

# 0, 1, 2, 3, ...

# Guitar First Year

# Guitare Première Année

Colette Mourey

EMR 18725

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*0, 1, 2, 3, ...*

*Guitar First Year*

*Guitare Première Année*

*Autant la découverte du manche est nécessaire,  
autant c'est le jeu précis de la main droite qui fait le bon  
guitariste : et notamment l'exacte alternance des butés  
(mélodies, notes accentuées, ...) et des pincés (arpèges,  
accords, ...).*

**Colette Mourey**

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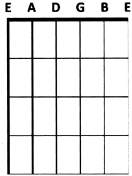
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# 0, 1, 2, 3, ...

# Guitar First Year

GRAVE LOW REGISTER      AIGU HIGH REGISTER

⑥ ⑤ ④ ③ ② ①



## Guitare Première Année

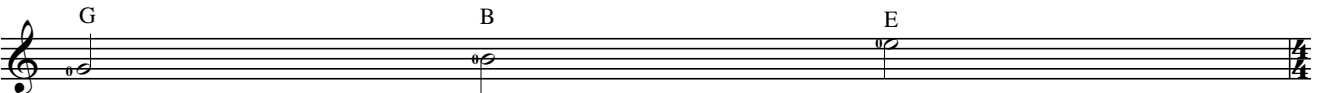
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# 1

## Alphabet

The first three open strings (the high register) :  
Les trois premières cordes à vide (cordes aiguës) :

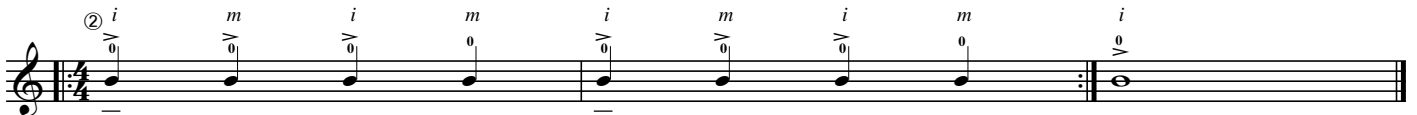
Guitar



sol ③      si ②      mi ①


Andante ♩ = 60-80

**A** Rest-Stroke / Apoyando / Buté / Alternating the right fingers / en alternant les doigts de la main droite



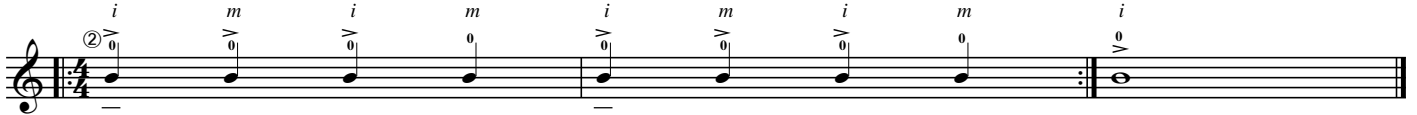
*pouce juste posé (sans jouer) sur la sixième corde*  
the right thumb rests on the sixth string (without playing)

**B** Rest-Stroke / Apoyando / Buté / Alternating the right fingers / en alternant les doigts de la main droite



*pouce juste posé (sans jouer) sur la sixième corde*  
the right thumb rests on the sixth string (without playing)

**C** Rest-Stroke / Apoyando / Buté / Alternating the right fingers / en alternant les doigts de la main droite



*pouce juste posé (sans jouer) sur la sixième corde*  
the right thumb rests on the sixth string (without playing)

**D** Rest-Stroke / Apoyando / Buté / Alternating the right fingers / en alternant les doigts de la main droite



*pouce juste posé (sans jouer) sur la sixième corde*  
the right thumb rests on the sixth string (without playing)

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# Dance

## Danse

Rest-Stroke RS  
Buté B

Rest-Stroke / Apoyando / Buté /  
Alternating the right fingers / en alternant les doigts de la main droite

Andante ♩ = 80

B RS B RS B RS B RS B RS B RS B RS B RS B RS

③ m i ② m i m i m i m i m i m i m i

G sol G sol B si B si G sol G sol G sol G sol G sol B si

B RS B RS B RS B RS B RS B RS

④ p p ③ m i ② m i ④ p p

D ré D ré G sol G sol G sol G sol B si B si D ré D ré

B RS B RS B RS B RS B RS B RS B RS B RS B RS B RS B RS

③ m i ① m i ② m i ③ m i ③ m i m i m i m i m i m i m i

G sol G sol G sol G sol E mi E mi E mi E mi B si B si B si B si G sol G sol

rit.

