

**L' ART LIBRE**  
**DU**  
**BATTEUR**  
**~~~~~**  
**(THE DRUMMER'S**  
**FREE ART)**

---

Version du 12/09/2008

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Créé avec LilyPond 2.11.56 [www.LilyPond.org](http://www.LilyPond.org) par travail collectif.  
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# NOTES POUR L'UTILISATEUR.

Voici quelques façons d'utiliser les patterns:

-- AVEC LES SOURCES:

Avec le Pdf, en positionnant la souris sur une note, vous verrez apparaître une fenêtre pop-up qui vous donnera le numéro de la ligne correspondant dans le fichier source. C'est le chemin le plus facile pour sélectionner dans la source ce qui vous intéresse.

Recopiez des mesures choisies dans le modèle fourni: 01-modele-patterns-1voix.ly pour faire votre propre montage, puis recompilez en ligne de commande. Attention! Si vous faites des changements de mesure, il faut rajouter \time n/n avant la mesure concernée.

Exemple:

\time 4/4

<bd hhc>8 hhc8 <ss hhc>8 <bd hhc>16 hhc <bd hhc>8 hhc8 <ss hhc>8 <bd hhc>8 |

\time 7/8

<bd hhc>8 hhc8 <bd ss hhc>16 hhc <bd hhc>8 hhc8 <ss hhc>8 <bd hhc>8 |

etc ...

... sinon vous aurez beaucoup d'erreurs à la compilation et au mieux un Pdf illisible. Tous les chiffreages imaginables sont possibles mais écrivez des mesures complètes, solfège oblige, en les complétant par des silences, si nécessaire.

Vous pouvez changer le tempo d'un pattern à n'importe quel endroit, faire des ralentis ou des accelerando. Comme pour le chiffreage des mesures il suffit d'insérer des \tempo = n à l'endroit voulu. Si vous faites un tel changement au tout début d'un morceau, autant éditer aussi le bloc midi plus bas, là où est écrit:



tempoWholesPerMinute = #(ly:make-moment n n)

Cela vous évitera d'avoir une marque de tempo inutile au début de votre fichier Midi.

-- AVEC LE MIDI:

Le seul inconvénient dans l'utilisation de Lilypond est la perte des valeurs précises des vitesses. Mais quoi? Ouvrez un séquenceur. Importez le fichier Midi. Créez une ou plusieurs nouvelles pistes. Ouvrez l'éditeur de batterie. Copiez-collez la mesure qui vous intéresse et, en un tour de main, personnalisez les vitesses avant de faire les duplications nécessaires pour votre morceau. Indispensable. Par exemple pour les notes fantômes (les ghost notes. voir: Swing). Vous pourrez aussi décaler légèrement avant ou après le temps les notes de votre choix, etc...

Grace au midi vous pouvez ne copier dans une nouvelle piste que la cymbale d'un pattern. N'oubliez pas les vitesses.

Tous les patterns sont routés vers le kit standard. Vous pouvez choisir un autre drumkit en vous servant de la liste ci-dessous qui provient des sources de Lilypond . Choisissez uniquement le nom du drumkit et mettez-le dans :

```
\set Staff.midiInstrument = ""
```

(la liste provient de midi.scm)

; (channel 10 drum-kits - subtract 32768 to get program no.)

```
("standard kit" . ,(+ 32768 0))
```

```
("standard drums" . ,(+ 32768 0))
```

```
("drums" . ,(+ 32768 0))
```

```
("room kit" . ,(+ 32768 8))
```

```
("room drums" . ,(+ 32768 8))
```

```
("power kit" . ,(+ 32768 16))
```

```
("power drums" . ,(+ 32768 16))
```

```
("rock drums" . ,(+ 32768 16))
```



("electronic kit" . ,(+ 32768 24))  
("electronic drums" . ,(+ 32768 24))  
("tr-808 kit" . ,(+ 32768 25))  
("tr-808 drums" . ,(+ 32768 25))  
("jazz kit" . ,(+ 32768 32))  
("jazz drums" . ,(+ 32768 32))  
("brush kit" . ,(+ 32768 40))  
("brush drums" . ,(+ 32768 40))  
("orchestra kit" . ,(+ 32768 48))  
("orchestra drums" . ,(+ 32768 48))  
("classical drums" . ,(+ 32768 48))  
("sfx kit" . ,(+ 32768 56))  
("sfx drums" . ,(+ 32768 56))  
("mt-32 kit" . ,(+ 32768 127))  
("mt-32 drums" . ,(+ 32768 127))  
("cm-64 kit" . ,(+ 32768 127))  
("cm-64 drums" . ,(+ 32768 127))

Vous pouvez aussi router les sorties du séquenceur vers Hydrogen...

Vous pouvez également importer un fichier Midi dans Csound ou Pure Data et complètement changer les sonorités...

Ayez du bonheur.



# NOTES FOR THE USER.

## NOTES FOR THE USER.

Here are some ways to use this patterns:

### -- WITH THE SOURCES:

In the PDF document, point the mouse over a note; a pop-up window will appear, giving you the corresponding line number in the source file. It is the easiest way to select the relevant piece of code in the source file.

Copy the fragment you want in the included template:

01-modele-patterns-1voix.ly

edit it accordingly to your needs, then recompile it using the command line. Beware though: if you change the time signature, you will have to add `\time n/n` before the appropriate bar.

Example:

`\time 4/4`

`<bd hhc>8 hhc8 <ss hhc>8 <bd hhc>16 hhc <bd hhc>8 hhc8 <ss hhc>8 <bd hhc>8 |`

`\time 7/8`

`<bd hhc>8 hhc8 <bd ss hhc>16 hhc <bd hhc>8 hhc8 <ss hhc>8 <bd hhc>8 |`

etc ...

... otherwise you would get too many compiling errors, and the PDF output would be unreadable for the best. Any conceivable time signature is available, but you have to stick to basic music theory and write whole bars, completing them with rests when needed.

You may change a pattern's tempo whenever you want, and make it slow down or speed up, as easily as its time signature: you only have to insert `\tempo = n` at the right place. If you do such a change at the beginning of a piece, you may as well edit the midi block at the bottom, where you can find:



tempoWholesPerMinute = #(ly:make-moment n n)

You'll avoid an useless mark tempo at the beginning of your midi file.

-- WITH MIDI:

LilyPond's only drawback is that it does not handle precisely velocity values. No big deal: open a sequencer. Import the Midi file. Create one or several new tracks. Open the drum Editor. Paste the bar you're interested in; within seconds, you'll be able to customize the velocity before replicating them back in your song. This is mandatory: for instance with ghost notes (see: Swing). Moreover, you will be able to shift a given note before or after the beat, etc.

Thanks to Midi, you can precisely extract what you need, e.g. this cymbal part you love, from the pattern to a new track. Don't forget the velocities.

