

*Evangelos Assimakopoulos*

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THE  
GUITAR  
BOOK



PHILIPPOS NAKAS  
THE MUSIC HOUSE

EVANGELOS ASSIMAKOPOULOS

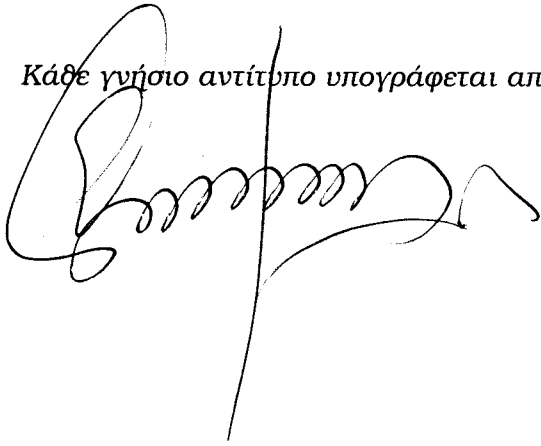
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PHILIPPOS NAKAS  
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Κάθε γνήσιο αντίτυπο υπογράφεται από το συγγραφέα.



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# Danza Cubana

Arranged by  
Evangelos Assimakopoulos

ANONYMOUS

Allegretto con brio (♩=66)

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegretto con brio' with a quarter note equal to 66 beats per minute. The score is divided into six systems, each starting with a measure number (1, 4, 7, 10, 13, 16). Fingerings are indicated by numbers 1-4. Accents are marked with 'a'. Dynamics include *mf*, *f*, and *p*. There are two first endings, each marked with a circled '1' and a repeat sign. The piece concludes with a double bar line and repeat dots.

2. *a m i* *m i m* Arm.XII  $\text{♩.5}$   
18 *f*

21 *sfz* *f*

$\text{♩.5}$  *sfz*

27 *p*

30 *p*

33 *mf*

36 C.2

39 C.2

42

45

48

51

1. a m i m

2. Arm.XII



Revised & Fingered by  
Evangelos Assimakopoulos

# Minuetto

(op.11, No.5)

FERNANDO SOR  
(1778 - 1839)

Andante (♩=72)

The musical score is written on a single staff in G major (one sharp) and 3/4 time. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The piece consists of 24 measures. The notation includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *rit.* (ritardando), *rall.* (rallentando), *con dolore*, and *dolce*. There are also articulations like *acc.* (accents) and *stacc.* (staccato). Fingerings are indicated by numbers 1-4 on the right hand and 5-6 on the left hand. Chords are labeled as C.2 and C.7. The score ends with a fermata over the final note.

à Andrés Segovia

# Preludio I

Revised & Fingered by  
Evangelos Assimakopoulos

MANUEL M. PONCE  
(1882 - 1948)

Tranquillo (♩=88)

C.2

3

5

7

9

11

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*cresc.*

13

C.2 C.2 C.4

15

rit.

17

C.2

p

20

C.2 C.2

f

22

dim. senza rall.

24

# Melancholy Galliard

Transcribed by  
Evangelos Assimakopoulos

JOHN DOWLAND  
(1563-1626)

(Larghetto ♩=60)

⑥ = Re

(mp)

C.1 C.3

C.3

C.1 C.3

C.2 C.2

C.3 C.3 C.1

25

( )

28

C.3

( )

31

C.3 C.1 C.5

(f)

34

C.3 C.2 C.1 C.3 C.1

(f)

38

C.1 C.3 C.5

(mp)

42

C.3 C.2 C.1 C.3 C.1

(mp) (mf)

( )

46

C.3

(rall.)

