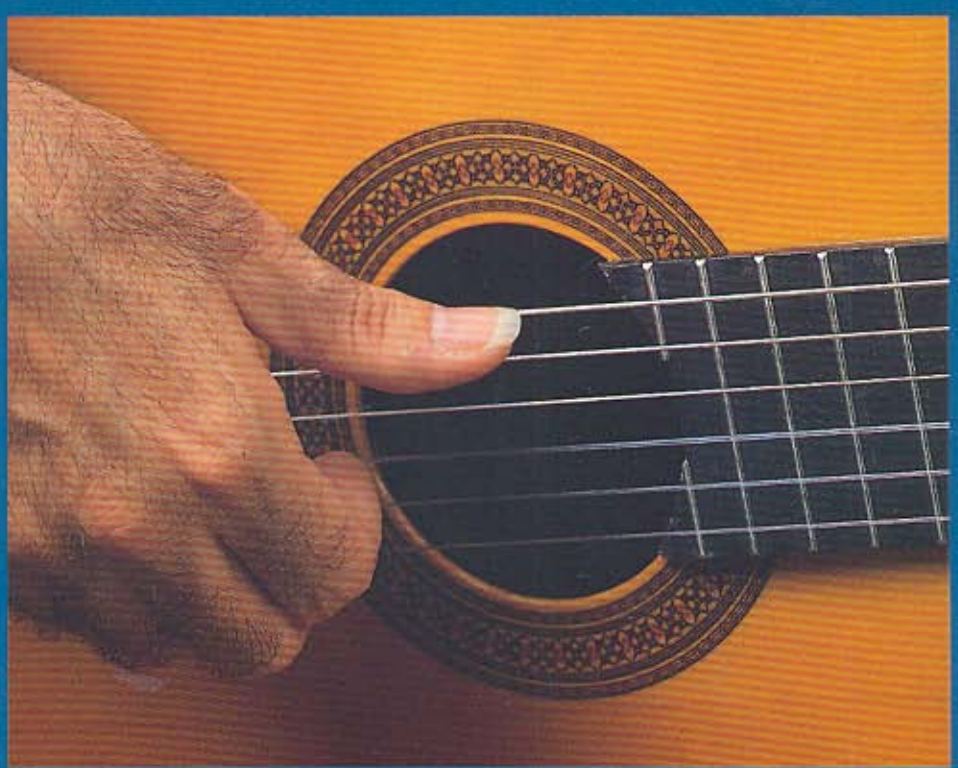
Evangelos Assimakopoulos

ΤΟ ΒΙΒΛΙΟ ΤΗΣ ΚΙΘΑΡΑΣ 7 THE GUITAR BOOK



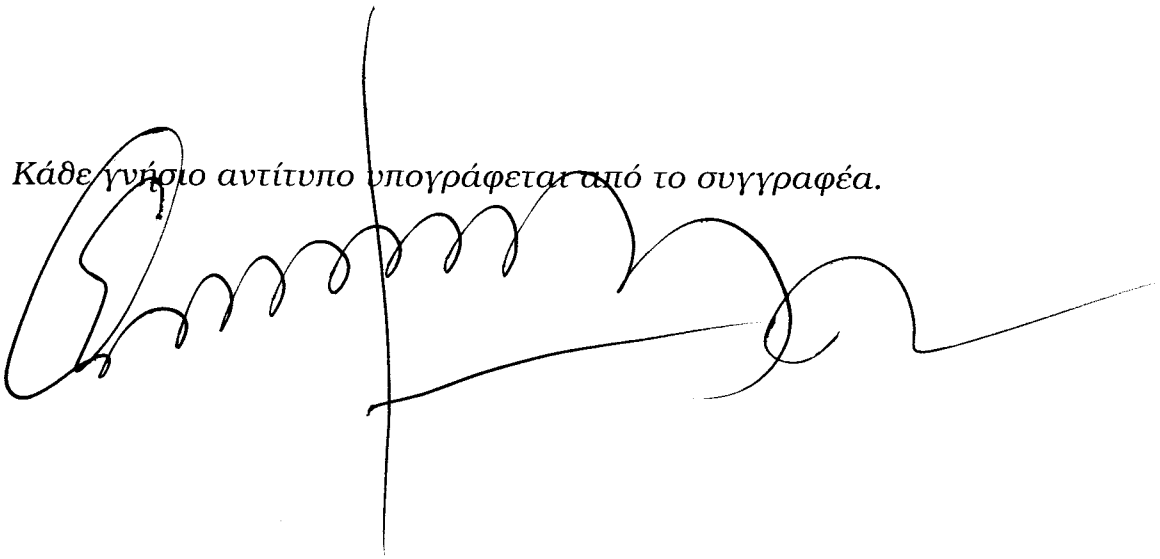
PHILIPPOS NAKAS
THE MUSIC HOUSE

Evangelos Assimakopoulos

ΤΟ ΒΙΒΛΙΟ ΤΗΣ ΚΙΘΑΡΑΣ 7 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

Το Βιβλίο της κιθάρας No.7 που απευθύνεται στους σπουδαστές της Μέσης τάξης του Ωδείου, περιλαμβάνει κομμάτια που παρουσιάζουν ακόμα μεγαλύτερες τεχνικές και ερμηνευτικές δυσκολίες από εκείνα των προηγούμενων βιβλίων.

Θέλω εδώ να υπενθυμίσω ότι ο σκοπός της σειράς αυτών των βιβλίων, είναι η δημοσίευση έργων που αφ' ενός καλύπτουν όλο το φάσμα της φιλολογίας της κιθάρας και αφ' ετέρου εμπλουτίζουν το ρεπερτόριο του οργάνου με επιλεγμένες και πρωτότυπες συνθέσεις.

Στην έκδοση αυτή που περιλαμβάνει 28 έργα συνθετών από όλες τις εποχές, δεν είναι λίγα αυτά που παρουσιάζονται για πρώτη φορά.

Ευχαριστώ θερμά τους μαθητές μου Μανόλη 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 το φίλο μου Peter Segal για την επιμέλεια στα Αγγλικά.

Ενάγγελος Ασημακόπουλος
Καλοκαίρι του 2002

PREFACE

The Guitar Book 7, which is designed for pupils in their study for the Intermediate Certificate awarded by Greek Conservatories, contains pieces entailing even greater difficulties in technique and performance than those presented in the earlier volumes.

Here I should like to remind students that the purpose of this series of books is the publication of works which, on the one hand, encompass the whole range of music written for the guitar, and on the other augment the guitar repertoire with selected and original compositions.

Several of the pieces appearing in this book, which comprises over 30 works by composers of all periods, are presented for the first time.

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.

Ε.Α

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 definite 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 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.

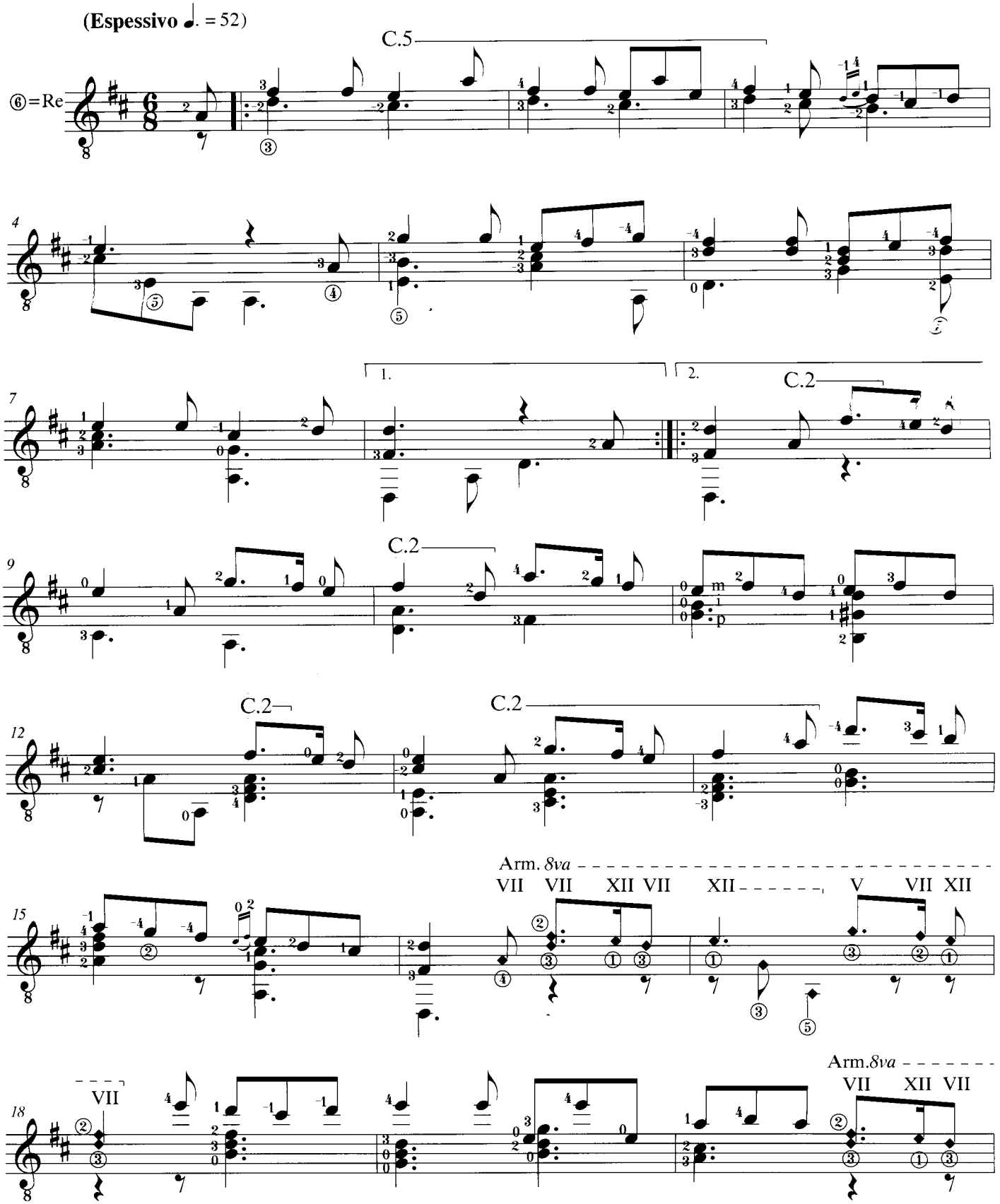
I sincerely hope that these books, which were elaborated with a great deal of attention and care, will be useful in providing pupils with the opportunity to develop technique, interpretative skills and overall musical aesthetics.

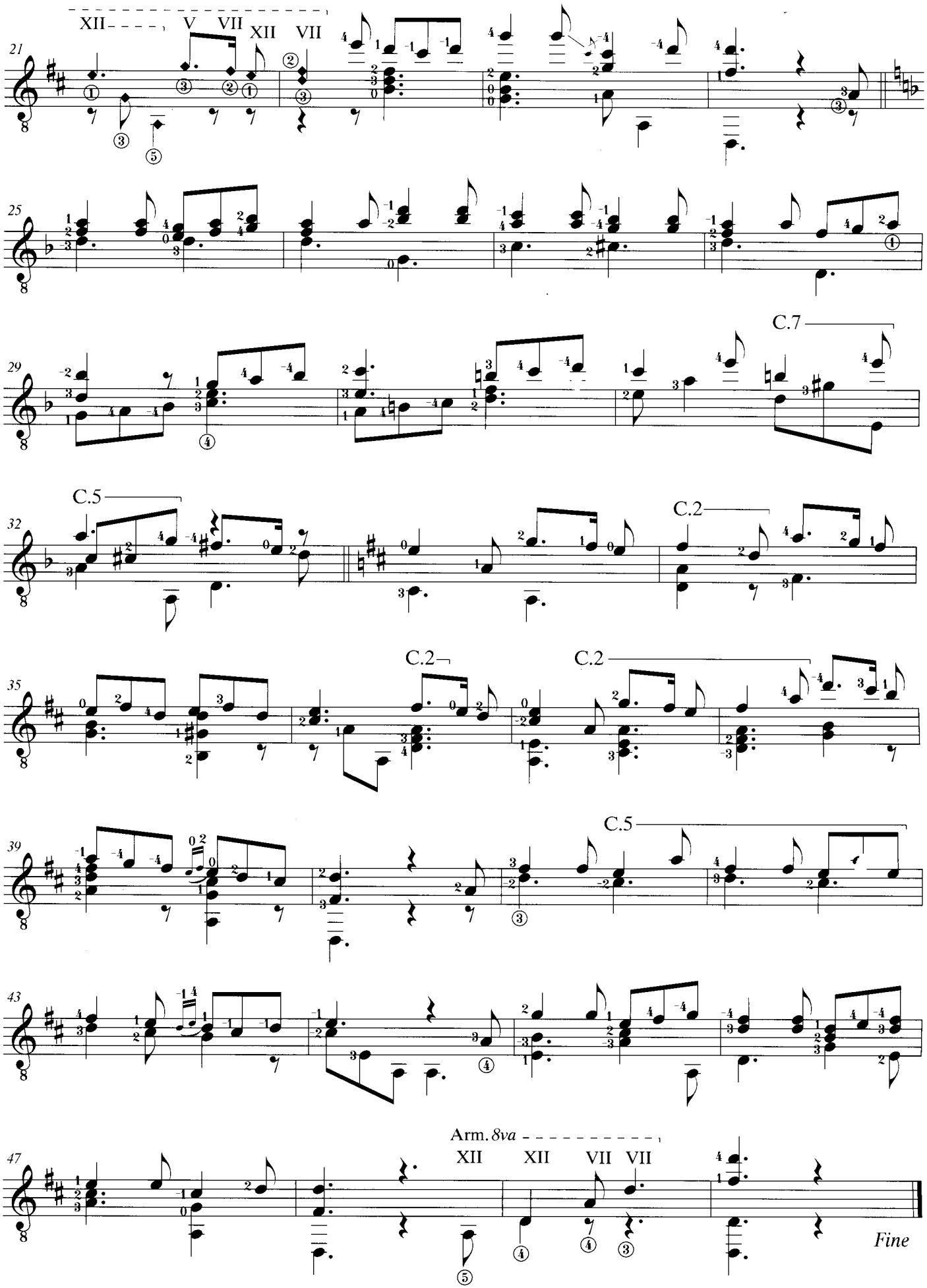
E.A.

Villancico de Navidad

Revised & Fingered by
Evangelos Assimakopoulos

AGUSTÍN BARRIOS
(1885 - 1944)

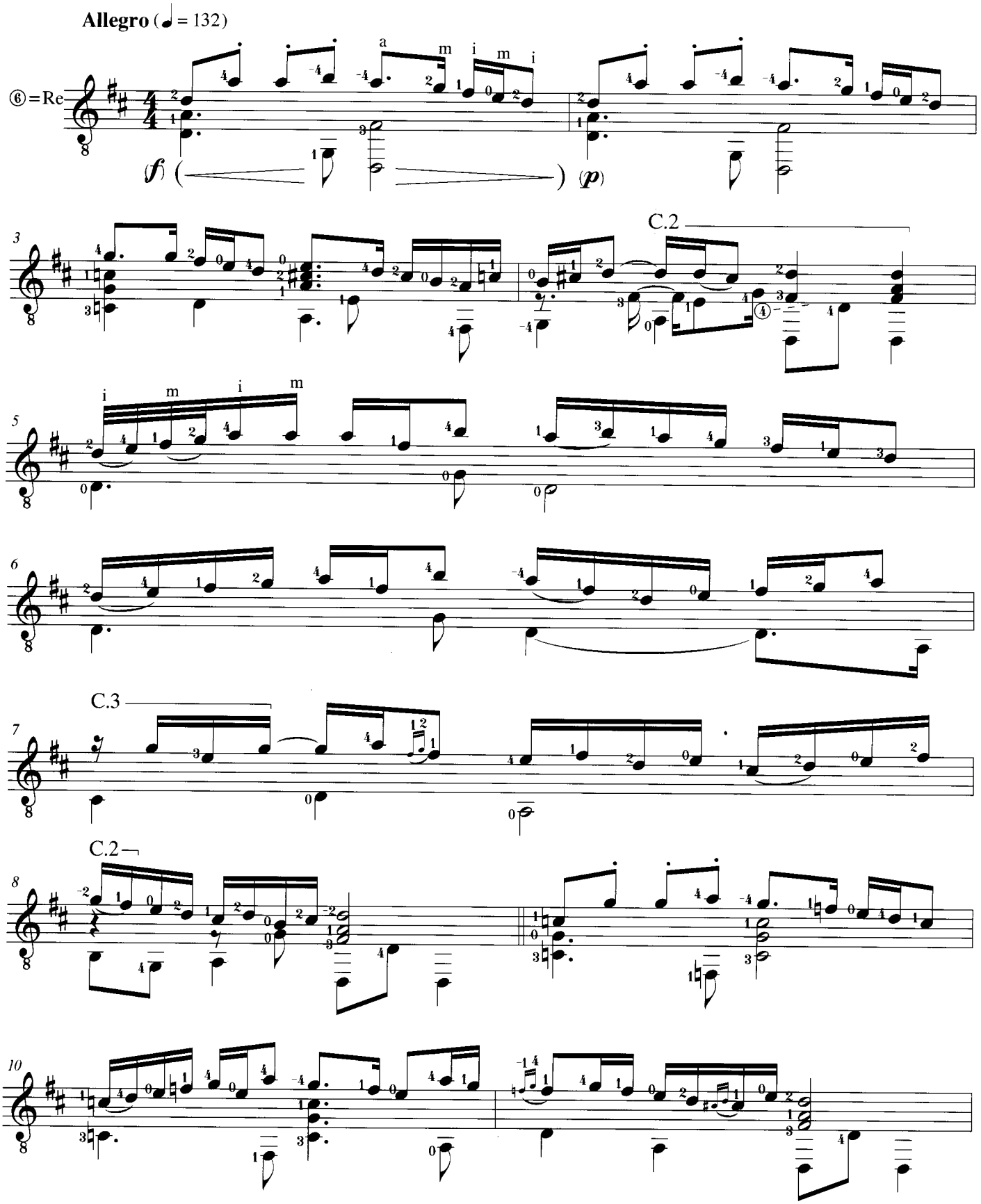


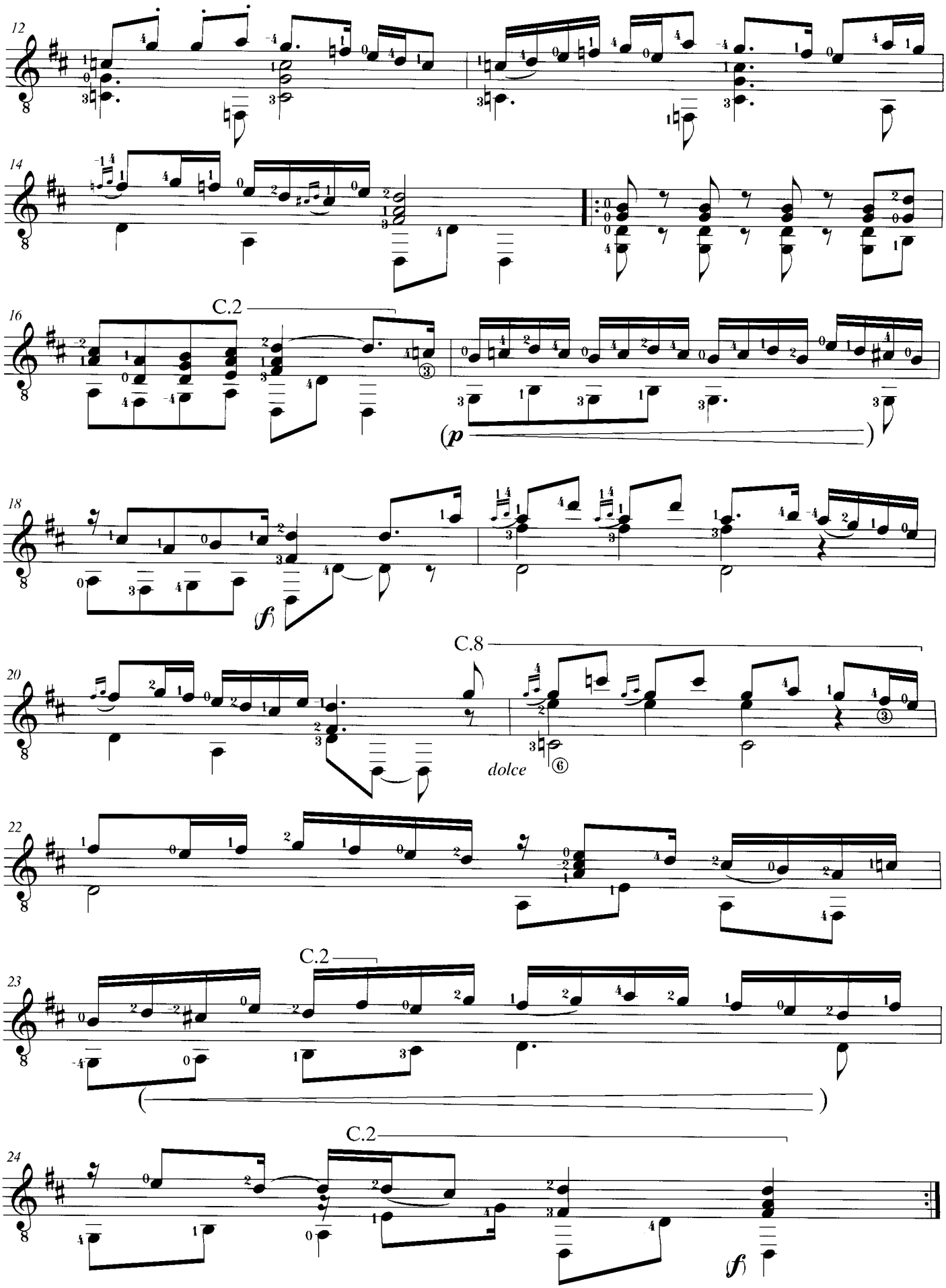

XII V VII XII VII
21
25
29
C.7
C.5
32
C.2
C.2
C.2
35
C.5
39
43
Arm. 8va
XII XII VII VII
47
Fine

My Lady Hunsdon's Puff

Arranged by
Evangelos Assimakopoulos

JOHN DOWLAND
(1563 - 1626)




12
14
16
C.2
(p
18
(f)
20
C.8
dolce
22
23
C.2
24
C.2
(f)

Mulatta del Rio

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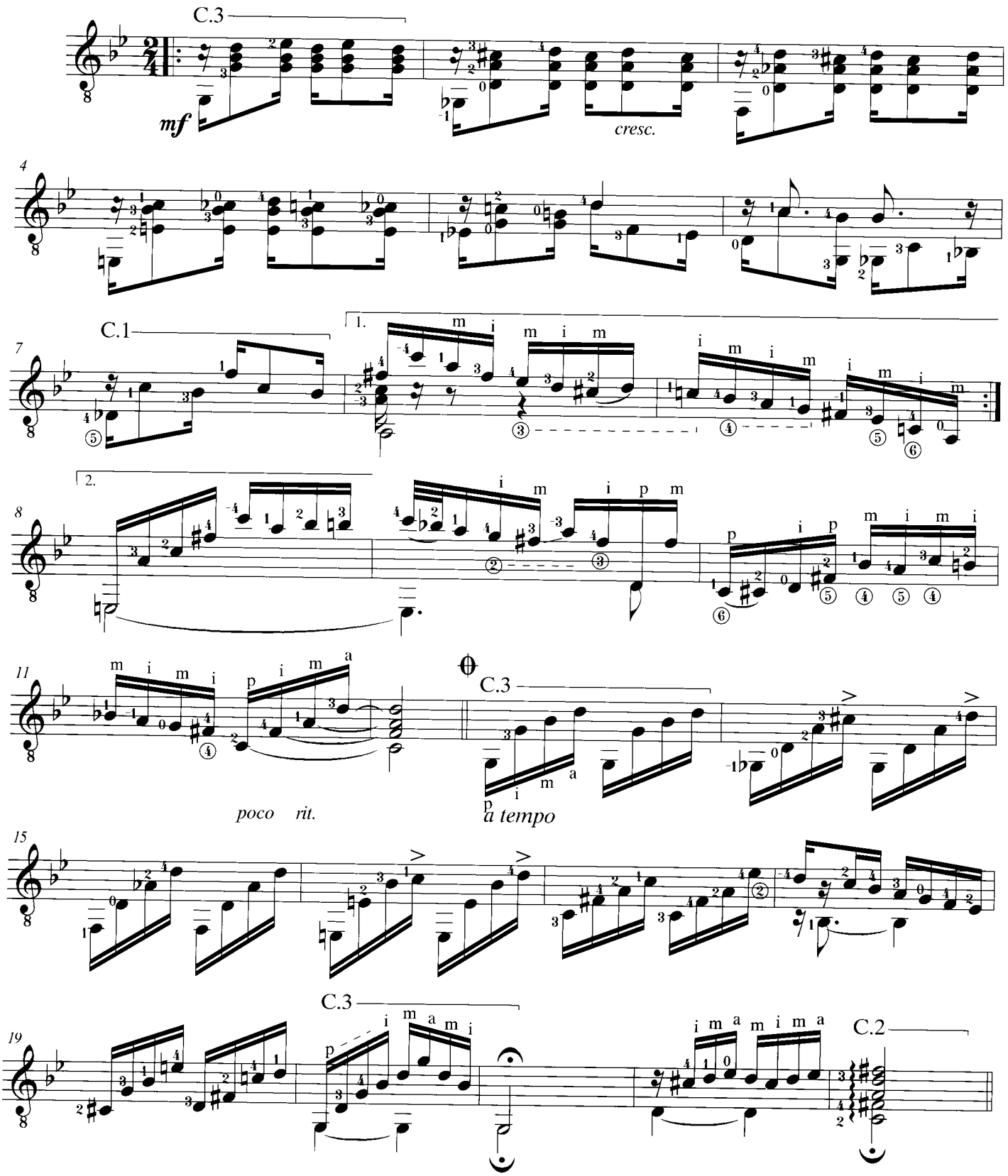
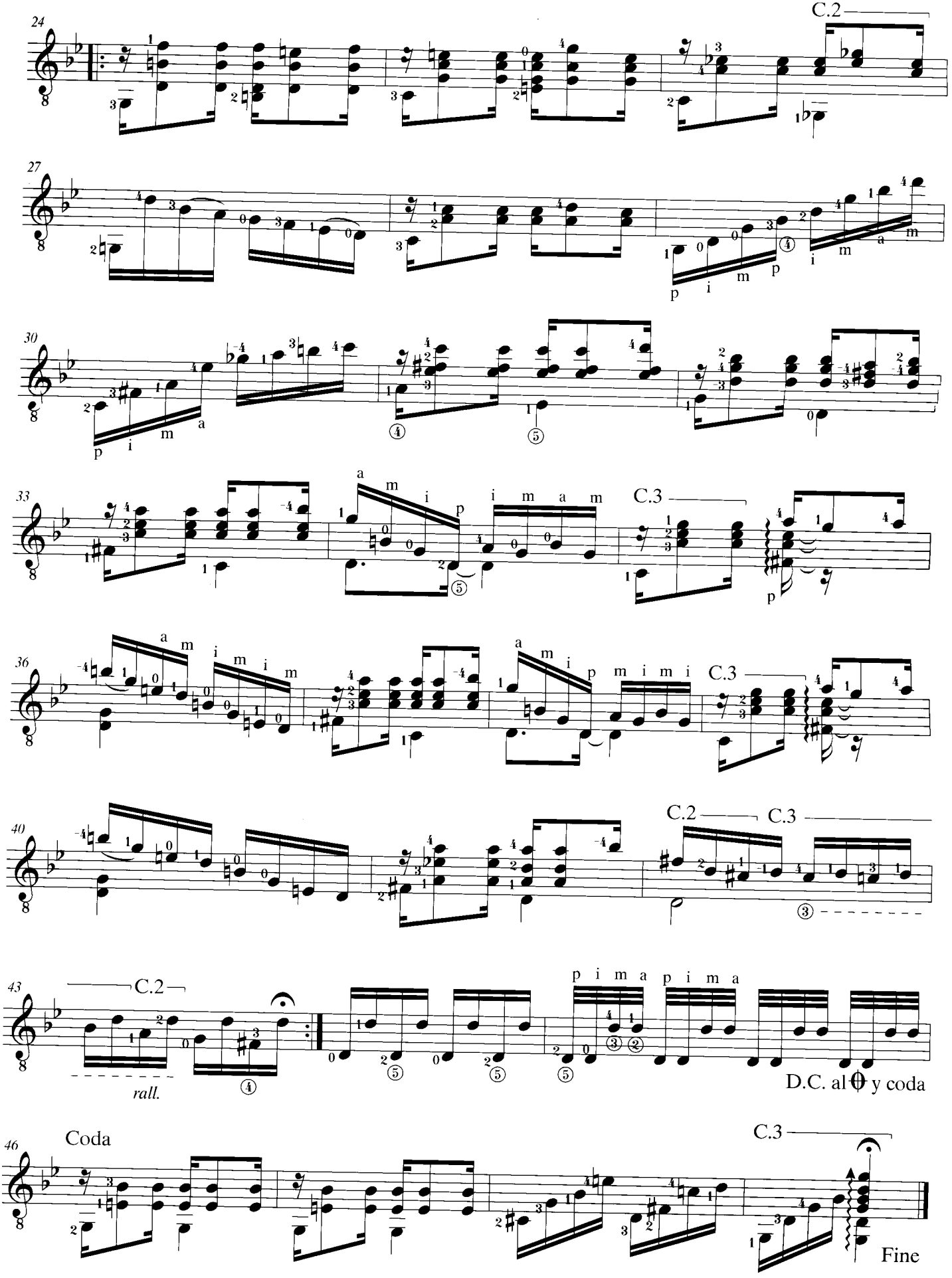
KYRIAKOS GIORGINAKIS
(1950 - 1989)

Ritmico ed espressivo (♩ = 80)




24
C.2
27
30
33
C.3
36
C.3
40
C.2
C.3
43
C.2
rall.
p i m a p i m a
D.C. al 𝄋 y coda
46
Coda
C.3
Fine

Serenata Española

op.63

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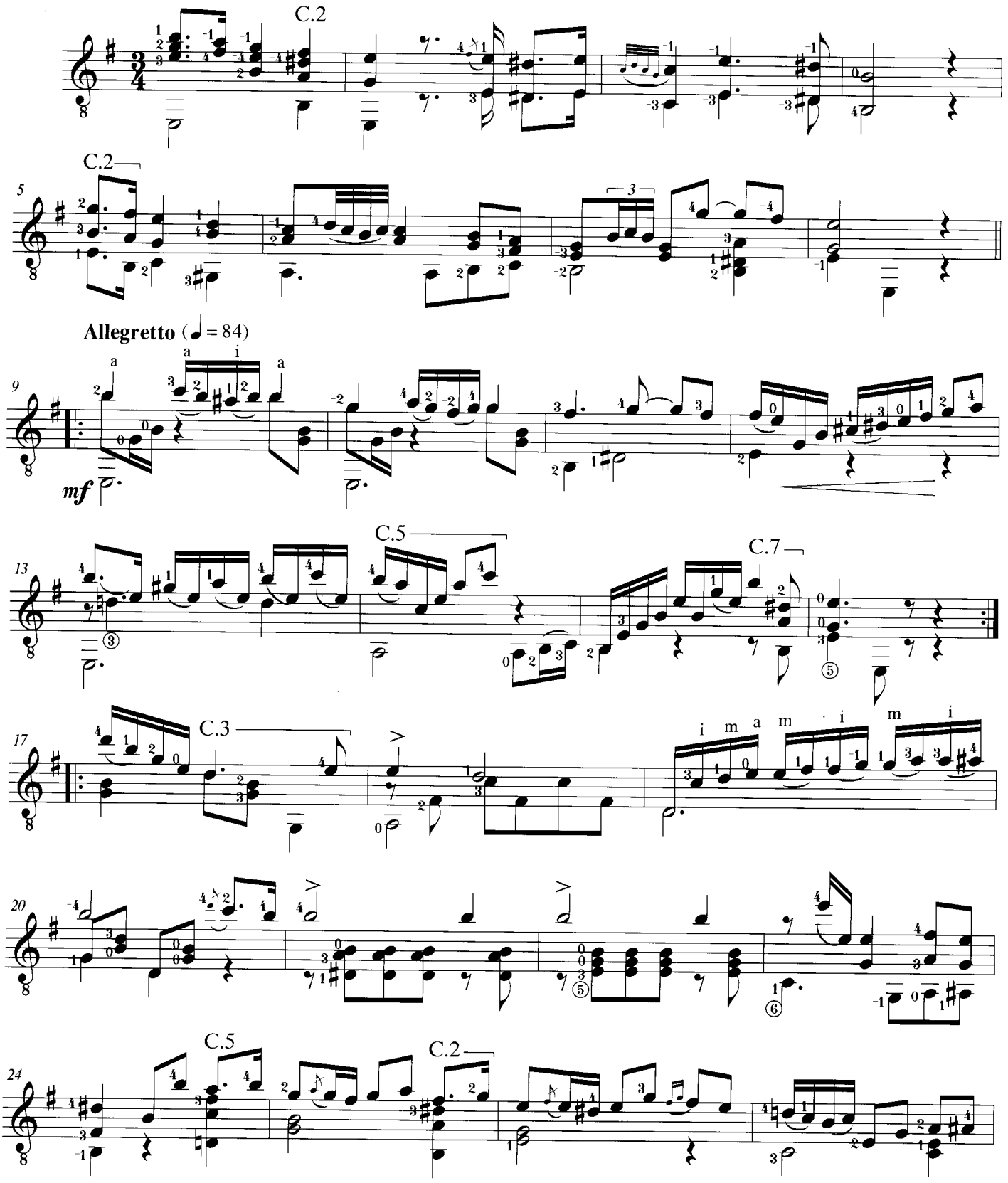
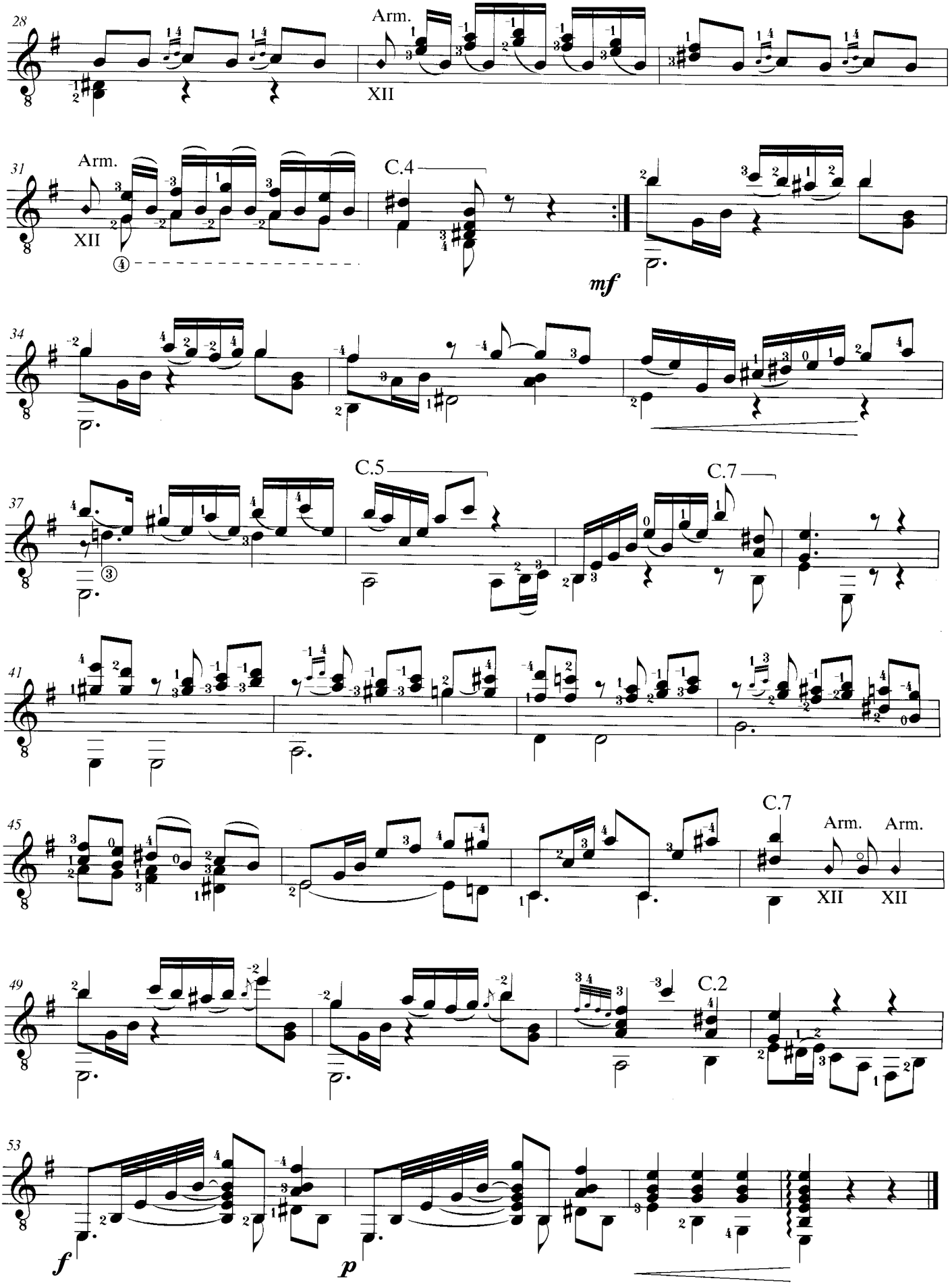
JOSÉ FERRÈR
(1835 -1916)

