

Evangelos Assimakopoulos

TO
BIBΛIO
ΤΗΣ
ΚΙΘΑΡΑΣ

4

THE
GUITAR
BOOK



PHILIPPOS NAKAS
THE MUSIC HOUSE

EVANGELOS ASSIMAKOPOULOS

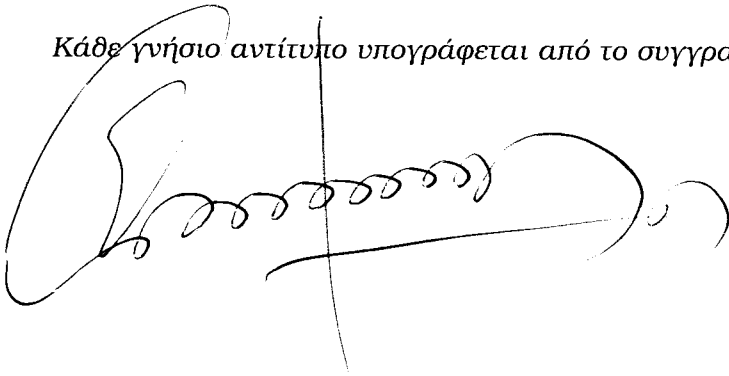
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PHILIPPOS NAKAS
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Κάθε γνήσιο αντίτυπο υπογράφεται από το συγγραφέα.



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Π Ρ Ο Λ Ο Γ Ο Σ

Το βιβλίο της κιθάρας Νο 4 είναι η συνέχεια μιας σειράς εκδόσεων με επιλογές έργων πρωτότυπων ή μεταγραφών που απευθύνεται σε όσους μαθητές διανύουν το τέταρτο έτος των σπουδών τους ή (σύμφωνα με τις ισχύουσες βαθμίδες των Ωδείων) σ' αυτούς που βρίσκονται στη δεύτερη χρονιά της Κατώτερης τάξης.

Τα 34 έργα που περιλαμβάνονται σ' αυτό το βιβλίο καλύπτουν ένα φάσμα μουσικής από το 16ο αιώνα μέχρι τις μέρες μας και δίνουν την ευκαιρία στον σπουδαστή να γνωρίσει περισσότερο τις τεχνικές και εκφραστικές απαιτήσεις του οργάνου.

Ευχαριστώ θερμά τους μαθητές μου Μπέσσυ Διαγωμά και Μανώλη Βροντινό για τη συμμετοχή τους στις διορθώσεις των κομματιών, τη Μαρία Τζάνου που βοήθησε στα κείμενα των τελευταίων σελίδων και τον Δημήτρη Ιωάννου για τις παρατηρήσεις και τις προτάσεις του.

Ευάγγελος Ασημακόπουλος
Καλοκαίρι του 1999

P R E F A C E

The Guitar Book No. 4 is the continuation of the series of publications with selections of original and transcribed works for guitar intended for students covering their fourth year of study or (according to the applying Conservatory levels) who are in their second year of the Lower level.

The 34 pieces included in this book cover a range of music dating from the 16th century until today, in which the pupil is faced with the further technical and expressive demands of the instrument.

I deeply thank my pupils, Bessy Diagoma and Manolis Vrontinos for their corrections in the pieces, Maria Tzanou for her help with the entries on the final pages, and Dimitris Ioannou for his comments and suggestions.

Evangelos Assimakopoulos
Summer 1999

ΕΙΣΑΓΩΓΗ

Με τίτλο 'Το βιβλίο της κιθάρας' και με αρίθμηση που αντιστοιχεί στα χρόνια σπουδών, κυκλοφορεί τώρα μια σειρά βιβλίων με έργα για κιθάρα. Στη σειρά αυτή η επιλογή του υλικού έγινε από πρωτότυπα έργα (originals) αλλά και από έργα που ενώ αρχικά γράφτηκαν για άλλα όργανα, εδώ έχουν μεταγραφεί ή διασκευαστεί για την κιθάρα (transcriptions, arrangements).

Σε όλα τα βιβλία ο σπουδαστής έχει την ευκαιρία να γνωρίσει αντιπροσωπευτικά δείγματα γραφής και ύφους μουσικής πέντε αιώνων, μέσα από επιλογές κομματιών που παρουσιάζουν οπωσδήποτε κάποιο τεχνικό ή μουσικό ενδιαφέρον. Αντίθετα δεν θα βρει ασκήσεις, γυμνάσματα και σπουδές, γιατί είναι προφανές ότι αυτά καλύπτουν ένα διαφορετικό μέρος της φιλολογίας του οργάνου.