B RS B RS B RS B RS B RS B RS B RS B RS B RS

② m i ③ m i ① m i ② m i ③ m i

B si B si G sol G sol E mi E mi B si B si B si B si G sol

**Andante** ♩ = 60-80

Rest-Stroke RS

Buté B

**O** Left hand  
Main gauche

③ B RS B RS ③ B RS B RS

simile

③

E p 0 E p 0 G i 0 G m 0 A i 2 A m 2 B i 0 B m 0 G i 0 G m 0 A i 2 A m 2

mi mi sol sol la la si si sol sol la la

5 p 0 p 0 i 0 m 0 i 2 m 2 i 0 m 0 i 2 m 2 i 0 m 0

9 p 0 p 0 i 0 m 0 i 2 m 2 i 0 m 0 i 2 m 2 i 0 m 0

rit. . . . .

13 p 0 p 0 i 0 m 0 i 2 m 2 i 0 m 0 i 2 m 2 i 0 m 0

Rest-Stroke RS

Buté B

**P**

③ B RS B RS ③ B RS B RS

simile

p 0 p 0 i 2 m 2 i 0 m 0 i 0 m 0 i 2 m 2 i 0 m 0

5 p 0 p 0 i 2 m 2 i 0 m 0 i 0 m 0 i 2 m 2 i 0 m 0

9 p 0 p 0 i 2 m 2 i 0 m 0 i 0 m 0 i 2 m 2 i 0 m 0

rit. . . . .

13 i 0 m 0 i 2 m 2 i 0 m 0 i 0 m 0 i 2 m 2 i 0 m 0

# The Train

## Le Train

Rest-Stroke RS  
Buté B

Moderato ♩ = 100

B B B B B B B B

RS RS RS RS RS RS RS RS

*i m i m i m i m*

The first staff of music is in 4/4 time. It contains four measures. The first measure has a quarter note on G4 with a finger number 0 above it. The second measure has a quarter note on A4 with a finger number 2 above it. The third measure has a quarter note on B4 with a finger number 3 above it. The fourth measure has a quarter note on C5 with a finger number 0 above it. Dynamics include *f* and *p*. There are also rests with finger numbers 0 and 2 above them.

5 simile rit.

*i m i m i m i m*

The second staff of music is in 4/4 time. It contains four measures. The first measure has a quarter note on G4 with a finger number 0 above it. The second measure has a quarter note on A4 with a finger number 2 above it. The third measure has a quarter note on B4 with a finger number 3 above it. The fourth measure has a quarter note on C5 with a finger number 0 above it. Dynamics include *p*. There are also rests with finger numbers 0 and 2 above them.

9 A tempo

*i m i m i m i m i m*

2 0 1 2 0 0 0 0 0 0

The third staff of music is in 4/4 time. It contains four measures. The first measure has a quarter note on G4 with a finger number 2 above it. The second measure has a quarter note on A4 with a finger number 0 above it. The third measure has a quarter note on B4 with a finger number 1 above it. The fourth measure has a quarter note on C5 with a finger number 2 above it. Dynamics include *mf* and *mp*. There are also rests with finger numbers 0 and 2 above them.

13 rit.

*i m i m i m*

2 0 1 2 0 0 0 0

The fourth staff of music is in 4/4 time. It contains four measures. The first measure has a quarter note on G4 with a finger number 2 above it. The second measure has a quarter note on A4 with a finger number 0 above it. The third measure has a quarter note on B4 with a finger number 1 above it. The fourth measure has a quarter note on C5 with a finger number 2 above it. Dynamics include *mf* and *p*. There are also rests with finger numbers 0 and 2 above them.



