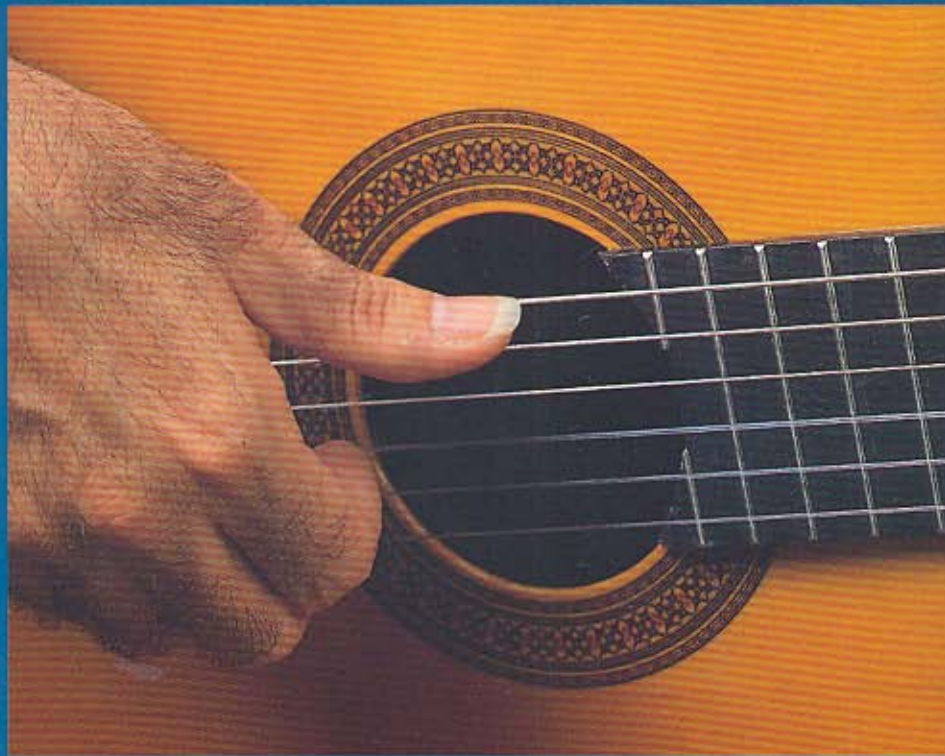


*Evangelos Assimakopoulos*

TO  
BIBΛIO  
ΤΗΣ  
ΚΙΘΑΡΑΣ

7

THE  
GUITAR  
BOOK



PHILIPPOS NAKAS  
THE MUSIC HOUSE

*Evangelos Assimakopoulos*

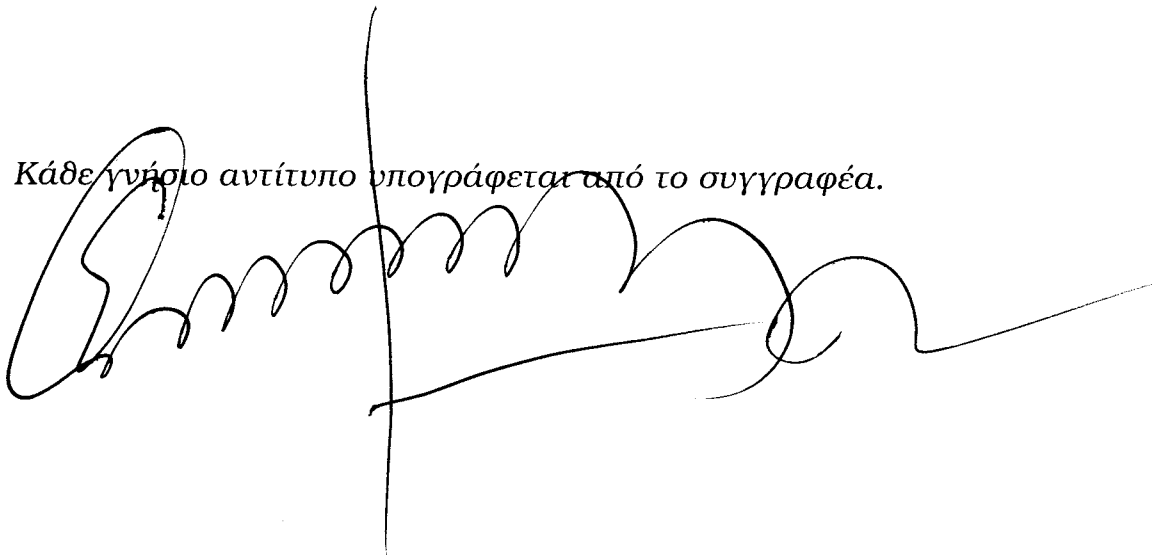
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THE  
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PHILIPPOS NAKAS  
THE MUSIC HOUSE

Κάθε γνήσιο αντίτυπο υπογράφεται από το συγγραφέα.



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## Π Ρ Ο Λ Ο Γ Ο Σ

**T**ο Βιβλίο της κιθάρας Νο.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.

Ευάγγελος Ασημακόπουλος  
Καλοκαίρι του 2002

## P R E F A C E

**T**he 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

## ΕΙΣΑΓΩΓΗ

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

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

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

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

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

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

E.A

## 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 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. 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.

