



Colette Mourey

Arranger, Composer, Interpreter, Teacher

France, Les Auxons

About the artist

Born in 1954, after being a guitar conservatory teacher, and a guitar and keyboard interpret, now teacher at Université de Franche-Comté, France, modal and atonal counterpoint, MAO, and didactic, Colette Mourey is a composer, author of more than 2000 edited titles, and she works on the elaboration of her new musical system, hypertonalité, she has conceived and invented from 2008 to 2012.

Her « hypertonalité », which is founded on scales longer than octava, creating an open spiral (replacing the old cycle), radically modifies atonal counterpoint and permits the reintroduction of natural consonances in a contemporary language.

The transition from atonality to « hypertonalité » is the consequence of the wish she formulates, to close together contemporary composition and the most wide audiences, while keeping a complex musical organization.

The work is edited :

1) at Marc Reift Marcophone ... (more online)

Qualification: aggregated teacher

Associate: SUISA - IPI code of the artist : 00616-43-84-47

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-colette-mourey.htm>

About the piece



Title: Méthode Progressive de Guitare [Niveau 1]

Composer: Mourey, Colette

Arranger: Mourey, Colette

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Instrumentation: Guitar solo (standard notation)

Style: Instructional

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Méthode Progressive de Guitare

Niveau 1

Colette Mourey

Introduction au Jeu de la Main Droite : butés et pincés

Andante
♩ = 80

B
Si
②

1

m *i* *m* *i*

i *m* *i* *m*

Buté Buté Pincé Pincé

f

3

m *i* *m* *i*

i *m* *i* *m*

Buté Buté Pincé Pincé

p

G
Sol

5

③

m *i* *m* *i*

i *m* *i* *m*

Buté Buté Pincé Pincé

f

7

rit.

m *i* *m* *i*

i *m* *i* *m*

Buté Buté Pincé Pincé

p

Andante

2

♩ = 80

②

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

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

Butés *f* Pincés

3

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

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

Butés *p* Pincés

5

③

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

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

Butés *f* Pincés

7

rit. - - - - -

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

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

Butés *p* Pincés

Andante ①

♩ = 80

E
Mi

②

B
Si

③

G
Sol

3

mf cantabile

3

cresc. dim. mf cresc.

6

rit. f dim. mf dim.

A tempo

9

B
Si

G
Sol

④
D
Ré

mf cantabile

11

cresc. dim. mf cresc.

14

rit. f dim. mf dim.

Andante

♩ = 80

4

mf cantabile

3

cresc. dim. mf cresc.

6

rit. f dim. mf dim.

9

A tempo

mf cantabile cresc.

12

dim. mf cresc.

15

rit. f dim. mf dim.

5

Andante

♩ = 80

mi mi si si sol sol ré ré
 E E B B G G D D
 m i m i m i m i
 i m i m i m i m

① ② ③ ④

i a i a i a i a
 m a m a m a m a
 a m a m a m a m

f deciso

la ré mi mi
 A D E E
 m i m i
 i m i m

3 ⑤ ⑥

i a i a i a i a
 m a m a m a m a
 a m a m a m a m

5 m i m i m i m i m i m i

i a i a i a i a i a i a
 m a m a m a m a m a m a
 a m a m a m a m a m

f cresc.

rit.

7 m i m i m i m i

i a i a i a i a
 m a m a m a m a
 a m a m a m a m

dim.

Andante

♩ = 80 arpèges
en pincés

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

p ⑥ *f* deciso

4 *a* *m* *a* *m* *i* *m* *a*

p ⑥ *cresc.* *dim.* *mf*

7 *a* *m* *a* *m* *a* *m* *i* *a* *m* *a*

p ⑥ *p* subito *f* cresc.

11 *m* *i* *a* *m* *a* *m* *a* *m* *i* *a*

dim. *f* *p* ⑥ *p* subito *cresc.*

15 *rit.* *i* *a* *m* *i* *a* *m* *i* *a*

rit. *dim.* *mf*

Andante

♩ = 80

mélodie
en butés

① *i* *m* ② *i* *m* *i* *m*

⑥
mf cantabile

4 ③ *i* *m* *i* *m* *i* *m* *i* *m*

8 ④ *i* *m* *i* *m* *i* *m* *i* *m*

11 *i* *m* *i* *m* *i* *m*

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

rit.

Andante

♩ = 80 arpèges en pincés

② *i* ① *m* *i* *m* *i* ③ *p*

mf cantabile

p *cresc.* *rit.* *p* *dim.* *p*

⑥ *p* ⑤

f *p*

p *cresc.* *dim.* *cresc.*

④

p *f dim.* *p* *cresc.*

rit. *f dim.* *p* *mf*

Andante arpèges en pincés 10

♩ = 80

1 2 3

p *mf cantabile*

4 5 6

cresc. *dim.* *p* *f*

rit. A tempo

7 8

p *cresc.*

9 10

dim. *cresc.* *f dim.*

11 12 13

cresc. *f dim.* *mf*

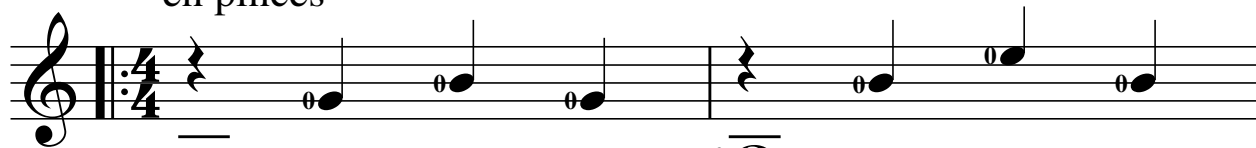
rit.