Στα έργα της παλιάς μουσικής (Αναγέννηση & Μπαρόκ) σημειώνονται σε παρενθέσεις οι εκάστοτε εκφραστικοί και ρυθμικοί όροι (cresc., rall., ff, κ.ά.), επειδή στο πρωτότυπο δεν υπήρχαν αυτού του είδους οι σημειώσεις. Επίσης για καθαρά πρακτικούς και λειτουργικούς λόγους, αναγράφονται ελάχιστα μόνο ποικίματα (ornaments) αν και είναι δεδομένο ότι η Μπαρόκ μουσική χαρακτηρίζεται από αυτά.

Ως προς τα έργα της σύγχρονης μουσικής, η επιλογή υπήρξε εξαιρετικά δυσχερής αφού για τα κομμάτια που παρατίθενται εδώ, έχει δοθεί ειδική άδεια από τους κατέχοντες την πνευματική τους ιδιοκτησία. Παρ' όλα αυτά είναι σημαντικό ότι στα 'βιβλία της κιθάρας' παρουσιάζονται επώνυμοι και μη σύγχρονοι συνθέτες, καταθέτοντας δείγματα γραφής της εποχής μας.

Τέλος, για πληρέστερη ενημέρωση και προσέγγιση στους συνθέτες και τα έργα τους, γράφτηκαν λίγα λόγια γι' αυτούς στο τέλος. Εδώ πρέπει να τονιστεί ότι οι τίτλοι των κομματιών έχουν καταχωρηθεί σύμφωνα με το λεξικό Grove, έκδοση 1980, η δε μετάφραση στα Ελληνικά αποδίδει την ακριβή προφορά των λέξεων στη γλώσσα τους.

Εύχομαι τα βιβλία αυτά, που εκπονήθηκαν με πολλή φροντίδα, να φανούν χρήσιμα και να δώσουν της ευκαιρία στους σπουδαστές κάθε βαθμίδας να αναπτύξουν την τεχνική, την ερμηνεία και την αισθητική τους.



E.A.

I N T R O D U C T I O N

'The Guitar Book' is being published as a series of volumes containing works for the guitar. The volumes are numbered according to the pupil's level of study. The choice of material includes original guitar compositions and pieces initially written for other instruments and transcribed or arranged here for the guitar. Each volume gives the pupil the opportunity to become acquainted with typical examples of the compositional styles of the past five centuries through selected works that present some special point of interest or involve a particular technique. He will not, however, find exercises, scales or studies per se, since these clearly belong to an area covered by other books on learning the guitar.

In the early music compositions (pieces dating from the Renaissance and Baroque periods), all expression marks and indications of the dynamics and tempo (cresc., rall., ff, etc.) not stated in the original version have been placed in brackets. Also, for purely practical and functional reasons, very few ornaments have been included, although they are a typical feature of Baroque music.

As regards the choice of modern compositions, the task was an extremely difficult one since special permission had to be obtained from the copyright owners for pieces appearing in these volumes. Nonetheless, 'The Guitar Book' series presents pieces by both famous and lesser-known contemporary composers, thereby providing examples of modern styles of composition.

Finally, to allow pupils better access to and a fuller understanding of the composers and their work, a few words about each of them are appended at the end of the book.

Here one should emphasise that the titles of works are as they appear in the 1980 Edition of the New Grove's Dictionary of Music and Musicians, translated here into Greek to reflect their correct pronunciation in the original language.

It is my hope that these books, which have been prepared with a great deal of care and attention, will be useful to pupils of the guitar, at whatever level, and enable them to develop their technique, performance skills and general musical appreciation.

E. A.

Sonata

(K.32)

Transcribed by
Evangelos Assimakopoulos

DOMENICO SCARLATTI
(1685 - 1757)

(Adagio $\text{♩} = 72$)

(mf) (mf) (mf) (mf)

5 C.4 (p)

9 C.2 (mp) p

13 C.2 (f)

17 C.1 p p

21 C.2 C.4 C.5 C.2 (mf) (dim. e rall.) (p)

In the Russian Church

(Album for the young, op.39)

Arranged by
Evangelos Assimakopoulos

PYOTR ILYICH TCHAIKOVSKY
(1840 - 1893)

Largo e tenuto (♩=54)

8 *p* C.2 C.2

6 *mf* C.3 C.2 *p* C.2 C.3

12 *mp* *p*

20 *pp* *p* *cresc.* *mf*

27 *f* *dim.* *p* C.2 C.5

34 *morendo* *pp*

Oremus

Revised & Fingered by
Evangelos Assimakopoulos

FRANCISCO TÁRREGA
(1852 - 1909)

Lento (♩=54)

⑥ = Re

mp *f*

C.8

4

C.3 — C.1

7

rall. *mp a tempo*

10

f

C.8

C.3 — C.1

13

rall.