All the patterns are routed to the standard kit. You may want to choose another one, using the following list which was taken from Lilypond's sources. Set the drumkit's name as follows:

```
\set Staff.midiInstrument = ""
```

(the list comes from midi.scm)

; (channel 10 drum-kits - subtract 32768 to get program no.)

```
("standard kit" . ,(+ 32768 0))
```

```
("standard drums" . ,(+ 32768 0))
```

```
("drums" . ,(+ 32768 0))
```

```
("room kit" . ,(+ 32768 8))
```

```
("room drums" . ,(+ 32768 8))
```

```
("power kit" . ,(+ 32768 16))
```

```
("power drums" . ,(+ 32768 16))
```

```
("rock drums" . ,(+ 32768 16))
```

```
("electronic kit" . ,(+ 32768 24))
```

```
("electronic drums" . ,(+ 32768 24))
```



```
("tr-808 kit" . ,(+ 32768 25))  
("tr-808 drums" . ,(+ 32768 25))  
("jazz kit" . ,(+ 32768 32))  
("jazz drums" . ,(+ 32768 32))  
("brush kit" . ,(+ 32768 40))  
("brush drums" . ,(+ 32768 40))  
("orchestra kit" . ,(+ 32768 48))  
("orchestra drums" . ,(+ 32768 48))  
("classical drums" . ,(+ 32768 48))  
("sfx kit" . ,(+ 32768 56))  
("sfx drums" . ,(+ 32768 56))  
("mt-32 kit" . ,(+ 32768 127))  
("mt-32 drums" . ,(+ 32768 127))  
("cm-64 kit" . ,(+ 32768 127))  
("cm-64 drums" . ,(+ 32768 127))
```

You can also route the sequencer output in Hydrogen...

You can also import a midi file in Csound or Pure Data  
and change all the tones...

Have fun.



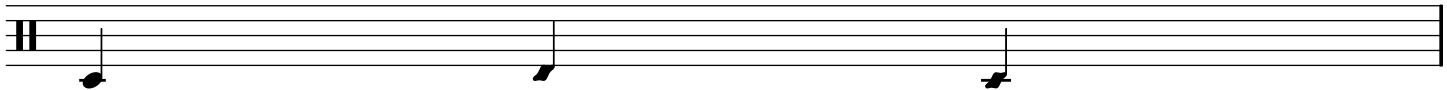
# NOMENCLATURE.

♩ = 60

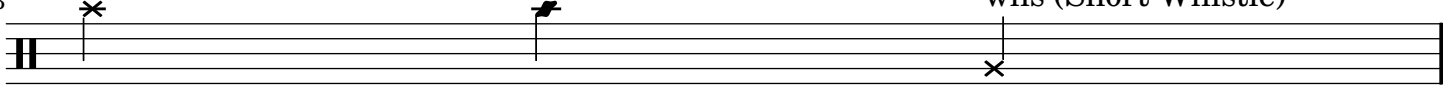
	bda (Acoustic Bass Drum) bd (Bass Drum 1) ss (Side Stick)		
Drums			
2	sna (Acoustic Snare)	hc (Hand clap)	sne (Electric Snare)
3	tomfl (Low Floor Tom)	hhc (Closed Hi-Hat) +	tomfh (High Floot Tom)
4	hhp (Pedal Hi-Hat)	toml (Low Tom)	hho (Open Hi-Hat) o
5	tomml (Low Mid Tom)	tommh (Hi Mid Tom)	cymca (Crash Cymbal 1)
6	tomh (High Tom)	cymra (Ride Cymbal 1)	cymch (Chinese Cymbal)
7	rb (Ride Bell)	tamb (Tambourine)	cyms (Splash Cymbal)
8	cb (Cowbell)	cymcb (Crash Cymbal 2)	vibs (Vibraslap)
9	cymrb (Ride Cymbal 2)		
10	boh (Hi Bongo)	bol (Low Bongo)	cghm (Mute Hi Conga) +
11	cgho Open Hi Conga) o	cgl (Low Conga)	timh (High Timbale)



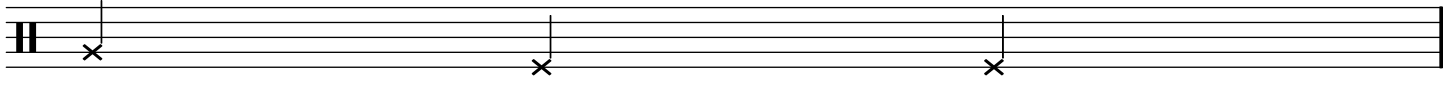
12 timl (Low Timbale) agh (High Agogo) agl (Low Agogo)



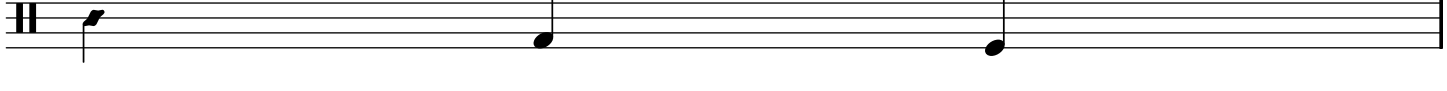
13 cab (Cabasa) mar (Maracas) whs (Short Whistle)



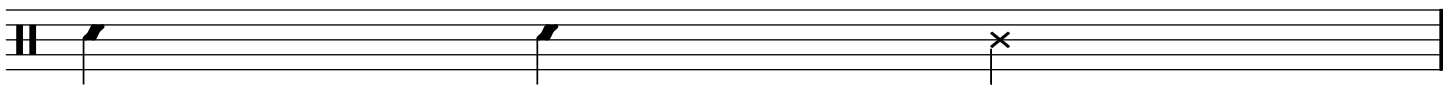
14 whl (Long Whistle) guis (Short Guiro) guil (Long Guiro)



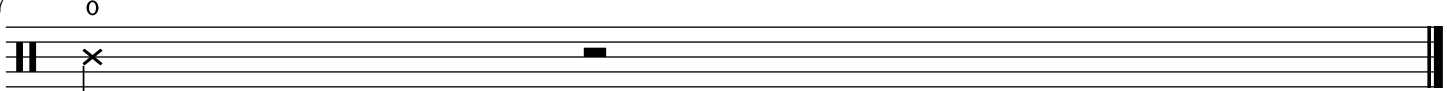
15 cl (Claves) wbh (Hi Wood Block= wbl (Low Wood Block)



16 cuim (Mute Cuica) cuio (Open Cuica) trim (Mute Triangle)



17 trio (Open Triangle)



Detailed description: The image displays a nomenclature page for percussion instruments. It consists of seven rows of musical notation on five-line staves. Each row is numbered on the left and contains three instrument names above their respective notation. The notation uses various symbols: vertical stems with flags, beams, and specific note heads (solid dots, crosses, or pluses) to represent different playing techniques. The instruments listed are: 12. timl (Low Timbale), agh (High Agogo), agl (Low Agogo); 13. cab (Cabasa), mar (Maracas), whs (Short Whistle); 14. whl (Long Whistle), guis (Short Guiro), guil (Long Guiro); 15. cl (Claves), wbh (Hi Wood Block=), wbl (Low Wood Block); 16. cuim (Mute Cuica), cuio (Open Cuica), trim (Mute Triangle); 17. trio (Open Triangle).



