

*Evangelos Assimakopoulos*

TO  
BIBΛIO  
ΤΗΣ  
ΚΙΘΑΡΑΣ

6

THE  
GUITAR  
BOOK



PHILIPPOS NAKAS  
THE MUSIC HOUSE

*Evangelos Assimakopoulos*

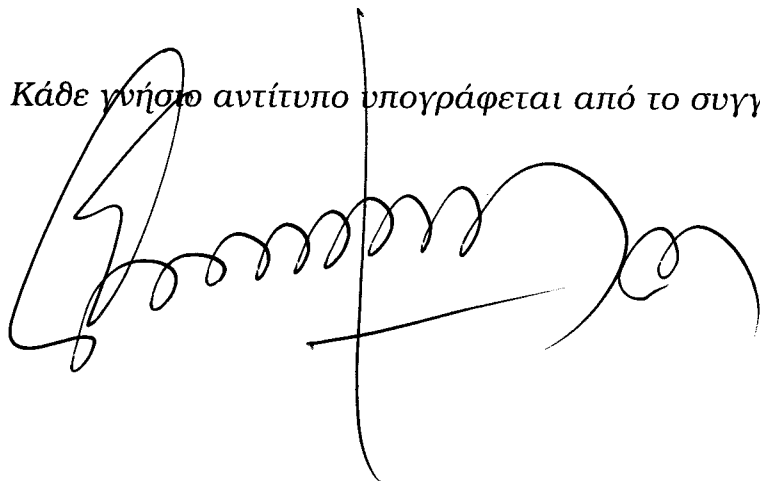
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PHILIPPOS NAKAS  
THE MUSIC HOUSE

Κάθε γνήσιο αντίτυπο υπογράφεται από το συγγραφέα.



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## Π Ρ Ο Λ Ο Γ Ο Σ

## P R E F A C E

**Μ**ε το Βιβλίο της κιθάρας Νο.6 συνεχίζεται η σειρά των εκδόσεων που περιέχουν επιλογές έργων πρωτότυπων ή μεταγραφών.

Στην έκδοση αυτή που απευδύνεται 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

**T**he 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

## 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 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.

## INTRODUCTION

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 infinite 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. cresc., 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 copyright 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)

Lento (♩ = 54)

The musical score for Gnossienne No. 1 is presented in a single system with 10 measures. The key signature is G major (one sharp), and the time signature is 4/4. The tempo is marked Lento with a quarter note equal to 54 beats per minute. The dynamics are primarily piano (p). The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like 'Tres luisant' and 'questionnez'. The score is arranged by Evangelos Assimakopoulos.

Measure 1: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: m 1, 4, 3, 1. Performance instruction: m.

Measure 2: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 3: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 4: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 5: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 6: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 7: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 8: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 9: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

Measure 10: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half). Dynamics: p. Fingering: 1, 4, 3, 1. Performance instruction: a.

12 *Du bout de le pensée*

14 *C.5*

16 *Postulez en vous - même*

17 *pas à pas*

19

20

22 *C.5*

24 *sur la langue* *rall.* *perdendosi*



# El sueño de la muñequita

Revised & Fingered by  
Evangelos Assimakopoulos

AGUSTÍN BARRIOS  
(1885 - 1944)

Tempo di vals (♩ = 152)

8

4

8

12

15

19

23

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

*a tempo*

*rall.*

C.5 C.7 C.5 C.7 C.2

27

31

C.2

35

39

C.2

43

47

51

55

1 2

Da Capo  
al  $\Phi$  y Fine

to Evangelos Assimakopoulos

# Melody

Revised & Fingered by  
Evangelos Assimakopoulos

THEODORE ANTONIOU  
(b. 1935)

**Espressivo** (♩ = 69)

The musical score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Espressivo' with a quarter note equal to 69 beats per minute. The score begins with a forte (*f*) dynamic and a 4/4 time signature. The first staff contains a melody with a triplet of eighth notes, a slur over a group of notes, and a 'rall' marking. The second staff is marked 'a tempo' and features a triplet of eighth notes. The third staff continues the melody with a triplet of eighth notes. The fourth staff features a triplet of eighth notes. The fifth staff features a triplet of eighth notes. The sixth staff features a triplet of eighth notes. The seventh staff features a triplet of eighth notes. The eighth staff features a triplet of eighth notes. The ninth staff features a triplet of eighth notes. The score concludes with a final triplet of eighth notes.