Endecha

Revised & Fingered by
Evangelos Assimakopoulos

FRANCISCO TÁRREGA
(1852 - 1909)

Andante espressivo (♩=76)

⑥ = Re

con dolore

C.7

C.5

5

C.9

C.10

p

9

C.8

C.2

C.3

C.2

p

14

C.7

C.5

19

C.9

C.10

C.8

23

C.2

C.3

C.2

rall.

p

Minuetto

(Sonata op. 22)

Revised & Fingered by
Evangelos Assimakopoulos

FERNANDO SOR
(1778 - 1839)

Allegro (♩=144)

5

9

13

17

23

p *f* *mp* *mf* *pp* *pizz.*

28 *mf* *p* *rit.* *f* *a tempo* *p*

33 *f* *p*

38 *Fine* **Trio** *p*

42 *f* *p*

47 *mf* *p*

53 *rit.* *a tempo* *p*

58 *f* *p* *D.C. al Fine*

Arranged by
Evangelos Assimakopoulos
(Allegretto ♩=120)

Danse Polonaise

ANONYMOUS

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of eight systems of music, each with a treble clef staff and a bass clef staff. The melody in the treble clef includes fingerings (i, m, a, m) and slurs. The bass clef staff contains chords and bass notes with fingerings (1, 2, 3, 4, 0). Dynamics include *mf*, *p*, *metalico*, and *f*. Performance markings include *C.2* (Crescendo) and *Più mosso* (faster tempo) starting at measure 21. Measure numbers 8, 9, 13, 17, 21, 25, and 30 are indicated at the beginning of their respective systems.

Musette

Transcribed by
Evangelos Assimakopoulos

(Anna Magdalena's notebook)

JOHANN SEBASTIAN BACH
(1685 - 1750)

(Allegretto $\text{♩} = 66$)

⑥ = Re

(p)

(f)

(cresc.)

(f)

C.2

C.2

C.2

(metallico)

(mf)

(p)

C.2

(cresc.)

(pizz.)

(pp)

(pizz.)

(mp)

(cresc.)

(f)

Air

Fingered by
Evangelos Assimakopoulos

EVANGELIA KATELI
(b.1967)

Lento (♩ = 92)

mf *espressivo* *mf* *a*

f *mf*

p *mf* *cresc.* *rall.*

1. Arm.8a 2. Arm.8a

ff

Tempo primo
Arm.XII VII IX XII

Lento espressivo
sul tasto *rit.* *dolce* *rallentando*

Ad libitum
Arm. VII VII XII

cresc.

dolce Arm.VII XII

Los cuatro muleros

Arranged by
Evangelos Assimakopoulos

FEDERICO GARCÍA LORCA
(1898 - 1936)

Animando (♩.=72)

The musical score is presented in a standard format with a treble clef and a key signature of one sharp (F#). The time signature is 8/8. The piece is marked **Animando** with a tempo of ♩.=72. It consists of a main melody with several measures of accompaniment. The score includes various musical notations such as fingerings (i, m, a, 1, 2, 3, 4), dynamics (p, mf, f), accents (>), slurs, and a Coda section. The Coda is marked with a double bar line and the word *Coda*. The piece concludes with a final flourish in the Coda section.

Pavana

Revised & Fingered by
Evangelos Assimakopoulos

FRANCISCO TÁRREGA
(1852 - 1909)

Andante (♩=92)

The musical score for "Pavana" is presented in six systems, each containing a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/8. The tempo is marked "Andante" with a metronome marking of ♩=92. The score includes various musical notations such as notes, rests, accidentals, and fingerings. Specific markings include "C.2", "C.4", and "C.7" above the staff, and "a", "i", "m", "p" below the staff. The piece concludes with the word "Fine".

18 *a m i m i m i m i m*
C.2

21 *a m i m i m i m i m*
C.2

24 *a m i m i m i m i m*
C.4 C.2

27 *a m i m i m i m i m*
C.2

30 *a m i m i m i m i m*
C.2 *f* *pizz.*

33

35 *p m i m i m i m i m*
ritar. *Dal S al Fine*

Minuetto

(Sonata op.25)

Revised & Fingered by
Evangelos Assimakopoulos

FERNANDO SOR
(1778 - 1839)

Allegro (♩=160)

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It consists of six systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes. The second system starts at measure 5 and features a piano (*p*) dynamic and a ritardando (*rit.*) marking. The third system begins at measure 8 and includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system starts at measure 14 and features a forte (*f*) dynamic. The fifth system begins at measure 19 and includes a piano (*p*) dynamic. The sixth system starts at measure 24 and includes a piano (*p*) dynamic and a rallentando (*rall.*) marking. The piece concludes with a Coda (C.3) and a final cadence. Fingering numbers (1-4) and accents (*a*) are used throughout the score. The key signature is one sharp (F#).