# BALLADE-ROCK.

N'oubliez pas de personnaliser les vélocités après votre copier-coller.  
Don't forget to customise the velocities after your copy and paste.

♩ = 80

Drums **H C**

4

8

11

14

17

♩ = 76 Ballade rock 2.

20

23

26



29

32

35

38

Ballade rock 3.

42



# BIG BEAT.

♩ = 125

+

+

+

+

+

+

## Drums

4

+



BIGUINE.

♩ = 110

Drums **H** **C**

4

7

10

The musical score is written on four staves. The first staff is labeled 'Drums' and has a 'C' time signature. The second staff has a '4' measure number. The third staff has a '7' measure number. The fourth staff has a '10' measure number. The music is written in a simplified notation with notes, rests, and various symbols like '+' and 'x' above the notes. The score ends with a double bar line on the fourth staff.



# BLUES.

$\text{♩} = 70$

Drums **H C**

Measures 1-3 of the drum part.

4

Measures 4-6 of the drum part.

$\text{♩} = 68$

7

Measures 7-9 of the drum part.

10

Measures 10-12 of the drum part.

12

Measures 13-15 of the drum part.

$\text{♩} = 60$

15

Measures 16-18 of the drum part.

17

Measures 19-21 of the drum part.

19

Measures 22-24 of the drum part.

$\text{♩} = 70$

22

+++++ +++++ +++++ +++++

Measures 25-27 of the drum part.

26

+++++ +++++ +++++ +++++

Measures 28-30 of the drum part.



29 + 0

32

35

38 +

41

44

48

51

54

58 +

62

$\text{♩} = 96$

$\text{♩} = 116$

$\text{♩} = 120$



65 

68 

72 

76 

80 

83 

86 

89 

92 

95 

98 

♩ = 92



101

104

107

110

113

116

119

$\text{♩} = 100$

123

127

130

133



0 + 0 0 0 0 + 0 0 + 0 0 + 0

136

139

♩ = 60

143

146

148

150

♩ = 58

152

156

159

162

165



168  $\text{♩} = 100$

171

174  $\text{♩} = 100$

178

182  $\text{♩} = 90$

186

190

192  $\text{♩} = 120$

195

198

201



204

207

212

215

219

224

228

231

234

237

241

$\text{♩} = 130$

$\text{♩} = 60$

$\text{♩} = 58$

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



0 + 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

244

247

250

253

256

259

♩ = 60

262

265

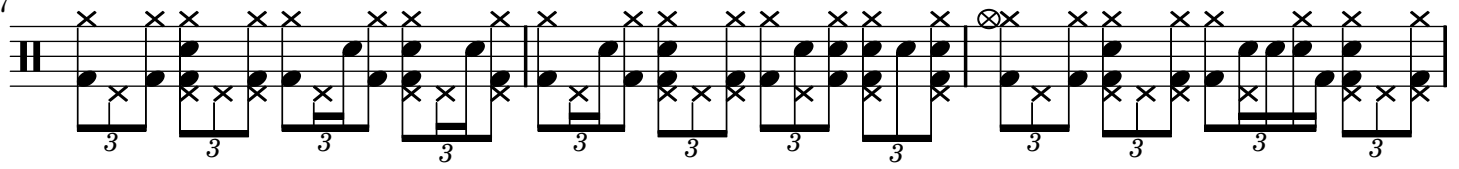
268

271

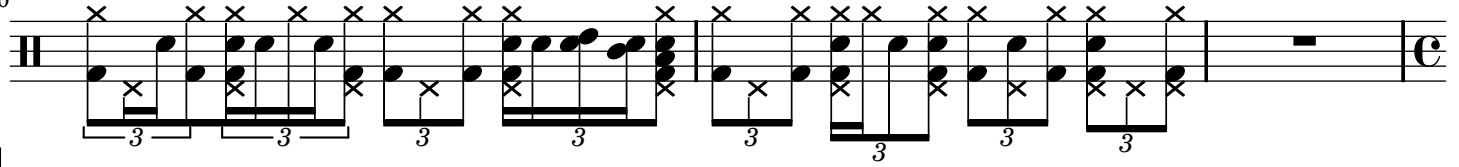
274



277

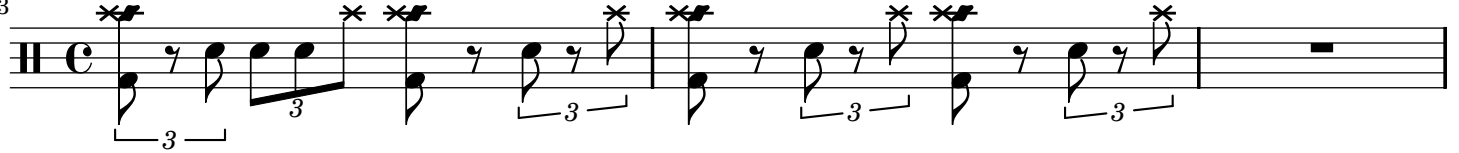


280

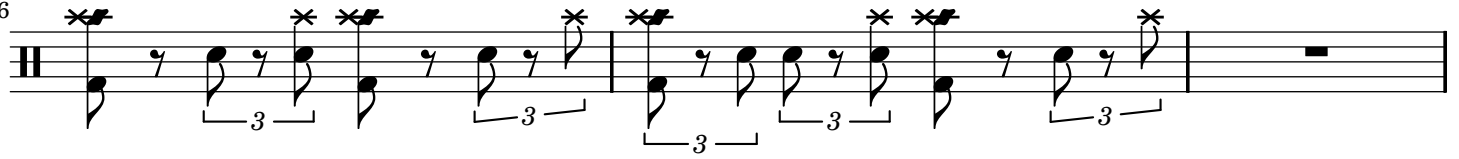


♩ = 120

283



286





# BOOGIE-WOOGIE.

$\text{♩} = 140$

Drums  $\text{H C}$

5

8

11

$\text{♩} = 120$

15

$\text{♩} = 128$

18

21

24

26

$\text{♩} = 130$

29



32

35

$\text{♩} = 116$

39

42

45

48

50

$\text{♩} = 128$

53

56

59

62

65



68

71

74

77

80

83

86

89

Handwritten musical notation for measures 68 through 89. The notation is on a single staff with a treble clef. It features a series of eighth and sixteenth notes, many of which are beamed together in groups of three (trios). Above the staff, there are 'x' marks indicating specific notes or rests. Some measures contain circled 'x' marks. The notation is dense and rhythmic, typical of a boogie-woogie style.

$\text{♩} = 120$

93

99

102

Handwritten musical notation for measures 93 through 102. The notation continues the rhythmic pattern of the previous section, with beamed eighth and sixteenth notes and circled 'x' marks. Above the staff, there are sequences of '+' signs indicating specific notes or rests. The notation is dense and rhythmic, typical of a boogie-woogie style.



