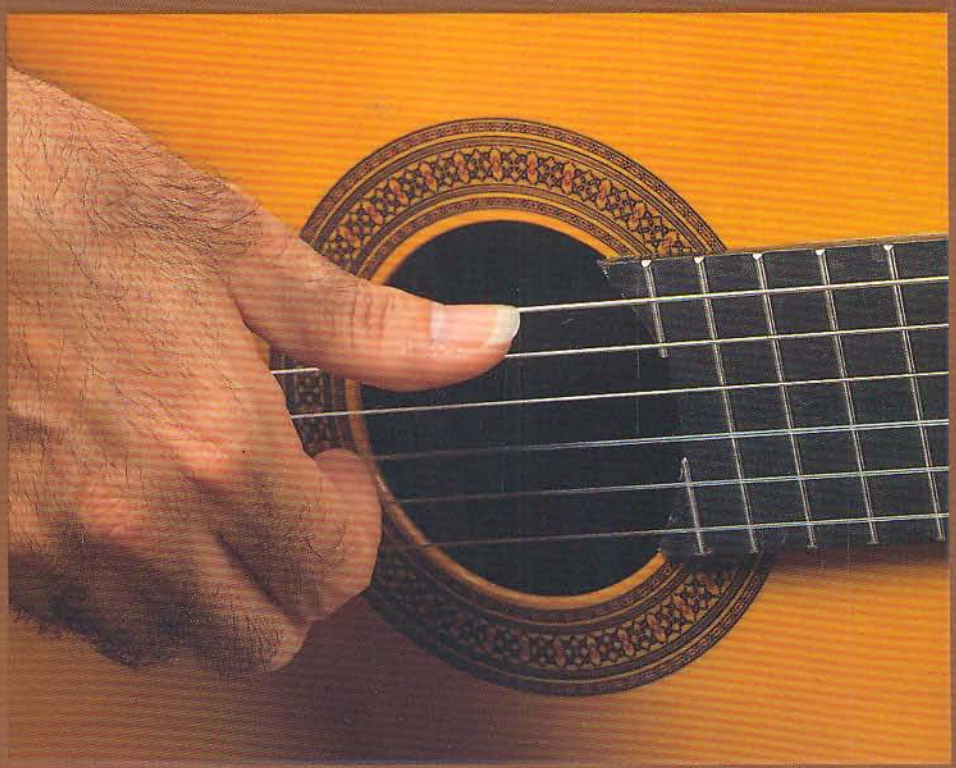
Evangelos Assimakopoulos

ΤΟ ΒΙΒΛΙΟ ΤΗΣ ΚΙΘΑΡΑΣ 6 THE GUITAR BOOK



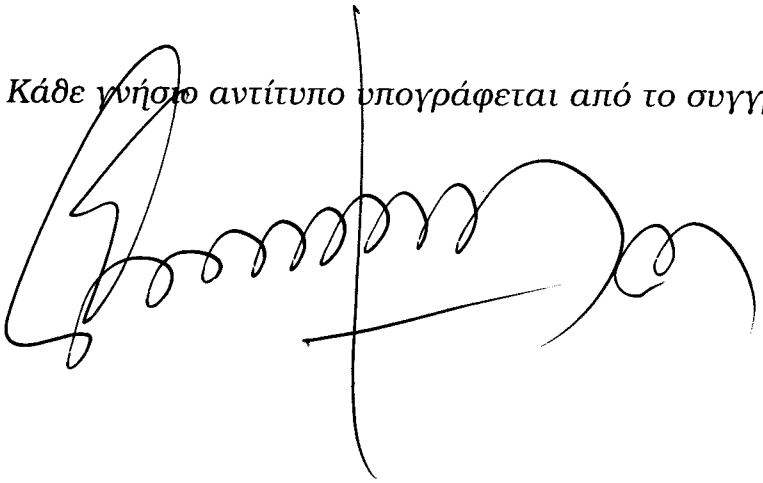
PHILIPPOS NAKAS
THE MUSIC HOUSE

Evangelos Assimakopoulos

ΤΟ ΒΙΒΛΙΟ ΤΗΣ ΚΙΘΑΡΑΣ 6 THE GUITAR BOOK

PHILIPPOS NAKAS
THE MUSIC HOUSE

Κάθε γνήσιο αντίτυπο υπογράφεται από το συγγραφέα.



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Σύμφωνα με το νόμο,
απαγορεύεται η φωτοτύπηση
αυτού του βιβλίου
ή μέρους του

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ΠΡΟΛΟΓΟΣ

Με το Βιβλίο της κιθάρας No.6 συνεχίζεται η σειρά των εκδόσεων που περιέχουν επιλογές έργων πρωτότυπων ή μεταγραφών.

Στην έκδοση αυτή που απευθύνεται σε σπουδαστές της Μέσης τάξης των Ωδείων, περιλαμβάνονται και έργα επτά Ελλήνων συνθετών, οι περισσότεροι από τους οποίους έγραψαν και αφιέρωσαν τις συνθέσεις τους ειδικά για τη σειρά αυτών των Βιβλίων.

Ευχαριστώ θερμά τους μαθητές μου Μανώλη Βροντινό και Βασιλική Λεοντάρη για τη συμμετοχή τους στις διορθώσεις των κομματιών, την Παναγιώτα Μπαλούρδου και τη Μαρία Τζάνου που βοήθησαν στα κείμενα των τελευταίων σελίδων, τον Δημήτρη Ιωάννου για τις προτάσεις του και τον φίλο μου Peter Segal για την επιμέλεια στα Αγγλικά.

Ευάγγελος Ασημακόπουλος
Καλοκαίρι του 2002

PREFACE

The Guitar Book 6 is the latest in a series of volumes containing selected works written specifically for the guitar or transcribed.

This volume, intended for students seeking to attain the Intermediate Certificate awarded by Greek Conservatories, also contains works by seven Greek composers, most of whom wrote and dedicated the pieces specially for this series of books.

I extend my gratitude to my students Manolis Vrontinos and Vassiliki Leondari for their assistance in correcting the pieces; to Panayota Balourdou and Maria Tzanou for their help with the text contained in the last few pages; Dimitris Ioannou for his comments and my friend Peter Segal for the editing in English version.

Evangelos Assimakopoulos
Summer 2002

Ε Ι Σ Α Γ Ω Γ Η

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 ποικίλματα (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

With the title 'The Guitar Book', a series of books with works for guitar has recently been issued. The books have been numbered according to the years of study. The collection of material entailed in this series derives from original guitar compositions as well as works initially composed for other instruments which have here been transcribed for the guitar. With each volume, the student may become acquainted with representative examples of the compositional styles of the past five centuries through a selection of works which are ι efinite to present some aspects of both technical and musical interest.

Etudes and finger exercises will not be found within these books as they belong to a different area of the instrument's literature. In the early music compositions, (Renaissance & Baroque) all editorial, expression, dynamic and rhythmic markings (i.e. crecs., ff, rall.) other than those found in the original version, have been placed in parenthesis. Also, for clearly practical and functional purposes, only some ornamentation, characteristic of Baroque music, has been written out.

A strong emphasis was placed on the inclusion of contemporary compositions by less famous or obscure composers, as well as the standard composers, exposing ideas or samples of the style of composition today. However, the acquisition of some of the pieces belonging to living composers was somewhat complicated as a special license and copyrigh had to be granted by the owner.

Finally, for a better approach and comprehension, there is a glossary at the end of the book that gives some biographical information on the composers and their works. It must also be noted that the titles of the works comprised correspond to the Grove Dictionary of Music, 1980 edition. The spelling of the terms in Greek provides an exact pronunciation of the words in the language which they are found.

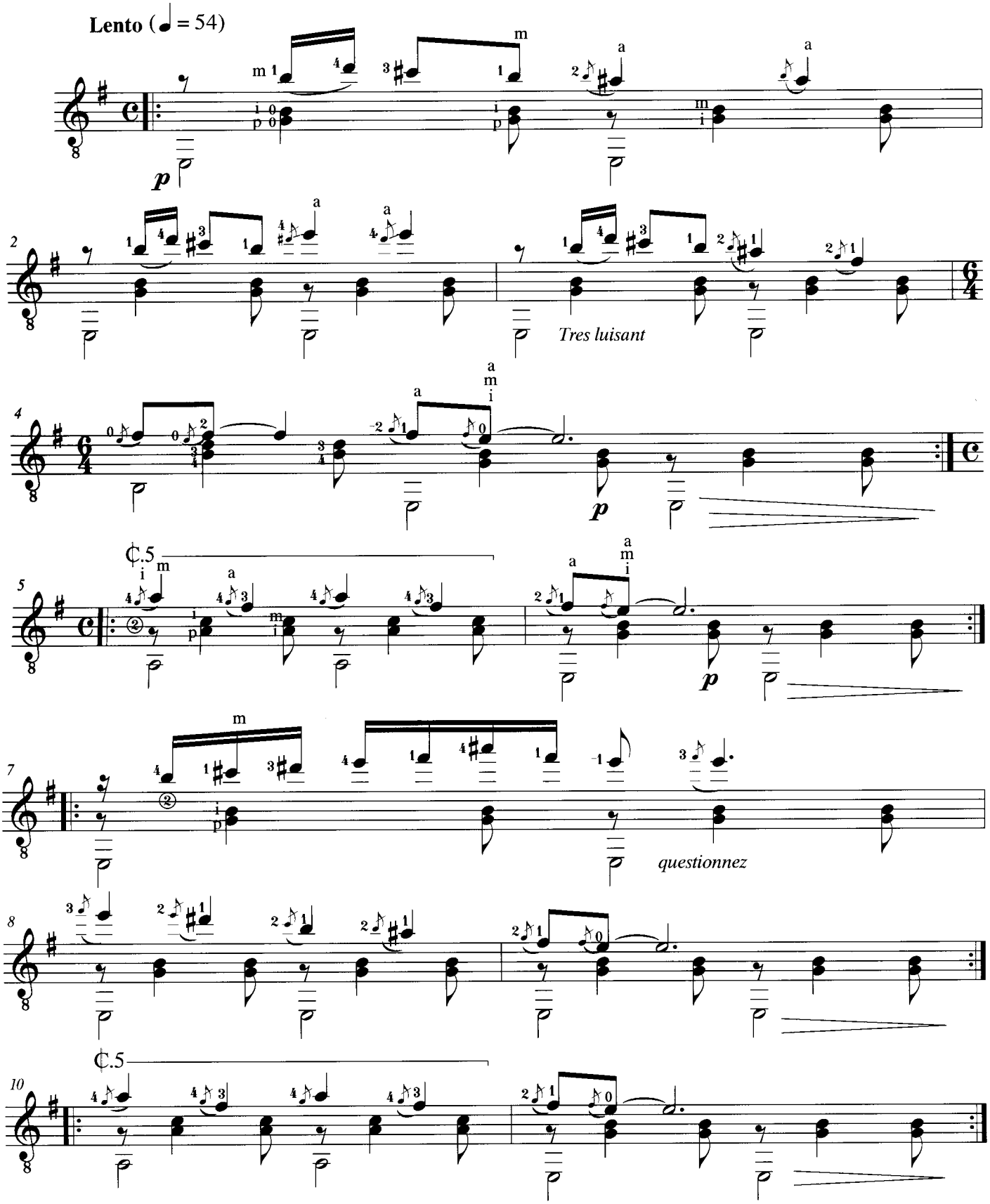
I sincerely hope that these books, which were elaborated with a great deal of attention and care, will be useful in providing pupils with the opportunity to develop technique, interpretative skills and overall musical aesthetics.

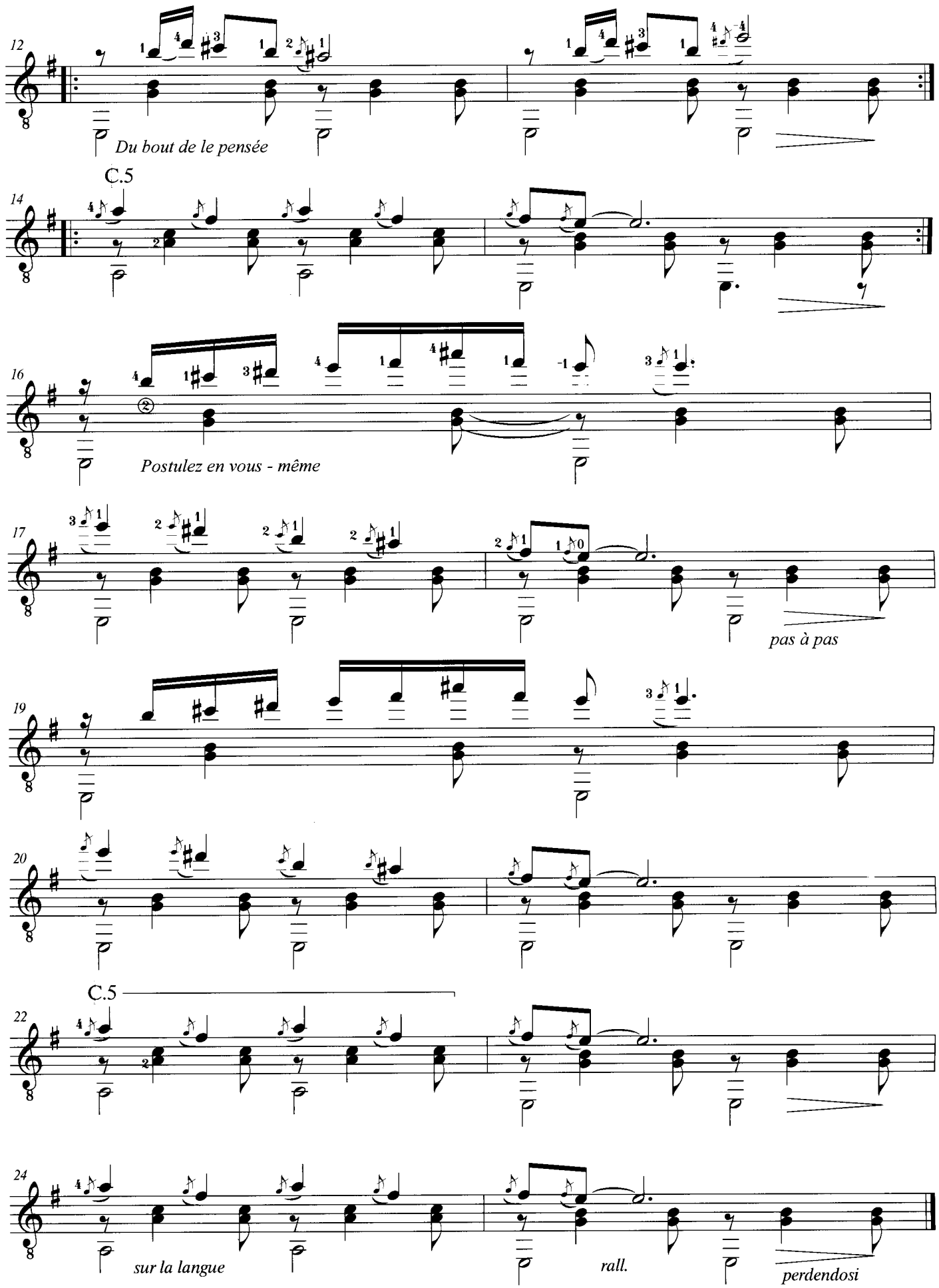
E. A.

Gnossienne No. 1

Arranged by
Evangelos Assimakopoulos

ERIK SATIE
(1866 - 1925)



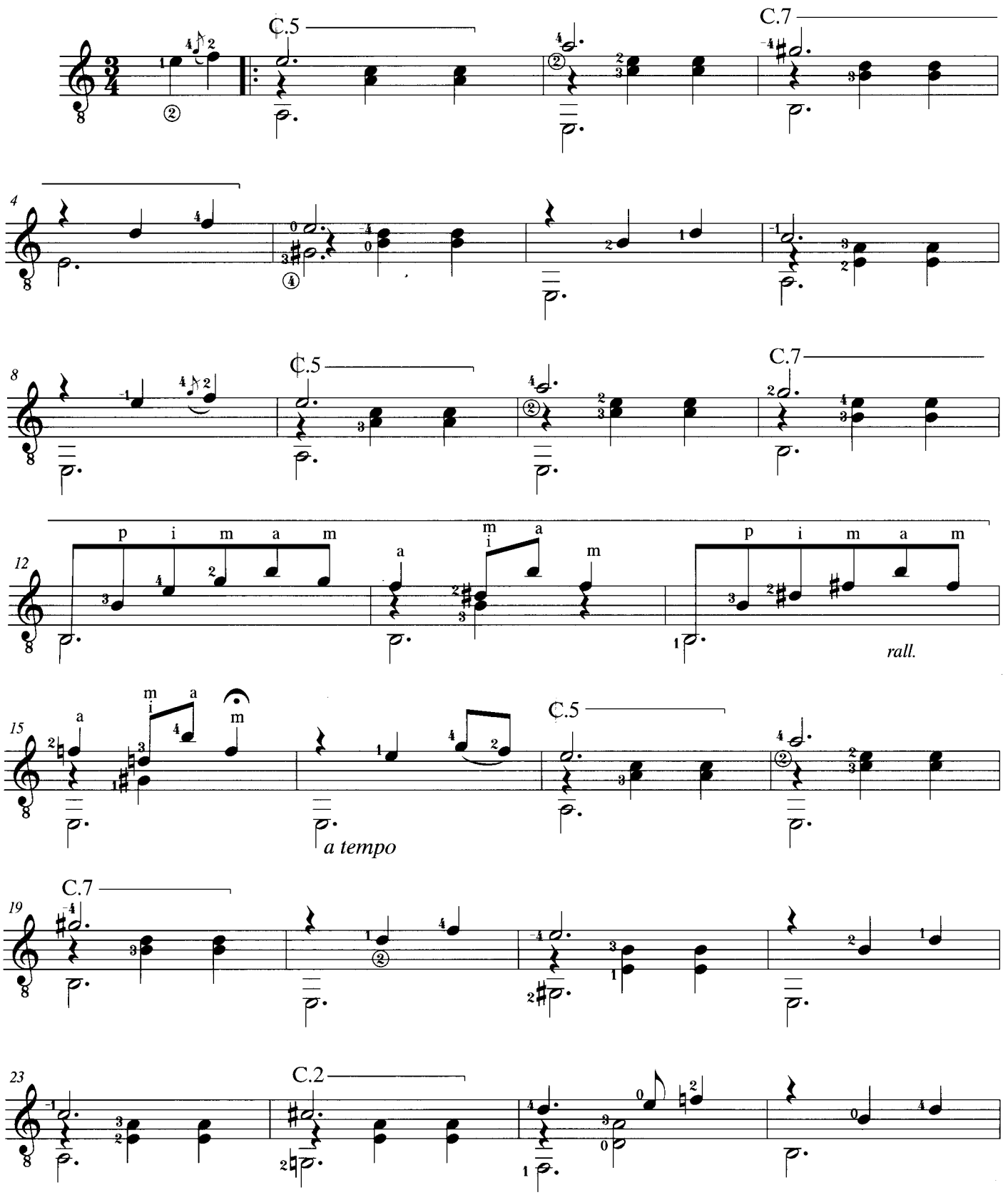

12
Du bout de le pensée
C.5
14
16
Postulez en vous - même
17
pas à pas
19
20
C.5
22
24
sur la langue
rall.
perdendosi

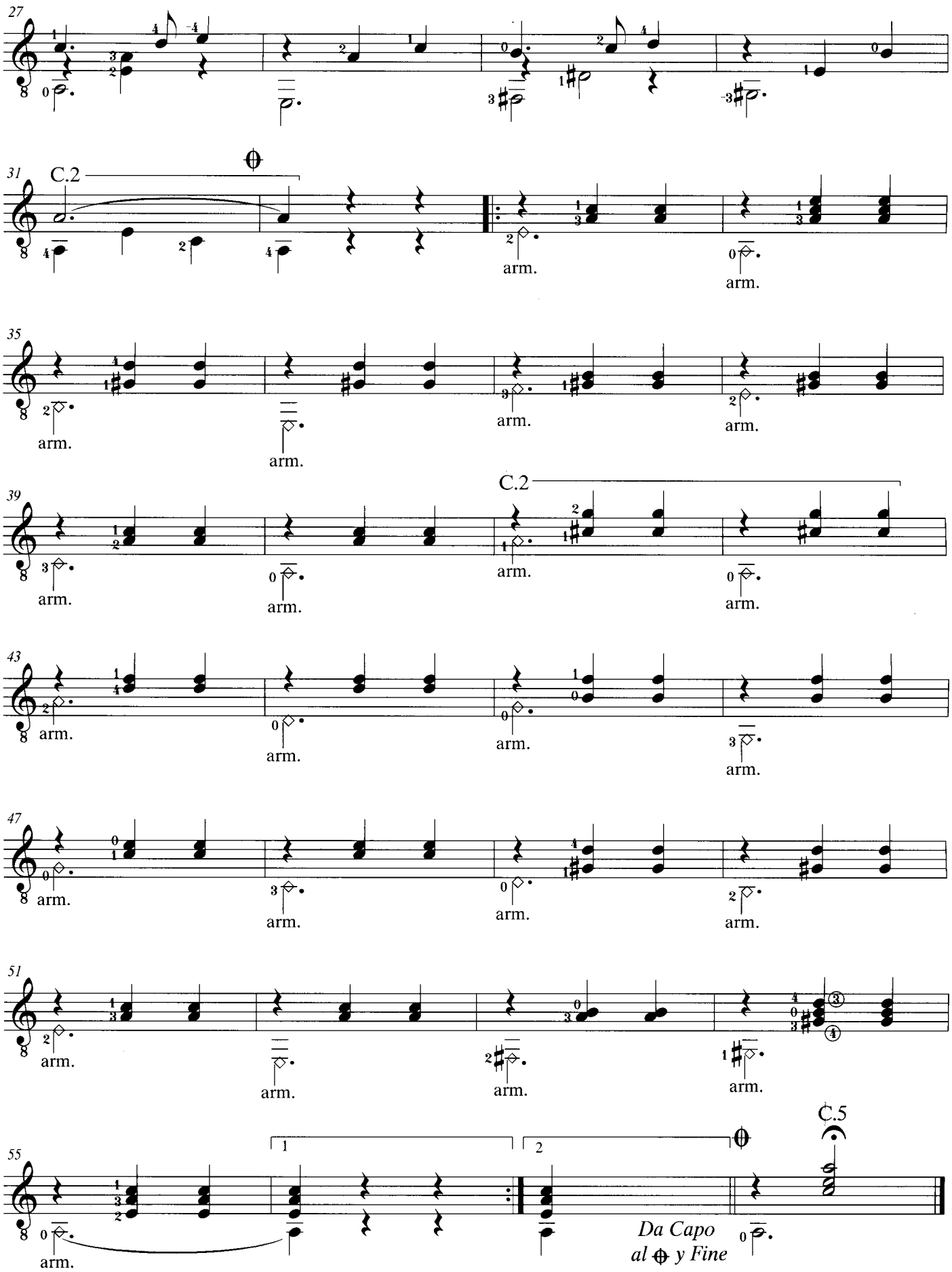
El sueño de la muñequita

Revised & Fingered by
Evangelos Assimakopoulos

AGUSTÍN BARRIOS
(1885 - 1944)

Tempo di vals (♩ = 152)




27
31
C.2
arm.
35
39
C.2
43
47
51
55
1
2
C.5
Da Capo
al ⊕ y Fine

to Evangelos Assimakopoulos

Melody

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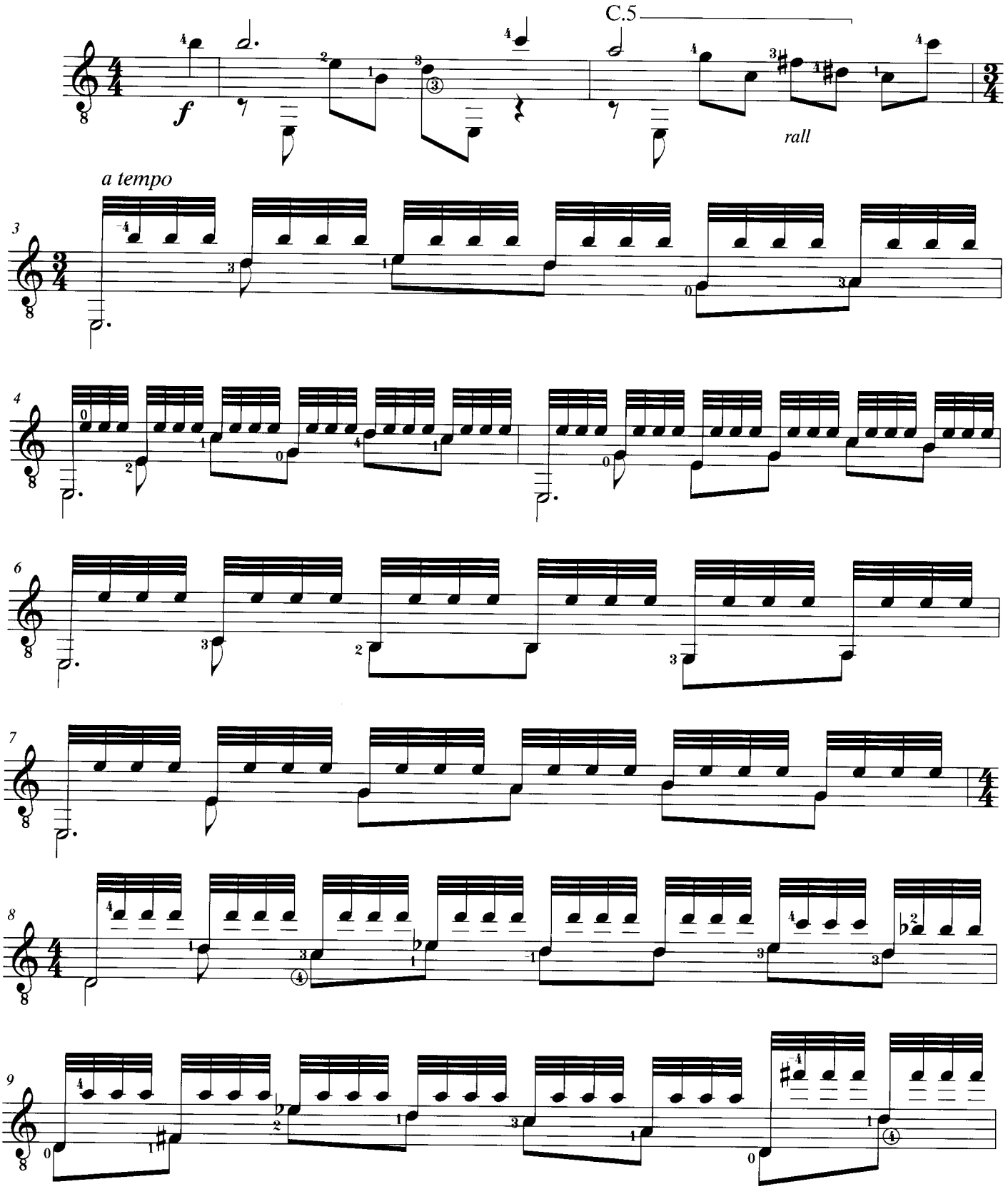
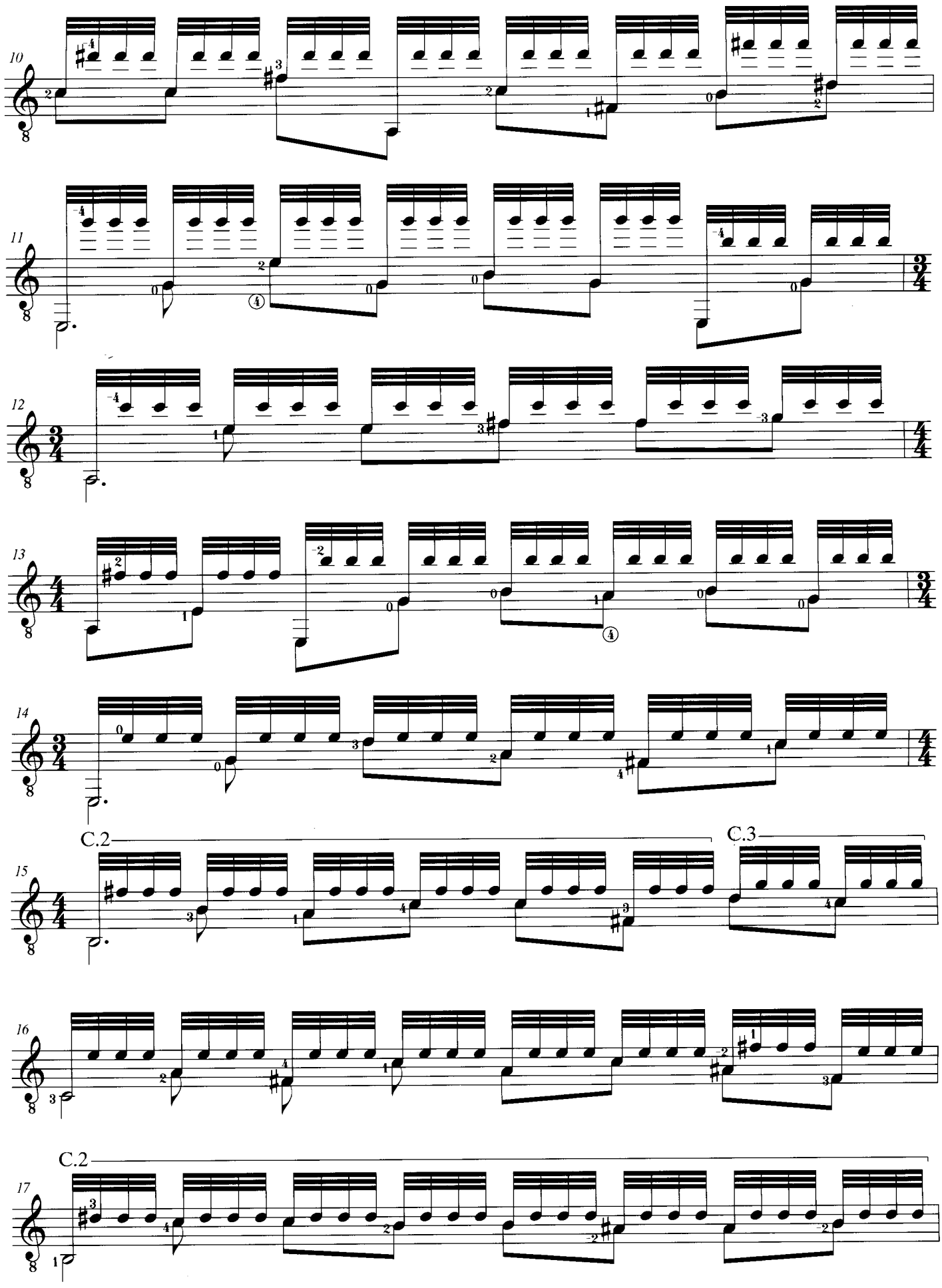
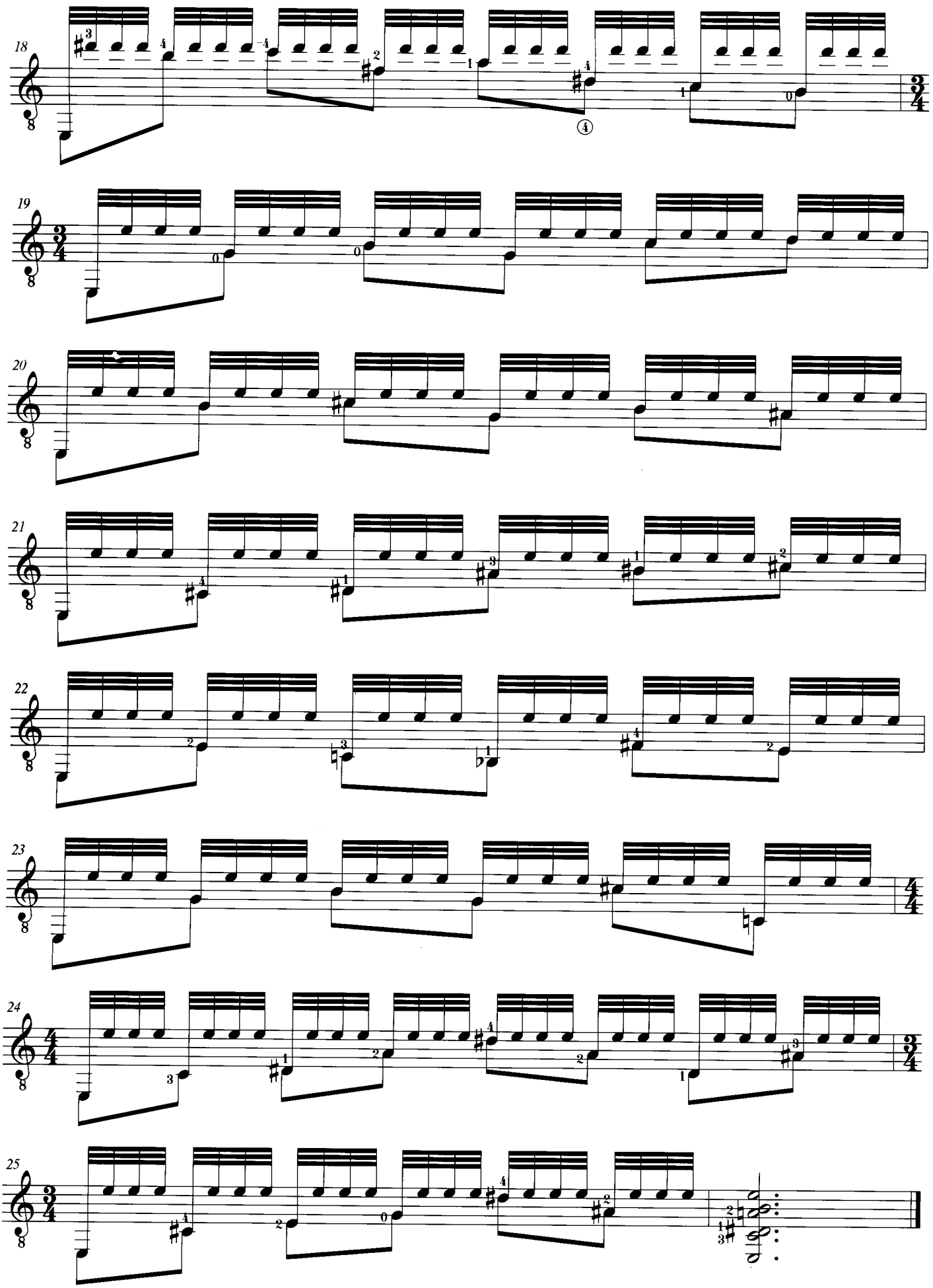
THEODORE ANTONIOU
(b. 1935)