29 *a tempo*

C.7 C.5 C.4

35

C.2 C.1

rit. *a tempo* *rall.* *Fine*

40 **Trio**

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

45

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

p *p* *p*

50

a *m* *a* *m* *a* *m* *a* *m* *a* *m* *a* *m*

cresc. *rit.*

55

m *a* *m* *a* *m* *a* *m* *a* *m* *a* *m* *a* *m* *a* *m*

p *a tempo*

60

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

p *f* *rall.* *D.C. al Fine*

Gavottes I & II

Transcribed by
Evangelos Assimakopoulos

FRANÇOIS LE COCQ
(1679 - 1742)

(Allegro grazioso ♩=138)

The musical score is presented on a single staff in treble clef with a common time signature (C). The tempo is marked as 'Allegro grazioso' with a quarter note equal to 138 beats per minute. The piece begins with a dynamic marking of *mf*. The notation includes various fingerings (m, i, a, 1, 2, 3, 4) and articulations such as accents and trills. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, and 21 clearly marked. A first ending (1.) and second ending (2.) are provided at the conclusion of the piece, with a *rall.* marking for the final measures.

II

5

9

13

17

21

25

29

(mp)

(mf)

(rall.)

(mp)

(mf)

(rall.)

La Mazurka

Revised & Fingered by
Evangelos Assimakopoulos

LUIGI LEGNANI
(1790 - 1877)

Tempo di Mazurka (♩=92) *a*

mf

mf

p

C.2

21

C.4 C.2 C.2

24

a m a m a m

rall.

27

m i m i m i m i

molto

f a tempo

30

f

33

p

36

a m i m a m i

39

C.2 C.2 C.2

42 C.1 *sf p* *sf p* *rall.*

45 *f* *a tempo*

48 *f*

51 *mf*

54 *mf*

57 *mf*

60 *p*

63

cresc. poco a

66

poco

69

f

72

f

75

accel.

79

ff

83

ff

Almein

Transcribed by
Evangelos Assimakopoulos

ROBERT JOHNSON
(1583 - 1633)

(Andante ♩=92)

(*p* *f*)

() () ()

() () ()

() () ()

() () ()

14

()

16

()

19

()

22

()

24

()

27

()

30

(rall.) ()

Revised & Fingered by
Evangelos Assimakopoulos

Leccion

DIONISIO AGUADO
(1784 - 1849)

Molto allegro (♩=160)

The image shows a page of musical notation for guitar, titled "Leccion" by Dionisio Aguado. The score is in G major (one sharp) and 3/4 time. It consists of eight systems of music, each with a treble clef staff and a bass clef staff. The first system starts with a *mf* dynamic and includes fingerings (i, m, i) and accents (a). The second system continues with similar patterns. The third system has a *mp* dynamic. The fourth system features a *f* dynamic and includes a trill. The fifth system has a *mp* dynamic. The sixth system has a *f* dynamic. The seventh system has a *f* dynamic. The eighth system ends with a *rall.* marking and a change in time signature to 3/4. The page number 28 is in the bottom left corner.

Revised & Fingered by
Evangelos Assimakopoulos

Galop

(op.32 No.6)

FERNANDO SOR
(1778 - 1839)

Grazioso (♩=76)

The musical score is written for guitar on a single staff in G major (one sharp) and 2/4 time. The tempo is marked as *Grazioso* with a quarter note equal to 76 beats per minute. The score is divided into measures 1-8, 9-13, 14-18, 19-23, 24-27, and 28. Dynamics include *mf*, *f*, *cresc.*, *mp*, and *rit.*. Fingerings are indicated by numbers 1-4 and 0. Accents and slurs are used throughout. The piece concludes with a *D.C. al Fine* instruction.