105

108

111

114

117

120

123

126

129

133

♩ = 128

The musical score is for a piece titled "L'ART LIBRE DU BATTEUR" on page 28. It features ten staves of music, numbered 105 through 133. Each staff begins with a treble clef and a common time signature 'C'. The music is characterized by a high density of triplets, indicated by a '3' under a bracket. Above each staff, there is a sequence of '+' and '0' symbols, which likely represent a specific drum or percussion pattern. The notation includes eighth and sixteenth notes, often beamed together in groups of three. Some notes are marked with an 'x' inside a circle. The piece concludes with a double bar line and a common time signature 'C'. A tempo marking of ♩ = 128 is provided at the bottom left.



137

140

143

146

149

152

155

158

160

162

164

The musical score is written in a single system with a common time signature 'C'. The notation includes various rhythmic figures, including triplets (indicated by a '3' over a bracket), eighth notes, and sixteenth notes. There are also rests and accidentals. The staves are connected by a vertical line on the left. The music ends with a double bar line and a common time signature 'C' at the end of staff 152.



166

168

170

The image displays three staves of musical notation for a drum part, labeled 166, 168, and 170. Each staff begins with a double bar line and a 'C' time signature. The notation uses various rhythmic symbols: eighth notes, sixteenth notes, and triplets (indicated by a '3' in a bracket). Above the staves, there are plus signs (+) and crosses (x) marking specific beats. The notation is complex, with many notes and rests, and it ends with a double bar line and a final note in the third staff.