# Preludio & Allegro

Transcribed by  
Evangelos Assimakopoulos

SANTIAGO de MURCIA  
(1685 - 1732)

(Andante  $\text{♩} = 88$ )

Preludio

(mp)

i m i a

0 4 5 0

i p m

p m

3

(mf)

m a m i

0 4 1 4 3 2 1

p

5

( )

a m i p

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

p p p p

7

i p m

0 1 2 3 1 3 4 5 3 2 1 2

p

9

tr

0 1 1 1 1 1 3 2 0

p

11

(p)

i p

m i p

m i p

14 *C.1*

17

20

23 *C.5* *C.3*

26 *C.1*

29

32 *tr*

( Allegro ♩=168 )

Allegro

( *mf* )

1 a  
2 m  
3 i  
4 m  
0 a  
2 m  
1 i  
3 m  
p  
p  
i

4  
0 a  
1 m  
4 i  
1 a  
2 m  
3  
2  
0 m

C.2

8  
4 i  
1 a  
4 m  
2  
4  
3  
2  
0  
p  
C.5 a m  
C.3 a m  
p  
p

( *p* )

12  
4  
1  
4  
0  
3  
2  
3  
2  
p  
C.1  
C.5 m i m  
p

16  
3 i  
4 a  
1 m  
3 i  
4 m  
3 a  
4 m  
2 i  
p

20  
3 a  
4 m  
0 a  
3 a  
1 m  
2  
p  
p

( *p* )



24

8

28

8

32

8

( *mf* )

36

8

( ————— )

40

8

( *f* )

( *mp* )

44

8

# Españoleta

Arranged by  
Evangelos Assimakopoulos

GASPAR SANZ  
(1640 - 1710)

(Maestoso ♩=96)

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-3. Fingerings: 2, 0, 1, 0, 1, 4. Includes a trill-like flourish in measure 2.

Musical staff 2: Treble clef, 3/4 time signature. Measures 4-6. Fingerings: 1, 0, 4, 1, 4, 8, 4. Includes a trill-like flourish in measure 6.

Musical staff 3: Treble clef, 3/4 time signature. Measures 7-9. Fingerings: 0, 1, 4, 1, 0, 4, 1, 4, 0, 1. Includes a trill-like flourish in measure 9.

Musical staff 4: Treble clef, 3/4 time signature. Measures 10-12. Fingerings: 0, 1, 3, 0, 8, 2, 1, 0, 3. Includes a trill-like flourish in measure 12.

Musical staff 5: Treble clef, 3/4 time signature. Measures 13-15. Fingerings: 0, 1, 0, 9, 0, 0, 0, 4, 1. Includes a trill-like flourish in measure 15.

Musical staff 6: Treble clef, 3/4 time signature. Measures 16-18. Fingerings: 1, 4, 1, 0, 3, 1, 8, 1. Includes a trill-like flourish in measure 18.

22

(*mp*)

25

29

32

35

38

42

(*f*)

# Rujero y Paradetas

Arranged by  
Evangelos Assimakopoulos

GASPAR SANZ  
(1640 - 1710)

(Deciso ♩=96)

⑥ = Re

Paradetas

17

8

20

8

23

8

(mp)

26

8

(p)

29

8

(f)

32

8

(f)

# 6 Lute Pieces

## I

### Vaghe belleze et bionde trecce d'oro vedi che per ti moro

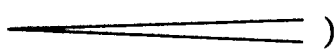
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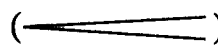
ANONYMOUS  
(16th century)

(Maestoso ♩ = 69)

⑥ = Re

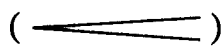
*p*

(*mf* )

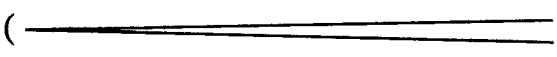
()

()

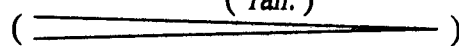
(*p* )

()

(*p*)

( *f*)

(*rall.*)

()

# II Bianco fiore

(Allegro ♩=160)

⑧ = Re

(mf)

5

C.2

(mf)

10

C.2

15

C.2

p

20

tr.