D.C. al Fine

Mazurka

Revised & Fingered by
Evangelos Assimakopoulos

LUIGI MOZZANI
(1869 - 1943)

Tempo di Mazurka (♩=112)

The musical score is written for a single instrument, likely piano, in 3/4 time and the key of D major. It consists of 24 measures, divided into six systems of four measures each. The score includes a variety of musical notations, including triplets, slurs, and dynamic markings such as *p*, *mf*, and *ff*. Fingerings are indicated by numbers 1-4, and articulations like *staccato* and *accents* are used. The melody is often accompanied by chords, with some measures featuring a bass line. The piece concludes with a repeat sign in the final measure.

Measure 1: *p* *staccato*. Chords: C.7, C.4. Fingerings: 3, 2, 1, 3, 4, 2. Articulations: *accents*. Dynamics: *p*.

Measure 5: *p*. Chords: C.7, C.4. Fingerings: 3, 2, 1, 3, 4, 2. Articulations: *accents*. Dynamics: *p*. Melody: *m i m i m i*.

Measure 9: *p*. Chords: C.7, C.4. Fingerings: 3, 2, 1, 3, 4, 2. Articulations: *accents*. Dynamics: *p*.

Measure 13: *p*, *ff*. Chords: C.5. Fingerings: 3, 4, 1, 2, 4, 1. Articulations: *accents*. Dynamics: *p*, *ff*.

Measure 17: *mf*. Chords: C.5. Fingerings: 3, 4, 1, 2, 4, 1. Articulations: *accents*. Dynamics: *mf*. Melody: *m i p i m i*.

Measure 21: *p*. Chords: C.5, C.3. Fingerings: 3, 4, 1, 2, 4, 1. Articulations: *accents*. Dynamics: *p*. Melody: *m i p i m i*.

25 *p.* C.5

29 *p*

33 *p* C.2 C.3 *Fine*

Trio C.3 *ff* C.3 *p* C.7 *p*

41 *ff* *p* p i m a m i m i m i m

45 *ff* C.3 *p* C.3

49 *f* *ff* C.3 *D.C. al Fine*

The King of Denmark's Galliard

Arranged by
Evangelos Assimakopoulos

JOHN DOWLAND
(1563 - 1626)

(Moderato ♩=112)

(*mf*)

5

9

(*f*) *p*

13

17

C.8

21

C.3

25

(*p*)

29

(*f*)

rit.

Minuetto

Transcribed by
Evangelos Assimakopoulos

ANONYMOUS
(XVIII Century)

(Allegretto ♩=116)

Musical score for Minuetto, featuring a single melodic line with a bass line. The score is in treble clef with a key signature of one sharp (F#). It consists of a single melodic line with a bass line. The piece is in 3/4 time and marked Allegretto (♩=116). The score is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, and 29-32. The piece features various technical elements such as triplets, slurs, and fingerings. The dynamics range from piano (p) to forte (f). The piece concludes with a double bar line and repeat dots.

Estudio poético

Dialogando op.25

Revised & Fingered by
Evangelos Assimakopoulos

DANIEL FORTEA
(1878 - 1953)

Allegretto (♩=116)

The musical score is presented in six systems, each with a treble clef and a bass clef. The time signature is 3/4. The tempo is marked Allegretto with a quarter note equal to 116 beats per minute. The score includes various musical notations such as chords, fingerings (e.g., 0, 1, 2, 3, 4), and dynamics (p, cresc., rall.). Rehearsal marks C.1, C.3, and C.5 are placed above the staff. The music features a mix of rhythmic patterns and melodic lines, with some sections marked with 'a' or 'm' above notes. The score concludes with a final chord in the sixth system.

18 C.10 C.7 C.5 C.10 C.7

21 C.5 C.5 C.5

poco accel. *dimin.*

24 C.1

27 C.1 C.1

p

30 C.3

33 C.1 C.1 C.3

cresc.

36 C.1

rall.

39 *p* C.1

41 C.1

43 C.5 C.10 C.7

45 C.5 C.10 C.7

47 C.5 C.5 *poco accel.*

49 C.5 *dimin.* *p* *p* ④ ⑥

52 C.5 *pizz.* *morendo* C.5 *pp*

By permission of the Publishers BIBLIOTECA FORTEA.

Sonata

Transcribed by
Evangelos Assimakopoulos

DOMENICO CIMAROSA
(1749 - 1801)

Larghetto (♩ = 60)

⑥ = Re

(p)

C.2

3

5

C.7

7

(mf)

9

(p)

11

13

15

(*mf*)

17

p

C.2

19

(*mp*)

(*metalico*)

21

(*p*)

23

C.2

25

C.2

27

(*mf*)

29

31

33

35

37

39

41

25

29

33

37

a tempo

41

C.2

45

49

rall.