10

11

12

13

14

15

16

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)

4

7

10

13

16

19

metalico

C.2

C.2

C.2



22

26

C.3

8 3

0 1

2 3 4 3 2

1 3 0 1 0 1 4

29

29

[illegible]

39

8

( )

( )

The second system of the musical score, starting at measure 46. It continues with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line is written on a five-line staff. The notes are: C3 (half), D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C4 (half), D4 (half), E4 (half), F#4 (half), G4 (half), A4 (half), B4 (half), C5 (half), D5 (half), E5 (half), F#5 (half), G5 (half), A5 (half), B5 (half), C6 (half), D6 (half), E6 (half), F#6 (half), G6 (half), A6 (half), B6 (half), C7 (half), D7 (half), E7 (half), F#7 (half), G7 (half), A7 (half), B7 (half), C8 (half), D8 (half), E8 (half), F#8 (half), G8 (half), A8 (half), B8 (half), C9 (half), D9 (half), E9 (half), F#9 (half), G9 (half), A9 (half), B9 (half), C10 (half), D10 (half), E10 (half), F#10 (half), G10 (half), A10 (half), B10 (half), C11 (half), D11 (half), E11 (half), F#11 (half), G11 (half), A11 (half), B11 (half), C12 (half), D12 (half), E12 (half), F#12 (half), G12 (half), A12 (half), B12 (half), C13 (half), D13 (half), E13 (half), F#13 (half), G13 (half), A13 (half), B13 (half), C14 (half), D14 (half), E14 (half), F#14 (half), G14 (half), A14 (half), B14 (half), C15 (half), D15 (half), E15 (half), F#15 (half), G15 (half), A15 (half), B15 (half), C16 (half), D16 (half), E16 (half), F#16 (half), G16 (half), A16 (half), B16 (half), C17 (half), D17 (half), E17 (half), F#17 (half), G17 (half), A17 (half), B17 (half), C18 (half), D18 (half), E18 (half), F#18 (half), G18 (half), A18 (half), B18 (half), C19 (half), D19 (half), E19 (half), F#19 (half), G19 (half), A19 (half), B19 (half), C20 (half), D20 (half), E20 (half), F#20 (half), G20 (half), A20 (half), B20 (half), C21 (half), D21 (half), E21 (half), F#21 (half), G21 (half), A21 (half), B21 (half), C22 (half), D22 (half), E22 (half), F#22 (half), G22 (half), A22 (half), B22 (half), C23 (half), D23 (half), E23 (half), F#23 (half), G23 (half), A23 (half), B23 (half), C24 (half), D24 (half), E24 (half), F#24 (half), G24 (half), A24 (half), B24 (half), C25 (half), D25 (half), E25 (half), F#25 (half), G25 (half), A25 (half), B25 (half), C26 (half), D26 (half), E26 (half), F#26 (half), G26 (half), A26 (half), B26 (half), C27 (half), D27 (half), E27 (half), F#27 (half), G27 (half), A27 (half), B27 (half), C28 (half), D28 (half), E28 (half), F#28 (half), G28 (half), A28 (half), B28 (half), C29 (half), D29 (half), E29 (half), F#29 (half), G29 (half), A29 (half), B29 (half), C30 (half), D30 (half), E30 (half), F#30 (half), G30 (half), A30 (half), B30 (half), C31 (half), D31 (half), E31 (half), F#31 (half), G31 (half), A31 (half), B31 (half), C32 (half), D32 (half), E32 (half), F#32 (half), G32 (half), A32 (half), B32 (half), C33 (half), D33 (half), E33 (half), F#33 (half), G33 (half), A33 (half), B33 (half), C34 (half), D34 (half), E34 (half), F#34 (half), G34 (half), A34 (half), B34 (half), C35 (half), D35 (half), E35 (half), F#35 (half), G35 (half), A35 (half), B35 (half), C36 (half), D36 (half), E36 (half), F#36 (half), G36 (half), A36 (half), B36 (half), C37 (half), D37 (half), E37 (half), F#37 (half), G37 (half), A37 (half), B37 (half), C38 (half), D38 (half), E38 (half), F#38 (half), G38 (half), A38 (half), B38 (half), C39 (half), D39 (half), E39 (half), F#39 (half), G39 (half), A39 (half), B39 (half), C40 (half), D40 (half), E40 (half), F#40 (half), G40 (half), A40 (half), B40 (half), C41 (half), D41 (half), E41 (half), F#41 (half), G41 (half), A41 (half), B41 (half), C42 (half), D42 (half), E42 (half), F#42 (half), G42 (half), A42 (half), B42 (half), C43 (half), D43 (half), E43 (half), F#43 (half), G43 (half), A43 (half), B43 (half), C44 (half), D44 (half), E44 (half), F#44 (half), G44 (half), A44 (half), B44 (half), C45 (half), D45 (half), E45 (half), F#45 (half), G45 (half), A45 (half), B45 (half), C46 (half), D46 (half), E46 (half), F#46 (half), G46 (half), A46 (half), B46 (half), C47 (half), D47 (half), E47 (half), F#47 (half), G47 (half), A47 (half), B47 (half), C48 (half), D48 (half), E48 (half), F#48 (half), G48 (half), A48 (half), B48 (half), C49 (half), D49 (half), E49 (half), F#49 (half), G49 (half), A49 (half), B49 (half), C50 (half), D50 (half), E50 (half), F#50 (half), G50 (half), A50 (half), B50 (half), C51 (half), D51 (half), E51 (half), F#51 (half), G51 (half), A51 (half), B51 (half), C52 (half), D52 (half), E52 (half), F#52 (half), G52 (half), A52 (half), B52 (half), C53 (half), D53 (half), E53 (half), F#53 (half), G53 (half), A53 (half), B53 (half), C54 (half), D54 (half), E54 (half), F#54 (half), G54 (half), A54 (half), B54 (half), C55 (half), D55 (half), E55 (half), F#55 (half), G55 (half), A55 (half), B55 (half), C56 (half), D56 (half), E56 (half), F#56 (half), G56 (half), A56 (half), B56 (half), C57 (half), D57 (half), E57 (half), F#57 (half), G57 (half), A57 (half), B57 (half), C58 (half), D58 (half), E58 (half), F#58 (half), G58 (half), A58 (half), B58 (half), C59 (half), D59 (half), E59 (half), F#59 (half), G59 (half), A59 (half), B59 (half), C60 (half), D60 (half), E60 (half), F#60 (half), G60 (half), A60 (half), B60 (half), C61 (half), D61 (half), E61 (half), F#61 (half), G61 (half), A61 (half), B61 (half), C62 (half), D62 (half), E62 (half), F#62 (half), G62 (half), A62 (half), B62 (half), C63 (half), D63 (half), E63 (half), F#63 (half), G63 (half), A63 (half), B63 (half), C64 (half), D64 (half), E64 (half), F#64 (half), G64 (half), A64 (half), B64 (half), C65 (half), D65 (half), E65 (half), F#65 (half), G65 (half), A65 (half), B65 (half), C66 (half), D66 (half), E66 (half), F#66 (half), G66 (half), A66 (half), B66 (half), C67 (half), D67 (half), E67 (half), F#67 (half), G67 (half), A67 (half), B67 (half), C68 (half), D68 (half), E68 (half), F#68 (half), G68 (half), A68 (half), B68 (half), C69 (half), D69 (half), E69 (half), F#69 (half), G69 (half), A69 (half), B69 (half), C70 (half), D70 (half), E70 (half), F#70 (half), G70 (half), A70 (half), B70 (half), C71 (half), D71 (half), E71 (half), F#71 (half), G71 (half), A71 (half), B71 (half), C72 (half), D72 (half), E72 (half), F#72 (half), G72 (half), A72 (half), B72 (half), C73 (half), D73 (half), E73 (half), F#73 (half), G73 (half), A73 (half), B73 (half), C74 (half), D74 (half), E74 (half), F#74 (half), G74 (half), A74 (half), B74 (half), C75 (half), D75 (half), E75 (half), F#75 (half), G75 (half), A75 (half), B75 (half), C76 (half), D76 (half), E76 (half), F#76 (half), G76 (half), A76 (half), B76 (half), C77 (half), D77 (half), E77 (half), F#77 (half), G77 (half), A77 (half), B77 (half), C78 (half), D78 (half), E78 (half), F#78 (half), G78 (half), A78 (half), B78 (half), C79 (half), D79 (half), E79 (half), F#79 (half), G79 (half), A79 (half), B79 (half), C80 (half), D80 (half), E80 (half), F#80 (half), G80 (half), A80 (half), B80 (half), C81 (half), D81 (half), E81 (half), F#81 (half), G81 (half), A81 (half), B81 (half), C82 (half), D82 (half), E82 (half), F#82 (half), G82 (half), A82 (half), B82 (half), C83 (half), D83 (half), E83 (half), F#83 (half), G83 (half), A83 (half), B83 (half), C84 (half), D84 (half), E84 (half), F#84 (half), G84 (half), A84 (half), B84 (half), C85 (half), D85 (half), E85 (half), F#85 (half), G85 (half), A85 (half), B85 (half), C86 (half), D86 (half), E86 (half), F#86 (half), G86 (half), A86 (half), B86 (half), C87 (half), D87 (half), E87 (half), F#87 (half), G87 (half), A87 (half), B87 (half), C88 (half), D88 (half), E88 (half), F#88 (half), G88 (half), A88 (half), B88 (half), C89 (half), D89 (half), E89 (half), F#89 (half), G89 (half), A89 (half), B89 (half), C90 (half), D90 (half), E90 (half), F#90 (half), G90 (half), A90 (half), B90 (half), C91 (half), D91 (half), E91 (half), F#91 (half), G91 (half), A91 (half), B91 (half), C92 (half), D92 (half), E92 (half), F#92 (half), G92 (half), A92 (half), B92 (half), C93 (half), D93 (half), E93 (half), F#93 (half), G93 (half), A93 (half), B93 (half), C94 (half), D94 (half), E94 (half), F#94 (half), G94 (half), A94 (half), B94 (half), C95 (half), D95 (half), E95 (half), F#95 (half), G95 (half), A95 (half), B95 (half), C96 (half), D96 (half), E96 (half