# Villancico de Navidad

Revised & Fingered by  
Evangelos Assimakopoulos

AGUSTÍN BARRIOS  
(1885 - 1944)

(Espressivo  $\text{♩} = 52$ )

⑥=Re

Arm. 8va -----  
VII VII XII VII XII ----- V VII XII

Arm. 8va -----  
VII XII VII



XII-----, V VII XII VII

21

Staff 21-24: Musical notation in treble clef with a key signature of two sharps (F# and C#). It features various chords and melodic lines. Fingerings are indicated by numbers 1-5. A circled 5 is shown below the staff.

25

Staff 25-28: Continuation of the musical notation. Includes a circled 1 at the end of the staff.

29

Staff 29-31: Continuation of the musical notation. Includes a circled 4 and a C.7 chord marking.

32

Staff 32-34: Continuation of the musical notation. Includes C.5 and C.2 chord markings.

35

Staff 35-38: Continuation of the musical notation. Includes C.2 chord markings.

39

Staff 39-42: Continuation of the musical notation. Includes a circled 3 and a C.5 chord marking.

43

Staff 43-46: Continuation of the musical notation. Includes a circled 4.

Arm. 8va -----

XII XII VII VII

47

Staff 47-50: Continuation of the musical notation. Includes a circled 5, circled 4, and circled 3. Ends with the word "Fine".



# My Lady Hunsdon's Puff

Arranged by  
Evangelos Assimakopoulos

JOHN DOWLAND  
(1563 - 1626)

Allegro (♩ = 132)

⑥ = Re

*f* (*p*)

C.2

C.3

C.2

10

12

8

14

8

16

C.2

8

(p)

18

8

f

20

C.8

8

dolce ⑥

22

8

23

C.2

8

f

24

C.2

8

f

# Mulatta del Rio

Revised & Fingered by  
Evangelos Assimakopoulos

KYRIAKOS GIORGINAKIS  
(1950 - 1989)

Ritmico ed espressivo (♩ = 80)

The musical score is written for guitar in G minor (one flat) and 2/4 time. The tempo is marked 'Ritmico ed espressivo' with a quarter note equal to 80 beats per minute. The score is divided into systems of staves, with measure numbers 4, 7, 8, 11, 15, and 19 indicated. Fingerings are indicated by numbers 1-4 on the left hand and 1-5 on the right hand. Dynamics include *mf*, *cresc.*, *p*, and *a tempo*. There are two first endings (1. and 2.) starting at measure 7. Chord symbols C.3 and C.2 are placed above the staff. The piece concludes with a final chord in measure 20.

24 C.2

27

30

33 C.3

36 C.3

40 C.2 C.3

43 C.2

46 Coda C.3

# Serenata Española

op.63

Revised & Fingered by  
Evangelos Assimakopoulos

JOSÉ FERRÈR  
(1835 -1916)

Andantino (♩ = 63)

Musical score for the Andantino section (measures 1-8). The piece is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked Andantino with a quarter note equal to 63 beats per minute. The score includes various fingerings and articulations. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The tempo is marked Andantino with a quarter note equal to 63 beats per minute. The score includes various fingerings and articulations. Measure 5 is marked with a 'C.2' fingering. The piece concludes with a double bar line and repeat dots.

Allegretto (♩ = 84)

Musical score for the Allegretto section (measures 9-24). The piece is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked Allegretto with a quarter note equal to 84 beats per minute. The score includes various fingerings and articulations. Measure 9 is marked with a 'mf' dynamic. The score includes various fingerings and articulations. Measure 13 is marked with a 'C.5' fingering. Measure 17 is marked with a 'C.3' fingering. Measure 20 is marked with a 'C.5' fingering. Measure 24 is marked with a 'C.2' fingering. The piece concludes with a double bar line and repeat dots.

28 Arm. XII

31 Arm. 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')

Arranged by  
Evangelos Assimakopoulos

LUYS DE NARVÁEZ  
(1510 - 1555)

Maestoso (♩ = 84)

The musical score is written for guitar in 4/4 time, with a tempo of Maestoso (♩ = 84). The melody is in G major and features the lyrics "a mi mi pi a mi mi pi". The score consists of seven systems of music, each with a treble clef and a key signature of one sharp (F#). The first system starts with a dynamic marking of *mf* and includes a triplet of eighth notes. The second system begins at measure 4 and includes a slur over a group of notes. The third system begins at measure 7 and includes a repeat sign. The fourth system begins at measure 10 and includes a slur over a group of notes. The fifth system begins at measure 12 and includes a slur over a group of notes. The sixth system begins at measure 14 and includes a change of capo to C.5 and a dynamic marking of *f*. The seventh system begins at measure 17 and includes a change of capo to C.5 and a dynamic marking of *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.