Marieta

Mazurka

Revised & Fingered by
Evangelos Assimakopoulos

FRANCISCO TÁRREGA
(1852 - 1909)

Lento (♩=69)

The musical score is presented in a single system with four staves. The first staff (measures 1-4) begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It contains a melody with various ornaments (m, a) and dynamic markings (p). The second staff (measures 5-8) continues the melody with similar ornaments and dynamics. The third staff (measures 9-12) features a more complex melodic line with a 'rall.' marking and ends with 'a tempo'. The fourth staff (measures 13-16) continues the piece, marked with 'C.5' and 'Arm XII' above the staff. The score includes detailed fingering numbers (1-5) and dynamic markings throughout.

12

sonoro

ritard.

15

C.2

Arm VII 8a

Fine

Più mosso

C.5

C.7

f

Fine

Più mosso

f

18

C.5

C.7

C.5

C.7

20

C.5

C.7

C.5

ritard.

a tempo

C.5

C.7

C.5

ritard.

a tempo

23

1. C.2

2.

C.2

rit.

a tempo

Dal $\frac{3}{8}$ al Fine

1. C.2

2.

C.2

rit.

a tempo

Dal $\frac{3}{8}$ al Fine

Pavana No.1

Transcribed by
Evangelos Assimakopoulos

LUIS MILAN
(1500-1561)

(Maestoso ♩=96)

Musical notation for measures 1-3. The piece is in 3/2 time and D major. Measure 1 starts with a treble clef and a common time signature. The bass line consists of a series of chords: D2, F#2, A2, B2, D3, F#3, A3, B3. The treble line has a whole note chord D4-F#4-A4 in measure 1, followed by a half note chord D4-F#4-A4 in measure 2, and a half note chord D4-F#4-A4 in measure 3. Fingering numbers (0, 1, 3, 2, 1, 2, 3, 4, 0, 4, 1, 3, 2) are indicated below the notes. An 'a' is written above the first measure. A slur is placed under the first measure, and a wedge-shaped dynamic marking is placed under the last measure.

Musical notation for measures 4-6. Measure 4 has a treble clef and a common time signature. The bass line has a whole note chord D2-F#2-A2 in measure 4, a half note chord D2-F#2-A2 in measure 5, and a half note chord D2-F#2-A2 in measure 6. The treble line has a whole note chord D4-F#4-A4 in measure 4, a half note chord D4-F#4-A4 in measure 5, and a half note chord D4-F#4-A4 in measure 6. Fingering numbers (4, 3, 0, 2, #4, 1, 4, 0, 4, 1, 0, 3, 4, 2, 2) are indicated below the notes. A slur is placed under measures 4-6, with '(p)' written below it. A wedge-shaped dynamic marking is placed under measure 6, with '(mf)' written below it.

Musical notation for measures 7-9. Measure 7 has a treble clef and a common time signature. The bass line has a whole note chord D2-F#2-A2 in measure 7, a half note chord D2-F#2-A2 in measure 8, and a half note chord D2-F#2-A2 in measure 9. The treble line has a whole note chord D4-F#4-A4 in measure 7, a half note chord D4-F#4-A4 in measure 8, and a half note chord D4-F#4-A4 in measure 9. Fingering numbers (0, 1, 3, 2, 1, 2, 3, 4, 0, 4, 1, 3, 2, 3, 0, 2, #4, 1, 4, 0, 4, 1) are indicated below the notes. A slur is placed under measures 7-9, with '(metalico)' written below it.

Musical notation for measures 10-12. Measure 10 has a treble clef and a common time signature. The bass line has a whole note chord D2-F#2-A2 in measure 10, a half note chord D2-F#2-A2 in measure 11, and a half note chord D2-F#2-A2 in measure 12. The treble line has a whole note chord D4-F#4-A4 in measure 10, a half note chord D4-F#4-A4 in measure 11, and a half note chord D4-F#4-A4 in measure 12. Fingering numbers (4, 1, 0, 3, 0, #1, 3, 0, 2, #4, 4, -4, 3, -3, 1, -4) are indicated below the notes. A slur is placed under measures 10-12, with 'C.2' written above it.

Musical notation for measures 13-15. Measure 13 has a treble clef and a common time signature. The bass line has a whole note chord D2-F#2-A2 in measure 13, a half note chord D2-F#2-A2 in measure 14, and a half note chord D2-F#2-A2 in measure 15. The treble line has a whole note chord D4-F#4-A4 in measure 13, a half note chord D4-F#4-A4 in measure 14, and a half note chord D4-F#4-A4 in measure 15. Fingering numbers (4, 3, 1, 4, 1, 4, 1, 0, 4, 1, 3, 2, 1, 3, 0, 3) are indicated below the notes. A slur is placed under measures 13-15, with '(p)' written below it.

