

**Ph. HARDY**

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**LE PUZZLE  
DU  
BATTEUR**

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**THE DRUMMER'S  
"GIGSAW"**

~~~~~

***COUNTRY***

**Version du 05/02/09**

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À la géniale équipe GNU de Lilypond,  
Et à Nadia, ma fille.

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To the brilliant GNU Lilypond Team,  
And to Nadia, my daughter.

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NOTES POUR L'UTILISATEUR. (NOTES FOR THE  
USER)

cf. Cahier 01 BLUES-BOOGIE patterns

(see Notebook 01 BLUES-BOOGIE patterns)

## NOMENCLATURE.

♩ = 60

Drums  $\text{H}$   $\frac{3}{4}$

bda (Acoustic Bass Drum) bd (Bass Drum 1) ss (Side Stick)

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) tom1 (Low Tom) hho (Open Hi-Hat) 0

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) ⊗ vib (Vibraslap)

9 cymrb (Ride Cymbal 2) ×

10 boh (Hi Bongo) bol (Low Bongo) cghm (Mute Hi Conga)  
+

11 cgho (Open Hi Conga)  
0 cgl (Low Conga) timh (High Timbale)

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

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

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

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

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

17 trio (Open Triangle)  
0

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# COUNTRY patterns

~~~~~

cowbell

tamb

cymbales

toms

hihats

snare

bd

Measure 1: cowbell, tamb, cymbales, toms (all have a bar line). hihats:  $\text{fff}$   $f$   $\text{fff}$   $f$   $\text{mp}$   $\text{fff}$   $f$   $\text{fff}$   $\text{mp}$   $\text{mp}$ . snare:  $\text{mf}$   $p$   $\text{mf}$   $p$ . bd:  $f$   $\text{mp}$   $f$   $\text{mp}$ .

Measure 2: cowbell, tamb, cymbales, toms (all have a bar line). hihats:  $\text{fff}$   $f$   $\text{fff}$   $\text{mp}$   $\text{mp}$   $\text{fff}$   $f$   $\text{fff}$   $\text{mp}$   $\text{mp}$ . snare:  $\text{mf}$   $p$   $\text{mf}$   $p$ . bd:  $f$   $\text{mp}$   $f$   $\text{mp}$ .

Measure 3: cowbell, tamb, cymbales, toms (all have a bar line). hihats:  $\text{fff}$   $f$   $\text{fff}$   $\text{mp}$   $\text{mp}$   $\text{fff}$   $f$   $\text{fff}$   $f$ . snare:  $\text{mf}$   $p$   $\text{mf}$   $p$   $\text{pp}$ . bd:  $f$   $\text{mp}$   $f$   $\text{mp}$ .

cb

amb

cym

oms

hh

sn

bd

Measure 4: cb:  $\text{mp}$   $p$   $\text{pp}$   $\text{mf}$   $p$   $\text{pp}$   $\text{mp}$   $\text{pp}$   $p$   $\text{mf}$   $p$ . amb:  $\text{mf}$   $\text{ppp}$   $\text{mf}$   $\text{ppp}$ . cym:  $\text{mf}$ . oms:  $p$   $f$   $f$ . hh:  $\text{fff}$   $f$   $\text{fff}$   $\text{mp}$   $\text{mp}$   $\text{fff}$   $f$   $\text{fff}$   $\text{mp}$ . sn:  $\text{mf}$   $p$   $\text{mf}$   $\text{ppp}$   $\text{mp}$ . bd:  $f$   $\text{mp}$   $f$   $\text{mp}$ .

Measure 5: cb:  $\text{mf}$   $f$   $f$   $f$   $f$ . hh:  $f$   $f$   $f$   $f$ . sn:  $\text{mf}$   $\text{ppp}$   $p$   $\text{mf}$   $\text{mf}$   $\text{pp}$   $\text{mf}$ . bd:  $f$   $f$   $\text{mp}$ .

Measure 6: cb:  $\text{mf}$   $p$ . amb:  $\text{mf}$   $\text{ppp}$ . cym:  $\text{mf}$ . oms:  $\text{mf}$ . hh:  $f$   $f$   $f$   $f$ . sn:  $\text{mf}$   $\text{ppp}$   $p$   $\text{mf}$   $\text{mf}$   $\text{pp}$   $\text{mf}$ . bd:  $f$   $\text{mp}$   $f$   $\text{mp}$ .



7

cb

amb

hh

sn

bd

Measure 7: *mp p mp pp pp mp p mf* (cb); *mf ppp mf ppp* (amb); *f f f f* (hh); *f mp f mp* (bd).

Measure 8: *mp p pp mf p pp mp pp p mf p* (cb); *mf ppp mf ppp* (amb); *f* (hh); *mf p mf p* (sn); *f mp f mp* (bd).

Measure 9: *mp p mp pp pp mp p mf* (cb); *mf ppp mf ppp* (amb); *f* (hh); *mf p mf p* (sn); *f mp f mp* (bd).

10

cym

oms

hh

sn

bd

Measure 10: *mf* (cym); *p p p mp p mf mp* (oms); *f f f f f f f f f f* (hh); *mf ppp mp mf ppp mp ppp* (sn); *f mp f mp* (bd).

Measure 11: *mf* (cym); *mf p mf p* (oms); *f f f f f f f f f f* (hh); *mf p mf p* (sn); *f mp f mp* (bd).

Measure 12: *mf p mf p* (oms); *f f f f* (hh); *ppp pp mp pp mp pp mp mf* (sn); *f p* (bd).

13

cym

hh

sn

bd

Measure 13: *f* (cym); *f f f f f f f f f f* (hh); *mf p mf p* (sn); *f mp f mp* (bd).