Andante

♩ = 80

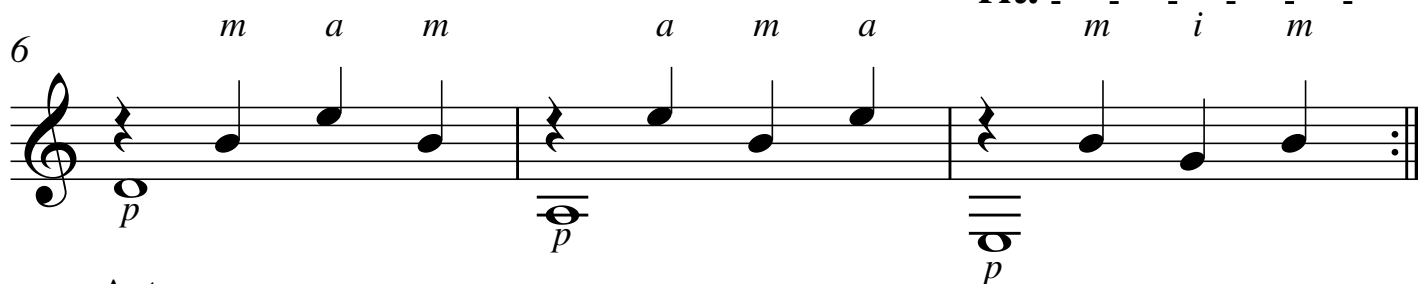
arpèges
en pincés

i m i m a m

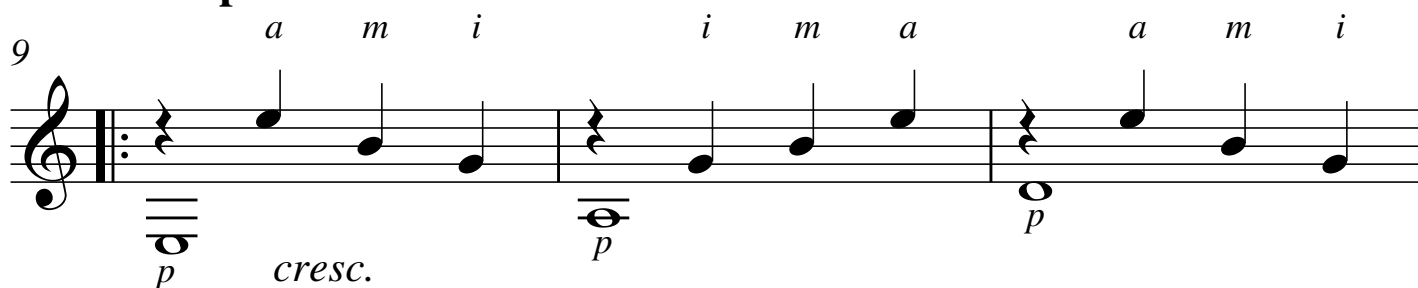
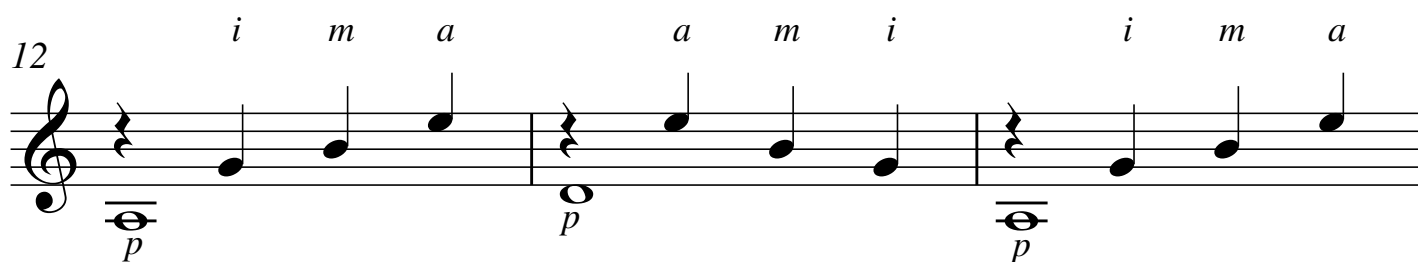
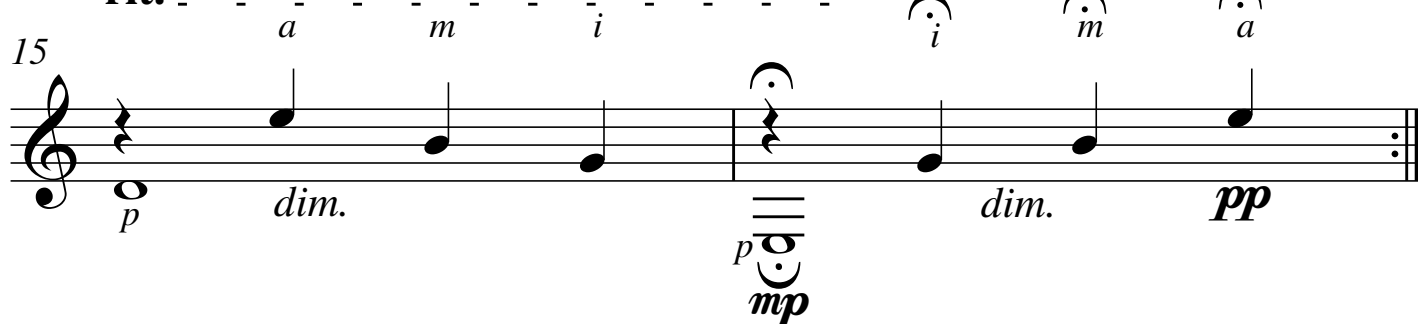


p

p

mp *espress.**rit.*

A tempo

*cresc.**rit.**dim.**dim.**pp*

mp

14 **Andante**

♩ = 80

13

mf
cantabile

4

7

10

13

15

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Andante ♩ = 80

mp
sempre
cresc.

rit.

1.

2.

dim.

f

Introduction au Jeu de la Main Gauche : Première Position

15

Andante

G
SolA
La

♩ = 80

mf cantabile

p *cresc.*

f *mf* *rit.*

f animato *p* *p* *cresc.*

dim. *f cresc.* *p* *p*

dim. *mf* *mp* *rit.*

16

Andante

♩ = 80

B

Si

C

Do

② i m i m

mf cresc.