# BOSSA NOVA.

♩ = 120

Drums

3

6

9

11

13

15

17

19

21

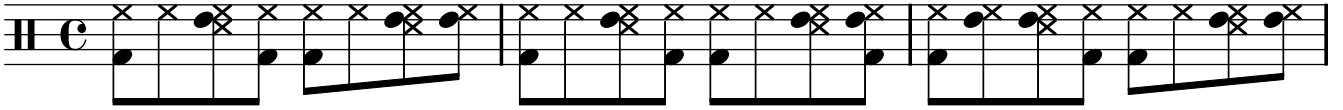


# CHA-CHA-CHA.

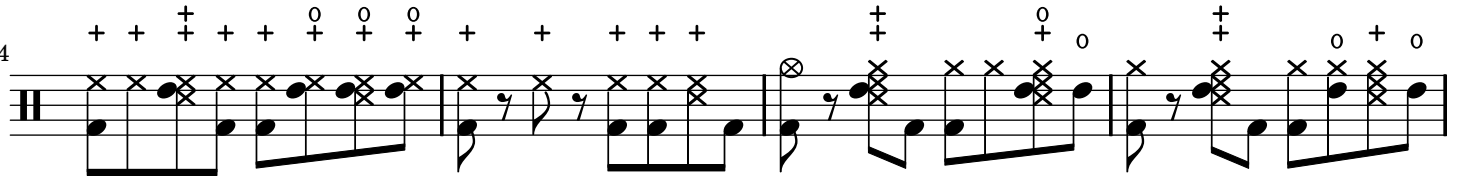
♩ = 120

+ + + + + 0 0 + + + 0 0 + 0 + + + 0 0

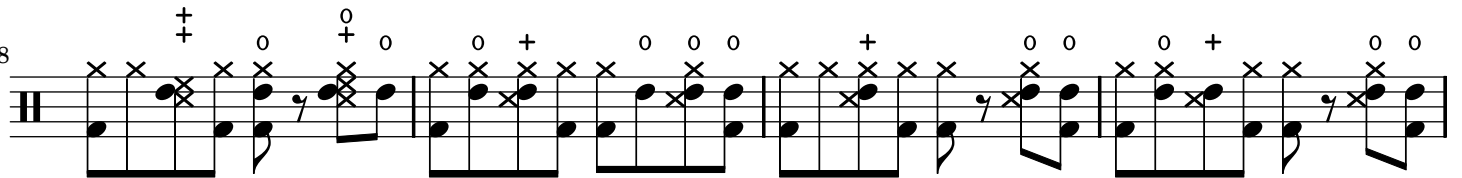
Drums



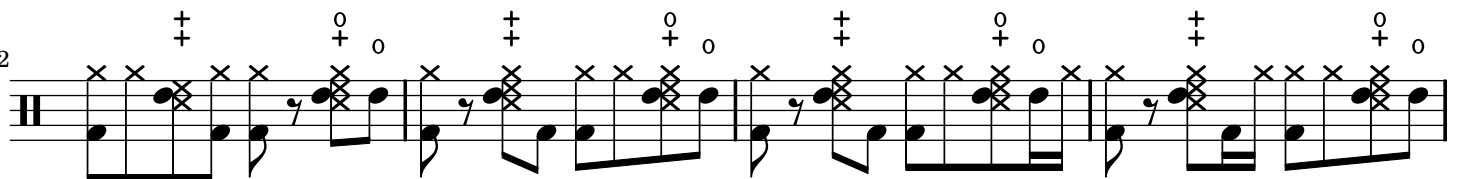
4



8



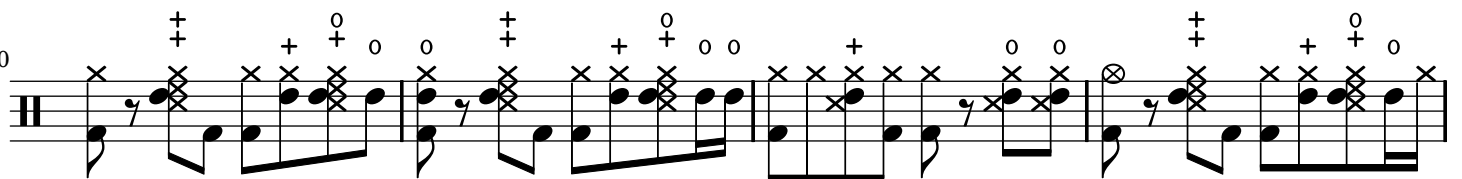
12



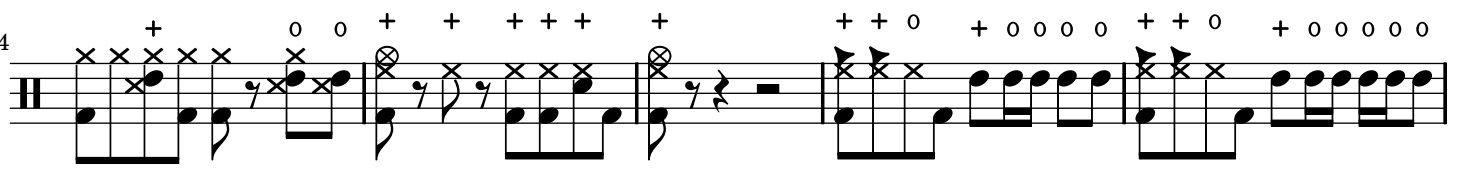
16



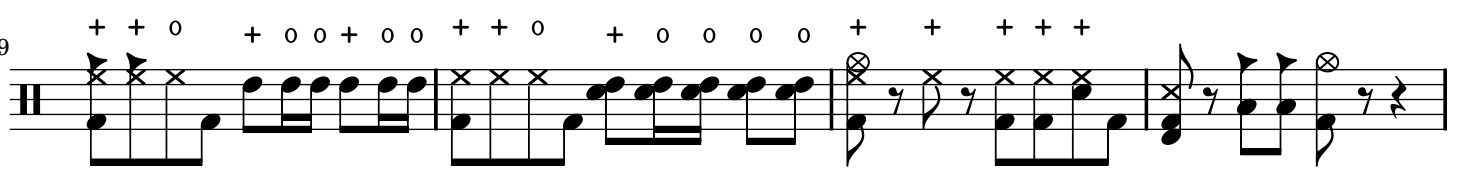
20



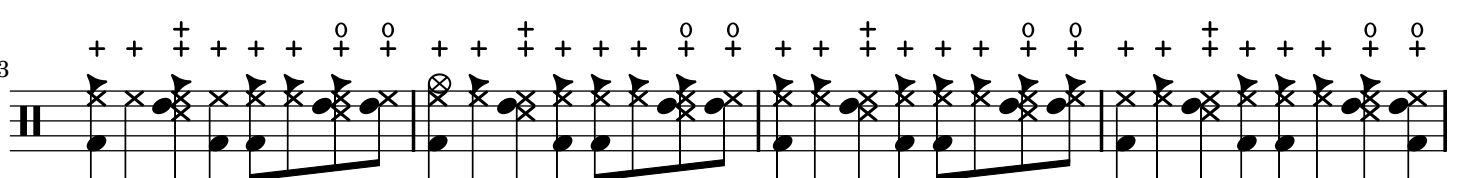
24



29



33





37

41

45

49

53

57

61

This musical score is for a Cha-Cha-Cha piece, spanning measures 37 to 61. It is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into six systems, each containing four measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (p, f, mf, sf, sfz). The piece features a repeating rhythmic motif of eighth notes and quarter notes, often accented. The notation is written in a style that is common in musical notation for dance music, with a focus on rhythm and melody. The score is written in a single system, with measures 37 to 61. The notation is written in a style that is common in musical notation for dance music, with a focus on rhythm and melody. The score is written in a single system, with measures 37 to 61.



# COUNTRY.

♩ = 110

+ + + + + + + + + + + + + + + + 0 + + + + + + + + +

Drums

H C

4

7

10

13

♩ = 100

16

18

20

22

24

4

7

10

13

16

18

20

22

24



26 

27 

$\text{♩} = 110$

30 

34 

37 

40 

43 

46 

49 

53 

56 



60 + + + + + + + + + + 0 + + + + + 0 + + + + + 0 + + + + + + + + + +

63 + 0 + + + + + 0 + + + + + + + + + +

66 + + + + + + + + + + 0 + + + + + 0 +

69 +

72 + + + + + + + + + + + + + + + 0 +

75 +

78 +

81 0 +

84 0 +



# DANCE.

♩ = 140

Drums **H C**

This drum score is written for a snare drum (H) and a common time drum (C). The tempo is 140 beats per minute. The score consists of 14 measures. Measures 1-4 feature a complex pattern of eighth and sixteenth notes with triplet markings (3) and various accidentals (sharps, crosses, and naturals). Measures 5-13 show a more rhythmic pattern with eighth notes and triplet markings. Measure 14 concludes with a final cadence. The notation includes various symbols for drumming, such as crosses for accents, naturals for de-accents, and specific note values for timing.



17

18

19

20

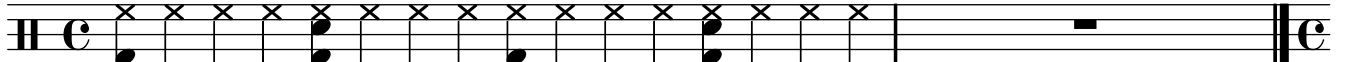
22



# DISCO.

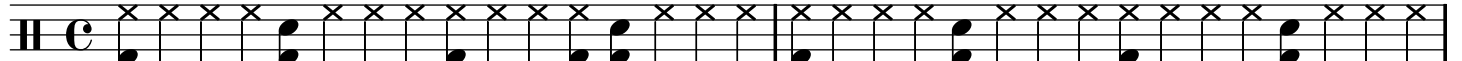
$\text{♩} = 120$

+ + + + + + + + + + + + + + +

Drums  $\text{H}$   $\text{C}$  

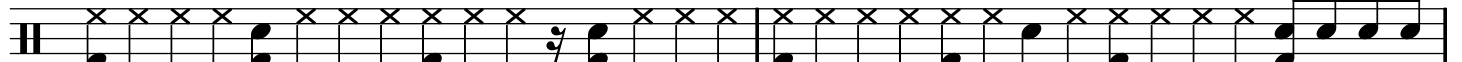
+ + + + + + + + + + + + + + +

3

$\text{H}$   $\text{C}$  

+ + + + + + 0 + + 0 + + + + + + + + + + +

5

$\text{H}$  


+ + + + + + + + + + + + + + +

7

$\text{H}$  

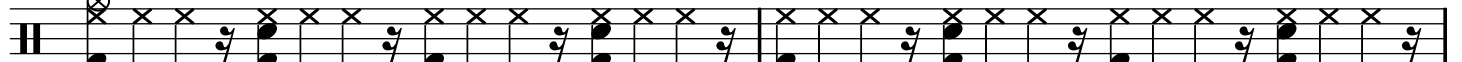
+ + + + + + + + + + + 0 + + + + +

9

$\text{H}$  

+ + 0 + + 0 + + 0 + + 0 + + 0 + + 0 + + 0

11

$\text{H}$  

+ + 0 + + 0 + + 0 + + 0 + + 0 + + 0 + + 0

13

$\text{H}$  

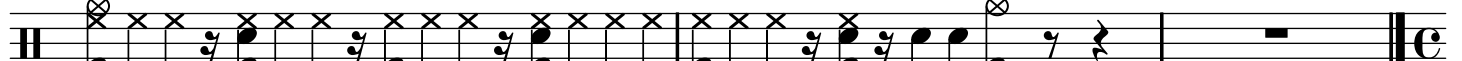
+ + + + + + + + + + + 0

15

$\text{H}$  

+ + 0 + + 0 + + 0 + + 0 + + + + 0 +

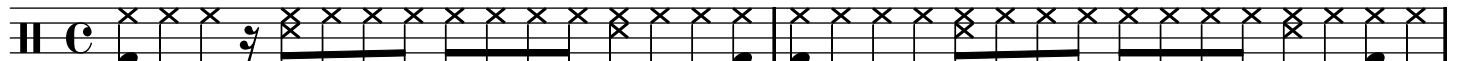
17

$\text{H}$  

$\text{♩} = 110$

+ + 0 + + + 0 + + + + + + + + + + + + + + + +

20

$\text{H}$   $\text{C}$  



22 + + 0 + + + + + + + 0 + + + + + + 0 + + + + + + + + + +

24 + + 0 + + + + + + + + + + + + + 0 + + + + + + + + + + + +

26 + + 0 + + + + + + + + 0

28 + + + + + + + + + + + + + + 0 + + + + + + + + + + + + + +

30 + + + 0 +

32 + + 0 + + + 0 + + + + + + + + + + + + + + + + + + + 0

34 + 0 + + + + + + + + 0 + + + + + + + + + + + + + +

36 + + + + + + + + + 0 + 0



# DUBSTEP / GRIME.

♩ = 140

Drums

++ ++

and this:

4

++ ++

kind of rushy bits like:

7

+

8



# FUNK.

♩ = 100

Drums

4

9

14

19

23

29

33

37

41



45

+ + 0 + + 0

## Funk2.

50

+ + + + + + + + + + + + + + + +

54

+ + + + + + + + 0 + + + + + + + +

59

+ 0 + + + + + + + 0 + 0 + + + + + 0 + + + + + + + +

63

+ + + + + + + + + + + + + + + +

68

+ 0 + 0 0 + + + 0 + + + + + + + + + + + 0 + 0

73

+ + + + + + + + + + 0 + 0 + 0 + + 0 + + + 0 + + + + + + + +

78

+ + + + + + + + + + + + 0 + + + + + + + + + + 0 + 0

84

+ +


90

+ +



## HIP-HOP.A VERY SIMPLE HIP HOP BEAT:

$\text{♩} = 90$

Drums 

11

Example 11

Update: A more full sounding Hip Hop beat is as follows:




# JUNGLE, DRUM AND BASS.

♩ = 180

Drums


+++++ +++++ +++++ +++++ +



so it goes like this too:

6


+++++ +++++ +++++ +



the same bit is repeated on the offstep after the first snare. So like this:

10


+++++ +++++ +



You can mix little off-beat snares

13

+ + + + + + +





**RAP.**

♩ = 132

Drums

Drum notation for measures 1-16. The notation is on a single staff with a treble clef and a common time signature (C). The notation uses 'x' for hits and 'y' for rests. The notation is as follows:

Measure 1: x x x x x x x x x x x x x x x x

Measure 2: x x x x x x x x x x x x x x x x

Measure 3: x x x x x x x x x x x x x x x x

Measure 4: x x x x x x x x x x x x x x x x

Measure 5: x x x x x x x x x x x x x x x x

Measure 6: x x x x x x x x x x x x x x x x

Measure 7: x x x x x x x x x x x x x x x x

Measure 8: x x x x x x x x x x x x x x x x

Measure 9: x x x x x x x x x x x x x x x x

Measure 10: x x x x x x x x x x x x x x x x

Measure 11: x x x x x x x x x x x x x x x x

Measure 12: x x x x x x x x x x x x x x x x

Measure 13: x x x x x x x x x x x x x x x x

Measure 14: x x x x x x x x x x x x x x x x

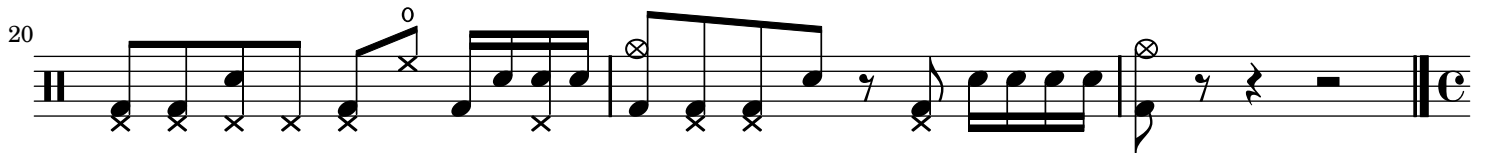
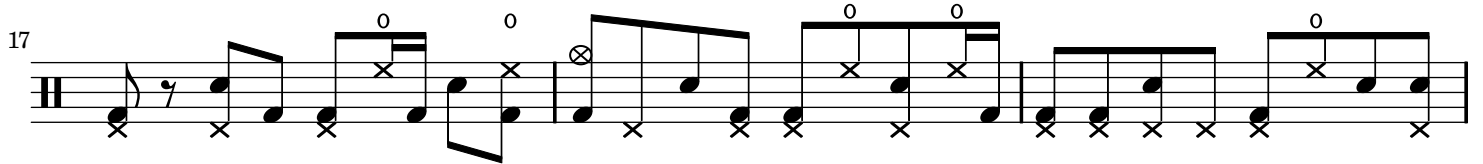
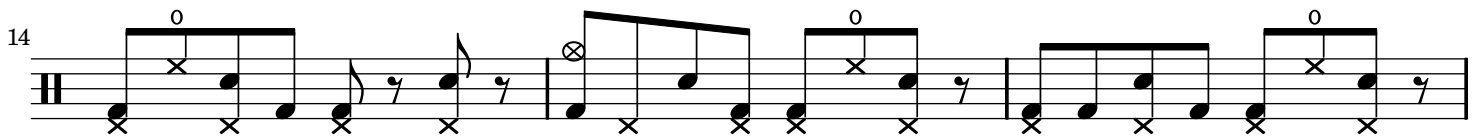
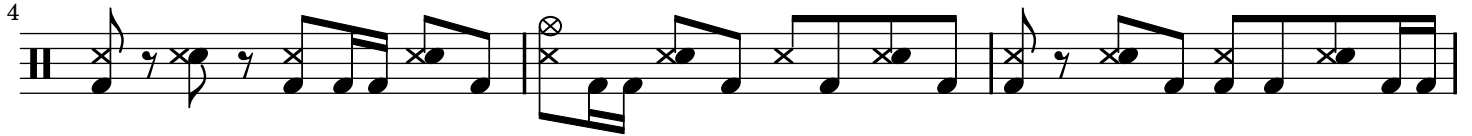
Measure 15: x x x x x x x x x x x x x x x x

Measure 16: x x x x x x x x x x x x x x x x

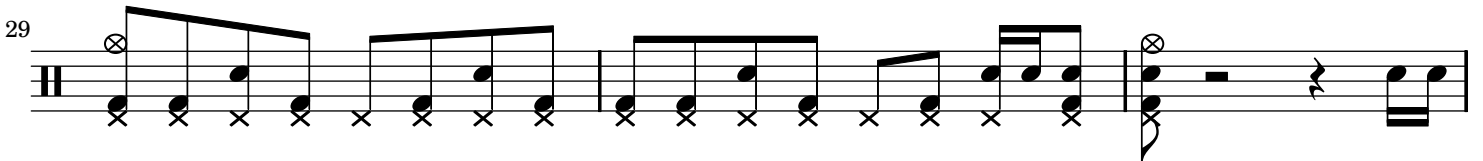
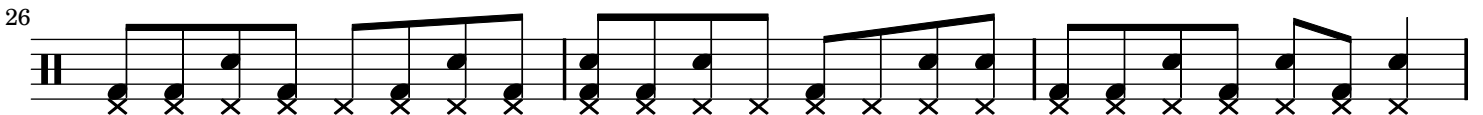
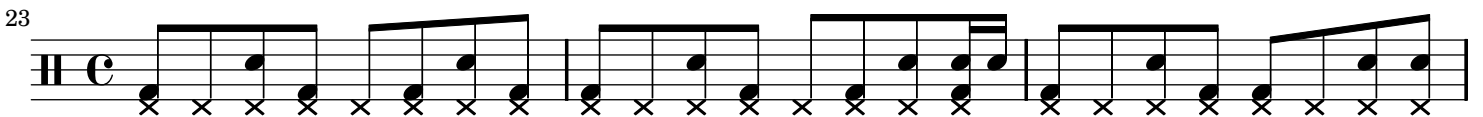