50 C.5

54

57

61

65 C.2

69 C.3

72 C.3

75

The musical notation is written on seven systems, each consisting of a single staff. The key signature is one sharp (F#) and the time signature is 2/8. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. Some systems have a 'C' (Crescendo) marking with a number. The page is numbered 15 in the bottom right corner.

# Rondeau

Revised & Fingered by  
Evangelos Assimakopoulos

NAPOLÉON COSTE  
(1806 - 1883)

Allegretto (♩ = 112)

The musical score for 'Rondeau' is written for a single melodic line on a treble clef staff in 2/4 time, key of D major (two sharps). The tempo is marked 'Allegretto' with a quarter note equal to 112 beats per minute. The score consists of 24 measures, organized into six systems of four measures each. Fingerings are indicated by numbers 1-4 above or below notes. Articulations include slurs, accents, and breath marks (a). Dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece concludes with a repeat sign and a first ending bracket over measures 21-24.

Measures 1-4: *mf*. Fingerings: m, i, m, i, m, 4, -4, 3, -4, 0. Dynamics: *mf*.

Measures 5-8: Fingerings: m, i, m, i, m, 4, -4, -4, 0, 3, 1, m, i, p. Dynamics: *mf*.

Measures 9-12: *p*. Fingerings: m, i, m, i, a, 7, 2, 3, a, 7, 2, 1, 3, a, 8. Dynamics: *p*.

Measures 13-16: Fingerings: 0, 4, 2, a, 7, 2, 3, a, 4, 3, 1, p, 3, p. Dynamics: *p*.

Measures 17-20: *mf*. Fingerings: a, m, i, m, i, m, i, m, i, m, 3, 0, 3, 0, 2, 4, -4, -4, 3, 0. Dynamics: *mf*.

Measures 21-24: First ending. Fingerings: a, m, i, m, i, m, i, m, 3, 0, 2, 4, -4, a. Dynamics: *mf*.

Musical score for guitar, measures 28-55. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score is divided into measures 28, 32, 35, 39, 43, 47, 51, and 55. Measure 28 starts with a *f* dynamic and a C7 chord. Measure 32 has a *mf* dynamic. Measure 39 has a *p* dynamic. Measure 55 ends with a *p* dynamic.

# 2 Menuets

Transcribed by  
Evangelos Assimakopoulos

I

WOLFGANG AMADEUS MOZART  
(1756 - 1791)

(Moderato ♩ = 108)

⑥=Re

(mp)

(*rall.*)

(mf)

Fine

## II

Musical score for guitar, measures 1-22. The score is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It includes various musical notations such as triplets, slurs, and fingering numbers. Dynamics include *mp* and *mf*. A "C.2" marking appears above measures 5, 9, and 19. The piece concludes with a "rall." marking and a "D.C. Menuet I" instruction.

D.C. Menuet I



# Adagio

op. 60

Revised & Fingered by  
Evangelos Assimakopoulos

JOSÉ FERRÈR  
(1835 - 1916)

Cantabile (♩ = 56)

mp

C.1

3

C.1

1

-1

-1

C.3

C.1

5

C.3

7

C.1

arm. XV

C.5

dolce

10

C.3

C.5

12

C.3

f

p

14

C.1

C.3

C.1

16 *C.5*

18 *C.3* *C.5*

20 *C.3* *f* *p*

22 *C.1* *C.3*

24 *C.1* *mp*

26 *C.1*

28 *C.3* *C.1*

30 *C.3* *C.1* *arm. XV* *rall.*

# Bottom's Song

Fingered by  
Evangelos Assimakopoulos

PERIKLIS KOUKOS  
(b. 1960)

**Allegretto Ironico** ♩ = ca. 112-120

The musical score is written on a single treble clef staff in 2/4 time. It begins with a key signature of one sharp (F#) and a common time signature of 2/4. The tempo is marked **Allegretto Ironico** with a note equal to approximately 112-120 beats per minute. The score is fingered by Evangelos Assimakopoulos. The piece includes various musical notations such as *pizz.* (pizzicato), *ord.* (ordine), *gliss.* (glissando), *p* (piano), *f* (forte), *cresc.* (crescendo), and *pizz. Bartok*. The score is divided into measures, with measure numbers 5, 11, 16, 20, 25, and 29 indicated. The piece concludes with a final measure marked *p*.