3

i p i m i m

dim. *mf molto cresc.*

6

rit.

i m i m i m

dim. *mp*

9

A tempo

i m i m i m

f cresc. *dim.* *mp cresc.*

12

i m i m i m

dim. *f cresc.* *dim.*

15

rit.

i m i m i m

f cresc. *dim.* *mp*

Andante

♩ = 80

B C G A
Si Do Sol La

mf *espress.*

3 B C
Si Do

f

6 G A
Sol La

rit.

cresc. *dim.*

A tempo

9 G A D E
Sol La Ré Mi

mp cresc.

11 G A
Sol La

mf dim. *mf cresc.*

14 D E
Ré Mi

rit.

f dim.

Andante

♩ = 80

f sonoro

3

p subito

6

rit.

9

f sonoro

12

mp cresc.

15

rit.
dim.

Andante

♩ = 80

E

G

B

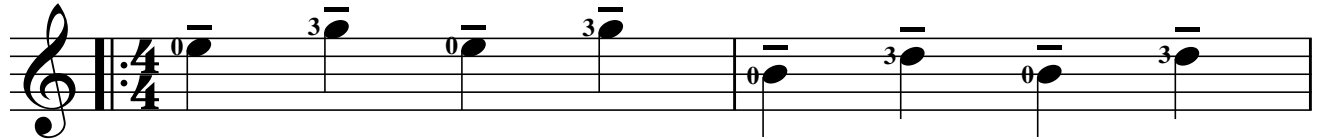
D

Mi

Sol

Si

Ré



i m i m i m i m

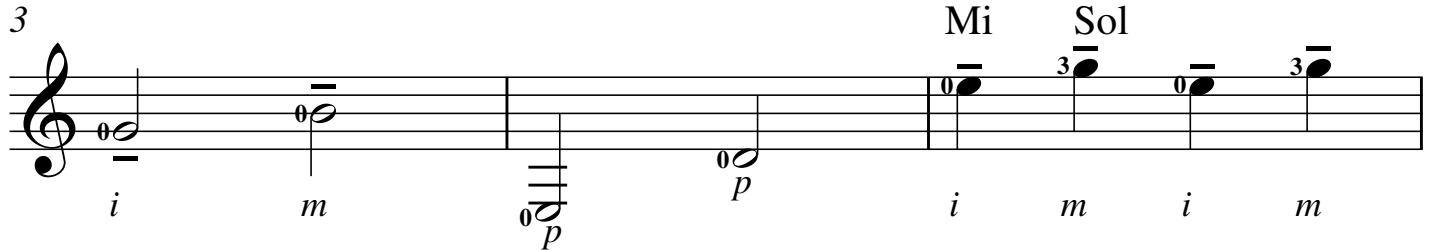
f deciso

E

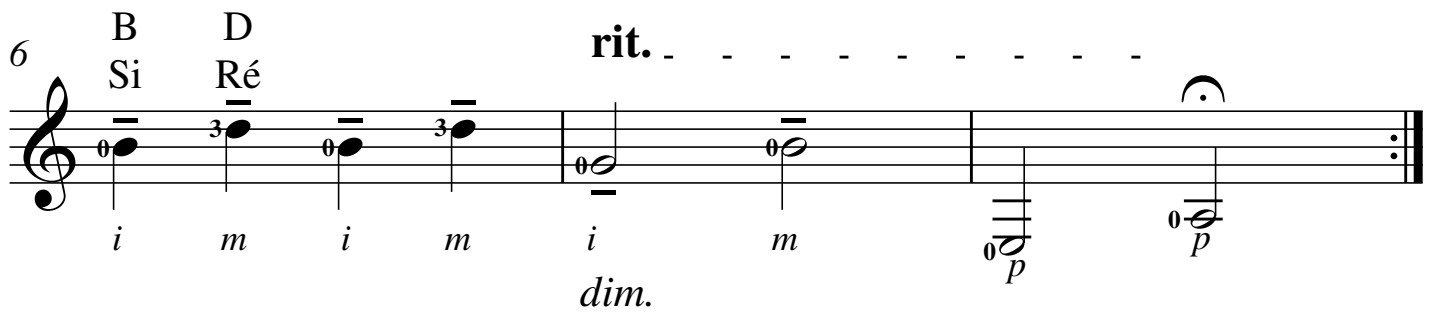
G

Mi

Sol



i m i m i m i m



i m i m i m i m

dim.

A tempo

E

F#

B

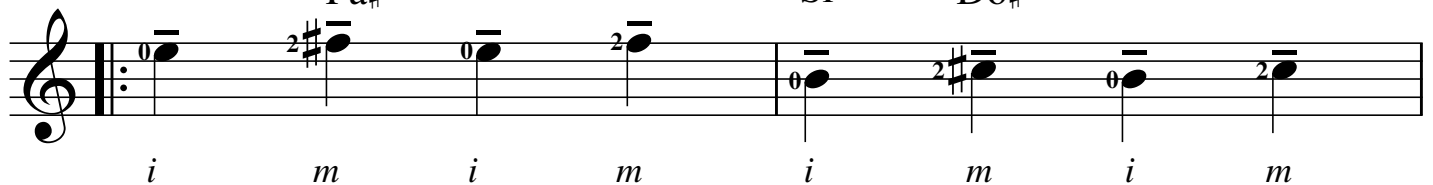
C#

Mi

Fa#

Si

Do#



i m i m i m i m

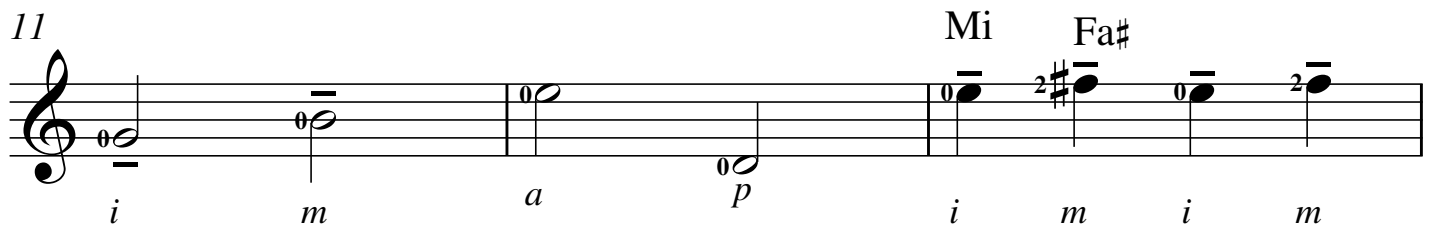
mf espress. cresc.