# Andante ♩ = 60-80

Rest-Stroke RS

Buté B

**Y**

B	B	B	B	B	B
RS	RS	RS	RS	RS	RS
i	m	i	m	i	m

simile

10 *p* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

18 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

26 *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

34 *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *rit.* *i* *m*

Rest-Stroke RS

Buté B

**Z**

B	B	B	B	B	B
RS	RS	RS	RS	RS	RS
m	i	m	i	m	i

simile

7 *p* *m* *i* *p* *m* *p* *m* *i* *p* *m* *i* *p* *m* *i* *p* *m* *p* *i* *m*

14 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

21 *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*

28 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

34 *m* *i* *p* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *rit.* *m* *i* *m*

Right Hand / Main Droite

Free-Stroke FS

Rest-Stroke RS

Pincé P

Buté B

Tirando = Free Stroke = Pincé

Apoyando = Rest Stroke = Buté

**B** Moderato ♩ = 80-100

*i m i m i m i m i m i m i m*  
 3 1 0 3 1 1 0 0 1 0 3 1 0 3  
  
 B P B P B B B B B B B P B P  
 RS FS RS FS RS RS RS RS RS RS RS RS FS RS FS

6 *i m i m i m i m i m m i m i m i*  
 1 0 3 1 0 3 1 0 1 0 3 1 0 2 2  
  
 B P B P B P B P B B P B P B B  
 RS FS RS FS RS FS RS FS RS RS FS RS FS RS RS

11 *m i m i m i m i m i m i m i*  
 0 0 1 1 2 2 0 3 1 0 3 1 0 1  
  
 B B B B B B B P B P B P B P  
 RS RS RS RS RS RS RS FS RS FS RS FS RS FS RS FS

16 *m i m i m i m i m i m*  
 2 3 1 0 2 0 0 0 0 0 0 0  
  
 B B B P B P B B B B B B  
 RS RS RS FS RS FS RS RS RS RS RS RS RS RS

21 *i m i m i m i m i m i m i*  
 3 1 0 2 1 0 2 0 0 2 0 2 0  
  
 B P B P B P B P B P B P B  
 RS FS RS FS RS FS RS FS RS FS RS FS RS

25 *m i m i m i m i m i m i m i*  
 3 1 0 3 1 1 0 0 1 0 3 1 0 3  
  
 B P B P B B B B B B B P B P  
 RS FS RS FS RS RS RS RS RS RS RS FS RS FS

30 *m i m i m i m i m i* rit. *i*  
 1 0 3 1 0 3 1 0 3 1  
  
 B P B P B P B P B B  
 RS FS RS FS RS FS RS FS RS RS RS

Right Hand / Main Droite  
 Free-Stroke FS  
 Rest-Stroke RS  
 Pincé P  
 Buté B  
 Tirando = Free Stroke = Pincé  
 Apoyando = Rest Stroke = Buté

# On the Road

## Sur la Route

Allegro ♩ = 120

Arpeggio  
Arpège

P	P	P	P	P	P	P
FS	FS	FS	FS	FS	FS	FS
<i>i</i>	<i>m</i>	<i>a</i>	<i>i</i>	<i>m</i>	<i>a</i>	
0	1	0	0	1	0	

*mp*

Melody  
Mélodie

B	P	B	P	B	P	B	P	B	P	B	P	B	B
RS	FS	RS	FS	RS	FS	RS	FS	RS	FS	RS	FS	RS	RS
<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>
3	1	0	3	1	0	3	1	0	3	1	0	3	0

*mf* *f*

Arpeggio  
Arpège

P	P	P	P	P	P
FS	FS	FS	FS	FS	FS
<i>i</i>	<i>m</i>	<i>a</i>	<i>i</i>	<i>m</i>	<i>a</i>
0	1	0	0	1	0

*mp*

Melody  
Mélodie

B	P	B	P	B	P	B	P	B	P	B	P	B
RS	FS	RS	FS	RS	FS	RS	FS	RS	FS	RS	FS	RS
<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>
3	1	0	3	1	0	3	1	0	3	1	0	1

*mf* *f* *mp* rit.