# ROCK.

♩ = 120



♩ = 112 avec <sne>





32

35

38

41

$\text{♩} = 120$

44

+ +

avec &lt;hho&gt;

47

+ + + + + + + + + + + + + 0 + + + 0 + + + +

avec &lt;sna&gt;

50

+ +

avec &lt;sna hho&gt;

53

+ + + + + + + + + + + 0 + + + + + + + +

56

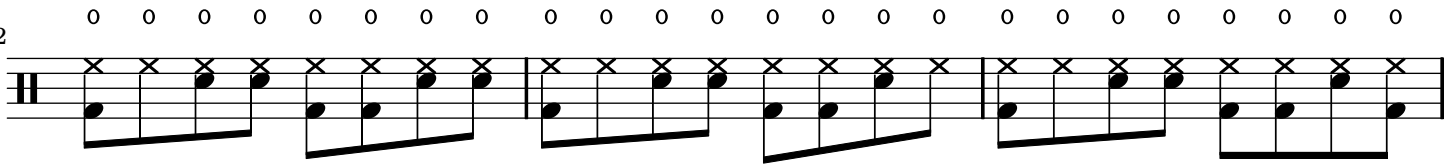
+ + + 0 + + + + + + 0 0 0 0 0 0 0 0 0 0 0 0