E

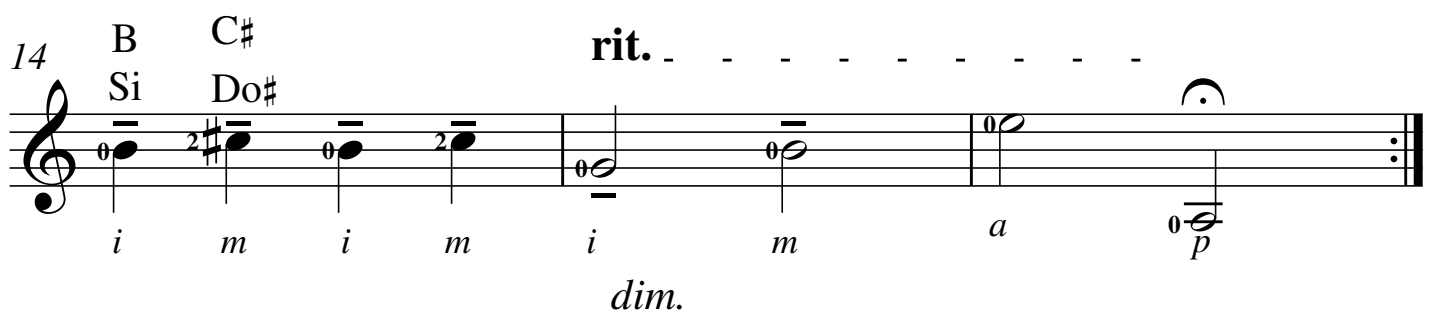
F#

Mi

Fa#



i m a p i m i m

f cresc.

i m i m i m a p

dim.

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

20

Andante

♩ = 80

Musical staff for measures 1-2. Chords: C, D, E, F, G, E. Notes: do, ré, mi, fa, sol, mi.

do ré mi fa sol mi
f deciso

Musical staff for measures 3-5. Chords: G, A, B, C, D, B, C, B, A, G. Notes: sol, la, si, do, ré, si, do, si, la, sol.

sol la si do ré si do si la sol
mf *cresc.*

rit.

Musical staff for measures 6-8. Chords: F, E, D, C#, D, E, F#, D, G, G. Notes: fa, mi, ré, do#, ré, mi, fa#, ré, sol, sol.

fa mi ré do# ré mi fa# ré sol sol
dim. *mp*

A tempo

Musical staff for measures 9-11. Chords: G, A, B, C, D, B, D, E, F#, G. Notes: sol, la, si, do, ré, si, ré, mi, fa#, sol.

sol la si do ré si ré mi fa# sol
f *mf*

Musical staff for measures 12-14. Chords: A, F#, G, G, F, E, D, C, B, A. Notes: la, fa#, sol, sol, fa, mi, ré, do, si, la.

la fa# sol sol fa mi ré do si la
molto cresc.

rit.

Musical staff for measures 15-17. Chords: G, A, B, G, C, C. Notes: sol, la, si, sol, do, do.

sol la si sol do do
dim. *mf*

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

21

Andante

♩ = 80

C D Eb F G Eb

do ré mib fa sol mib

mf *espress.*

3 G Ab Bb C D A C Bb Ab G

sol lab sib do ré la do sib lab sol

*mp**cresc.*

6 F Eb D C# D E F# D G G

fa mib ré do# ré mi fa# ré sol sol

*rit.**dim.**mp*

A tempo

9 G A Bb C D Ab D Eb F G

sol la sib do ré lab ré mib fa sol

*f**mf*

12 A F# G G F Eb D C Bb Ab

la fa# sol sol fa mib ré do sib lab

molto cresc.

15 G A B G C C

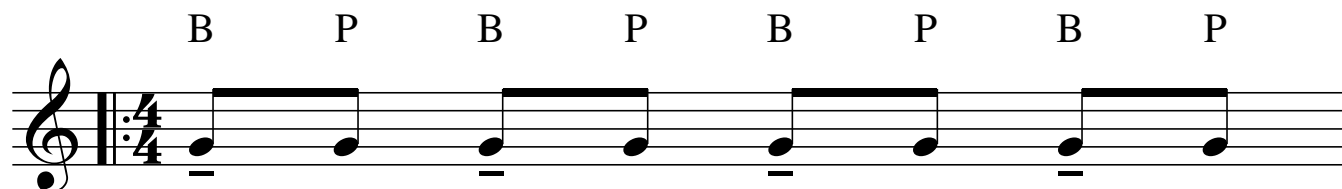
sol la si sol do do

*dim.**mf*

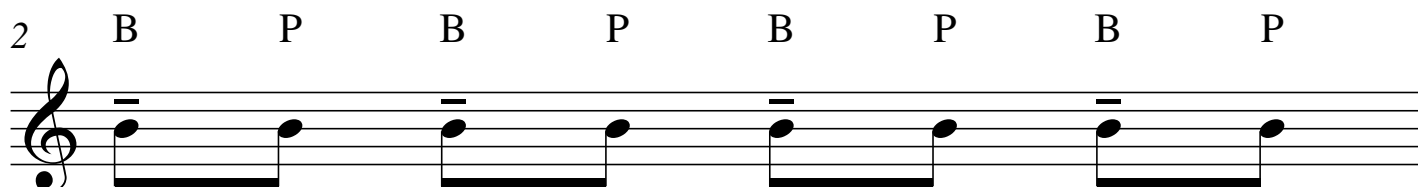
Alternance Rythmique des Butés et des Pincés : Croches

22

From Moderato to Vivo



<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>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>
<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>
<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>
<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>
<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</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>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>
<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>
<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>
<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>
<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>

3 B P B P B P B P

<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>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>
<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>
<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>
<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>
<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>