Espressivo (♩ = 69)




10
11
12
13
14
C.2
C.3
15
16
C.2
17


18
19
20
21
22
23
24
25

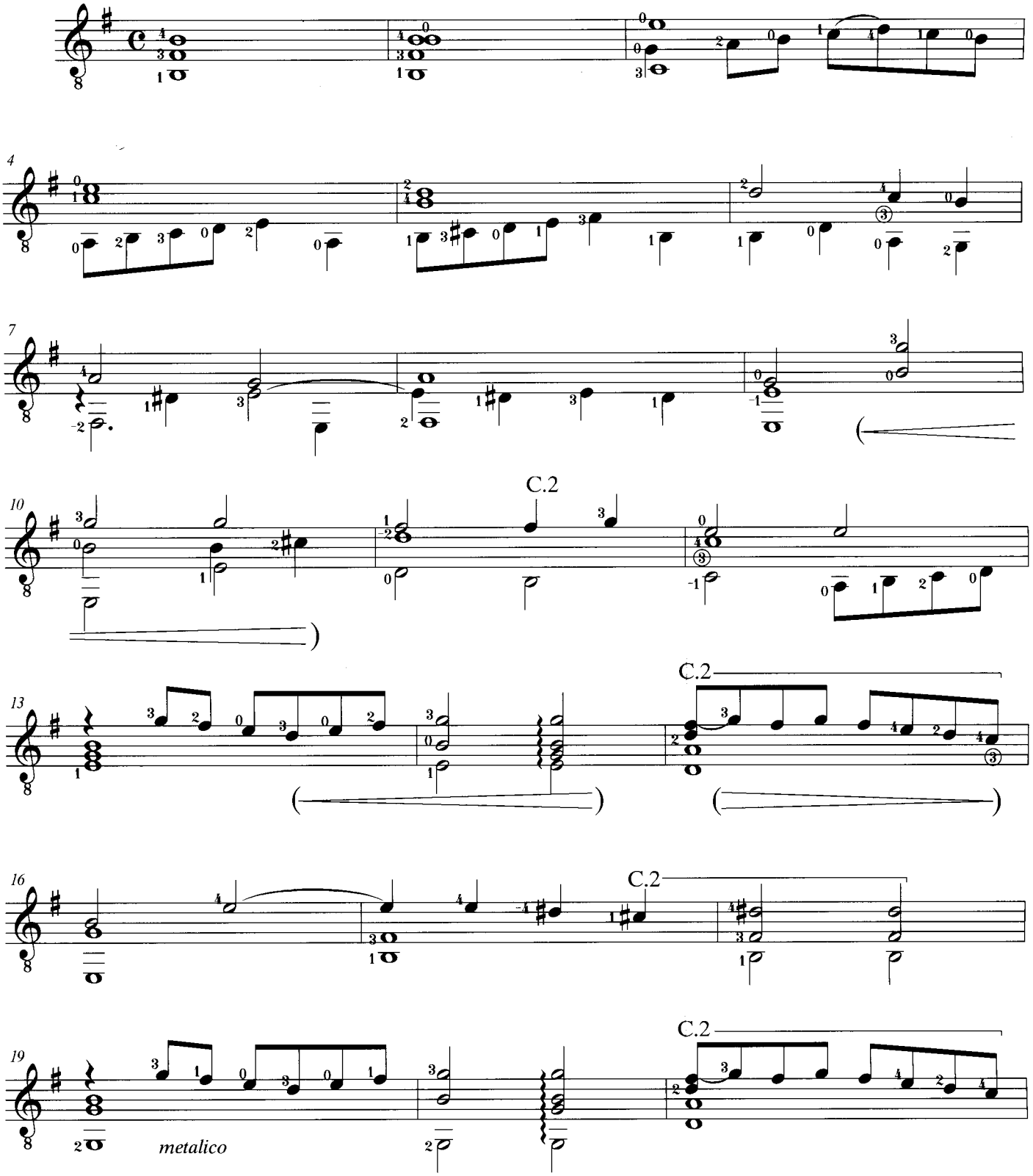
Canción del Emperador

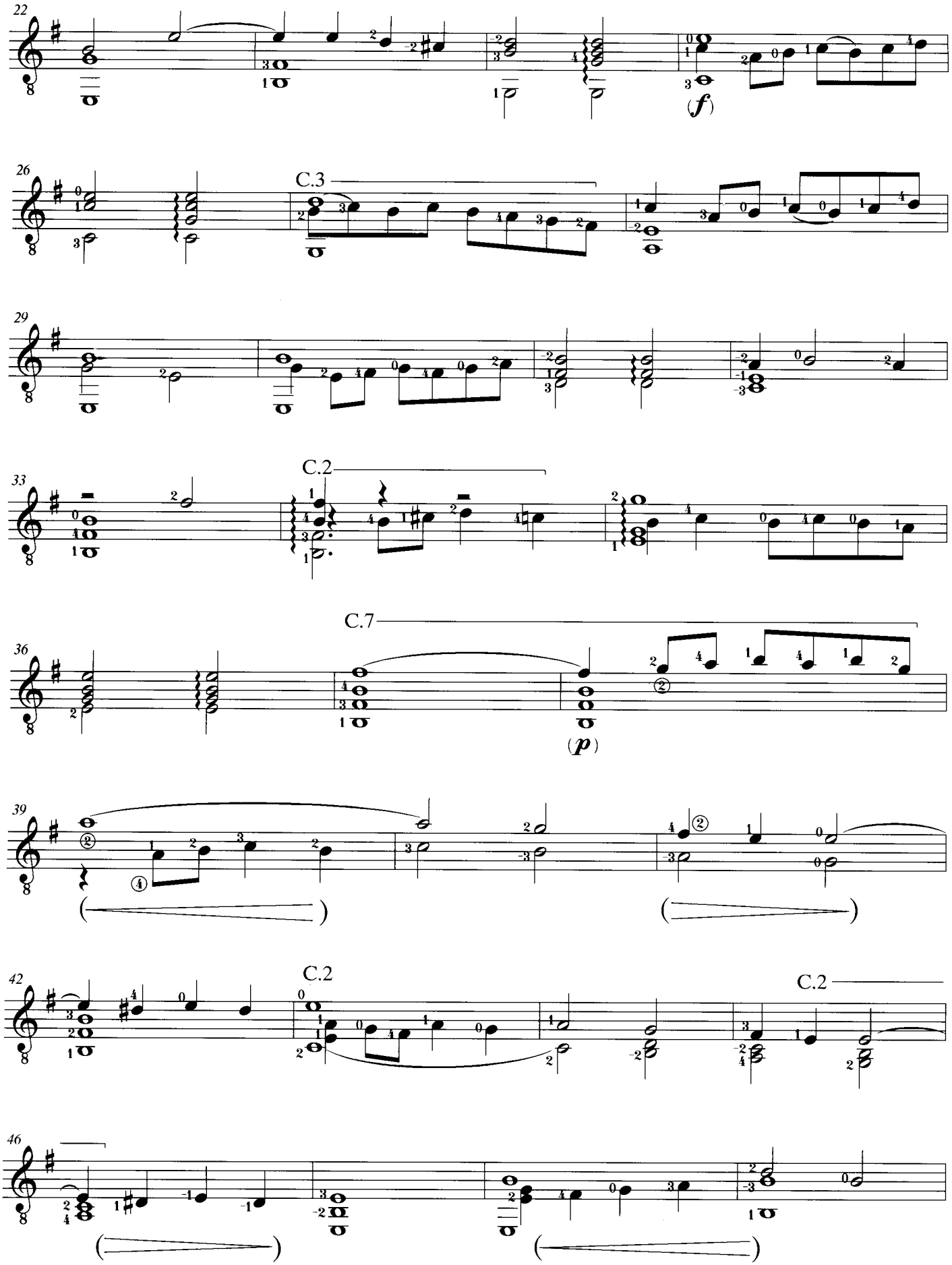
(sobre "Mille Regretz" de Josquin)

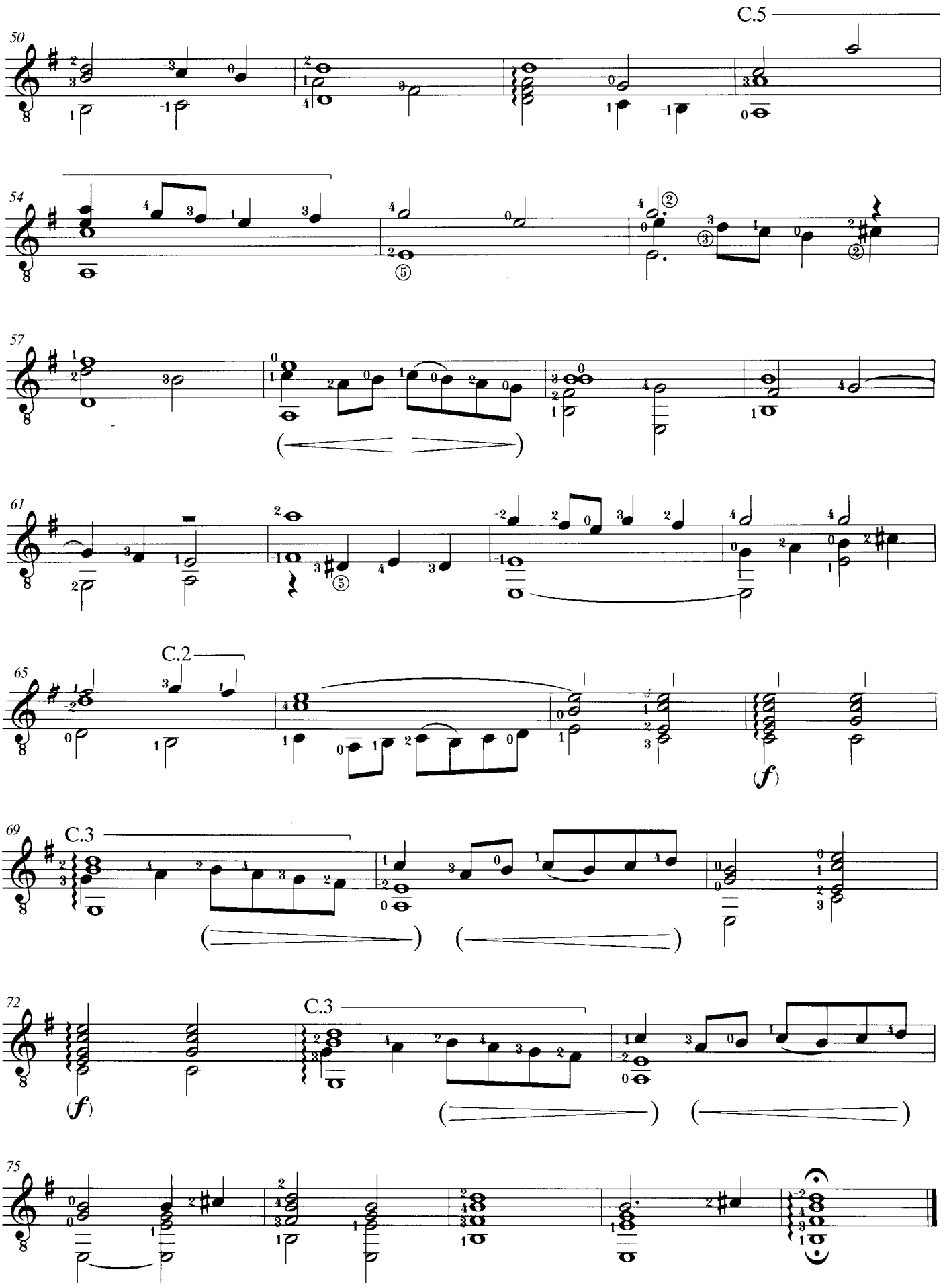
Transcribed by
Evangelos Assimakopoulos

LUYS DE NARVÁEZ
(1510 - 1555)

Moderato (♩ = 116)




22
(f)
26
C.3
29
33
C.2
36
C.7
(p)
39
42
C.2
C.2
46


C.5
50
54
57
61
C.2
65
(f)
C.3
69
72
(f)
C.3
75

Rondeau

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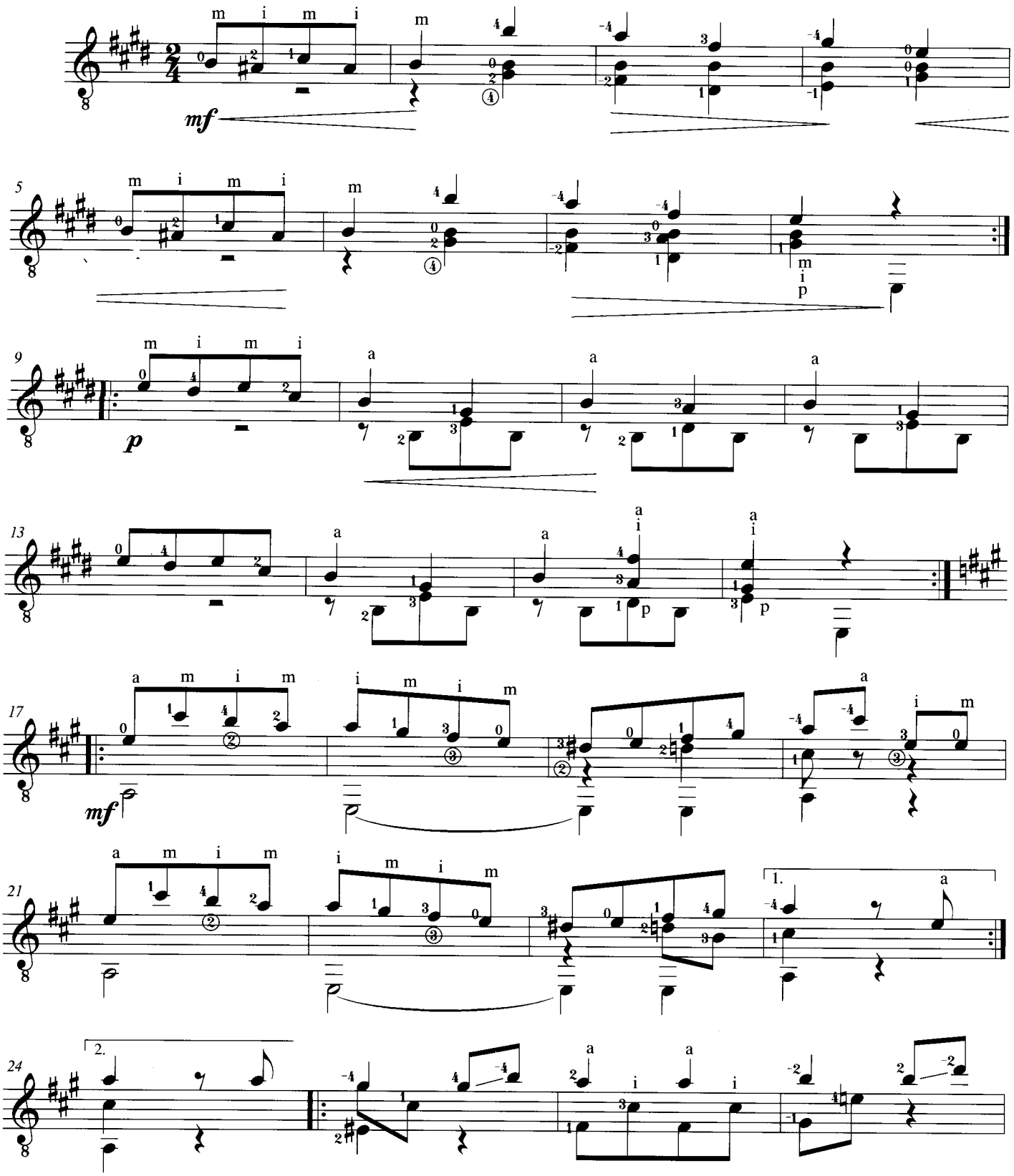
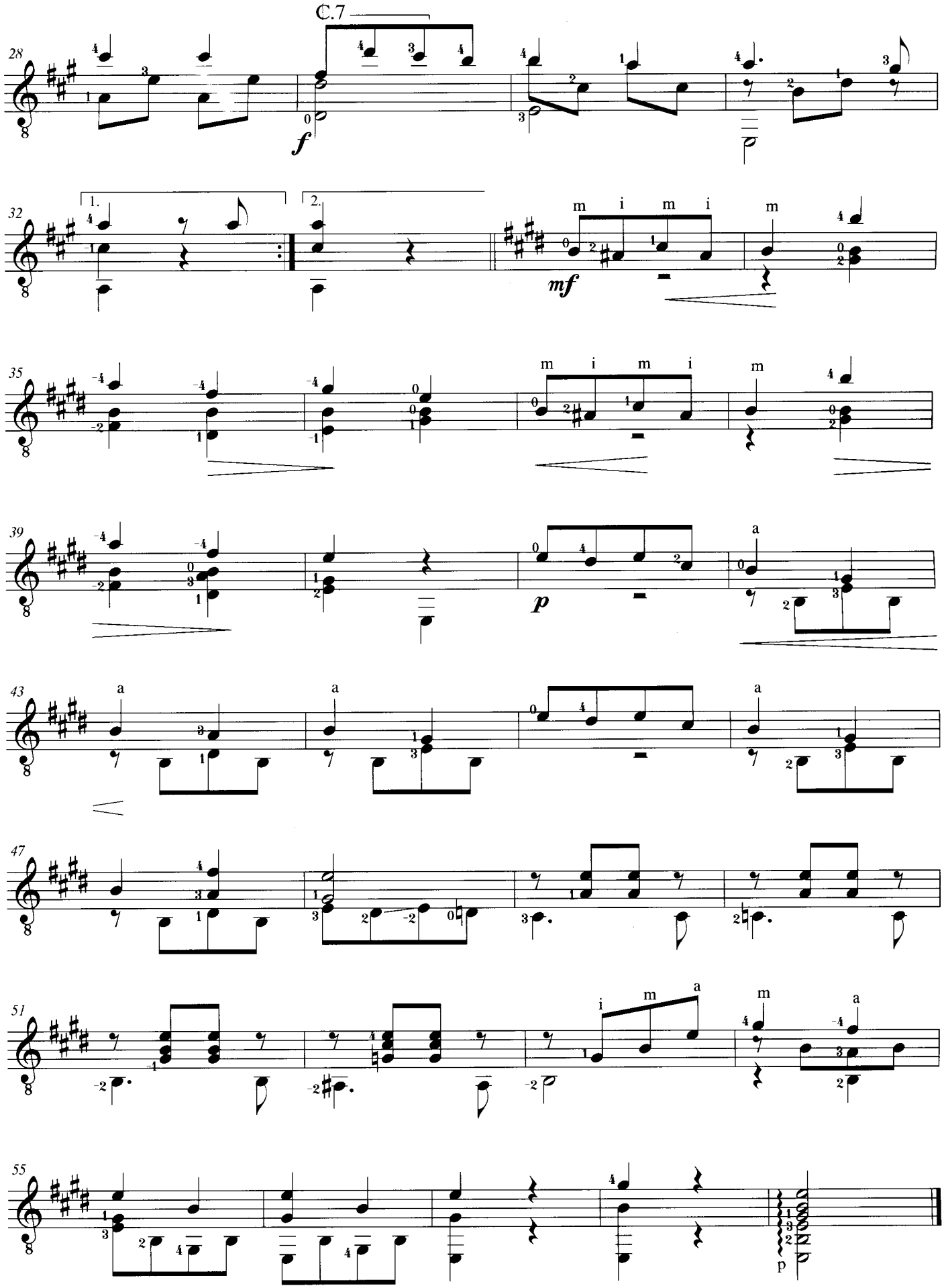
NAPOLÉON COSTE
(1806 - 1883)

Allegretto (♩ = 112)



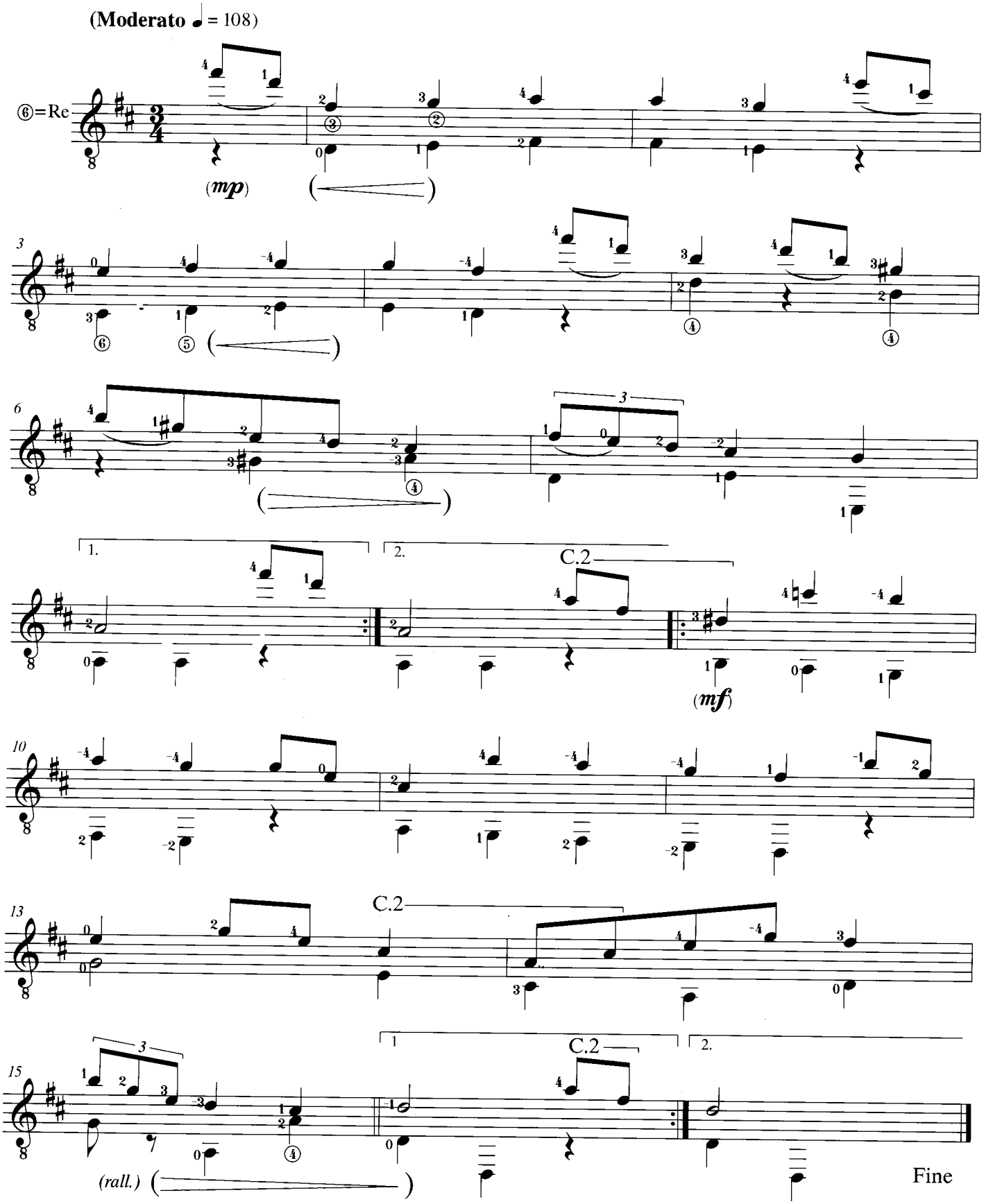

C.7
28
f
32
1.
2.
mf
m i m i
m
35
m i m i
m
39
p
a
43
a
a
a
47
51
i m a
m
a
55
p

2 Menuets

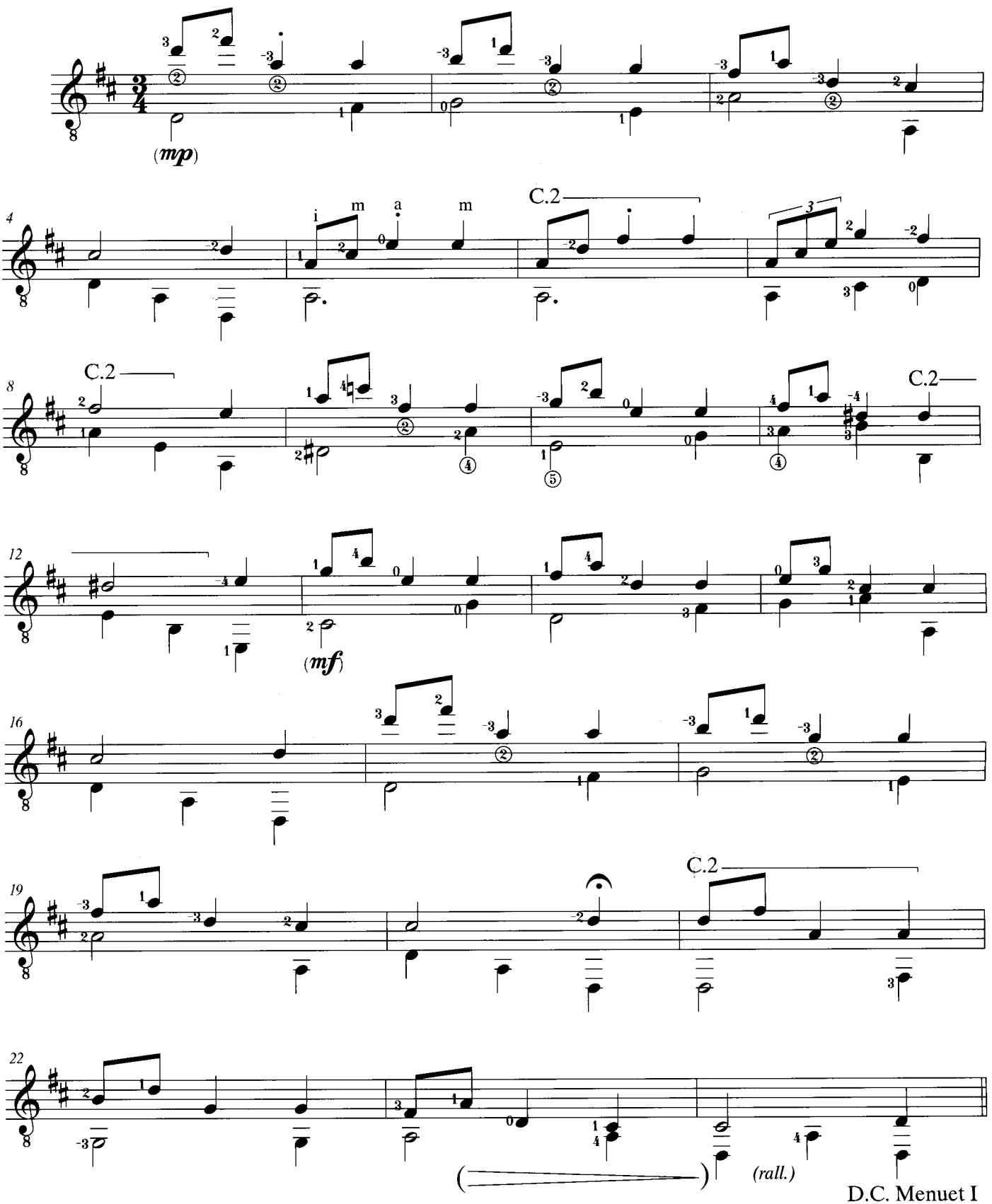
Transcribed by
Evangelos Assimakopoulos

I

WOLFANG AMADEUS MOZART
(1756 - 1791)



II



Adagio

op. 60

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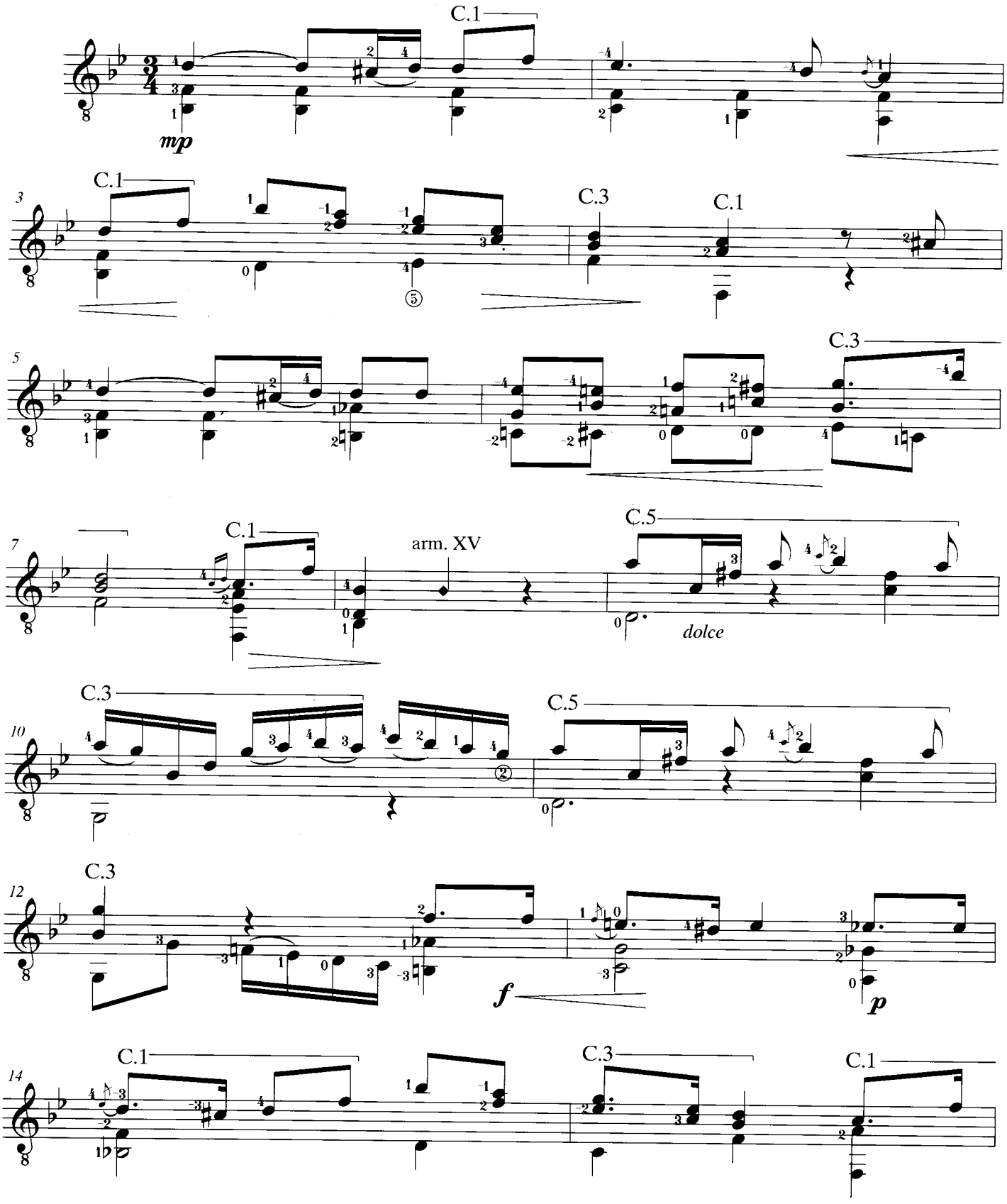
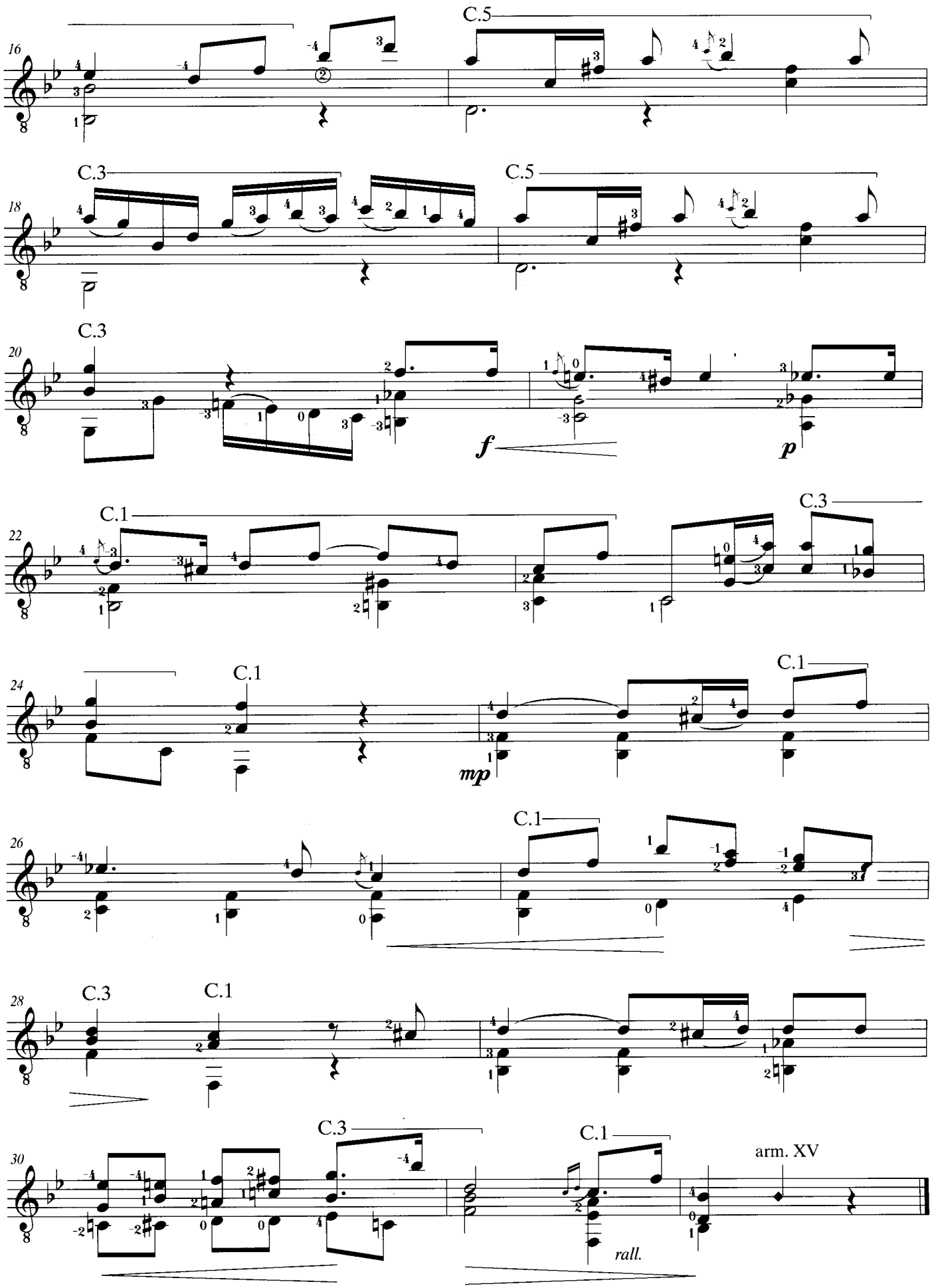
JOSÉ FERRÈR
(1835 - 1916)