Right Hand / Main Droite

Free-Stroke FS

Rest-Stroke RS

Pincé P

Buté B

Tirando = Free Stroke = Pincé

Apoyando = Rest Stroke = Buté

**C** Moderato ♩ = 80-100

*i* *m* *i* *m* *a* *p* *i* *m* *i* *m* *a* *p*

0 2 0 1 3 0 3 0 3 1 0 0

B P B P B B P B P B

RS FS RS FS RS RS FS RS FS RS

5 *i* *m* *i* *m* *i* *p* *a* *p* *m*

0 1 0 2 0 0 3 0 0

B P B P B B B B

RS FS RS FS RS RS RS RS

9 *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m*

3 1 0 1 2 0 1 0 2 0 0 0 0 0

B P B P B P P P B P B P B P P P

RS FS RS FS RS FS FS FS RS FS RS FS RS FS FS FS

13 *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m* *a* *p*

3 1 0 1 2 0 1 0 3 0 1 0 3 0

B P B P B P P P B P B P B

RS FS RS FS RS FS FS FS RS FS RS FS RS

17 *i* *m* *i* *m* *a* *p* *i* *m* *i* *m* *a* *p*

0 2 0 1 3 0 3 0 3 1 0 0

B P B P B B B P B P B

RS FS RS FS RS RS FS RS FS RS

21 *i* *m* *i* *m* *i* *p* *a* *p* *m*

0 1 0 2 0 0 3 0 0 0

**rit.** . . . . .

B P B P B B B B

RS FS RS FS RS RS RS RS

9

*sfz ff sfz ff*

V

11

*sfz ff*

II

B P P B P P B P P B P P  
RS FS FS RS FS FS RS FS FS RS FS FS

*ff*

13

*sfz ff sfz ff*

V

15

rit.

B P P B P P B P P  
RS FS FS RS FS FS RS FS FS

*sfz ff fff ff*

G C

Right Hand / *Main Droite*

Free-Stroke FS

Rest-Stroke RS

Pincé P

Buté B

Tirando = Free Stroke = Pincé

Apoyando = Rest Stroke = Buté

# 8

## Low Melodies

### *Mélodies à la Basse*

**Vivace** ♩ = 180-200

*f*

*f fuero*

*rit.* . . . . .

1. 2.

Right Hand / *Main Droite*  
 Free-Stroke FS  
 Rest-Stroke RS  
 Pincé P  
 Buté B  
 Tirando = Free Stroke = Pincé  
 Apoyando = Rest Stroke = Buté

# 10

## Scales and Arpeggios *Gammes et Arpèges*

**A** **Vivo** ♩ = 132-144

B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B
RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS
<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	
0	2	3	0	2	3	2	0	3	0	2	3	0	2	0	1	

P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS
<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>
0	0		0	0		0	0		0	0		0	0		0

B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B
RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS	RS
<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	
0	2	3	0	2	3	2	0	3	0	2	3	0	2	0	1	

P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	FS
<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>
0	0		0	0		0	0		0	0		0	0		0

**rit.** .....

P	P	P	P	P	P	P	P	P	P	B
FS	FS	FS	FS	FS	FS	FS	FS	FS	FS	RS
<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>i</i>	<i>m</i>
2	1		2	0		1	0		1	2

**B** Vivo ♩ = 132-144

alternating (rhythm)  
alterner (rythme)  
B P  
RS FS

arpeggio arpège

C P FS

G<sup>7</sup>

G

*f*

5

B P  
RS FS

arpeggio arpège

C P FS

G<sup>7</sup>

C P FS

1. arpeggio arpège

*f*

2.

B P  
RS FS

arpeggio arpège

Dm P FS

*f*

12

E

B P  
RS FS

arpeggio arpège

Dm P FS

*f*

16

E

B P  
RS FS

arpeggio arpège

C P FS

G<sup>7</sup>

*f*

20

G

B P  
RS FS

arpeggio arpège

C P FS

G<sup>7</sup>

rit. - - - - -

*f*



Right Hand / Main Droite  
 Free-Stroke FS  
 Rest-Stroke RS  
 Pincé P  
 Buté B  
 Tirando = Free Stroke = Pincé  
 Apoyando = Rest Stroke = Buté

## II Elegy Elégie

**Andante molto cantabile** ♩ = 80

*mf fuero*

*rit.* ----- **A tempo**

*f*

23

27

rit. . . . . A tempo

31

36

40

45

Right Hand / Main Droite  
 Free-Stroke FS  
 Rest-Stroke RS  
 Pincé P  
 Buté B  
 Tirando = Free Stroke = Pincé  
 Apoyando = Rest Stroke = Buté