\* *pizz. Bartok*

35

# Cruise of the 'Rambler'

Revised & Fingered by  
Evangelos Assimakopoulos

EDUARD DAY  
(1866 - 1919)

March, con brio (♩ = 88)

8 *mf* m i m i . m i m i m *f*

4 *mf* m a a

7 a a m

10 a a m i m i m i m

13 a C.2

16 *f*

19 C.2 1. 2.

21

24

27

30

33

36

38

41



44

47

50

53

56

62

65

*mf*

*f*

C.1

C.2

Detailed description of the musical notation: The page contains eight staves of music. The first staff (measures 44-46) features a melodic line with a descending scale and a chordal accompaniment. The second staff (measures 47-49) continues the melodic line with a descending scale and a chordal accompaniment. The third staff (measures 50-52) features a melodic line with a descending scale and a chordal accompaniment. The fourth staff (measures 53-55) continues the melodic line with a descending scale and a chordal accompaniment. The fifth staff (measures 56-58) features a melodic line with a descending scale and a chordal accompaniment. The sixth staff (measures 59-61) continues the melodic line with a descending scale and a chordal accompaniment. The seventh staff (measures 62-64) features a melodic line with a descending scale and a chordal accompaniment. The eighth staff (measures 65-67) continues the melodic line with a descending scale and a chordal accompaniment. The notation includes various fret numbers (0-4), fingerings (1-4), and dynamic markings (mf, f). The music is written in a single system with measure numbers 44, 47, 50, 53, 56, 62, and 65. The notation includes a variety of chords and melodic lines, with some measures containing multiple notes and others being single notes or rests. The page is numbered 26 at the bottom left.

# Sonata

(K. 34)

Transcribed by  
Evangelos Assimakopoulos

DOMENICO SCARLATTI  
(1685 - 1757)

Larghetto (♩ = 104)

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Larghetto' with a quarter note equal to 104 beats per minute. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, and 25 indicated at the beginning of their respective lines. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4). Dynamics are marked throughout, including *mp*, *mf*, *f*, *p*, and *rall.*. There are also articulation marks like slurs and accents. Some measures contain specific performance instructions like 'C.2' and '(metal.)'. The score concludes with a double bar line and repeat dots at the end of measure 25.

# Πρελούδιο

*Revised & Fingered by  
Evangelos Assimakopoulos*

DIMITRIS FAMPAS  
(1921 - 1996)

**Espressivo** (♩ = 54)

1 C.5 a m i m 4

4 i m i a i m i C.5 C.10

7 C.5 C.10

10 p i m i C.5

13 C.5 C.3

16 C.5

19 C.3

22 C.2 *p i m i*

26 *i m i m 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  $\text{♩} = 69$ )

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat major) and a 3/4 time signature. The tempo is marked as 'Maestoso' with a quarter note equal to 69 beats per minute. The score is divided into measures, with measure numbers 6, 10, 13, 16, and 19 indicated at the start of their respective staves. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 0, 2, 3, 4). Dynamics are marked throughout, including *f* (forte), *mp* (mezzo-piano), *p* (piano), and *dolce* (dolce). Articulations like *metalico* and *dolce* are also present. The score includes several slurs and ties, as well as specific fingering instructions like 'C.5' and 'C.2'. The piece concludes with a final measure marked with a circled 2.

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)

The musical score for the Allemande (BWV 996) by Johann Sebastian Bach, transcribed by Evangelos Assimakopoulos, is presented in a single system with two staves (treble and bass). The key signature is G major (one sharp), and the time signature is 3/4. The tempo is marked as Moderato with a metronome marking of ♩ = 126. The score consists of 8 measures, numbered 1 through 8. The notation includes various musical symbols such as notes, rests, fingerings (i, m, a, p), dynamics (mf, p, cresc.), and articulations (accents, slurs). The score is divided into measures by vertical bar lines. The first measure (1) starts with a treble staff note and a bass staff note. The second measure (2) continues the melody. The third measure (3) features a treble staff note and a bass staff note. The fourth measure (4) continues the melody. The fifth measure (5) features a treble staff note and a bass staff note. The sixth measure (6) continues the melody. The seventh measure (7) features a treble staff note and a bass staff note. The eighth measure (8) concludes the piece with a final note and a double bar line. The score includes various musical notations such as fingerings (i, m, a, p), dynamics (mf, p, cresc.), and articulations (accents, slurs). The score is divided into measures by vertical bar lines. The first measure (1) starts with a treble staff note and a bass staff note. The second measure (2) continues the melody. The third measure (3) features a treble staff note and a bass staff note. The fourth measure (4) continues the melody. The fifth measure (5) features a treble staff note and a bass staff note. The sixth measure (6) continues the melody. The seventh measure (7) features a treble staff note and a bass staff note. The eighth measure (8) concludes the piece with a final note and a double bar line.