Andantino (♩ = 63)




28
Arm.
XII
31
Arm.
XII
C.4
mf
34
37
C.5
C.7
41
45
C.7
Arm.
Arm.
XII
XII
49
C.2
53
f
p

Diferencias

(Sobre 'Guardame Las Vacas')

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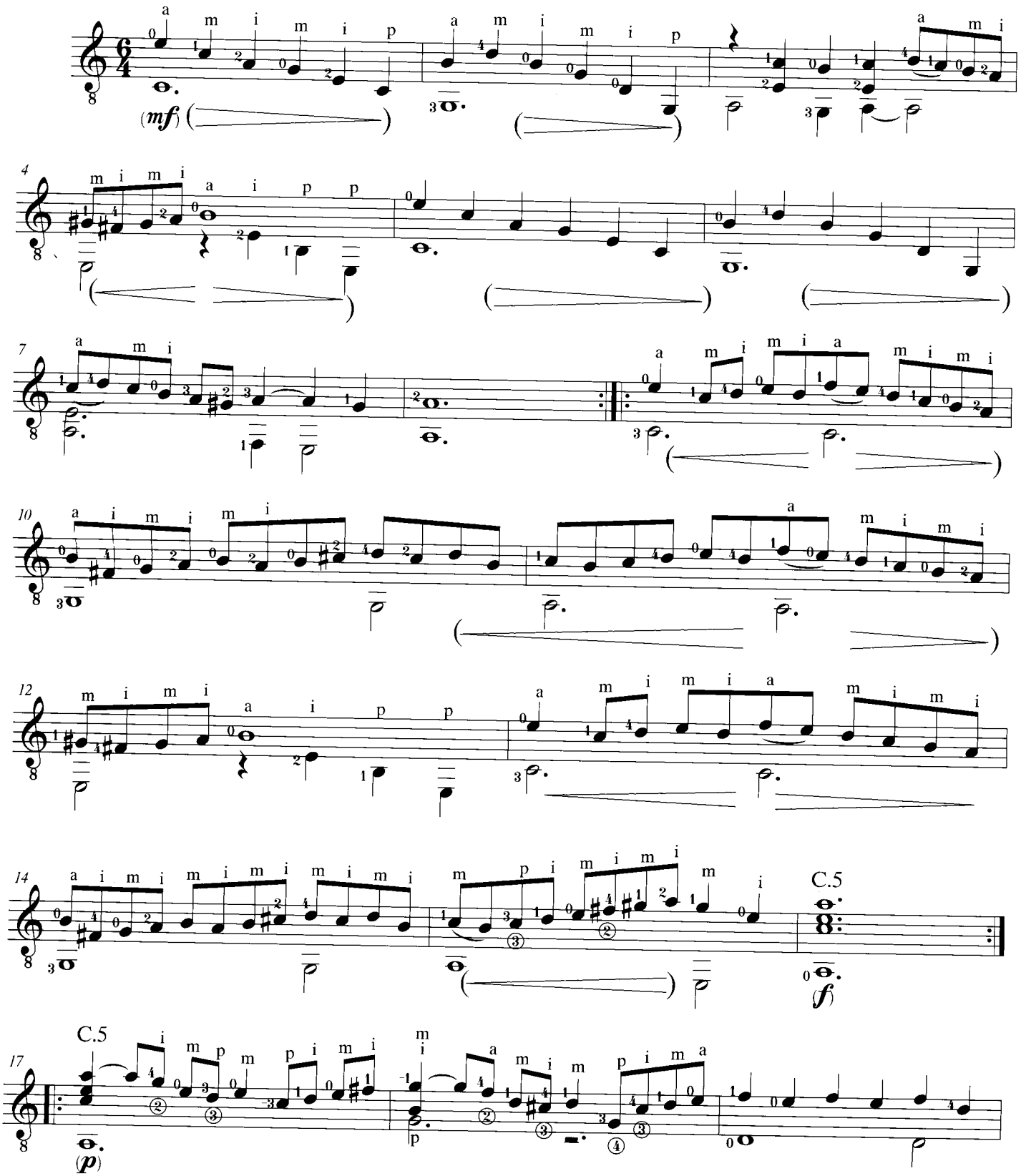
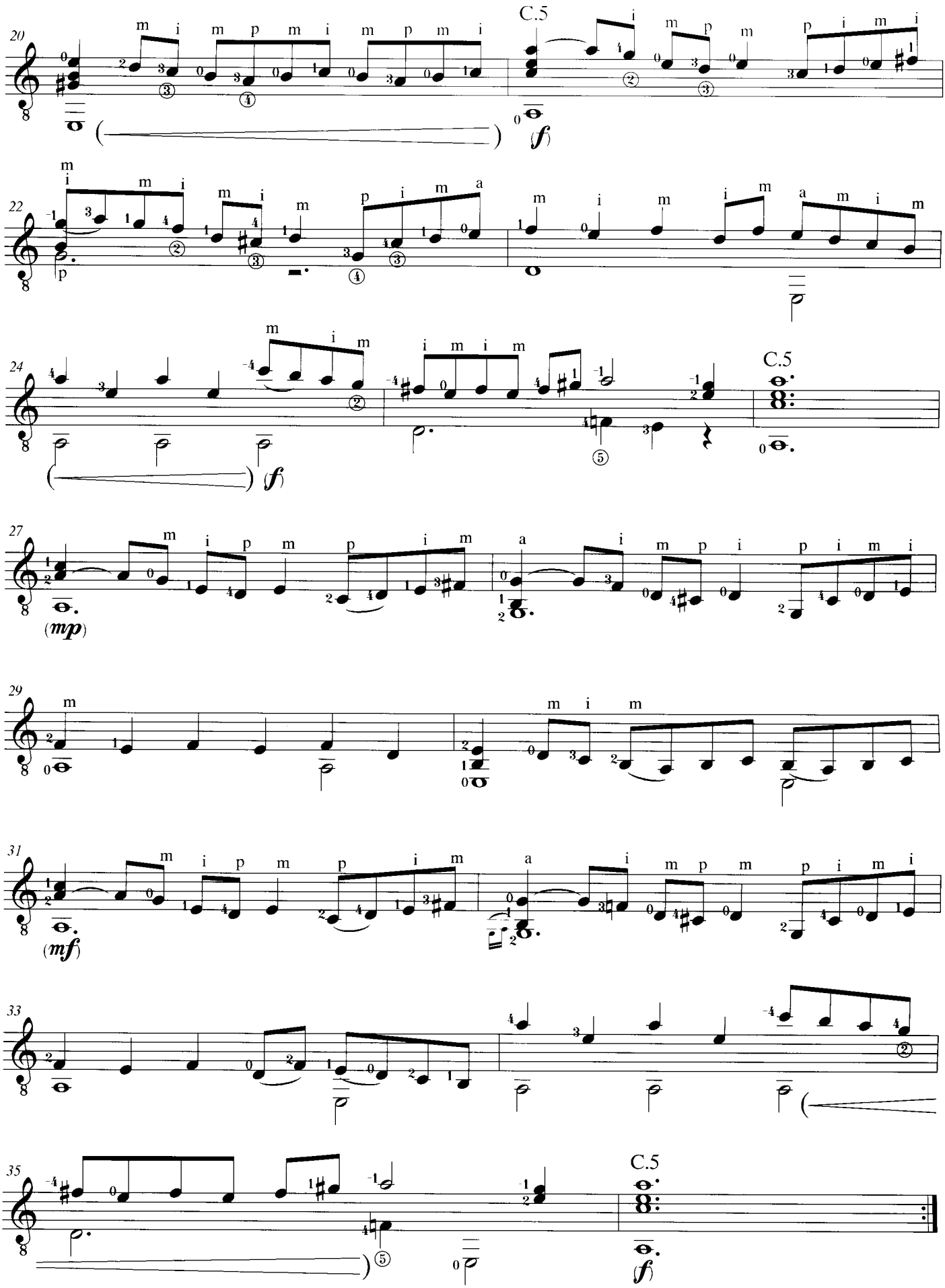
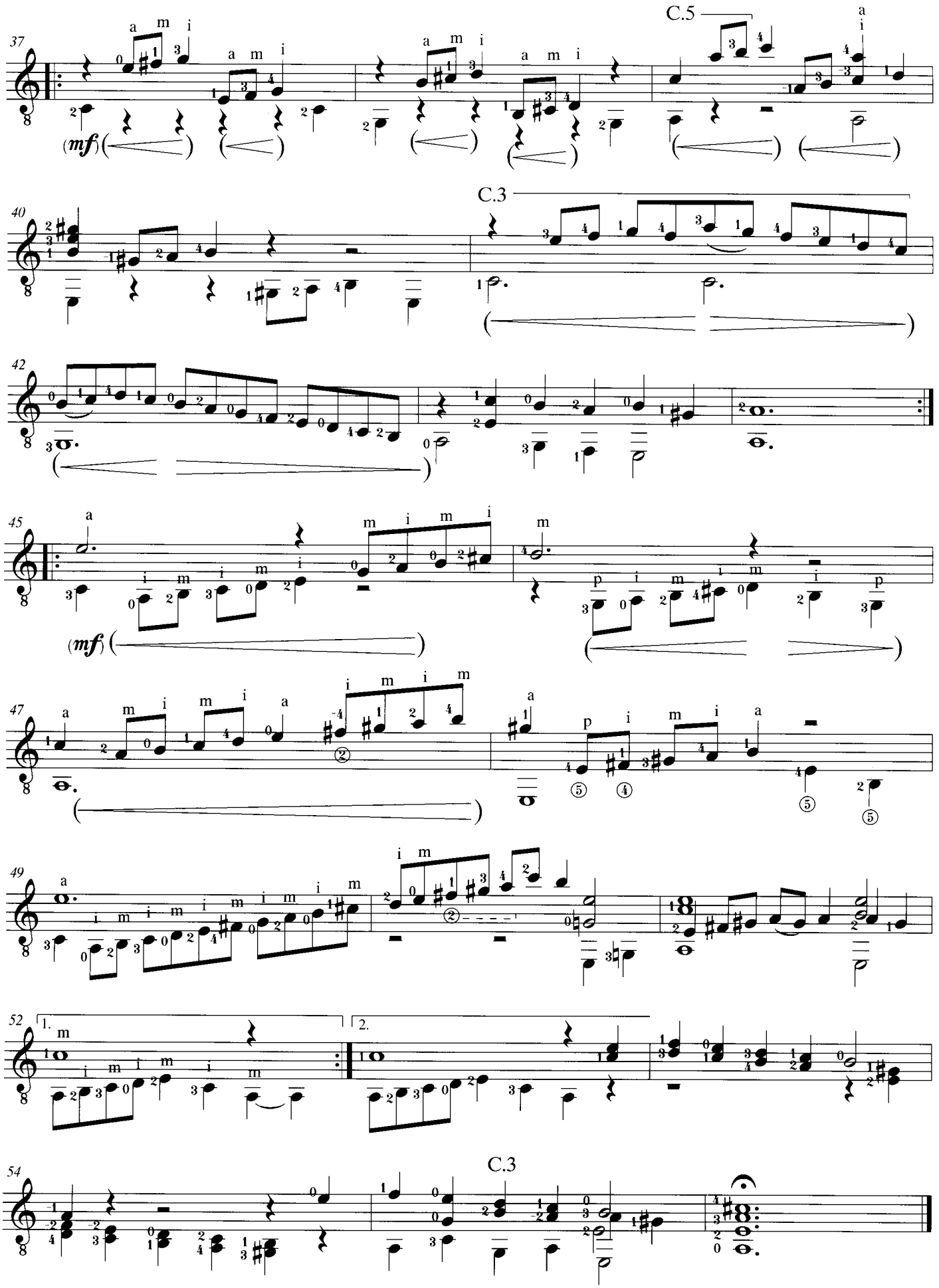
LUYS DE NARVÁEZ
(1510 - 1555)

Maestoso (♩ = 84)



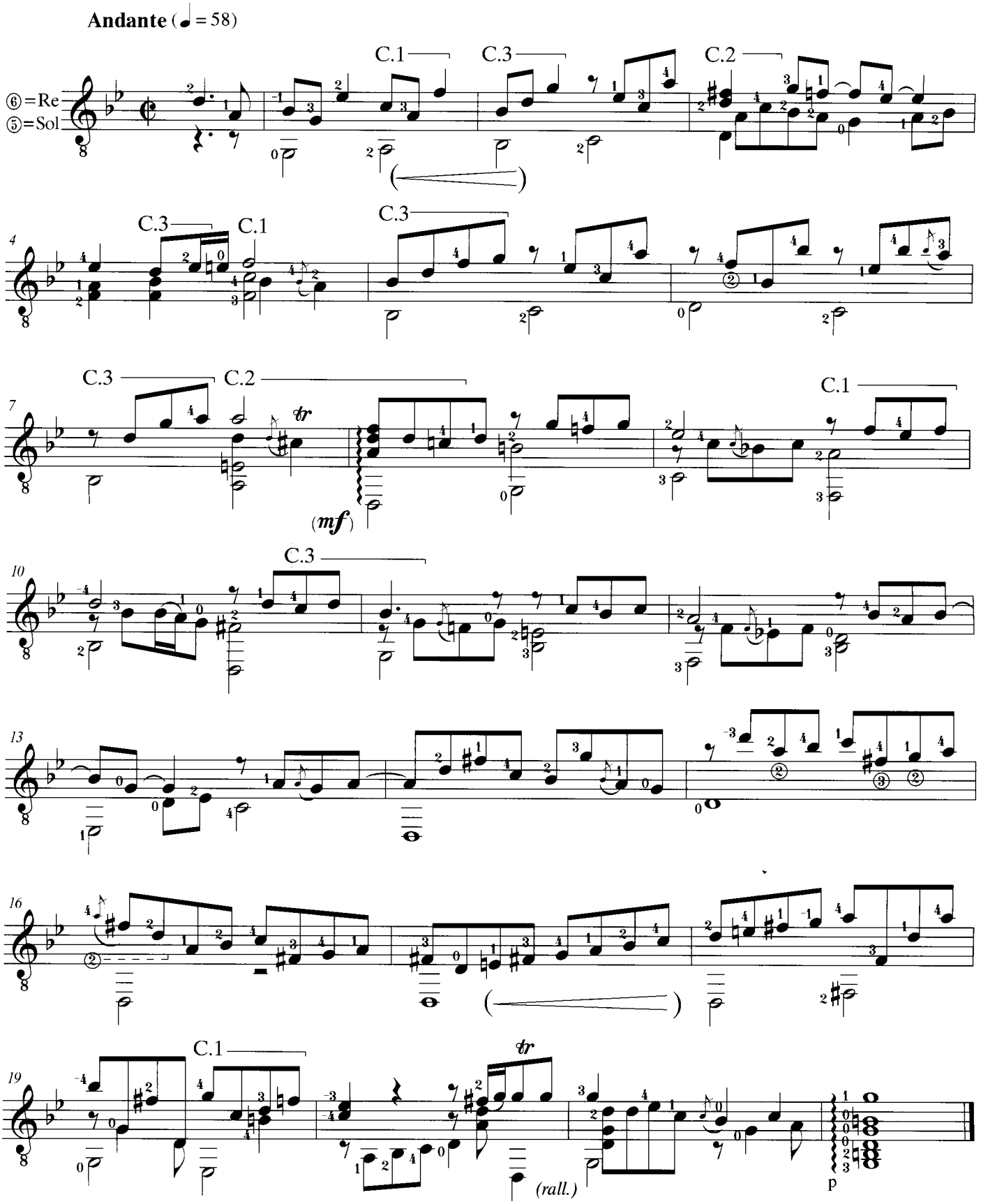

20
C.5
(f)
22
p
24
C.5
(f)
27
(mp)
29
31
(mf)
33
35
C.5
(f)


37
C.5
40
C.3
42
45
(mf)
47
49
52
1.
2.
54
C.3

Preludio

Arranged by
Evangelos Assimakopoulos

FRANCESCO CORBETTA
(1612 - 1681)

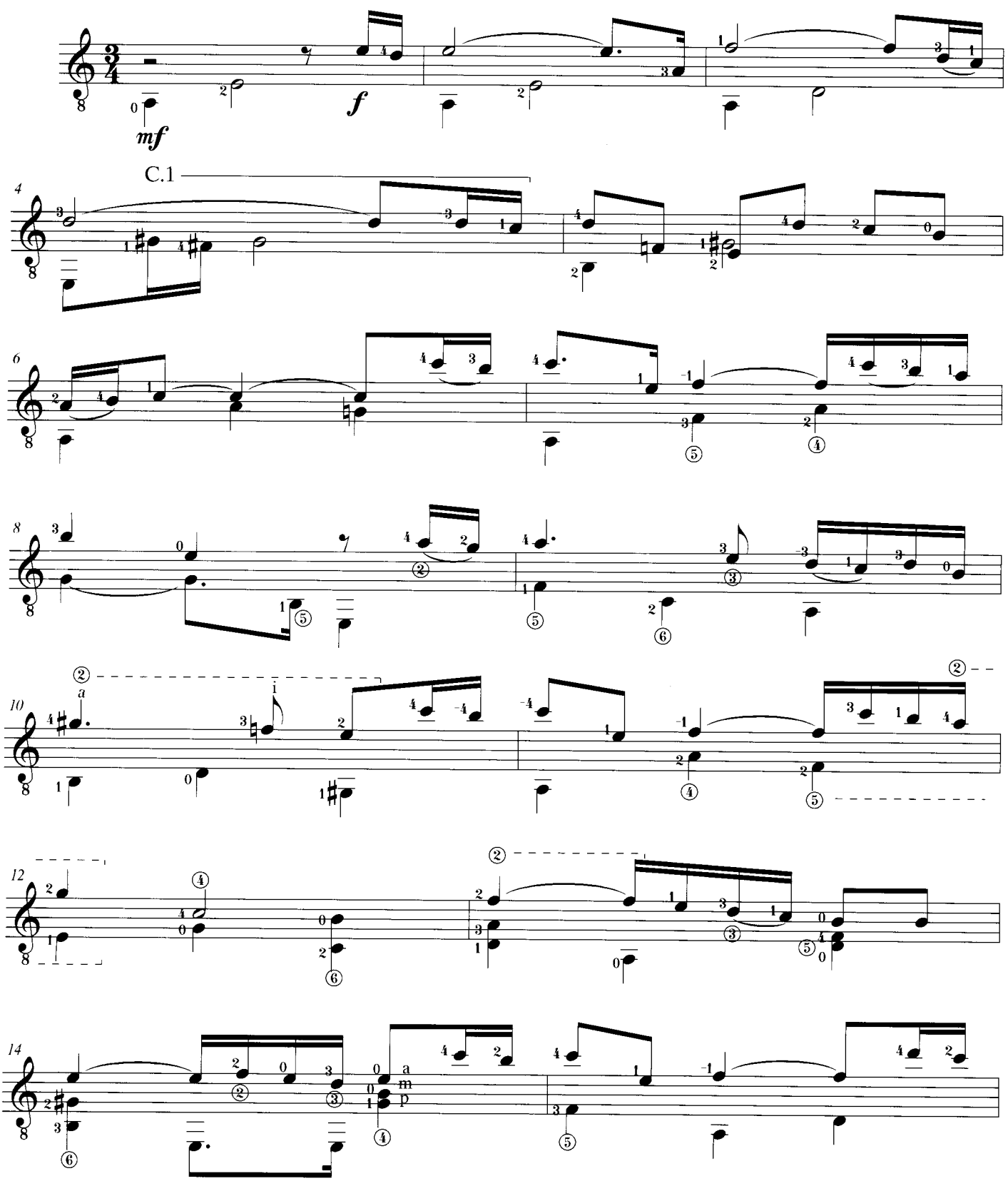


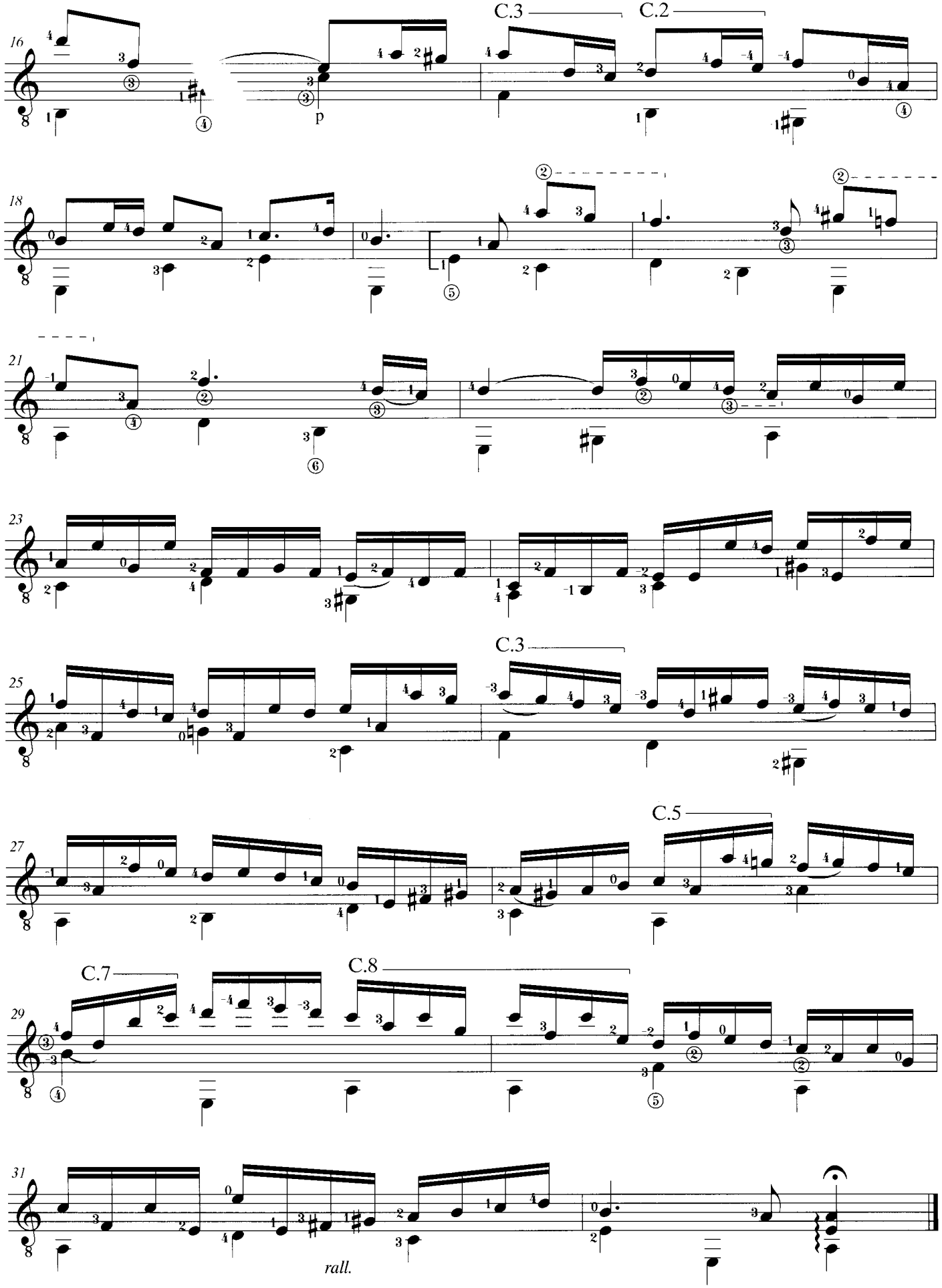
Νοσταλγία

Fingered by
Manolis Vrontinos

THEODORE ANTONIOU
(b. 1935)

Espressivo (♩ = 60)




16
C.3
C.2
p
18
21
23
25
C.3
27
C.5
29
C.7
C.8
31
rall.

Bolero

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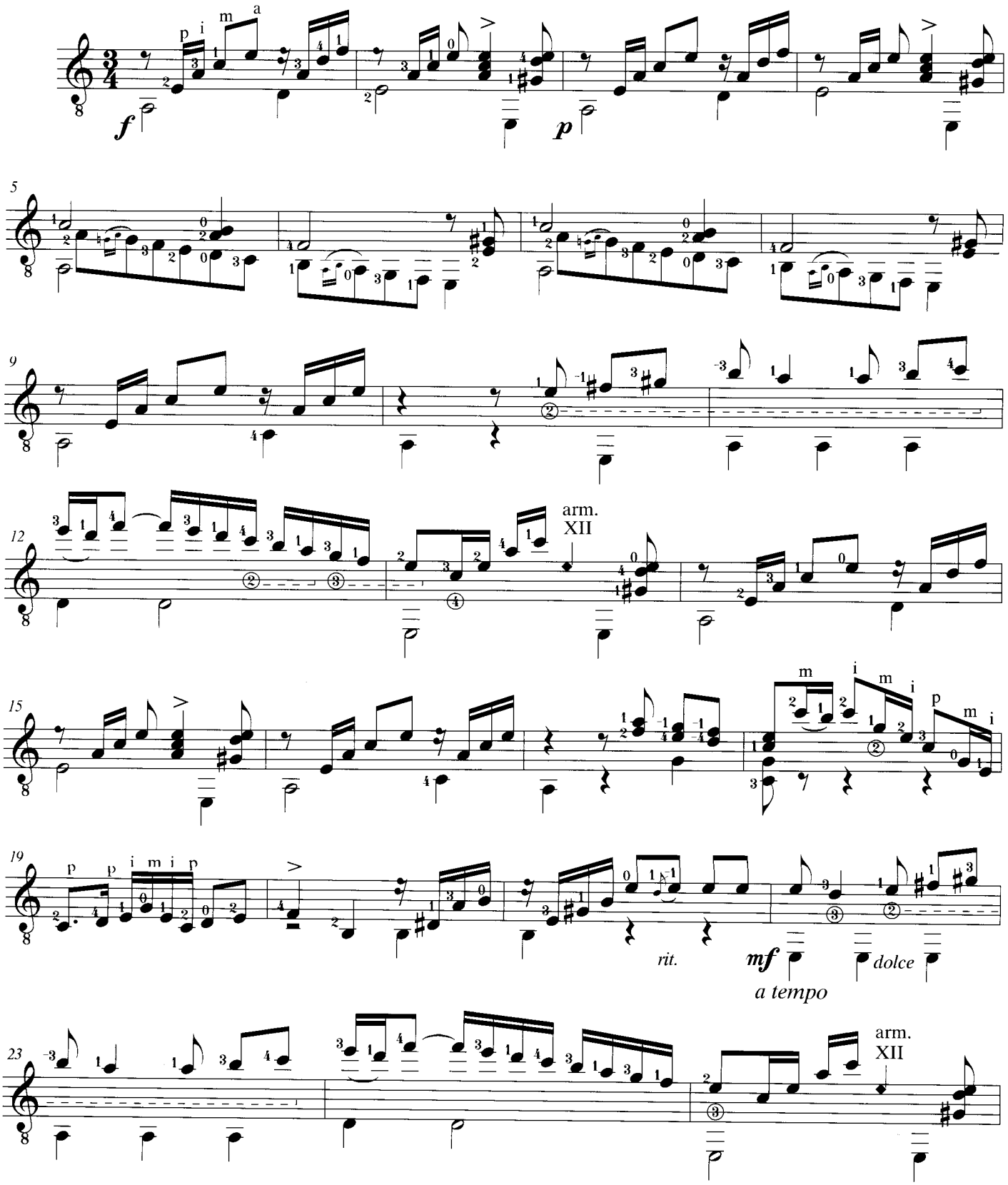
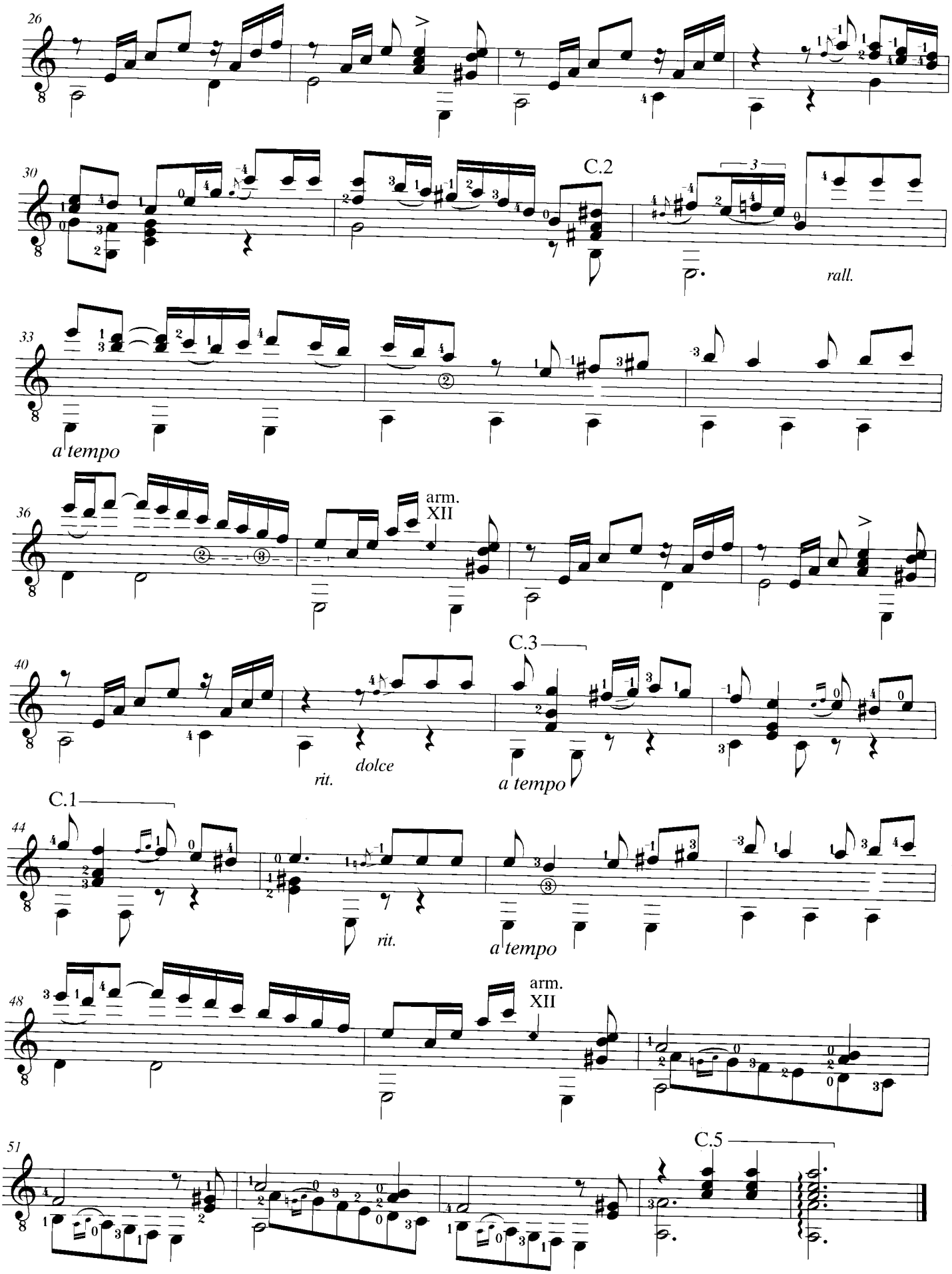
JULIÁN ARCAS
(1832 - 1884)

