

DANTE AGOSTINI

SOLFÈGE RYTHMIQUE CAHIER N° 1

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Mesures simples

Cahier n° 2

Mesures composées

Cahier n° 3

Mesures simples
et asymétriques

Cahier n° 4

Mesures composées,
mélange de mesures
simples et composées,
mélanges rythmiques

Cahier n° 5

Poly-rhythme indépendance
Rythmes simultanés

Rhythmischen Leseübungen

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Heft Nr. 2

Zusammengesetzte Takte

Heft Nr. 3

Einfache
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Zusammengesetzte Takte,
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rythmische Mischungen

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Unabhängigkeit
Polyrhythmik
Gleichzeitige Rhythmen

Solféo Ritmico

CUADERNO N° 1

Cuaderno n° 1

Compases simples

Cuaderno n° 2

Compases compuestos

Cuaderno n° 3

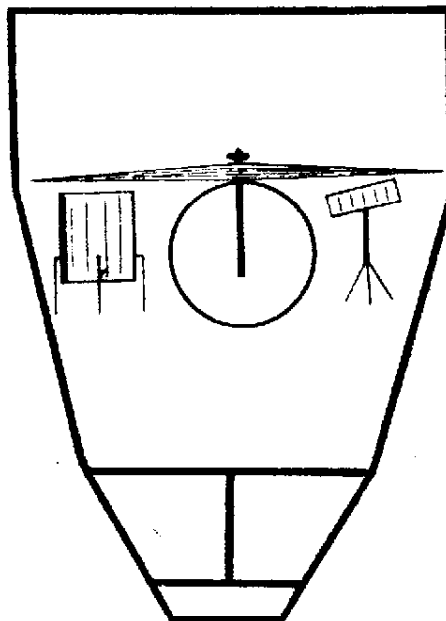
Compases simples
y asimétricos

Cuaderno n° 4

Compases compuestos,
mezcla de compases
simples y compuestos,
mezclas rítmicas

Cuaderno n° 5

Polirritmia independencia
Ritmos simultáneos



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Rhythmic Solfeggio

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Single time

Book no. 2

Compound time

Book no. 3

Single and asymmetrical
time

Book no. 4

Compound time,
mixing simple
and compound time,
rhythmic mixtures

Book no. 5

Poly-rhythmic exercise
Independence
Simultaneous rhythmic
exercise

Solfeggio Ritmico

FASCICOLO N° 1

Fascicolo n° 1

Battute semplici

Fascicolo n° 2

Battute composte

Fascicolo n° 3

Battute semplici
e asimmetriche

Fascicolo n° 4

Battute composte,
mixto di battute semplici
e composte, misti ritmi

Fascicolo n° 5

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SOLFÈGE RYTHMIQUE N° 1

Rhythmic Solfeggio N° 1
Rhythmischen Leseübungen N° 1

Solféo Ritmico N° 1
Solfeggio Ritmico N° 1


Dante AGOSTINI

Bars $\frac{2}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$

MESURES à $\frac{2}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$

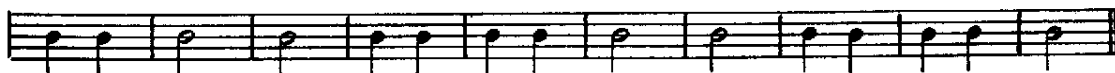
Compas $\frac{2}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$

Taktarten $\frac{2}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$

Unité de Temps : 

Misure $\frac{2}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$



LA CROCHE

Eighth note
Achtelnote

Corcheas
Duine

1 + 2 + 1 + 2 +

The image displays three exercises, numbered 4, 5, and 6, each consisting of four staves of music in 2/4 time. Exercise 4 begins with a rhythmic pattern of eighth notes and rests, indicated by the notation '1 + 2 + 1 + 2 +' above the first staff. Exercise 5 follows a similar pattern with eighth notes and rests. Exercise 6 also follows this pattern, with the final measure of each exercise containing a whole note. The notation is presented in a clear, black-and-white format on a white background.

7  Exercise 7 consists of four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The subsequent three staves continue the piece with similar rhythmic patterns.

8  Exercise 8 consists of four staves of music in 7/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The melody features a mix of eighth, sixteenth, and dotted quarter notes. The following three staves continue the exercise with consistent rhythmic motifs.

9  Exercise 9 consists of four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The next three staves continue the piece with similar rhythmic patterns.

$\dot{z} = p$

10

Musical score for exercise 10, consisting of four staves of music in 2/4 time. The notation includes quarter notes, eighth notes, and rests.

 $\text{—} = p \quad | \quad \text{—} = o$

11

Musical score for exercise 11, consisting of four staves of music in 2/4 time. The notation includes quarter notes, eighth notes, and rests.

 $\gamma = p$

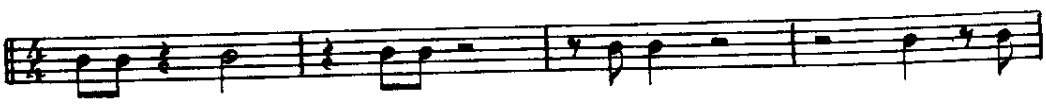
12


Musical score for exercise 12, consisting of four staves of music in 2/4 time. The notation includes quarter notes, eighth notes, and rests.