Musical score for "The Rose Tree" in G major, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings. The score is divided into measures, with measure numbers 8, 10, 11, 12, 14, 15, 17, and 18 indicated. The key signature is one sharp (F#), and the time signature is 8/8. The score includes various musical notations such as notes, rests, and fingerings. The score is divided into measures, with measure numbers 8, 10, 11, 12, 14, 15, 17, and 18 indicated. The key signature is one sharp (F#), and the time signature is 8/8. The score includes various musical notations such as notes, rests, and fingerings.

to Evangelos Assimakopoulos

## Σμίτσο

Fingered by  
Evangelos Assimakopoulos

NIKOS MAMANGAKIS  
(b. 1929)

(Tempo giusto ♩ = 80)

The musical score is written for a single melodic line in 4/8 time, with a key signature of one sharp (F#). The tempo is marked as 'Tempo giusto' with a quarter note equal to 80 beats per minute. The score consists of seven staves of music, each containing various musical notations including notes, rests, and fingerings. Greek letters (i, m, a, p) are used above certain notes to indicate specific techniques or phrasing. The score is numbered 1 through 23, indicating the measure numbers. The notation includes various musical symbols such as notes, rests, and fingerings, along with Greek letters (i, m, a, p) indicating specific techniques or phrasing.

26

30

33

36

39

42

45

49

C.3

*rall.*

Detailed description of the musical score: The score is written for guitar in a single system with eight staves. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The notation includes various fret numbers (0-4), accidentals (sharps, naturals), and articulation marks (accents, slurs). The piece concludes with a 'rall.' (rallentando) marking and a final chord.

# Mulher Rendeira

Arranged by  
Evangelos Assimakopoulos

ANONYMOUS

(Cantabile ♩ = 54)

The musical score is written for a single melodic line on a treble clef staff, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Cantabile' with a quarter note equal to 54 beats per minute. The score consists of 19 measures, divided into seven systems. The first system contains measures 1-3, the second system measures 4-6, the third system measures 7-9, the fourth system measures 10-12, the fifth system measures 13-15, the sixth system measures 16-18, and the seventh system contains measure 19. The melody is characterized by frequent use of triplets and slurs. Fingerings are indicated by numbers 1-4. Breath marks (a p i m) are placed above measures 7, 8, and 9. Chordal accompaniment is indicated by 'C.4' above measures 7, 8, 9, 10, 11, and 12, and 'C.2' above measures 13, 14, 15, 16, 17, 18, and 19. A dynamic marking of 'p' (piano) is placed below measure 15. The score concludes with a final chord in measure 19.

22 *p*

C.2

25

C.2

28

31 *p* a p i m C.4 a i m C.5 ⑤

34 C.4

37 C.2 ④ *p*

40

43 *rall.*

# Fortune

Transcribed by  
Evangelos Assimakopoulos

JOHN DOWLAND  
(1563 - 1626)

(Allegretto ♩ = 120)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

C.2 C.2 C.2 C.2 C.2 C.2 C.2

a m i m p i m p i

23 C.2

27

30 C.2

33

37 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)

8

*f*

3

6

*grazioso*

11

14

16

C.2

C.3

C.4

19 *Arm. XII*

22 *Arm. XII*

*ritard.* *a tempo*

27 *VII VII VII XII*

30 *VII VII*

33 *C.2*

36

39 *C.9*

*f* *f*

## Preludio II

*Revised & Fingered by  
Evangelos Assimakopoulos*

MANUEL PONCE  
(1882 - 1948)

**Vivo** (♩. = 69)

Musical score for guitar, measures 1-19. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals (sharps, naturals), and dynamic markings (*f*, *p*, *cresc.*). The score is divided into systems of three staves each. Measure numbers 1, 4, 7, 10, 13, 16, and 19 are indicated at the start of their respective systems. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals (sharps, naturals), and dynamic markings (*f*, *p*, *cresc.*). The score is divided into systems of three staves each. Measure numbers 1, 4, 7, 10, 13, 16, and 19 are indicated at the start of their respective systems.

22

*dim.*

25

*f*

28

*ff* *rit.*

31

*f* *p*

35

C.2

*f* *p*

38

*pp* *pp*

Arm.VII Arm.XII

43

*ff* *p* *p*

C.2

# Aria

Fingered by  
Alfred Uhl

ALFRED UHL  
(1909 - 1992)

Con moto, ma non troppo (♩ = 120)

The musical score is written on a single treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Con moto, ma non troppo' with a quarter note equal to 120 beats per minute. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, and 18 indicated at the start of their respective lines. Dynamics include *p* (piano), *molto cantabile*, *mf* (mezzo-forte), and *f* (forte). Fingerings are indicated by numbers 1-4 and 0 (natural). Slurs and ties are used to group notes. The score concludes with a final chord in measure 18.

21

8

3

8

2

1

2

6

rit.

Arm. XII

23

8

*p*

*a tempo*

25

8

*mf*

27

8

*f*

29

8

31

8

*p*

*mf*

33

8

*p*

*pizz.*

35

8

*p*

C.5

# Barcarolle

Revised & Fingered by  
Evangelos Assimakopoulos

LUIS ROMERO  
(1854 - 1893)

## Introduction (♩ = 48)

Musical score for the Introduction of Barcarolle, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as ♩ = 48. The score includes fingerings (0-4), articulation (accents), and dynamics (f, p, dim.). Chordal figures are labeled C.2 and C.9. The piece ends with a fermata and the instruction Arm. XII.

