

Europe Ready Or Not:

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Introduction:

La grosse difficulté de ce morceau c'est le tempo qui est assez élevé (172).

Pour la basse, il n'y a pratiquement pas d'effets de jeu par contre la partie syncopée du chorus 2 n'est pas facile à mettre en place sur un tempo aussi haut.

Pour la partition il y a un changement d'armure en cours de morceau avec 2 dièses à la clef: le Do# et le Fa#.

Pour la batterie il y a des contretemps sur la grosse caisse, mais la plus grosse difficulté c'est le break de l'intro en doubles-croches qui demande une grande dextérité technique pour arriver à le jouer sur ce tempo.

Voici le lien pour écouter le morceau:

[europa never say die](#)

Bon courage à tous !

Tablature page 1:

Break



Intro / Gimmick



Couplets 1 et 2



Refrains 1 et 2 et 3



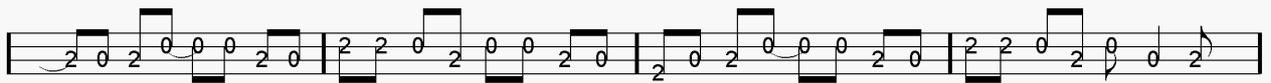
Tablature page 2:



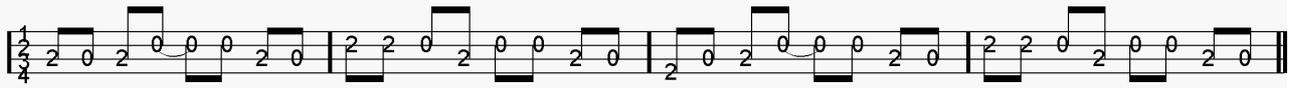
Chorus 1



Chorus 2



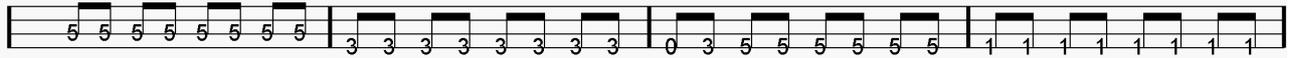
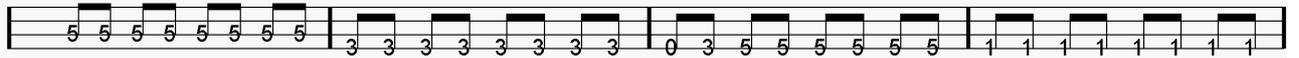
Tablature page 3:



Chorus 3



Refrain 4



Final



Partition page 1:

Break



Intro / Gimmick



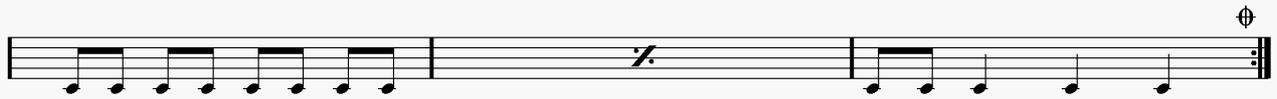
Couplets 1 et 2



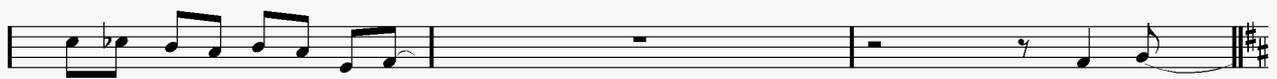
Refrains 1 et 2 et 3



Partition page 2:



Chorus 1



Chorus 2



Partition page 3:

Chorus 3

Musical notation for Chorus 3, consisting of two staves. The first staff begins with a bass clef and a key signature of one sharp (F#). The second staff ends with a double bar line and a repeat sign.

⊕ Refrain 4

Musical notation for Refrain 4, consisting of four staves of music.

Final

Musical notation for the Final section, consisting of three staves. The second staff ends with a double bar line and a repeat sign.

Batterie page 1:

♩ = 172

Break



Musical notation for the Break section, featuring a complex rhythmic pattern with sixteenth and thirty-second notes.

Intro / Gimmick



Musical notation for the Intro / Gimmick section, starting with a double bar line and an asterisk.