25

C.2

p

29

C.2

# III Danza

(Moderato ♩=116)

⑥ = Re

(*f*)

5

(*p*)

9

(*f*)

13

(*f*)

18

(*f*)

22

(*f*)



# IV Gagliarda

(Con moto ♩=108)

⑥ = Re

(mp)

5

*p*

9

*f*

13

17

21

25

(ritard.)

# V

## Se io m' accorgo ben mio d' un altro amante

(Andante ♩=80)

⑥ = Re

(mf)

C.5 C.3

4

C.5

7

C.3

9

p

12

(dolce)

C.5

15

17

(poco rit.)

1. 2.

Detailed description: This is a guitar score for the piece 'Se io m' accorgo ben mio d' un altro amante'. It is in G major and 3/4 time, with a tempo of Andante (♩=80). The score consists of 17 measures. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure is marked with a circled 6 and 'Re', indicating the starting fret and pitch. The dynamics are marked as mezzo-forte (mf). The score includes various guitar techniques such as barre (indicated by horizontal lines), slurs, and fingering numbers (0-4). Chord diagrams for C.5 and C.3 are shown above the staff. The piece concludes with a first and second ending at measure 17, which is marked as 'poco rit.' (poco ritardando).

# VI Italiana

(Vivace ♩=200)

⑧ = Re

(*mf*)

(*mf*)

(*mf*)

(*mf*)

(*mf*)

(*mf*)

31

*(p)*

35

39

*(mf)*

44

48

53

*(rall.)*

# Παιδική Σουίτα

Revised & Fingered by  
Evangelos Assimakopoulos

KYRIAKOS GIORGINAKIS  
(1950 - 1989)

## Tranquillo (♩ = 60)

Musical score for 'Tranquillo' in 4/4 time, tempo 60. The score is written in treble clef with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a common time signature 'C.1'. The melody is marked with fingerings (1-4) and dynamics (p, m). The second staff continues the melody with similar markings. The third staff starts at measure 7 and includes a 'rall.' marking. The fourth staff starts at measure 10 and features a series of triplets. The fifth staff starts at measure 12 and ends with a fermata. The piece concludes with a final chord and a fermata.

## Allegro moderato (♩ = 66)

Musical score for 'Allegro moderato' in 12/8 time, tempo 66. The score is written in treble clef with a key signature of one flat (B-flat). It consists of one staff of music. The melody is marked with fingerings (1-4) and dynamics (p, m). The piece begins with a treble clef, a 12/8 time signature, and a common time signature 'C.1'. The melody is marked with fingerings (1-4) and dynamics (p, m). The piece concludes with a final chord and a fermata.

3

*m i m a m i*

5

*m i m i m i*

7

*m i m i m i*

*rallentando*

**Andante cantabile** (♩ = 76)

*m i m m i m*

C.2

4

*m 3 i m 3 i*

C.2

6

*m i m m i m*

C.2

Senza  
ritornello

9

C.2

Fine

13


16

19

21

24

rallentando

Dal  al Fine

# Cubana

Arranged by  
Evangelos Assimakopoulos

ANONYMOUS

Ritmico (♩=80)

Musical notation for measures 1-4. The piece is in G major and 2/4 time. The first staff shows a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a rhythmic pattern of eighth notes with fingerings (3, 4, 2, 1) and accents. The bass line consists of quarter notes. Dynamics include *pp*, *p*, and *cresc.*

Musical notation for measures 5-8. The treble clef continues with the same rhythmic pattern. Dynamics include *mp* and *mf*. A horizontal line connects the *mp* and *mf* markings.

Musical notation for measures 9-12. The treble clef continues. Measure 9 has a *f* dynamic. Measure 10 has a *C.5* marking. Measure 11 has a *C.2* marking. Measure 12 has a *f* dynamic. Fingerings and accents are present throughout.