4 B P B P B P B P

<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>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>	<i>m</i>	<i>i</i>
<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>
<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>	<i>a</i>	<i>i</i>
<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>
<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>a</i>	<i>m</i>

23

Moderato ♩ = 100

1
mp cresc.
a
p p p i
dim. m i p p

3
mf cresc.
a
p p p i
dim. m i p p

5
f cresc.
a
p p p i
dim. m i p p

7
mf cresc.
a
p p p i
dim. m i p p

9 **A** (VII)
f cresc.
a
p p p i
dim. m i p p

11 (V)
mf cresc.
a
p p p i
dim. m i p p

(XII)

13 *ff* *cresc.* *p p p p* *i m a m* *a* *4* *p p p i* *dim. i p p*

15 *f* *cresc.* *p p p p* *i m a m* *a* *p p p i* *dim. i p p*

17 **B** *mp* *cresc.* *i m i m i m i m* *i* *m a m i* *dim.*

19 *mf* *cresc.* *m i m i m i m i* *m i m i* *m i m i*

(V)

21 *f* *cresc.* *a* *a* *4* *p p p i* *m i p p* *ff* *cresc.* *p p p i* *m i p p*

(VII) rit.

(XII)

23 *sfz* *dim.* *a* *1* *p p p i* *m i p p* *mf* *mp*

Accords

Andantino

24

♩ = 92

F#

mp sempre cresc.

3

6

dim. rit.

9 **A tempo**

12

15

1. rit. 2. pp

Andantino

25

$\text{♩} = 92$

mp mf

3

f ff f mf

rit. A tempo

7

mp p mp mf

11

f mf mp p *cresc.*

15

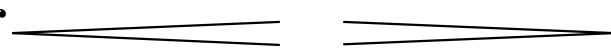
mf *cresc. dim.* mp *dim.* mp *dim.*

Arpèges

26

Moderato ♩ = 100

p i m p m i p i m p m i
mp espress.5 *p i m p m i* simile

*mp**poco a poco cresc.*
*più cresc.**f*
*ff**sfz**rfz*
*mf**p subito*
*cresc.**più cresc.*

30
25

mf *f*

29

mf *mp*

33

molto cresc. *f*

37

poco a poco cresc. *più cresc.*

41

ff *sfz*

45

rit.

f *mf dim.* *mp*

♩ = 108

0 2 3 0 2 #4 #1 2 0 3 2 0 2 0 3 2

mp cresc. *dim.*

3

0 2 3 0 2 #4 #1 2 0 2 3 0 2 4 #1 2 0 3 2 0 2 0 3 2

mp cresc. *mf cresc.* *dim.*

6

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

f cresc. *dim.*

8

0 3 2 0 2 0 3 2 0 2 3 0 2 4 1 2 0 3 2 0 2 0 3 2

mp cresc. *dim.*

11

0 2 3 0 2 4 1 2 0 2 3 0 0 2 3 1 0 2 3 1 3 0 2 3

mp cresc. *mf cresc.* *f cresc.*

14

1 4 3 1 3 1 3 2 2 0 4 #2 #0 1 0 2 1 #

sfz dim. *f dim.* *rit.*

16

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

mf dim. *mf*

Coulés

29

F# Moderato ♩ = 108

Musical notation for measures 1-2. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 1: quarter notes G4 (finger 0), A4 (finger 1), G4 (finger 0), A4 (finger 1). Measure 2: quarter notes G4 (finger 0), A4 (finger 2), G4 (finger 0), A4 (finger 2). Dynamics: *f* *sonoro*.

Musical notation for measures 3-5. Measure 3: quarter notes G4 (finger 1), A4 (finger 0), G4 (finger 1), A4 (finger 0). Measure 4: quarter notes G4 (finger 2), A4 (finger 0), G4 (finger 2), A4 (finger 0). Measure 5: quarter notes G4 (finger 3), A4 (finger 0), G4 (finger 3), A4 (finger 0). Dynamics: *ff*.

Musical notation for measures 6-8. Measure 6: quarter notes G4 (finger 2), A4 (finger 0), G4 (finger 2), A4 (finger 0). Measure 7: quarter notes G4 (finger 1), A4 (finger 0), G4 (finger 1), A4 (finger 0). Measure 8: quarter notes G4 (finger 2), A4 (finger 0), G4 (finger 2), A4 (finger 0). Dynamics: *f*, *mf*, *cresc.*

Musical notation for measures 9-11. Measure 9: quarter notes G4 (finger 1), A4 (finger 3), G4 (finger 1), A4 (finger 3). Measure 10: quarter notes G4 (finger 1), A4 (finger 3), G4 (finger 1), A4 (finger 3). Measure 11: quarter notes G4 (finger 0), A4 (finger 2), G4 (finger 0), A4 (finger 2). Dynamics: *f cresc.*, *ff*, *mf cresc.*

Musical notation for measures 12-14. Measure 12: quarter notes G4 (finger 0), A4 (finger 2), G4 (finger 0), A4 (finger 2). Measure 13: quarter notes G4 (finger 3), A4 (finger 1), G4 (finger 3), A4 (finger 1). Measure 14: quarter notes G4 (finger 0), A4 (finger 2), G4 (finger 0), A4 (finger 2). Dynamics: *f*, *ff*, *f*.

Musical notation for measures 15-17. Measure 15: quarter notes G4 (finger 3), A4 (finger 1), G4 (finger 3), A4 (finger 1). Measure 16: quarter notes G4 (finger 0), A4 (finger 1), G4 (finger 0), A4 (finger 1). Measure 17: quarter note G4 (finger 0). Dynamics: *mf*, *rit.*, *dim.*, *mp*.

Mélodie aux Basses

31

Vivo ♩ = 116
p dolce

First system of musical notation (measures 1-3). The treble clef is used. The time signature is 2/4. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. The bass line consists of whole notes. The first measure has a dynamic marking of *p dolce*. The second measure has a dynamic marking of *mp Fuori*. The third measure has a dynamic marking of *mp*.

Second system of musical notation (measures 4-6). The treble clef is used. The time signature is 2/4. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. The bass line consists of whole notes. The first measure has a dynamic marking of *cresc.*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*.