Cantabile (♩ = 56)




16
C.5
18
C.3
C.5
20
C.3
f
p
22
C.1
C.3
24
C.1
mp
C.1
26
C.1
28
C.3
C.1
30
C.3
C.1
arm. XV
rall.

Bottom's Song

Fingered by
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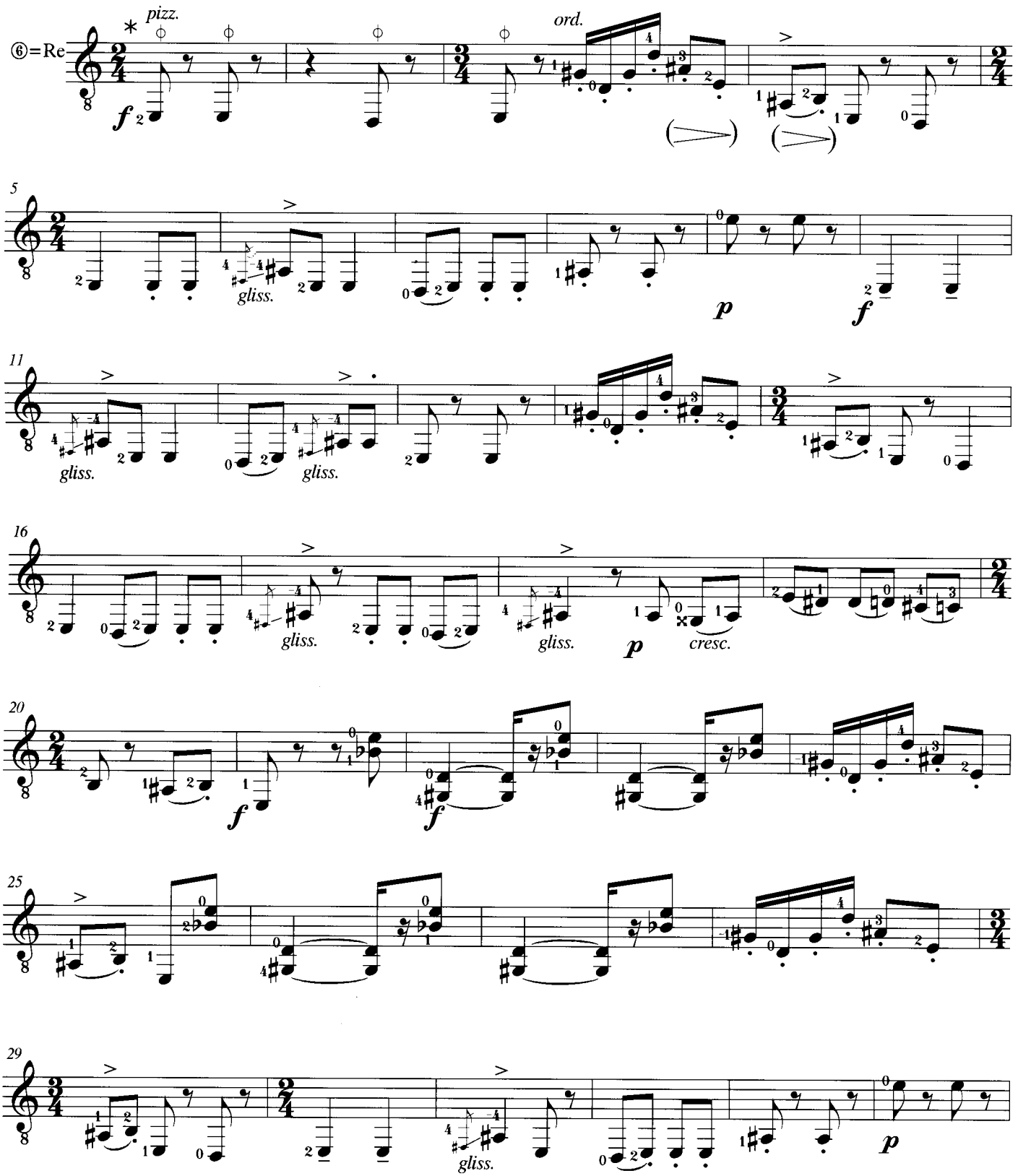
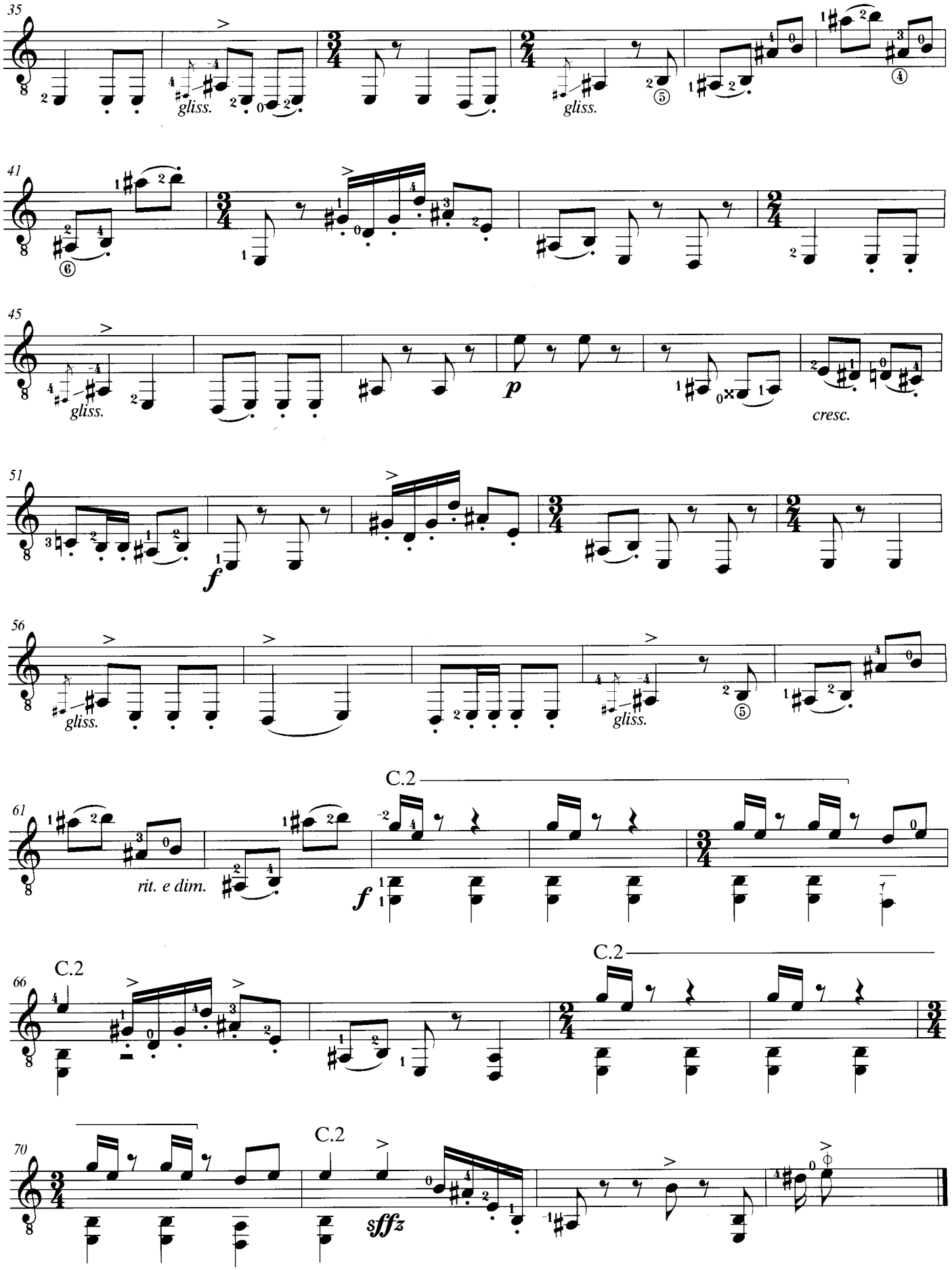
PERIKLIS KOUKOS
(b. 1960)

Allegretto Ironico ♩ = ca. 112-120



* *pizz. Bartok*

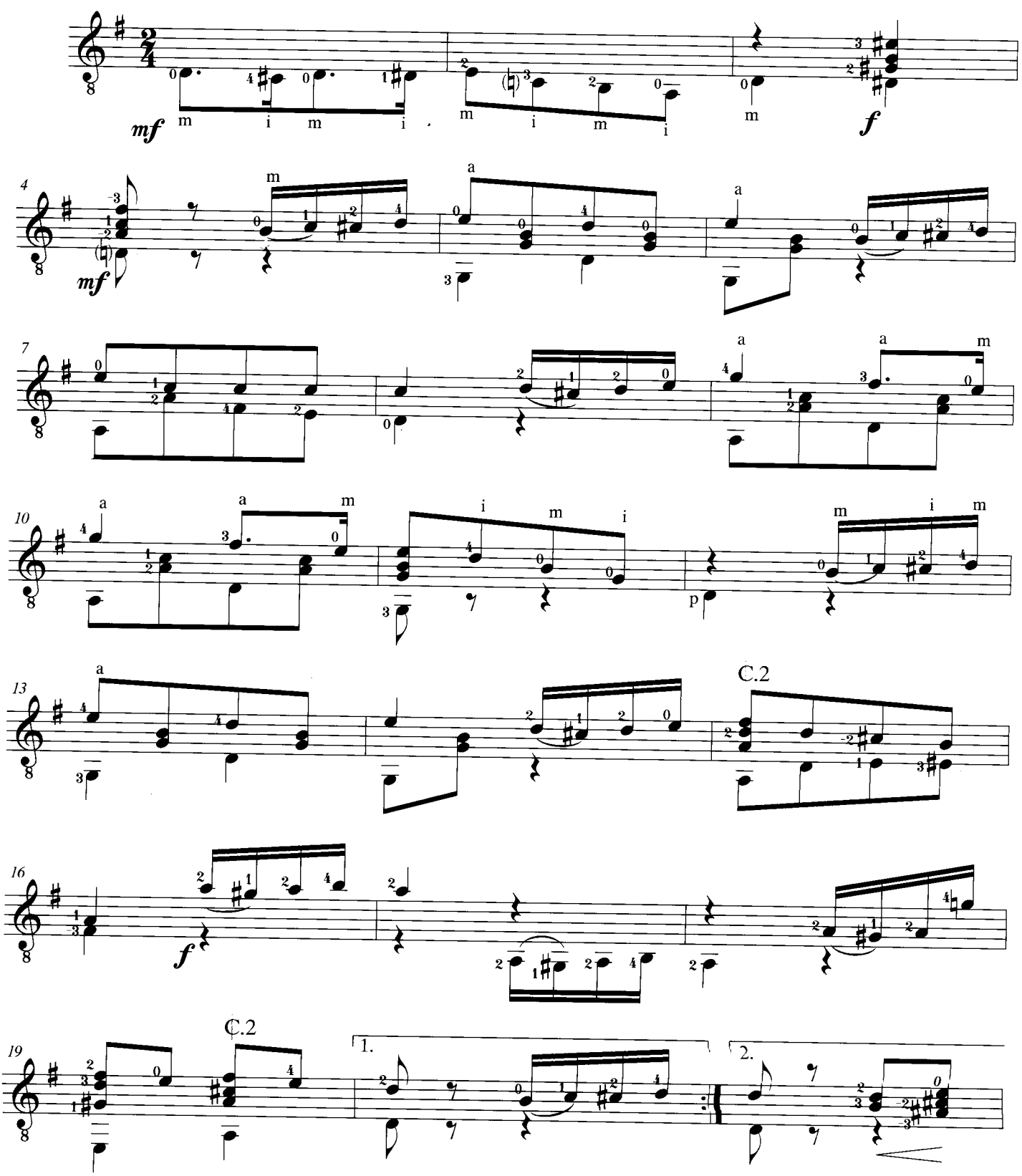

35
gliss.
gliss.
41
45
gliss.
p
cresc.
51
f
56
gliss.
gliss.
61
C.2
rit. e dim.
f
66
C.2
C.2
70
C.2
sffz

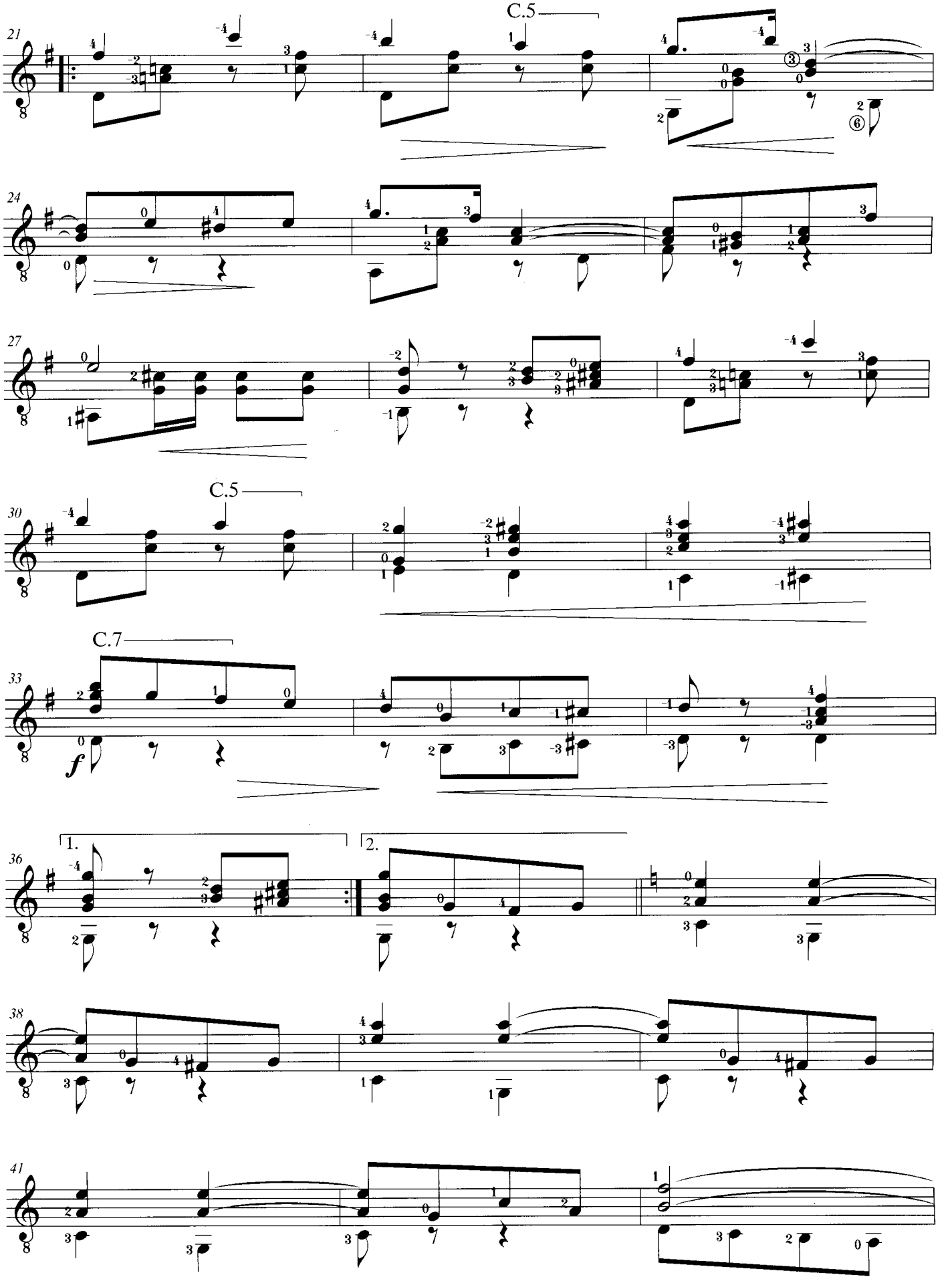
Cruise of the 'Rambler'

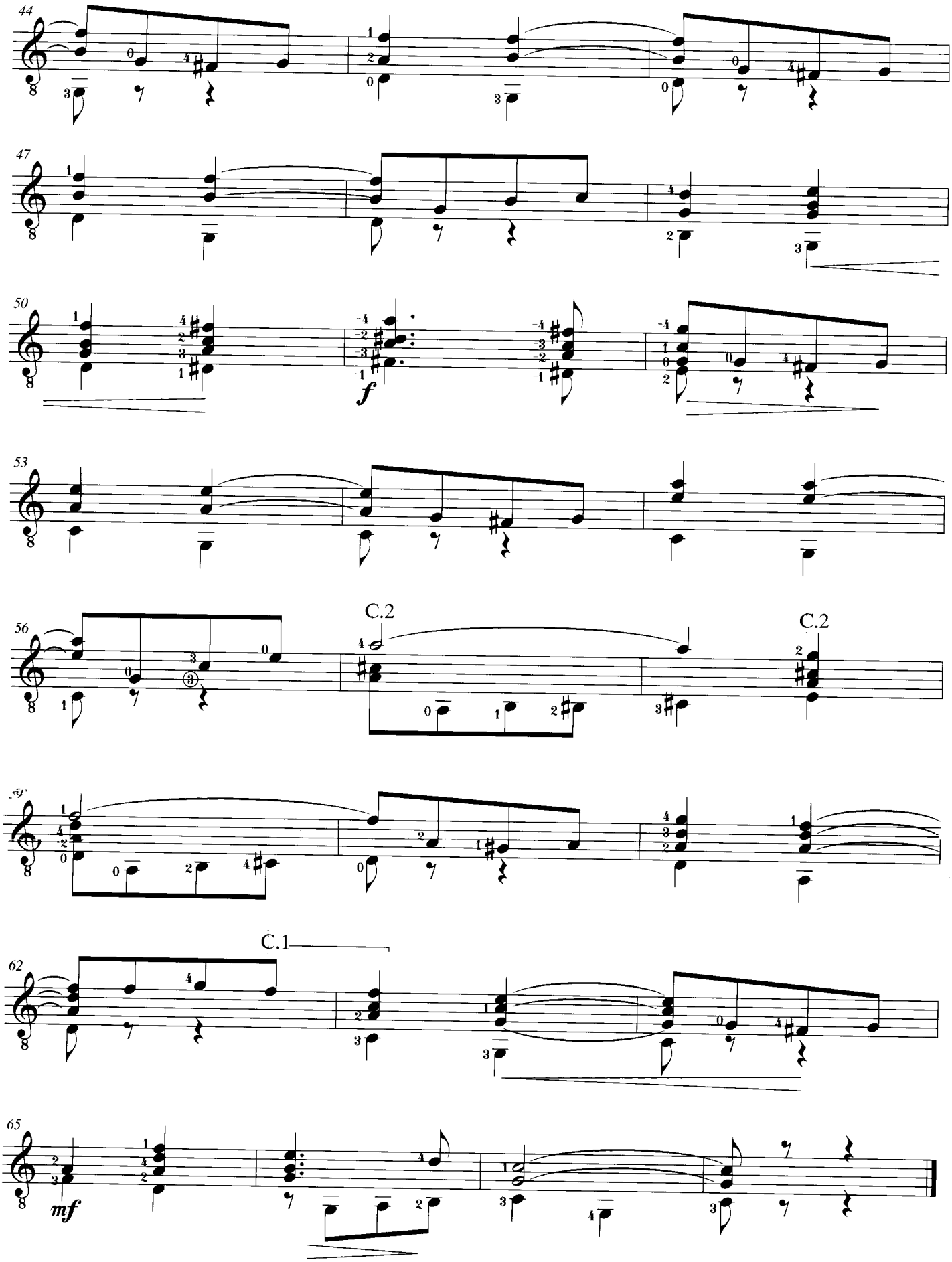
Revised & Fingered by
Evangelos Assimakopoulos

EDUARD DAY
(1866 - 1919)

March, con brio (♩ = 88)




C.5
21
24
27
C.5
30
C.7
33
f
1.
2.
36
38
41


44
47
50
f
53
56
C.2
C.2
59
62
C.1
65
mf

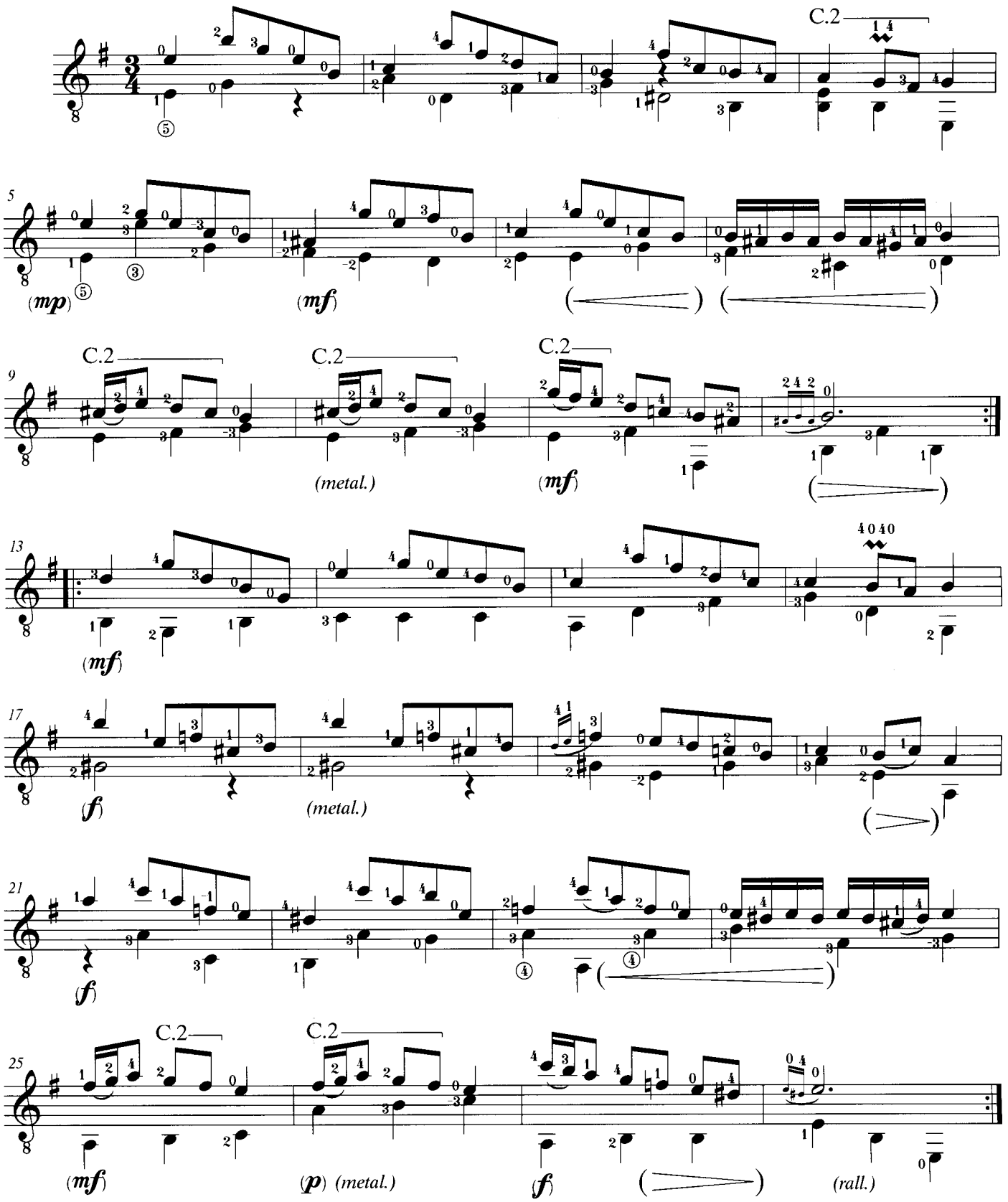
Sonata

(K. 34)

Transcribed by
Evangelos Assimakopoulos

DOMENICO SCARLATTI
(1685 - 1757)

Larghetto (♩ = 104)



Πρελούδιο

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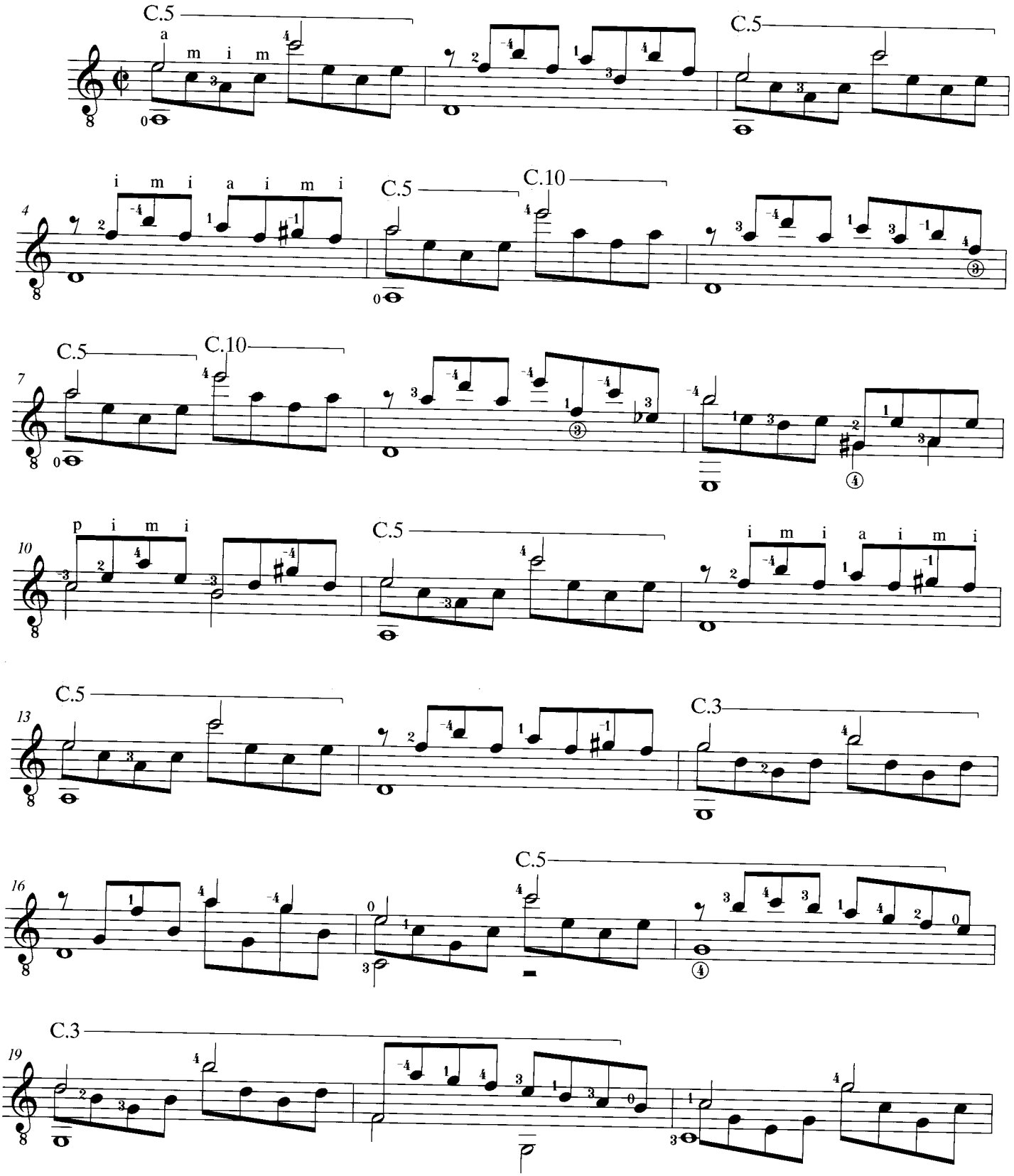
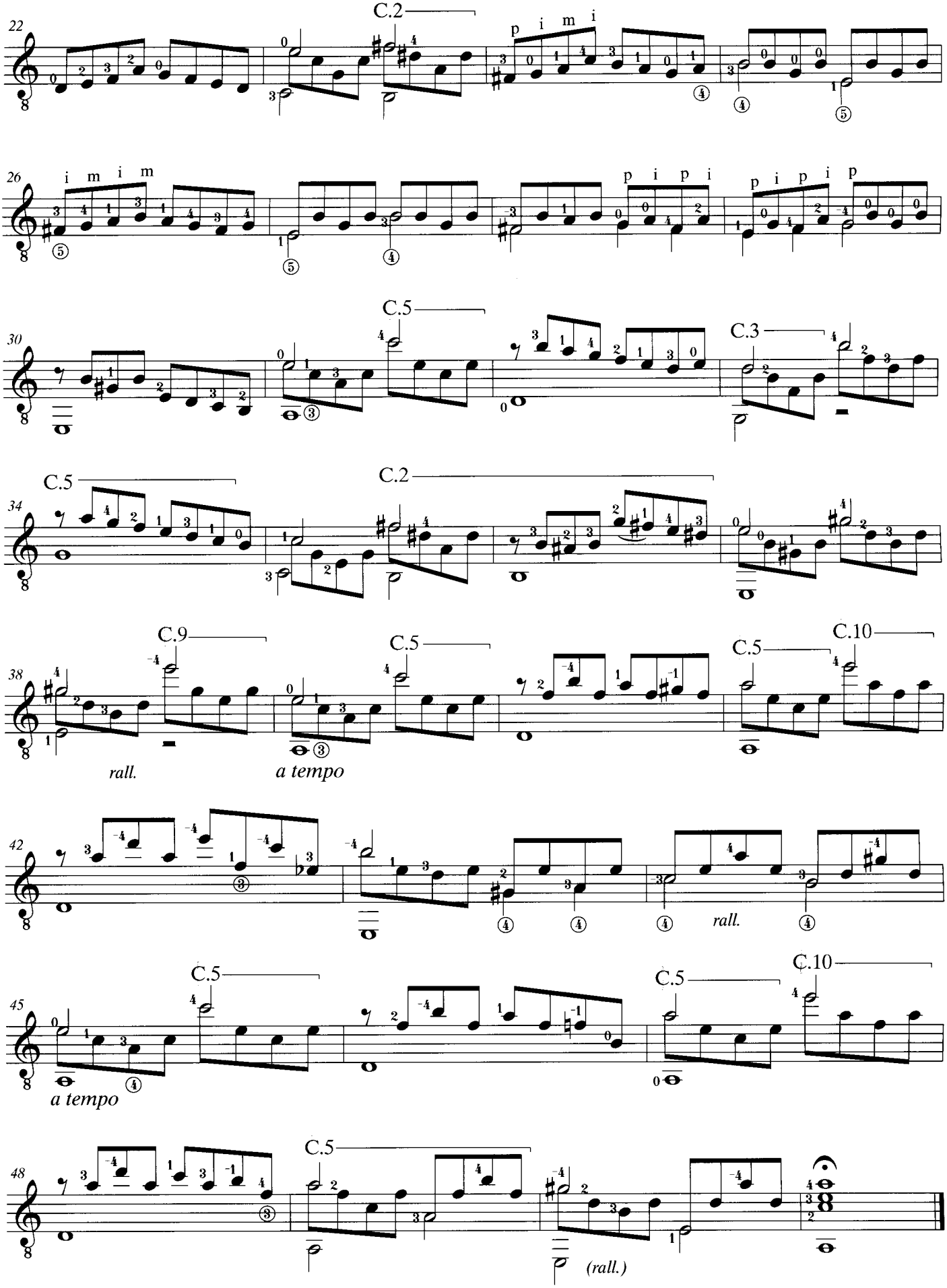
Evangelos Assimakopoulos

DIMITRIS FAMPAS
(1921 - 1996)

Espressivo ($\mathbb{d}$ = 54)



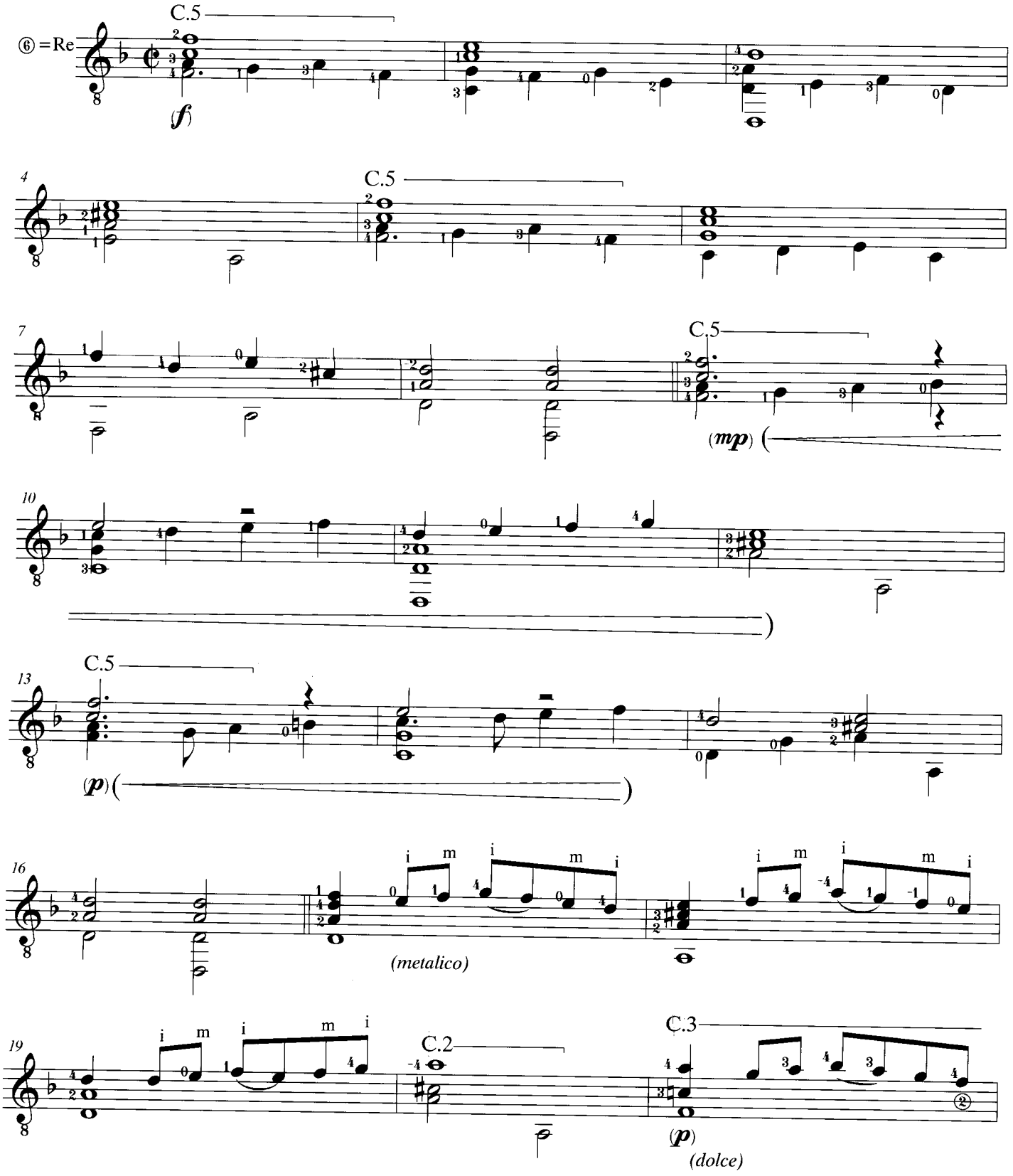

22
C.2
26
i m i m
p i m i
p i p i
p i p i p
30
C.5
C.3
34
C.5
C.2
38
C.9
C.5
C.5
C.10
rall.
a tempo
42
rall.
45
C.5
C.5
C.10
a tempo
48
C.5
(rall.)