Allegro moderato (♩ = 112)

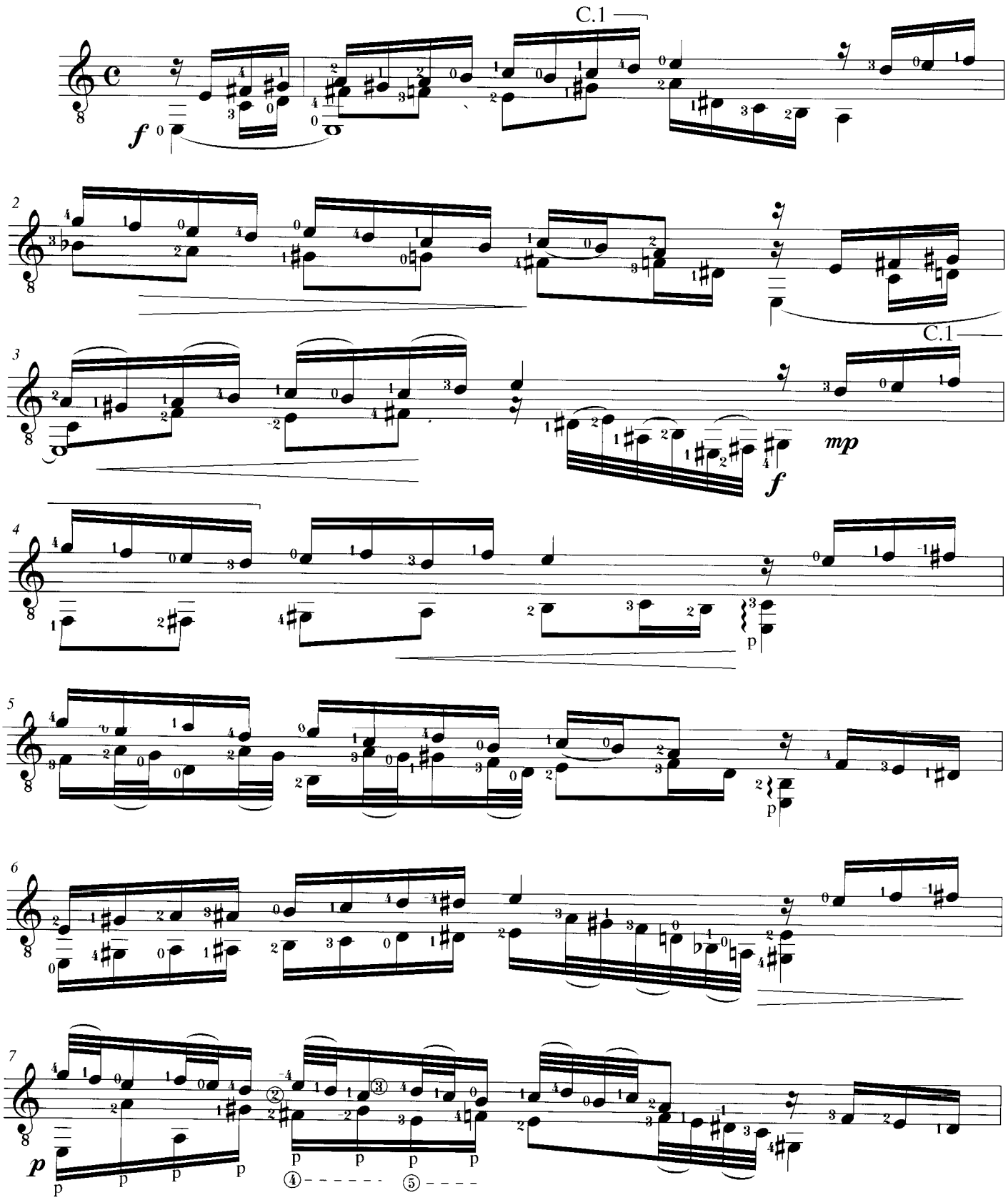


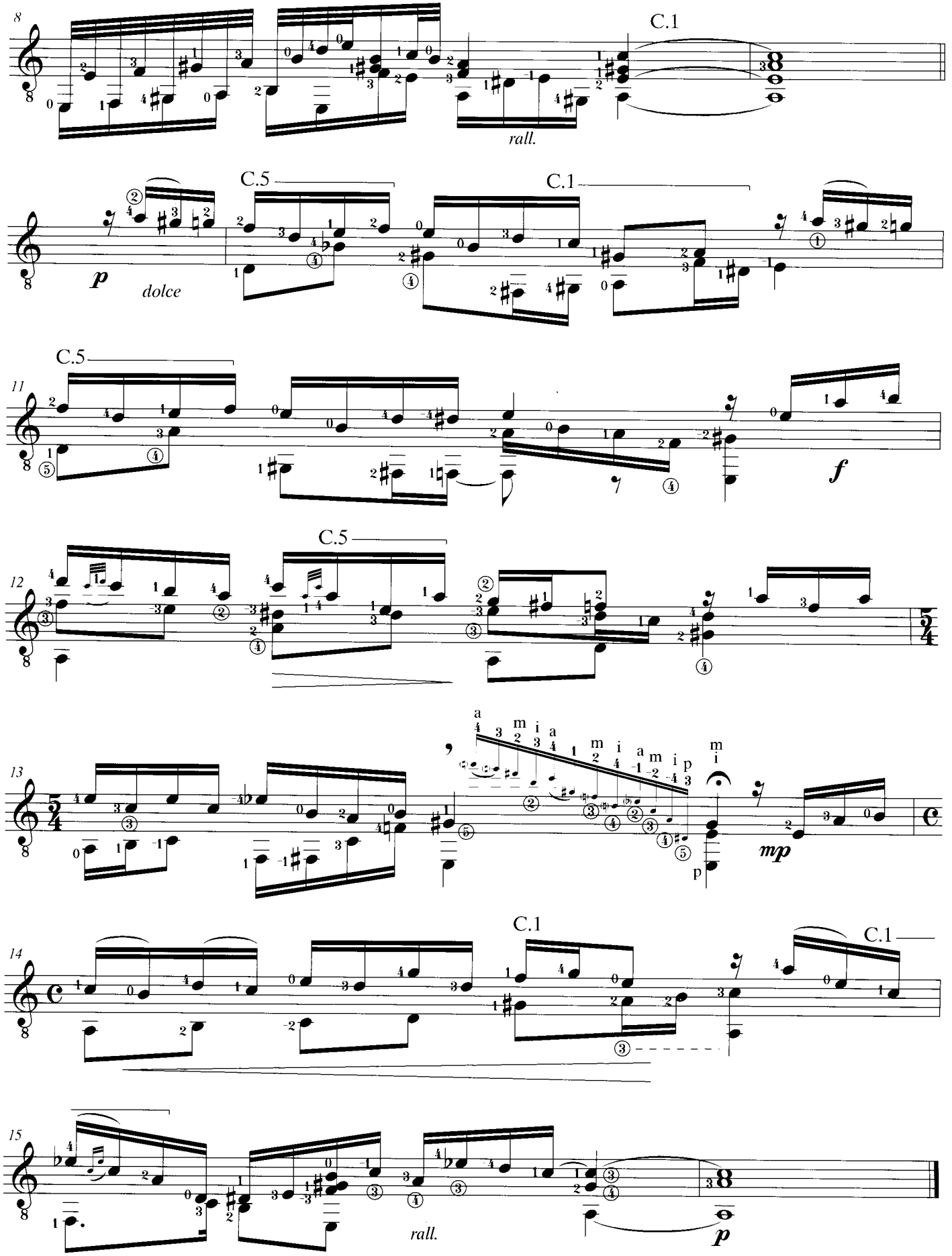

26
30
C.2
rall.
33
a tempo
36
arm.
XII
40
C.3
rit.
dolce
a tempo
C.1
44
rit.
a tempo
48
arm.
XII
51
C.5

Λυρικόν

NOTIS MAVROUDIS
(b. 1945)

Quasi ritmico (♩ = 50)




8
C.1
rall.
C.5
C.1
p
dolce
11
C.5
f
12
C.5
13
mp
14
C.1
C.1
15
rall.
p

Cancion triste

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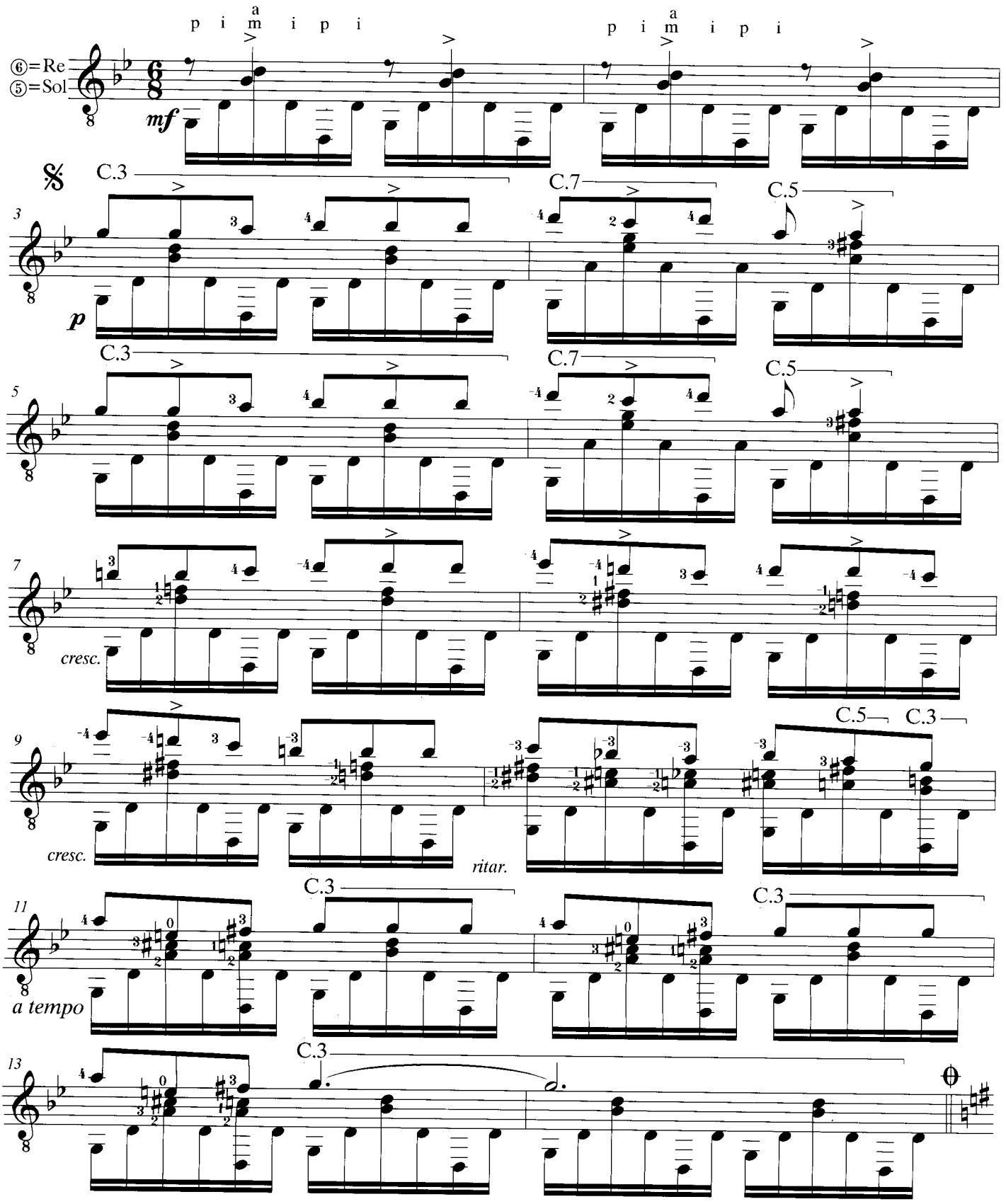
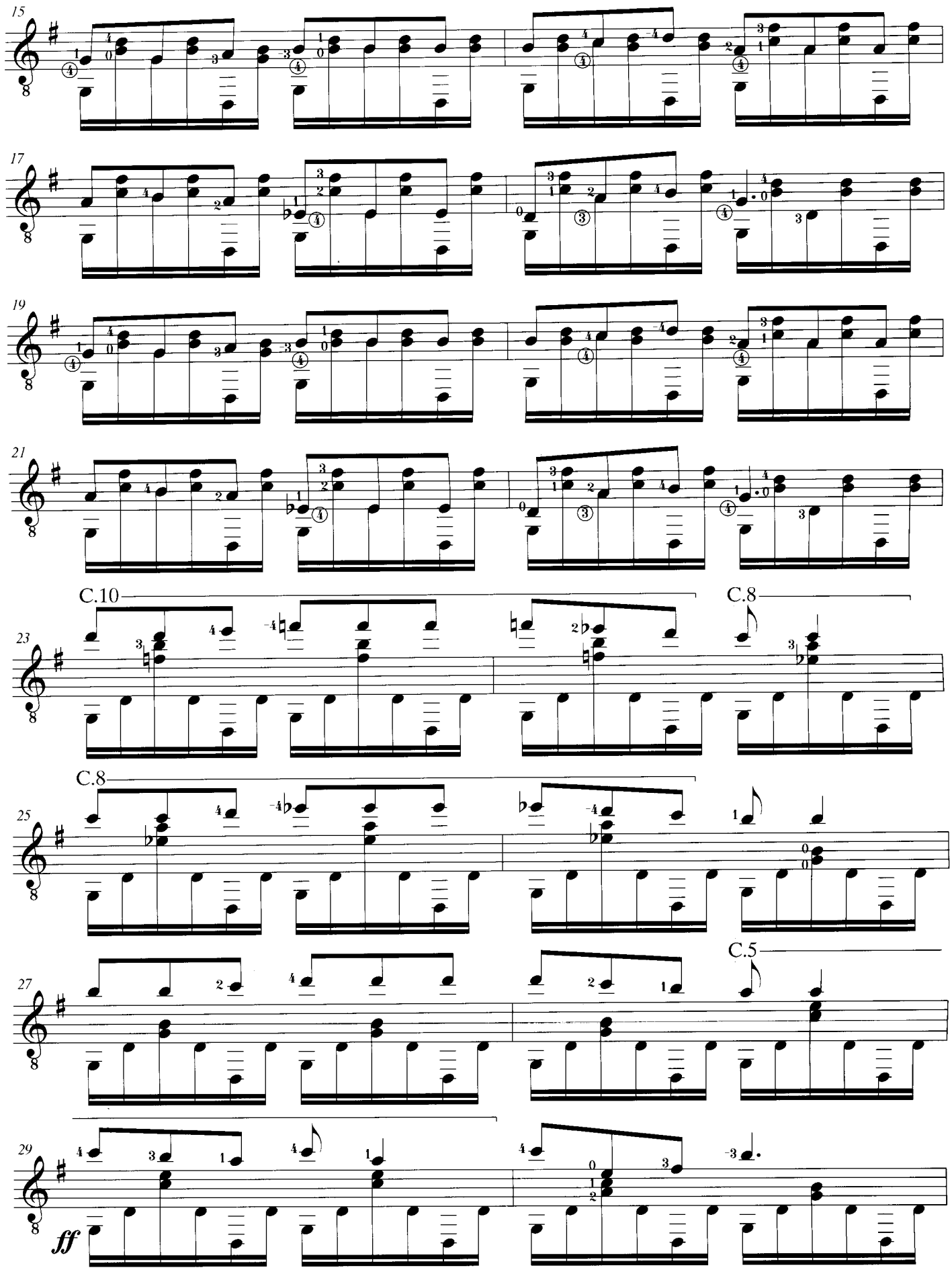
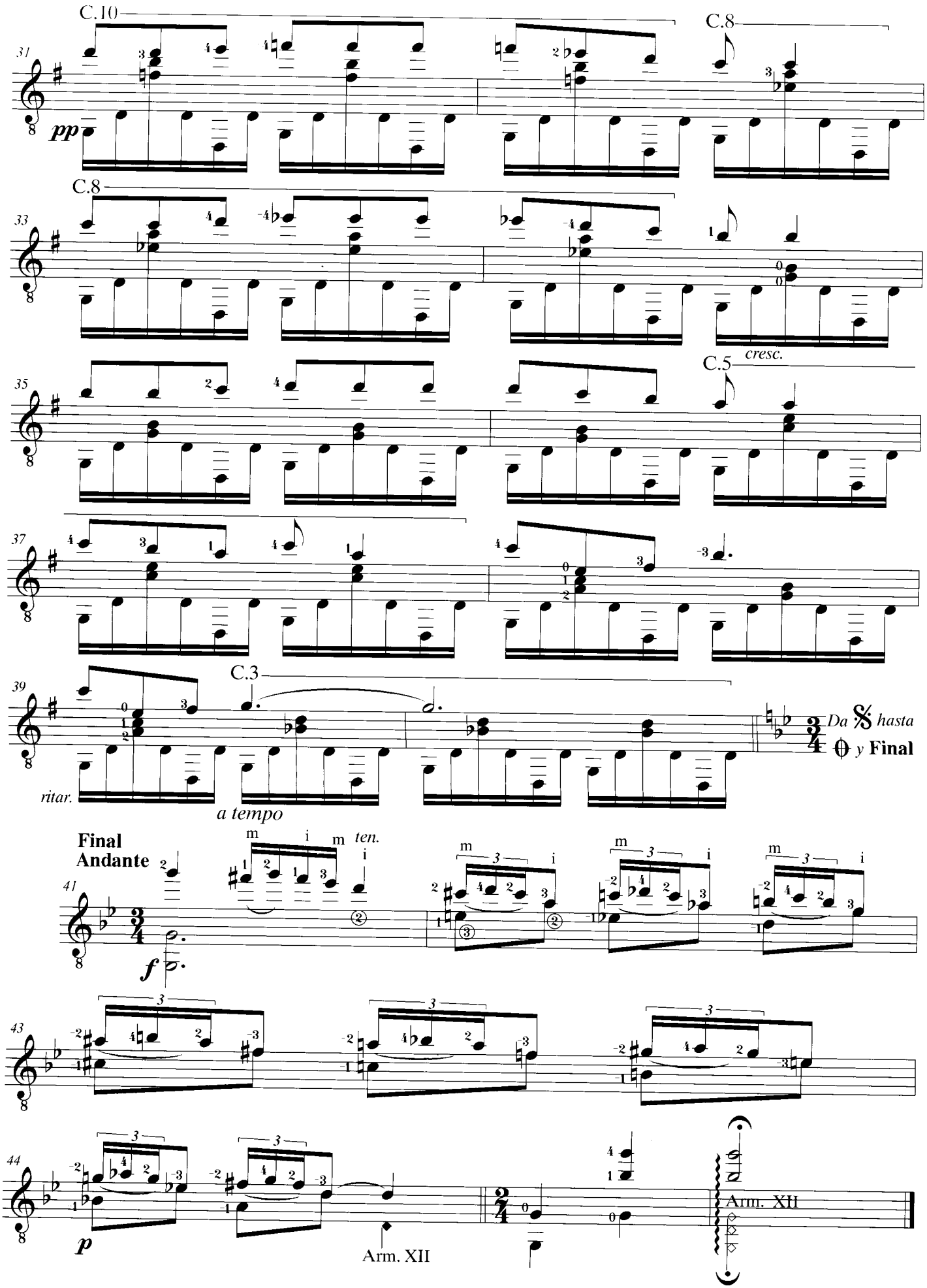
FRANCISCO CALLEJA
(1891 - 1950)

Moderato espressivo (♪ = 104)




15
17
19
21
C.10
C.8
23
C.8
25
C.5
27
29
ff


C.10
C.8
31
pp
C.8
33
cresc.
C.5
35
37
C.3
39
ritar.
a tempo
Da 𝄋 hasta 𝄐 y Final
Final
Andante
41
f
ten.
43
44
p
Arm. XII
Arm. XII

Prélude

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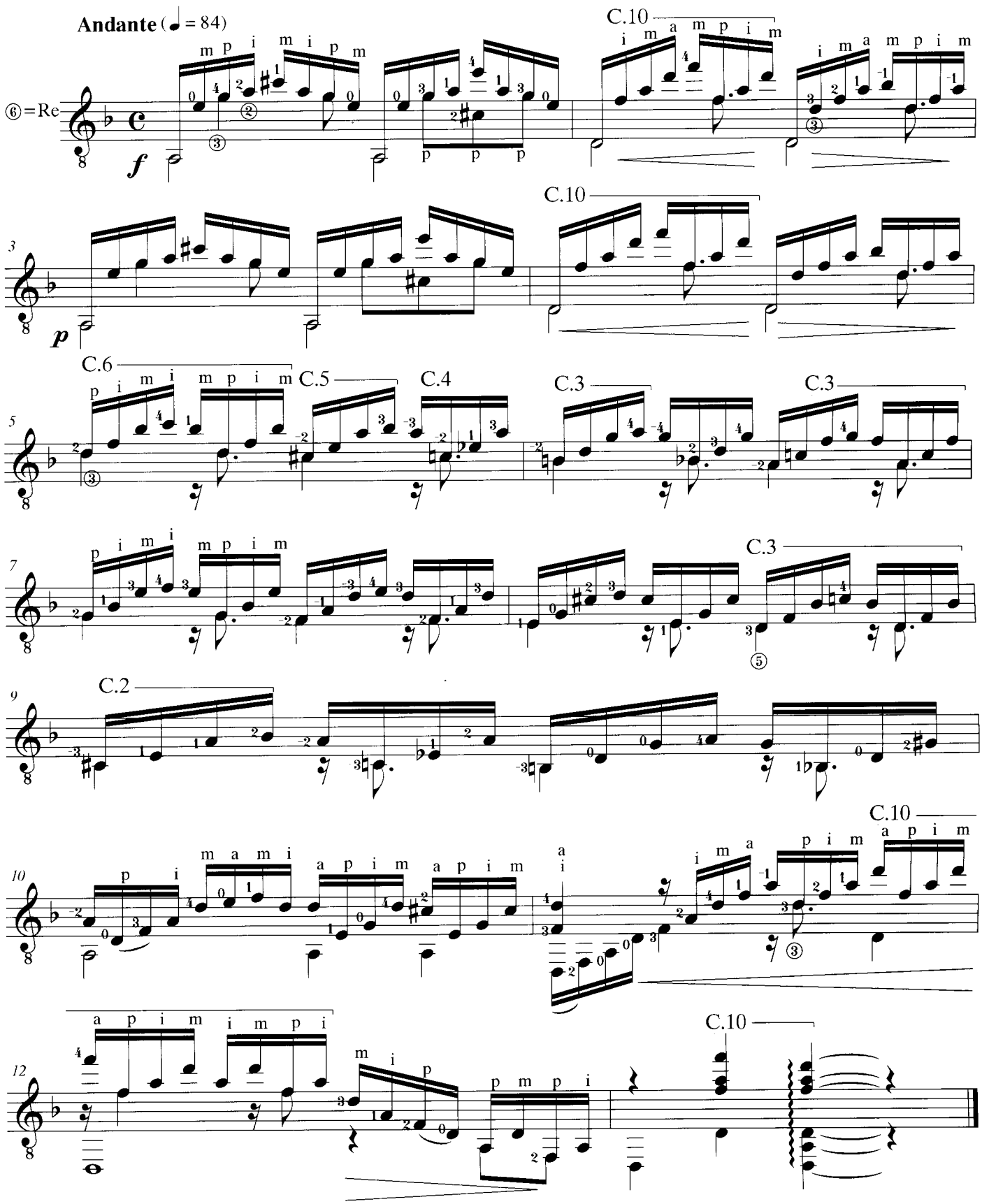
NAPOLEON COSTE
(1806 - 1888)



Guajiras Cubanas

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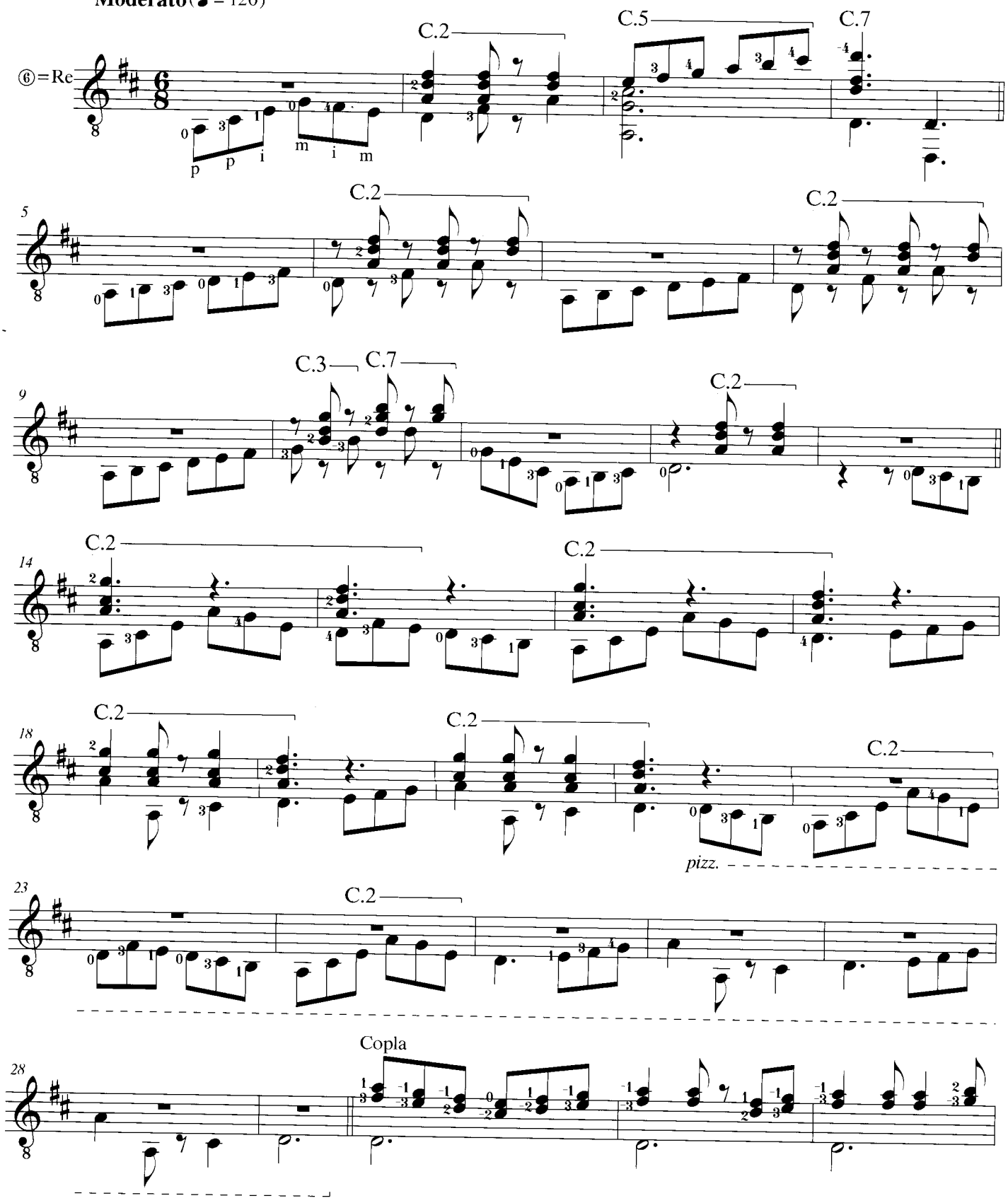
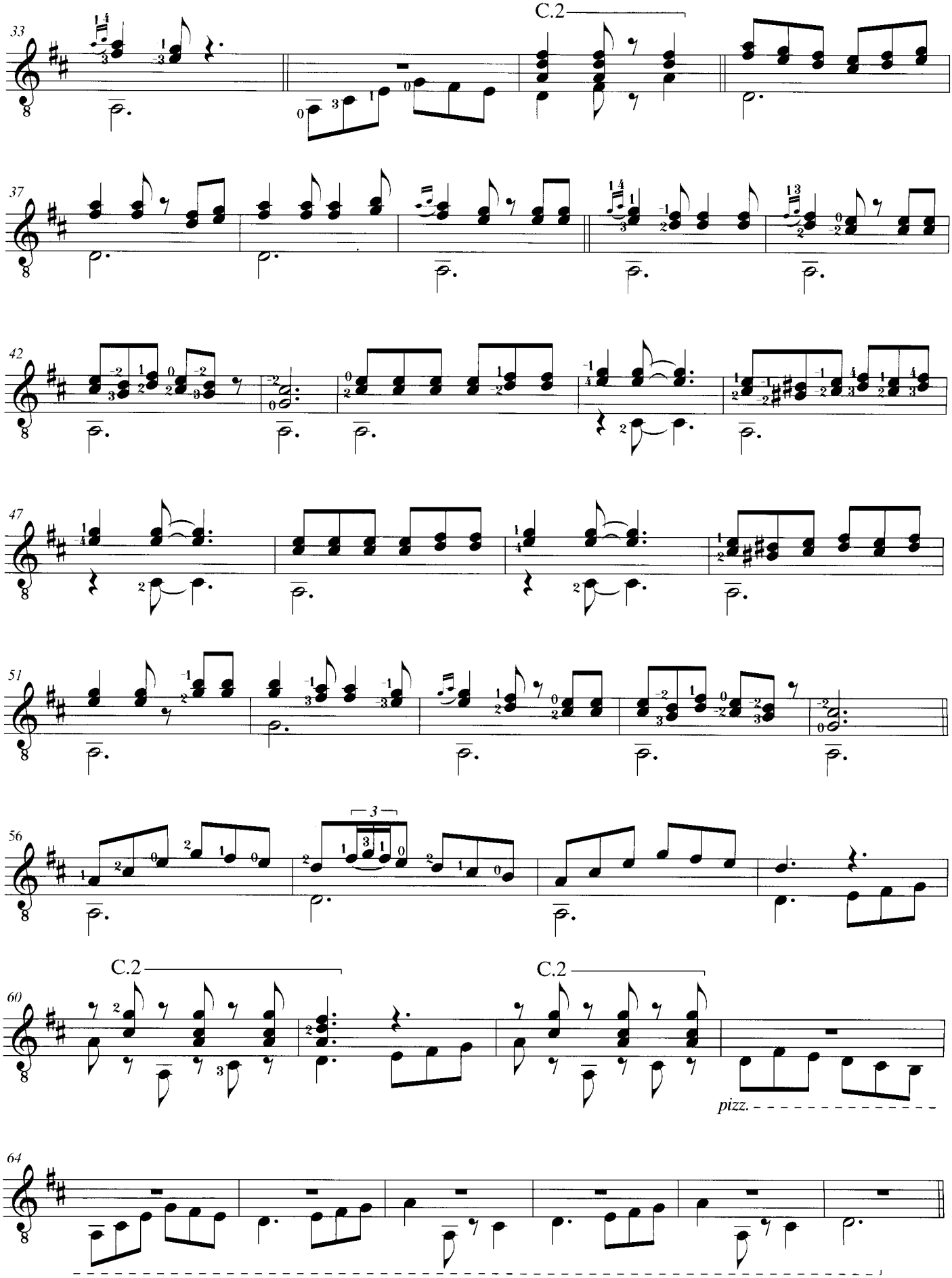
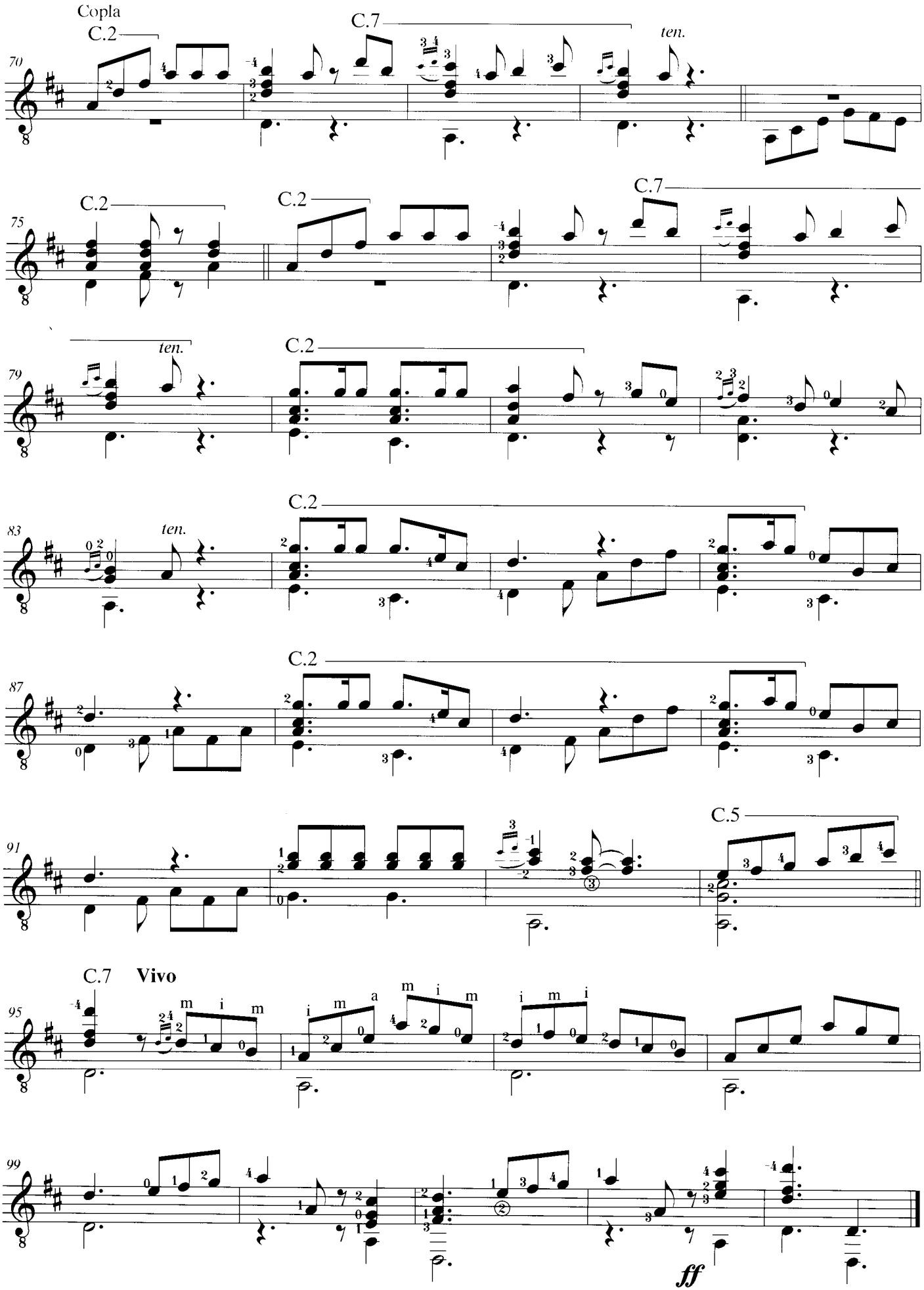
SEVERINO GARCIA
(1859 - 1931)

Moderato (♩ = 120)




C.2
C.2
C.2
pizz.