16

C.3

f

19

22

(mf)

25

()

27

(rall.)

Pavana No.3

Transcribed by
Evangelos Assimakopoulos

LUIS MILAN
(1500 - 1561)

(Andante con moto ♩=100)

The musical score is presented in six systems, each with a treble clef and a common time signature. The first system (measures 1-4) features a series of chords with fingerings (1, 2, 3, 4) and a triplet of eighth notes. The second system (measures 5-7) includes a melodic line with the letters 'a m i' above it, a triplet of eighth notes, and a dynamic marking of *mf*. The third system (measures 8-10) continues the melodic line with 'a m i' above it, a triplet of eighth notes, and dynamic markings of *f* and *mp*. The fourth system (measures 11-13) shows a melodic line with a sharp sign and a triplet of eighth notes. The fifth system (measures 14-17) features a melodic line with a sharp sign, a triplet of eighth notes, and a dynamic marking of *p*. The sixth system (measures 18-20) concludes with a melodic line, a triplet of eighth notes, and a dynamic marking of *p*. The score is marked with 'C.1' above measures 1, 5, 9, 13, 17, and 19, and 'C.3' above measure 10. Dynamics include *mf*, *f*, *mp*, and *p*. The piece concludes with a final cadence.

22 C.1

(mp)

25 C.1 C.1

(mp)

28 C.3 C.5

(mp)

31 C.1 C.1

(mf)

34 C.1

(f)

37 C.1

(f)

40 C.1

(rall.)

Minuetto

(op.11, No.1)

Revised & Fingered by
Evangelos Assimakopoulos

FERNANDO SOR
(1778 - 1839)

Andante (♩=63)

⑤=Sol
⑥=Re

C.3

C.7

C.8 C.7 C.5

C.5 C.3

C.3

C.7 C.8 C.7 C.5

C.5 C.3

17 *f*

19 *p*

21 *f* *p*

C.7 C.2

24 *p* *f*

C.5 C.3

26 *p*

C.7

28 *p*

C.8 C.7 C.5

30 *p*

C.5 C.3

Romanesca

Arranged by
Evangelos Assimakopoulos

ANONYMOUS
(1650)

(Moderato ♩=108)

The musical score for "Romanesca" is presented in six systems, each with a treble clef and a 2/4 time signature. The key signature has two sharps (F# and C#). The tempo is marked "Moderato" with a quarter note equal to 108 beats per minute. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also features articulations such as accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 0). The piece is arranged by Evangelos Assimakopoulos, based on an anonymous source from 1650.

System 1 (Measures 1-5): *f*, *(molto rall.)*, *(mf)*, *(a tempo)*

System 2 (Measures 6-10): *(f)*

System 3 (Measures 11-16): *(mf)*, *(p)*

System 4 (Measures 17-22): *(f)*, *(p)*, *(mf)*

System 5 (Measures 23-28): *(p)*, *(metalico)*

34 *m i m i* *m* *a m*
(mf)

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

44 *m m* *i m i* *m i* *m i*
(sostenuto) *p*

49 *i m i* *i m i* *m i* *m i*

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

59 *i* *p i* *m i m* *i m i* *m i*
(metalico)

64 *m i m* *i m i* *a m i* *m i m*
(f) *(molto rall.)*

Coranto

Transcribed by
Evangelos Assimakopoulos

ROBERT JOHNSON
(1583 - 1633)

(Moderato ♩=120)

The musical score is written for a single melodic line on a treble clef staff with a 3/4 time signature. The key signature is one flat (G minor). The tempo is marked as Moderato with a quarter note equal to 120 beats per minute. The score is divided into six systems, with measure numbers 6, 11, 16, 20, and 25 indicated at the beginning of their respective lines. The notation includes various rhythmic values, accidentals, and fingerings (e.g., 1, 2, 3, 4, 0, m, i, a). Performance markings include dynamic accents (p), breath marks (trapezoidal shapes), and fingering changes (C.3, C.5, C.2). A trill is marked with *tr. The score concludes with a final measure marked with an asterisk (*).

30

8

35

8

40

8

44

8

48

8

52

8

57

8

Menuets I & II

Transcribed by
Evangelos Assimakopoulos

JEAN PHILIPPE RAMEAU
(1683 - 1764)

Maestoso (♩=76)

I

©-Re

(*f*) (*p*)

5

(*metalico*)

9

(*f*) (*p*)

13

(*rall.*)

17

(*a tempo*)

21

(*tr*)

25

(*tr*)

Fine

II

5

10

15

20

26

32

D.C. Minuetto I
al Fine

Präludium

BWV 999

JOHANN SEBASTIAN BACH

(1685-1750)

Transcribed by
Evangelos Assimakopoulos

(Moderato ♩=88)

1
i m a m i m i

4

7

10
(cresc.)