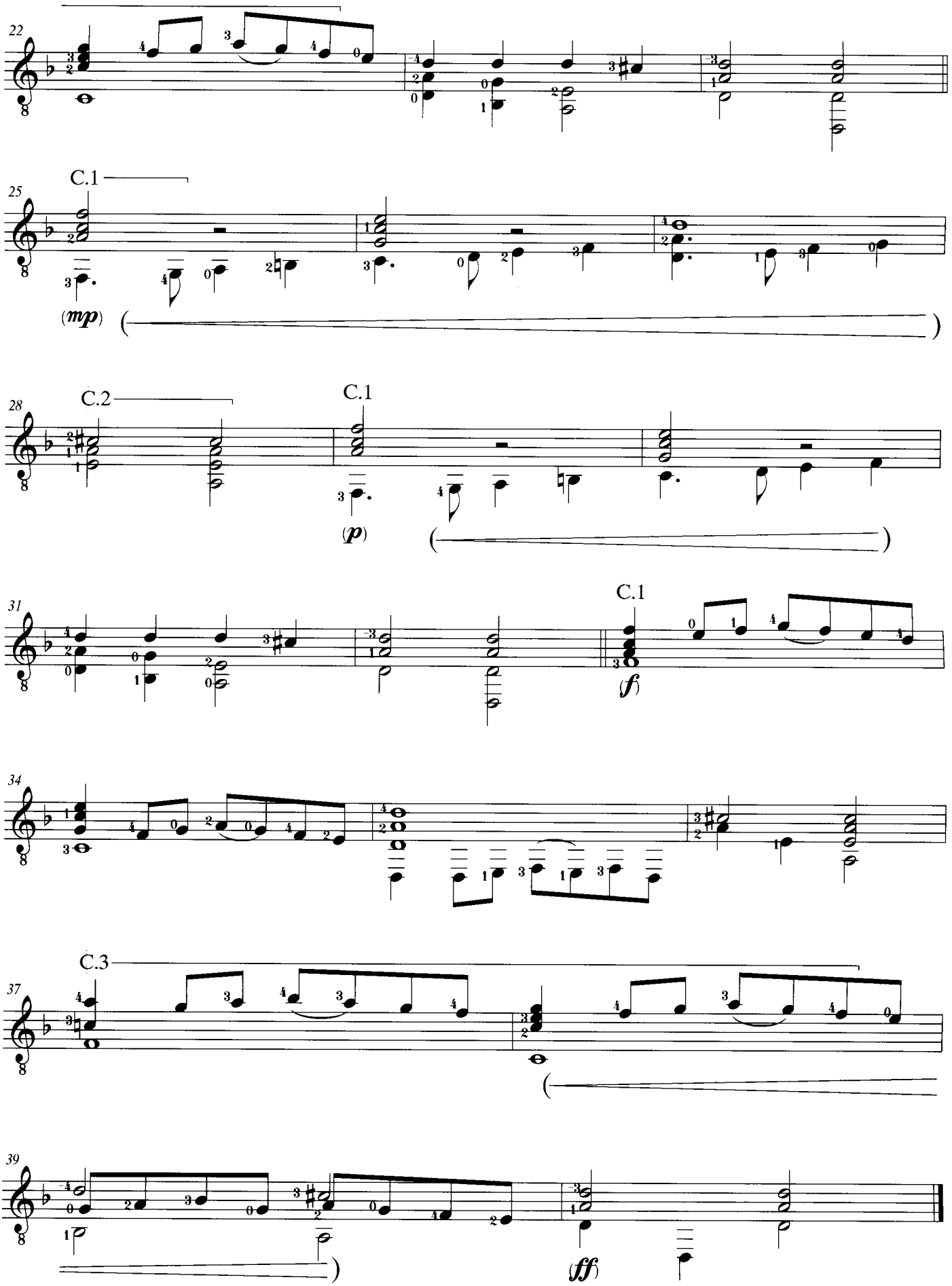
Danza de las Hachas

Arranged by
Evangelos Assimakopoulos

GASPAR SANZ
(1640 - 1710)

(Maestoso ♩ = 69)




22
25
C.1
(mp)
28
C.2
C.1
(p)
31
C.1
(f)
34
37
C.3
39
(ff)

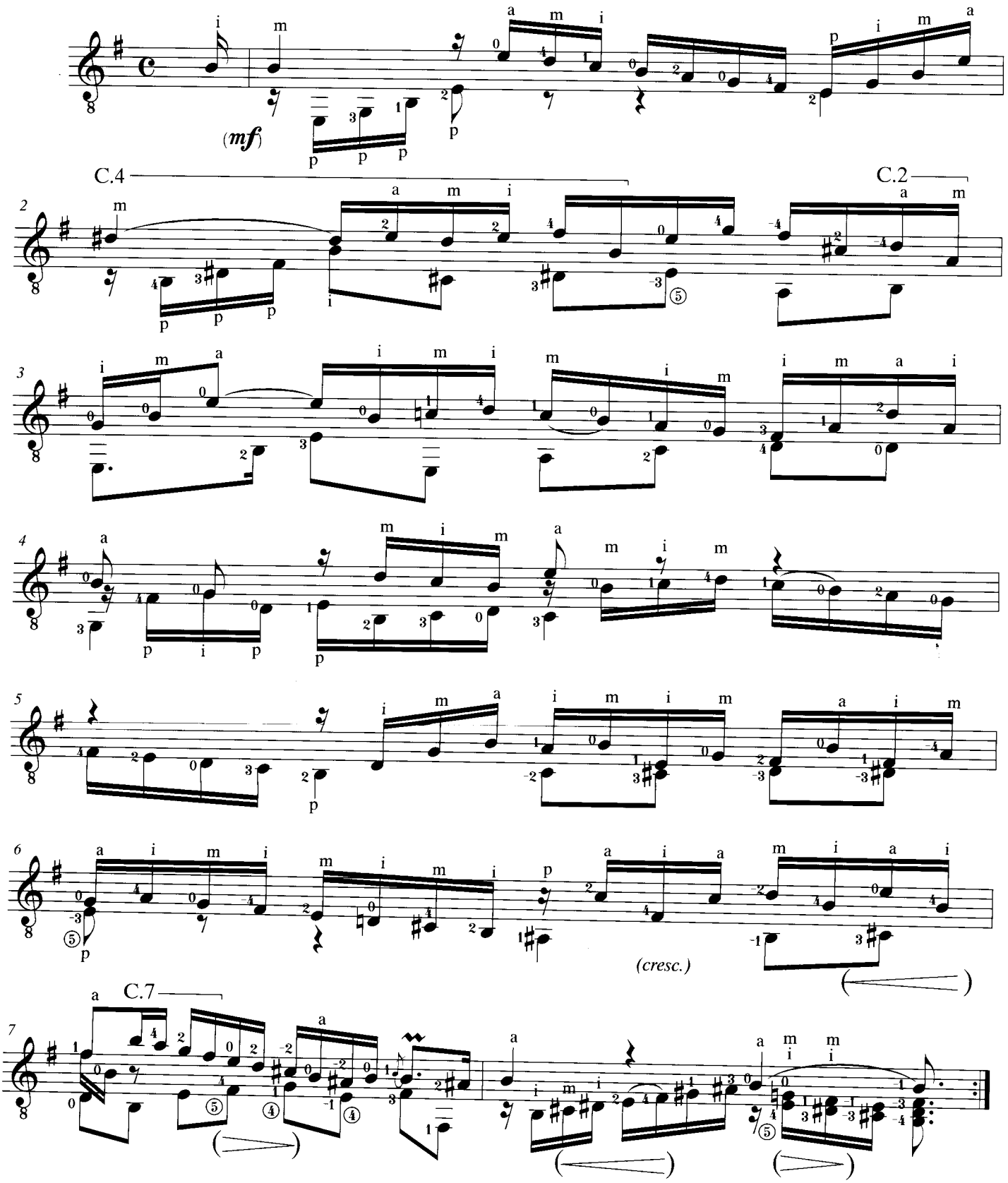
Allemande

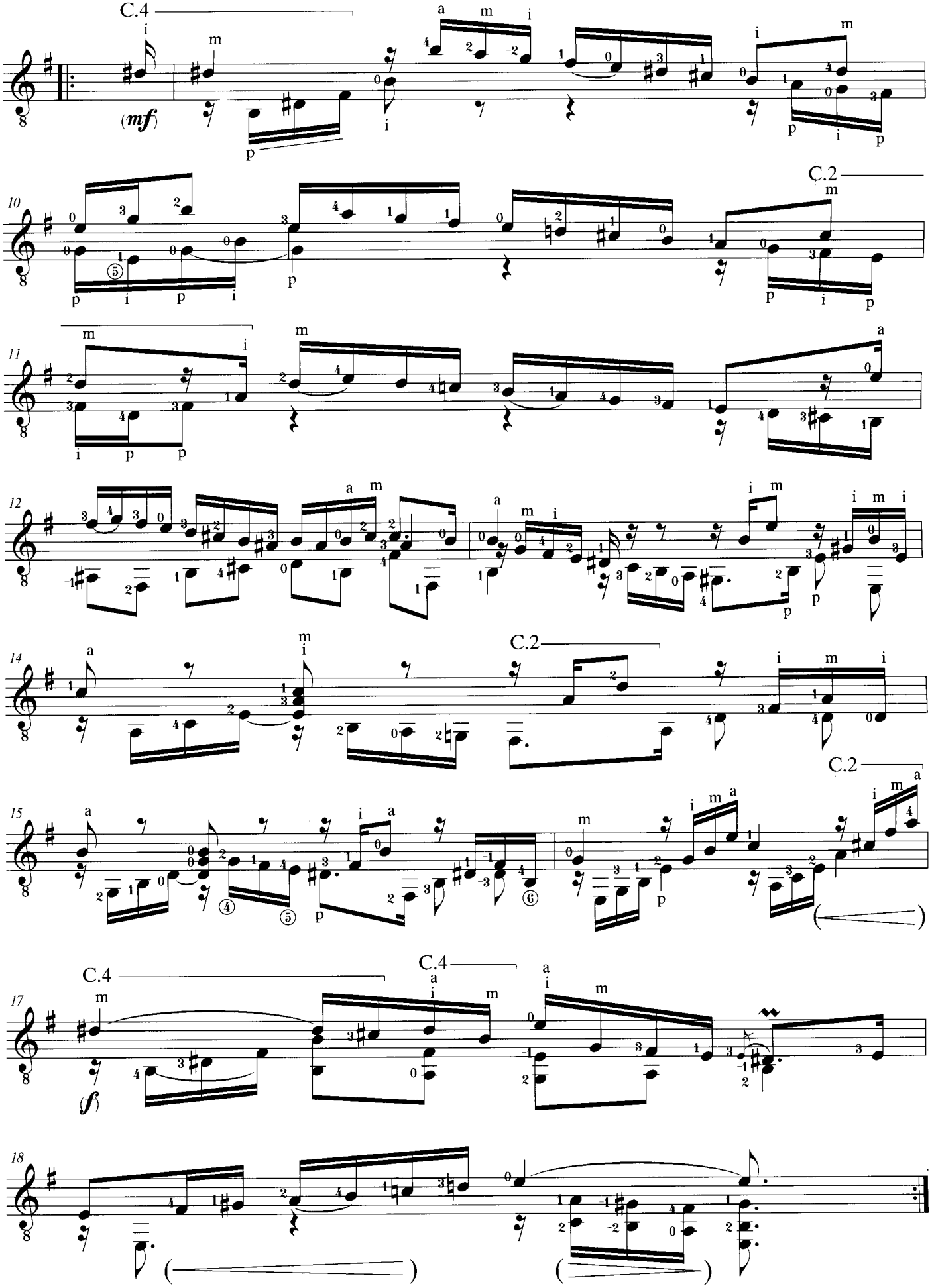
(BWV 996)

Transcribed by
Evangelos Assimakopoulos

JOHANN SEBASTIAN BACH
(1685 - 1750)

(Moderato ♩ = 126)




C.4
C.2
C.2
C.2
C.4
C.4
(mf)
(f)

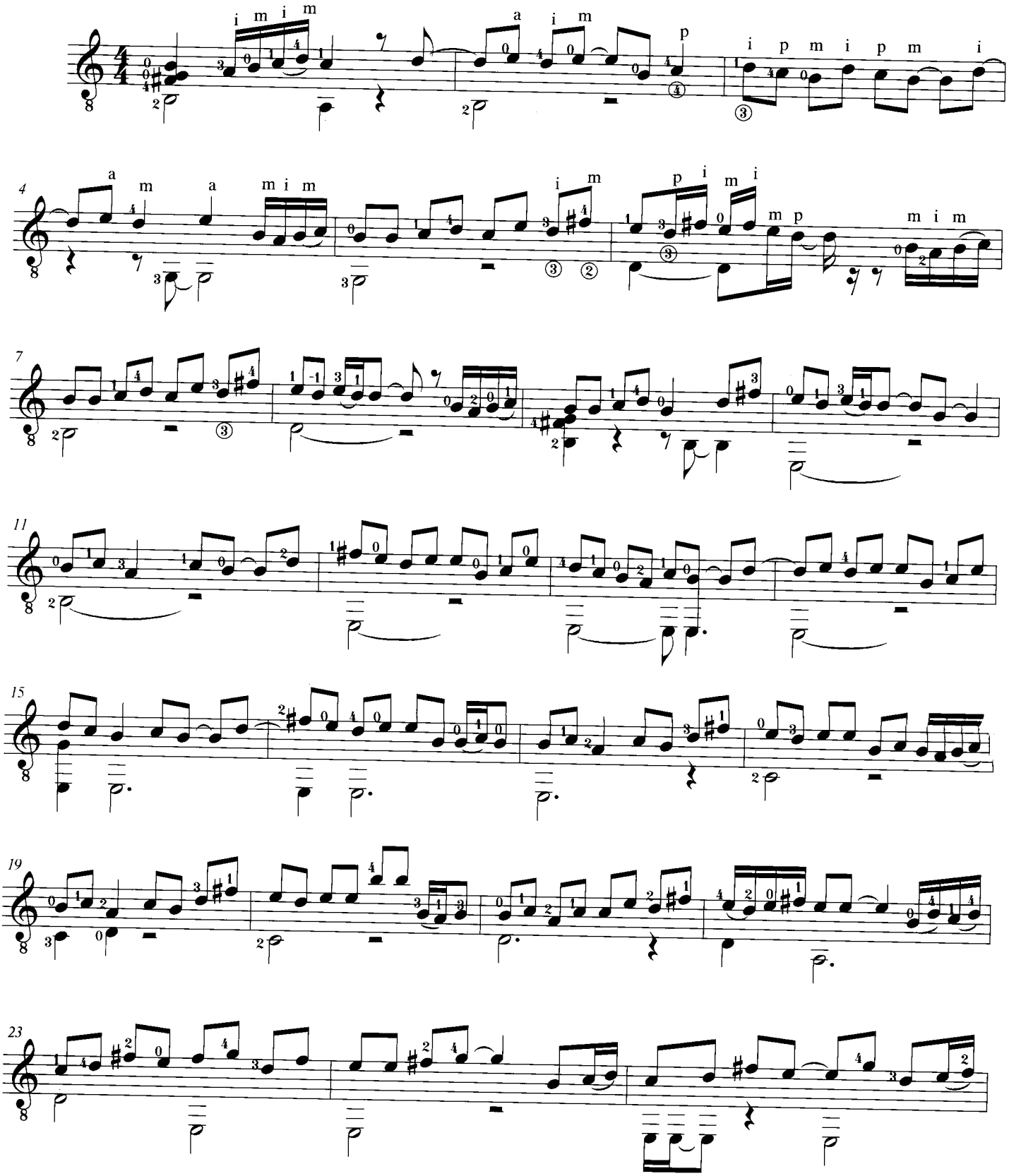
to Evangelos Assimakopoulos

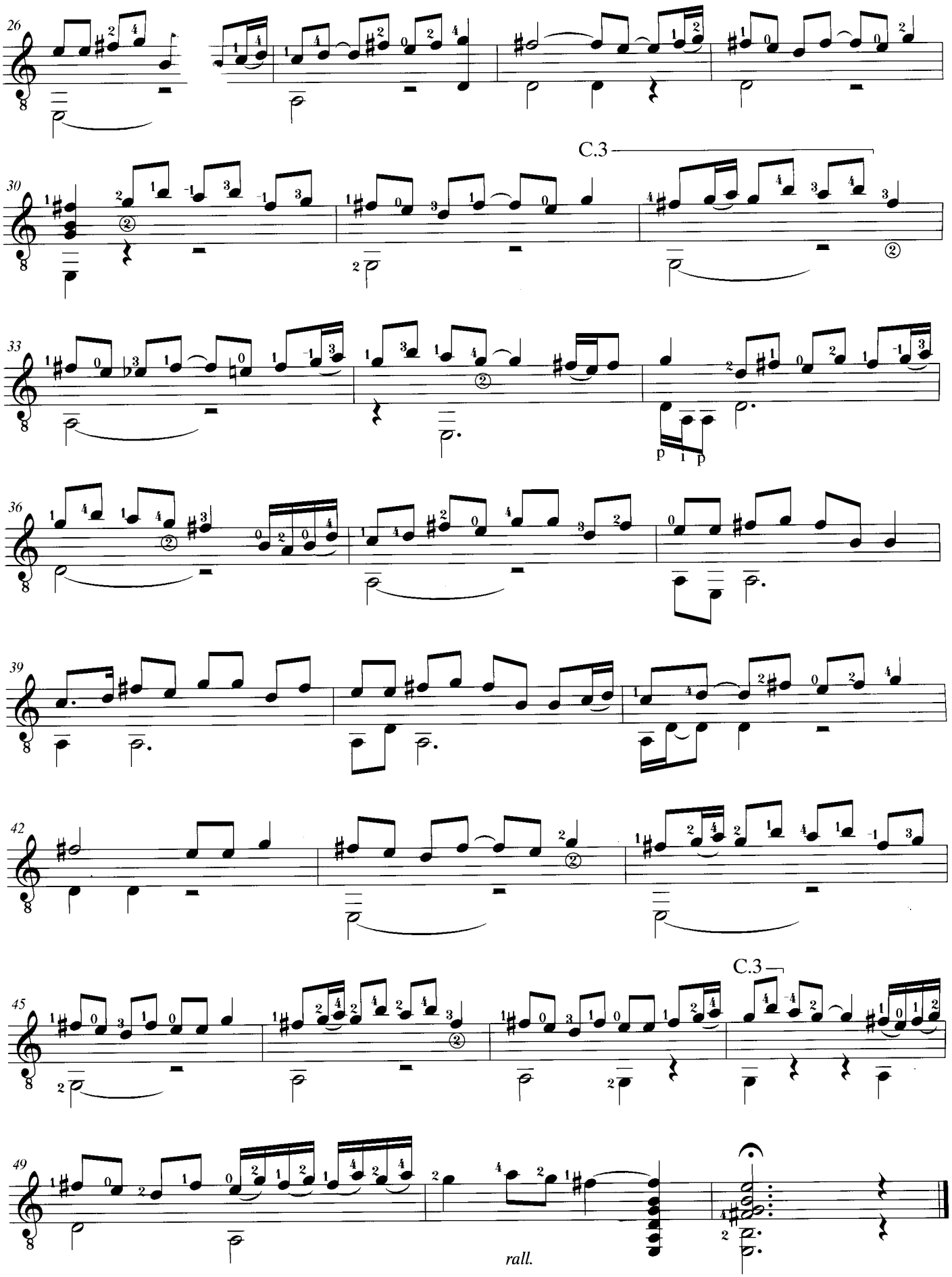
Σκίτσο

Fingered by
Evangelos Assimakopoulos

NIKOS MAMANGAKIS
(b. 1929)

(Tempo giusto ♩ = 80)



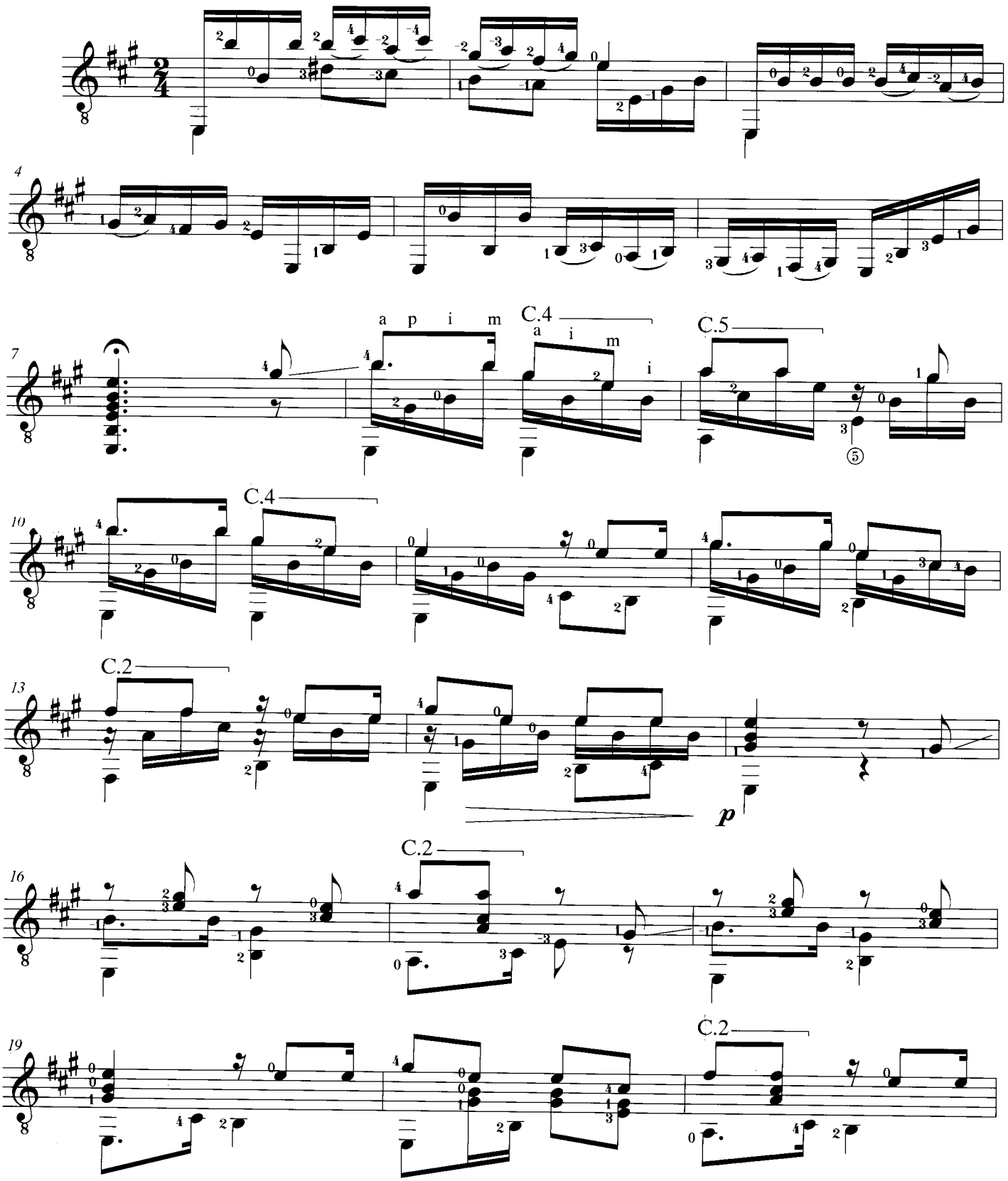

26
C.3
30
33
p i p
36
39
42
C.3
45
49
rall.

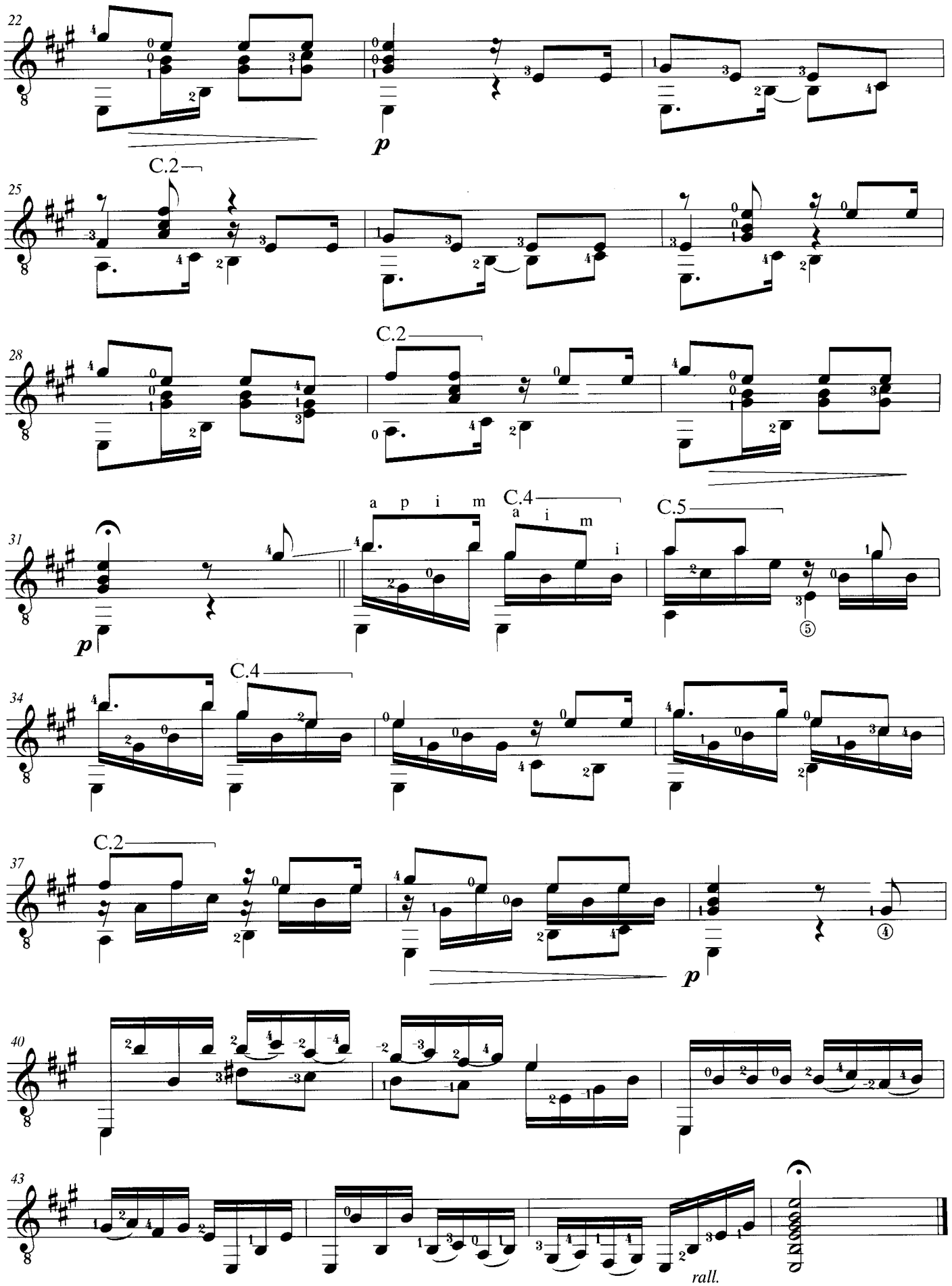
Mulher Rendeira

Arranged by
Evangelos Assimakopoulos

ANONYMOUS

(Cantabile ♩ = 54)



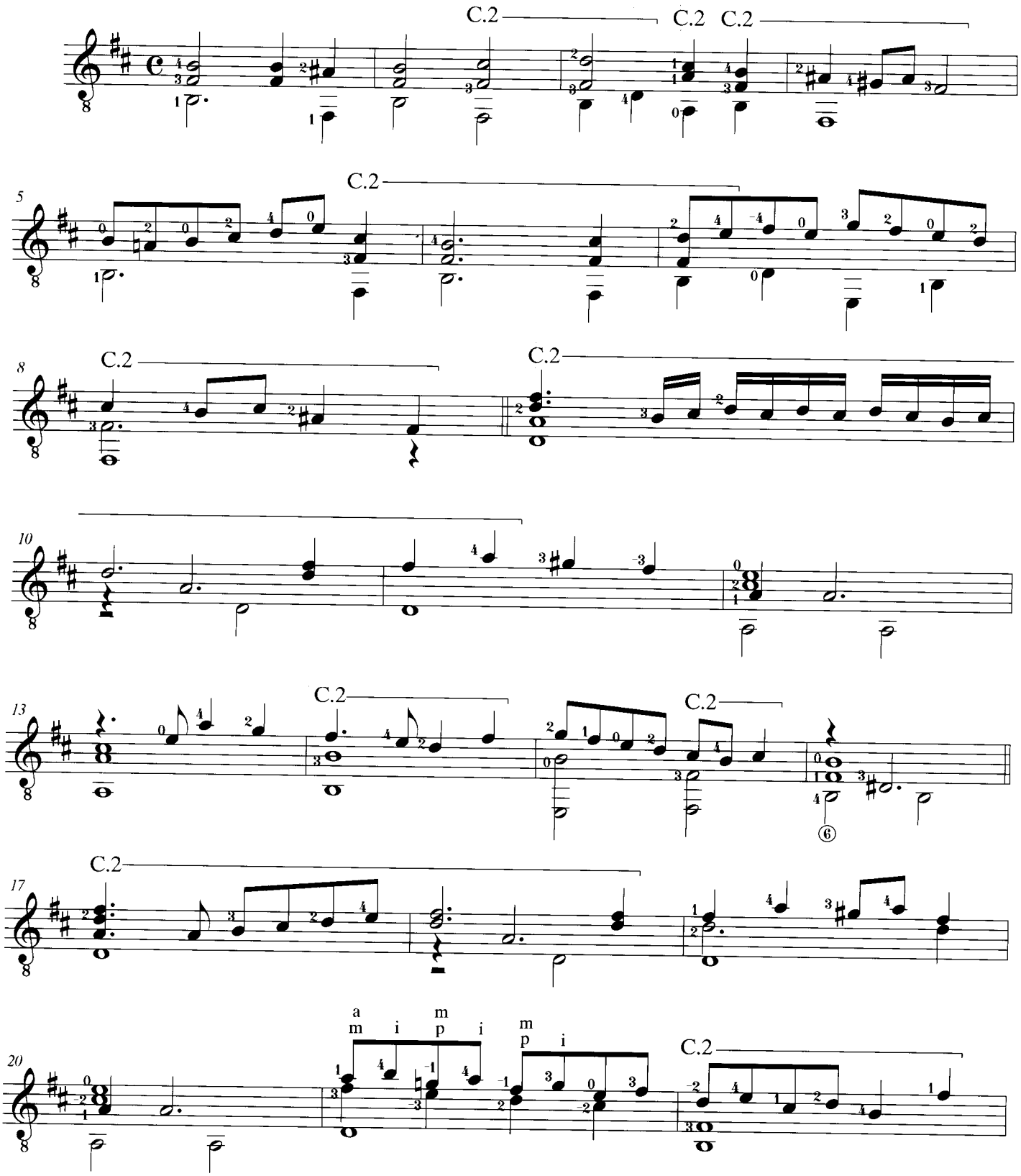

22
p
C.2
25
C.2
28
a p i m
C.4
a i m
C.5
31
p
C.4
34
C.2
37
p
40
43
rall.