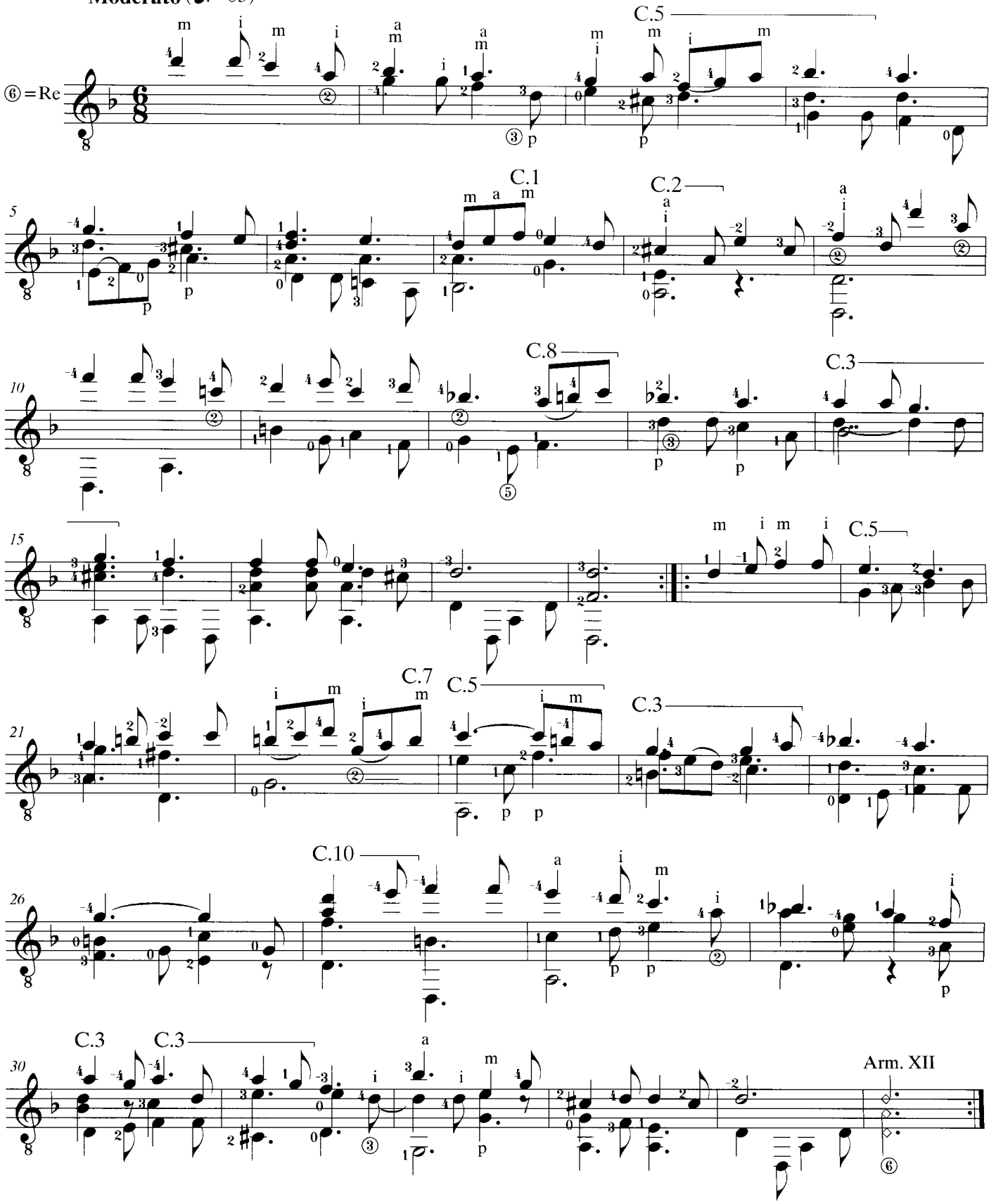

Copla
C.2
C.7
ten.
70
C.2
C.2
C.7
75
ten.
C.2
79
C.2
ten.
83
C.2
87
C.5
91
C.7 Vivo
95
99
ff

Gigue

Revised & Fingered by
Evangelos Assimakopoulos

JOHANN FROBERGER
(1616 -1667)

Moderato (♩.= 63)



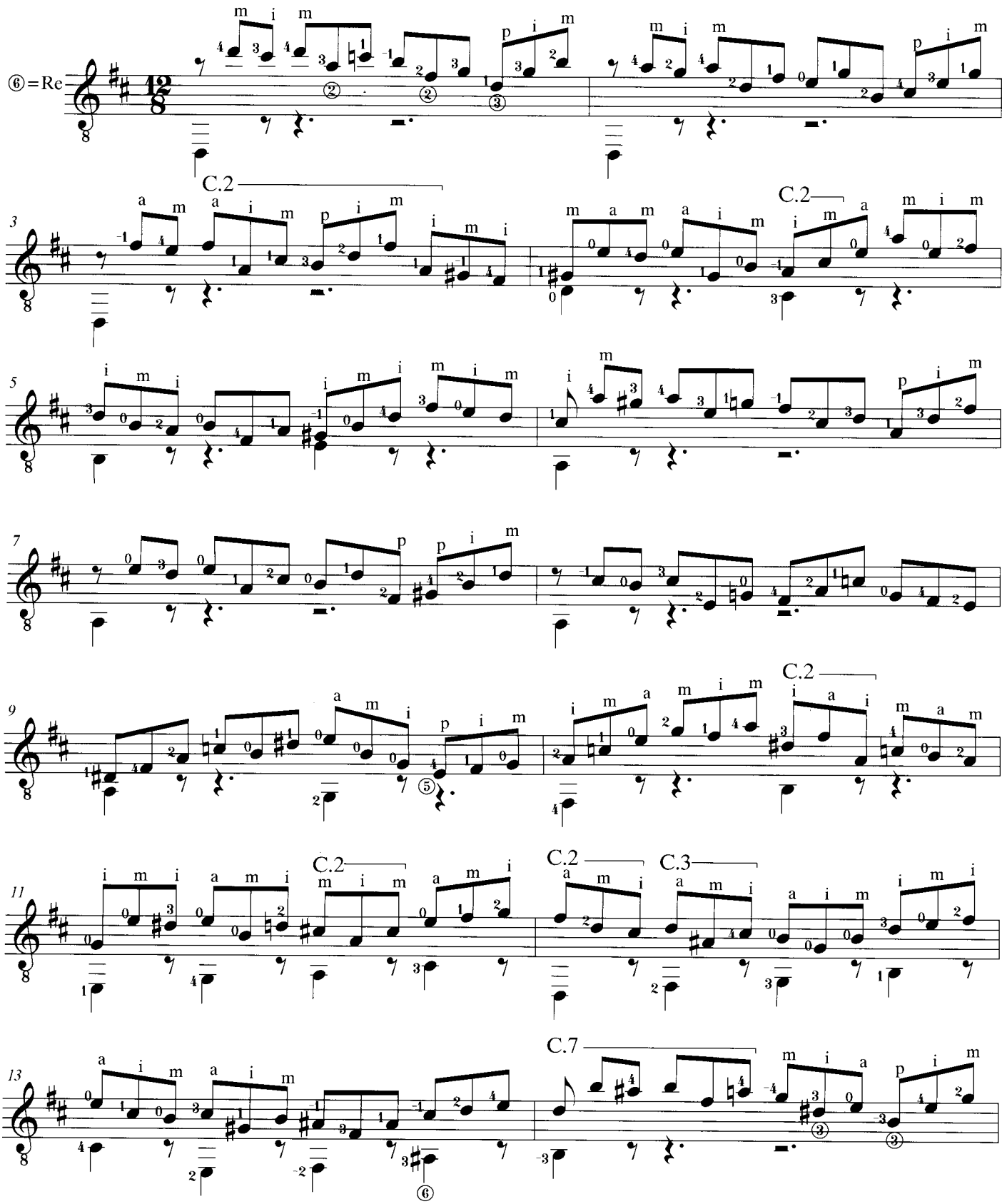
Präludium

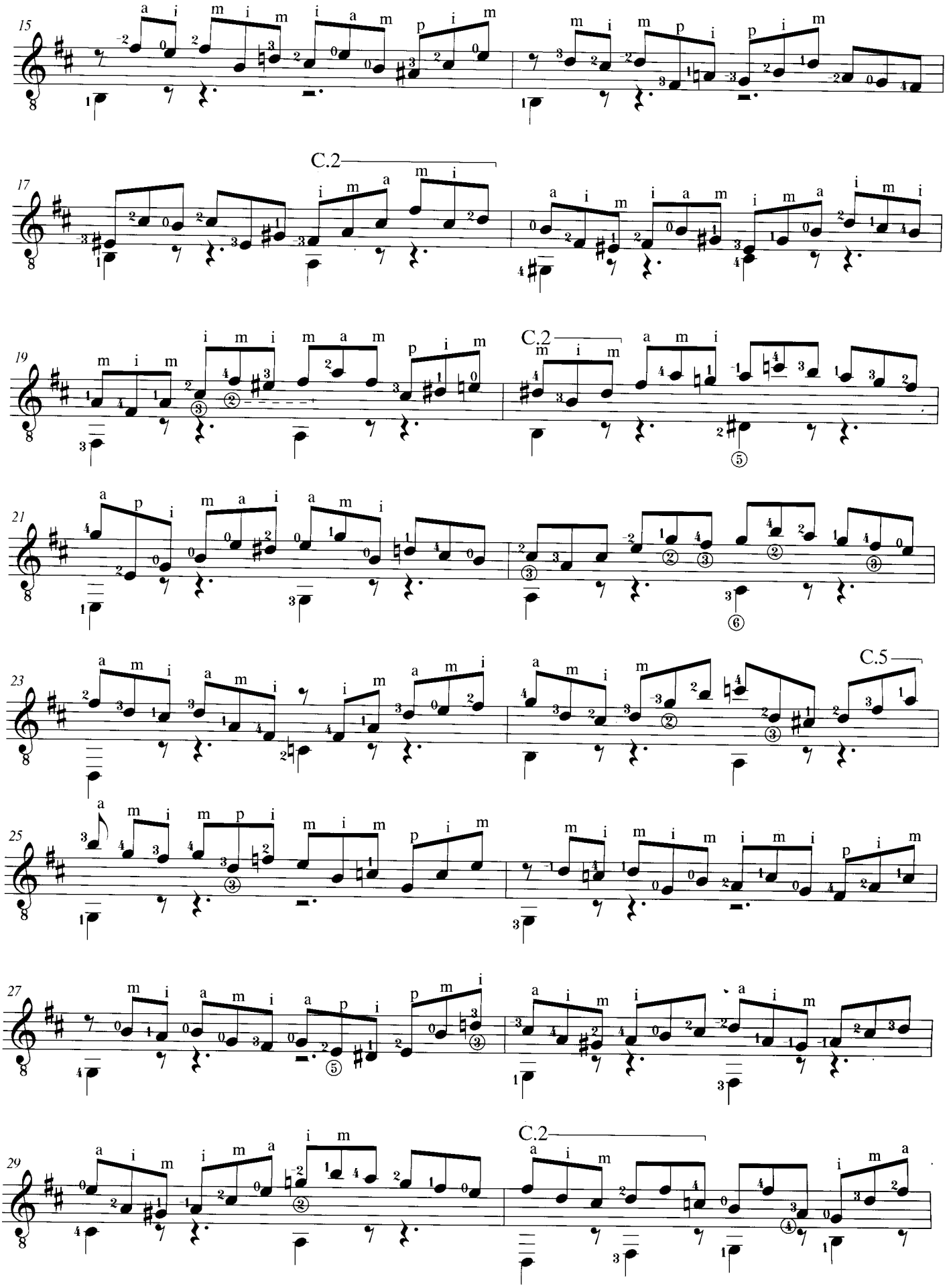
BWV 998

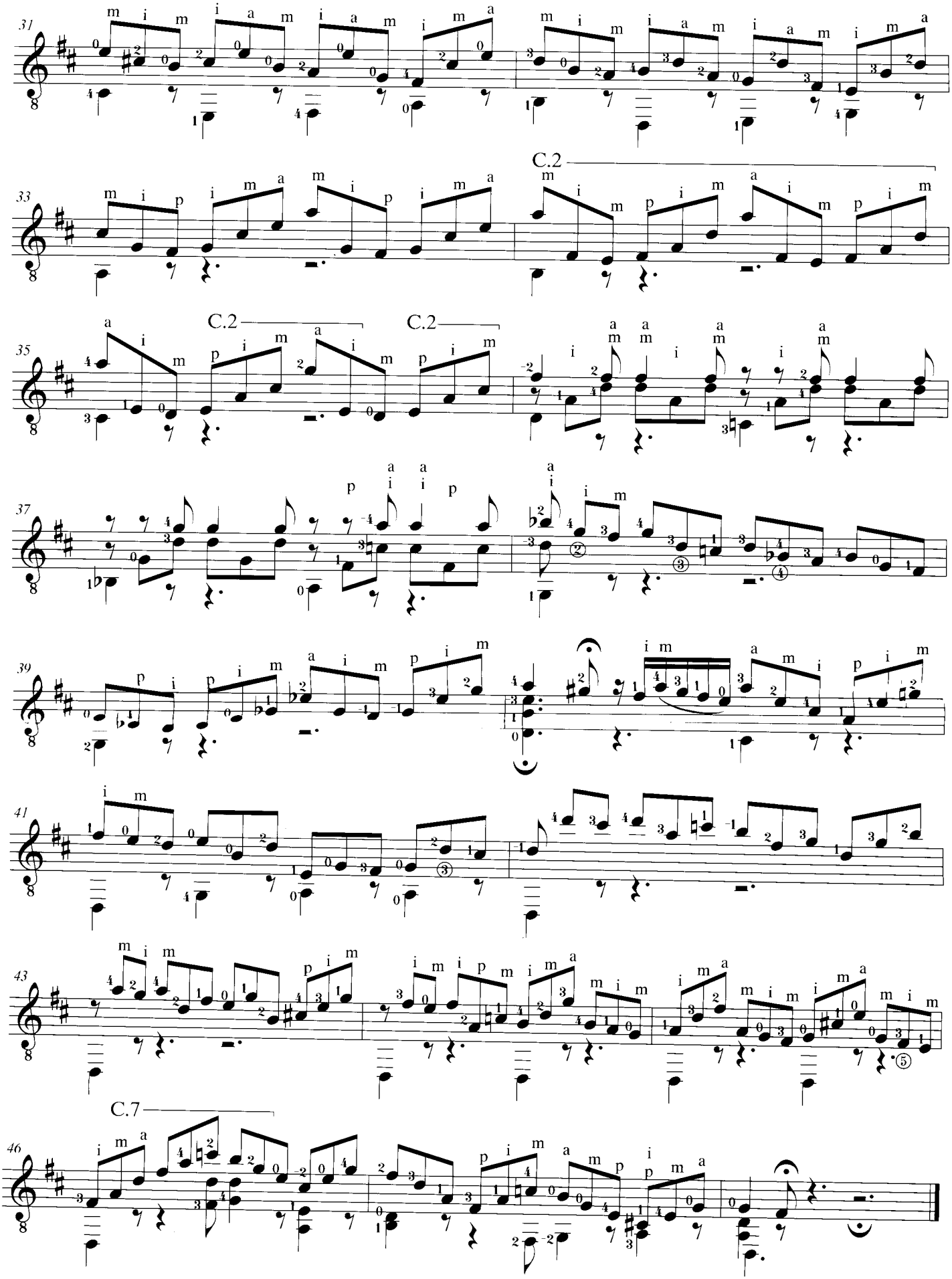
Transcribed by
Evangelos Assimakopoulos

JOHANN SEBASTIAN BACH
(1685 - 1750)

(Moderato ♩. = 76)



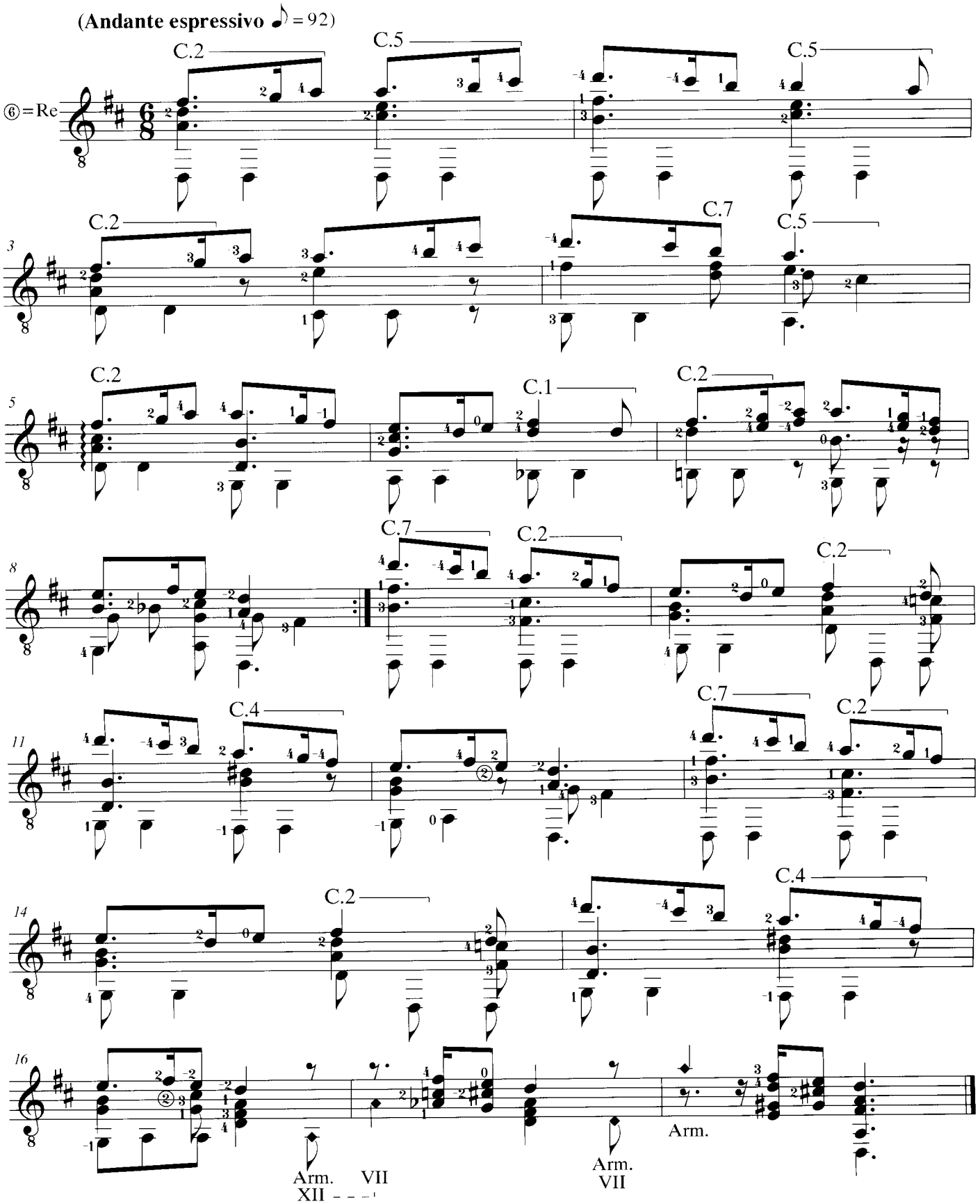

15
17
C.2
19
C.2
21
23
C.5
25
27
29
C.2


31
33
C.2
35
C.2
C.2
37
39
41
43
C.7
46

El noi de la mare

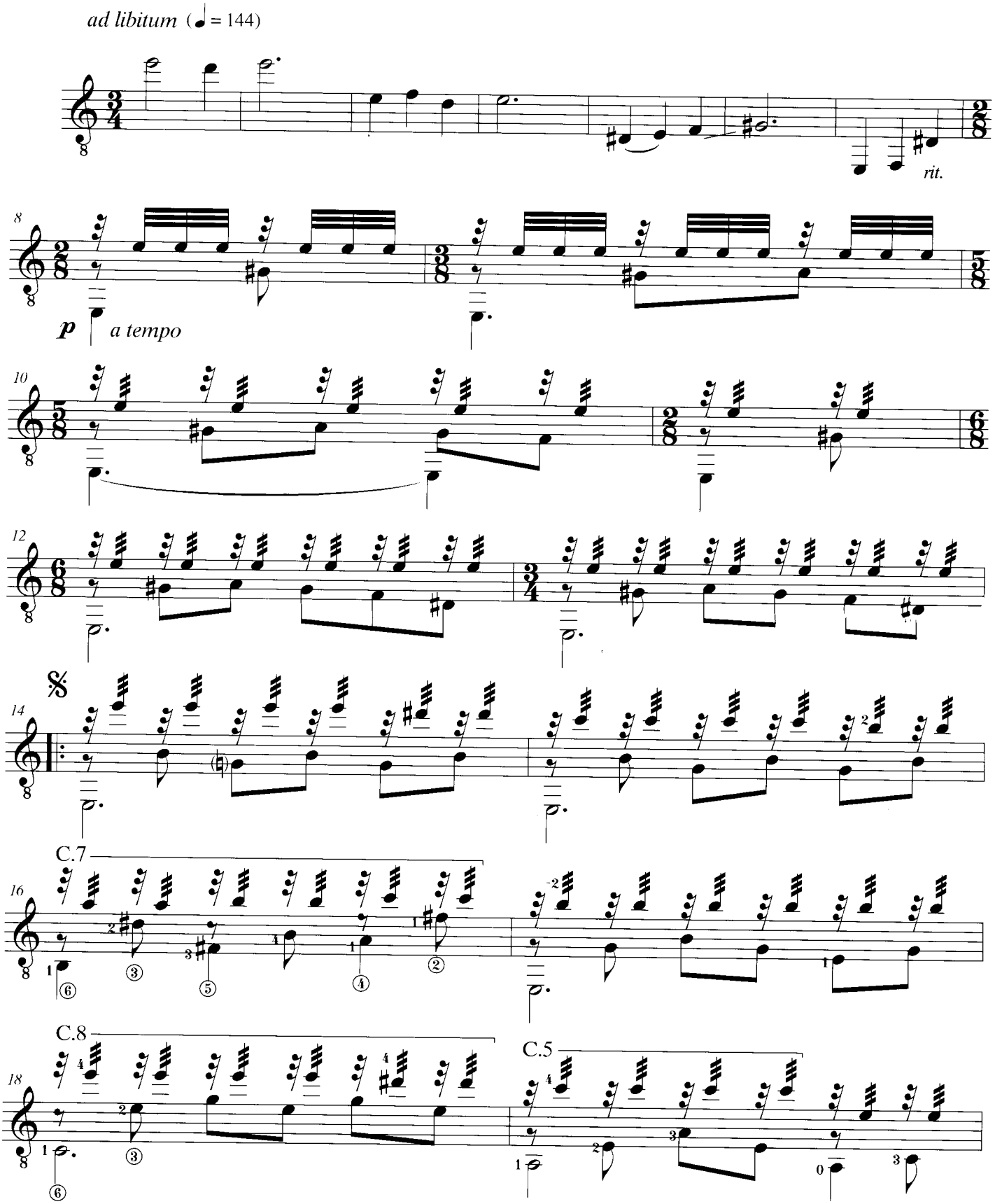
Revised & Fingered by
Evangelos Assimakopoulos

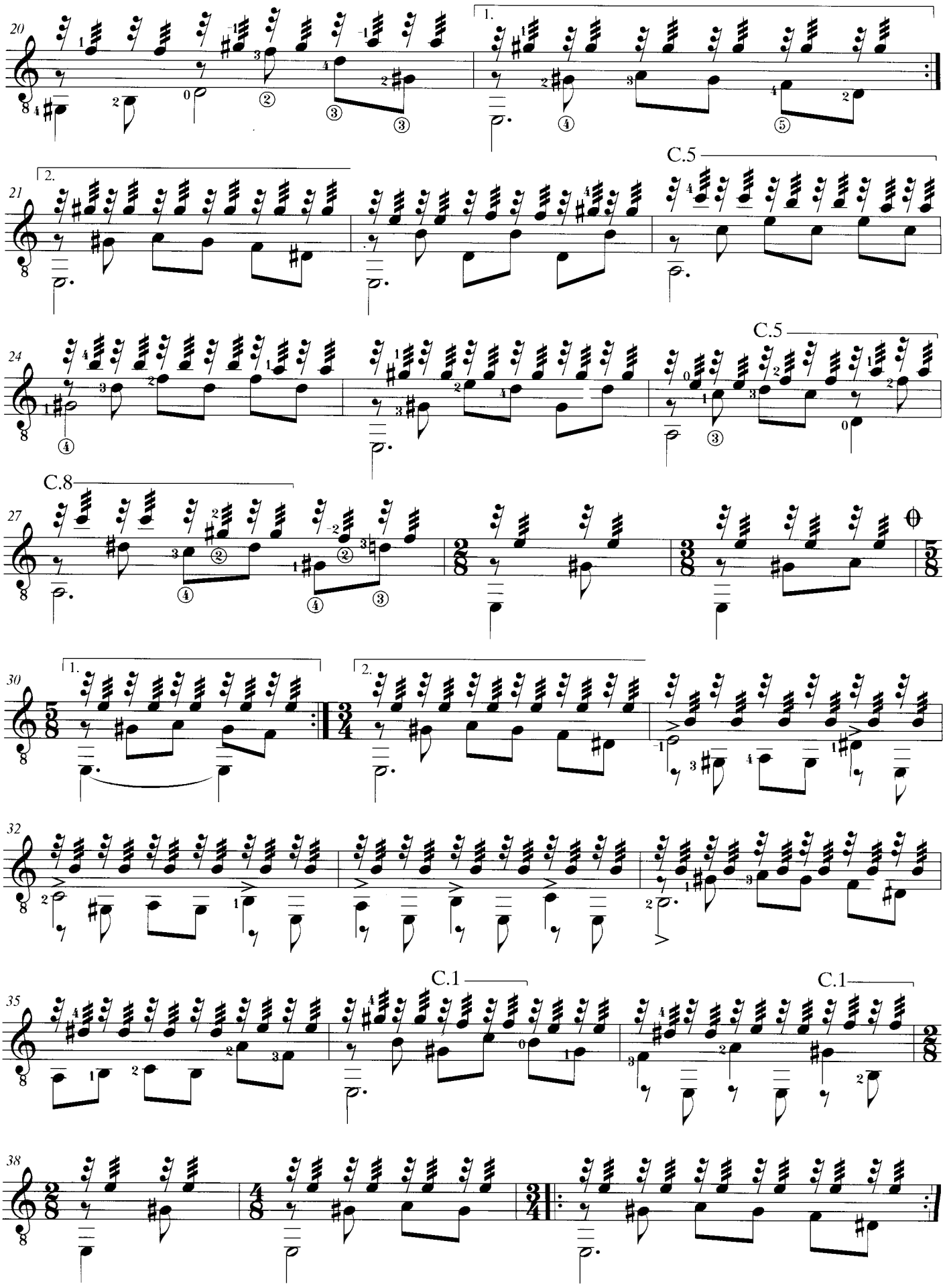
MIGUEL LLOBET
(1878 - 1938)

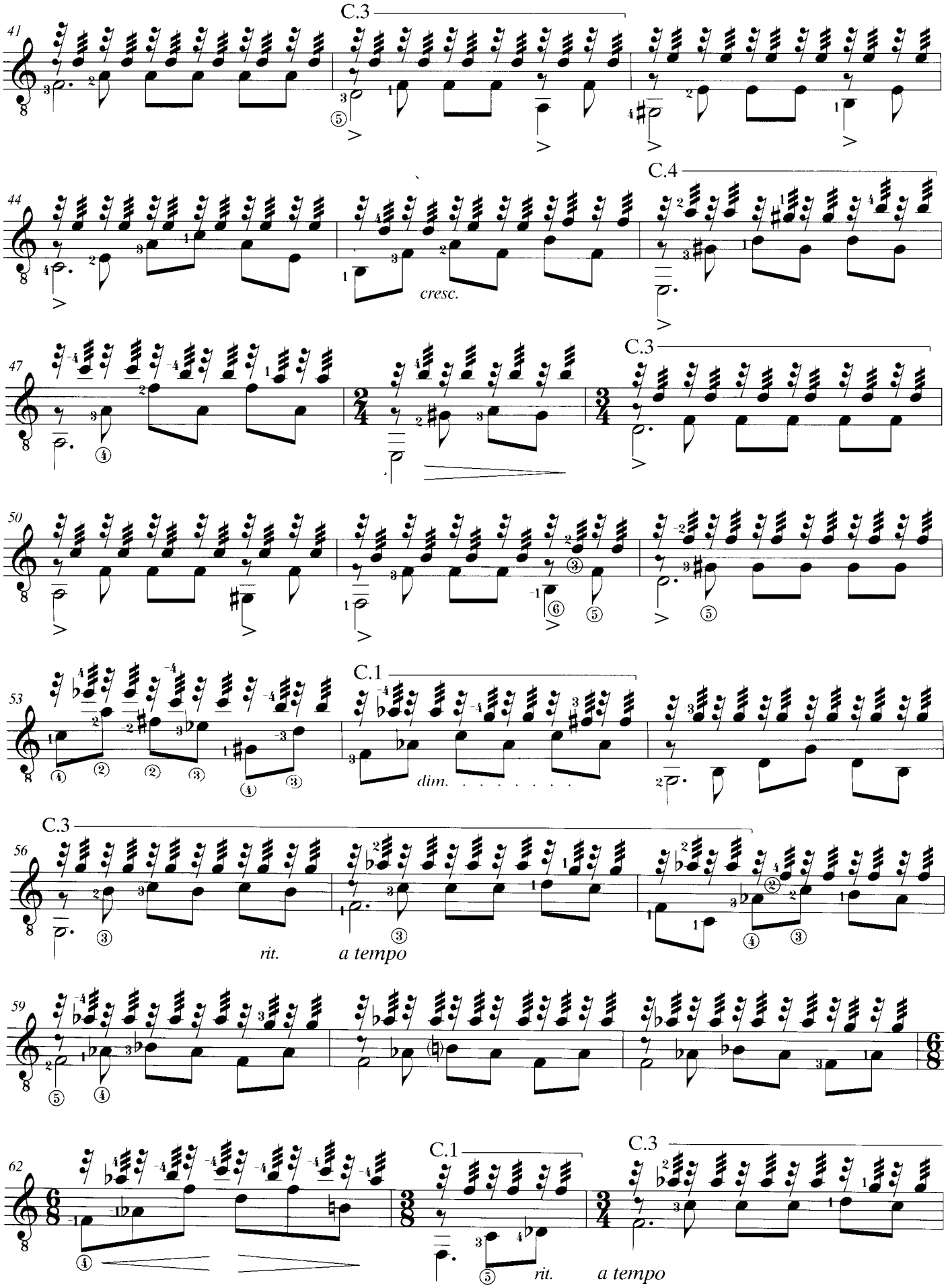


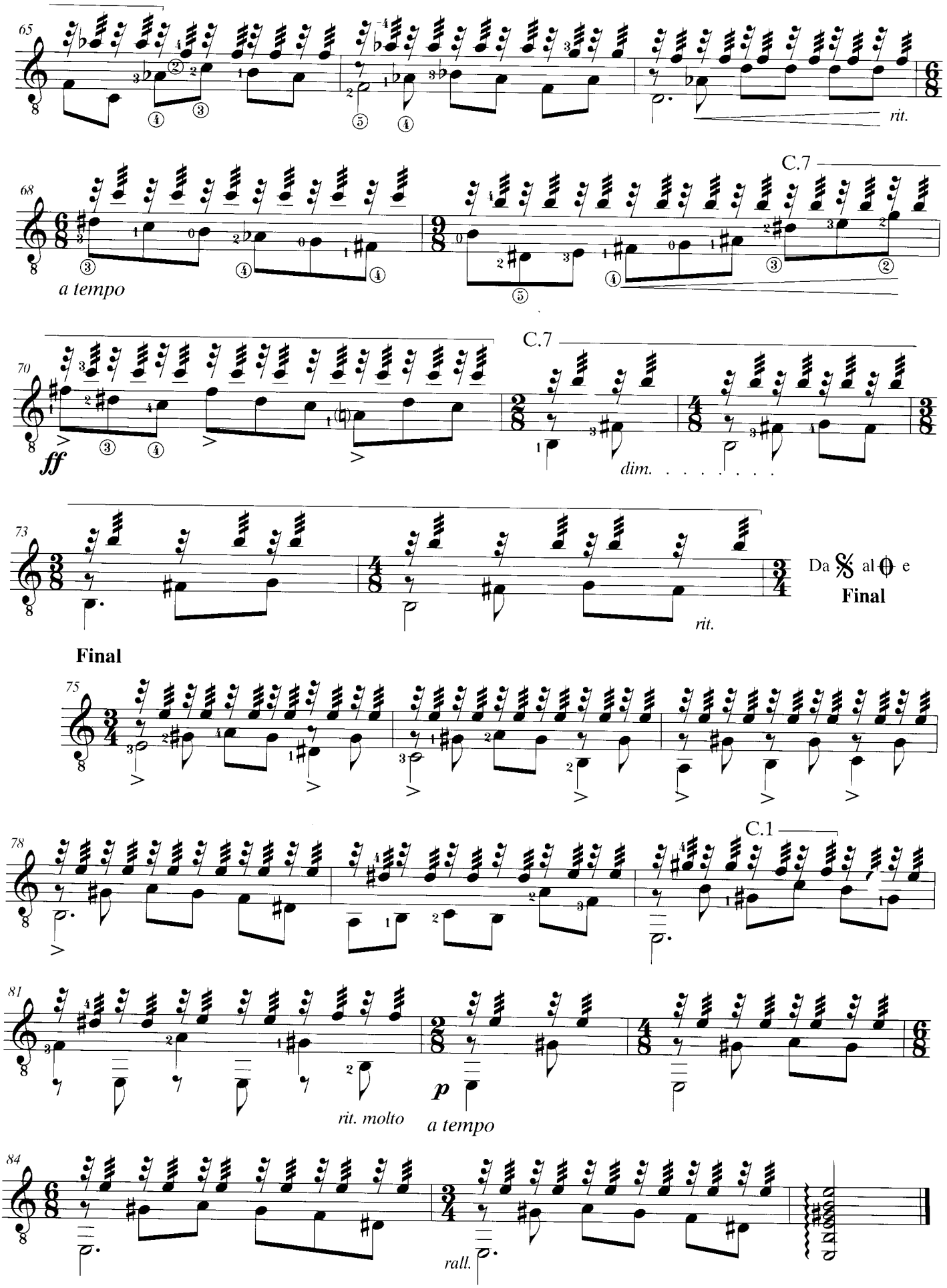
Νανούρισμα

ALIKI MAKRIGIORGOU
(b. 1963)