## Tempo di Barcarolle (♩ = 60)

Musical score for the main body of Barcarolle, measures 9-18. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as ♩ = 60. The score includes fingerings (0-4), articulation (accents, staccato), and dynamics (p, f, rit.). Chordal figures are labeled C.2 and C.9. The piece concludes with a staccato marking.

21 *p* C.2

24 C.2 C.5

27 *p* mo - ren - - do poco - a - poco

30 *ppp* *f* C.2

33 C.7 C.2

36

39 *f* C.2 C.7

42 C.7 C.2





# Estilo popular

## No 1

Revised & Fingered by  
Evangelos Assimakopoulos

MIGUEL LLOBET  
(1878 - 1938)

**Allegro** (♩ = 92)

The first system of the musical score, measures 1 through 8, is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a forte (f) dynamic. The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and slurs. Above the staff, there are markings for 'C.2' and 'C.4' indicating specific techniques or positions. The system ends with a double bar line.

The second system of the musical score, measures 9 through 16, continues the piece. It features a change in tempo to 'Adagio' (♩ = 54) at measure 12. The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and slurs. Above the staff, there are markings for 'C.2' and 'C.4' indicating specific techniques or positions. The system ends with a double bar line.

The third system of the musical score, measures 17 through 22, continues the piece. It features a change in tempo to 'Piu mosso' (♩ = 76) at measure 19. The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and slurs. Above the staff, there are markings for 'C.2' and 'C.4' indicating specific techniques or positions. The system ends with a double bar line.

The fourth system of the musical score, measures 23 through 28, continues the piece. It features a change in tempo to 'Adagio' (♩ = 54) at measure 23. The notation includes various chords and melodic lines with fingerings (1, 2, 3, 4) and slurs. Above the staff, there are markings for 'C.2' and 'C.4' indicating specific techniques or positions. The system ends with a double bar line.

D.C al Fine

# Prelude No 3

Fingered by  
Evangelos Assimakopoulos

VASSILIS TENIDIS  
(b. 1936)

Andante (♩ = 69)

8

4 2

-2

1 0

C.3

C.5

C.2

C.2 3

3

C.2

C.2

2

-2

1 3

1

4 2

5

C.3

C.5

C.2

C.2 3

7

C.2

C.2

2

-2

1 3

1

9

7 3 2 0 2 7 0 4 1 2

1 3 1 3 3 3 3 3

④

C.7

11

7 -4 -4 2 7 0 9 4

-3 1 3 0 4

8 -1

2 1

C.2

C.2

13

2 0 2 -2 4

7 4 3 1 0 1 0 1 -1

8

C.2

C.2

[illegible]

# Menuet I

(BWV 1007)

*Revised & Fingered by  
Evangelos Assimakopoulos*

JOHANN SEBASTIAN BACH  
(1685 - 1750)

**Moderato** (♩ = 112)

⑥=Re

(mf)

C.2

4

C.2

7

C.2

11

C.2

15

(mp)

18

(mf)

21

# Menuet II

Musical score for **Menuet II**, a 32-measure piece in 3/4 time. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings (1-4), slurs, and dynamic markings (*p*, *mf*, *mp*, *f*, *rall*). The piece is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, and 25-32. The final measure (32) is marked "D.C. Menuet I".

# Präludium

Transcribed by  
Evangelos Assimakopoulos

JOHANN KUHNAU  
(1660 - 1722)

(Moderato ♩ = 66)

⑥ = Re

C.2

3

C.7

5

7

C.2

9

11

13

8 1 3 4

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef and contains a bass line with dotted half notes and eighth notes. The system is numbered '15' in the top left corner.

[illegible]

23

Example 23

25

C.7

C.7

(rall.)



# Ελληνικός χορός

Fingered by  
Evangelos Assimakopoulos

GERASSIMOS VOUTSINAS  
(b. 1959)

Andante espressivo (♩ = 69)

⑥ = Rc

*mp*

*mf*

*mp*

*mf*

*f*

C.2

Arm. VII

C.2

Arm. VII XII

Allegro (♩ = 200)

*mf*

C.2

Arm. VII

22 *mf*

24

26 C.3

28 C.5 Arm. VII XII

30 Arm. XII *mf* D.S. al  $\text{C}$

32 *rall. ... a tempo*

35 C.2

39 C.2 *rall. ...* Arm. VII

## 2 Menuets

*Transcribed by  
Evangelos Assimakopoulos*

# I

JEAN - PHILIP RAMEAU  
(1683 - 1764)

(Tempo di minuetto ♩ = 104)

8

(mf)

4

C.2

C.2

8

1.

2.

8

10

8

14

8

18

8

22

8

Fine

## II

Musical score for guitar, Part II, measures 1-24. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes various musical notations such as chords, single notes, triplets, and dynamic markings. Fingerings are indicated by numbers 1-4. Breath marks (trapezoids) are used throughout. The piece concludes with a "D.C. Minuetto I" instruction.