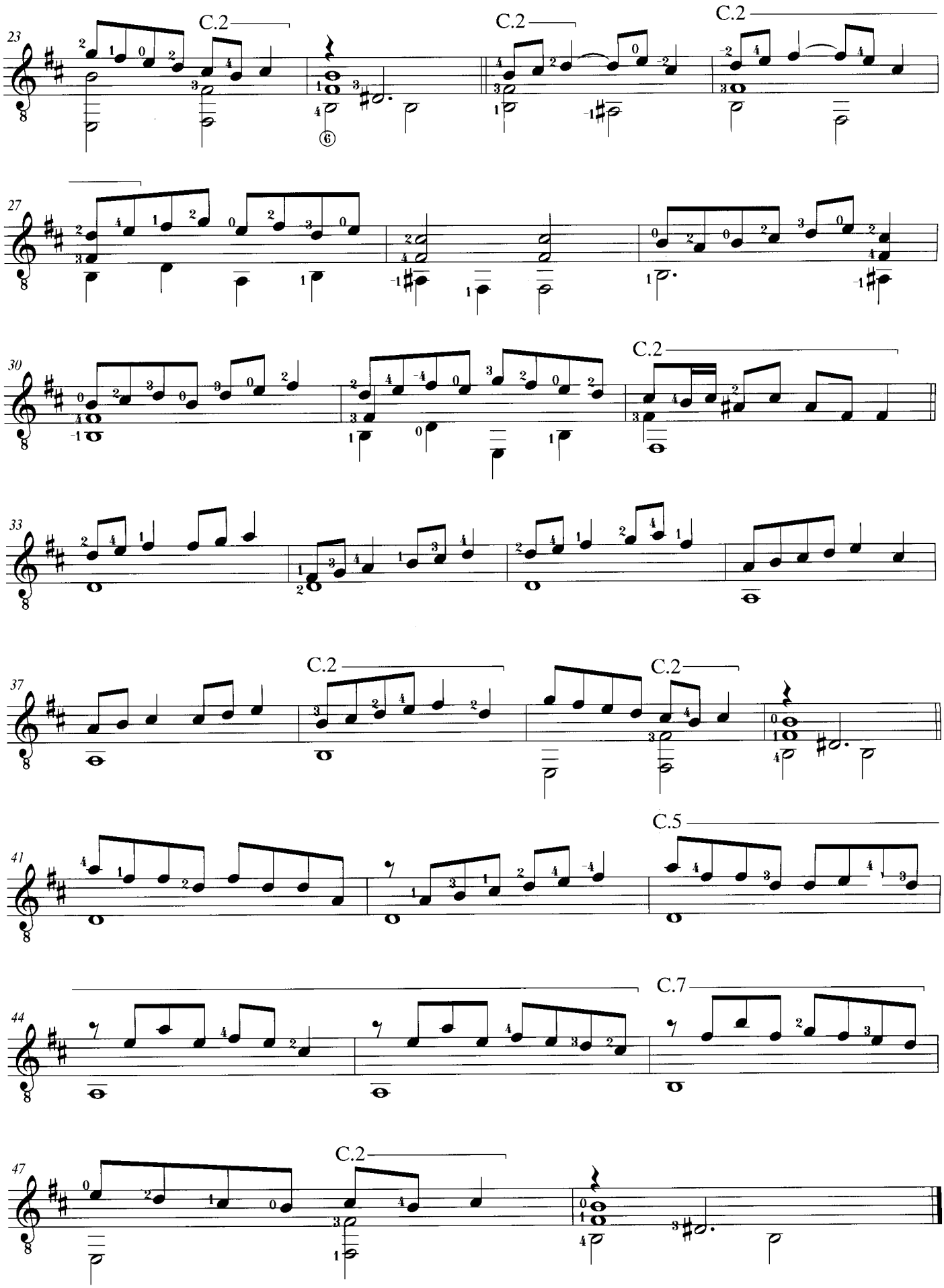
Fortune

Transcribed by
Evangelos Assimakopoulos

JOHN DOWLAND
(1563 - 1626)

(Allegretto ♩ = 120)




23
C.2
C.2
C.2
27
30
C.2
33
37
C.2
C.2
41
C.5
44
C.7
47
C.2

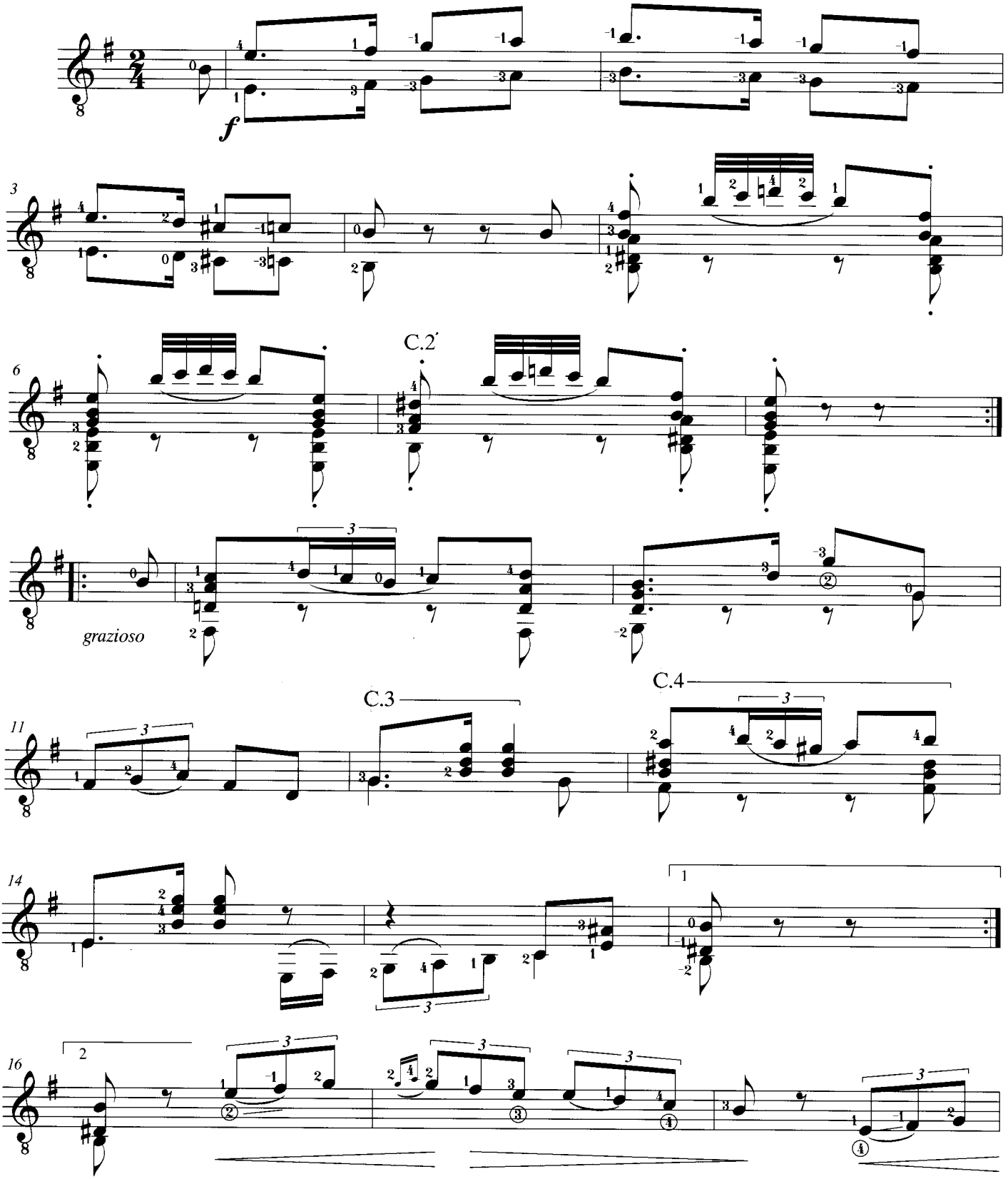
Tango

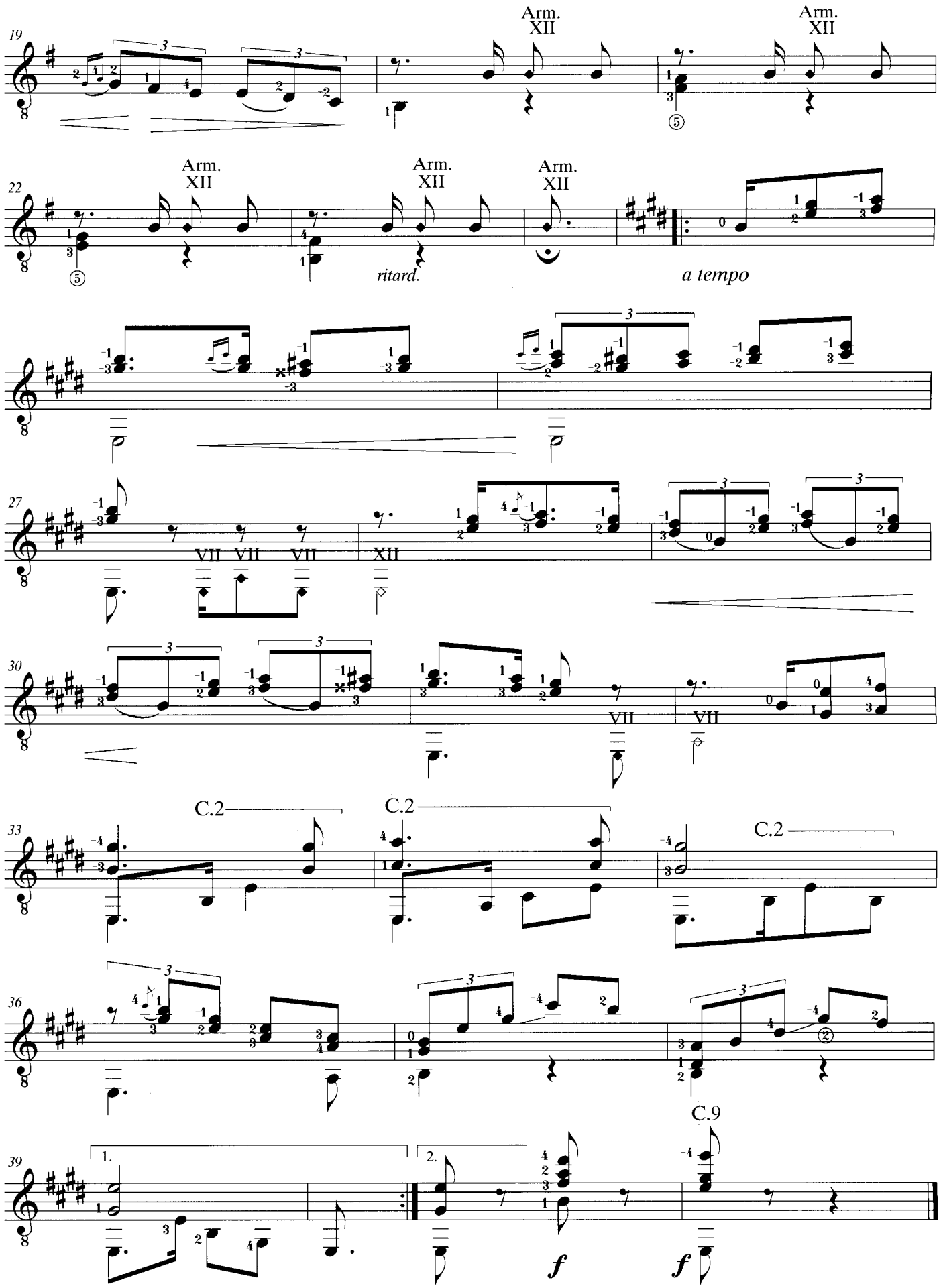
op.19 No 2

Revised & Fingered by
Evangelos Assimakopoulos

JOSÉ FERRÈR
(1835 - 1916)

Andantino (♩ = 69)



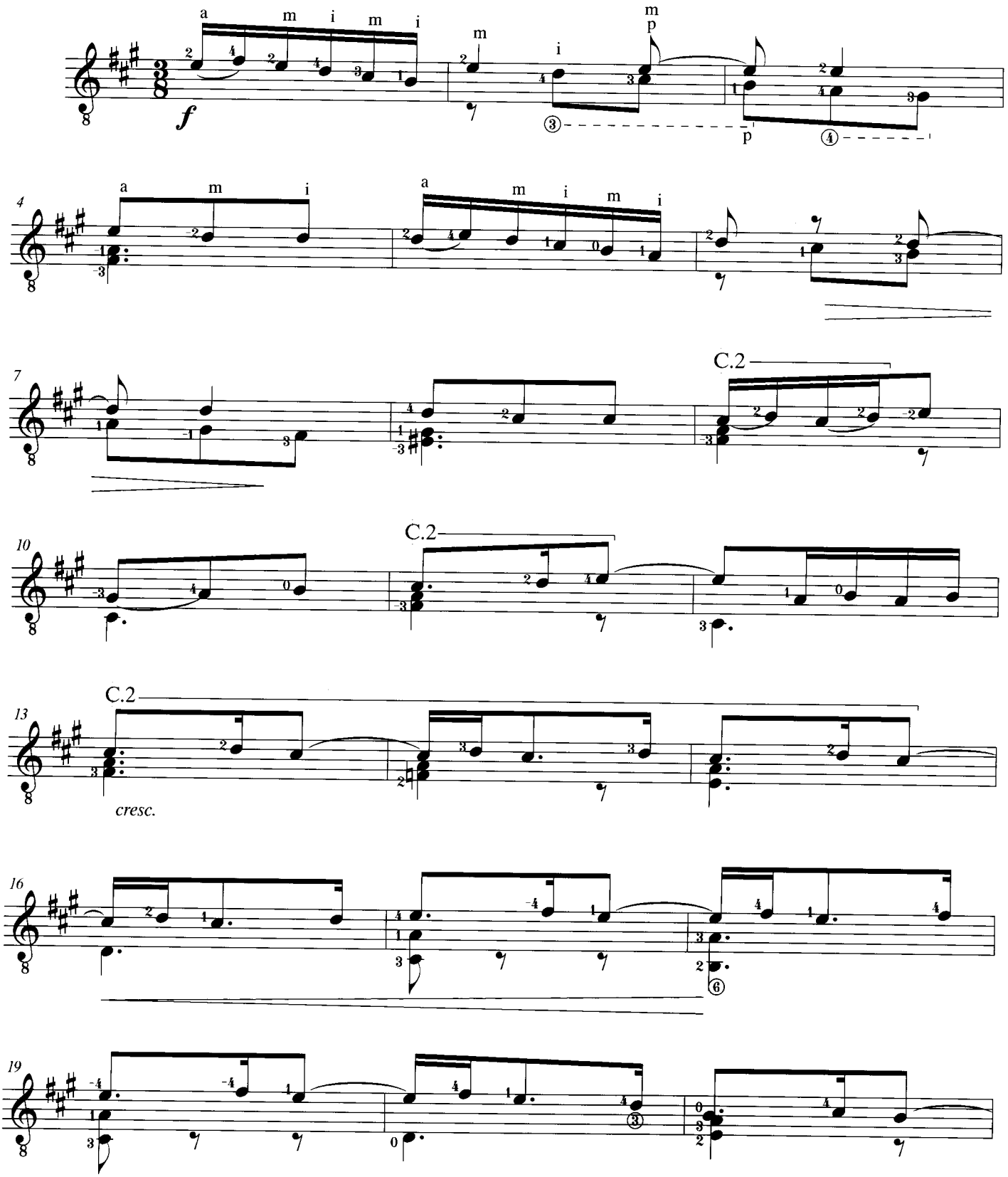

19
Arm. XII
Arm. XII
22
Arm. XII
Arm. XII
Arm. XII
ritard.
a tempo
27
VII VII VII
XII
30
VII
VII
33
C.2
C.2
C.2
36
39
1.
2.
C.9
f
f

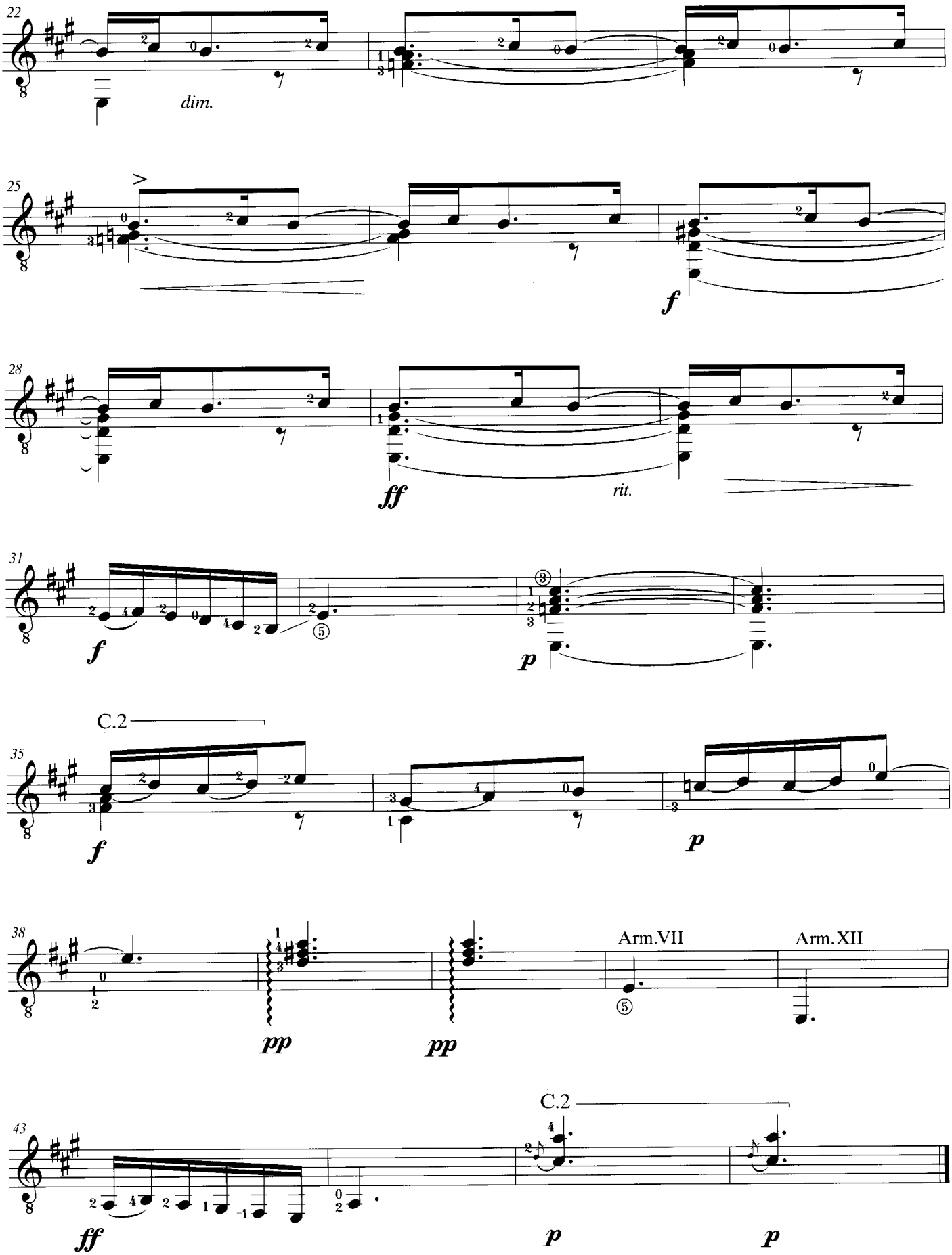
Preludio II

Revised & Fingered by
Evangelos Assimakopoulos

MANUEL PONCE
(1882 - 1948)

Vivo (♩. = 69)



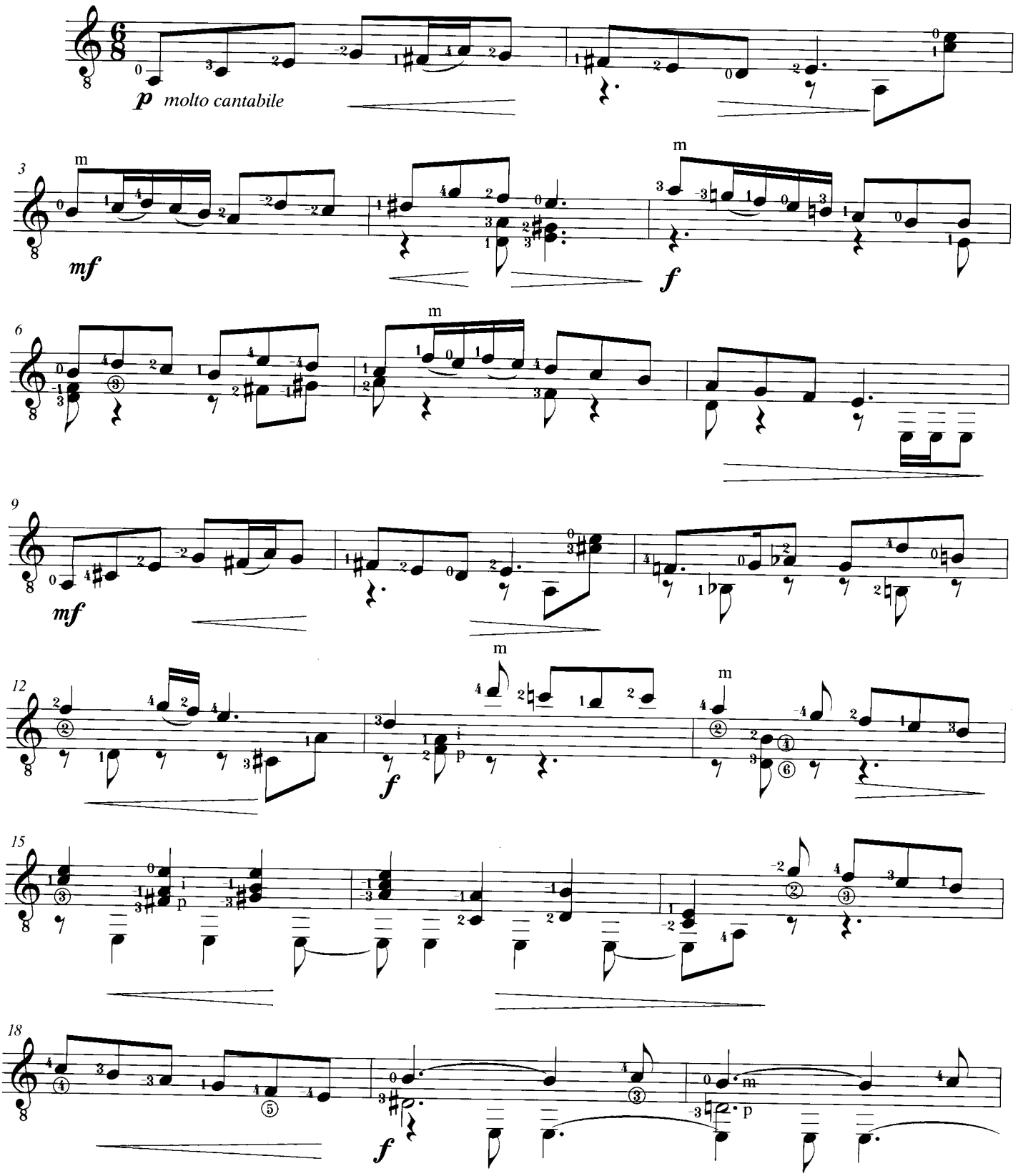

22
dim.
25
f
28
ff
rit.
31
f
p
C.2
35
f
p
38
pp
pp
Arm.VII
Arm.XII
43
C.2
ff
p
p

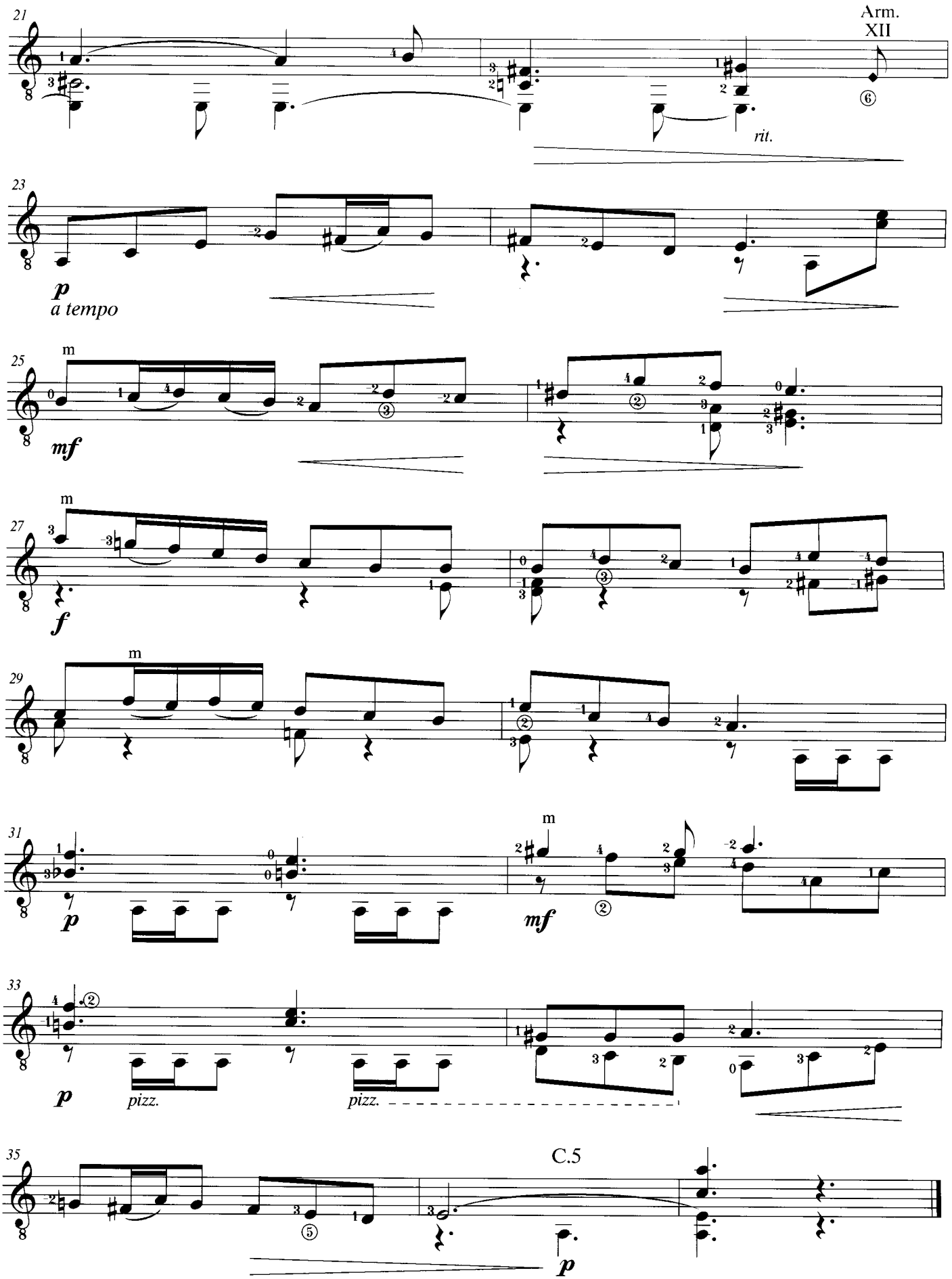
Aria

Fingered by
Alfred Uhl

ALFRED UHL
(1909 - 1992)

Con moto, ma non troppo (♪ = 120)



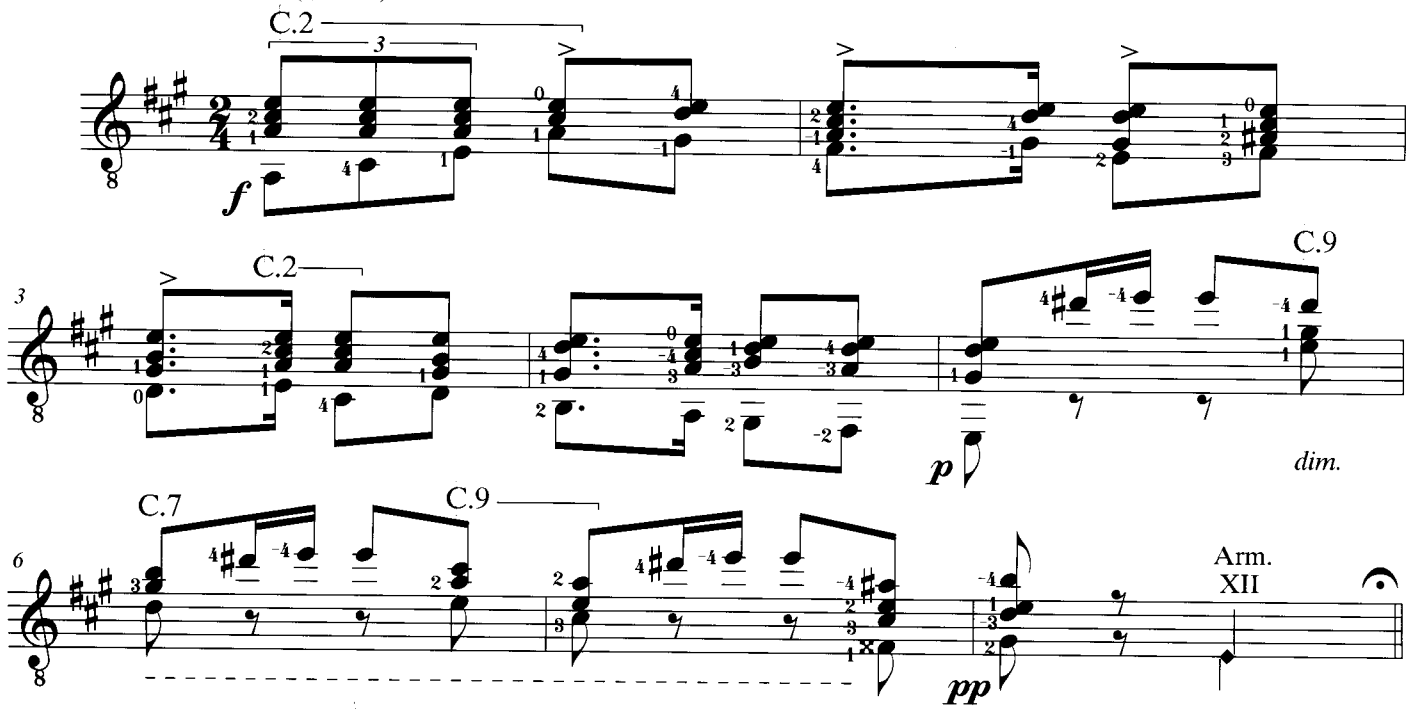

21
Arm.
XII
rit.
23
p
a tempo
25
m
mf
27
m
f
29
m
31
p
m
mf
33
p
pizz.
pizz.
35
C.5
p

Barcarolle

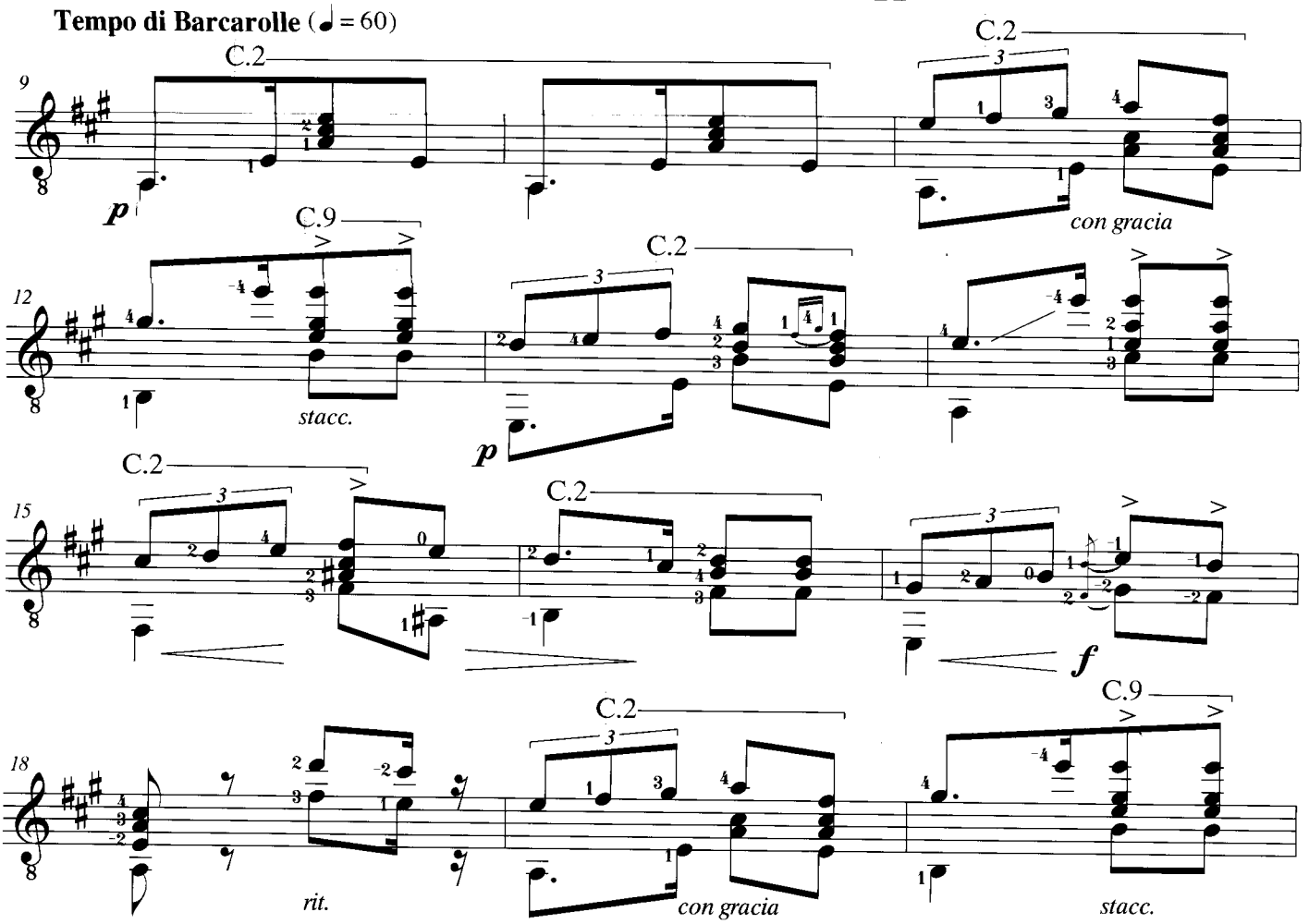
Revised & Fingered by
Evangelos Assimakopoulos