Musical notation for measures 13-16. The treble clef continues. Measure 13 has a *f* dynamic. Measure 14 has a *C.2* marking. Measure 15 has a *C.2* marking. Measure 16 has a *f* dynamic. Fingerings and accents are present throughout.

Espressivo (♩=60)

Musical notation for measures 17-20. The piece changes to 3/4 time. Measure 17 has a *mp* dynamic. Measure 18 has an *Arm.XII* marking. Measure 19 has a *mp* dynamic. Measure 20 has a *mp* dynamic. Fingerings and accents are present throughout.



21

a m i m i m

C.7

a m i m i m

a m i m i m

a m i m i m

1 -1 -1 2

2 # 3 2 i

3 0

1 6 5 i

p p i

25

a m i m i m

C.7

C.2

a m i m i m

a m i m i m

a m i m i m

0 0 3 #

1 0 0 2

1 0

1 0

rall.

a tempo

p i m i

29

a m i m i m

C.7

a m i m i m

a m i m i m

a m i m i m

1 -1 -1 2

2 # 3 2 i

3 0

1 6 5 i

p p i

33

a m i m i m

C.7

C.2

Arm.XII

a m i m i m

a m i m i m

a m i m i m

a m i m i m

0 0 3 #

1 0 0 2

1 3

3 0 0 # 2 3 0

p

rall.

a tempo

p i m a i a

37

p i m a m a

p i m a m i

p i m a m

p m i m i m

-3 1 0 0 # 2 0

-3 1 4 0

3 4

-3 0 # 2 1 4 1

4

4

41

p i m a i m

p i m a m a

p m i m i m

p i m a m a

4 2 1 0 3 4

-1 0

0 4 # 3 0

-3 0 0 # 2

4

4

p - - i

45

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

49

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

*Tempo I*

*molto rall.* *p* *pp*

53

*p p i m a*

*p* *cresc.* *mp*

57

*p p i m a m i p*

*mf* *f*

61

*p p i m a m i p* C.2

65

*a m i m i m i m* C.2 Arm. XII

à D.Manuel D.Gimenez

# Manuelito

Vals

Revised & Fingered by  
Evangelos Assimakopoulos

JULIÁN ARCAS  
(1832 - 1882)

Tiempo di Vals (♩=160)

8

5

9

13

17

21

25

*p*

*f*

5

29

33

37

41

45

49

53

57

8

61

8

65

8

69

8

73

8

77

8

77

8

# Präludium 1

(Das Wohltemperierte Klavier BWV 846)

Transcribed by  
Evangelos Assimakopoulos

JOHANN SEBASTIAN BACH  
(1685 - 1750)

(Larghetto ♩=66)

(mp)

3

C.7

5

(mf) (mp)

7

9

11

( )

13

*p* *i m a*

15

*p* *i m a*

C.1

17

*p* *i m a*

19

*p* *i m a*

( )

21

*p* *i m a*

C.2

23 C.3  
*p* *i m a i m a*  
*p p i m a i m a*  
 (cresc.)

25 C.1  
 3  
 3

27 C.1  
 3  
 4

29 C.1  
 3  
 3

31 C.3  
*p p i m a i m a*  
 (dim.)

33 C.1  
*m p i m a m i a m i a m i a m i*  
*m p i m a m i a m i a m i*  
 (rall.) (p)



# 2 Menuetts

(Lute Suite No.4 BWV 1006A)

Transcribed by  
Evangelos Assimakopoulos

JOHANN SEBASTIAN BACH  
(1685 - 1750)

(Moderato ♩=116)

I

(mp)

(f)

(mp)

(mp)

C.1

(mp)

19 *p* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

8

22 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

8

25 *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

8

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

8

31 *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

8

## II

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

8

4 *p* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

8

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

8

10 *a*

13

16 *m i m i* *C.1*

19 *p*

22 *a i m i* *(p)*

25 *(mf)*

28

30 *(f)*

*D.C. Minuetto I*

# Minuetto

(Op.13 No.3)