Third system of musical notation (measures 7-9). The treble clef is used. The time signature is 2/4. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. The bass line consists of whole notes. The first measure has a dynamic marking of *dim.*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*. A slur connects the second and third measures of the bass line.

Fourth system of musical notation (measures 10-12). The treble clef is used. The time signature is 2/4. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. The bass line consists of whole notes. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. A box labeled 'A' is placed above the first measure.

Fifth system of musical notation (measures 13-15). The treble clef is used. The time signature is 2/4. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. The bass line consists of whole notes. The first measure has a dynamic marking of *dim.*. The second measure has a dynamic marking of *dim.*. The third measure has a dynamic marking of *dim.*. The fourth measure has a dynamic marking of *mp*.

17 **B**

p subito *cresc.*

20

dim.

23 **C**

pp *mp cresc.*

26

mf *dim.*

29

mf cresc. *f* *rit.* *dim.* *mp*

Accords

32

Andantino ♩ = 88

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a first ending bracket with a repeat sign. The first ending consists of two measures of chords. The second ending consists of two measures of chords. The first ending is marked *mf*.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains two measures of chords. The first measure is marked *mp cresc.* and the second measure is marked *mf cresc.*

Musical staff 3: Treble clef, key signature of two sharps. The staff contains two measures of chords. The first measure is marked *mp* and the second measure is marked *dim.*

Musical staff 4: Treble clef, key signature of two sharps. The staff contains two measures of chords. The first measure is marked *mp* and the second measure is marked *f*.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains two measures of chords. The first measure is marked *dim.* and the second measure is marked *f cresc.*

Musical staff 6: Treble clef, key signature of two sharps. The staff contains two measures of chords. The first measure is marked *dim.* and the second measure is marked *mp*. Above the staff, the marking *rit.* is followed by a dashed line.

Cinquième Position et Vibrato

33

Andante

♩ = 72

V

V

V

V

simile

1. mp *gracioso* *cresc.*

4. mf *cresc.* *dim.*

8. mp mf *cresc.* f

11. *cresc.* ff mp *cresc.*

14. *rit.* f *dim.* mp

Gamme Chromatique et Vibrato

Adagio ♩ = 40

34

V V V V simile

mf molto cresc.

3

6

9

ff

11

f *mf* *mp cresc.*

14

rit.

mf *f cresc.* *ff*

Changements de Positions

35

Allegro ♩ = 112

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a quarter note A4, and a quarter note B4. The system concludes with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff shows the corresponding bass notes: a half rest, G3, A3, B3, G3, A3, B3, G3, A3, B3. Dynamics include *mp espress.*, *cresc.*, *mf*, and *dim.*

The second system of music consists of two staves. The upper staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a quarter note A4, and a quarter note B4. The system concludes with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff shows the corresponding bass notes: a half rest, G3, A3, B3, G3, A3, B3, G3, A3, B3. Dynamics include *mp*, *cresc.*, *dim.*, *p*, and *dim.*

The third system of music consists of two staves. The upper staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a quarter note A4, and a quarter note B4. The system concludes with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff shows the corresponding bass notes: a half rest, G3, A3, B3, G3, A3, B3, G3, A3, B3. Dynamics include *mp molto cresc.* and *f dim.*

The fourth system of music consists of two staves. The upper staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a quarter note A4, and a quarter note B4. The system concludes with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff shows the corresponding bass notes: a half rest, G3, A3, B3, G3, A3, B3, G3, A3, B3. Dynamics include *mf dim.* and *mp dim.*

9

f *mf* *f cresc.* *dim.*

11

mf dim. *mp dim.*

13

f *mf* *f cresc.* *dim.*

15

rit.

mf cresc. *f dim.* *mp*

17

1/2CI 1/2CII 1/2CIII

p agitato *mp cresc.*

21

1/2CI 1/2CII

mf dim. *f dim.*

25

1/2CI 1/2CII

mf dim. *f dim.*

rit.

29

1/2CVII 1/2CVII 1/2CV

sfz dim. *f dim.* *mf*

Harmoniques Naturels

37

Andante

♩ = 80

XII

Musical staff for measures 1-4. The staff is in treble clef with a 3/4 time signature. It shows natural harmonics for the 12th fret (XII). The notes are: G4 (circled 1), A4 (circled 2), B4 (circled 3), C5 (circled 4), D5 (circled 5), E5 (circled 6), and F5 (circled 7). Dynamics include *mf* *sonoro*, *cresc.*, and *dim.*

Musical staff for measures 5-8. The staff is in treble clef with a 3/4 time signature. It shows natural harmonics for the 5th fret (5). The notes are: G4 (circled 1), A4 (circled 2), B4 (circled 3), C5 (circled 4), D5 (circled 5), E5 (circled 6), and F5 (circled 7). Dynamics include *f* *cresc.*, *dim.*, and *mf*.

①
XIX or VII

Musical staff for measures 9-12. The staff is in treble clef with a 3/4 time signature. It shows natural harmonics for the 19th or 7th fret (XIX or VII). The notes are: G4 (circled 1), A4 (circled 2), B4 (circled 3), C5 (circled 4), D5 (circled 5), E5 (circled 6), and F5 (circled 7). Dynamics include *mf* *cresc.* and *dim.*

Musical staff for measures 13-16. The staff is in treble clef with a 3/4 time signature. It shows natural harmonics for the 19th or 7th fret (XIX or VII). The notes are: G4 (circled 1), A4 (circled 2), B4 (circled 3), C5 (circled 4), D5 (circled 5), E5 (circled 6), and F5 (circled 7). Dynamics include *f* *cresc.*, *dim.*, and *mf*. A *rit.* marking is present above the staff.