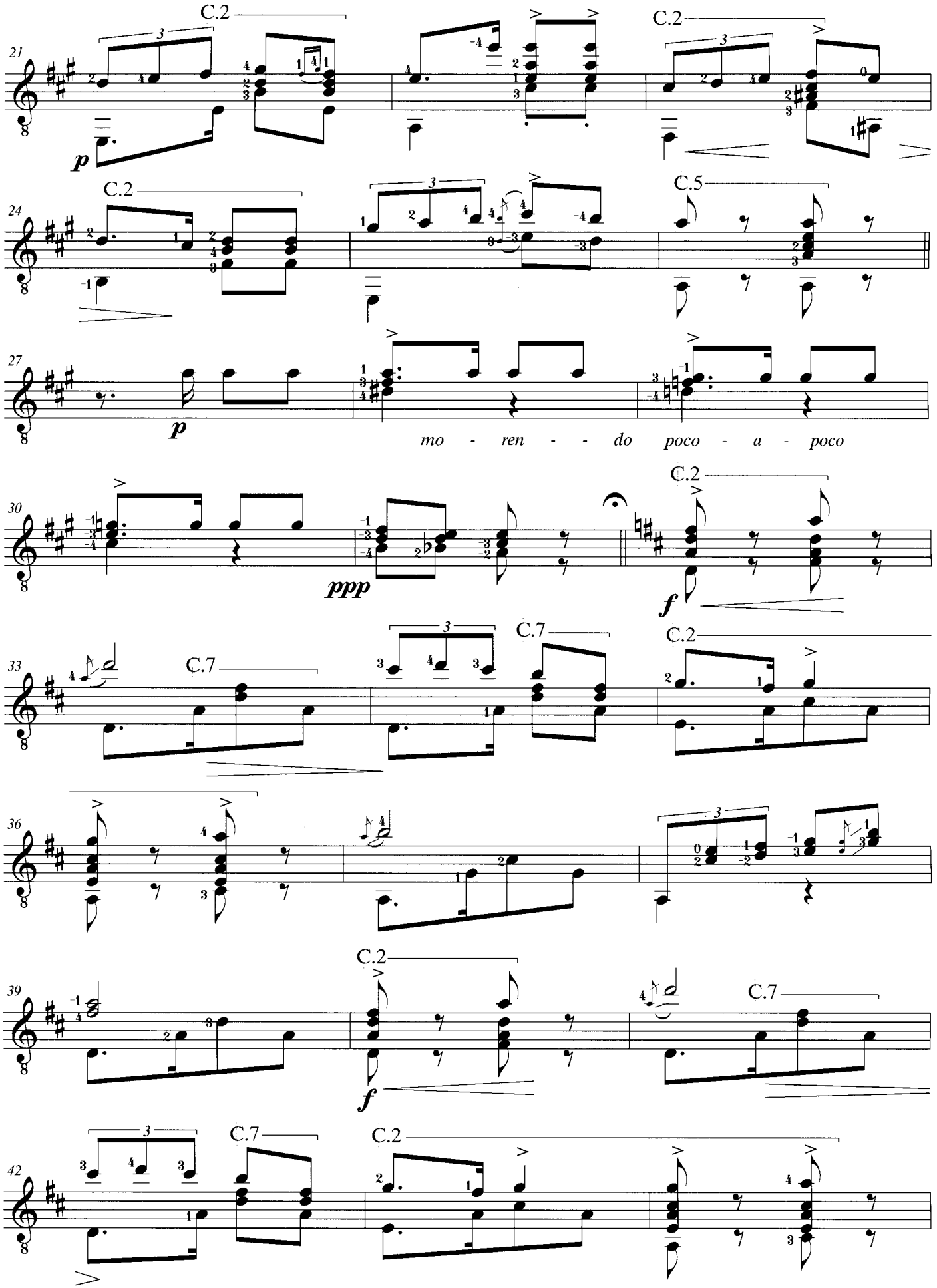
LUIS ROMERO
(1854 - 1893)

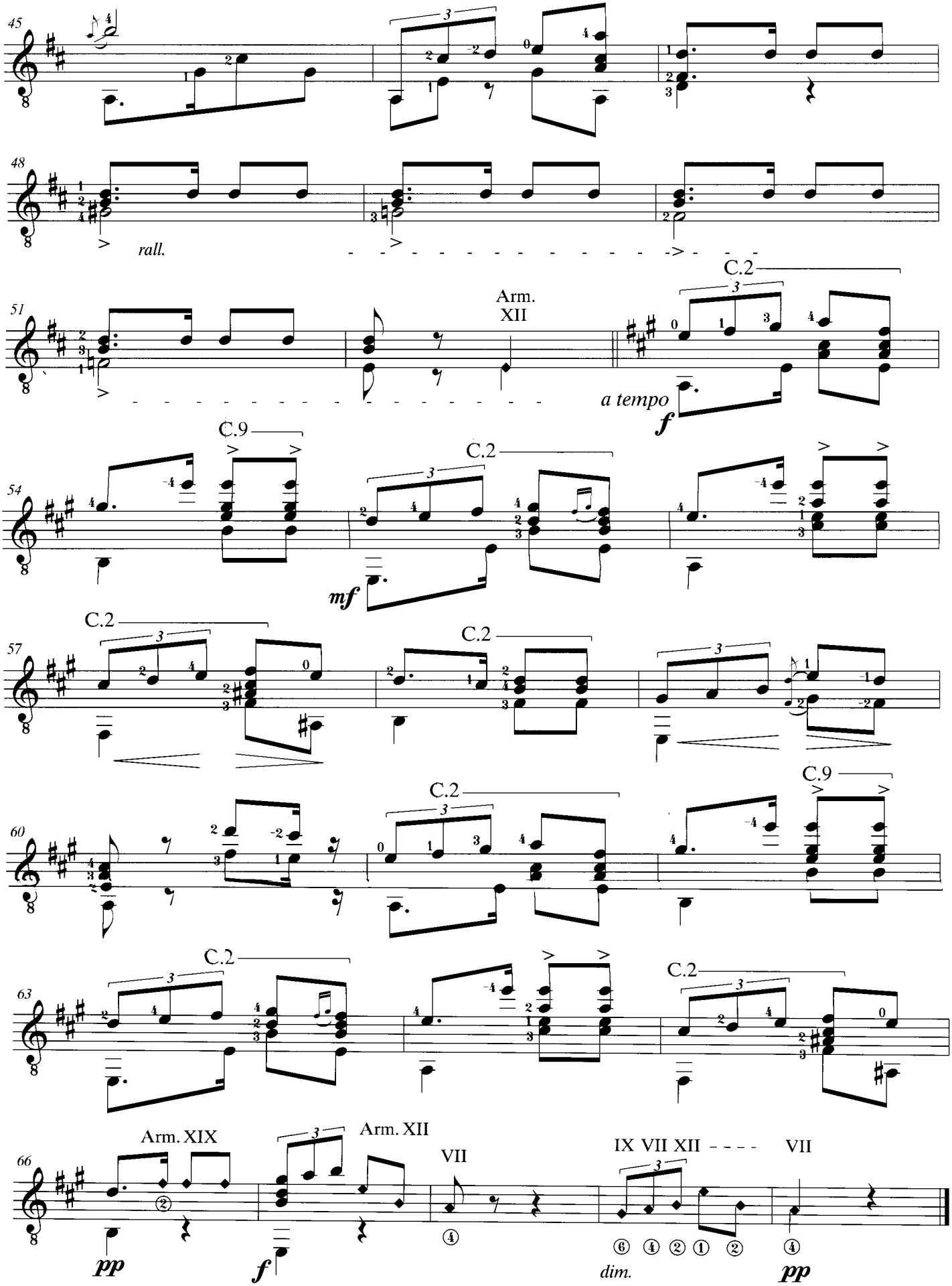
Introduction (♩ = 48)



Tempo di Barcarolle (♩ = 60)




C.2
C.2
C.2
C.5
p
p
mo - ren - - do poco - a - poco
ppp
f
C.7
C.7
C.2
C.2
C.7
f
C.7
C.2


45
48
rall.
51
Arm.
XII
C.2
a tempo
f
54
C.9
C.2
mf
57
C.2
C.2
60
C.2
C.9
63
C.2
C.2
66
Arm. XIX
Arm. XII
VII
IX VII XII
VII
pp
f
dim.
pp

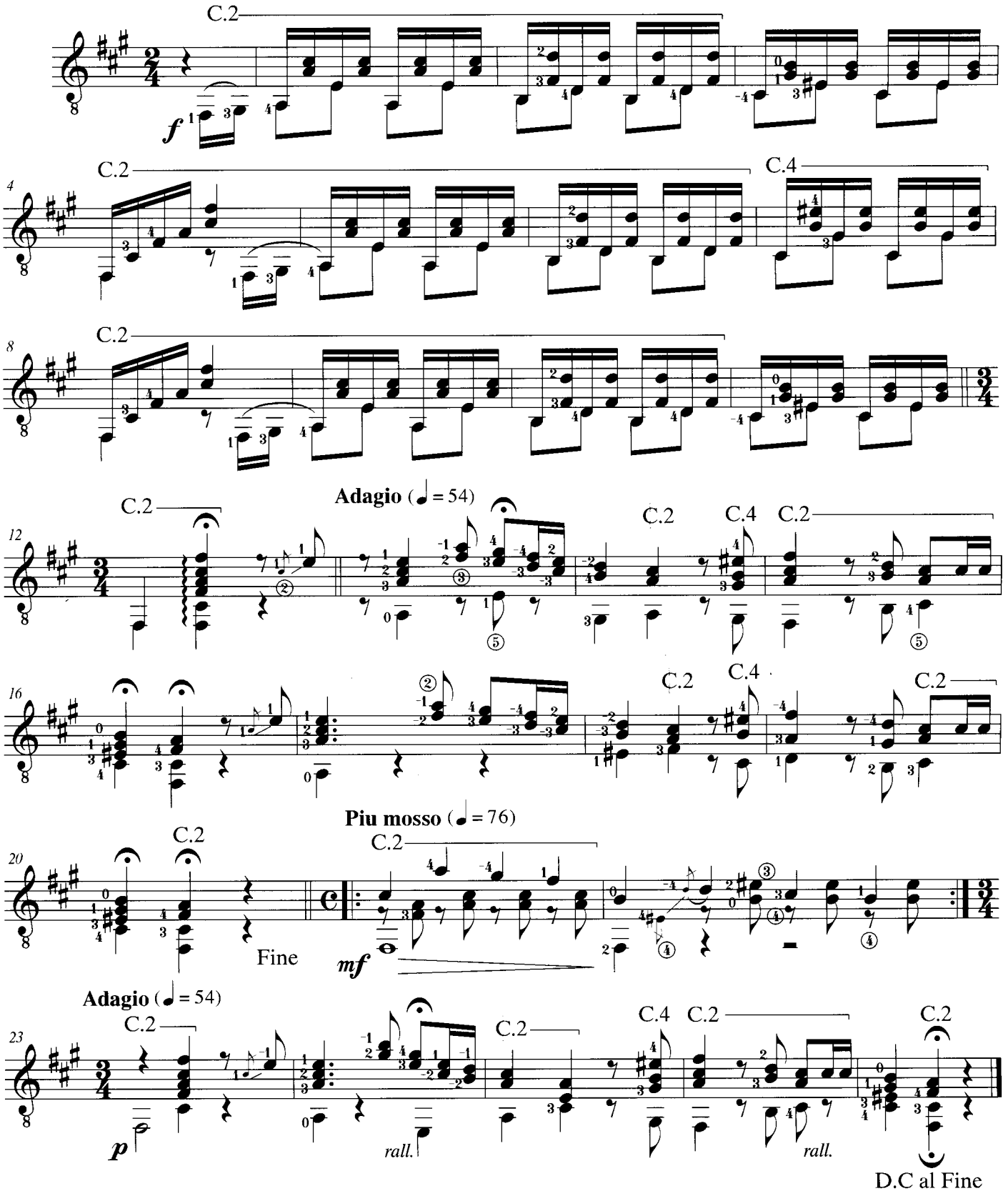
Estilo popular

No 1

Revised & Fingered by
Evangelos Assimakopoulos

MIGUEL LLOBET
(1878 - 1938)

Allegro (♩ = 92)

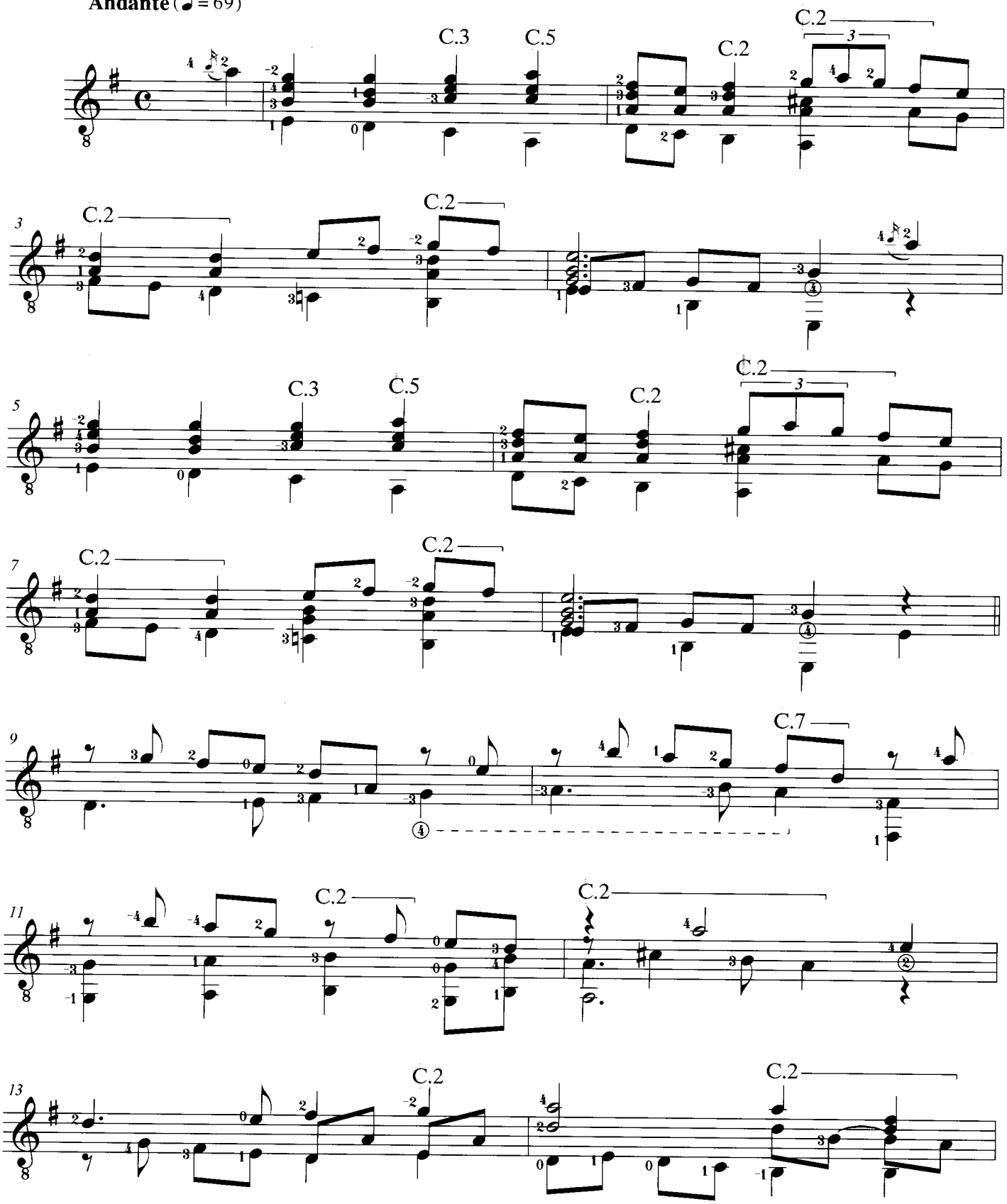


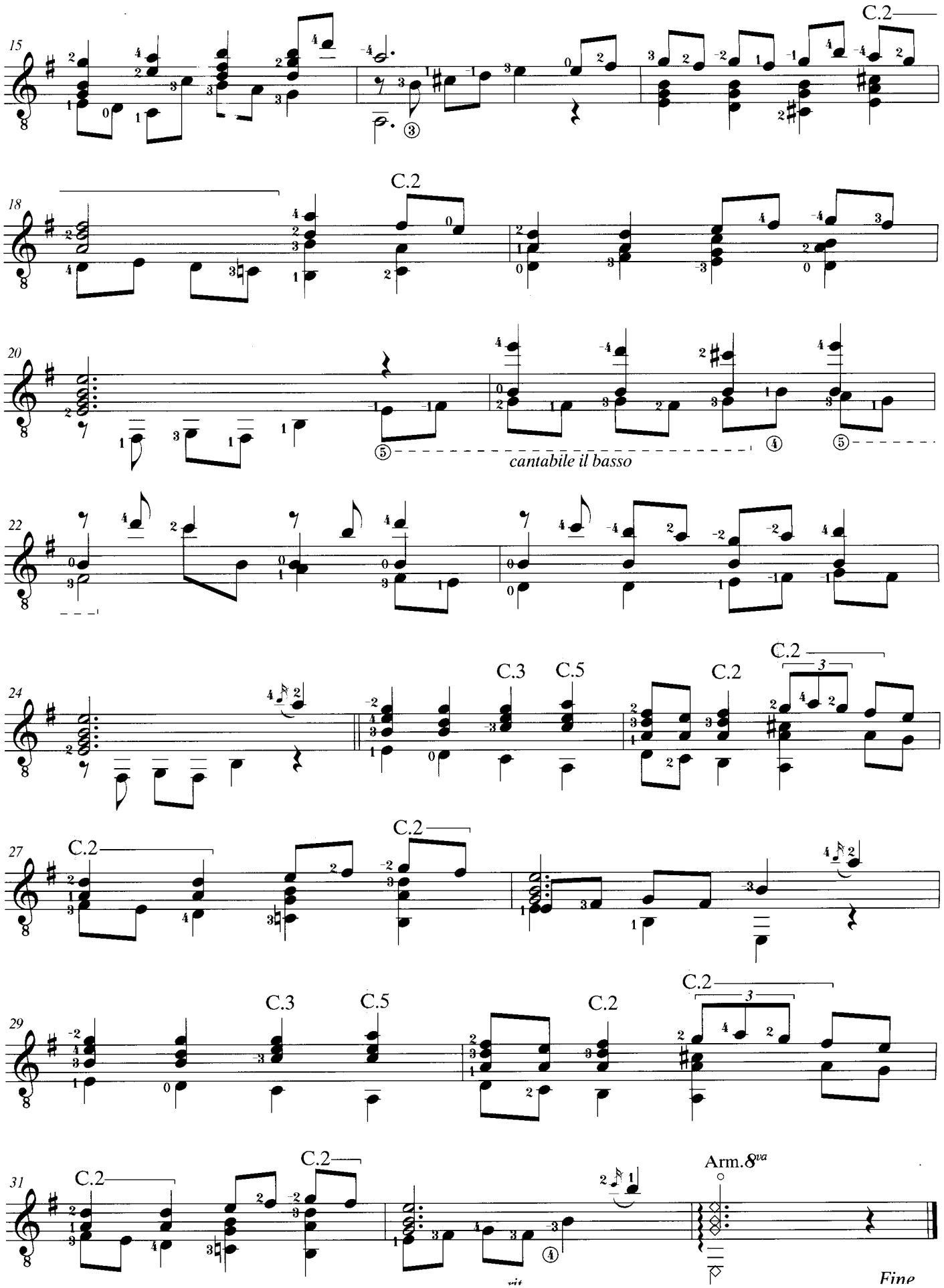
Prelude No 3

Fingered by
Evangelos Assimakopoulos

VASSILIS TENIDIS
(b. 1936)

Andante (♩ = 69)




15
C.2
18
C.2
20
cantabile il basso
22
24
C.3
C.5
C.2
C.2
27
C.2
C.2
29
C.3
C.5
C.2
C.2
31
C.2
C.2
Arm.8va
Fine

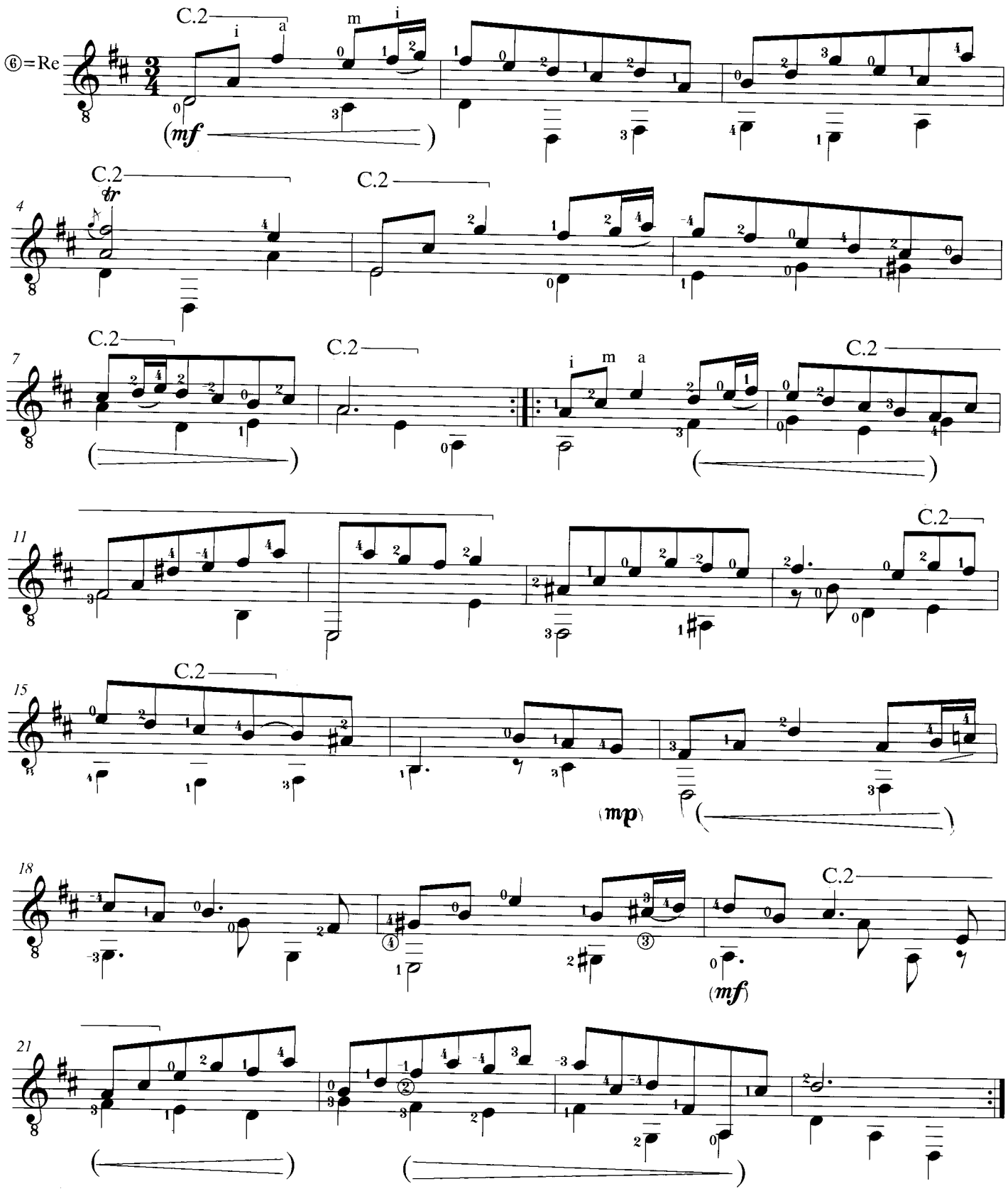
Menuet I

(BWV 1007)

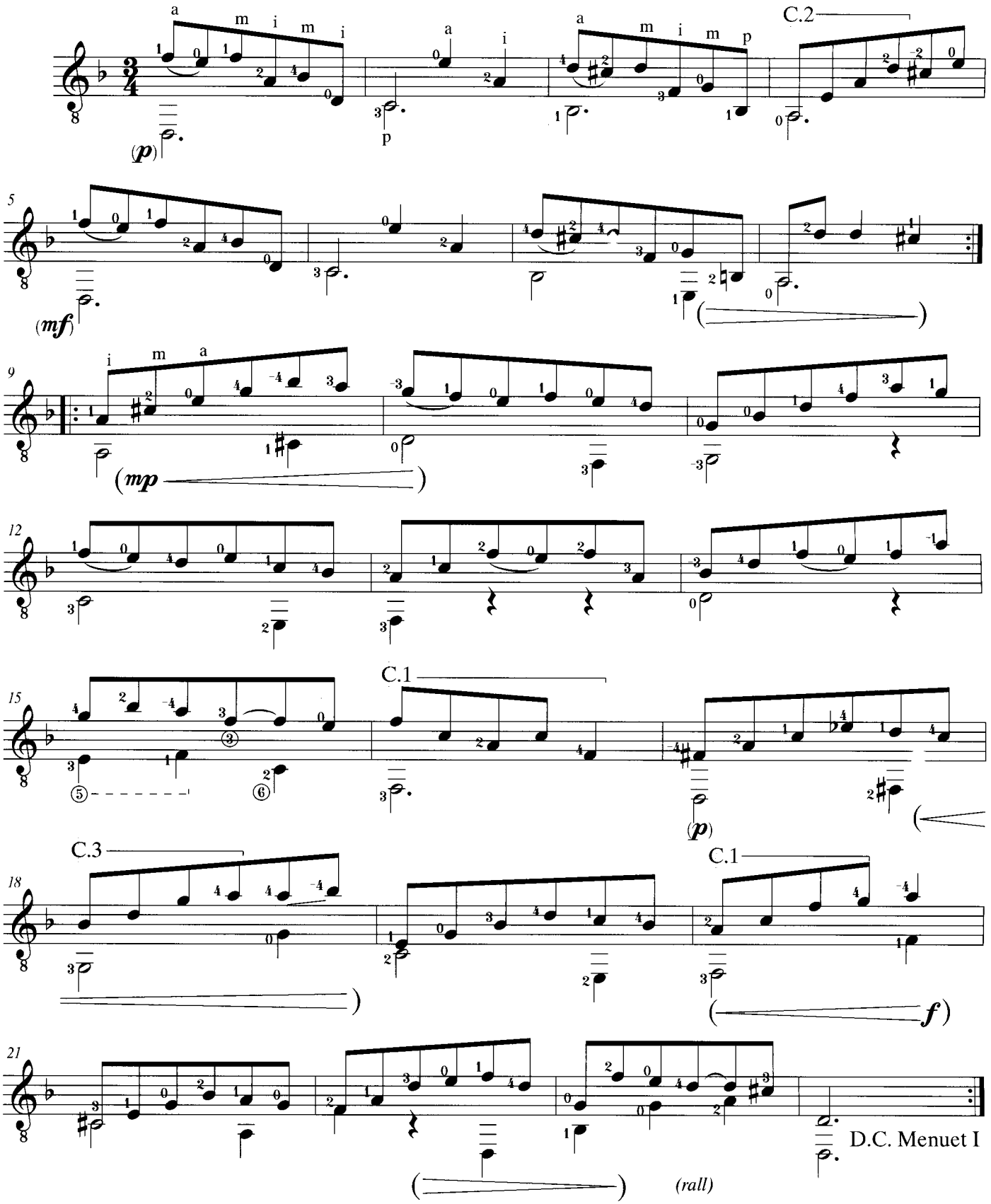
Revised & Fingered by
Evangelos Assimakopoulos

JOHANN SEBASTIAN BACH
(1685 - 1750)

Moderato (♩ = 112)