# III In Spain En Espagne

**Allegro** ♩ = 120

**Staff 1:** B RS B RS B RS B RS B RS simile V  
*i* *m* *i* *m* *a* *m* *i* *m* *i* *m* *a* *m*  
*mp* *mf* *mp* *mf*

**Staff 2:** P FS P FS P FS VII B RS B RS B RS B RS B RS B RS P FS P FS P FS  
*i* *m* *a* *i* *m* *2* *i* *m* *a* *m* *i* *m* *a* *i* *m* *a*  
*p* *mp* *f* *ff* *p* *mp*

**Staff 3:** B RS B RS B RS B RS B RS B RS B RS B RS VII P FS P FS P FS V  
*i* *m* *i* *m* *a* *m* *i* *m* *i* *m* *i* *m* *a* *m* *i* *m*  
*f* *ff* *mf* *f*

**Staff 4:** simile XII XII V  
*i* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m* *a* *m*  
*mf* *f* *p* *p* *p* *p* *p* *mp*

12 *a* *m* *i* *a* *m* *a* *m*

15 VII *i* *m* *i* XII *a* *m*

18 *a* *m* *a* VII *i* I *a* *m* *i*

21 XII *a* *m* *a* *m* *a* *m* I *i* *m* *a*

*rit.* .....

# 12

## Introduction to Harmonics and Strokes *Introduction aux Harmoniques et aux Coups*

**Allegro** ♩ = 132-144

Harmonic  
Harmonique

Tambora  
Two-headed drum

Golpe  
Stroke

XII

sul pont.

ben ritmico

*f* ————— *ff* ————— *mf* —————

*f* ————— *mp* —————

Harmonic  
Harmonique

Tambora  
Two-headed drum

Golpe  
Stroke

XII

sul tasto

*mp* ————— *p* —————

Harmonic  
Harmonique

Tambora  
Two-headed drum

Golpe  
Stroke

XII

*pp* —————

17 nat.

*p*

21 Tambora Two-headed drum Golpe Stroke Harmonic Harmonique XII sul tasto

*mp* *mf*

25 Tambora Two-headed drum Golpe Stroke Harmonic Harmonique XII

*mf*

29 nat.

33 Tambora Two-headed drum Golpe Stroke Harmonic Harmonique XII sul pont.

*ff* *fff* *f*

37 rit. nat.

*ff* *f* *ff*

# II Blues

Andantino ♩ = 88-96

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five systems of music, each with a guitar chord line above and a dynamic line below.

- System 1 (Measures 1-3):**
  - Measure 1: Chord XII (F#m7b9), dynamics *p*.
  - Measure 2: Chord VII (F#m7), dynamics *p*.
  - Measure 3: Chord 1/2CV (F#m7b9), dynamics *p*.
- System 2 (Measures 4-6):**
  - Measure 4: Chord VII (F#m7), dynamics *f*.
  - Measure 5: Chord VII (F#m7), dynamics *f*.
  - Measure 6: Chord VII (F#m7), dynamics *f*.
- System 3 (Measures 7-9):**
  - Measure 7: Chord VII (F#m7), dynamics *ff*.
  - Measure 8: Chord VII (F#m7), dynamics *ff*.
  - Measure 9: Chord VII (F#m7), dynamics *ff*.
- System 4 (Measures 10-12):**
  - Measure 10: Chord VII (F#m7), dynamics *f*.
  - Measure 11: Chord VII (F#m7), dynamics *f*.
  - Measure 12: Chord VII (F#m7), dynamics *f*.
- System 5 (Measures 13-15):**
  - Measure 13: Chord VII (F#m7), dynamics *mf*.
  - Measure 14: Chord VII (F#m7), dynamics *mf*.
  - Measure 15: Chord VII (F#m7), dynamics *mf*.

Additional markings include fingering (e.g., 1, 2, 3, 4), accents (*acc.*), and articulation (*acc.*). The piece concludes with a *rit.* (ritardando) and a *Fine* marking.

17 **A tempo**

*f*

20

III

*ff* *mf*

23

*f*

26

*f*

29

*f*

31

rit. . . . .

*sfz*



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