Barrés 38

Maestoso ♩ = 108

p p p i m a m i CII *p p p i m a m i*
mp *mf*

3

p p p i m a m i CV *p p p i m a m i*
mp *f*

5

p p p i m a m i CI *p p p i m a m i*
mf *p subito*

7

p p p i m a m i CII *p p p i m a m i*
pp *p cresc.*

Molto animando

9 *p p p i* *m a m i* CIII *p p i* *m a m i*

mp *f*

11 *p p p i* *m a m i* CVI *p p i* *m a m i*

mf *ff*

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

f dim. *mp cresc.*

15 CII *p p p i* *m a m i* rit. *p p p i* *p i m a*

f dim. *mp cresc.* *mf*

Mesures Ternaires

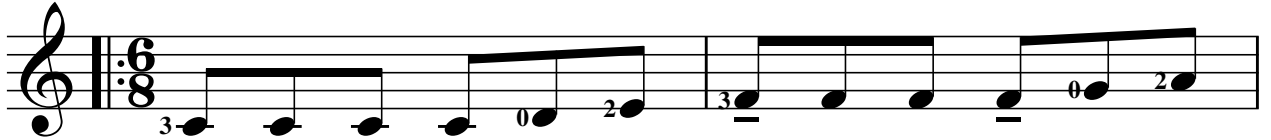
Andante

39

♩. = 60

Buté Pincé Pincé

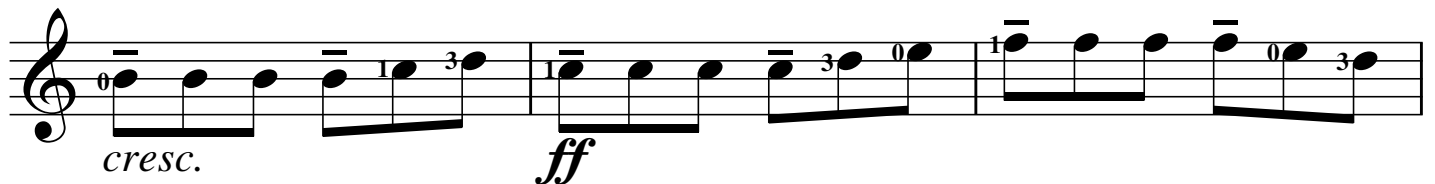
B P P B P P B P P B P P



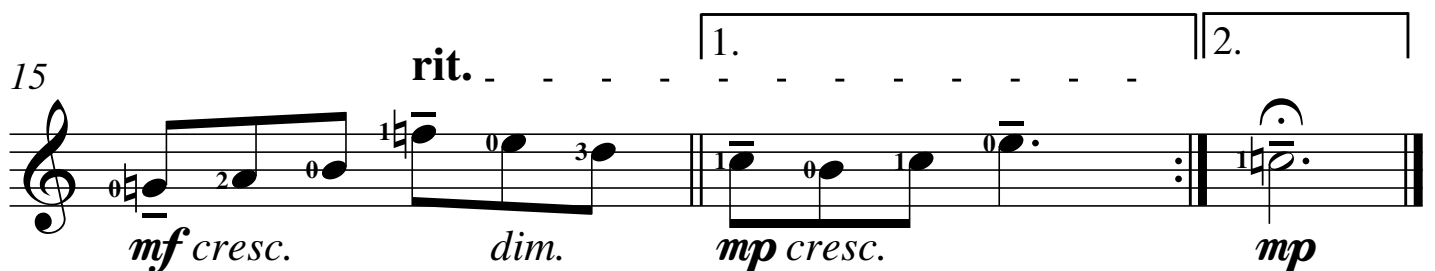
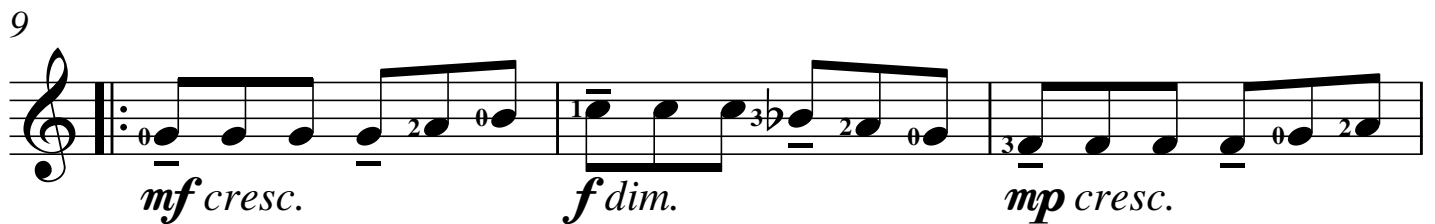
i m i m i m i m i m i m
m i m i m i m i m i m i
m a m a m a m a m a m a
a m a m a m a m a m a m
i a i a i a i a i a i a i a
a i a i a i a i a i a i a i

f deciso

3 B P P B P P B P P B P P B P P B P P



6 B P P B P P B P P B P P



Andante

$\text{♩} = 60$ *i m a i m*

p *mp espress.* *cresc.*

4

mf cresc. *f cresc.* *sfz dim.* *mf dim.*

8

P P B P P

1/2 CI

mp dim. *pp subito* *cresc.*

12

dim. *p cresc.* *mp cresc.*

15

rit.

1. 2.

mf cresc. *dim.* *mp* *mp*

Arpèges et Barrés

41

Andante ♩. = 66

mp espress.

3

cresc.

5

mf cresc. f dim.

7

mf cresc. f dim.

9

A

p subito cresc.

11

dim. cresc.

13

mp cresc. *mf dim.*

15

mp cresc. *dim.*

17 **B** 1/2 CI (b)

mf molto cresc.

19 CI (b)

dim. *cresc.*

21

f cresc.

23 rit.

dim. *mf*

Double-Croches

42

Gamme de Do Majeur

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

i m
m i
m a
a i
i i

2

Gamme Relative de La Mineur

3

4

rit.

Rythmes Pointés

43

Maestoso ♩ = 108

f

5

mf dolce *cresc.* *ff dim.* *f*

CII CV CIV

9

mp leggero

12

cresc. *mf dim.*

CII

15

rit. *mp cresc. dim.* *p* *p*

1. 2.