Menuet II

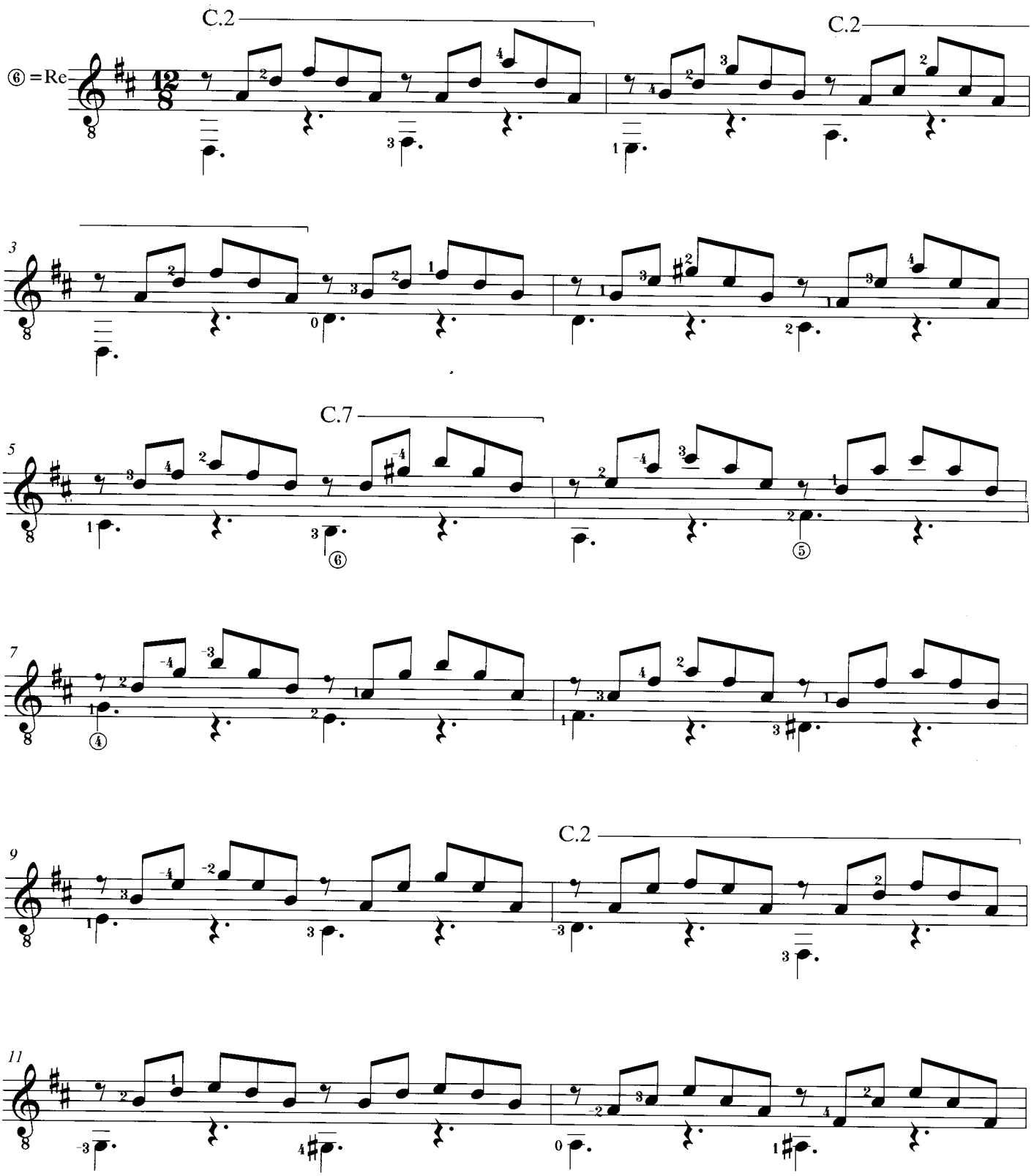


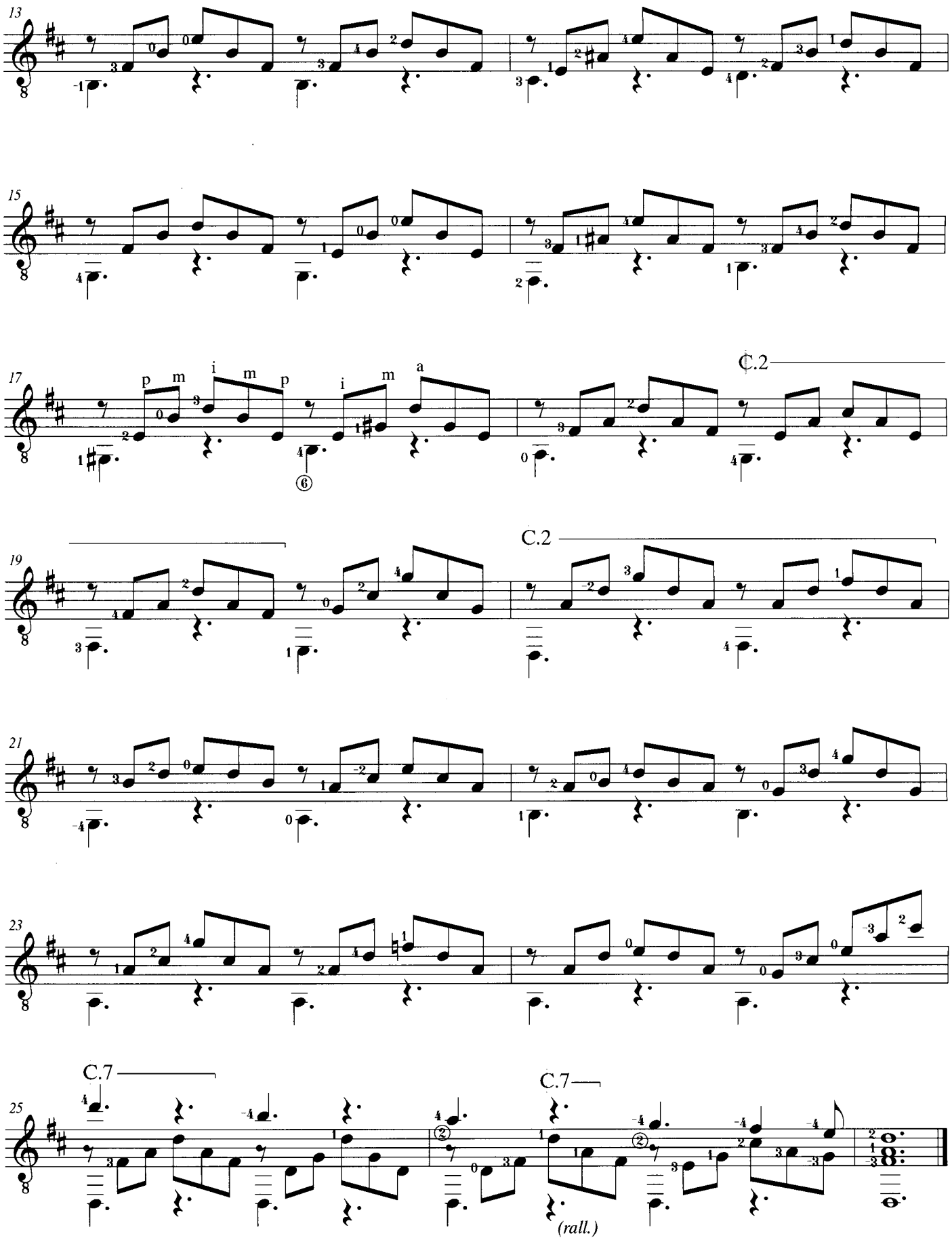
Präludium

Transcribed by
Evangelos Assimakopoulos

JOHANN KUHNAU
(1660 - 1722)

(Moderato ♩. = 66)



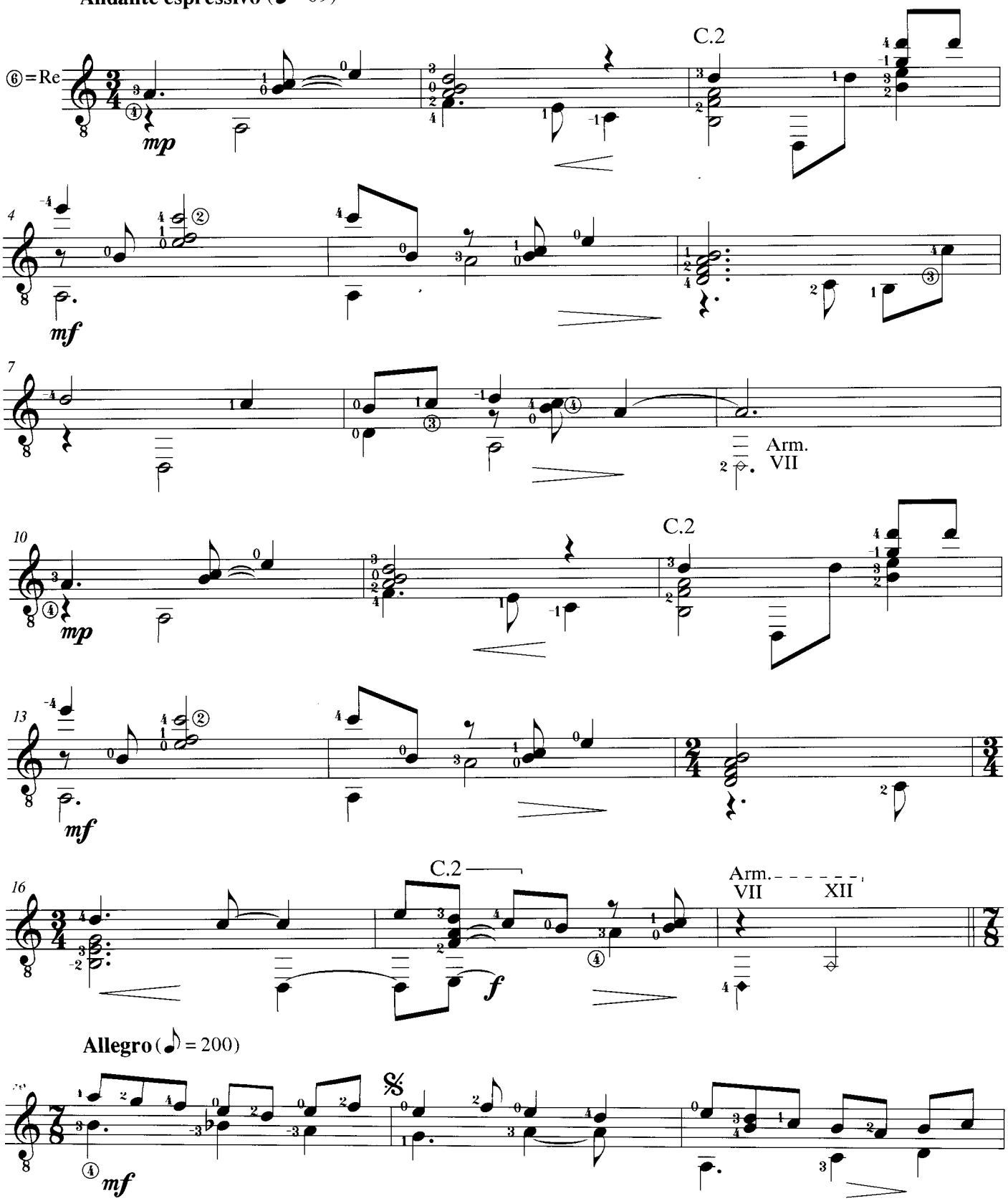

13
15
17
p m i m p i m a
C.2
C.2
19
21
23
C.7
C.7
25
(rall.)

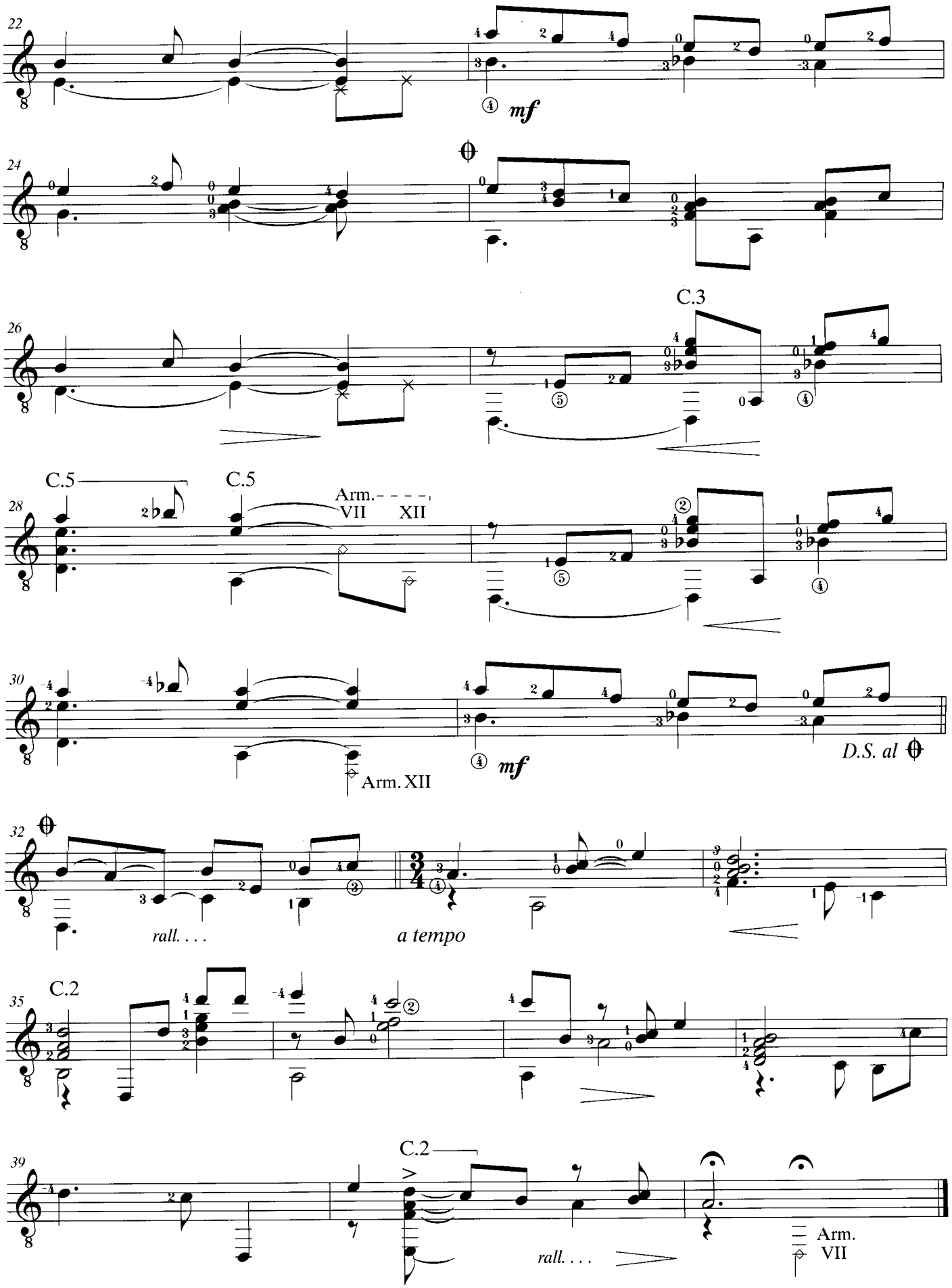
Ελληνικός χορός

Fingered by
Evangelos Assimakopoulos

GERASSIMOS VOUTSINAS
(b. 1959)

Andante espressivo (♩ = 69)




22
mf
24
C.3
26
C.5
C.5
Arm.
VII XII
28
Arm. XII
mf
D.S. al
30
rall. . . .
a tempo
32
C.2
35
C.2
rall. . . .
Arm.
VII
39

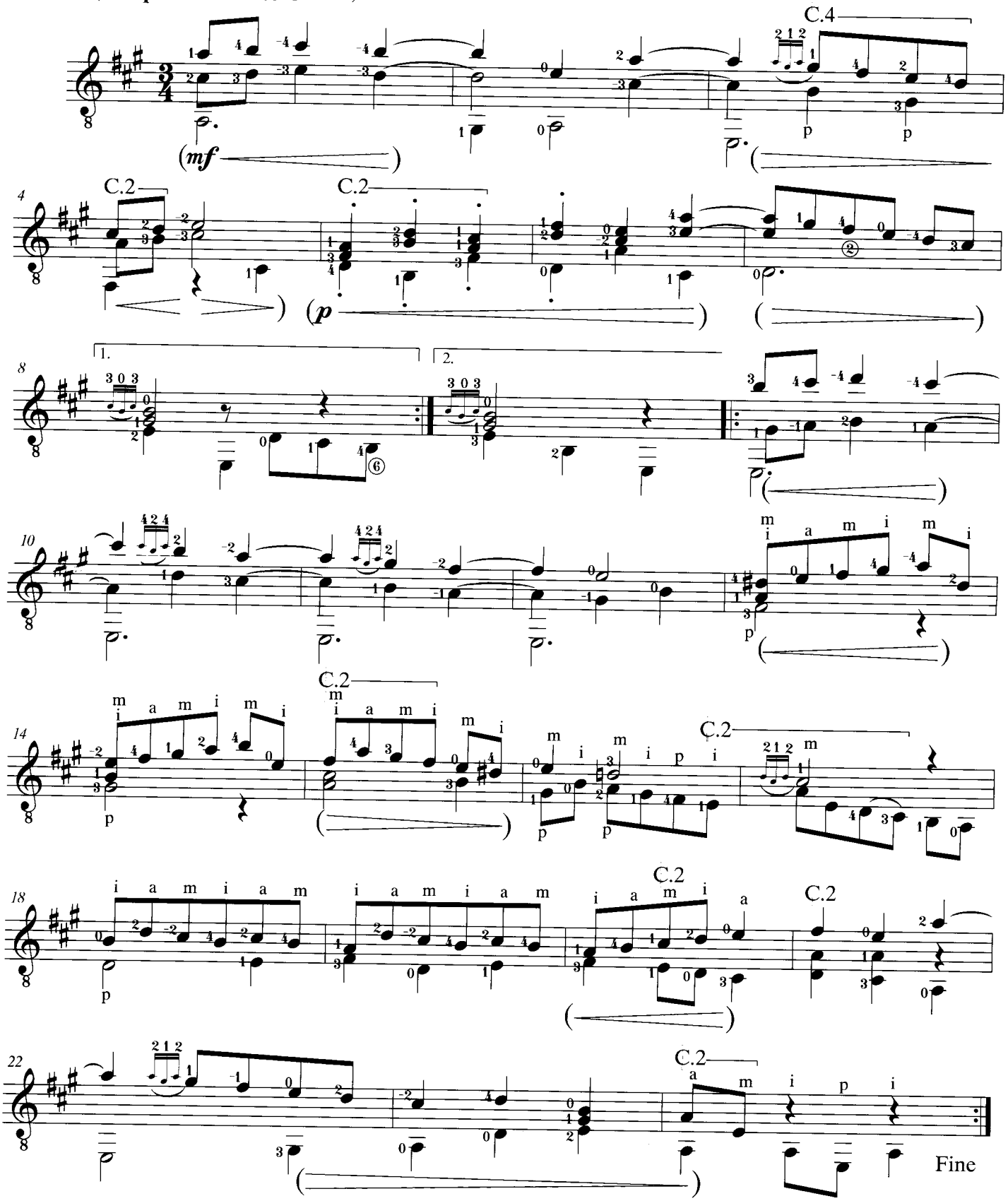
2 Menuets

Transcribed by
Evangelos Assimakopoulos

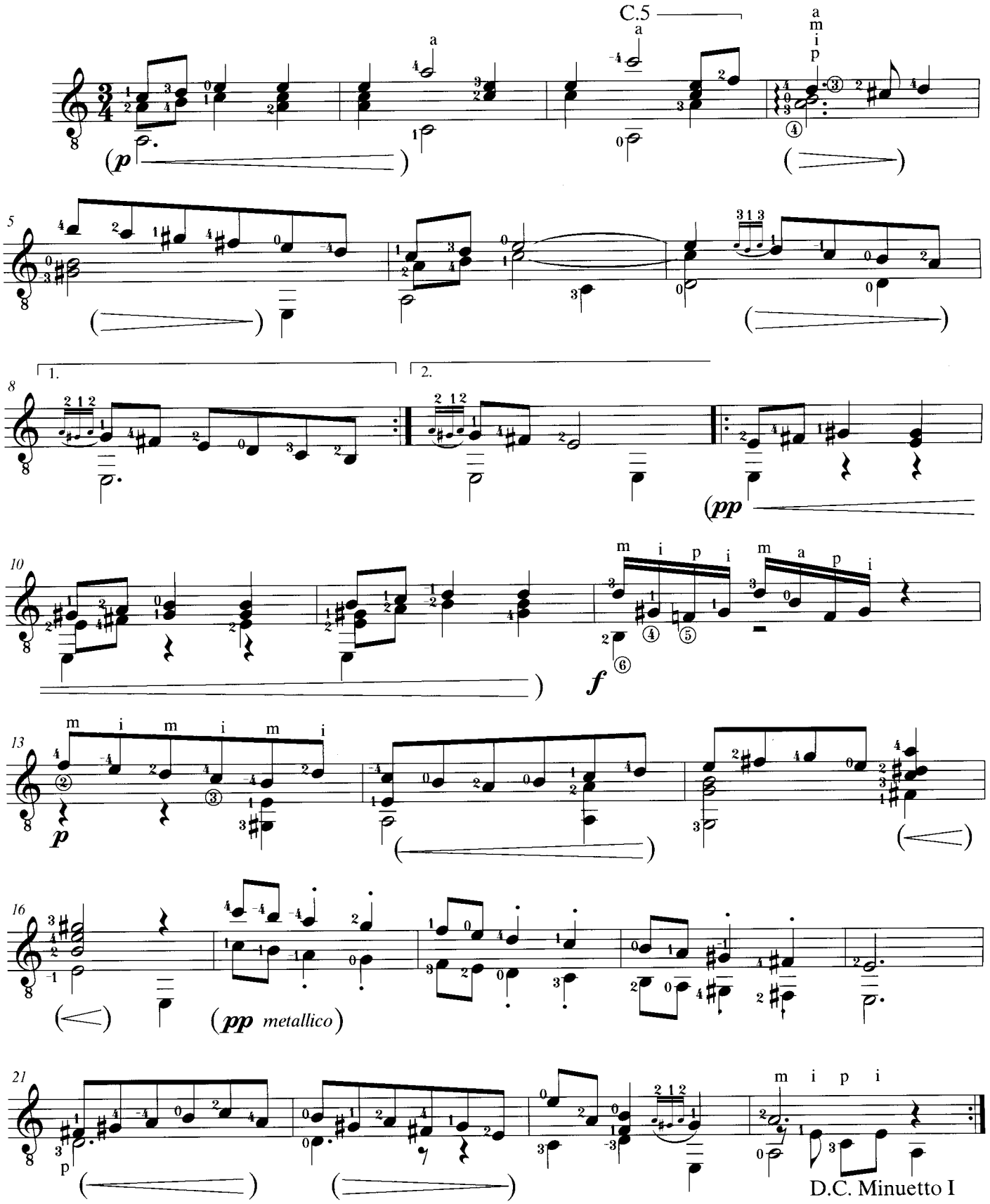
I

JEAN - PHILIP RAMEAU
(1683 - 1764)

(Tempo di minuetto ♩ = 104)



II

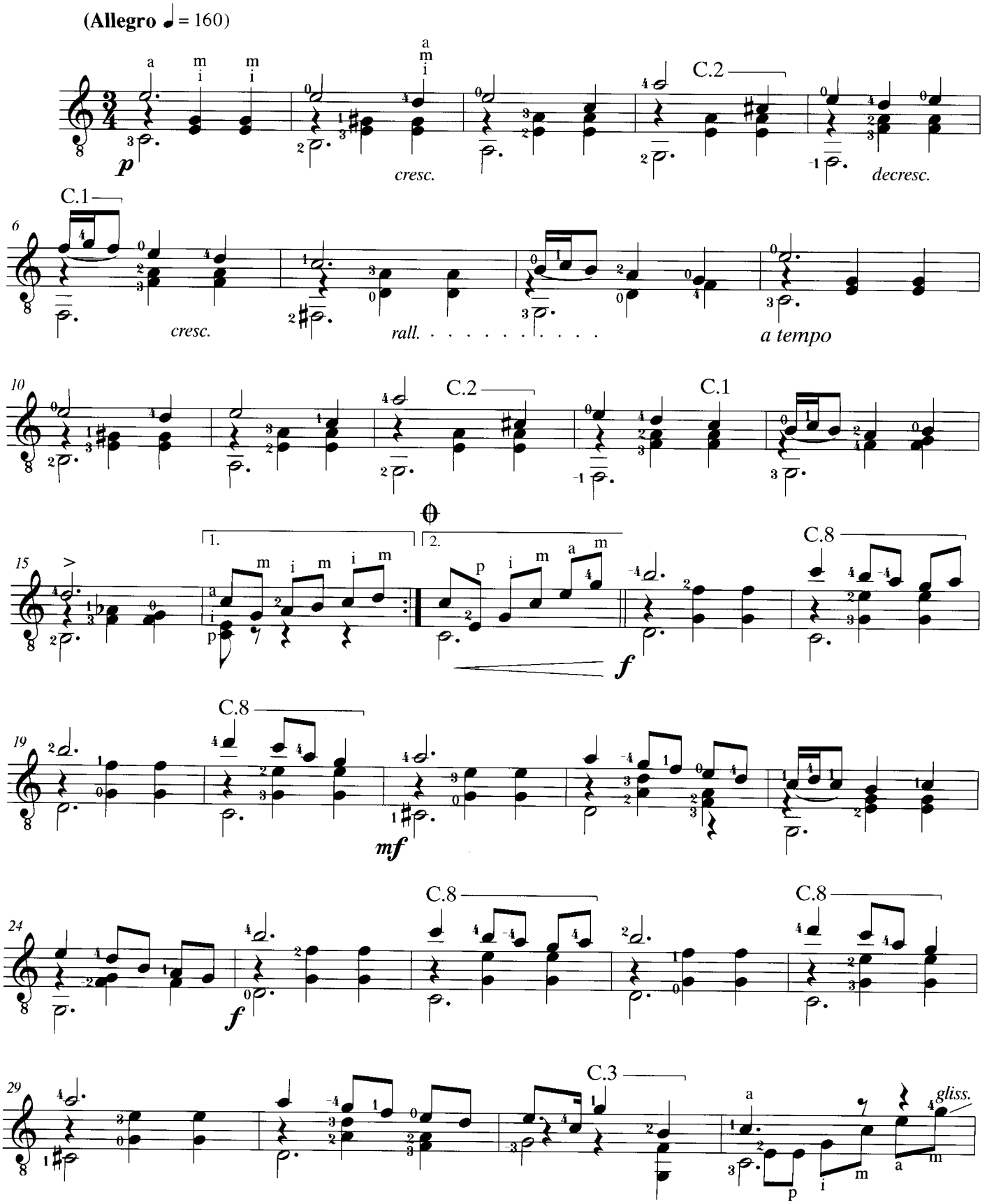

C.5
a
a
a
m
i
p
(p
5
8
1.
2.
(pp
10
m i p i m a p i
f
13
m i m i m i
p
16
(pp metallico)
21
p
m i p i
D.C. Minuetto I

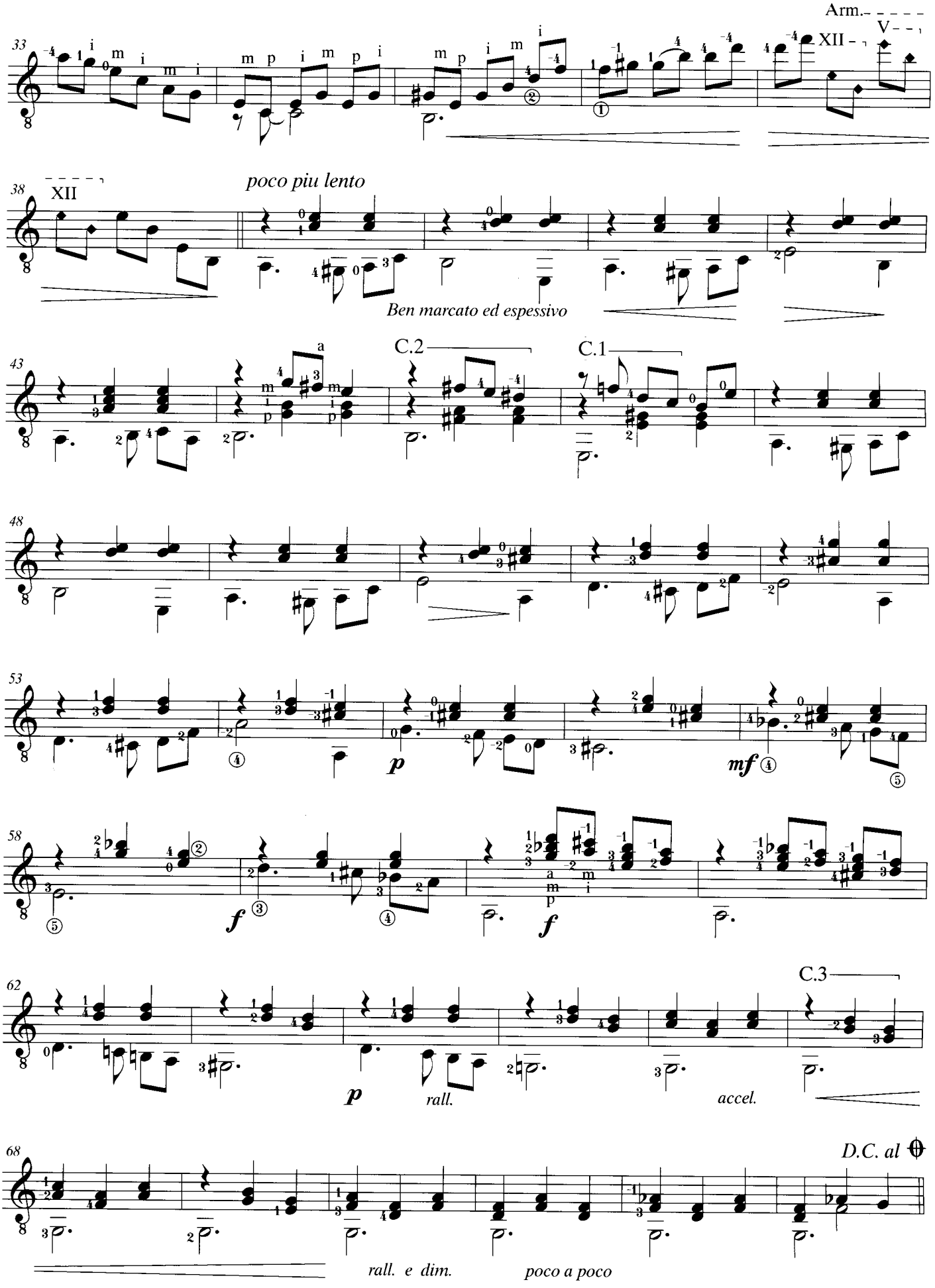
Por quê?

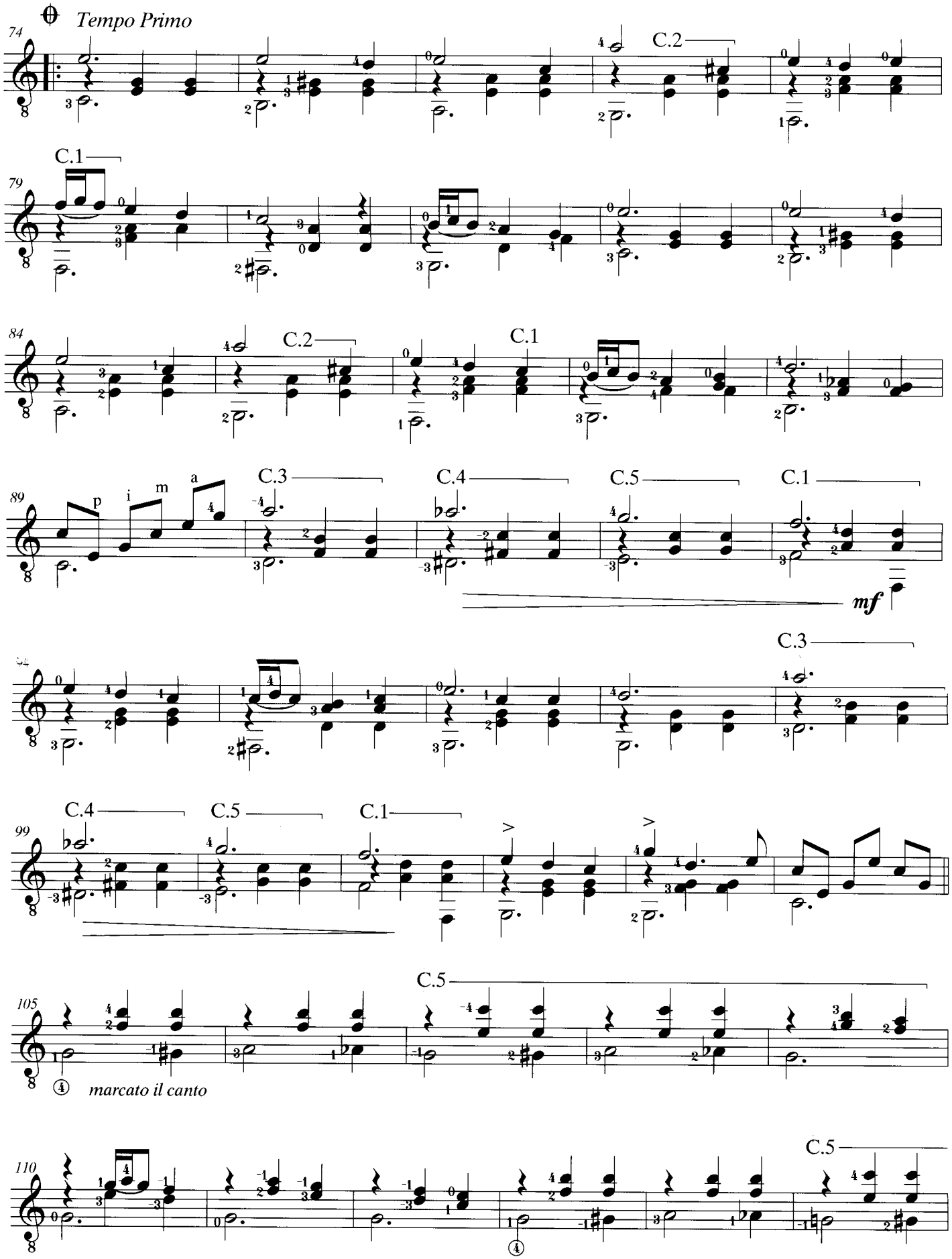
Vals op. 28

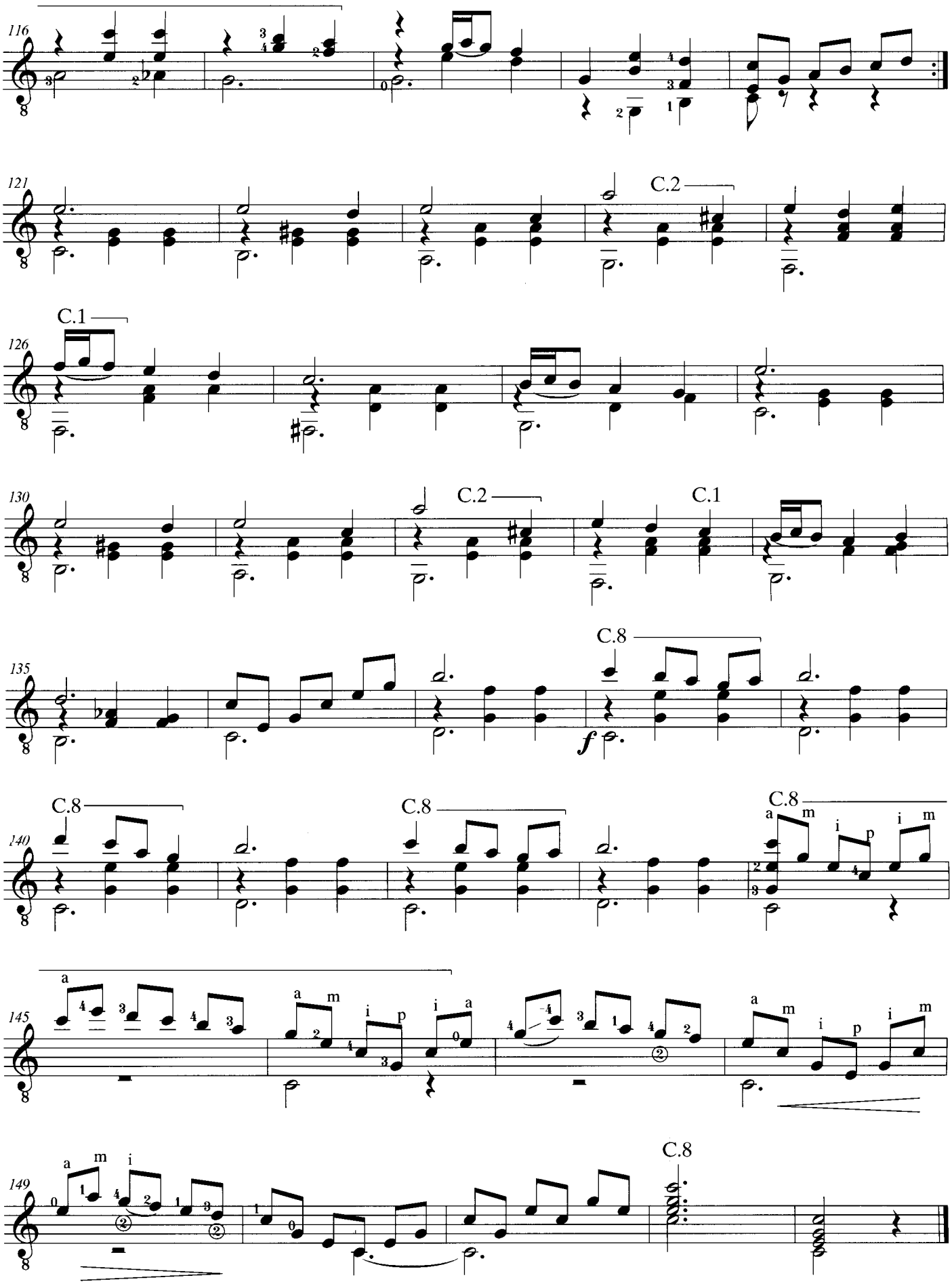
Revised & Fingered by
Evangelos Assimakopoulos