RÉCAPITULATION


Recapitulation
Zusammenfassung


Recapitulacion
Ricapitulazione


13 










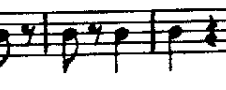
14 









15 





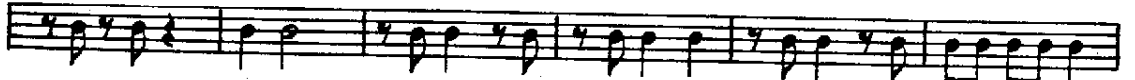


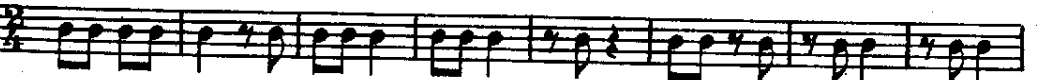
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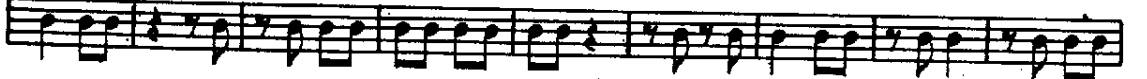
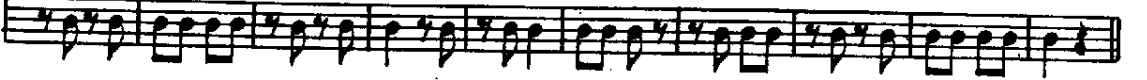
18  Musical staff 18-1: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including rests.

 Musical staff 18-2: Continuation of the musical notation from the previous staff. Musical staff 18-3: Continuation of the musical notation from the previous staff. Musical staff 18-4: Continuation of the musical notation from the previous staff.

17  Musical staff 17-1: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including rests.

 Musical staff 17-2: Continuation of the musical notation from the previous staff. Musical staff 17-3: Continuation of the musical notation from the previous staff. Musical staff 17-4: Continuation of the musical notation from the previous staff.

18  Musical staff 18-1: Treble clef, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including rests.

 Musical staff 18-2: Continuation of the musical notation from the previous staff. Musical staff 18-3: Continuation of the musical notation from the previous staff. Musical staff 18-4: Continuation of the musical notation from the previous staff.

19 



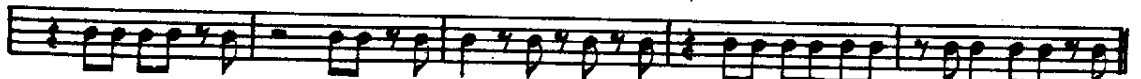





20 







21 







LA DOUBLE-CROCHE

Sixteenth note
Sechzehntelnote

Semi corcheas
Semibreve

22

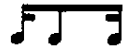
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24

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25

A musical score for measures 25 through 28. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests. The notation includes stems, beams, and note heads.

26

A musical score for measures 29 through 32. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests. The notation includes stems, beams, and note heads.

27

A musical score for measures 33 through 36. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes, with some rests. The notation includes stems, beams, and note heads.

DOUBLE-CROCHES avec SILENCES

Sixteenth notes with pauses
Sechzehntelnoten mit Pausen

Semi corcheas con silencio
Semierome con silenzi

28

29

30

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31  Musical notation for exercise 31, measures 1-4. The exercise is in 3/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns and rests.

32  Musical notation for exercise 32, measures 1-4. The exercise is in 3/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns and rests.

33  Musical notation for exercise 33, measures 1-4. The exercise is in 3/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns and rests.

34

35

36

This musical score consists of three systems of four staves each, labeled 34, 35, and 36. Each system contains four staves of music. The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. The first system (34) begins with a treble clef and a 2/4 time signature. The second system (35) begins with a treble clef and a 3/4 time signature. The third system (36) begins with a treble clef and a 2/4 time signature. The music is characterized by intricate rhythmic patterns and frequent use of beams to connect notes.

37



Musical score for measures 37, 38, and 39. The score is written on a grand staff (treble and bass clefs) with a 2/4 time signature. Measure 37 begins with a treble clef and a key signature of one flat. Measure 38 begins with a bass clef and a key signature of one flat. Measure 39 begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, often beamed together in groups, with some rests. The notation is dense and rhythmic.

LE QUART de SOUPIR

Sixteenth pauses
Sechzehntelpausen

Silencio de semi corcheas
Quarto di pausa

40

41

42

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43


This system contains four staves of musical notation. The first staff begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide accompaniment with dense sixteenth-note patterns.

44

This system contains four staves of musical notation. The first staff begins with a treble clef and a 3/4 time signature. The melody continues with eighth and sixteenth notes. The accompaniment in the lower staves features complex sixteenth-note textures.

45

This system contains four staves of musical notation. The first staff begins with a treble clef and a 3/4 time signature. The notation continues with eighth and sixteenth notes and rests. The lower staves contain intricate sixteenth-note accompaniment.

46  Musical staff 1 for measure 46, featuring a complex rhythmic pattern of eighth and sixteenth notes.

 Musical staff 2 for measure 46, continuing the rhythmic pattern.

 Musical staff 3 for measure 46, continuing the rhythmic pattern.

 Musical staff 4 for measure 46, ending with a whole note rest.

47  Musical staff 1 for measure 47, starting with a whole note rest.

 Musical staff 2 for measure 47, continuing the rhythmic pattern.