20
1.
21
2.
C.5
24
C.5
27
C.8
30
1.
2.
32
35
C.1
C.1
38


41
C.3
44
cresc.
C.4
47
C.3
50
53
C.1
dim.
56
C.3
rit.
a tempo
59
62
C.1
rit.
C.3
a tempo

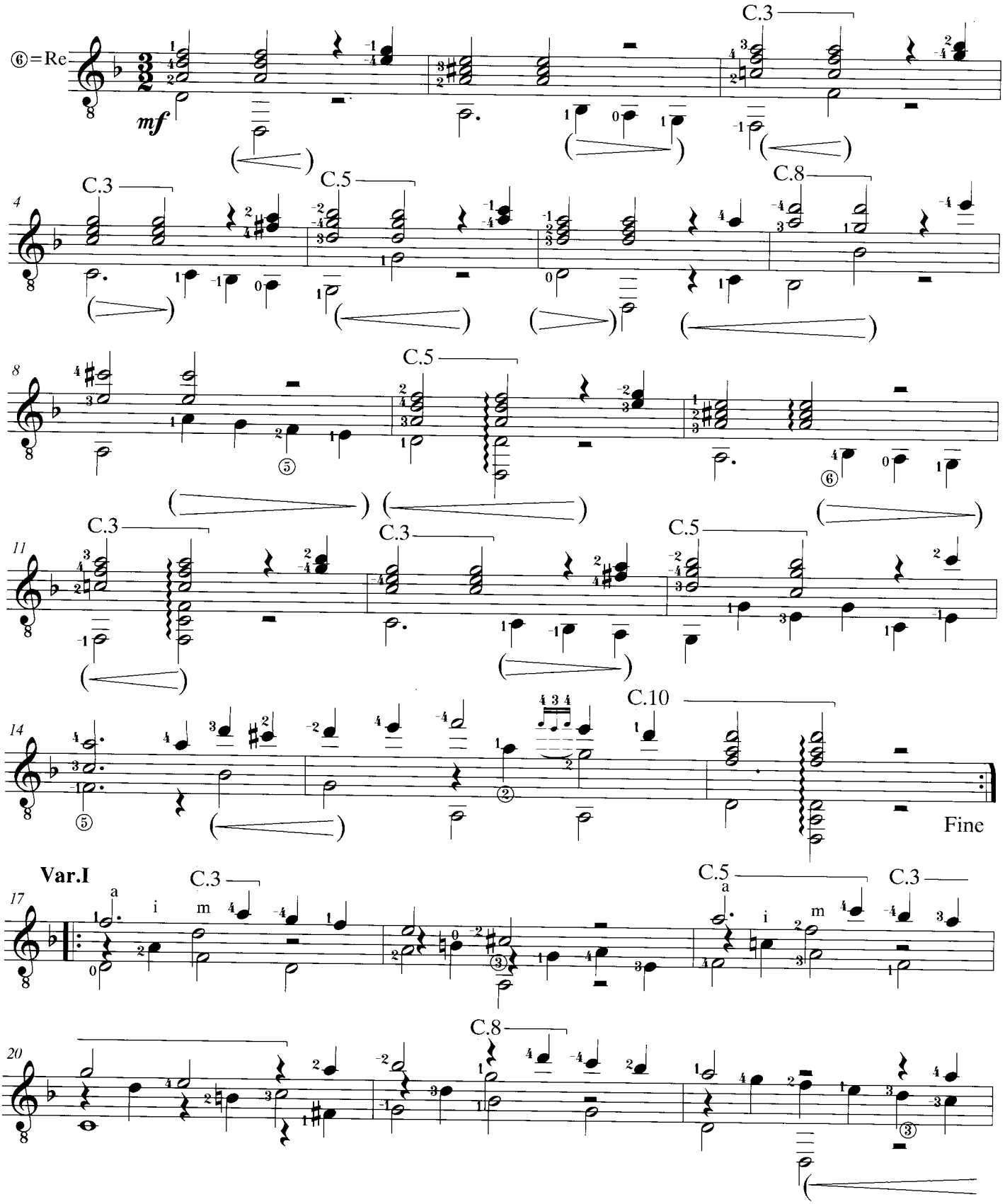

65
rit.
68
C.7
a tempo
70
C.7
ff
dim.
73
rit.
Da 𝄋 al ⊕ e
Final
Final
75
78
C.1
81
rit. molto
p
a tempo
84
rall.

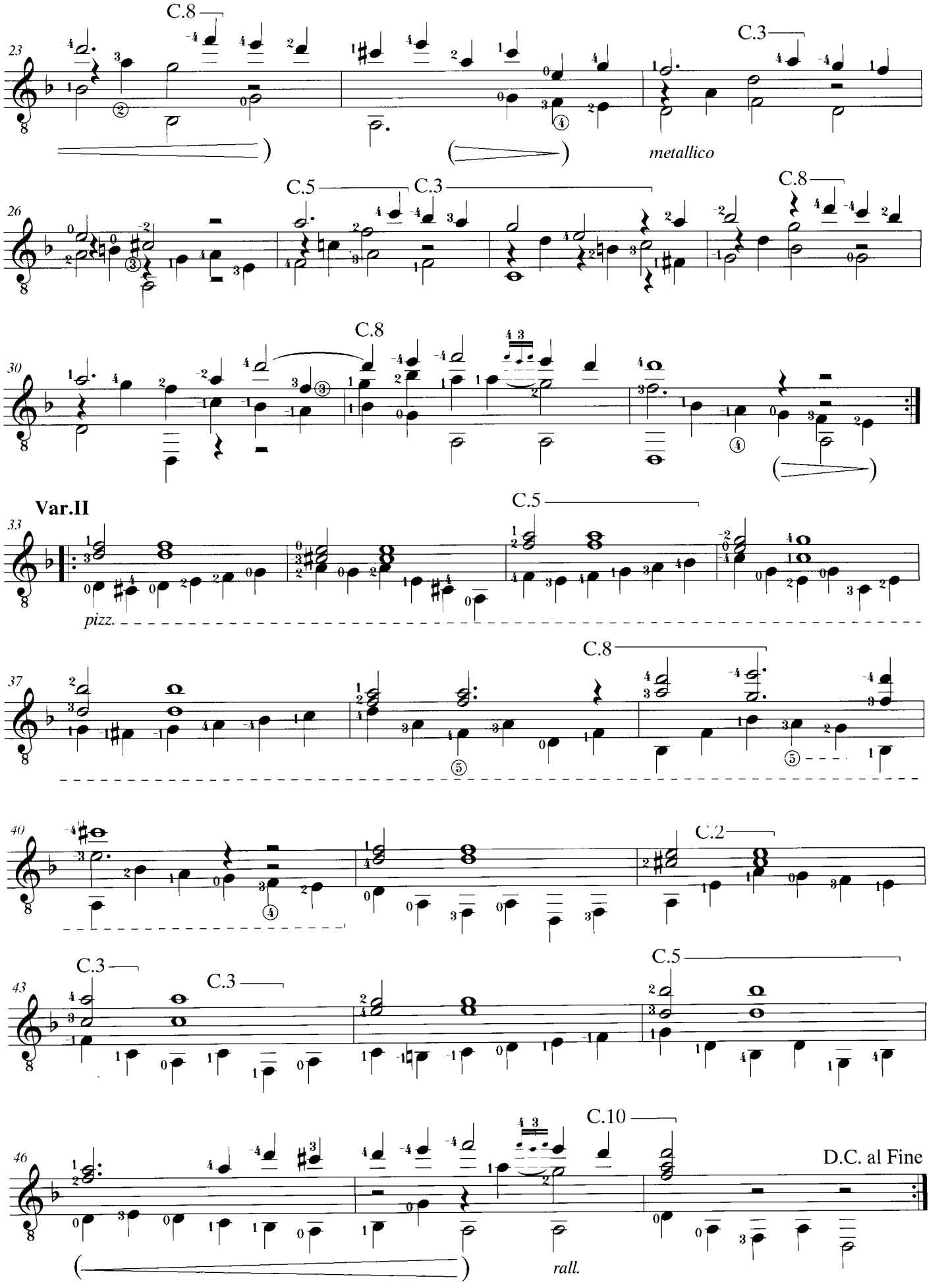
Sarabande

Transcribed by
Evangelos Assimakopoulos

GEORG FRIEDRICH HÄNDEL
(1685 - 1759)

Maestoso (♩ = 63)



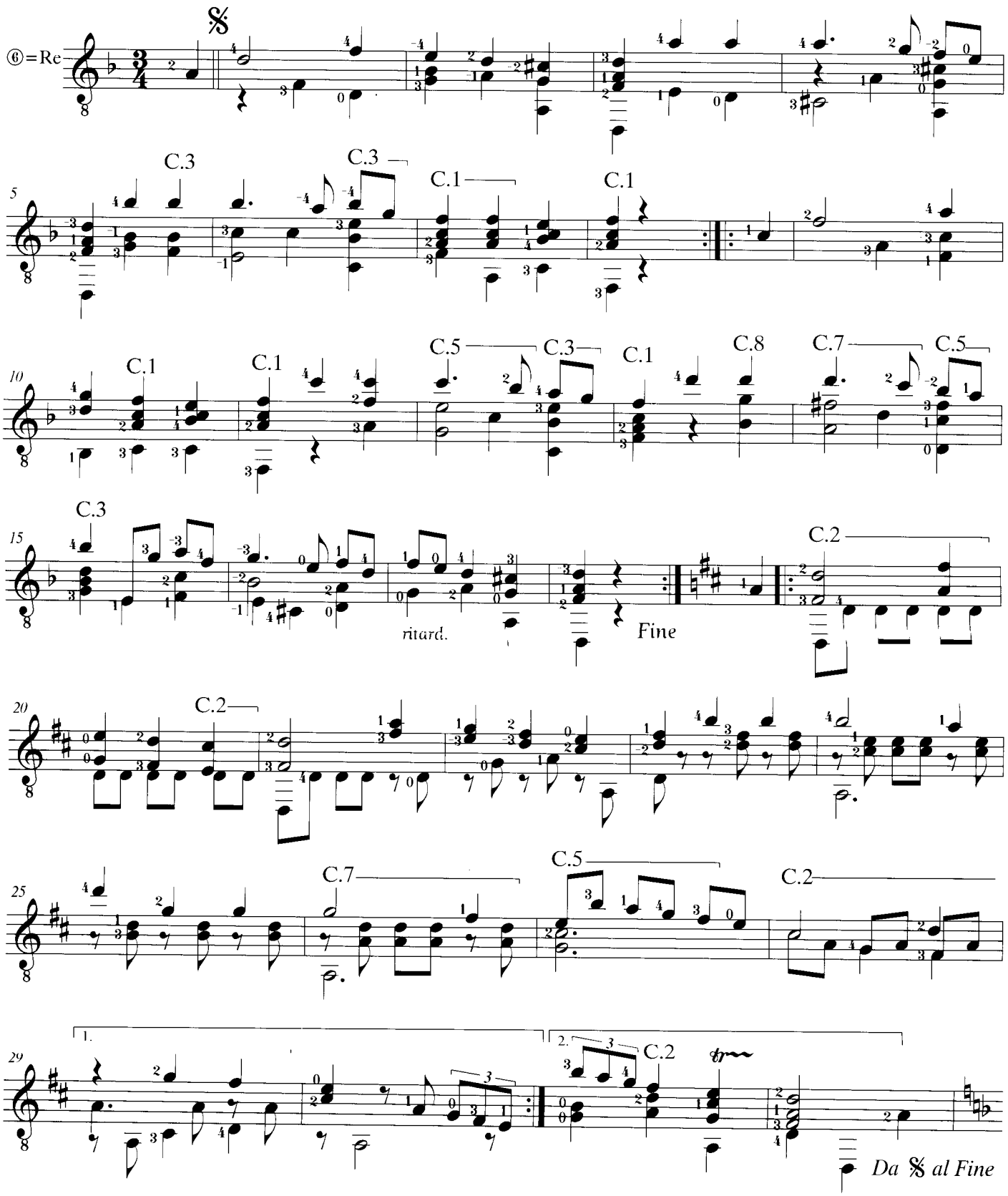

C.8
C.3
metallico
C.5
C.3
C.8
C.8
Var.II
C.5
pizz.
C.8
C.2
C.3
C.3
C.5
C.10
D.C. al Fine
rall.

Andante

Transcribed by
Evangelos Assimakopoulos

JOSEPH HAYDN
(1732 - 1809)

Espressivo (♩ = 80)

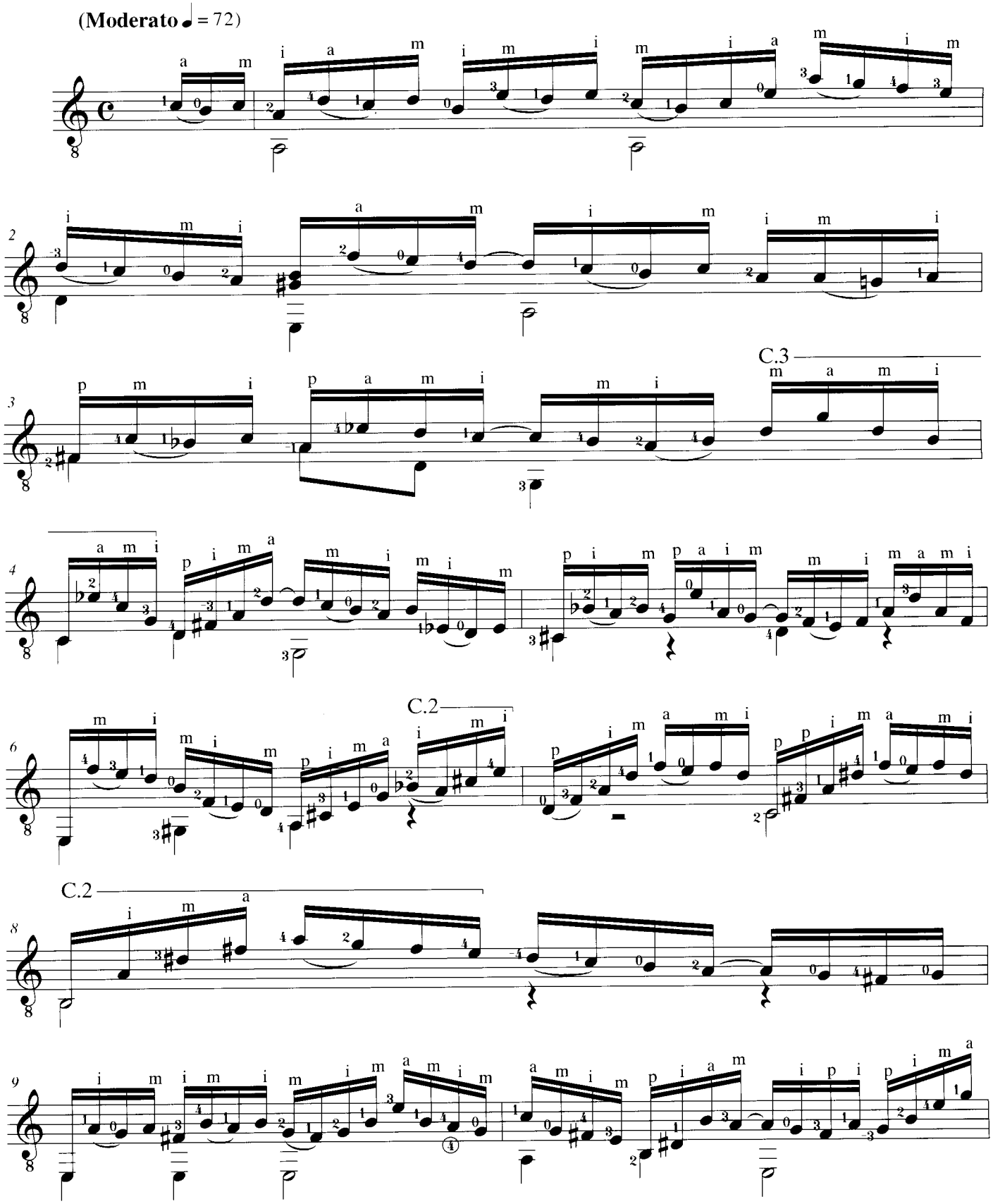


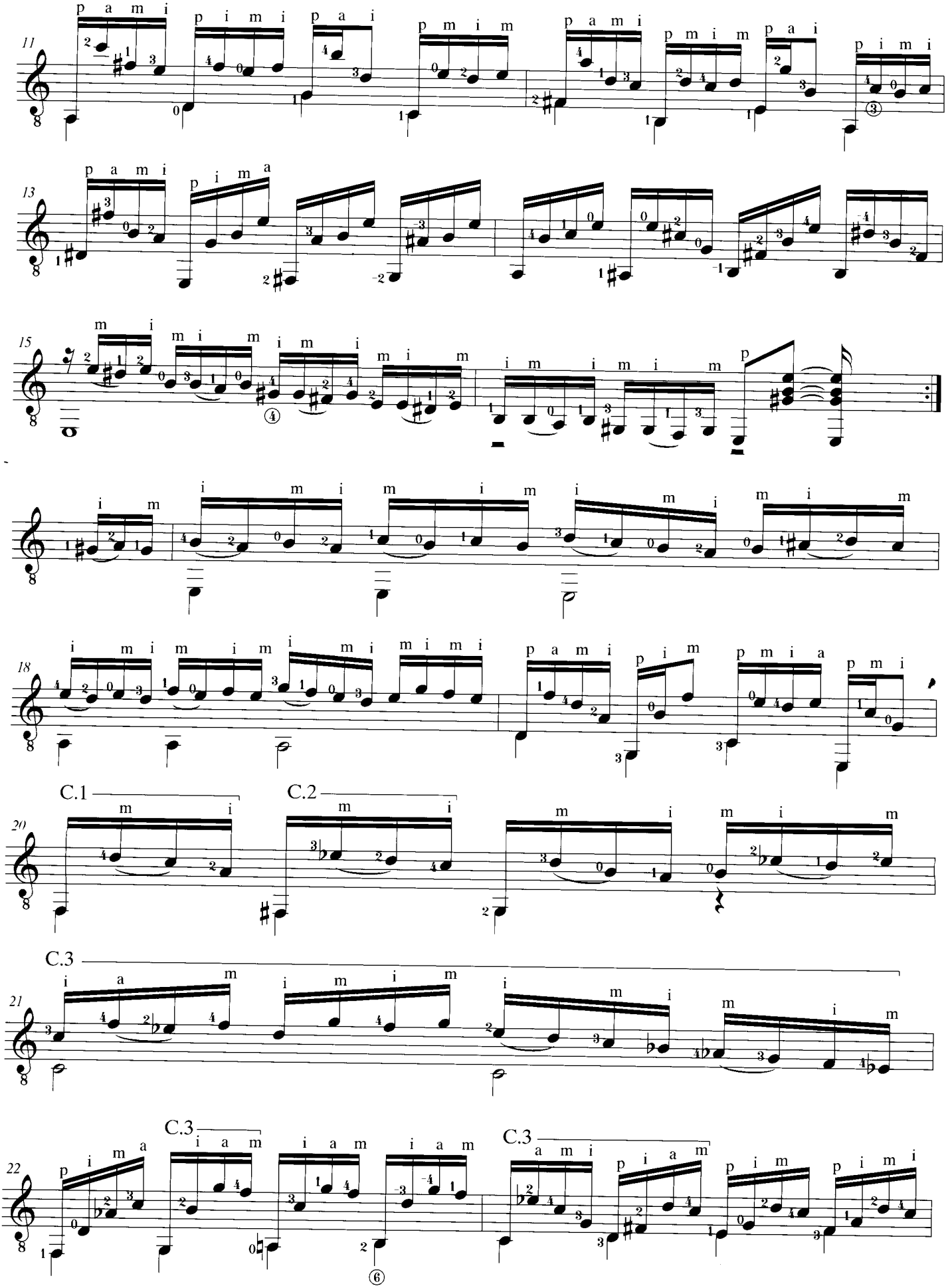
Allemande

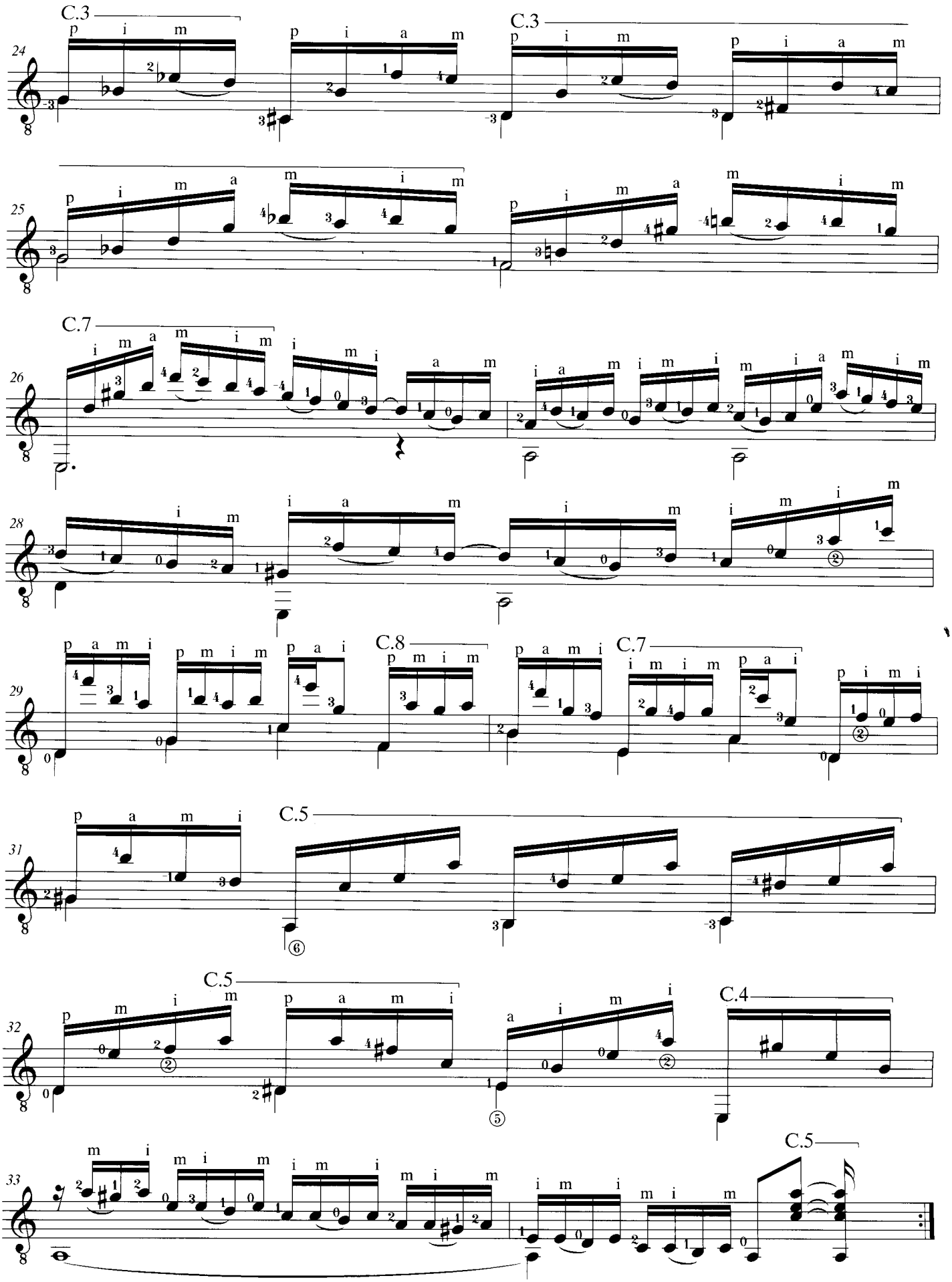
(in the style of S.L.Weiss)

Revised & Fingered by
Evangelos Assimakopoulos

MANUEL M. PONCE
(1882 - 1948)




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

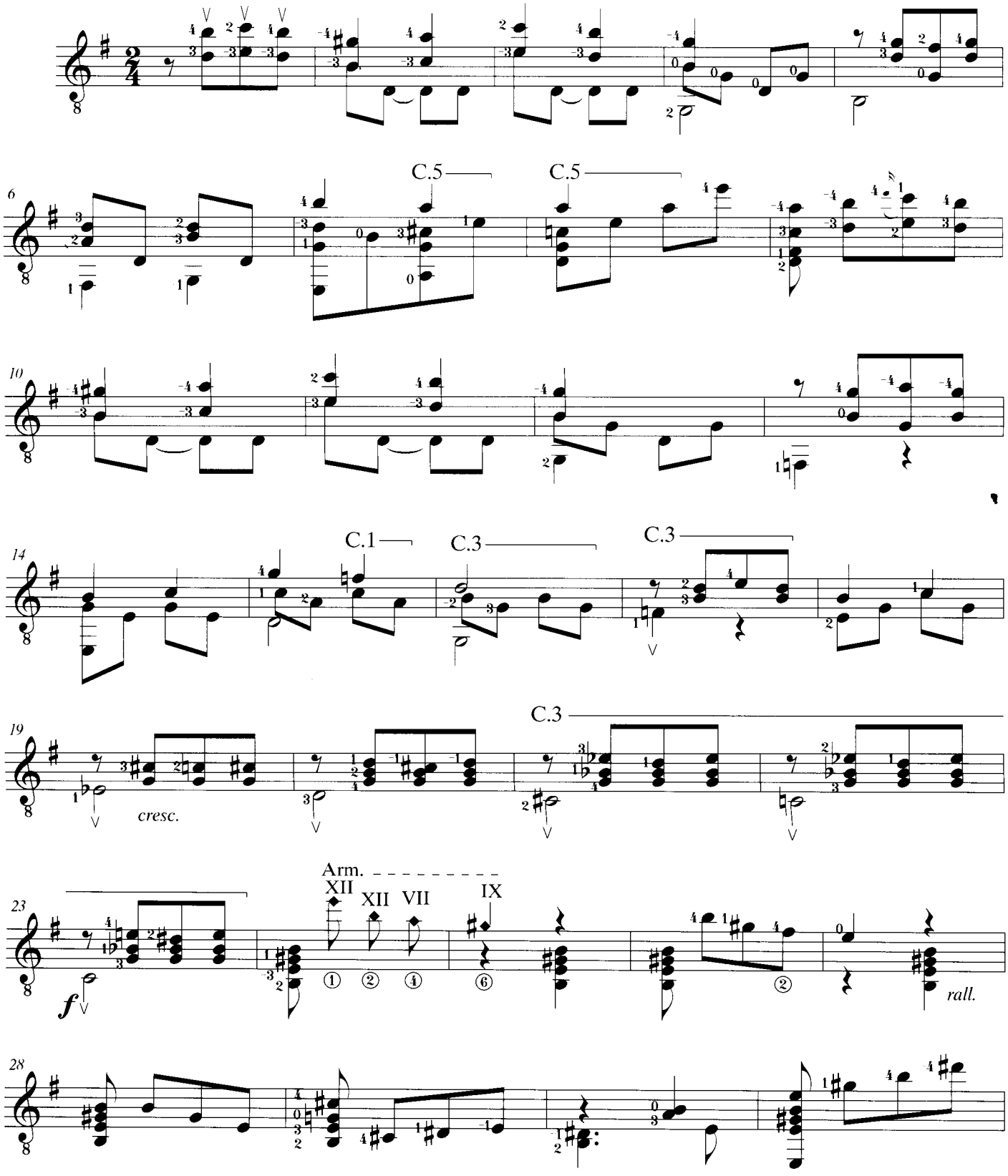

C.3
C.3
C.7
C.8
C.7
C.5
C.5
C.4
C.5

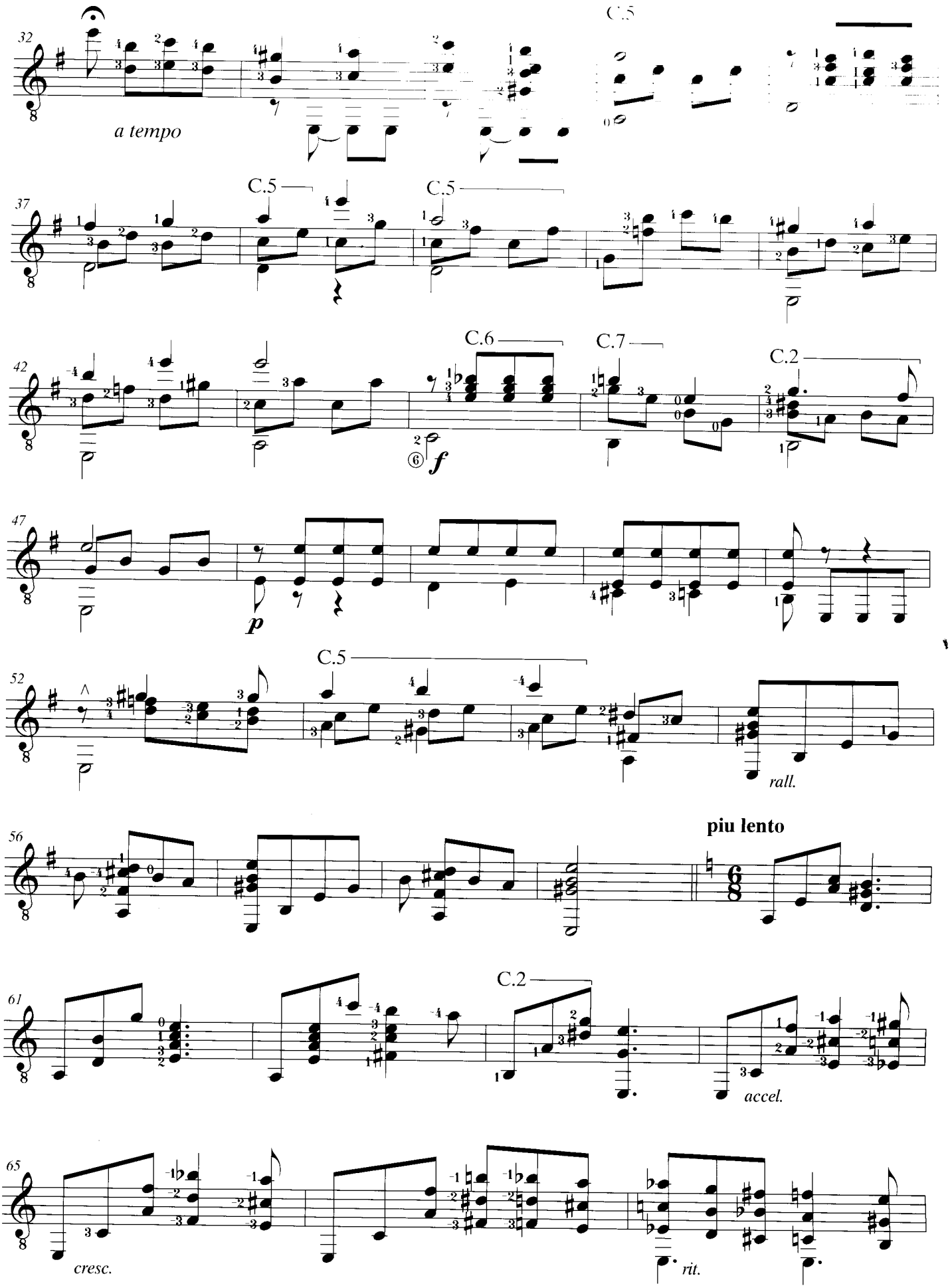
Souvenir

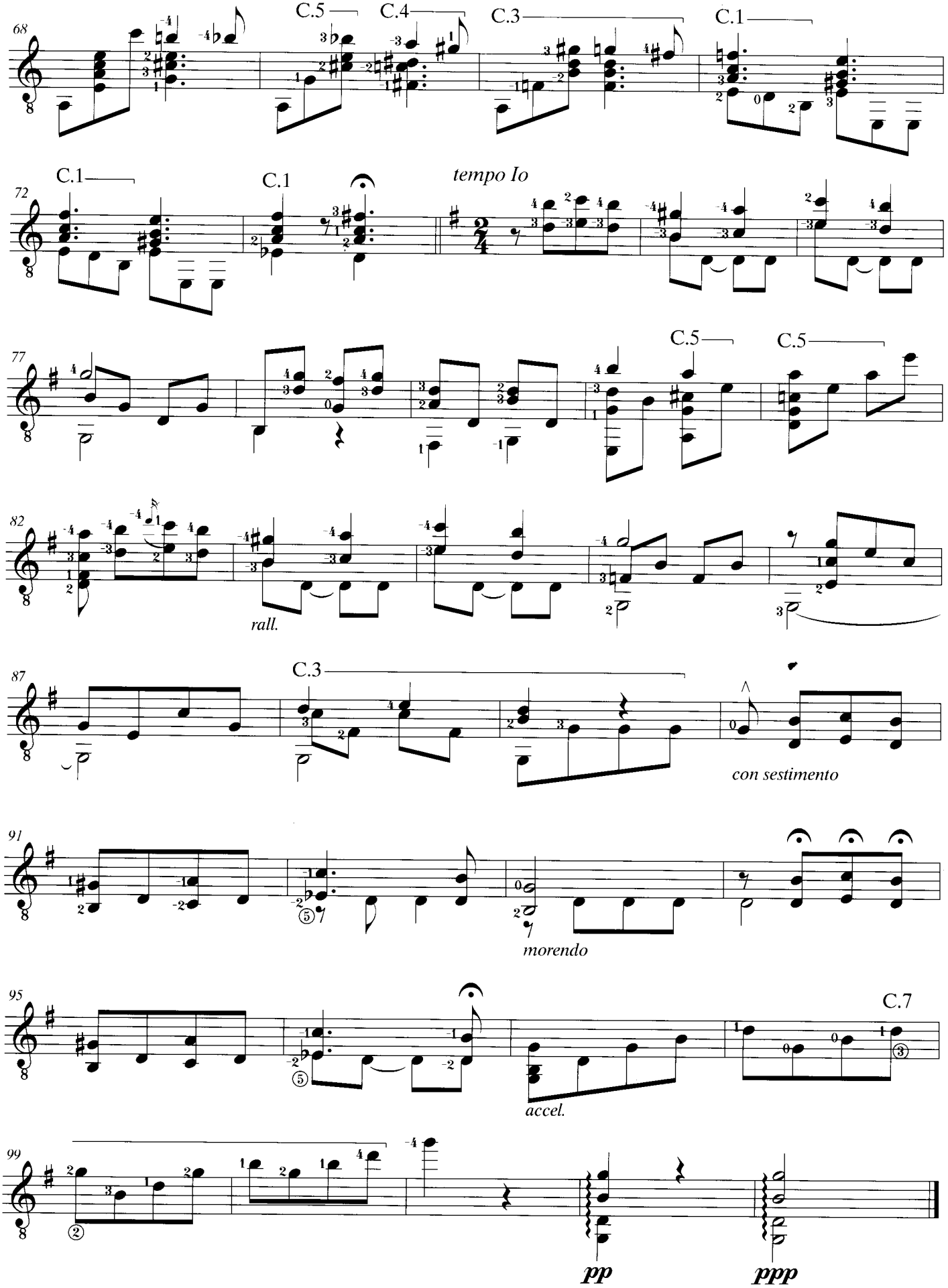
Revised & Fingered by
Evangelos Assimakopoulos

ERNEST SHAND
(1868 - 1924)

Andante espressivo (♩ = 60)




32
a tempo
C.5
37
C.5
C.5
42
C.6
C.7
C.2
⑥ f
47
p
52
C.5
rall.
56
piu lento
61
C.2
accel.
65
cresc.
rit.