ANTONIO J. MANJÓN
(1866 - 1919)




Arm.
V
XII
33
38
XII
poco piu lento
Ben marcato ed espessivo
43
C.2
C.1
48
53
p
mf
58
f
f
62
C.3
p
rall.
accel.
68
D.C. al
rall. e dim.
poco a poco


Tempo Primo
74
C.2
C.1
79
84
C.2
C.1
89
p
i
m
a
C.3
C.4
C.5
C.1
mf
C.3
99
C.4
C.5
C.1
105
C.5
④
marcato il canto
110
C.5
④

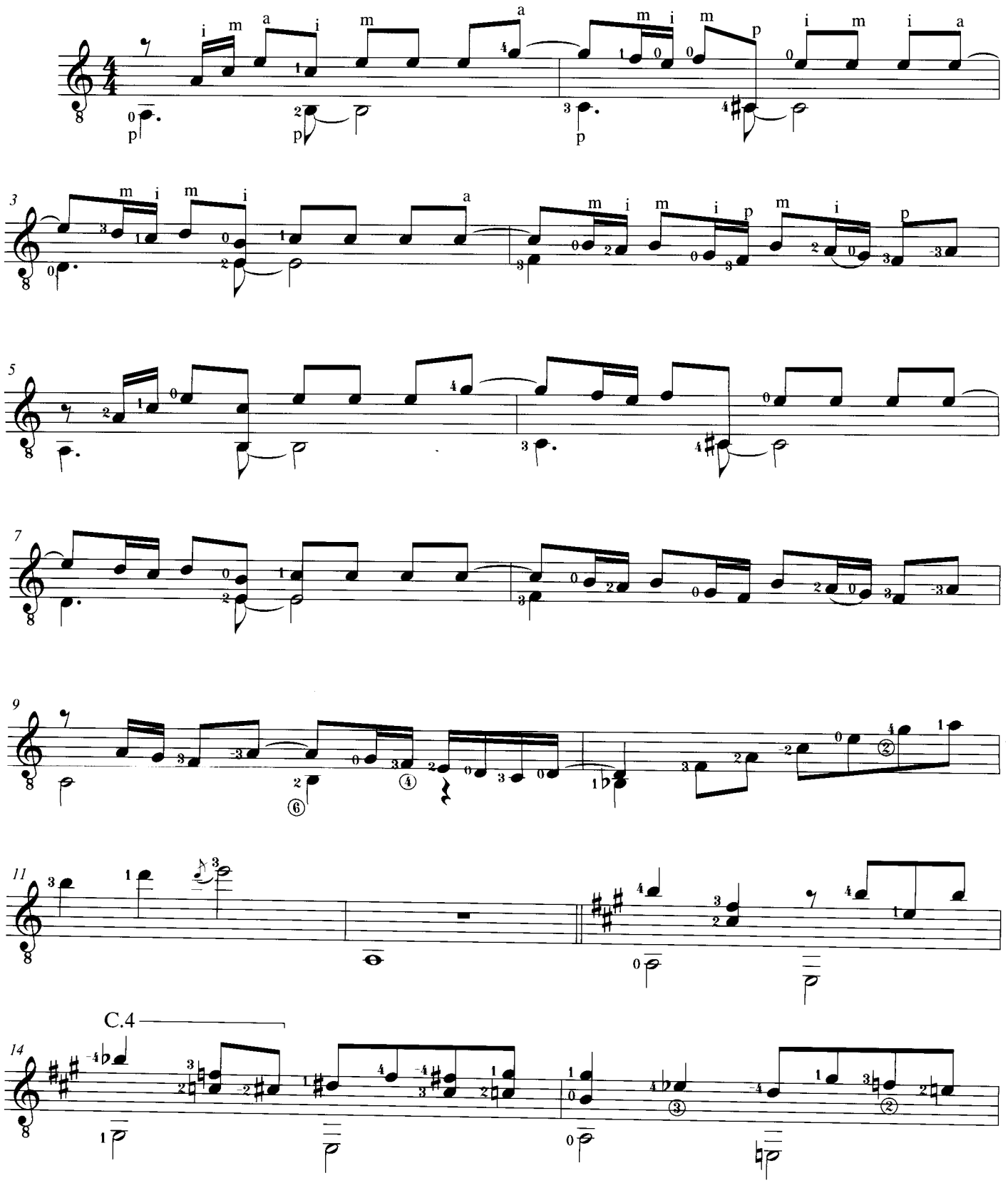

116
121
C.2
C.1
126
130
C.2
C.1
135
C.8
f
C.8
C.8
C.8
140
145
149
C.8

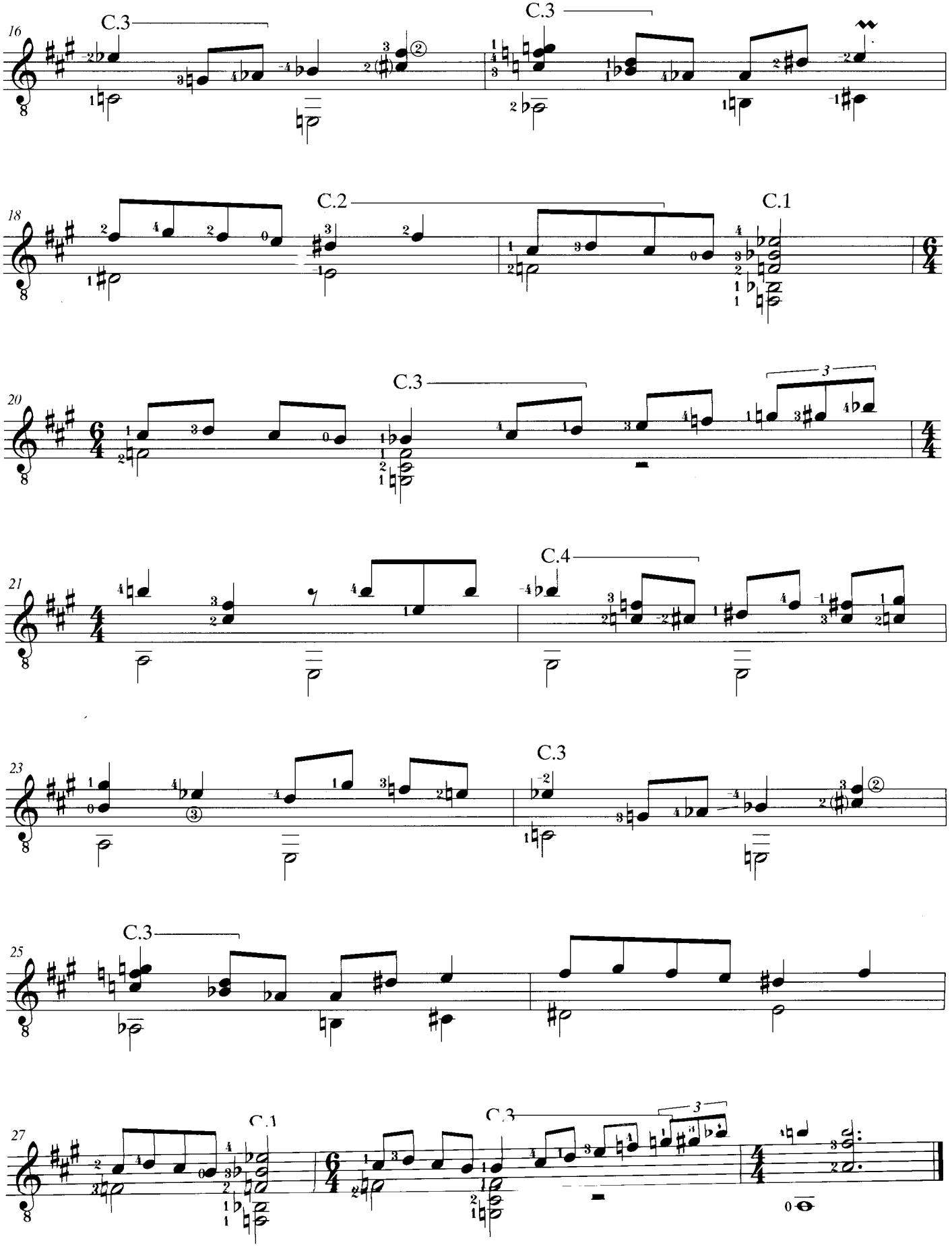
Σχέδιο No. 1

Revised & Fingered by
Evangelos Assimakopoulos

DIMITRIS ZAPHIRELIS
(b. 1956)

Andante (♩ = 96)




16
C.3
C.3
18
C.2
C.1
20
C.3
3
21
C.4
23
C.3
25
C.3
27
C.1
C.3
3

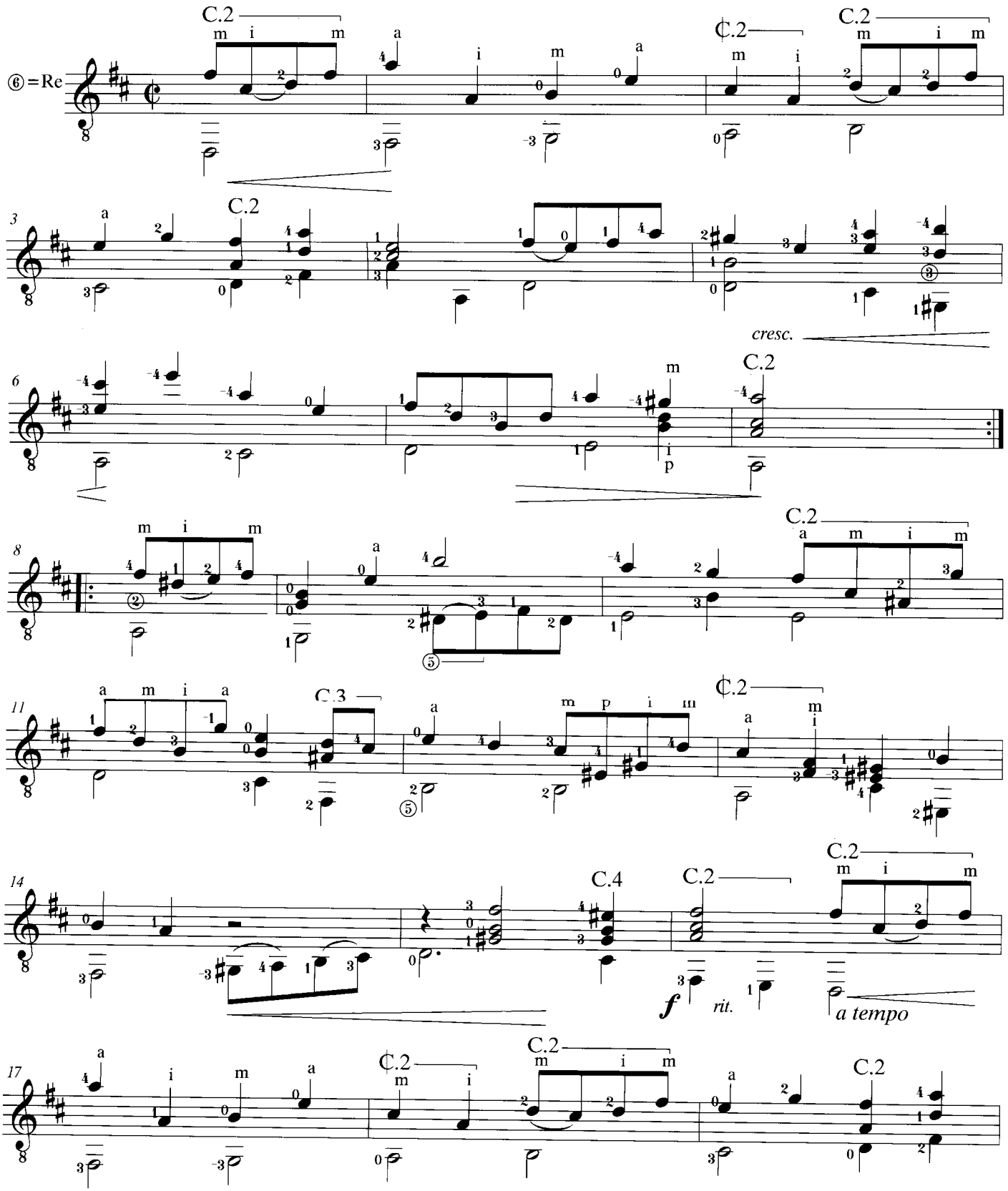
Gavotte

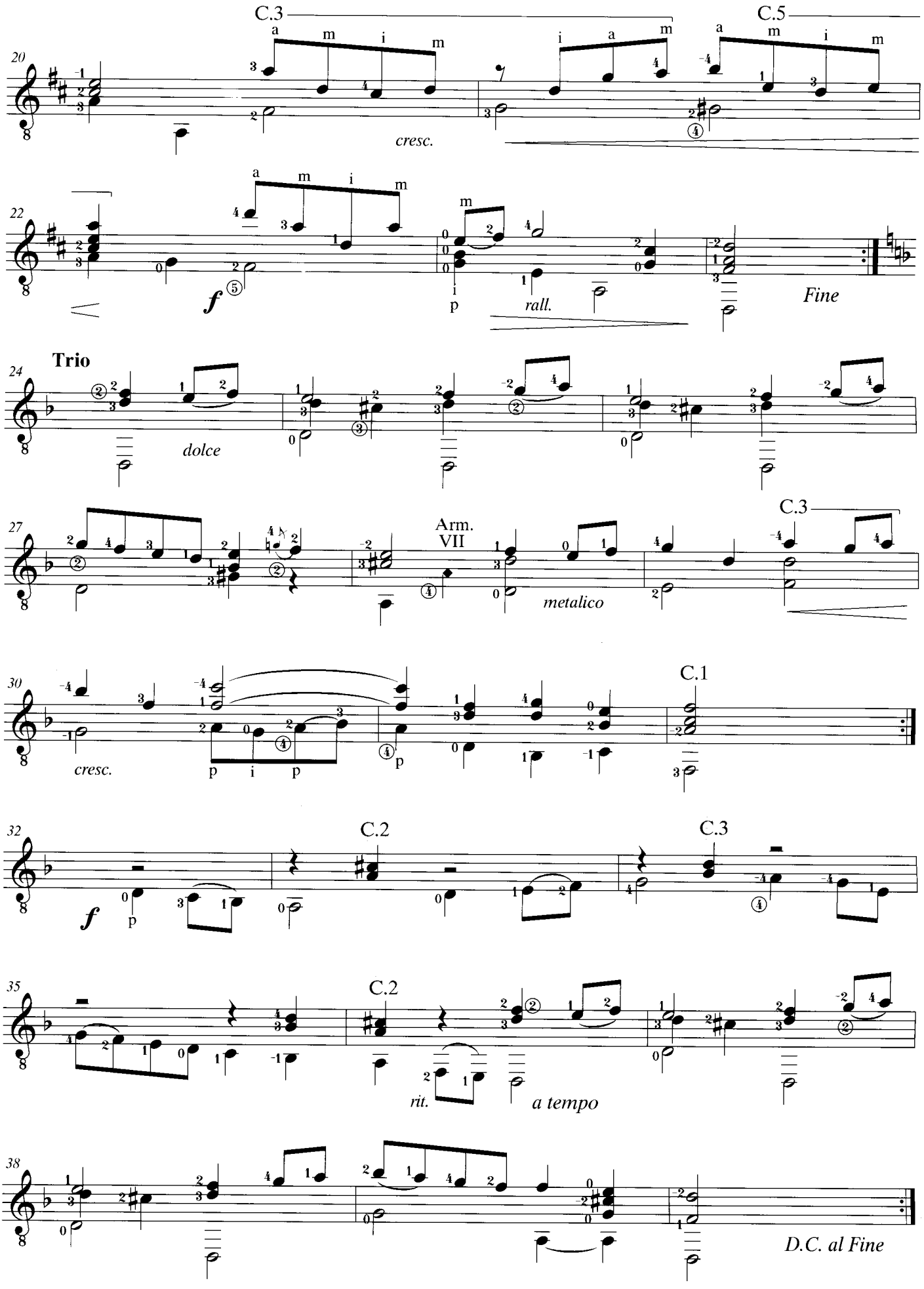
(in the style of a A. Scarlatti)

Revised & Fingered by
Evangelos Assimakopoulos

MANUEL PONCE
(1882 - 1948)

Allegro (♩ = 138)



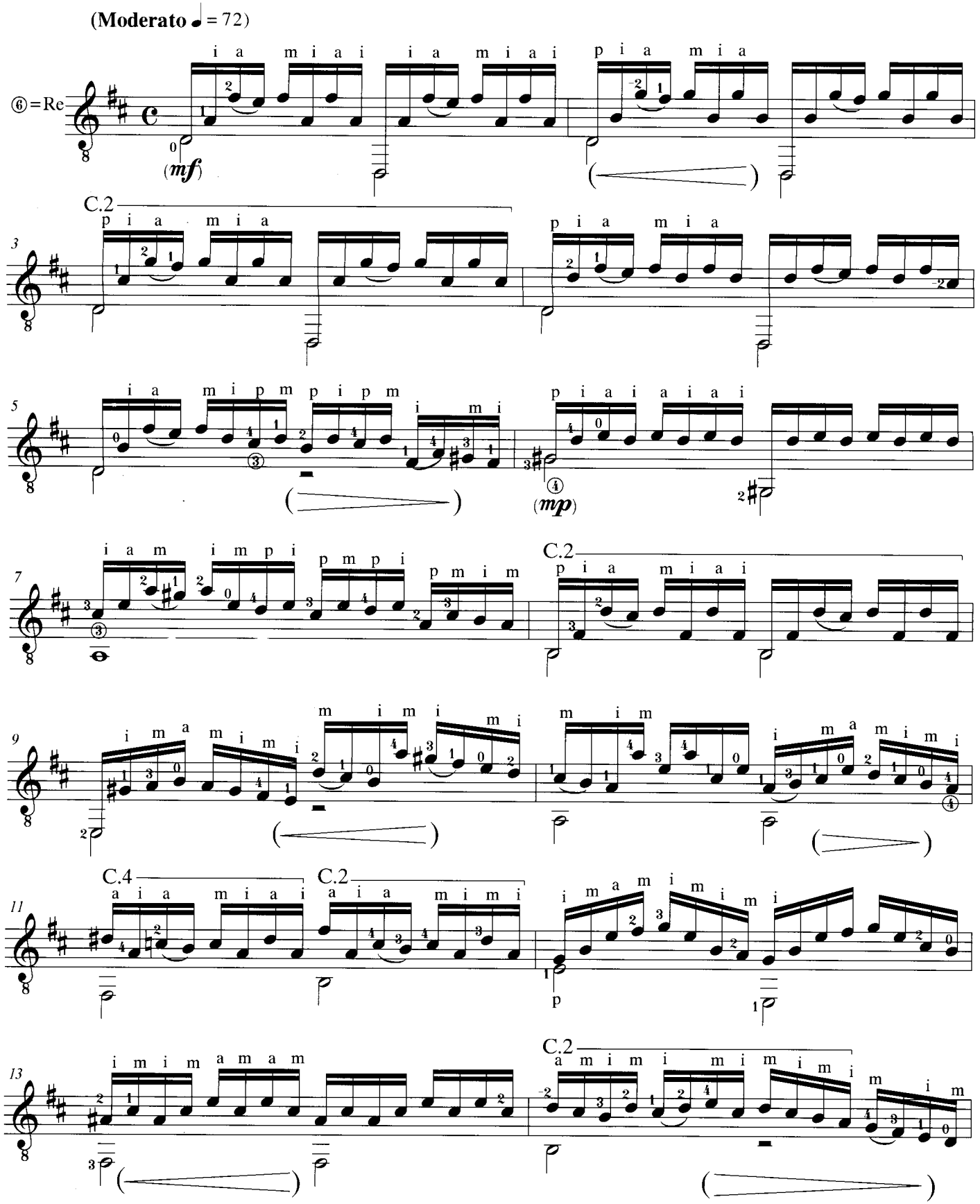

C.3
C.5
20
a m i m
i a m
a m i m
cresc.
22
a m i m
m
f
i
p
rall.
Fine
Trio
24
dolce
27
Arm.
VII
C.3
metalico
30
C.1
cresc.
p i p
p
32
C.2
C.3
f
p
35
C.2
rit.
a tempo
38
D.C. al Fine

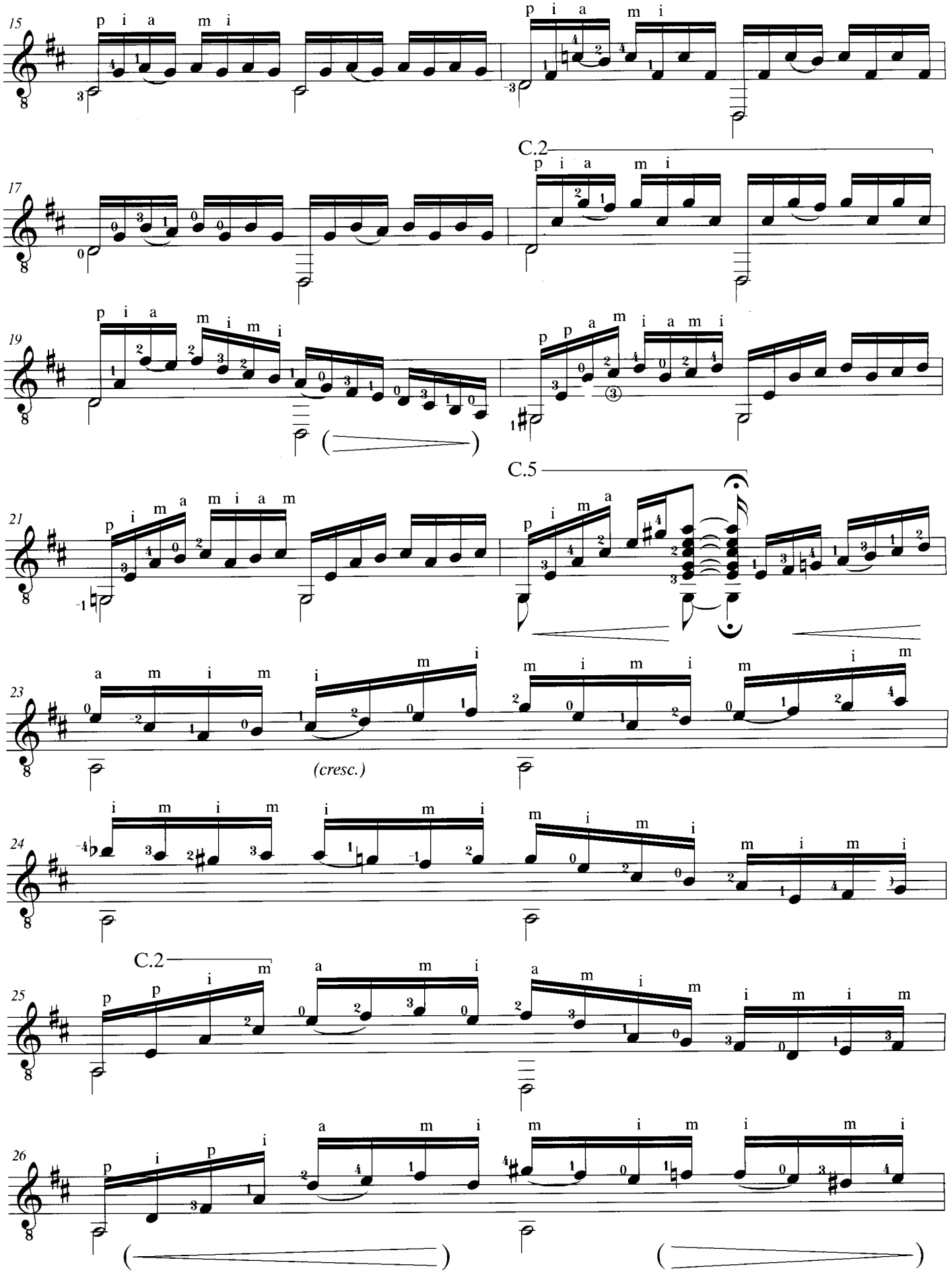
Prélude

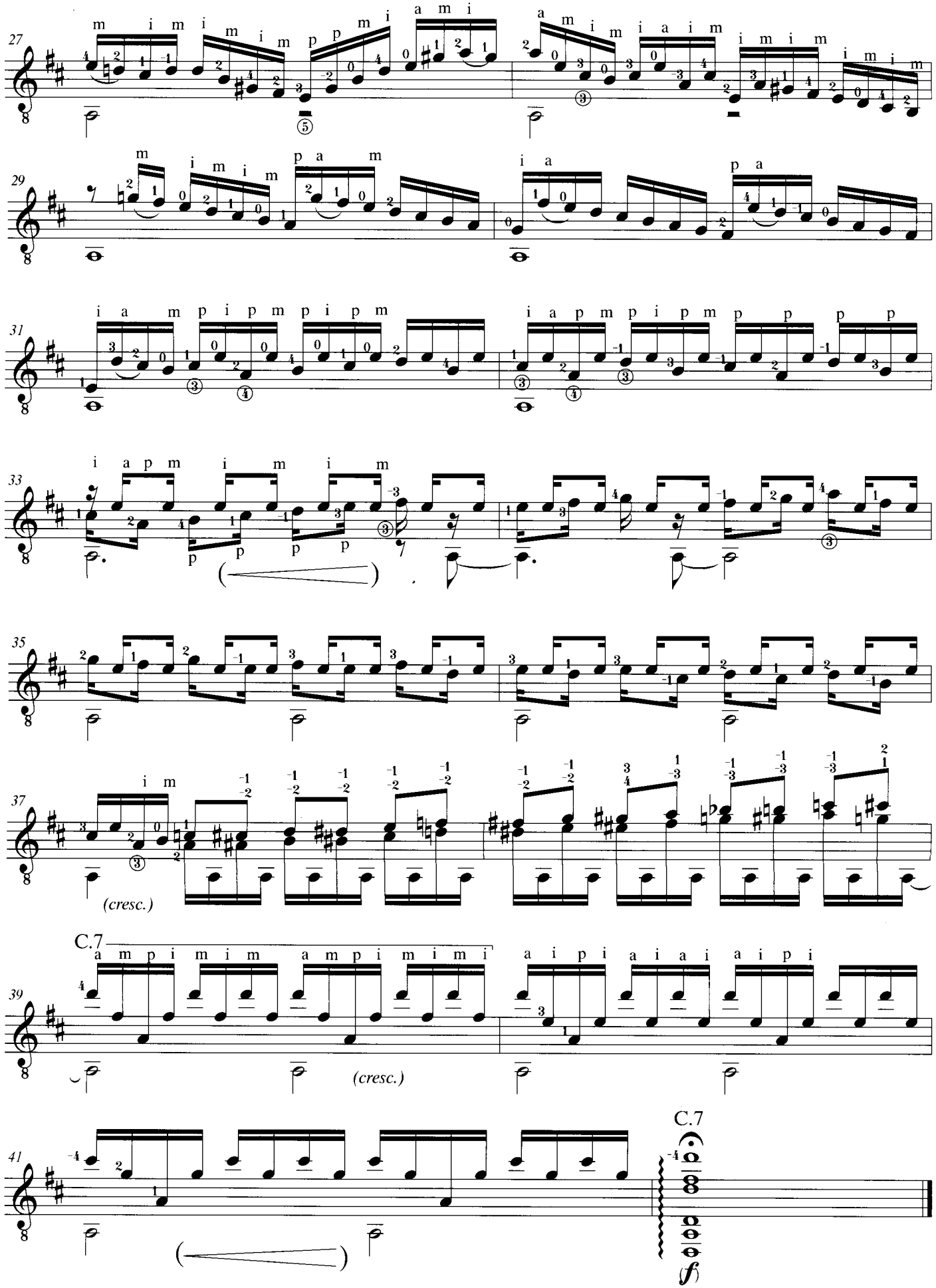
(BWV 1007)

Transcribed by
Evangelos Assimakopoulos

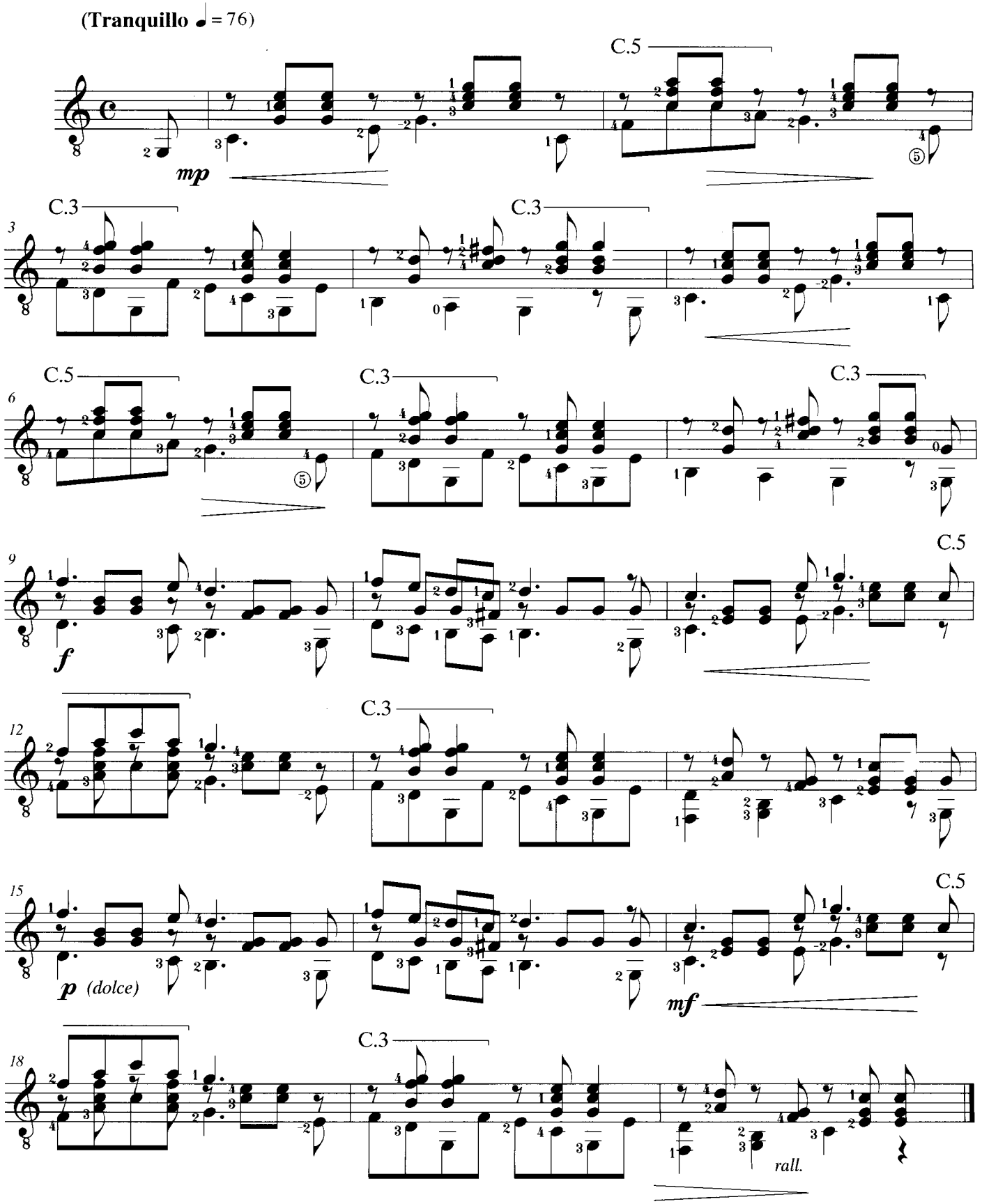
JOHANN SEBASTIAN BACH
(1685 - 1750)




15
p i a m i
C.2
17
19
C.5
21
23
(cresc.)
24
C.2
25
26


27
29
31
33
35
37
(cresc.)
C.7
39
(cresc.)
41
C.7
(f)

The Merry Farmer

Arranged by
Evangelos Assimakopoulos

ROBERT SCHUMANN
(1810 - 1856)