



Daniel Avit

France, Aurec sur Loire

"Eurythmie" la fille du sud

A propos de l'artiste

Professeur de guitare depuis 40 ans, j'ai écrit plusieurs œuvres pour mes élèves et pour diverses prestations. L'ensemble de ces pièces est destiné à l'approche de la musique d'ensemble. J'ai surtout écrit pour des élèves de 1 cycle car je ne trouvais jamais de partitions assez faciles pour les débutants, aussi j'ai écrit pour le second cycle. Je mets ces partitions sur free scores pour en faire profiter les professeurs et les élèves qui recherchent des partitions faciles et gratuites. Les parties de guitare d'accompagnement peuvent être jouées par le professeur ou un élève maîtrisant bien les accords et les arpèges. N'hésitez pas à me laisser vos commentaires, et un petit cur si vous avez aimé. N'oubliez pas pour toutes prestations publiques de déclarer mes partitions à la SACEM Merci PS Si possible, dès que vous &ecir... (la suite en ligne)

Qualification : Médaille de Vermeil. Diplôme d'état.
Sociétaire : SACEM - Code IPI artiste : 1462911
Page artiste : https://www.free-scores.com/partitions_gratuites_tivad.htm

A propos de la pièce



Titre : "Eurythmie" la fille du sud
Compositeur : Avit, Daniel
Arrangeur : Avit, Daniel
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Instrumentation : 3 guitares, basse

Style : Latin
Commentaire : Un quatuor pour 3 guitares et une basse, dans une écriture au caractère "Bachata", fusion de plusieurs styles comme le boléro, le cha cha cha, le tango, la samba etc. on peut le compléter avec de la percussion. Pour des élèves de fin de second cycle.

Daniel Avit sur [free-scores.com](https://www.free-scores.com)



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- contacter l'artiste

"Eurythmie" la fille du sud

(Pour Jean et Monique)

Avit Daniel

Tempo: ♩=100

Guitare 1

Guitare 2

Guitare acc 3

Guitare basse

Rall.....

7

13

Tempo: ♩=178

13

19

19

Eurythmie

2
25



System 1: Measures 25-30. Features a treble clef with a key signature of two sharps (F# and C#). The music consists of a melody in the upper voice and a bass line in the lower voice. The bass line includes a consistent accompaniment of chords with eighth notes.

31



System 2: Measures 31-36. Continues the melody and bass line from the previous system. The bass line accompaniment remains consistent with eighth-note chords.

37



System 3: Measures 37-42. The melody and bass line continue. The bass line accompaniment is consistent with eighth-note chords.

37

43



System 4: Measures 43-48. The melody and bass line continue. The bass line accompaniment is consistent with eighth-note chords.

43

49

49

55

55

Rythme compas avec les cordes bloquées

61

61

Voir comment le faire en suivant ce lien : <https://youtu.be/UKcQB5kT18?si=QRUSUQaECfMwxj9A>

67

67

Eurythmie

4
73

Musical score for measures 4-73. The score is written for three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many triplets and sixteenth notes. The bass line is a simple, steady accompaniment.

73

79

Musical score for measures 73-79. The score continues with the same three-staff format and key signature. It features more complex rhythmic patterns, including many triplets and sixteenth notes. The bass line remains simple and steady.

79

85

Musical score for measures 85-85. The score continues with the same three-staff format and key signature. It features more complex rhythmic patterns, including many triplets and sixteenth notes. The bass line remains simple and steady.

85

91

Musical score for measures 91-91. The score continues with the same three-staff format and key signature. It features more complex rhythmic patterns, including many triplets and sixteenth notes. The bass line remains simple and steady.

91

97

Musical score for measures 97-102. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line is relatively simple, consisting of quarter and eighth notes.

103

Musical score for measures 103-108. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps. The music continues with intricate rhythmic patterns, including some triplet-like figures. The bass line remains simple and steady.

109

Musical score for measures 109-114. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps. The music features a mix of rhythmic patterns, including some longer note values in the upper staves. The bass line continues with its simple, rhythmic accompaniment.

115

Musical score for measures 115-120. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps. The music concludes with a series of rhythmic patterns, including some sixteenth-note runs. The bass line provides a consistent rhythmic foundation.

Eurythmie

6
121

Musical score for measures 121-126. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many beamed notes and rests. The bass line is relatively simple, consisting of quarter and eighth notes.

127

Musical score for measures 127-132. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music continues with complex rhythmic patterns, including many beamed notes and rests. The bass line remains simple with quarter and eighth notes.

127

133

Musical score for measures 133-138. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music continues with complex rhythmic patterns, including many beamed notes and rests. The bass line remains simple with quarter and eighth notes.

133

139

Musical score for measures 139-144. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The music continues with complex rhythmic patterns, including many beamed notes and rests. The bass line remains simple with quarter and eighth notes.

139