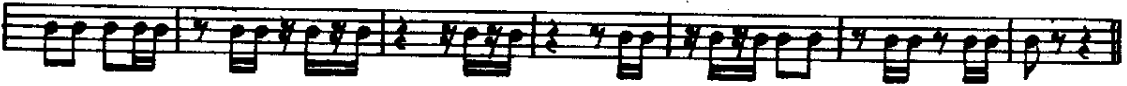
 Musical staff 3 for measure 47, continuing the rhythmic pattern.

 Musical staff 4 for measure 47, continuing the rhythmic pattern.

48  Musical staff 1 for measure 48, starting with a whole note rest.

 Musical staff 2 for measure 48, continuing the rhythmic pattern.

 Musical staff 3 for measure 48, continuing the rhythmic pattern.

 Musical staff 4 for measure 48, continuing the rhythmic pattern.

LE POINT

Point
Punkt

Punto
Punto

49

50

Double point
Doppelt Punkt

LE DOUBLE-POINT

Dos puntos
Doppio punto

51

52

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ÉTUDE du TRIOLET

Study of the triplet
Übung der Triolen

Estudio del tresillo
Studio delle terzine

53

54

55

The image displays three musical exercises, numbered 53, 54, and 55. Each exercise is presented on four staves of music. Exercise 53 is in 2/4 time and consists of four staves of music, each containing a series of eighth-note triplets. Exercise 54 is in 4/4 time and also consists of four staves of music, each containing a series of eighth-note triplets. Exercise 55 is in 2/4 time and consists of four staves of music, each containing a series of eighth-note triplets. The notation includes stems, beams, and dots for the notes, with a '3' and a slur indicating the triplet grouping.

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56

57

58



59



60



61

RÉCAPITULATION

Recapitulation
Zusammenfassung

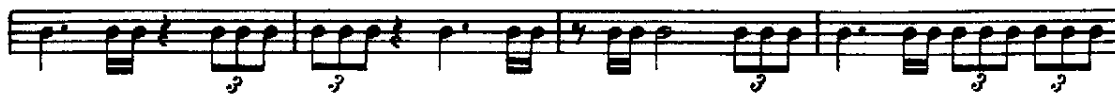
Recapitulacion
Ricapitulazione

62

63

64

65  Musical staff 1 for measure 65, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with a '3' (triple) marking under the first two notes.

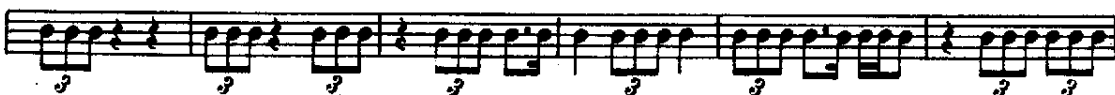
 Musical staff 2 for measure 65, continuing the melodic line with eighth and sixteenth notes and triplets.

 Musical staff 3 for measure 65, featuring a more complex rhythmic pattern with sixteenth notes and triplets.

 Musical staff 4 for measure 65, showing a dense texture of sixteenth notes and triplets.

66  Musical staff 1 for measure 66, starting with a quarter rest followed by eighth notes and triplets.

 Musical staff 2 for measure 66, featuring a series of eighth notes and triplets.

 Musical staff 3 for measure 66, continuing the rhythmic pattern with eighth notes and triplets.

 Musical staff 4 for measure 66, showing a complex arrangement of eighth notes and triplets.

67  Musical staff 1 for measure 67, featuring eighth notes and triplets.

 Musical staff 2 for measure 67, continuing the melodic line with eighth notes and triplets.

 Musical staff 3 for measure 67, featuring a mix of eighth notes and triplets.

 Musical staff 4 for measure 67, showing a complex arrangement of eighth notes and triplets.

68  Musical staff 1 of system 68, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The staff contains a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' below them.

 Musical staff 2 of system 68, continuing the eighth-note pattern with triplets.

 Musical staff 3 of system 68, continuing the eighth-note pattern with triplets.

 Musical staff 4 of system 68, continuing the eighth-note pattern with triplets.

69  Musical staff 1 of system 69, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The staff contains a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' below them.

 Musical staff 2 of system 69, continuing the eighth-note pattern with triplets.

 Musical staff 3 of system 69, continuing the eighth-note pattern with triplets.

 Musical staff 4 of system 69, continuing the eighth-note pattern with triplets.

70  Musical staff 1 of system 70, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The staff contains a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' below them.

 Musical staff 2 of system 70, continuing the eighth-note pattern with triplets.

 Musical staff 3 of system 70, continuing the eighth-note pattern with triplets.

 Musical staff 4 of system 70, continuing the eighth-note pattern with triplets.