13

16

19
(cresc.)

C.1

C.2

C.5

C.7

C.7

22 C.9 C.8
(*f*) (*dim.*)

25 C.5 C.2

28

31

34 C.2 C.7

37 C.5

40 C.1 C.2
(*rall.*)

Danza de los Nayades

Revised & Fingered by
Evangelos Assimakopoulos

JOSÉ FERRER
(1835 - 1916)

Larghetto (♩=63)

5

9

13

17

21

25

f *p* *f*

p *f*

p *mf*

p *pp*

Tempo de Mazurka (♩=116)

C.2

Arm.XII

C.5

C.5

29

f *rall.*

33

a tempo

37

C.5

41

C.5

45

f

49

a *m*

53

a

57

p *a*

61

p

65

p

69

Arm.XII

73

affettuoso

77

rit.

81

a tempo

85

C.2

89

p

93

C.5

a

m

a

m

97

a

C.5

-4

101

-4

-4

-4

-4

105

p

p

i

m

a

p

p

i

m

a

m

a

-4

109

-4

C.2

113

p

p

p

p

rall.

117

p

pp

perdendosi

Brasileirinho

Revised & Fingered by
Evangelos Assimakopoulos

JOÃO PERNAMBUCO
(João Teixeira Guimarães)
(1883 - 1947)

Andante (♩=80)

The musical score for "Brasileirinho" is presented in five staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked "Andante" with a quarter note equal to 80 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a *mp* dynamic and a *cresc.* marking. The second staff starts with a *mf* dynamic and ends with a *mp* dynamic. The third staff includes a *cresc.* marking. The fourth staff begins with a *mf* dynamic and ends with a double bar line and the instruction "Arm XII". The fifth staff starts with a *mp* dynamic and includes a *cresc.* marking.

Minuet

Transcribed by
Evangelos Assimakopoulos

HENRY PURCELL
(1659 - 1695)

(Moderato ♩=108)

(mp) (metalico) (p) (p) (p) (mp) (poco rit.)

C.8 C.5 C.5 C.8

5 9 13 17 25

8 8 8 8 8

5

Arm V

Noche de Luna

Revised & Fingered by
Evangelos Assimakopoulos

SEVERINO GARCIA FORTEA
(1859-1930)

Andante con moto (♩=104)

First system of musical notation (measures 1-5). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Andante con moto (♩=104). The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. The melody starts with a quarter rest, followed by quarter notes G4 (finger 1), A4 (finger 3), and B4 (finger 4). The bass line consists of a series of chords: G2-B2-D3 (finger 1), G2-B2-D3 (finger 3), G2-B2-D3 (finger 4), G2-B2-D3 (finger 4), G2-B2-D3 (finger 4), G2-B2-D3 (finger 4), G2-B2-D3 (finger 5). Dynamics include *p* and *f*. Chord markings C.7 and C.2 are present. Performance instructions include *espressivo con la 4a cuerda* and *rall.*

Moderato (♩=120)

Second system of musical notation (measures 9-18). The tempo is Moderato (♩=120). The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. The melody starts with a quarter rest, followed by eighth notes G4 (finger 2), A4 (finger 0), B4 (finger 3), C5 (finger 4), D5 (finger 4), E5 (finger 4), F#5 (finger 4), G5 (finger 4), A5 (finger 4), B5 (finger 4), C6 (finger 4), D6 (finger 4), E6 (finger 4), F#6 (finger 4), G6 (finger 4), A6 (finger 4), B6 (finger 4), C7 (finger 4). The bass line consists of a series of chords: G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2), G2-B2-D3 (finger 0), G2-B2-D3 (finger 2). Dynamics include *p* and *f*. Chord markings C.2 and C.7 are present. Performance instructions include *cantando* and *rall.*

43 *ten.*

8

46 C.2

8

49 C.2

8

52 *ten.* C.3

8

55

8

58 C.3 *ten.*

8

61 C.3

8

84

f a tempo

87

90

93

f rall.

96

f a tempo

99

ten.
dolce

102

C.2

105

f

108

C.2

111

C.9

f

114

ten.

dolce

117

120 C.2

f

123 C.2

126

129

132

mp *dimin. poco a poco*

134 C.9

rall. *pp* *morendo*