Revised & Fingered by  
Evangelos Assimakopoulos

FERNANDO SOR

(1778 - 1839)

Andante (♩=92)

1  
2  
3  
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i m i -2 m a m C.1 7

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i  
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i  
C.3  
C.3

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p p p

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C.3  
C.1  
3  
dolce ten. p

3 5

Musical notation for measures 33-35. The piece is in G major (one sharp). Measure 33 features a tremolo on the low G. Measure 34 contains a sixteenth-note scale: G4 (finger 2), A4 (finger 1), B4 (finger 4), C5 (finger 2), D5 (finger 0), E5 (finger 1), F#5 (finger 4), G5 (finger 2), A5 (finger 0), B5 (finger 1), C6 (finger 4), D6 (finger 2), E6 (finger 0), F#6 (finger 1), G6 (finger 4). Measure 35 has a tremolo on the low G.

Musical notation for measures 36-38. Measure 36 has a tremolo on the low G. Measure 37 features a sixteenth-note scale: G4 (finger 1), A4 (finger 0), B4 (finger 1), C5 (finger 2), D5 (finger 0), E5 (finger 1), F#5 (finger 3), G5 (finger 0), A5 (finger 1), B5 (finger 2), C6 (finger 0), D6 (finger 1), E6 (finger 2), F#6 (finger 3), G6 (finger 4). Measure 38 has a tremolo on the low G.

Musical notation for measures 39-41. Measure 39 features a sixteenth-note scale: G4 (finger 2), A4 (finger 0), B4 (finger 1), C5 (finger 3), D5 (finger 2), E5 (finger 0), F#5 (finger 1), G5 (finger 2), A5 (finger 3), B5 (finger 2), C6 (finger 0), D6 (finger 1), E6 (finger 2), F#6 (finger 3), G6 (finger 4). Measure 40 is a whole note chord C5. Measure 41 has a tremolo on the low G.

Musical notation for measures 42-44. Measure 42 features a sixteenth-note scale: G4 (finger 4), A4 (finger 1), B4 (finger 0), C5 (finger 1), D5 (finger 2), E5 (finger 1), F#5 (finger 4), G5 (finger 2), A5 (finger 0), B5 (finger 1), C6 (finger 4), D6 (finger 2), E6 (finger 0), F#6 (finger 1), G6 (finger 4). Measure 43 has a tremolo on the low G. Measure 44 has a tremolo on the low G.

Musical notation for measures 45-47. Measure 45 features a sixteenth-note scale: G4 (finger 2), A4 (finger 1), B4 (finger 4), C5 (finger 2), D5 (finger 1), E5 (finger 4), F#5 (finger 2), G5 (finger 1), A5 (finger 4), B5 (finger 2), C6 (finger 1), D6 (finger 4), E6 (finger 2), F#6 (finger 1), G6 (finger 4). Measure 46 is a whole note chord C5. Measure 47 has a tremolo on the low G.

# Maria

Revised & Fingered by  
Evangelos Assimakopoulos

FRANCISCO TÁRREGA  
(1852 - 1909)

Allegretto (♩=76)

The musical score is written for guitar in 2/4 time. It consists of five systems of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 76. The score includes various musical notations such as fingerings (i, a, m, p), dynamics (dolce, f, p, cresc.), and articulation (accents, slurs). The piece is marked 'Allegretto' with a tempo of 76 beats per minute. The score is revised and fingered by Evangelos Assimakopoulos.

System 1 (Measures 1-5): Starts with a treble clef and a key signature of one sharp. The tempo is marked 'Allegretto' with a metronome marking of 76. The piece is marked 'dolce'. The first measure has a fingered 4th note (i-4). The second measure has a slur over a quarter note (a) and a half note (m), with a fingering of 3 1. The third measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fourth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 2 3. The fifth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 2 4. There are also slurs over the bass line with fingerings 0, i p, i p, i p.