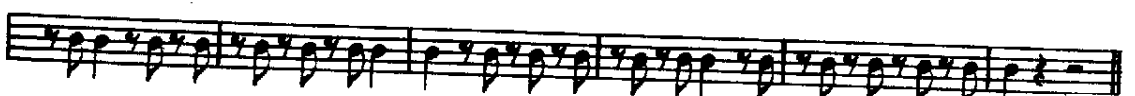
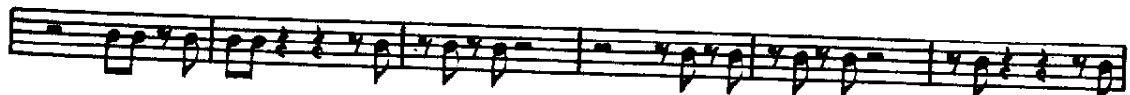
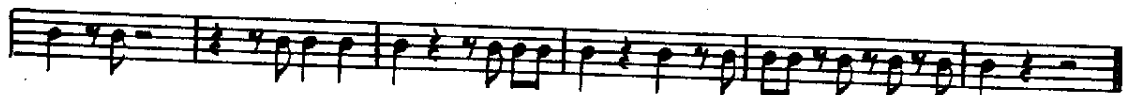
71

72

LA SYNCOPE

Syncopated solfeggio
Synkopischen Leseübungen

Solfeos sincopados
Solfeggio sincopato



Leçons complémentaires dans Solfège Syncopé n° 1
Complement lessons in Syncopated Solfeggio n° 1
Vervollständige Lehre in Synkopischen Leseübungen n° 1
Lecciones complementarias en Solfeos Sincopados n° 1
Lezioni complementari nel Solfeggio Sincopato n° 1

76  Musical staff 1 of system 76, featuring a treble clef, a common time signature, and a series of eighth and sixteenth notes.

 Musical staff 2 of system 76, continuing the melodic line with eighth and sixteenth notes.

 Musical staff 3 of system 76, continuing the melodic line with eighth and sixteenth notes.

 Musical staff 4 of system 76, concluding the system with a final note and a bar line.

77  Musical staff 1 of system 77, featuring a treble clef, a common time signature, and a series of eighth and sixteenth notes.

 Musical staff 2 of system 77, continuing the melodic line with eighth and sixteenth notes.

 Musical staff 3 of system 77, continuing the melodic line with eighth and sixteenth notes.

 Musical staff 4 of system 77, concluding the system with a final note and a bar line.

78  Musical staff 1 of system 78, featuring a treble clef, a common time signature, and a series of eighth and sixteenth notes.

 Musical staff 2 of system 78, continuing the melodic line with eighth and sixteenth notes.

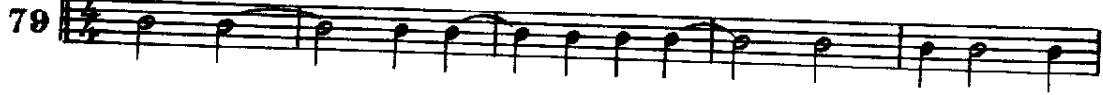
 Musical staff 3 of system 78, continuing the melodic line with eighth and sixteenth notes.

 Musical staff 4 of system 78, concluding the system with a final note and a bar line.

LA LIAISON

Tied notes
Bindung

Ligadura
Legatura



81

82

The image displays two musical exercises, 81 and 82, each consisting of seven staves of music. Exercise 81 is written in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Exercise 82 is also in 3/4 time and is characterized by more complex rhythmic structures, including frequent sixteenth-note runs and some triplet markings. Both exercises are presented in a clean, black-and-white notation style.



83

84

Leçons complémentaires dans Méthode de Batterie (D. Agostini) Vol.1 page 52
 Complement lessons in Studies for the Drums (D. Agostini) Vol.1 page 52
 Vervollständige Lehre in Etüden für Schlagzeug (D. Agostini) Vol.1 Seite 52
 Lecciones complementarias en Estudios para Bateria (D. Agostini) Vol.1 pagina 52
 Lezioni complementari nel Studii per Bateria (D. Agostini) Vol.1 pagine 52

85

86

87

Detailed description: This page of a musical score contains three systems of music, labeled 85, 86, and 87. Each system consists of four staves. The notation is highly rhythmic, featuring a mix of eighth and sixteenth notes, with many notes grouped into triplets. The first system (85) begins with a treble clef and a key signature of one flat. The second system (86) begins with a bass clef and a key signature of one flat. The third system (87) begins with a treble clef and a key signature of one flat. The music is characterized by its intricate rhythmic patterns and frequent use of triplet markings.

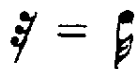


88

First system of musical notation for measures 88-91. It consists of four staves. The top staff is the melody in 2/4 time. The lower three staves are accompaniment, featuring dense sixteenth-note patterns. Measure 88 starts with a quarter rest followed by a quarter note. Measure 89 has a quarter rest followed by a quarter note. Measure 90 has a quarter rest followed by a quarter note. Measure 91 has a quarter rest followed by a quarter note.

89

Second system of musical notation for measures 88-91. It consists of four staves. The top staff continues the melody. The lower three staves continue the accompaniment. Measure 88 has a quarter rest followed by a quarter note. Measure 89 has a quarter rest followed by a quarter note. Measure 90 has a quarter rest followed by a quarter note. Measure 91 has a quarter rest followed by a quarter note.



90

First system of musical notation for measures 90-93. It consists of four staves. The top staff is the melody in 2/4 time. The lower three staves are accompaniment, featuring dense sixteenth-note patterns. Measure 90 starts with a quarter rest followed by a quarter note. Measure 91 has a quarter rest followed by a quarter note. Measure 92 has a quarter rest followed by a quarter note. Measure 93 has a quarter rest followed by a quarter note.

RÉCAPITULATION

Recapitulation
Zusammenfassung

Recapitulacion
Ricapitulazione

91  Musical notation for measures 91-93. Measure 91 starts with a treble clef, a 3/4 time signature, and a key signature of one flat. It features a series of eighth-note triplets and sixteenth-note groups. Measure 92 continues with similar rhythmic patterns, including a sixteenth-note triplet. Measure 93 concludes the section with a final note and a quarter rest.