68
C.5
C.4
C.3
C.1
72
C.1
C.1
tempo Io
77
C.5
C.5
82
rall.
87
C.3
con sestimento
91
morendo
95
C.7
accel.
99
pp
ppp

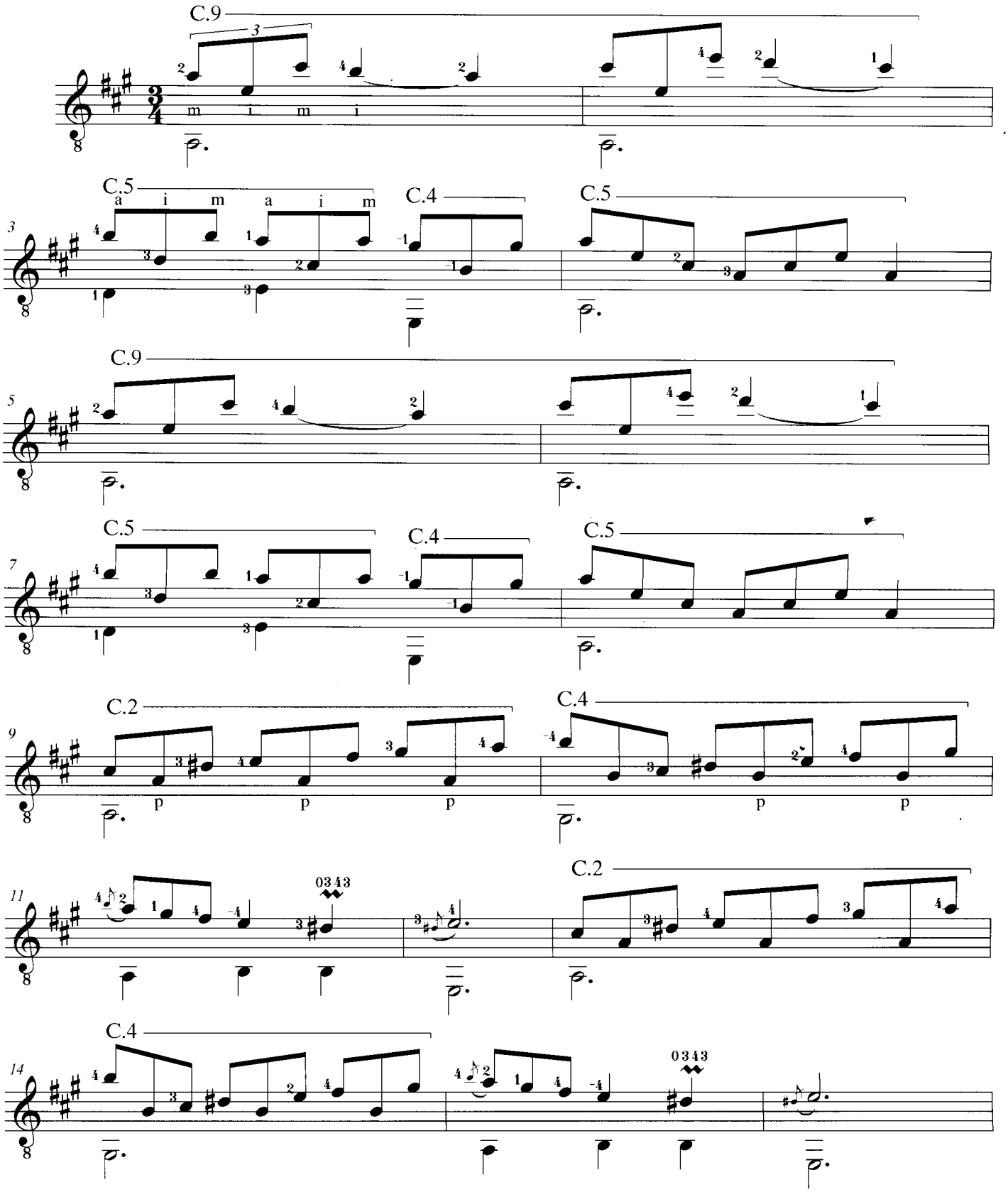
Sonata

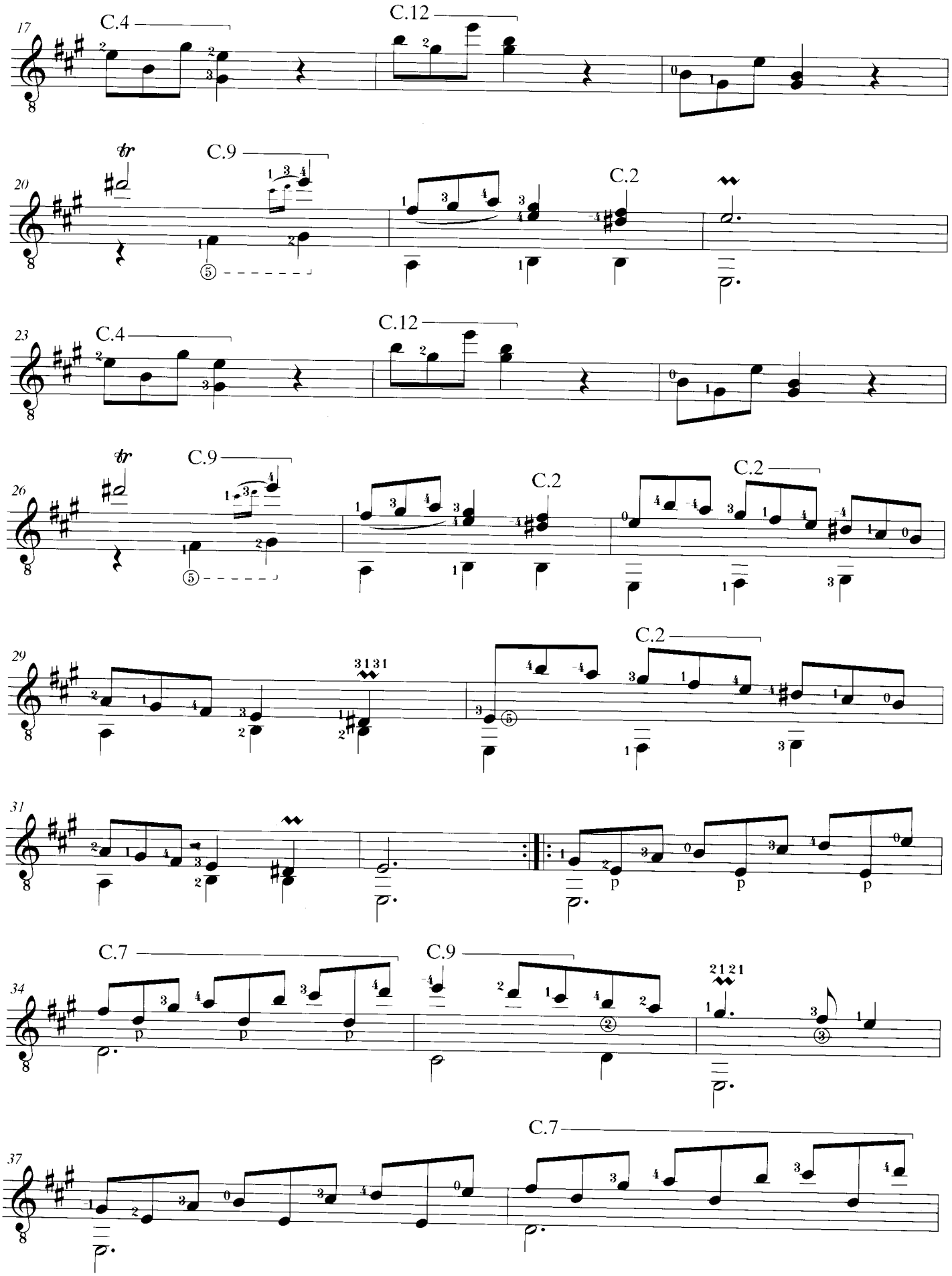
(K. 391)

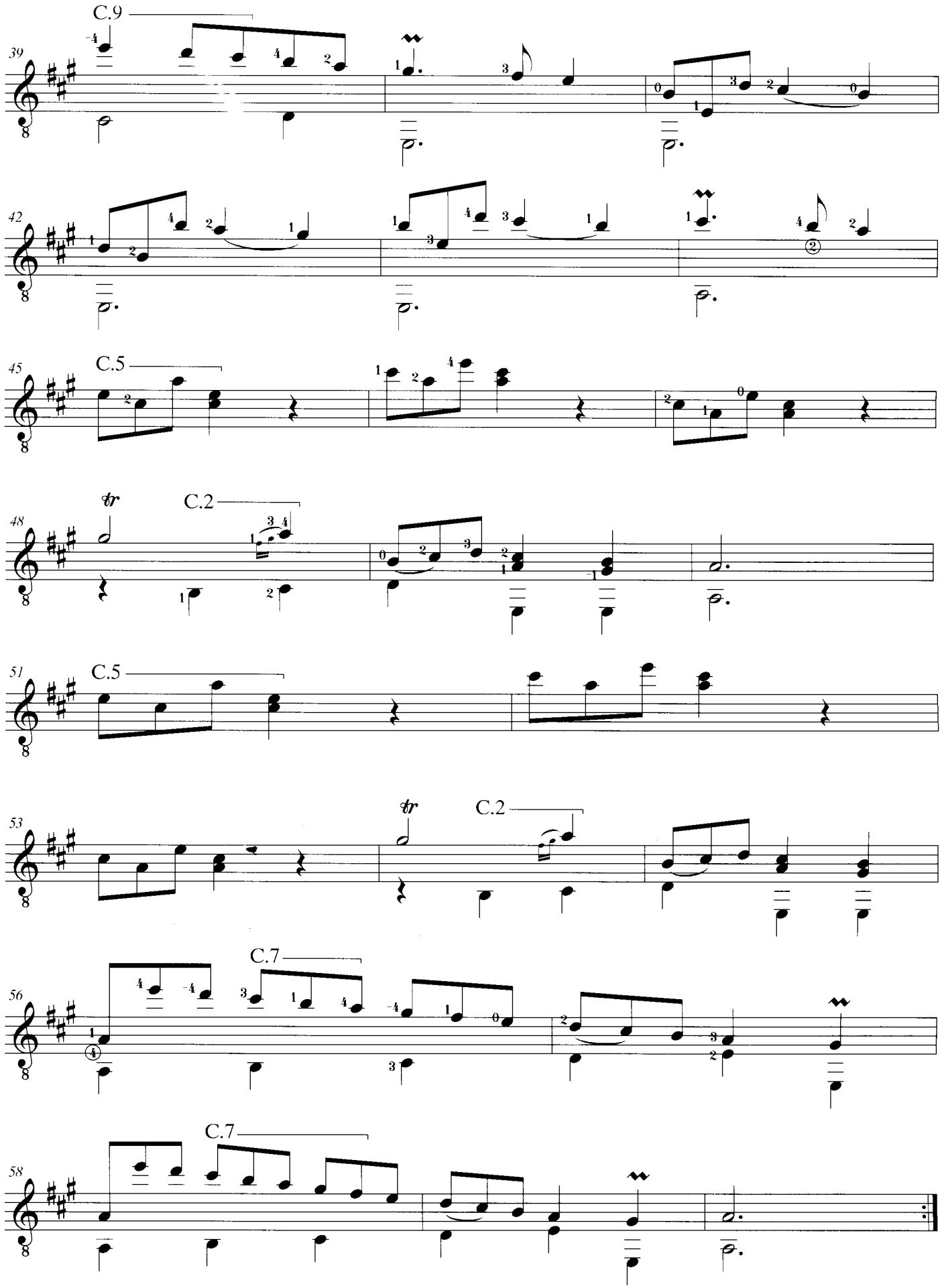
Trancribed by
Evangelos Assimakopoulos

DOMENICO SCARLATTI
(1685 - 1752)

Allegro (♩ = 132)




17
C.4
C.12
20
tr
C.9
C.2
23
C.4
C.12
26
tr
C.9
C.2
C.2
29
3131
C.2
31
p
p
p
34
C.7
C.9
p
p
p
2121
37
C.7

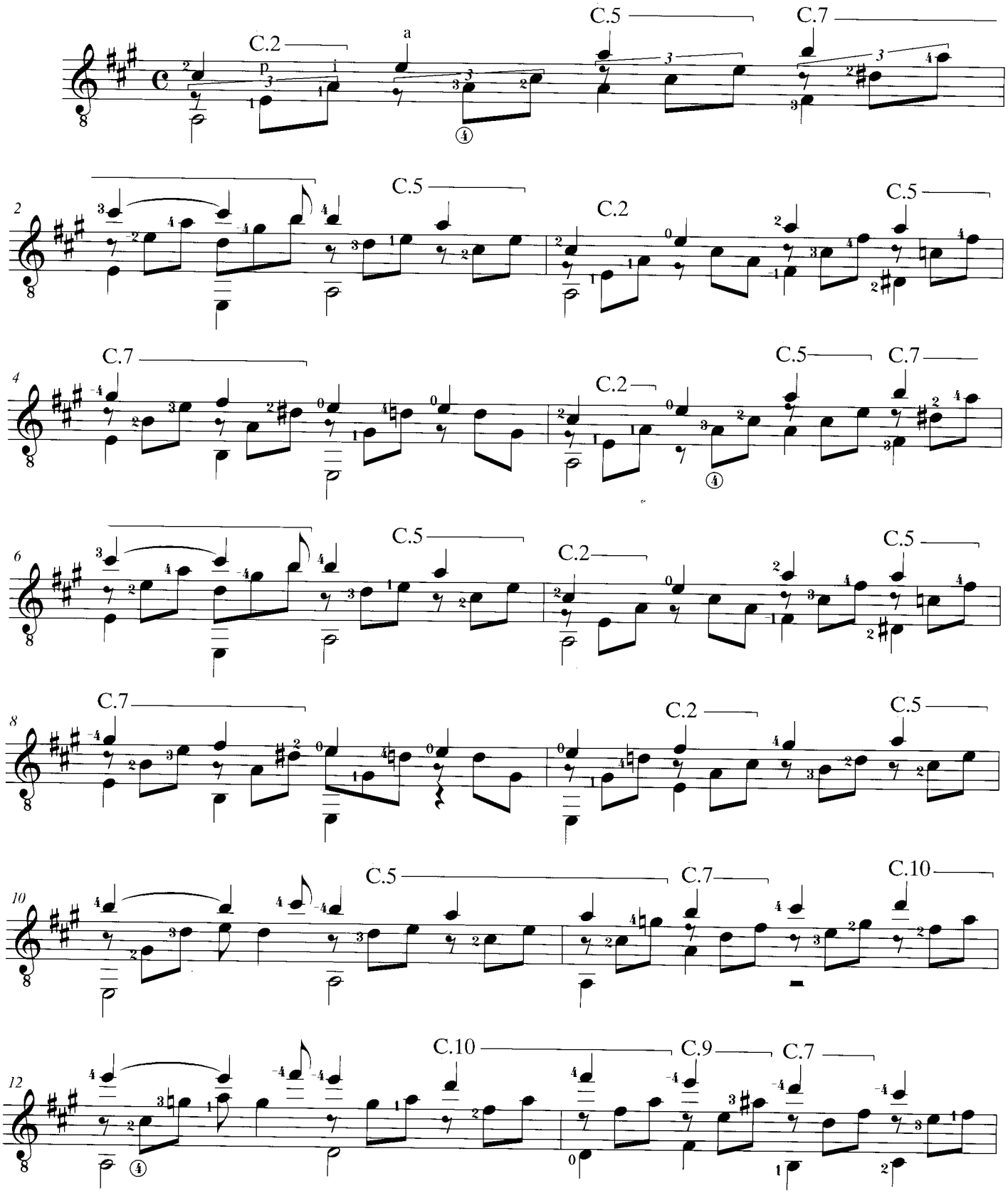

C.9
39
42
C.5
45
tr
C.2
48
C.5
51
tr
C.2
53
C.7
56
C.7
58

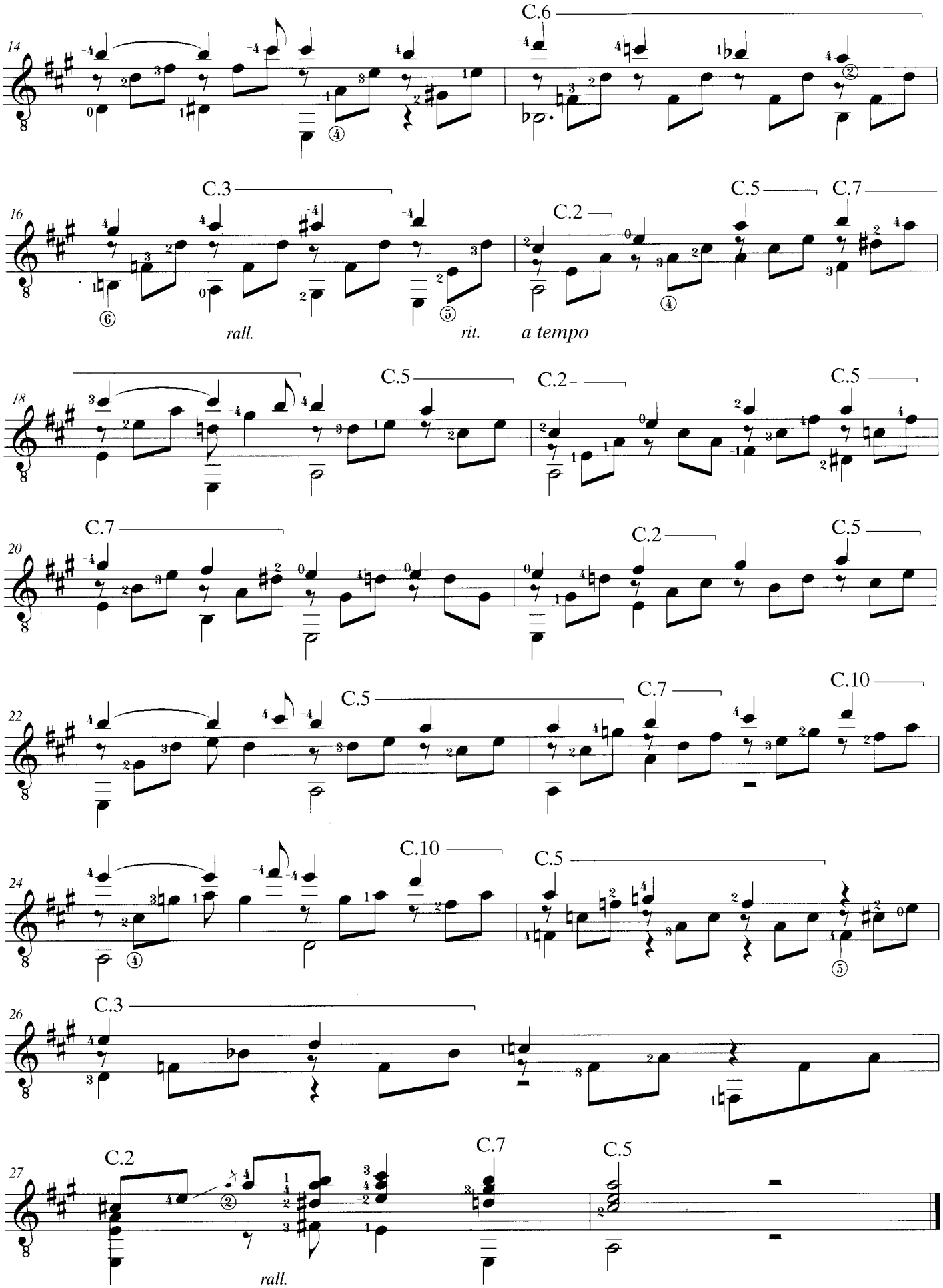
Romanze

Transcribed by
Evangelos Assimakopoulos

ROBERT SCHUMANN
(1819 - 1856)

(Andante cantabile ♩ = 69)




14
C.6
16
C.3
C.2
C.5
C.7
rall.
rit.
a tempo
18
C.5
C.2
C.5
20
C.7
C.2
C.5
22
C.5
C.7
C.10
24
C.10
C.5
26
C.3
27
C.2
C.7
C.5
rall.

Las Caricias

(Estudio No. 6)

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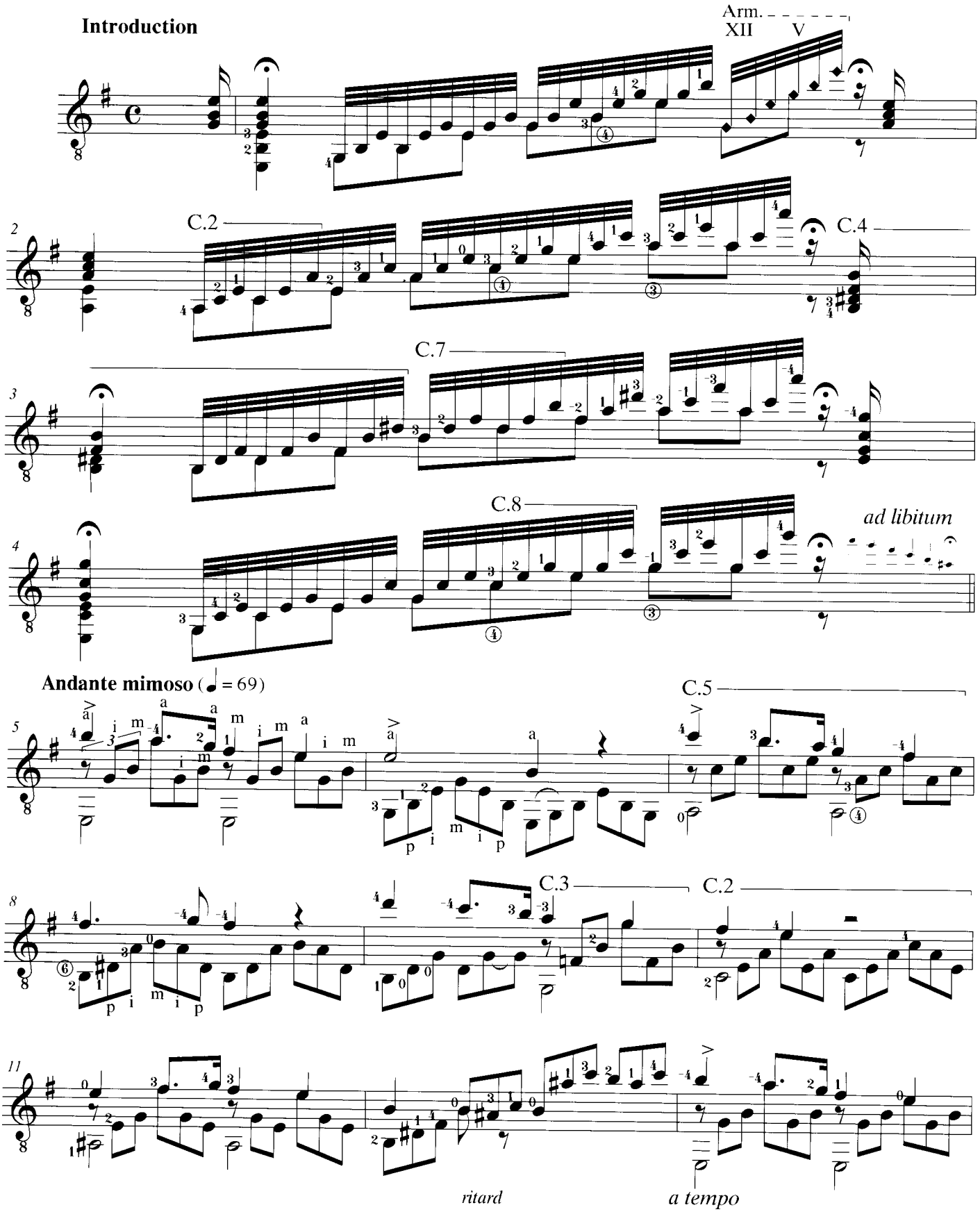
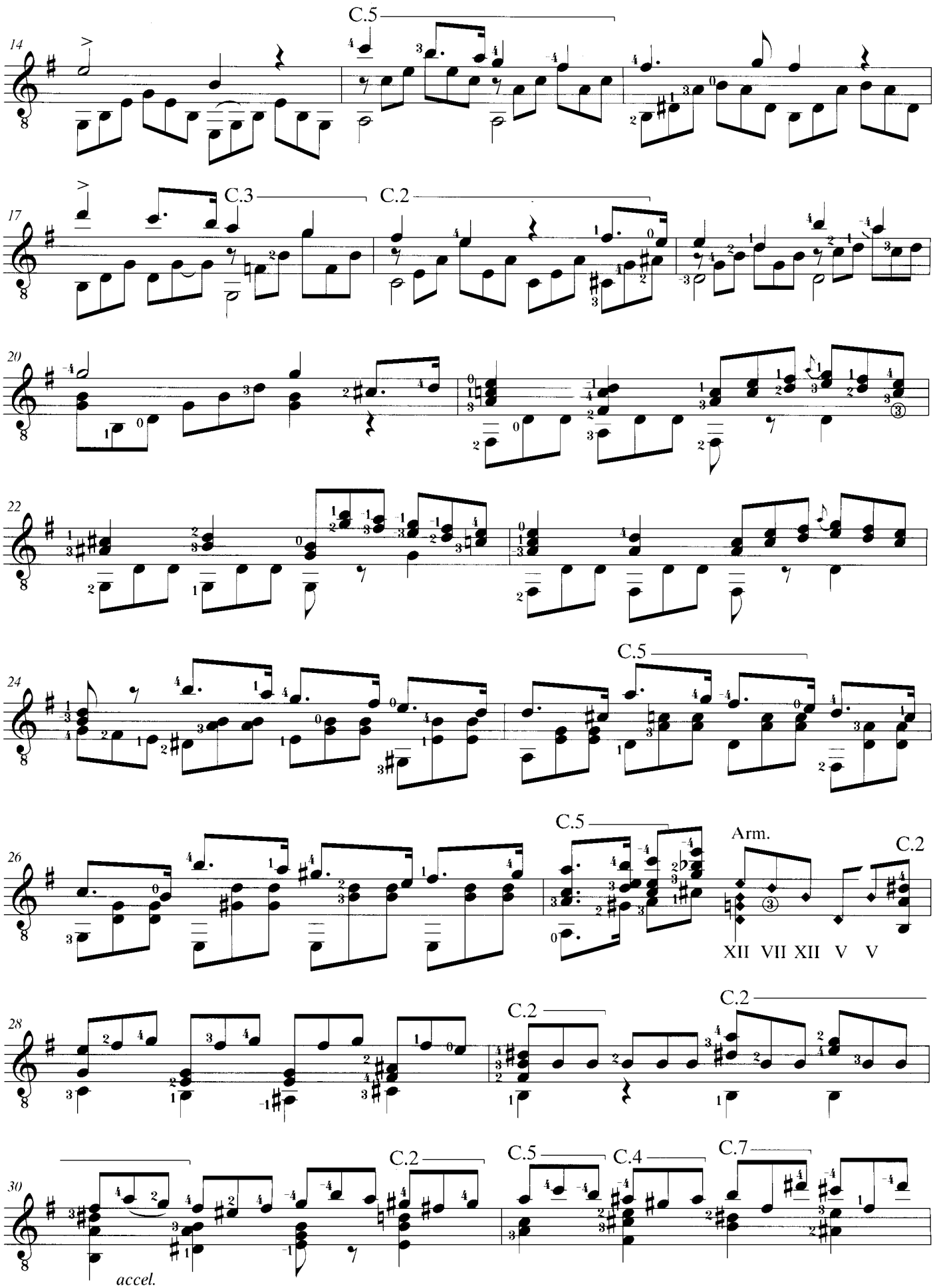
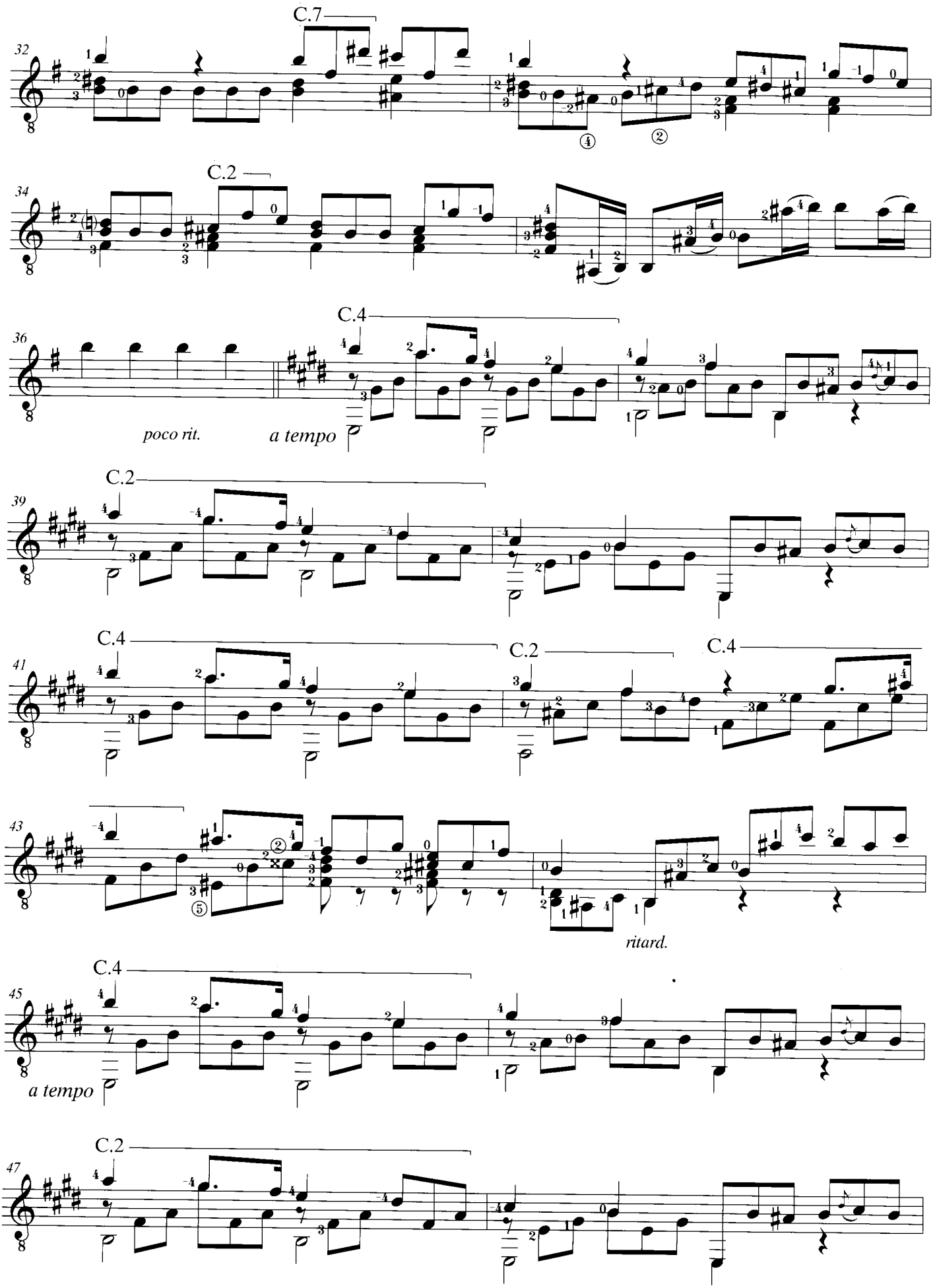
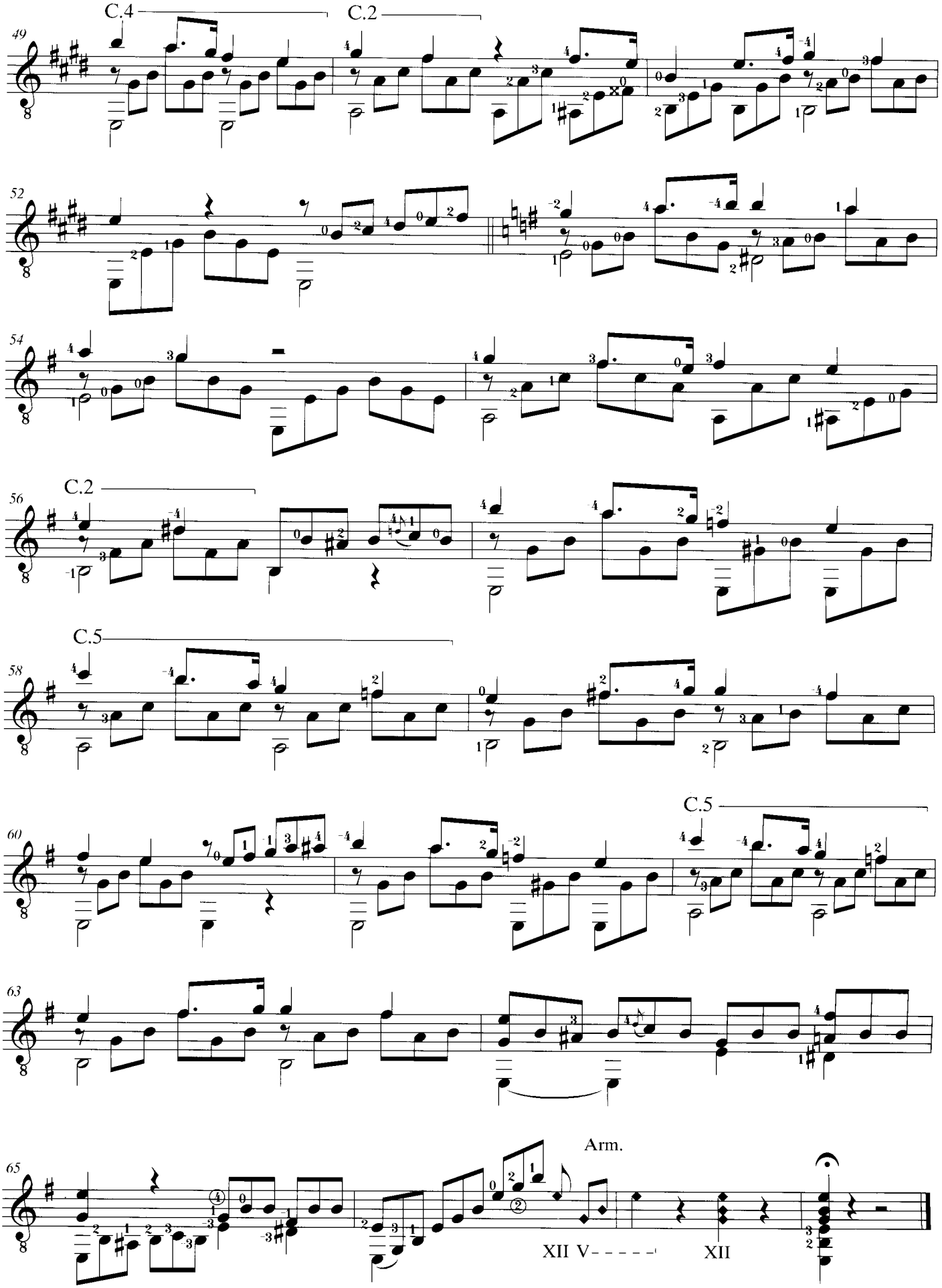
ANTONIO CANO
(1811 - 1897)