Golpe et Tambora

44

Andantino ♩. = 66

The musical score is written on a single treble clef staff in 6/8 time. It consists of 14 measures. The tempo is marked 'Andantino' with a quarter note equal to 66 beats per minute. The key signature has one sharp (F#). The score is divided into sections for 'Golpe' and 'Tambora'. Dynamics range from *f* (forte) to *p* (piano). Articulations include accents, slurs, and natural markings. The 'Tambora' sections are indicated by 'x' marks on the staff.

Measures 1-4: Golpe section. Dynamics: *f*, *p*, *cresc.*, *dim.*

Measures 5-8: Golpe section. Dynamics: *cresc.*, *f*, *mf*, *cresc.*, *dim.*

Measures 9-10: Tambora section. Dynamics: *mp*, *mf sonoro*, *f dim.*

Measures 11-13: Tambora section. Dynamics: *mf sonoro*, *mf dim.*, *mf sonoro*

Measure 14: Golpe section. Dynamics: *mp cresc.*, *mf dim.*, *mp*, *p*

Appoggiatures

45

Allegro ♩ = 112

mp leggiero

3

cresc. *dim.*

5

cresc.

7

dim.

9

mp molto cresc.

11

f cresc.

13

più cresc.

sfz dim.

15

rit.

mf dim.

mp dim.

Mélodie et Accords

46

Adagio $\text{♩} = 40$

mf molto cantabile *cresc.*

f *dim.* *ff*

sfz *dim.* *mf cresc.*

dim. *mf* *cresc.*

sfz *dim.* *f*

CI CII CIII ③

② ③

③

③

③

③

A

③

13

rffz *dim.*

15

mp *f*

18

dim. *cresc.* *ff*

21

dim.

24

ff *mp ritmico*

27

sffz *ff*

29

rffz *dim.* *f dim.*

32

mf dim. *f* *cresc.*

35

dim. *ff* *sffz*

38

dim. *cresc.* *dim.* *mf dim.*

Trémolo

47

Vivo

*a m i
i m a*

♩ = 144

mp espress.

3

cresc. *f*

5

dim.

7

mp dim.

60

9

mf cresc.

11

ff

13

dim. *f dim.*

15

mf dim. *mp dim.* *mp*

rit. CIV (CIV) 1. 2.

Étude Polyphonique

48

Vivo
♩. = 72

1/2CIV

Musical notation for measures 1-2. The piece is in 3/8 time with a key signature of three sharps (F#, C#, G#). The first system shows a treble clef staff with a repeat sign and a bass clef staff. The treble staff contains a melodic line with notes G4 (finger 1), A4 (finger 4), and B4 (finger 2). The bass staff contains a bass line with notes G3 (finger 0), A3 (finger 1), B3 (finger 1), C4 (finger 3), and D4 (finger 0). The dynamic is *mf* *giocoso*.

Musical notation for measures 3-5. Measure 3 starts with a treble clef staff containing notes G4 (finger 4), A4 (finger 0), B4 (finger 3), and C5 (finger 4), and a bass clef staff with notes G3 (finger 0), A3 (finger 1#), and B3 (finger 2). Measure 4 has a treble staff with notes G4 (finger 3), A4 (finger 1), and B4 (finger 4), and a bass staff with notes G3 (finger 0), A3 (finger 0), and B3 (finger 3). Measure 5 has a treble staff with notes G4 (finger 1#), A4 (finger 4), and B4 (finger 2), and a bass staff with notes G3 (finger 0), A3 (finger 1), and B3 (finger 3). The dynamic is *dim.* followed by *mf*.

Musical notation for measures 6-7. Measure 6 has a treble staff with notes G4 (finger 4), A4 (finger 3), and B4 (finger 2), and a bass staff with notes G3 (finger 0), A3 (finger 0), and B3 (finger 0). Measure 7 has a treble staff with notes G4 (finger 0), A4 (finger 2#), and B4 (finger 4#), and a bass staff with notes G3 (finger 1#), A3 (finger 3#), and B3 (finger 1). The dynamic is *cresc.* followed by *dim.*

Musical notation for measures 8-10. Measure 8 has a treble staff with notes G4 (finger 0), A4 (finger 3#), and B4 (finger 2), and a bass staff with notes G3 (finger 0), A3 (finger 3#), and B3 (finger 1). Measure 9 has a treble staff with notes G4 (finger 0), A4 (finger 0), and B4 (finger 0), and a bass staff with notes G3 (finger 4), A3 (finger 2), and B3 (finger 0). Measure 10 has a treble staff with notes G4 (finger 0), A4 (finger 0), and B4 (finger 0), and a bass staff with notes G3 (finger 4), A3 (finger 2), and B3 (finger 0). The dynamic is *mp* *dim.* followed by *mf* *fuori*. A box labeled 'A' is above measure 9. The tempo marking is *p* *ritmico*.

11 1/2 CII

dim. *cresc.* *dim.*

14

cresc. *dim.*

17 B

mf *cresc.* *dim.*

20

f *mf*

22

mp *rit.* *p cresc.* *mp*

36

f cresc. *dim.*

38

f cresc.

40

cresc. *f*

42

dim. *cresc.*

44

ff *f*

46 *mf* *rit.* *mp cresc. dim.* CII

48 **E** A tempo 1/2CIV *p* *f*

50 *cresc.*

52 *dim.* *ff* 1/2CIV

54 *cresc.* *dim.* *mf* CII

Étude Mélodique

49

Vivace ♩. = 116

The score consists of six staves of music in 6/8 time. The first staff begins with a *p* dynamic and a *mf* *sonoro* dynamic. The second staff features *p* and *f* dynamics, with a *più f* instruction. The third staff includes *ff* dynamics. The fourth staff starts with *mp* and *mf* dynamics. The fifth staff has *p subito* and *rit.* markings. The sixth staff concludes with *mp* and *cresc.* markings.

Fingerings are indicated by numbers 1-4 and *i*, *m*, *a*. Slurs and accents are used throughout. A box labeled 'A' is placed above the first measure of the fourth staff.

Fughetta

50

Adagio $\text{♩} = 42$

p dolce

3

mp

5

mf

7

f

9

p subito cresc. *dim.*

11

mp cresc. *mf dim.*

13 Grandioso 1/2CII

f cresc.

15 rit. CII

sfz dim. *mf*