92  Musical notation for measures 94-96. Measure 94 begins with a treble clef, a 3/4 time signature, and a key signature of one flat. It contains eighth-note triplets and sixteenth-note groups. Measure 95 continues with these patterns, including a sixteenth-note triplet. Measure 96 ends with a final note and a quarter rest.

93  Musical notation for measures 97-99. Measure 97 starts with a treble clef, a 3/4 time signature, and a key signature of one flat. It features eighth-note triplets and sixteenth-note groups. Measure 98 continues with similar rhythmic patterns, including a sixteenth-note triplet. Measure 99 concludes the section with a final note and a quarter rest.

94  Musical notation for measures 100-102. Measure 100 begins with a treble clef, a 3/4 time signature, and a key signature of one flat. It contains eighth-note triplets and sixteenth-note groups. Measure 101 continues with these patterns, including a sixteenth-note triplet. Measure 102 ends with a final note and a quarter rest.

2nd part
2. Teil

2e partie

2da parte
2da parte

ETUDE DU RYTHME SYNCOPÉ

Syncopated solfeggio
Synkopischen Leseübungen

Solfeos sincopados
Solfeggio sincopato

Presto

1

Presto

2

Presto

3

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 Complement lessons in Studies for the Drums (D. Agostini) Vol. I page 45
 Vervollständige Lehre in Etüden für Schlagzeug (D. Agostini) Vol. I Seite 45
 Lecciones complementarias en Estudios para Bateria (D. Agostini) Vol. I pagina 45
 Lezioni complementari contenute nel Studii per Bateria (D. Agostini) Vol. I pagine 45

$\text{♩} = 104$

1

2

3

1


2

3


Detailed description: This page contains three systems of musical notation, each with four staves. System 1 (measures 1-4) features a treble clef, a 2/4 time signature, and a key signature of one flat. It includes various rhythmic patterns such as eighth and sixteenth notes, and rests. System 2 (measures 5-8) continues the piece with similar rhythmic complexity, including accents and a triplet of eighth notes in measure 7. System 3 (measures 9-12) concludes the page with further rhythmic development, including a triplet of eighth notes in measure 10 and a final cadence in measure 12.

The image displays a musical score for three parts, labeled 1, 2, and 3. Each part consists of several staves of music. Part 1 (top) has four staves, Part 2 (middle) has four staves, and Part 3 (bottom) has four staves. The notation includes various rhythmic values, accidentals, and performance markings such as accents (>) and slurs. Part 2 features a triplet of eighth notes in the second staff. The music is written in a single system for each part, with the parts themselves arranged vertically on the page.


1



2



3



Detailed description: This page contains three systems of musical notation, labeled 1, 2, and 3. Each system consists of four staves. System 1 (labeled '1') features a melody with eighth and sixteenth notes, including triplets and slurs. System 2 (labeled '2') continues the melodic and rhythmic patterns with similar note values and triplet markings. System 3 (labeled '3') includes accents over certain notes and maintains the complex rhythmic structure. The notation is in a 2/4 time signature, and the key signature has one flat.

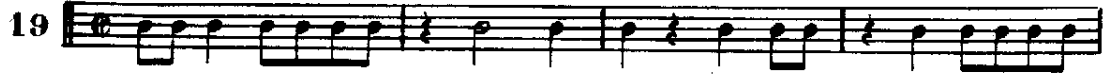
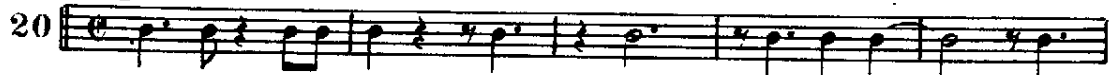
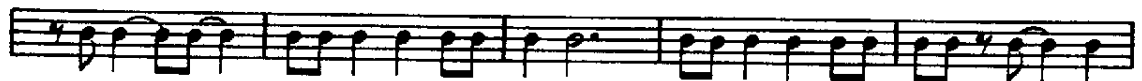
1

2

ff

3

Detailed description of the musical score: The page contains three systems of music, each with four staves. System 1 (measures 1-4) is in treble clef, 2/4 time, and begins with a first ending bracket. It features eighth and sixteenth notes with accents and triplets. System 2 (measures 5-8) is also in treble clef, 2/4 time, and starts with a fortissimo (*ff*) dynamic marking. It continues with eighth and sixteenth notes, including triplets. System 3 (measures 9-12) is in treble clef, 2/4 time, and features eighth and sixteenth notes with triplets and accents. The notation is clear and professional, typical of a printed musical score.

Allegro**Allegro****Allegro**



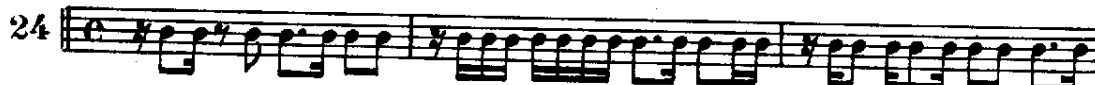
Andante



Andante



Andante



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 Lecciones complementarias en Estudios para Bateria (D. Agostini) Vol. I pagina 50
 Lezioni complementari contenute nel Studii per Bateria (D. Agostini) Vol. I pagine 50

Andante

25

Musical notation for exercise 25, marked Andante. It consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is a continuous eighth-note pattern. The first three staves contain the main melodic line, and the fourth staff provides a concluding phrase with a final whole note.

