

Bob Marley Could You Be Loved:

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Introduction:

À la basse un morceau très difficile à jouer (c'est souvent le cas dans ce style de musique).

La mise en place rythmique n'est pas simple. Pour le rythme justement il y a beaucoup de doubles-croches, de demis et de quarts de soupères, ce qui veut dire qu'il faut jouer des notes courtes.

La batterie est très répétitive, il n'y a que les notes accentuées sur la cymbale charleston qui pourraient poser des problèmes aux débutants

Voici le lien pour écouter le morceau:

[Bob Marley Could You Be Loved](#)

Bon courage à tous !

Tablature basse page 2:

51



Musical notation for lines 51-54, featuring a 2/4 time signature and a key signature of one flat. The notation includes various fret numbers (5, 7, 9) and rhythmic values (quarter, eighth, and sixteenth notes).

Couplet 2

55



Musical notation for lines 55-58, starting with a repeat sign. It features a 2/4 time signature and a key signature of one flat, with fret numbers 4, 5, and 7.

63



Musical notation for lines 63-66, continuing the piece with fret numbers 4, 5, 6, 7, and 9.

67



Musical notation for lines 67-70, featuring a 2/4 time signature and a key signature of one flat, with fret numbers 4, 5, 6, 7, and 9.

70



Musical notation for lines 70-71, including a double bar line and a repeat sign. Fret numbers 7, 9, and 7 are visible.

Refrain 3

72



Musical notation for lines 72-75, starting with a repeat sign. It features a 2/4 time signature and a key signature of one flat, with fret numbers 5, 7, and 9.

ad lib Pont 3

80



Musical notation for lines 80-83, starting with a repeat sign. It features a 2/4 time signature and a key signature of one flat, with fret numbers 5, 7, and 9.

Partition basse page 1:
Bob Marley Could You Be Loved

Intro

1

The Intro section consists of six measures. It begins with a whole rest in the first three measures, followed by a quarter rest in the fourth measure. The fifth and sixth measures contain eighth-note patterns: the fifth measure has a quarter note G4 followed by eighth notes F4 and E4, and the sixth measure has eighth notes D4, C4, and B3.

Refrain 1

7

Refrain 1 consists of eight measures. It starts with a double bar line and repeat sign. The melody features a mix of eighth and quarter notes, with a prominent eighth-note pattern in the first four measures and a more complex eighth-note sequence in the last four measures.

Couplet 1

15

Couplet 1 consists of eight measures. It begins with a double bar line and repeat sign. The melody is primarily composed of quarter notes and eighth notes, with a steady rhythmic flow.

23

This block contains the continuation of the Couplet 1 melody for measures 23 through 30. It maintains the same rhythmic and melodic structure as the previous section.

27

This block contains the continuation of the Couplet 1 melody for measures 27 through 38. The melody continues with quarter and eighth notes.

Refrain 2

31

Refrain 2 consists of eight measures. It starts with a double bar line and repeat sign. The melody is similar to Refrain 1, featuring a mix of eighth and quarter notes.

Pont 1

39

Pont 1 consists of eight measures. It begins with a double bar line and repeat sign. The melody is composed of eighth and quarter notes, providing a bridge between the two refrains.

Pont 2

47

Pont 2 consists of eight measures. It begins with a double bar line and repeat sign. The melody continues with eighth and quarter notes, mirroring the structure of Pont 1.

Partition basse page 2:

51

Couplet 2

55

63

67

70

Refrain 3

72

ad lib Pont 3

80

Partition batterie page 2:

Pont 2

47 

51 

Couplet 2

55 

63 

67 

Refrain 3

72 

Pont 3

ad lib 80 

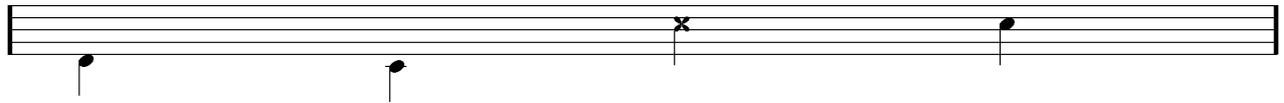
Écriture batterie:

bd 1

bd 2

rim-shot

sd

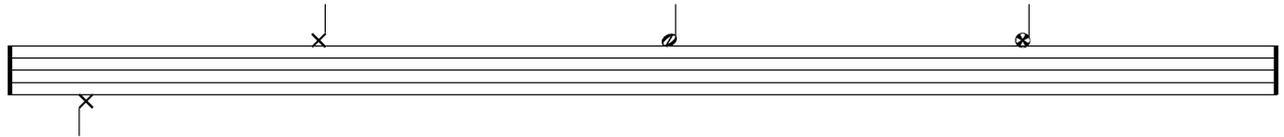


HH Pied

HH fermée

HH entrouverte

HH ouverte

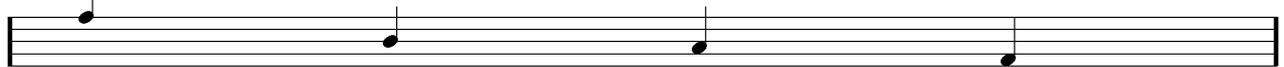


tom 1

tom 2

tom 3

tom 4

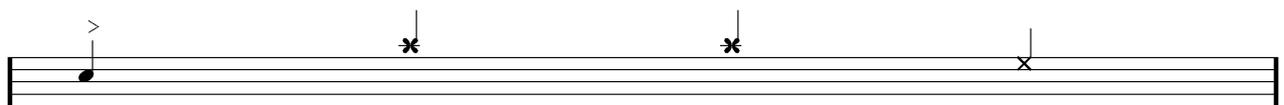


accent

note mutée

crash

cloche



ride

dôme de cymbale

chinoise

splash



flas

note muette