Measure 14: *f f f f f f f f f f* (hh); *mf p mf p* (sn); *f mp f mp* (bd).

Measure 15: *ppp pp mp mf* (sn); *f mp f mp* (bd).

10  
♩ = 100

16

amb

hh

sn

bd

Measure 16: Ambience (amb) has a continuous eighth-note pattern. Hi-hat (hh) has a continuous eighth-note pattern. Snare (sn) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Bass drum (bd) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Measure 17: Ambience (amb) has a continuous eighth-note pattern. Hi-hat (hh) has a continuous eighth-note pattern. Snare (sn) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Bass drum (bd) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3.

18

cb

amb

hh

sn

bd

Measure 18: Conga (cb) has a half note on beat 1. Ambience (amb) has a continuous eighth-note pattern. Hi-hat (hh) has a continuous eighth-note pattern. Snare (sn) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Bass drum (bd) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Measure 19: Conga (cb) has a half note on beat 1. Ambience (amb) has a continuous eighth-note pattern. Hi-hat (hh) has a continuous eighth-note pattern. Snare (sn) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Bass drum (bd) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3.

20

cb

amb

cym

hh

sn

bd

Measure 20: Conga (cb) has a half note on beat 1. Ambience (amb) has a continuous eighth-note pattern. Conga (cym) has a half note on beat 1. Hi-hat (hh) has a continuous eighth-note pattern. Snare (sn) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Bass drum (bd) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Measure 21: Conga (cb) has a half note on beat 1. Ambience (amb) has a continuous eighth-note pattern. Conga (cym) has a half note on beat 1. Hi-hat (hh) has a continuous eighth-note pattern. Snare (sn) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3. Bass drum (bd) has a quarter note on beat 1, a half note on beat 2, and a quarter note on beat 3.

22

cb

amb

oms

hh

sn

bd

*mp pp pp mp*

*f ppp p ppp f ppp p ppp f ppp p ppp f ppp p ppp*

*p pp p*

*fff mf fff mf fff mf fff mf*

*mf p mf ppp p ppp mf p*

*mf p mp p*

24

amb

cym

oms

hh

sn

bd

*f ppp p ppp f ppp p ppp f ppp p ppp f ppp p ppp*

*f*

*p*

*fff mf fff mf fff mf fff mf*

*mf p mf p ppp p ppp mf p*

*mf p mp p*

26

26

cb

amb

cym

hh

sn

bd

$\text{♩} = 110$

30

hh

sn

bd

34

hh

sn

bd

*f ff f ff f ff f ff*

*f ff f ff f ff f ff*

*f ff f ff f*

*f p mp p ppp*

*f p ppp mp mp ppp*

*f p pp mp mf pp f*

*mf mp*

*mf mp*

*mf mp*

37

cym

oms

hh

sn

bd

*mf f*

*sf ff sf ff sf ff*

*f p ppp mp mf*

*mf mp f mp mf mp f mp mf mp*

41

hh

sn

bd

*ff ff ff*

*ppp mp pp mf ppp*

*f mp ppp mf mp*

*f mp pp mf ppp mp*

*sf ff sf mf sf ff sf mf*

*sf ff sf mf sf ff sf p*

44

hh

sn

bd

*sf ff sf mf sf ff sf p*

*sf ff sf mf*

*sf ff sf mf sf*

*f mp mf mp mf*

*f pppp mf ppp mp mf mp*

*f mp pppp ff*

*f mf*

48

amb

hh

sn

bd

*mp mp mp mp*

*fff mf f mf*

*mp mp mp mp*

*f mp*

*mp mp mp mp*

*f mp*

*mp mp pp mp mp*

*mp mp mp mp pp*

*fff mf f mf*

*fff mf f mf*

*mp mp mp mp*

*f mp*

51

amb

cym

oms

hh

sn

bd

Musical score for measures 51-53. The score is written for six percussion instruments: Amb (Ambient), Cym (Cymbal), Oms (Orchestra), Hh (Hi-Hat), Sn (Snare), and Bd (Bass Drum). The measures are marked with dynamic markings: *mp*, *mf*, *p*, *f*, *fff*, and *pp*. The notation includes various rhythmic patterns, including eighth notes, quarter notes, and rests. The score is divided into three measures, each with a vertical bar line. The first measure starts with a measure rest for Amb, Cym, and Oms, followed by Hh and Sn. The second measure starts with a measure rest for Amb, Cym, and Oms, followed by Hh and Sn. The third measure starts with a measure rest for Amb, Cym, and Oms, followed by Hh and Sn. The score ends with a double bar line.

54

amb

cym

oms

hh

sn

bd

Musical score for measures 54-57. The score is written for six percussion instruments: Amb (Ambient), Cym (Cymbal), Oms (Orchestra), Hh (Hi-Hat), Sn (Snare), and Bd (Bass Drum). The measures are marked with dynamic markings: *mp*, *mf*, *p*, *f*, *fff*, and *pp*. The notation includes various rhythmic patterns, including eighth notes, quarter notes, and rests. The score is divided into four measures, each with a vertical bar line. The first measure starts with a measure rest for Amb, Cym, and Oms, followed by Hh and Sn. The second measure starts with a measure rest for Amb, Cym, and Oms, followed by Hh and Sn. The third measure starts with a measure rest for Amb, Cym, and Oms, followed by Hh and Sn. The fourth measure starts with a measure rest for Amb, Cym, and Oms, followed by Hh and Sn. The score ends with a double bar line.

♩ = 140

58

cym

hh

sn

bd

61

hh

sn

bd

64

cym

hh

sn

bd

67

cym

oms

hh

sn

bd

70

oms

hh

sn

bd

73

cym

hh

sn

bd



76

hh

sn

bd

79

cym

oms

hh

sn

bd

82

cym

oms

hh

sn

bd