System 2 (Measures 6-10): Starts with a treble clef and a key signature of one sharp. The tempo is marked 'Allegretto' with a metronome marking of 76. The piece is marked 'cresc.'. The first measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The second measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The third measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fourth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fifth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. There are also slurs over the bass line with fingerings i p, i p, i p, i p.

System 3 (Measures 11-15): Starts with a treble clef and a key signature of one sharp. The tempo is marked 'Allegretto' with a metronome marking of 76. The piece is marked 'f' and 'rall.'. The first measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The second measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The third measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fourth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fifth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. There are also slurs over the bass line with fingerings 0, 2, 4, 2, 4.

System 4 (Measures 16-20): Starts with a treble clef and a key signature of one sharp. The tempo is marked 'Allegretto' with a metronome marking of 76. The piece is marked 'p' and 'a tempo'. The first measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The second measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The third measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fourth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fifth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. There are also slurs over the bass line with fingerings 0, 2, 4, 2, 4.

System 5 (Measures 21-25): Starts with a treble clef and a key signature of one sharp. The tempo is marked 'Allegretto' with a metronome marking of 76. The piece is marked 'p' and 'a tempo'. The first measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The second measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The third measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fourth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. The fifth measure has a slur over a quarter note (a) and a half note (m), with a fingering of 4 1. There are also slurs over the bass line with fingerings 0, 2, 4, 2, 4.

16  $\text{C}.5$   $\text{C}.8$

m i m i m i m

19

m i m i m i m

22

m i m i a m i p cresc. i p

25

rall. a tempo i p i p

28  $\text{C}.5$   $\text{C}.3$   $\text{C}.1$

a m p i m i p i p

31  $\text{C}.2$   $\text{C}.3$   $\text{C}.4$

a m i m i p i p mf



34

Arm.VII

37

Arm.XII

40

Arm.XII

*sostenuto*

43

*pizz.*

*accel.*

46

*a tempo*

# Amanda

Revised & Fingered by  
Evangelos Assimakopoulos

ALBERTO OBREGON  
(1872 - 1922)

Tempo di Gavotta (♩ = 120)

*p* *rall.* *a tempo* *accel.*

*mf* *rall.* *a tempo* *accel.*

8 1. 2. *p* *i* *m*

11 *f* Arm.XII

15 *p* *rall.* *p* *a tempo* *accel.* Arm.XII

19 *p* *rall.* *a tempo* *accel.*

23

*m i a m i a*

C.2 C.2

*m a*

27

C.2

*a*

*f*

31

*a*

C.9 C.2 C.2 C.2

*metalico rall.*

35

C.5 C.2 C.2 C.2

*a*

39

C.2 1. C.5 2. C.5

*a*

42

*a*

46

1. 3 2. C.5

*rall.*

# Tango

Revised & Fingered by  
Evangelos Assimakopoulos

FRANCISCO TÁRREGA  
(1852 - 1909)

Andante espressivo (♩=58)

⑤ = Sol  
⑥ = Re

*f* *f*

5

*f*

9

*pizz.*

13

*tampora* *tampora* *tampora*

17

*p* *i* *m* *i* *ben cantato*

21



# Sons de Carilhões

(Maxixe-Chôro)

Revised & Fingered by  
Evangelos Assimakopoulos

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

Con brio (♩=72)

⑥ = Re

*f*

*metalico*

*p*

1. 2.