Andante

26

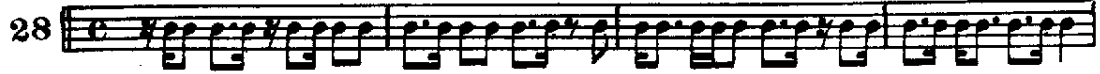
Musical notation for exercise 26, marked Andante. It consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is a continuous eighth-note pattern. The first three staves contain the main melodic line, and the fourth staff provides a concluding phrase with a final whole note.

Andante

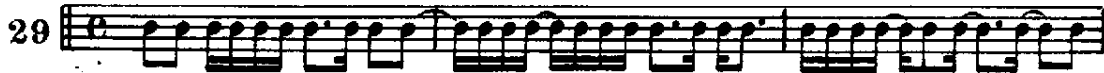
27

Musical notation for exercise 27, marked Andante. It consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is a continuous eighth-note pattern. The first three staves contain the main melodic line, and the fourth staff provides a concluding phrase with a final whole note.

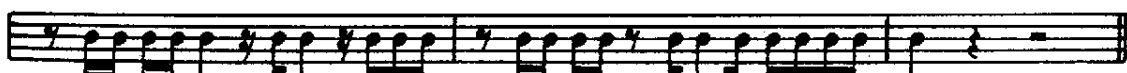
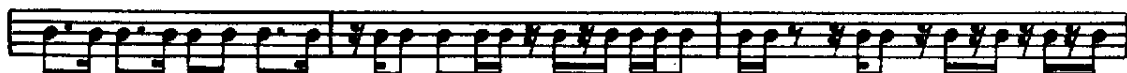
Andante



Andante



Andante



MÉLANGE BINAIRE & TERNAIRE

Moderato

31

Musical score for exercise 31, Moderato. It consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of binary and ternary rhythms, with many notes grouped in pairs and triplets. The piece concludes with a double bar line.

Moderato

32

Musical score for exercise 32, Moderato. It consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of binary and ternary rhythms, with many notes grouped in pairs and triplets. The piece concludes with a double bar line.

Moderato

33

Musical score for exercise 33, Moderato. It consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of binary and ternary rhythms, with many notes grouped in pairs and triplets. The piece concludes with a double bar line.

Moderato

34

Musical score for exercise 34, Moderato. It consists of four staves of music in 2/4 time. The first staff starts with a treble clef and a key signature of one flat. The music features eighth-note patterns with triplets indicated by a '3' over a bracket. The second staff continues the eighth-note patterns. The third staff has a mix of eighth and sixteenth notes. The fourth staff concludes with eighth-note patterns and rests.

Moderato

35

Musical score for exercise 35, Moderato. It consists of four staves of music in 2/4 time. The first staff starts with a treble clef and a key signature of one flat. The music features eighth-note patterns with triplets indicated by a '3' over a bracket. The second staff continues the eighth-note patterns. The third staff has a mix of eighth and sixteenth notes. The fourth staff concludes with eighth-note patterns and rests.

Moderato

36

Musical score for exercise 36, Moderato. It consists of four staves of music in 2/4 time. The first staff starts with a treble clef and a key signature of one flat. The music features eighth-note patterns with triplets indicated by a '3' over a bracket. The second staff continues the eighth-note patterns. The third staff has a mix of eighth and sixteenth notes. The fourth staff concludes with eighth-note patterns and rests.

♩ = 192

37

Musical score for exercise 37, measures 1-6. The score is written on six staves. The first staff begins with a treble clef and a 2/4 time signature. The tempo is marked as ♩ = 192. The first staff contains a melodic line with eighth and sixteenth notes. The second staff features a rhythmic accompaniment with triplets of eighth notes. The third and fourth staves continue the melodic and rhythmic patterns. The fifth and sixth staves conclude the exercise with various rhythmic figures and triplet markings.

♩ = 138

38

Musical score for exercise 38, measures 1-7. The score is written on seven staves. The first staff begins with a treble clef and a 2/4 time signature. The tempo is marked as ♩ = 138. The first staff contains a melodic line with eighth and sixteenth notes. The second through seventh staves feature a rhythmic accompaniment with triplets of eighth notes and various rhythmic patterns. The exercise concludes with a final melodic phrase on the seventh staff.

♩ = 138

39

Musical notation for measures 39-40. The first system (measures 39-40) features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked as quarter note = 138. The melody consists of eighth and sixteenth notes, with some triplets. The second system (measures 41-42) continues the melody with similar rhythmic patterns and triplet markings.

♩ = 138

40

Musical notation for measures 41-42. The first system (measures 41-42) continues the melody from the previous system. The second system (measures 43-44) shows a continuation of the rhythmic patterns, including triplet markings.

♩ = 138

41

Musical notation for measures 43-44. The first system (measures 43-44) continues the melody. The second system (measures 45-46) shows a continuation of the rhythmic patterns, including triplet markings.

LE SEXTOLET

Andante

42

Musical score for measures 42-45. The piece is in 4/2 time and marked Andante. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music features a steady eighth-note pattern with various rests and accents. Fingerings are indicated by numbers 3 and 6 below the notes.

