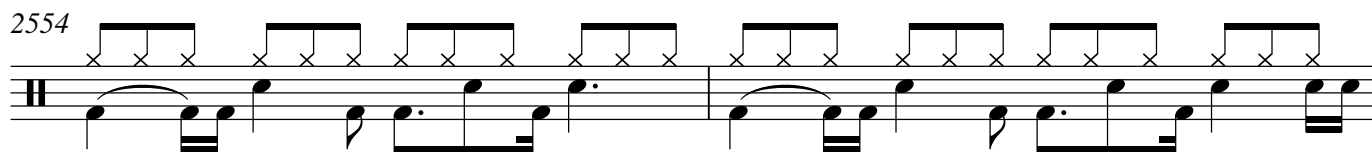


2552



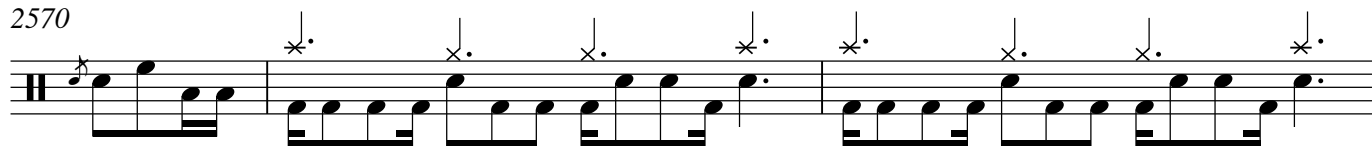
Estudio N°5

Manuel Enrique Bartholdy

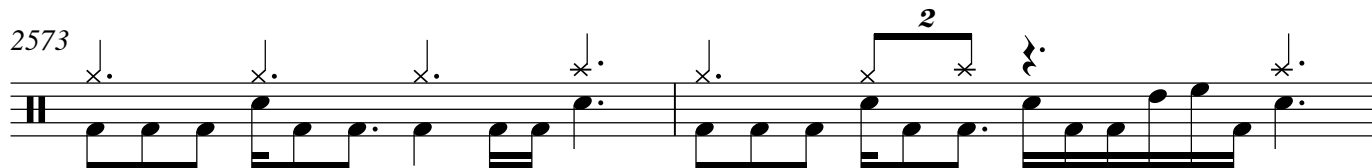


Estudio N°6*Manuel Enrique Bartholdy*

2570



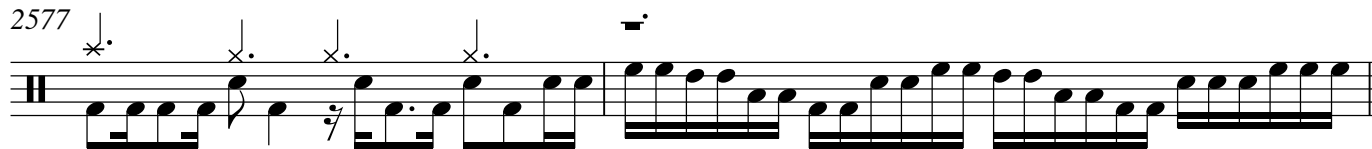
2573



2575



2577



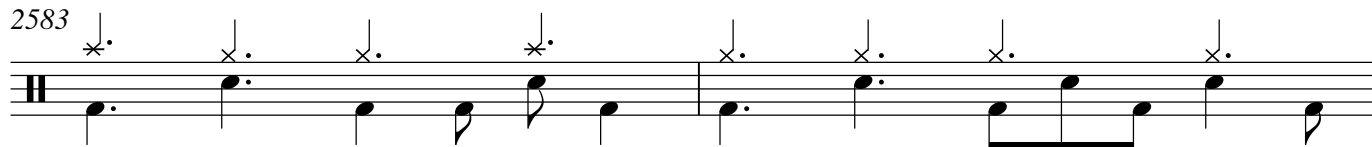
2579



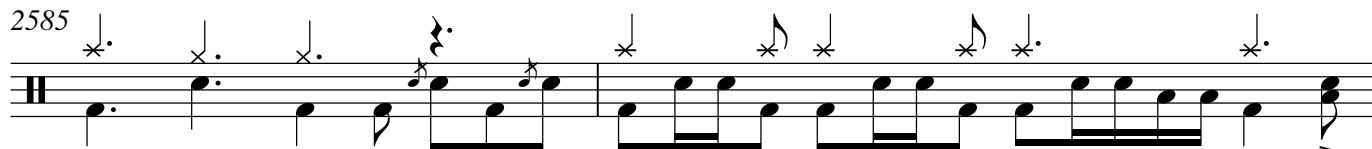
2581



2583



2585



Manuel Enrique Bartholdy