14
C.5
17
C.3
C.2
20
22
24
C.5
26
C.5
Arm.
C.2
XII VII XII V V
28
C.2
C.2
30
C.2
C.5
C.4
C.7
accel.


C.7
32
C.2
34
C.4
36
poco rit.
a tempo
C.2
39
C.4
C.2
C.4
41
43
ritard.
C.4
45
a tempo
C.2
47

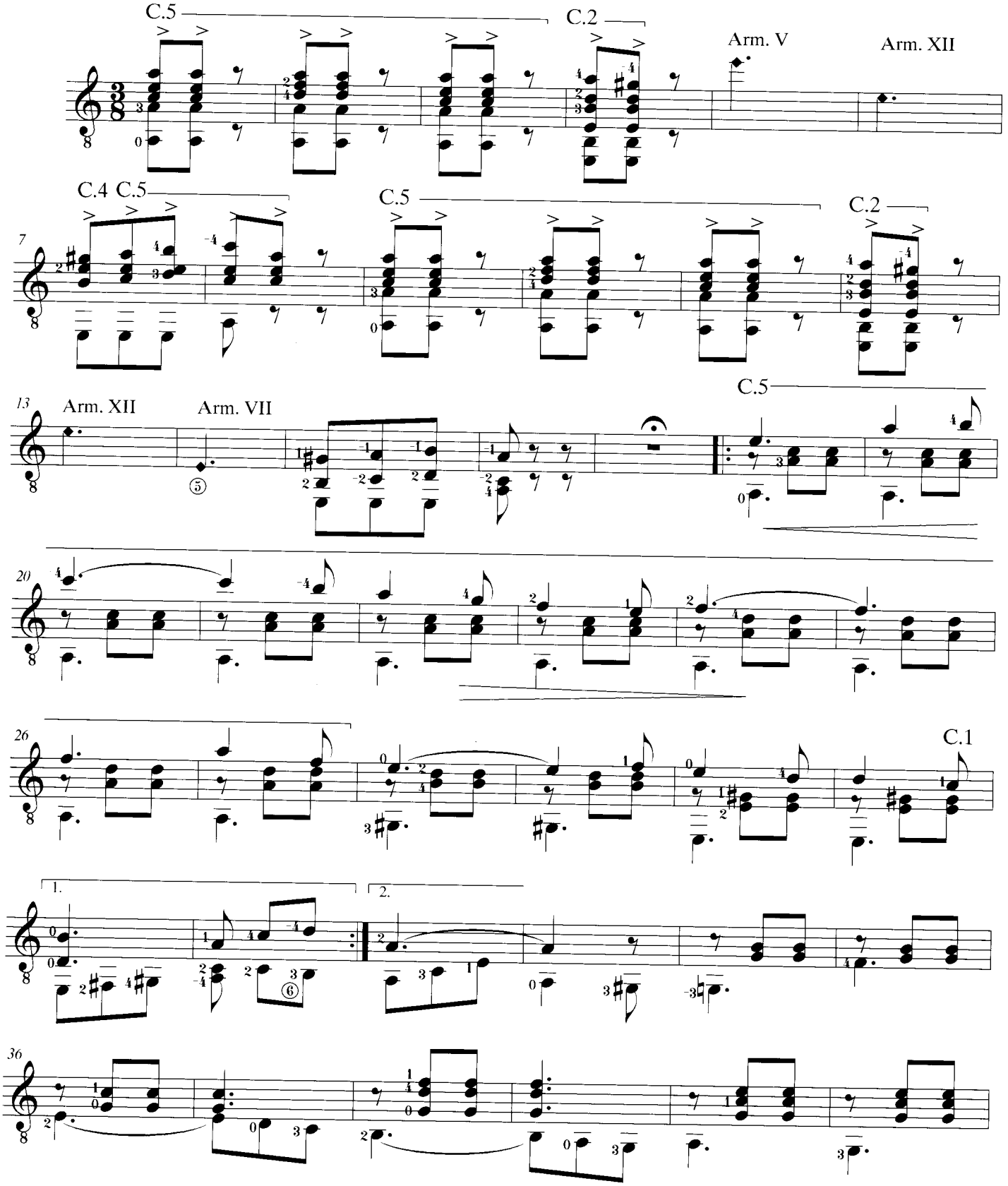

C.4
C.2
49
52
54
C.2
56
C.5
58
C.5
60
63
Arm.
65
XII V- - - - -
XII

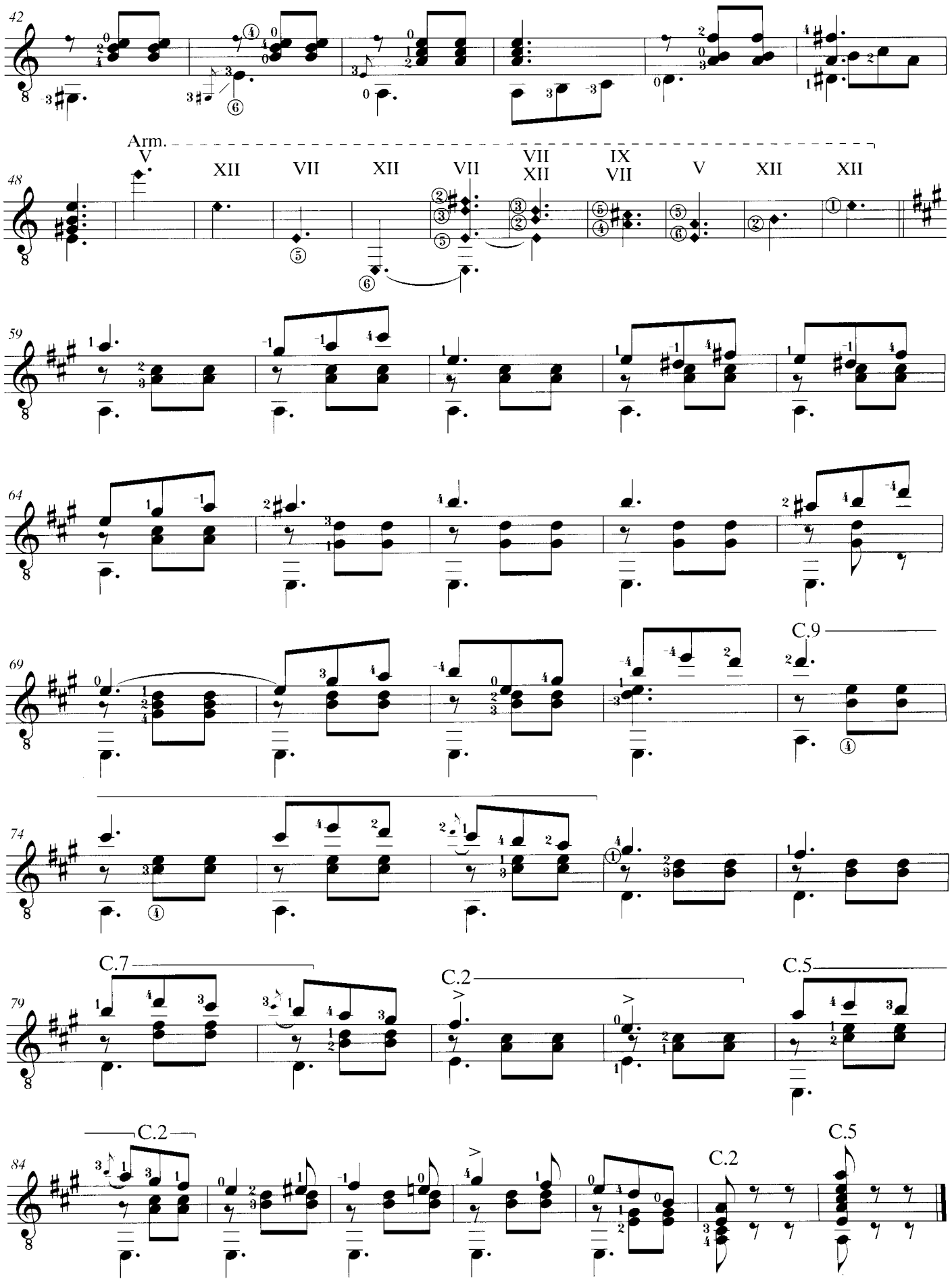
Keringö Vals

Revised & Fingered by
Evangelos Assimakopoulos

JOSÉ VIÑAS
(1823 - 1888)

Molto Allegro(♪. = 80)



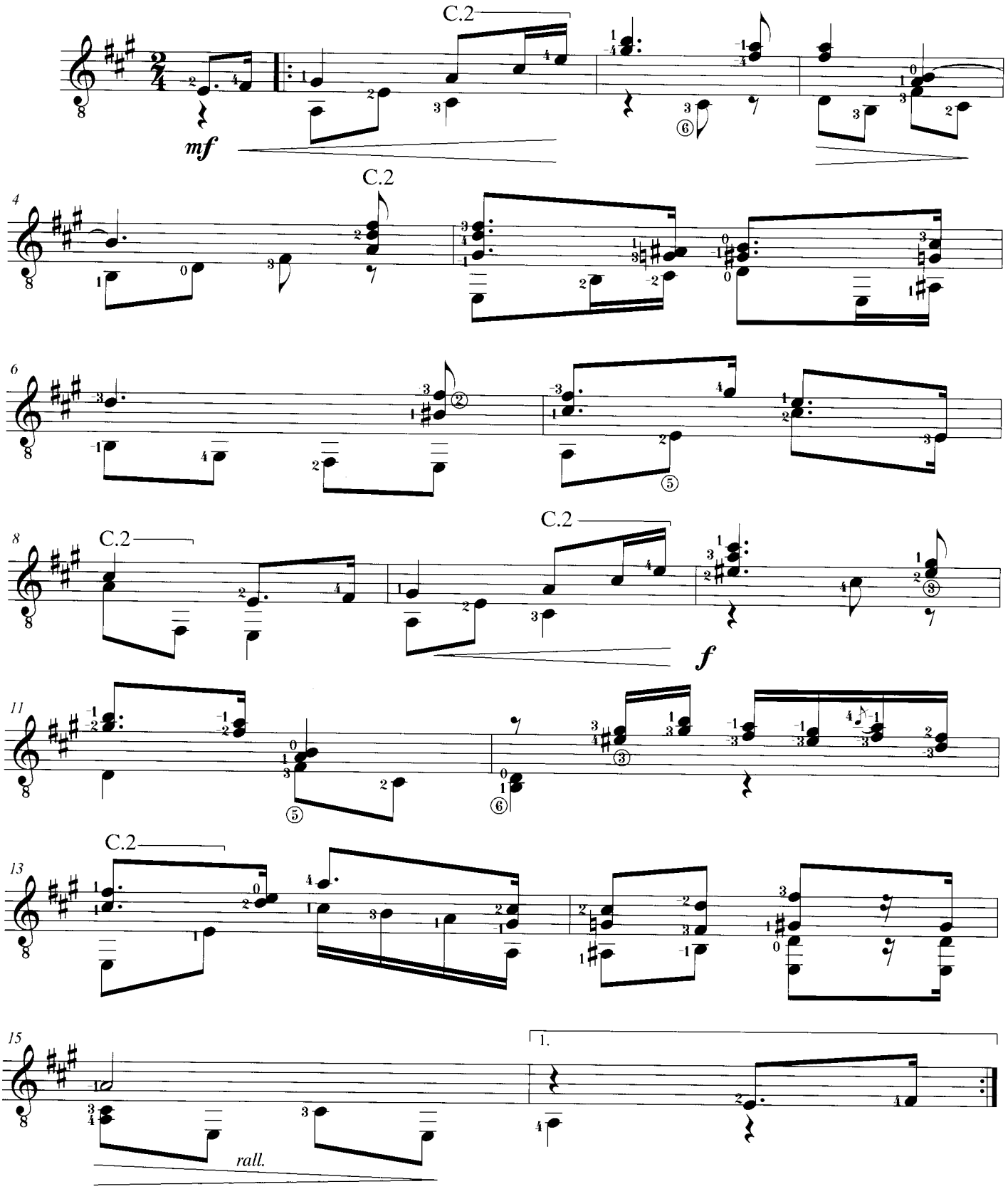

42
Arm.
V
XII
VII
XII
VII
VII
XII
IX
VII
V
XII
XII
48
59
64
69
C.9
74
C.7
C.2
C.5
79
C.2
C.2
C.5
84

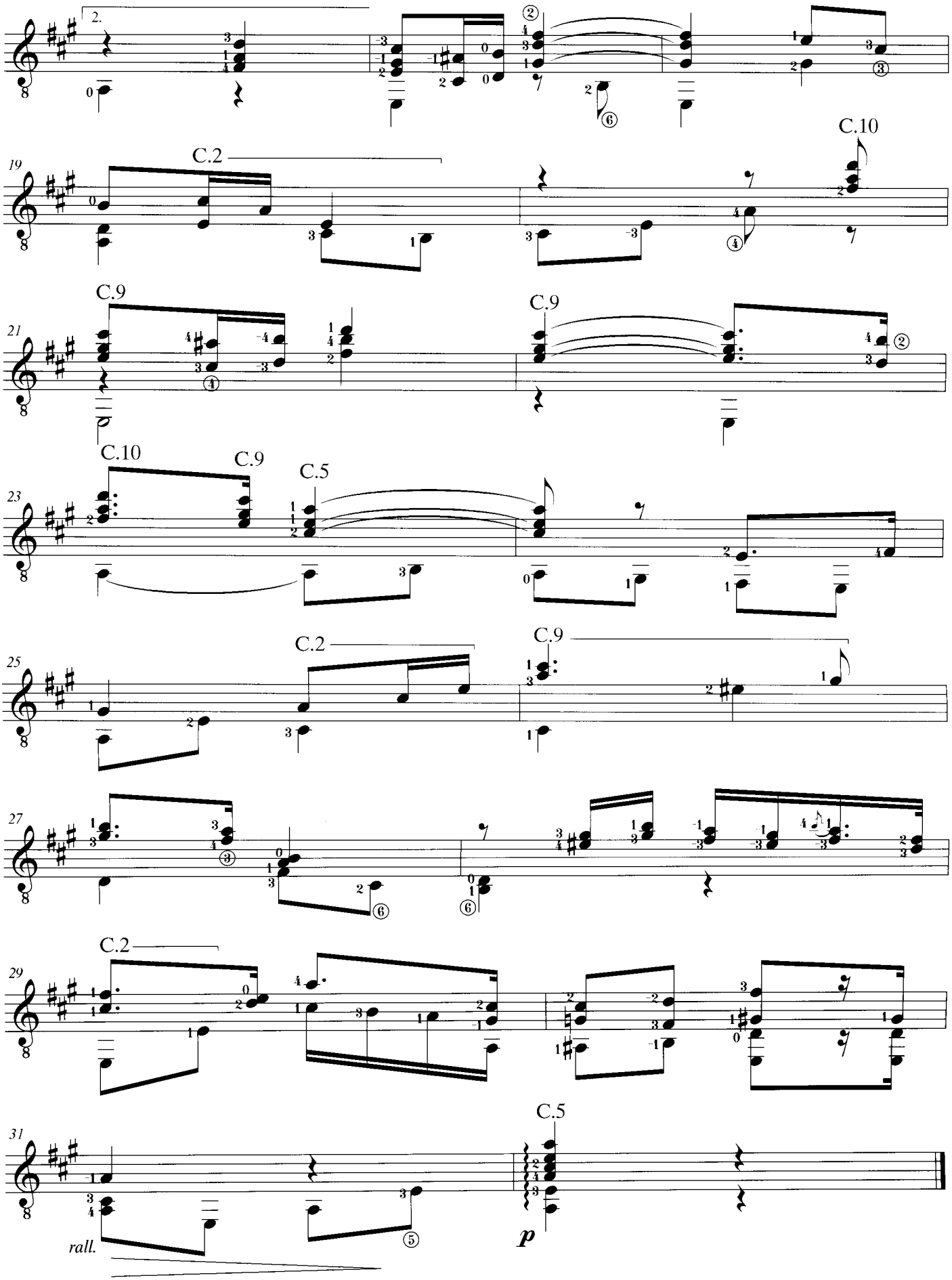
Canción popular Mexicano

Arranged by
Evangelos Assimakopoulos

MANUEL PONCE
(1882 - 1948)

Andante Sostenuto (♩ = 48)




2.
19
C.2
C.10
21
C.9
C.9
23
C.10
C.9
C.5
25
C.2
C.9
27
29
C.2
31
C.5
rall.
p

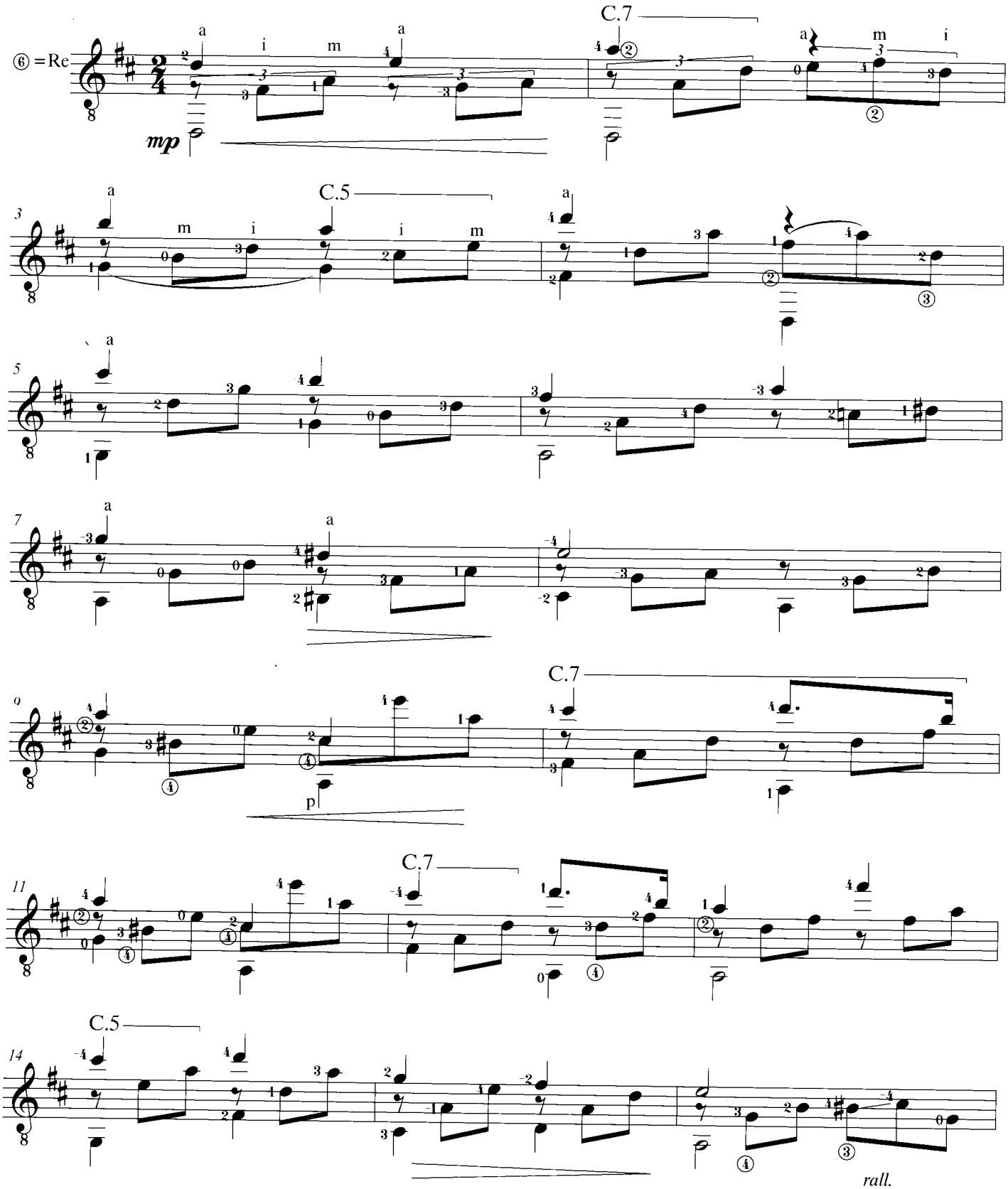
Dedicatoria

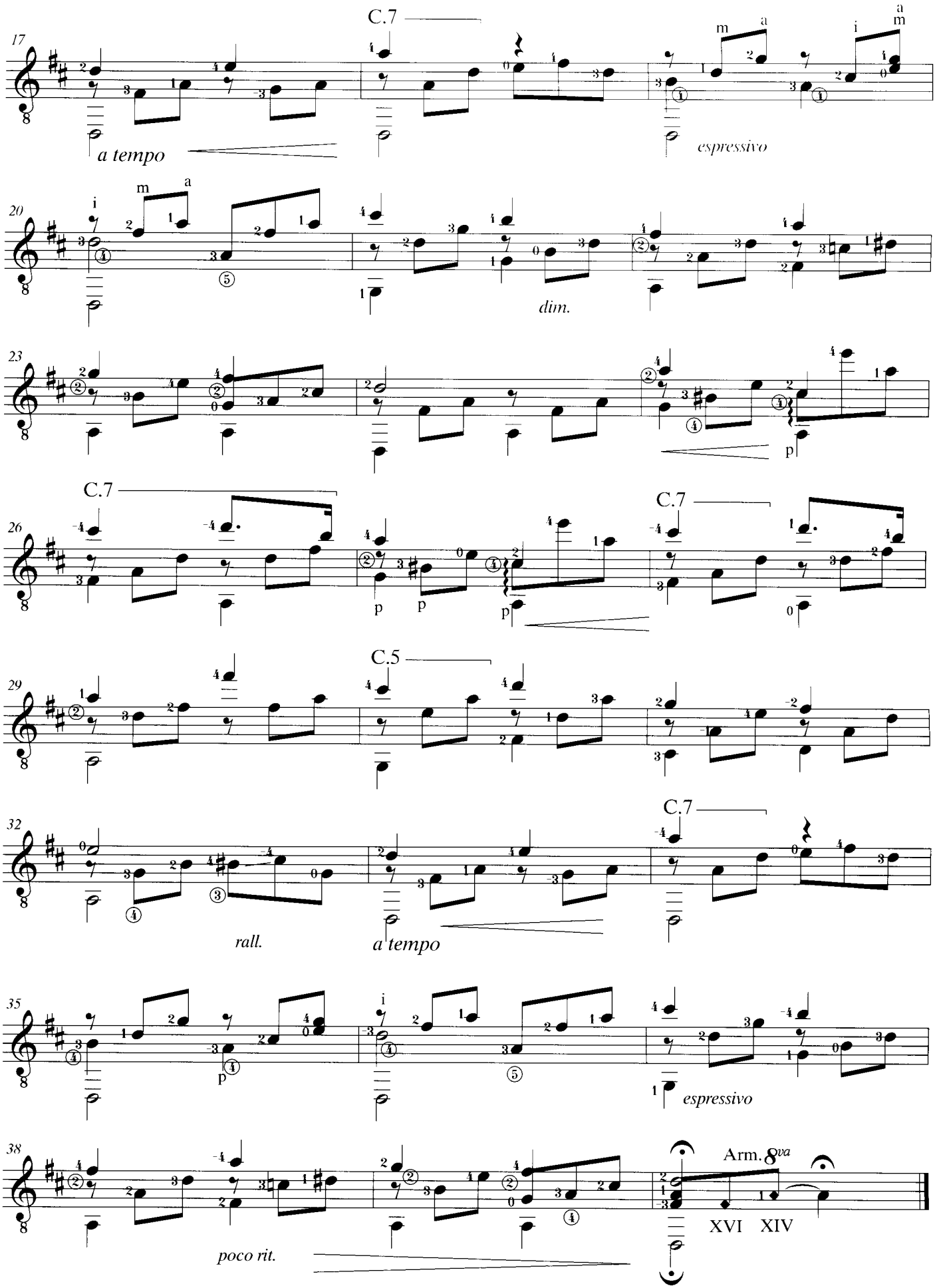
("Cuentos de la Juventud" Op.1)

Transcribed by
Evangelos Assimakopoulos

ENRIQUE GRANADOS
(1867 -1916)

Andantino (♩ = 63)




17
C.7
a tempo
espressivo
20
dim.
23
p
26
C.7
C.7
p
p
p
29
C.5
32
C.7
rall.
a tempo
35
p
espressivo
38
poco rit.
Arm. 8va
XVI XIV

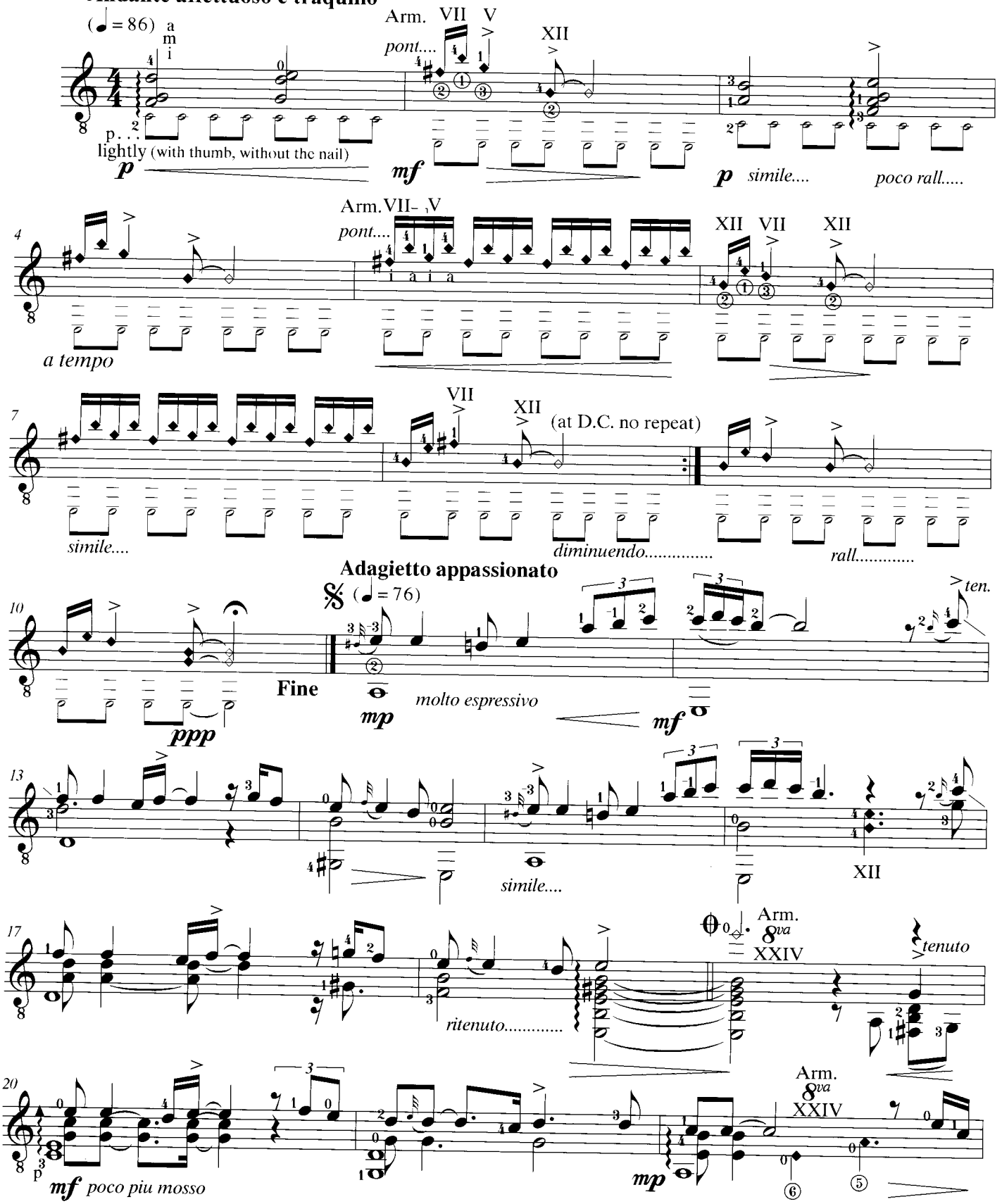
στη Λίζα Ζώη

Notturno Affettuoso

Fingered by
Kostas Grigoreas

KOSTAS GRIGOREAS
(b. 1957)