Andante

43

Musical score for measures 46-49. The piece is in 4/2 time and marked Andante. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music continues with eighth-note patterns and rests. Fingerings are indicated by numbers 3 and 6 below the notes.

Andante

44

Musical score for measures 50-53. The piece is in 4/2 time and marked Andante. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music continues with eighth-note patterns and rests. Fingerings are indicated by numbers 3 and 6 below the notes.

LA TRIPLE-CROCHE

Adagio

45

Adagio

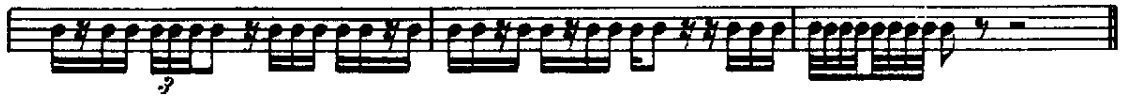
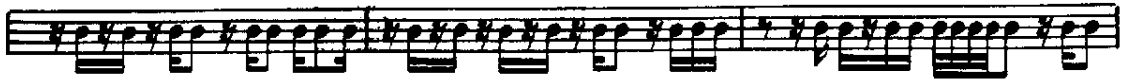
46

Adagio

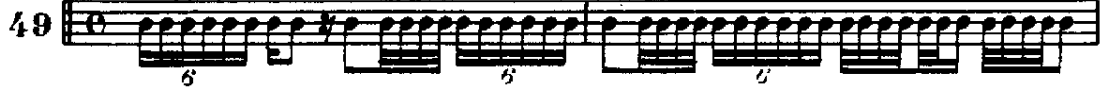
47



Adagio

48 



Larghetto

49 



Larghetto

50 



51 **Larghetto**

52 **Larghetto**

53 **Larghetto**

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 Lezioni complementari contenute nel Studii per Bateria (D. Agostini) Vol. I pagine 59

Larghetto

54

Musical score for exercise 54, starting with a treble clef and a 7/8 time signature. The piece is marked **Larghetto**. It consists of four staves of music. The first staff begins with a 7/8 time signature and contains a series of eighth-note patterns with triplet markings (3) under groups of three notes. The second and third staves continue these patterns, with some notes beamed together. The fourth staff concludes the exercise with a final note and a quarter rest.

Larghetto

55

Musical score for exercise 55, starting with a treble clef and a 3/4 time signature. The piece is marked **Larghetto**. It consists of four staves of music. The first staff begins with a 3/4 time signature and contains a series of eighth-note patterns with triplet markings (3) under groups of three notes. The second and third staves continue these patterns, with some notes beamed together. The fourth staff concludes the exercise with a final note and a quarter rest.

Larghetto

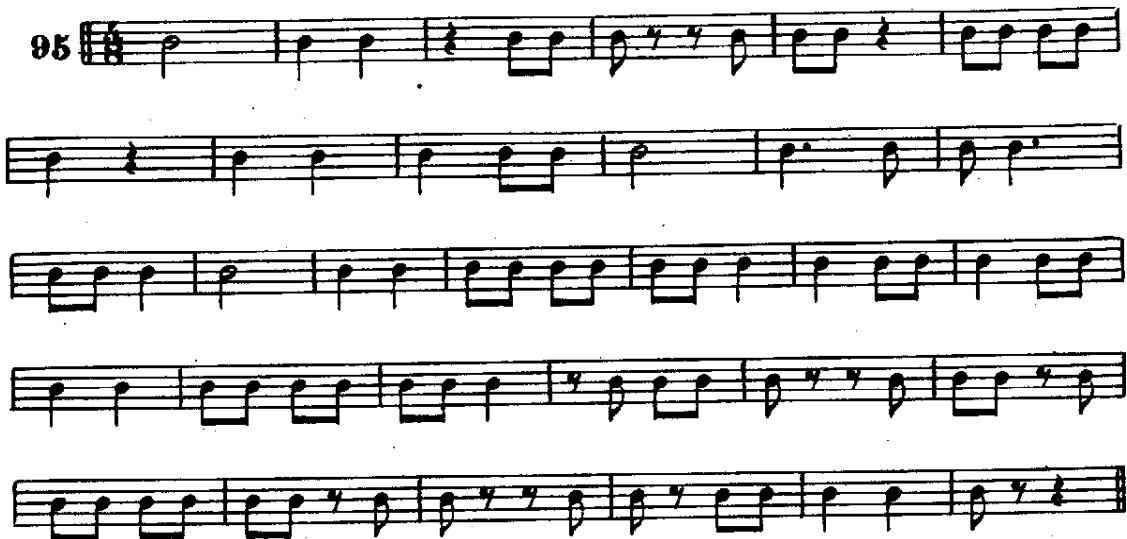
56

Musical score for exercise 56, starting with a treble clef and a 3/4 time signature. The piece is marked **Larghetto**. It consists of four staves of music. The first staff begins with a 3/4 time signature and contains a series of eighth-note patterns with triplet markings (3) under groups of three notes. The second and third staves continue these patterns, with some notes beamed together. The fourth staff concludes the exercise with a final note and a quarter rest.