59

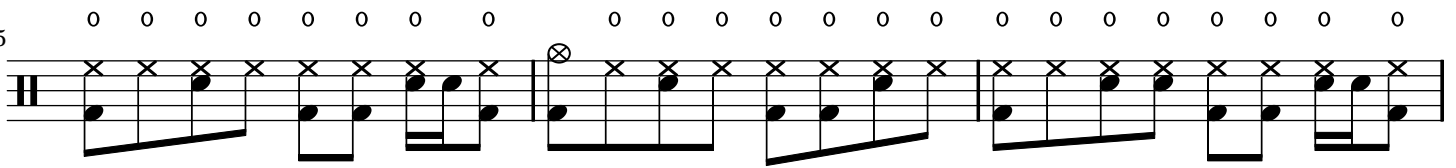
0 0



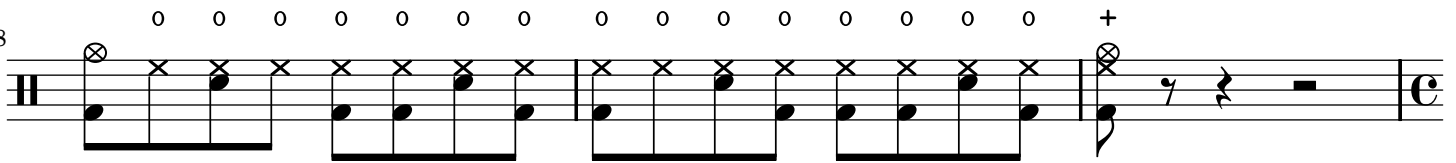
62



65

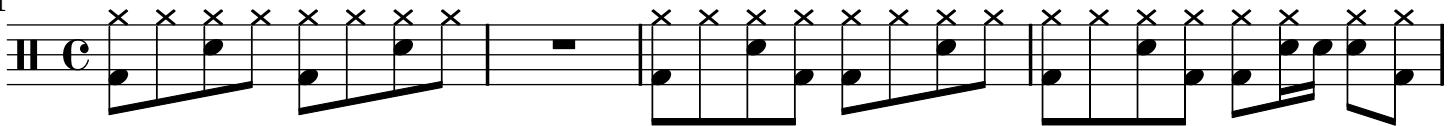


68

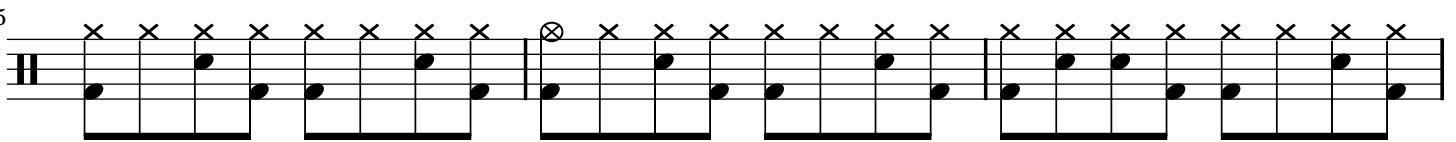


avec <sna cymra>

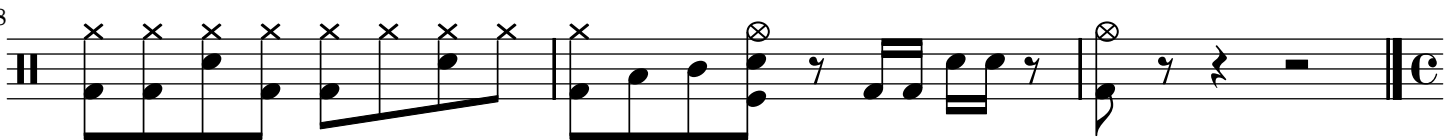
71



75

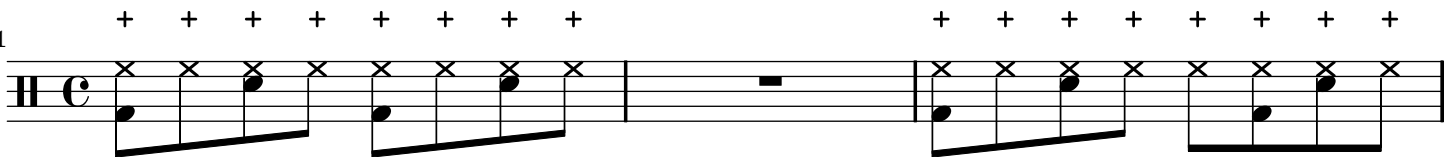


78

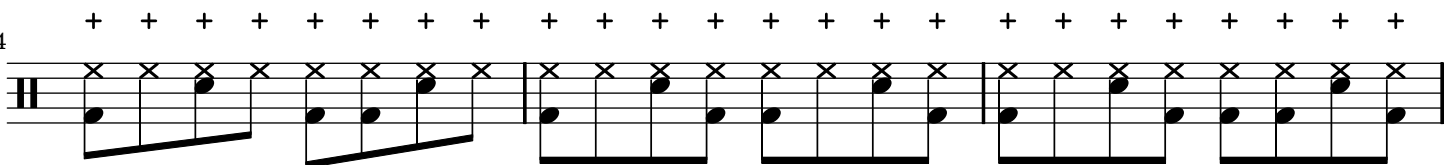


♩ = 116 avec <sne>

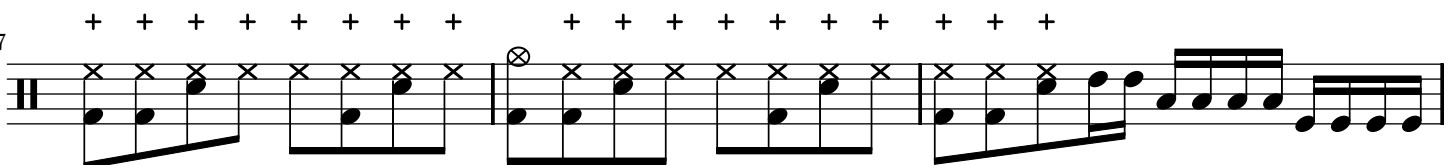
81



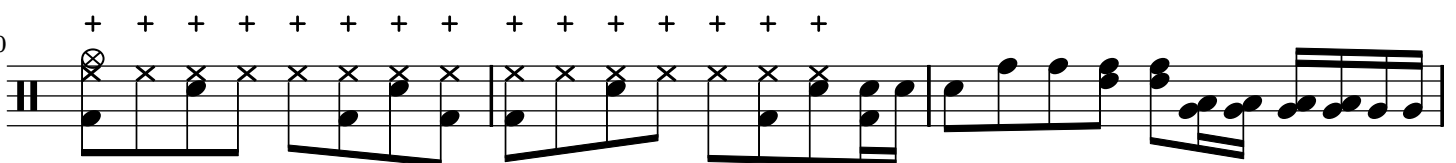
84



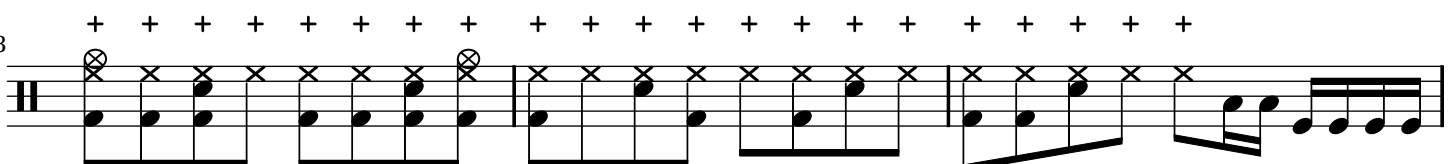
87



90



93





96 + + + + + + + + + + + + + + + +

99 +

102 +

105 +

108 +

111 +

114 +

117 +

120 +

123 +

126 +



129

+ + + + + + + +

avec <sne cymra>

132

135

138

141

144

147

150

♩ = 120 avec <sna>

154

+ + + + + + + + + + + + + + + + +

158

+ + + + + + + + + + + + + + + + +

161

+ + + + + + + + + + + + + + + + +



164

167

170

173

176

179

182

185

188

191

avec <hho>



avec <sna cymra>

194

197

200

avec <sne tamb>

203

208

211

avec <hho>

214

217

220

223



♩ = 116 avec <sne cymra tamb>

227

231

234

237

avec <sne>

241

244

247

250

253

256



259

avec <hho>

262

265

268

271

274

277

♩ = 120 avec <sna>

281

284

286



[illegible]



# SALSA.

$\text{♩} = 120$

Drums

The first system of the score features a drum part on a single staff. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The drum part is written using standard drum notation, with various note values and rests. Above the staff, there are several symbols: a treble clef, a key signature of one flat, and a common time signature. The drum part consists of a series of notes and rests, with some notes marked with 'x' to indicate a specific sound or effect. The notation is complex, with many notes and rests, and some notes are marked with 'x' to indicate a specific sound or effect.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth notes, with some notes beamed together. Above the staff, there are three measures with a '0' above the first, and two measures with a '+' above the first. The lower staff is a bass clef, mostly containing rests, with some notes and 'x' marks below the staff. The system ends with a double bar line.



# SLOW-ROCK.

$\text{♩} = 80$

Drums

4

8

The image shows a musical score for a drum part. It consists of three staves, each with a treble clef and a common time signature (C). The first staff is labeled 'Drums' and has a key signature of one sharp (F#). The second and third staves are labeled '4' and '8' respectively, indicating the measure numbers. The music is written in 3/4 time and features a repeating pattern of eighth notes and triplets. The first staff has a key signature of one sharp (F#). The second and third staves are in C major. The music is written in 3/4 time and features a repeating pattern of eighth notes and triplets. The first staff has a key signature of one sharp (F#). The second and third staves are in C major. The music is written in 3/4 time and features a repeating pattern of eighth notes and triplets.



# SWING.

N'oubliez pas de personnaliser les vélocités après votre copier-coller. Prenez soin des notes fantômes.

Don't forget to customise the velocities after your copy and paste. Be careful about the ghost notes.

♩ = 96

Drums **H** **2**/**4**

6

10

14

18

22

26

30

+



# 2-STEP GARAGE.

♩ = 140

0 + + + 0 + + 0 + + 0 + +

Drums

3 0 + + + 0 + + 0 + + 0 + +

2-step Garage (wikipedia).

6 0 + 0 + + 0 + 0 + + 0 + + +

8 0 + 0 + + 0 + 0 + + 0 + + +

10

it's more interesting.

11 + + + + + + + +



# VALES.

♩ = 140 Valse musette.

Drums

0 + 0 ++ 0 + + ++

6 + + + +

♩ = 148 Valse jazz.

11 +

17 +

♩ = 164 Valse de Lewis Casserolle.

24 0 + 0 0 0 0 + 0 +

30 0 + 0 + 0 + 0 + 0 + 0

36 0 + 0 + 0 + 0 + 0 + 0 +

42 0 + + 0 0 + 0 + 0 + 0 + +

48 0 + 0 + 0 + 0 + 0 + 0 + +



54 0 + 0 + + + + + + 0

60 + + + 0 +

66 + + + + +

72 + + 0 0 + 3

78 + + + + + + +

84 + + + + 0 + 0 + 0 +

90 0 + + 0 0 + 0 + 0 0 + 0 +

96 0 + 0 + 0 + + 0 + 0 + 0 +

102 0 + + 0 + 0 + 0 + 0 +

108 0 + 0 0 + 0 + 0 + 0 + +



114 0 + 0 + 0 + 0 + 0 + 0 + + +

120 + 0 + 0 0 0 + 0 + 0 + + +

126 0 + 0 + 0 + 0 + + 0 + 0 +

132 0 + 0 + 0 0 + 0 + 0 +

138 0 + 0 0 0 0 0