Andante affettuoso e traquillo



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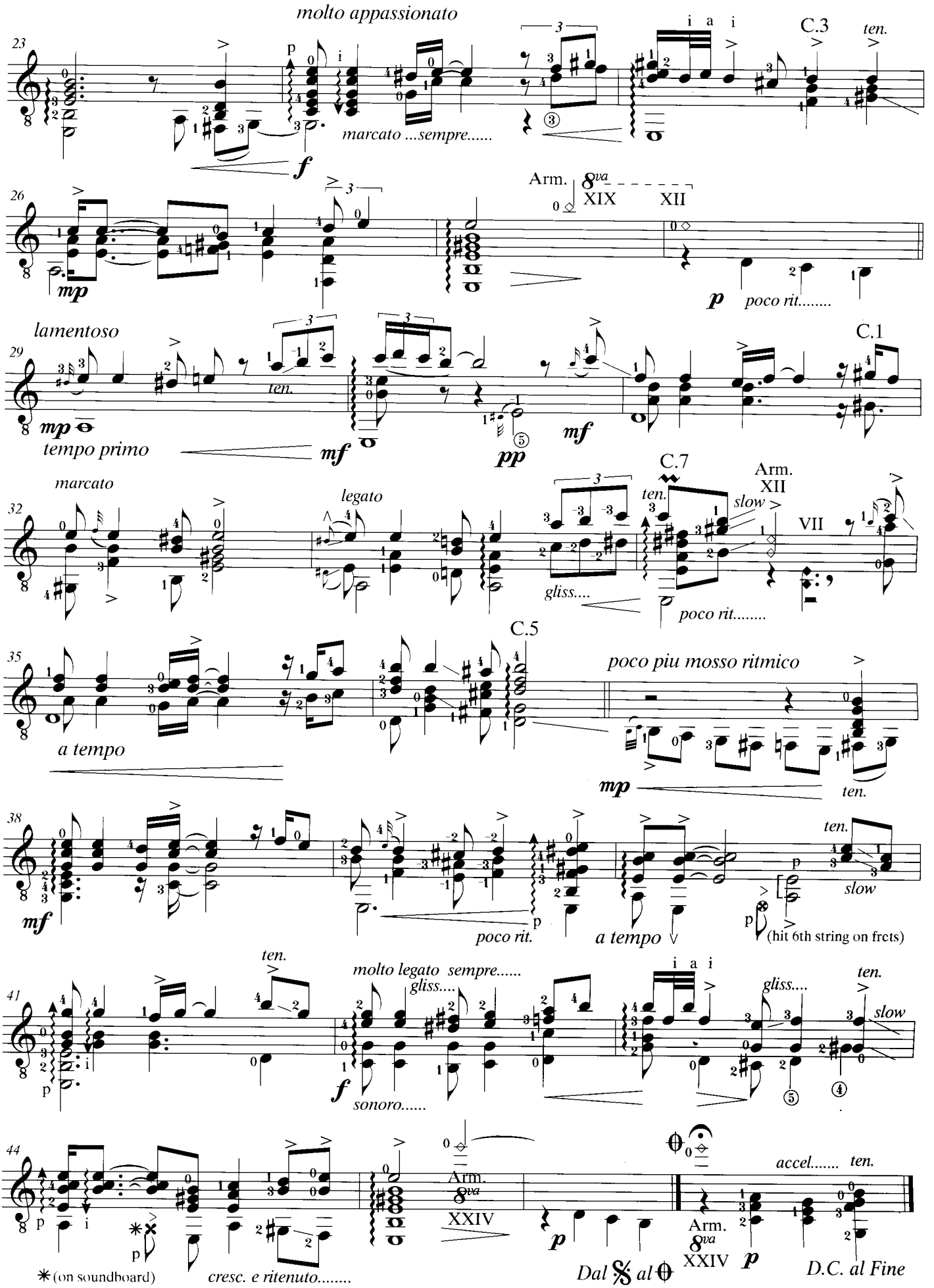

molto appassionato
C.3
ten.
marcato ...sempre.....
Arm.
8va
XIX
XII
poco rit.....
lamentoso
C.1
ten.
tempo primo
marcato
legato
C.7
Arm.
XII
slow
VII
gliss....
poco rit.....
C.5
poco piu mosso ritmico
a tempo
ten.
slow
poco rit.
a tempo
(hit 6th string on frets)
molto legato sempre.....
gliss....
sonoro.....
accel..... ten.
(on soundboard)
cresc. e ritenuto.....
Dal 𝄋 al ⊕
D.C. al Fine

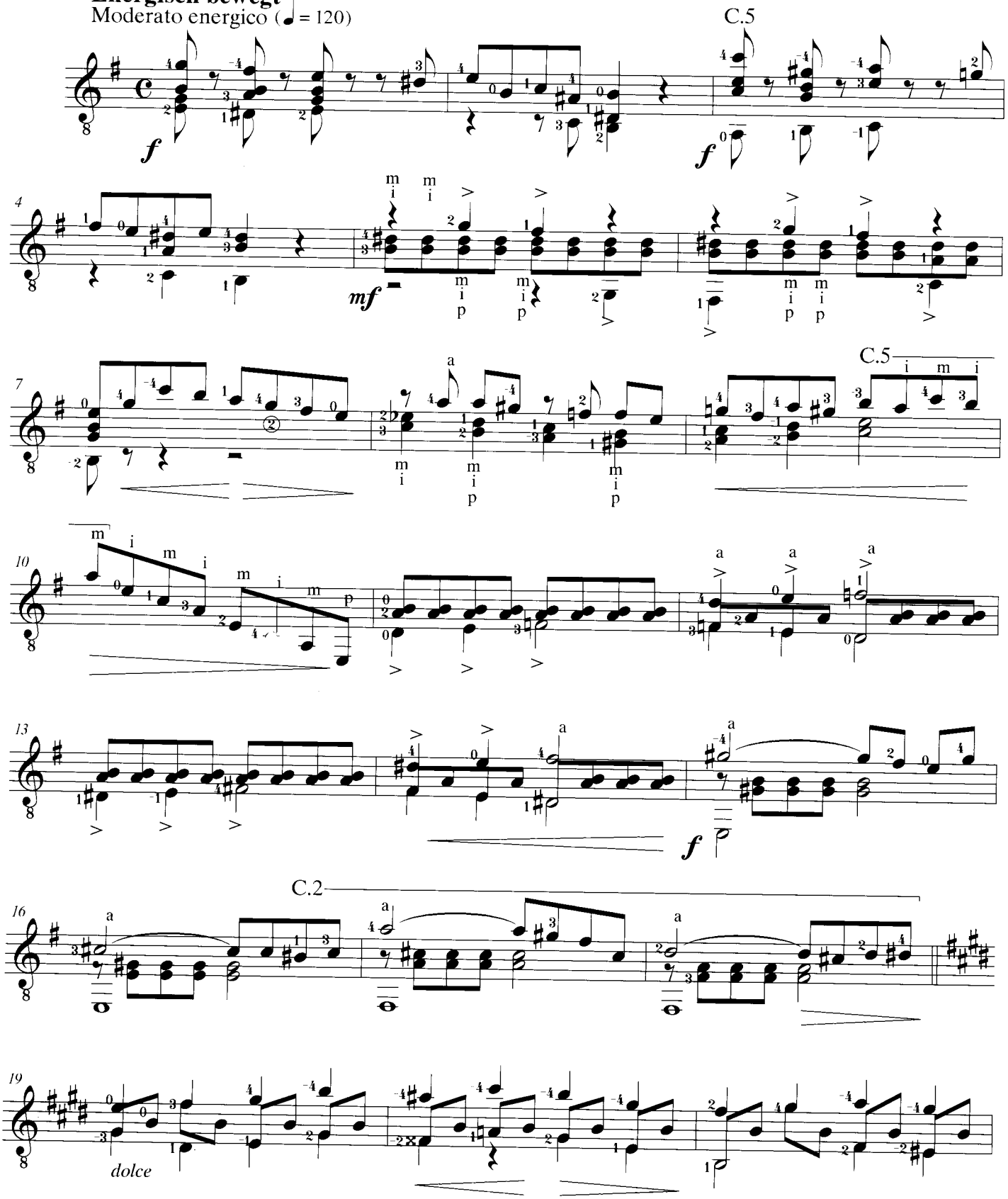
Sonata No. 1

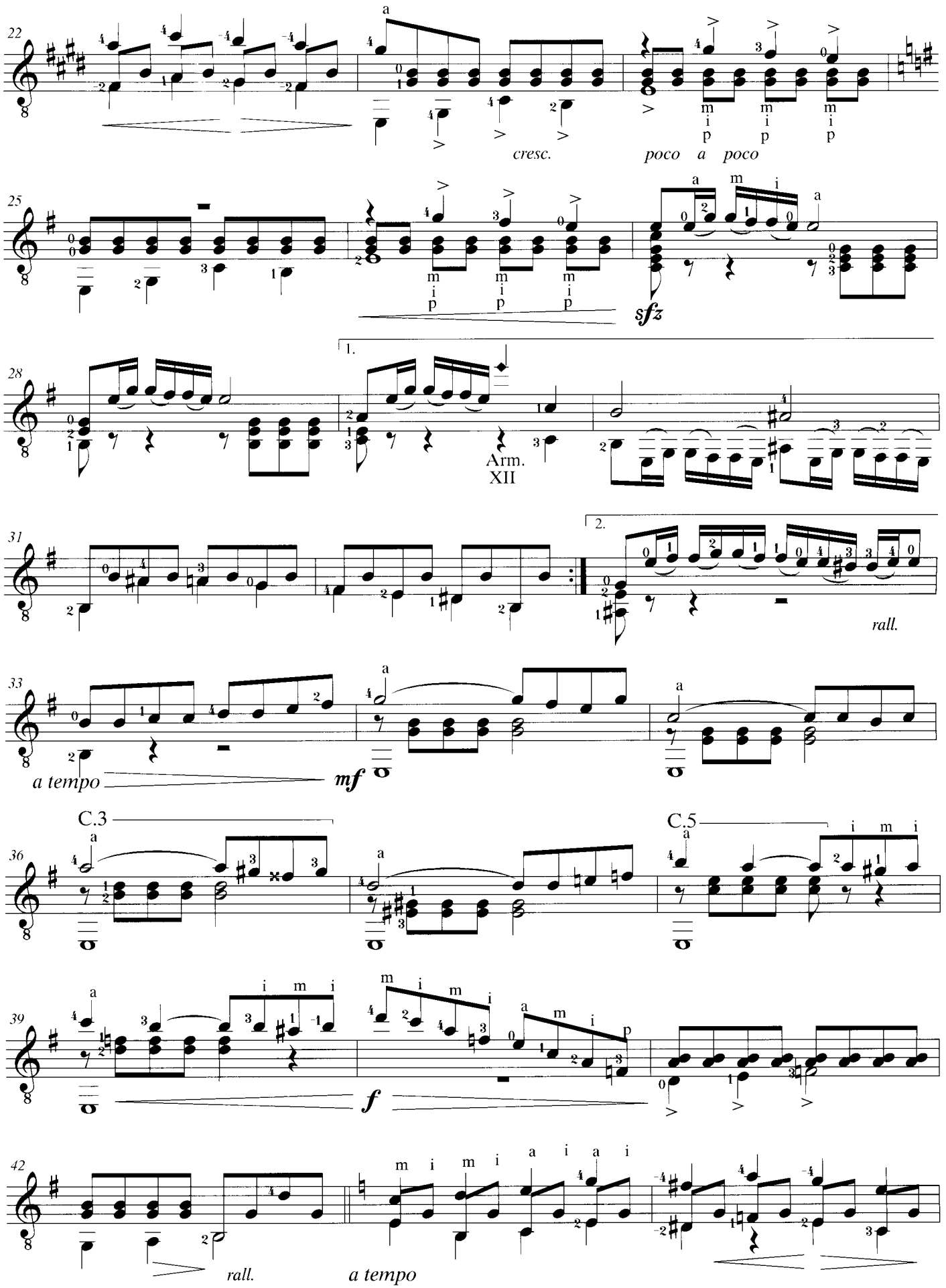
Revised & Fingered by
Evangelos Assimakopoulos

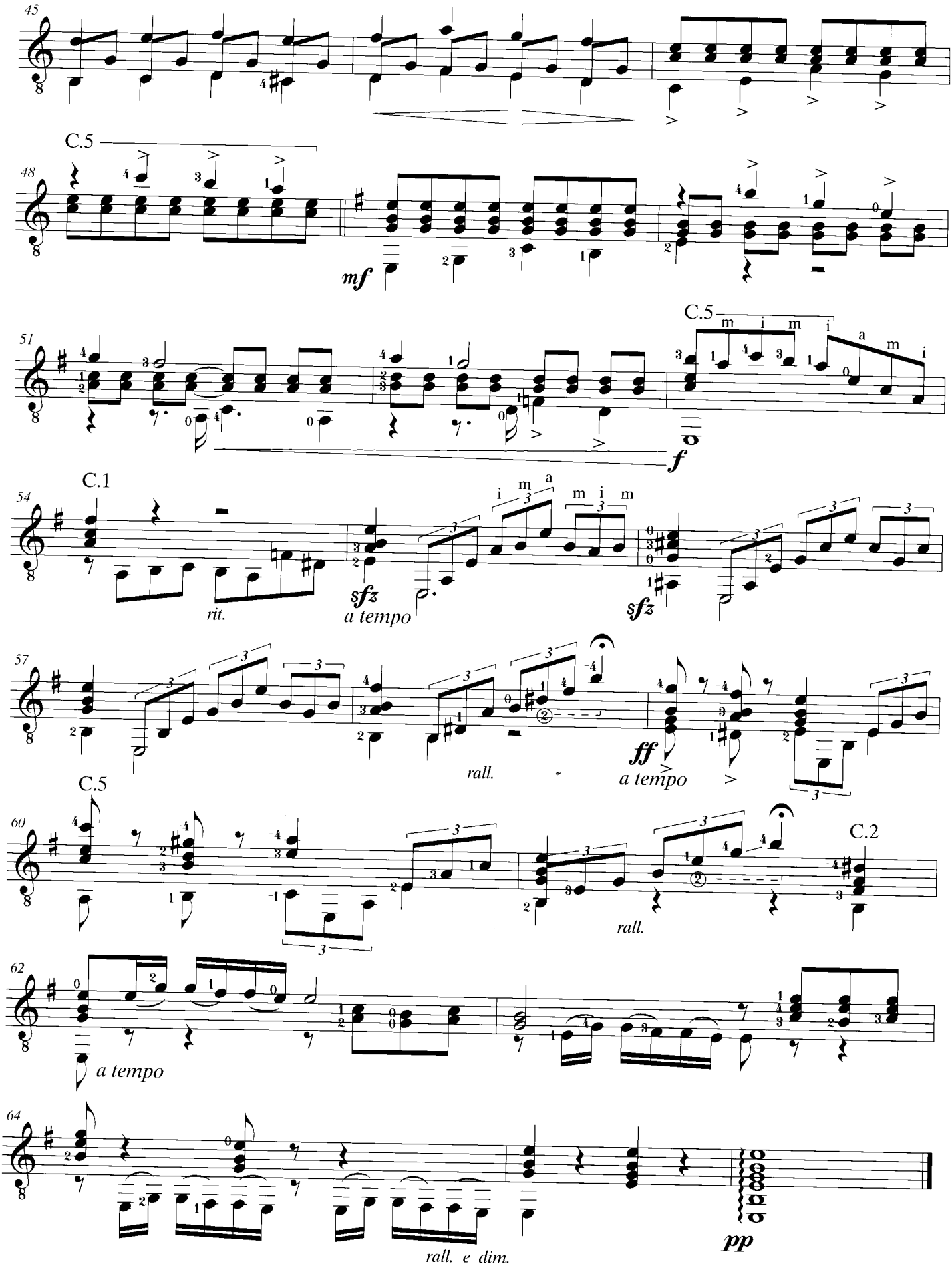
I

HEINRICH ALBERT
(1890 - 1950)

Energisch bewegt
Moderato energico (♩ = 120)

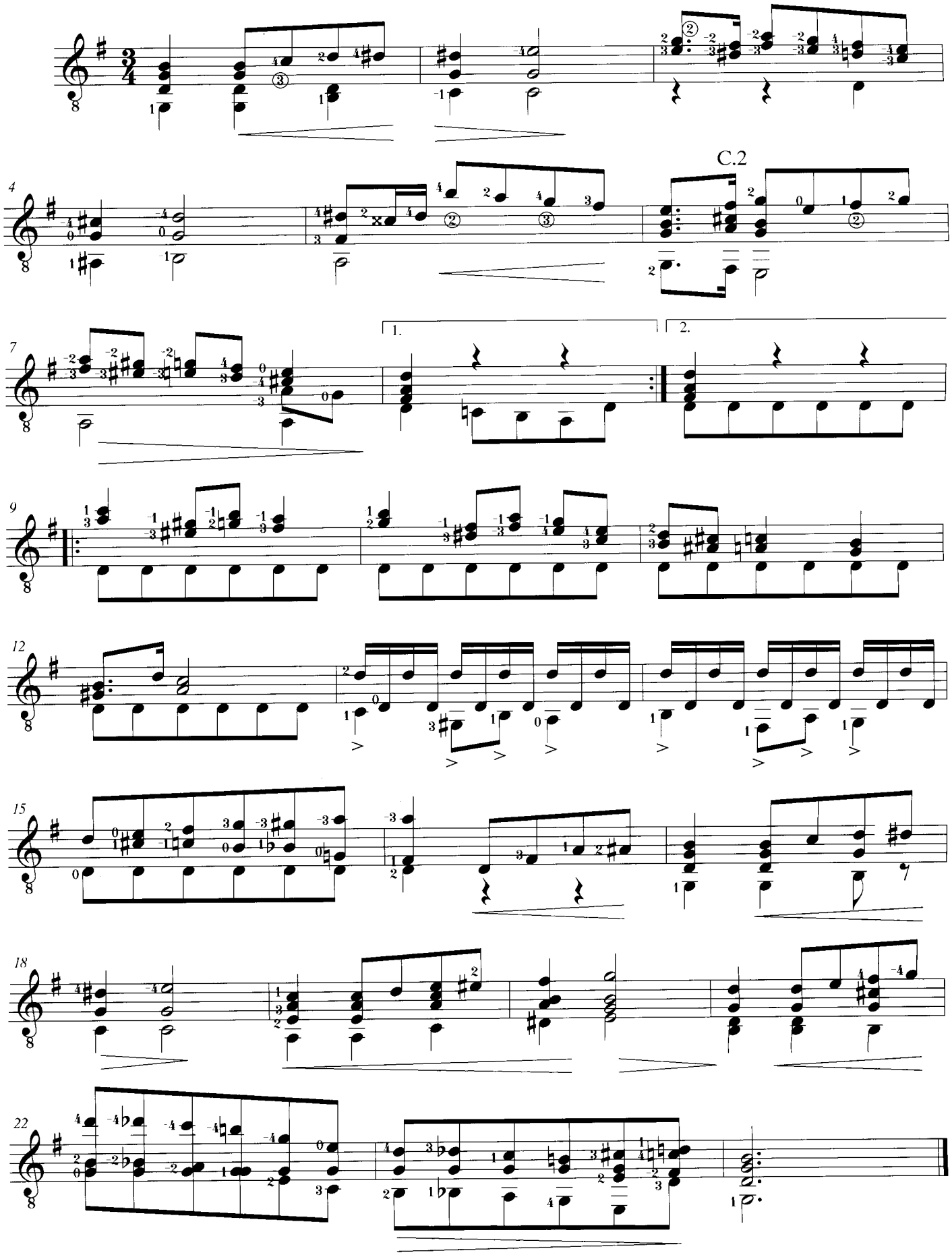



22
cresc.
poco a poco
25
sfz
28
1.
Arm.
XII
31
2.
rall.
33
a tempo
mf
36
C.3
C.5
39
f
42
rall.
a tempo


45
C.5
48
mf
C.5
51
f
C.1
54
rit.
sfz
a tempo
sfz
57
rall.
ff
a tempo
C.5
60
rall.
C.2
62
a tempo
64
rall. e dim.
pp

Langsam und mit Warme **II**

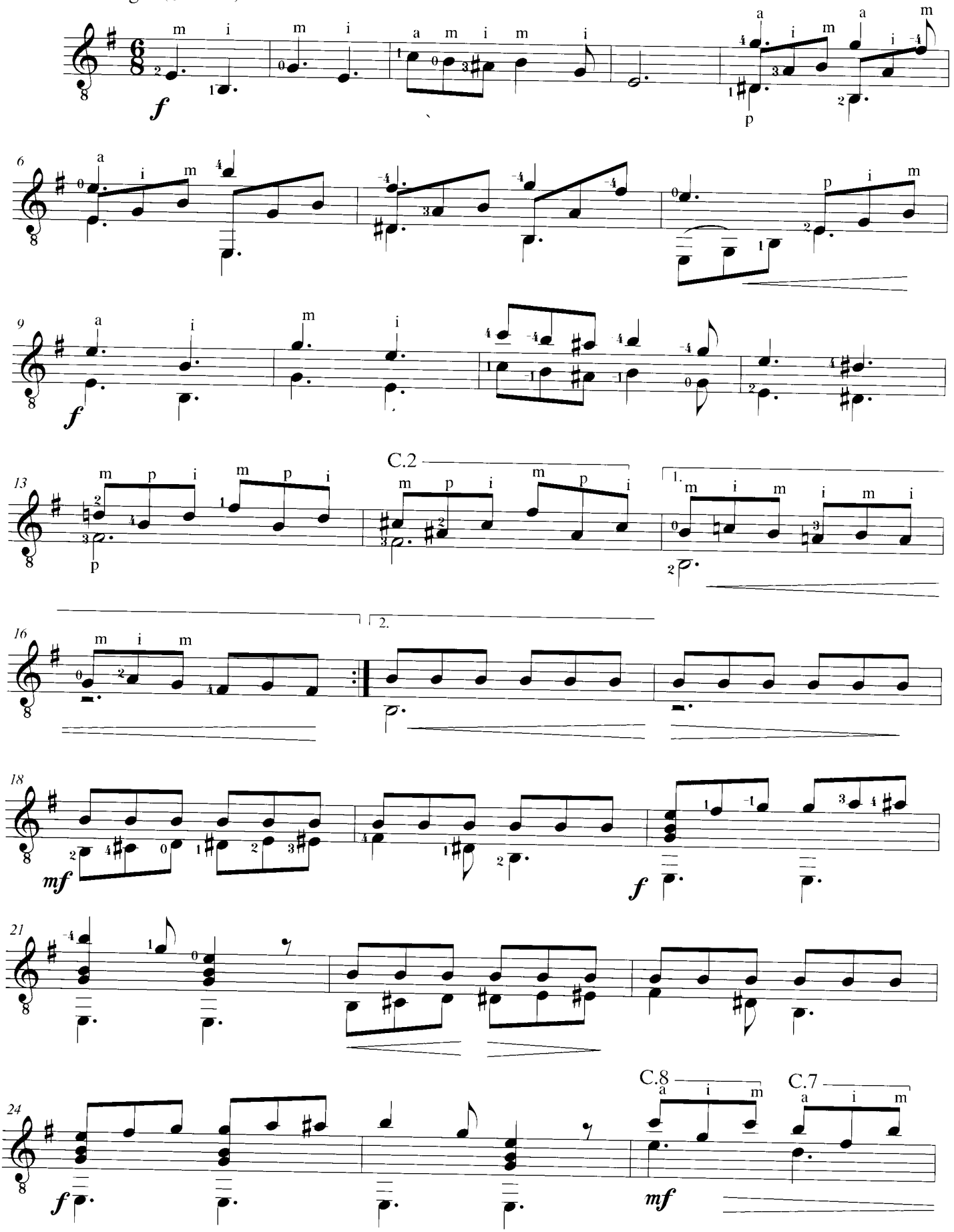
Largo espressivo (♩ = 44)

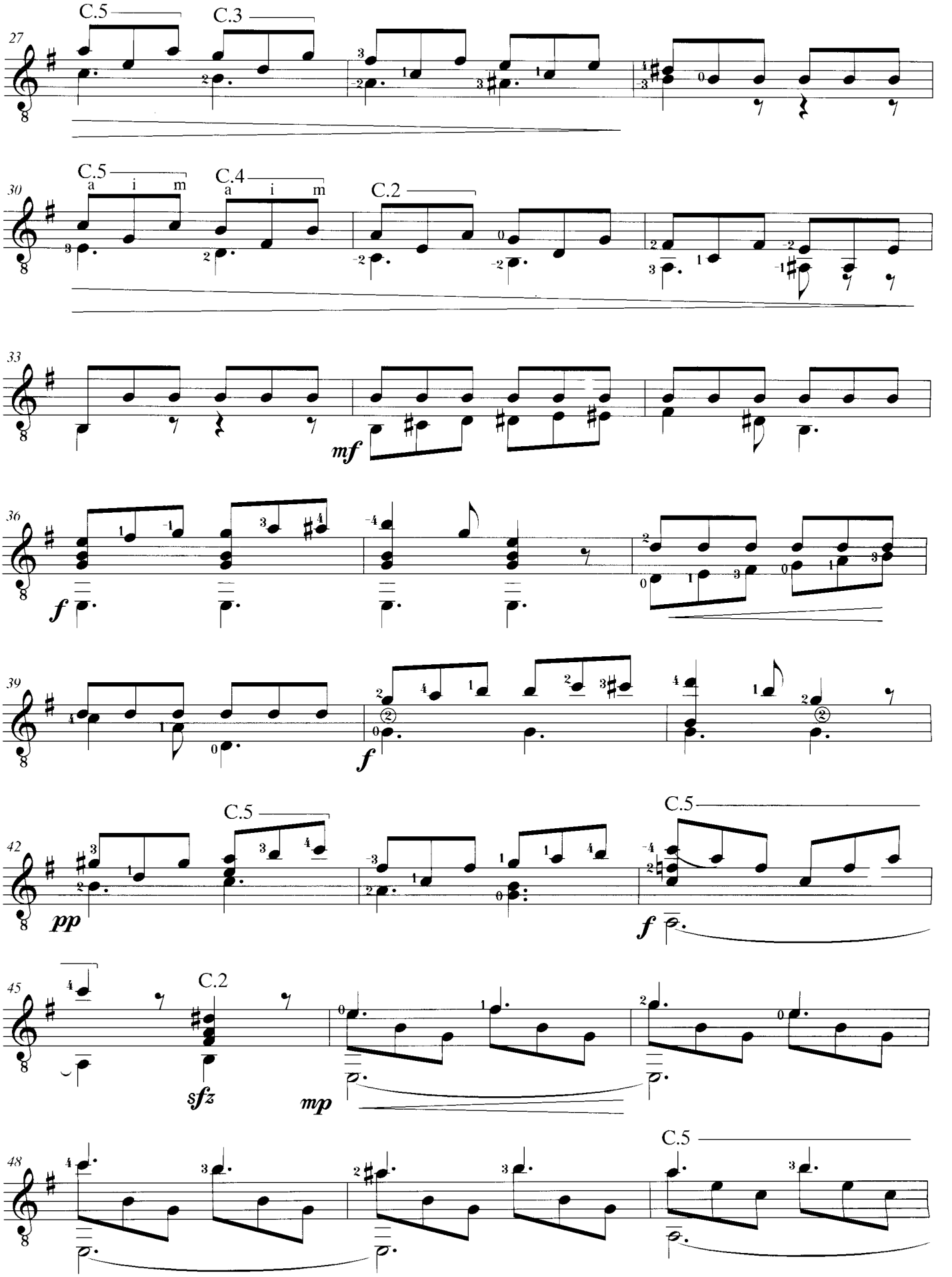


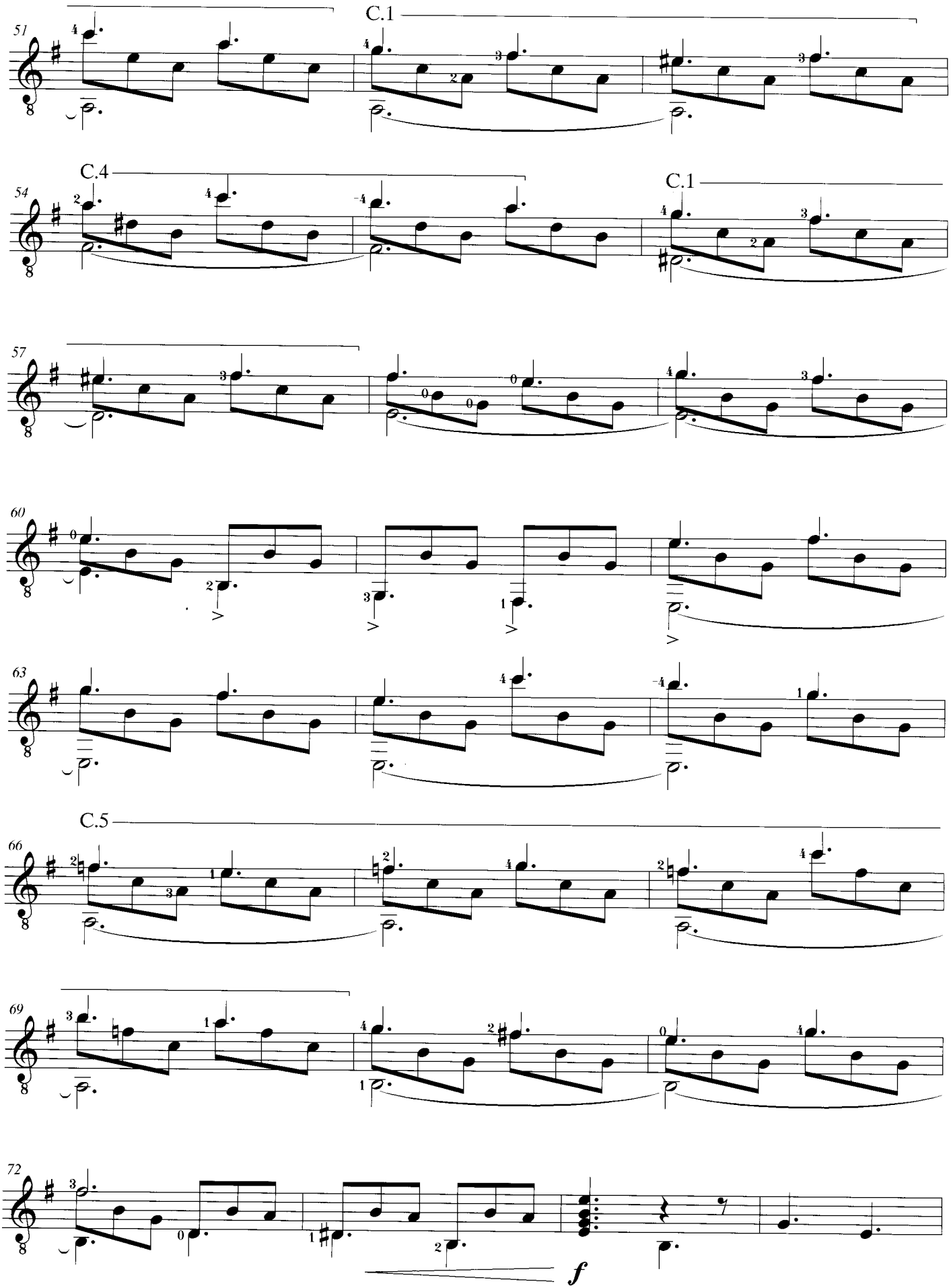
III

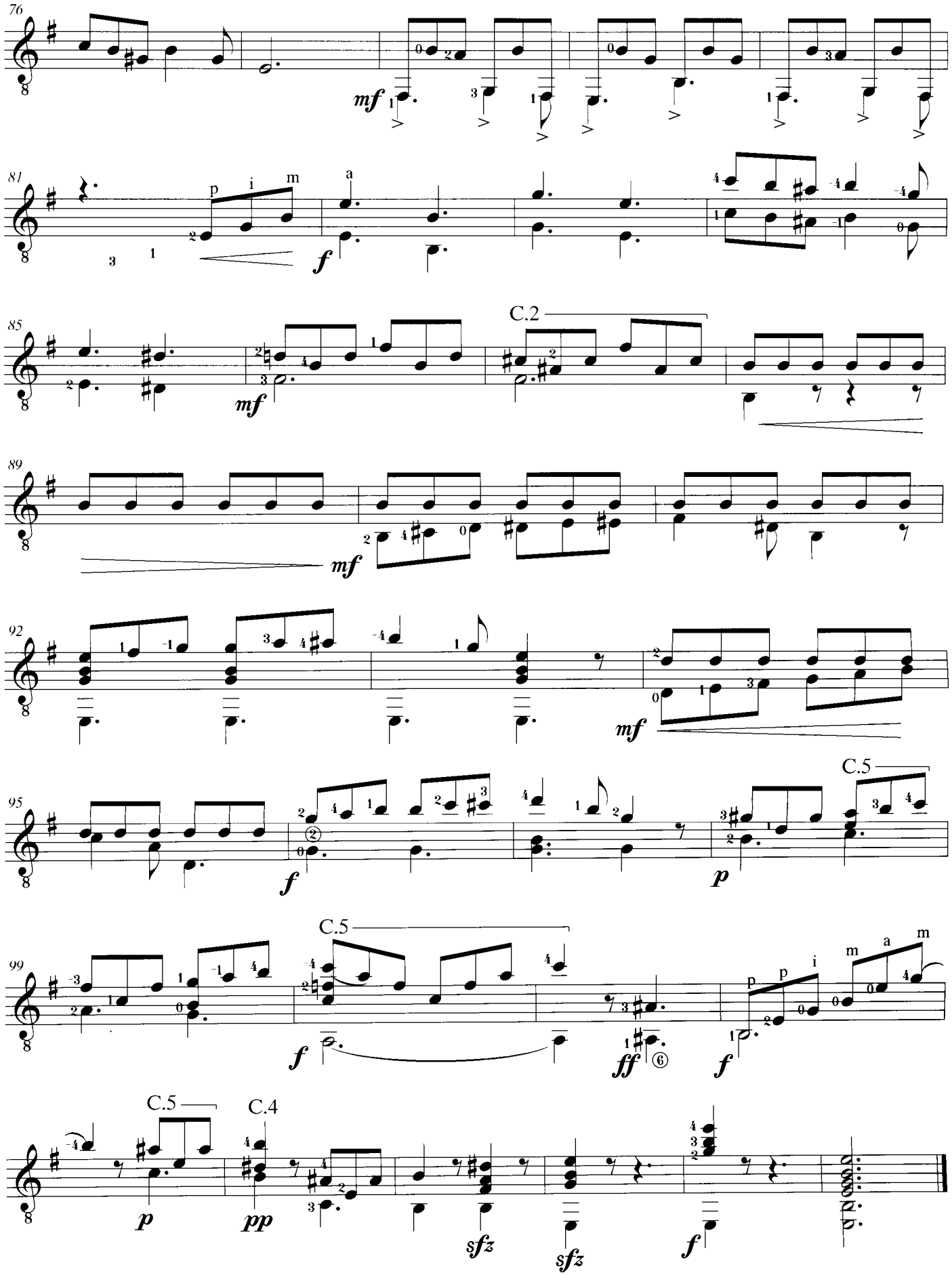
Schnell

Allegro (♩. = 132)




27
C.5
C.3
30
C.5
a i m
C.4
a i m
C.2
33
mf
36
f
39
f
42
C.5
pp
C.5
f
45
C.2
sfz
mp
48
C.5


C.1
C.4
C.1
C.5
f


76
mf
81
p i m a
f
85
C.2
mf
89
mf
92
mf
95
C.5
f
p
99
C.5
f
ff
f
C.5
C.4
p
pp
sfz
sfz
f