MESURES à $\frac{2}{8} - \frac{3}{8} - \frac{4}{8}$ Bars $\frac{2}{8} - \frac{3}{8} - \frac{4}{8}$ Taktarten $\frac{2}{8} - \frac{3}{8} - \frac{4}{8}$ Compas $\frac{2}{8} - \frac{3}{8} - \frac{4}{8}$ Misure $\frac{2}{8} - \frac{3}{8} - \frac{4}{8}$ Unité de Temps : 

♩ - ♪ - ♪

95



(♩) (♪) (—)

96



LA DOUBLE - CROCHE

Sixteenth notes
Sechzehntelnote

Semi corcheas
Semicrome

97

B

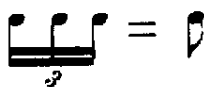
98

LE QUART de SOUPIR

Sixteen pause
Sechzehntelpausen

Silencio de semi corcheas
Quarto di pausa

99



100



101



102

Musical score for exercise 102, consisting of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The piece concludes with a double bar line.

A musical notation showing a triplet of eighth notes followed by an equals sign and a single eighth note, indicating that the triplet is equivalent in duration to one eighth note.

103

Musical score for exercise 103, consisting of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with many triplets indicated by a '3' below the notes. The piece concludes with a double bar line.

104

6

6

6

6

105

3

3

3

3

106

6

6

6

6



107

108



109


MESURES à $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{4}{2}$

Bars $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{4}{2}$

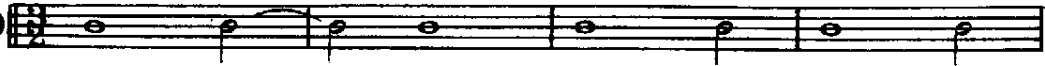
Taktarten $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{4}{2}$

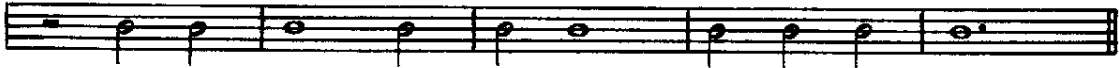
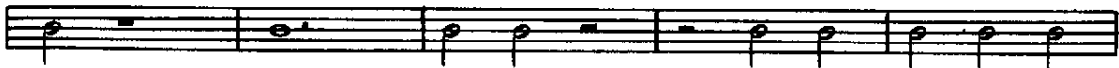
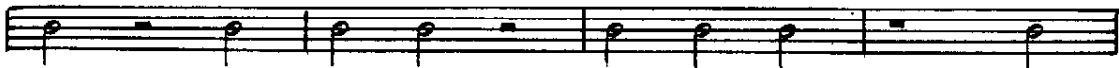
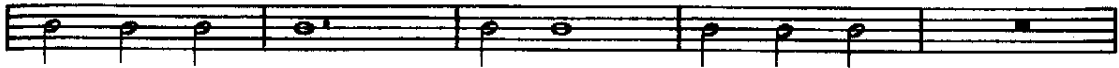
Compas $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{4}{2}$

Misure $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{4}{2}$

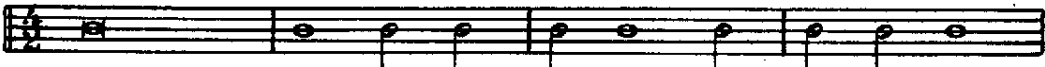
Unité de Mesure: 

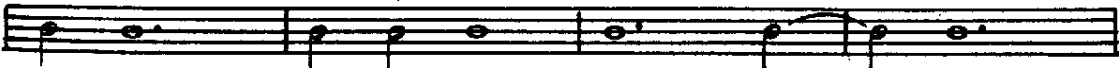


110 





111 



p

112

Musical score for exercise 112, consisting of four staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The music features a sequence of eighth and quarter notes, with some slurs and ties across measures.

p

113

Musical score for exercise 113, consisting of four staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music features a sequence of eighth and quarter notes, with some slurs and ties across measures.

114

Musical score for exercise 114, consisting of four staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The music features a sequence of eighth and quarter notes, with some slurs and ties across measures.

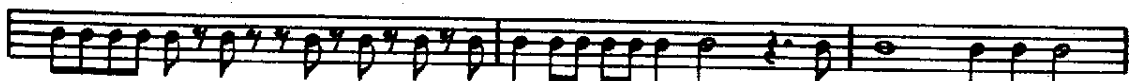
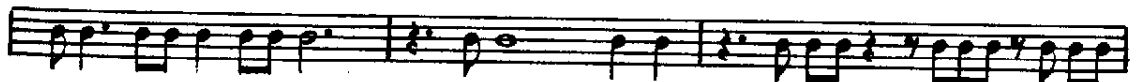
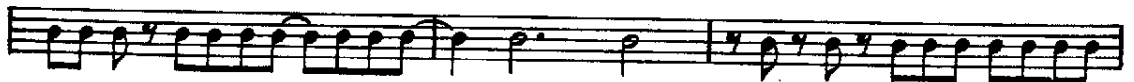


115



116

p. = 7





120



121

122

LA DOUBLE - CROCHE

Sixteenth note
Sechzehntelnote

Semi corcheas
Semicrome

123

124

The image shows two musical exercises, 123 and 124, each consisting of six staves of music. Exercise 123 is in 3/2 time and begins with a treble clef. Exercise 124 is in 3/2 time and begins with a bass clef. Both exercises feature complex rhythmic patterns of sixteenth notes, often grouped with slurs and marked with a '6' below the staff. The notation includes various note values, rests, and dynamic markings.

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