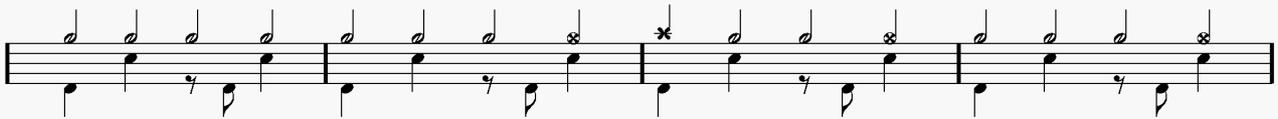


Musical notation for the Intro / Gimmick section, continuing the rhythmic pattern.

Couplets 1 et 2



Musical notation for the first two couplets, featuring a double bar line and an asterisk.



Musical notation for the first two couplets, continuing the rhythmic pattern.



Musical notation for the first two couplets, continuing the rhythmic pattern.

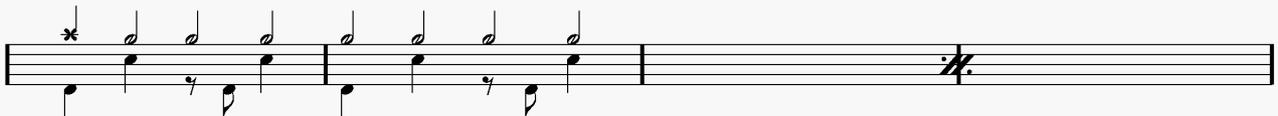


Musical notation for the first two couplets, continuing the rhythmic pattern.



Musical notation for the first two couplets, continuing the rhythmic pattern.

§ Refrains 1 et 2 et 3



Musical notation for the first three refrains, featuring a double bar line and an asterisk.



Musical notation for the first three refrains, continuing the rhythmic pattern.

Batterie page 3:

Chorus 3

Two staves of musical notation for Chorus 3. The first staff contains two measures of music, with asterisks above the notes. The second staff contains four measures of music, also with asterisks above the notes, and ends with a double bar line and a repeat sign.

Refrain 4

Five staves of musical notation for Refrain 4. The first two staves each contain two measures of music. The third staff contains four measures of music. The fourth and fifth staves each contain three measures of music, with the last measure of each staff ending with a double bar line and a repeat sign.

Final

Three staves of musical notation for the Final section. The first staff contains two measures of music, with asterisks above the notes. The second staff contains four measures of music, with asterisks above the notes. The third staff contains five measures of music, with asterisks above the notes, and ends with a double bar line.

Écriture batterie:

bd 1

bd 2

rim-shot

sd



HH Pied

HH fermée

HH entrouverte

HH ouverte

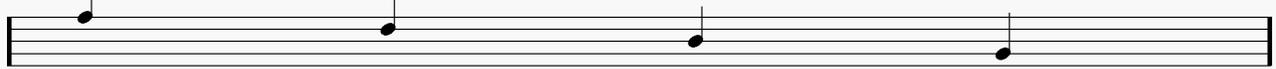


tom 1

tom 2

tom 3

tom 4

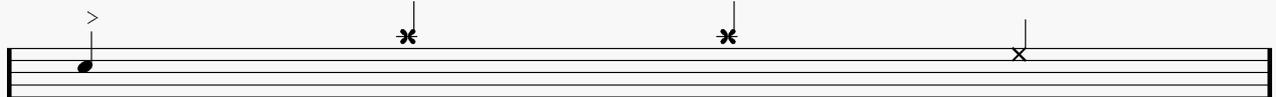


accent

note mutée

crash

cloche



ride

dôme de cymbale

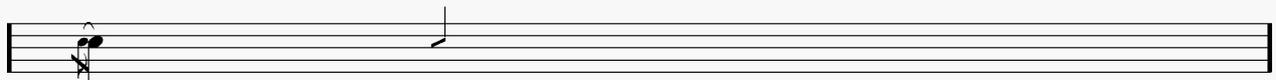
chinoise

splash



fla

note muette



Titres disponibles:

Cliquez sur ce lien pour voir la liste des titres disponibles:

[titres disponibles](#)

Titres en préparation:

Cliquez sur ce lien pour voir la liste des titres en préparation:

[titres en préparation](#)

Conclusion:

Si vous souhaitez faire des commentaires sur ce dossier vous pouvez me contacter sur ma messagerie: emmanuel.somenzi@free.fr