Measures 1-4: *p* (piano), *a* (accents), *C.5* (C5), *a m i p* (accents), *(p)* (piano), *( $\nabla$ )* (breath mark).

Measures 5-8: *( $\nabla$ )* (breath mark), *( $\nabla$ )* (breath mark), *(pp)* (pianissimo), *( $\nabla$ )* (breath mark).

Measures 9-12: *(pp)* (pianissimo), *m i p i* (accents), *m a p i* (accents), *f* (forte), *( $\nabla$ )* (breath mark).

Measures 13-16: *p* (piano), *m i m i m i* (accents), *( $\nabla$ )* (breath mark), *(pp metallico)* (pianissimo metallico), *( $\nabla$ )* (breath mark).

Measures 17-24: *p* (piano), *( $\nabla$ )* (breath mark), *( $\nabla$ )* (breath mark), *m i p i* (accents), *D.C. Minuetto I*.

# Por quê?

Vals op. 28

Revised & Fingered by  
Evangelos Assimakopoulos

ANTONIO J. MANJÓN  
(1866 - 1919)

(Allegro ♩ = 160)

The musical score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as Allegro with a quarter note equal to 160 beats per minute. The score is divided into measures, with measure numbers 6, 10, 15, 19, 24, and 29 indicated at the start of their respective lines. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4, 5), dynamics (p, cresc., decresc., rall., a tempo, f, mf), and articulations (accents, slurs, gliss.). There are also specific markings like 'C.1', 'C.2', and 'C.8' which likely refer to fingering or performance techniques. The score concludes with a glissando (gliss.) and a final note marked 'a'.

33 *Arm. - V - - -*  
 38 *XII* *poco piu lento*  
 43 *a* *C.2* *C.1*  
 48  
 53 *p* *mf*  
 58 *f* *p*  
 62 *p* *rall.* *accel.* *C.3*  
 68 *D.C. al*

74  $\text{♩}$  *Tempo Primo*

79 C.1

84 C.2 C.1

89 p i m a C.3 C.4 C.5 C.1 *mf*

94 C.3

99 C.4 C.5 C.1

105 C.5 *marcato il canto*

110 C.5

116

121

126

130

135

140

145

149



## Σχέδιο Νο. 1

*Revised & Fingered by  
Evangelos Assimakopoulos*

DIMITRIS ZAPHIRELIS  
(b. 1956)

**Andante** (♩ = 96)

Handwritten musical score for guitar, measures 1-14. The score is written on a single staff in 4/4 time. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals (sharps, naturals), and articulation marks (accents, slurs). The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The first measure is marked with a '7' and a 'p' (piano). The second measure is marked with a '2' and a 'p'. The third measure is marked with a '3' and a 'p'. The fourth measure is marked with a '4' and a 'p'. The fifth measure is marked with a '3' and a 'p'. The sixth measure is marked with a '4' and a 'p'. The seventh measure is marked with a '3' and a 'p'. The eighth measure is marked with a '4' and a 'p'. The ninth measure is marked with a '3' and a 'p'. The tenth measure is marked with a '4' and a 'p'. The eleventh measure is marked with a '3' and a 'p'. The twelfth measure is marked with a '4' and a 'p'. The thirteenth measure is marked with a '3' and a 'p'. The fourteenth measure is marked with a '4' and a 'p'. The score ends with a double bar line.

16 C.3

18 C.2 C.1

20 C.3

21 C.4

23 C.3

25 C.3

27 C.1 C.3

(in the style of a A. Scarlatti)

MANUEL PONCE  
(1882 - 1948)

20 C.3 a m i m i a m a m i m C.5  
*cresc.*

22 a m i m m  
*f* *p* *rall.* *Fine*

24 **Trio**  
*dolce*

27 Arm. VII C.3  
*metalico*

30 C.1  
*cresc.* *p* *i* *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)

(Moderato ♩ = 72)

⑥=Re

(mf)

C.2

3

5

(mp)

7

C.2

9

C.4

C.2

11

13

C.2

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

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

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

21 *p i m a m i a m* *C.5 p i m a*

23 *a m i m* *i m i* *m i m i* *m i m* *(cresc.)*

24 *i m i m* *i m i* *m i m i* *m i m i*

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

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

( ) ( )

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

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

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

33 *i a p m i m i m*

35

37 *i m* (cresc.)

39 C.7 *a m p i m i m a m p i m i m i a i p i a i a i a i p i* (cresc.)

41

C.7

# The Merry Farmer

Arranged by  
Evangelos Assimakopoulos

ROBERT SCHUMANN  
(1810 - 1856)

(Tranquillo ♩ = 76)

mp

C.5

C.3

C.3

C.5

C.3

C.3

f

C.5

12

C.3

15

p (dolce)

mf

C.5

18

C.3

rall.