*Fine*

17

*mf*

20

*p* *m*

Arm. XII

23

*p* *m*

26

*p* *m*

29

*p* *m*

31

*p* *m*

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

# Venezianisches Gondellied

( Barcarola op.19, No.6 )

Transcribed by  
Evangelos Assimakopoulos

FELIX MENDELSSOHN BARTHOLDY  
( 1809 - 1847 )

Espressivo (♩=116)

8 *p*

5 *mp* *dolce*

9

13

17 *mf*



21 C.5

25 C.7 a C.8 XII Arm C.8 C.3

29 C.7 a C.8 XII Arm C.8

33 C.2 rit. a tempo dolce XIX Arm

37 XIX Arm XII Arm C.3

42 C.2 rall. p XII Arm XII Arm XIX Arm XII Arm

# Minuetto

(op.11, No.6)

Revised & Fingered by  
Evangelos Assimakopoulos

FERNANDO SOR  
(1778 - 1839)

Andante maestoso (♩=69)

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of 11 measures. The tempo is marked 'Andante maestoso' with a quarter note equal to 69 beats per minute. The score includes various chords (C.5, C.7, C.2), fingerings (i, m, a, 1-4), and articulations (f, rall.).

Measure 1: *f*, C.5 chord, fingerings 2, 3, 4, 0, 2, 3, 4. *f* dynamic.

Measure 2: C.5 chord, fingerings 4, 3, 0, 1, 2, 3. *f* dynamic.

Measure 3: C.5 chord, fingerings 1, 2, 3, 4, 2, 1, 4. *f* dynamic.

Measure 4: C.5 chord, fingerings 0, 4, 0, 2, 3, 4. *f* dynamic.

Measure 5: C.5 chord, fingerings 0, 1, 2, 3, 4, 1, 3, 4, -4. *f* dynamic.

Measure 6: C.5 chord, fingerings 0, 1, 2, 3, 4, 1, 3, 4, -4. *f* dynamic.

Measure 7: C.5 chord, fingerings 0, 1, 2, 3, 4, 1, 3, 4, -4. *f* dynamic.

Measure 8: C.5 chord, fingerings 0, 1, 2, 3, 4, 1, 3, 4, -4. *f* dynamic.

Measure 9: C.5 chord, fingerings 0, 1, 2, 3, 4, 1, 3, 4, -4. *f* dynamic.

Measure 10: C.5 chord, fingerings 0, 1, 2, 3, 4, 1, 3, 4, -4. *f* dynamic.

Measure 11: C.5 chord, fingerings 0, 1, 2, 3, 4, 1, 3, 4, -4. *f* dynamic.

13 C.5  
*p* *i m a*  
*a tempo*  
*cresc.*

15 C.4

17  
*p*  
*a*  
*i m i m i*  
② ③

19 C.2

21  
*p* *i m a*  
*cresc.*

23 C.5  
*f*

25 C.2

# Ballet

Transcribed by  
Evangelos Assimakopoulos

ROBERT BALLARD  
(1575 - 1650)

(Moderato ♩=108)

⑥ = Re

(mp) (mf)

(cresc.)

(dolce)

(cresc.)

(dim.)

(f)

19 *C.2* *C.3*  
( *f* )

22 *C.3* *C.2*  
( *dim.* )

25 *f*

28 *f* (*metalico*)

31 *C.3*

34 *C.5*  
( *rall.* )

# Ξαίνημα

NOTIS MAVROUDIS  
(b.1945)

Allegro (♩=108)

1. C.3

5

9

1. Λ 2.

12

16

3p

20

*p* *f* *p* *f*

C.5

24

*p* *f* *p* *f*

28

*p* *f* *accelerando* *p* *f*

32

*p* *p* *p* *f*

36

*p* *f* *accelerando* *p* *f*

40

*p*

# El Testament d'Amelia

Revised & Fingered by  
Evangelos Assimakopoulos

MIGUEL LLOBET  
(1878 - 1938)

Andante espressivo (♩ = 92)

⑥ = Re

*mp*

C.7

4

C.5

7

XIX Arm

C.5

10

*dolce*

13

C.1

*rall. poco*

Detailed description: This is a page of a guitar score for the piece 'El Testament d'Amelia' by Miguel Llobet. The score is in 3/4 time and begins with the tempo marking 'Andante espressivo' and a metronome marking of 92. The key signature has one flat (B-flat). The score is divided into five systems of music. The first system (measures 6-8) starts with a circled '6' and an equals sign followed by 'Re', indicating the starting fret. It features a melody with notes marked with fingering numbers (1, 2, 3, 4) and accents (a). The second system (measures 9-11) includes a 'C.5' marking above the staff. The third system (measures 12-13) features 'XIX Arm' markings above the staff, indicating a specific playing technique. The fourth system (measures 14-16) includes a 'dolce' marking below the staff. The fifth system (measures 17-19) includes a 'C.1' marking above the staff and ends with a 'rall. poco' marking. The score includes various guitar-specific notations such as circled numbers (e.g., ②, ③, ④, ⑤, ⑥), slurs, and dynamic markings like *mp* and *dolce*.



16

*el canto con harmonicos*

19

22

25

27

30

*rall.*

XII  
Arm

# Andantino

(op.2 , No 3 )

Revised & Fingered dy  
Evangelos Assimakopoulos

FERNANDO SOR  
(1778 - 1839)

Espressivo (♩=52)

⑥ = Re

*mp*

*mf*

*f* *dolce*

*ten.*

*rall.* *Fine*

16 *p* *cresc.* *mf* C.7

20 *f* *mp*

23 *p*

25 *f* *mp* *f* C.7

28 *mp*

31 *rall.* *rall.* Dal  $\text{S}$  al Fine

# Graúna

Revised & Fingered by  
Evangelos Assimakopoulos

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

Andante con moto (♩=72)

mf mp

4

7

10

13

16

18

*a p i m a p i m*

*p p i m a m i p*

*i m i m*

*p*

22

25

28

31

35

38

41

44

*mp*

47

*f*

C.1

50

C.2

52

*p* *f* *p*

55

*p* *mp* *p*

59

*p* *f* *p*

63

*p*

66  $\text{♩} = 2$  1. *p* *m a i m*

68 2. *mf*

71 *mp* C.5

74 C.5

77 *mp*

80 1. C.1

84 2. *rall.* C.5

# Milonga

Arranged by  
Evangelos Assimakopoulos

ANONYMOUS

Ritmico (♩ = 69)

mp

4

f

7

10

♩.5

13

♩.5

16

mf



19

*C.1*

22

*C.1*

25

*C.5*

*a p i m p i m*

28

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

*mp*

31

*C.4*

34

*p i m i*

*f*

37

*C.5*

*dimin. e rall*

*pp*

# Andante

Revised & Fingered by  
Evangelos Assimakopoulos

JOSÉ BROCA  
(1805 - 1882)

Tempo giusto (♩=52)

⑥=Re

*f* *p*

5

*f* *p*

9

*mf* *p* *cresc.*

13

*f*

17

*f*

21 *f* *rit.*

25

29

33

37

41 *dolce* *dimin.* *rit.* *p*

# Recuerdos de la Alhambra

Revised & Fingered by  
Evangelos Assimakopoulos

FRANCISCO TÁRREGA  
(1852 - 1909)

Andante (♩ = 72)

The musical score is written in 6/8 time and consists of 13 measures. The tempo is Andante, with a quarter note equal to 72 beats per minute. The key signature is one sharp (F#). The score is divided into systems of five lines each. The first system (measures 1-5) includes the lyrics "p a m i p a m i" above the first two measures. The second system (measures 6-10) includes the lyrics "C.8", "C.7", and "C.5" above the first three measures. The third system (measures 11-13) includes the lyrics "p a m" above the first measure. The score features a melodic line with a bass accompaniment of eighth notes. Fingerings and dynamics are indicated throughout.

15 *p a m* 3

17 C.1

19 *p a m* 3

21 C.2

23

25

27 *p a m* 3

29 C.2 C.4  
8 *f* *p*

31

33

35 C.2 1.  
8 *p* a m 3

36 C.2 2.  
8

38

40  
8 *p* ④

42 C.2

44

46

48

50 C.2

52

54