20 *m i m p m i m p m i* C.5 *m i m p m* *p i m i*  
8 *f*

22 *m i m i m i* *m i m* *p i m a* *m i m i m a m i m*  
8 *p*

24 *m i m* *i m i m* C.5  
8 *f*

27 *m i p m p i m a i m p i p i m i*  
8 *mp*

29 *m* *m i m*

31 *m i p m p i m a i m p m p i m i*  
8 *mf*

33

35 C.5 *f*

37 *a m i* *a m i* *a m i* *a m i* *C.5* *a i*

(*mf*) ( ) ( ) ( ) ( ) ( ) ( )

40 *C.3*

( ) ( )

42

( ) ( )

45 *a* *m i m i* *m*

(*mf*) ( ) ( ) ( ) ( ) ( ) ( )

47 *a* *m i m i* *a* *i m i m* *a*

( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )

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

( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )

52 1. *m* 2. *m*

( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )

54 *C.3*

( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )

# Preludio

Arranged by  
Evangelos Assimakopoulos

FRANCESCO CORBETTA  
(1612 - 1681)

Andante (♩ = 58)

⑥ = Re  
⑤ = Sol

C.1 C.3 C.2

4 C.3 C.1 C.3

7 C.3 C.2 C.1

10 C.3

13

16

19 C.1 *tr*

(*mf*)

(*rall.*)

*p*

# Νοσταλγία

Fingered by  
Manolis Vrontinos

THEODORE ANTONIOU  
(b. 1935)

Espressivo (♩ = 60)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Espressivo' with a quarter note equal to 60 beats per minute. The score consists of seven systems of music, each with a staff and a bass line. The melody is primarily in the upper register, often featuring grace notes and ornaments. Fingerings are indicated by numbers 1-4, and accents are marked with 'a' and 'm'. Dynamics include 'mf' and 'f'. The score includes various musical notations such as slurs, ties, and ornaments. The bass line provides harmonic support with chords and single notes. The piece concludes with a final cadence.

16 4 3 ③ ④ p C.3 C.2

18 0 4 2 1 4 0 ⑤ 2 2 ② 4 3 1 ③ ④

21 1 3 ② 2 ③ ④ ⑥ 3 ③ 0 4 2 ③ 0

23 1 0 2 4 1 2 4 1 2 4 1 2 4 1 3

25 1 4 1 4 4 3 ③ 4 3 ③ 4 1 ③ 4 3 ③ 4 3 1 2 ③

27 1 3 2 0 4 1 0 2 ③ ③ 1 2 4 2 4 3 3

29 ③ 4 2 4 ④ 3 ③ 3 ③ 2 ② 1 0 ② ② 0

31 3 2 4 1 3 ① 2 1 4 0 3 3 2 3 3 3

# Bolero

Revised & Fingered by  
Evangelos Assimakopoulos

JULIÁN ARCAS  
(1832 - 1884)

Allegro moderato (♩ = 112)

The musical score is written for guitar in 3/4 time. It consists of seven systems of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *dolce*), articulation (*rit.*, *a tempo*), and fingering (numbers 1-4, 0 for natural, and letters *p*, *i*, *m*, *a*). There are also circled numbers (2, 3, 4) and 'arm. XII' markings. The piece begins with a forte (*f*) dynamic and a piano (*p*) dynamic, and concludes with a mezzo-forte (*mf*) dynamic and a 'dolce' marking. The tempo changes from 'Allegro moderato' to 'rit.' and then back to 'a tempo'.

26

30 C.2

33

*a tempo*

36 arm. XII

40 C.3

*rit. dolce a tempo*

44 C.1

*rit. a tempo*

48 arm. XII

51 C.5

Detailed description: This page of a guitar score contains nine staves of music, numbered 26 to 57. The music is written in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Performance instructions include *a tempo*, *rit.* (ritardando), and *dolce*. Technical markings include *arm. XII* (armature XII) and *C.1* through *C.5* (capo positions). Fingering numbers (1-4) are placed above notes, and circled numbers (2, 3, 4) are placed below notes. The piece concludes with a final chord in measure 57.



# Λυγισιόν

NOTIS MAVROUDIS

(b. 1945)

Quasi ritmico (♩ = 50)

The musical score is written for guitar and consists of seven systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The music is in 4/8 time and features complex rhythmic patterns and fingerings. Dynamics include *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are also accents and slurs. A 'C.1' marking is placed above the first and third systems. The tempo is indicated as 'Quasi ritmico' with a quarter note equal to 50 beats per minute. The score ends with a double bar line and a final chord.

8 *rall.* C.1

*p dolce* C.5 C.1

C.5 *f*

C.5

13 *mp* *p*

C.1 C.1

15 *rall.* *p*

# Cancion triste

Revised & Fingered by  
Evangelos Assimakopoulos

FRANCISCO CALLEJA  
(1891 - 1950)

Moderato espressivo (♩ = 104)

The musical score is written for guitar and includes the following elements:

- Lyrics:** p i a m i p i (repeated twice)
- Staff 1 (Melody):** Treble clef, 6/8 time. Starts with a key signature of one flat (Bb). Includes a circled 6 = Re and circled 5 = Sol. Dynamics include *mf* and *p*. Accents (>) are placed over notes.
- Staff 2 (Guitar):** Treble clef, 6/8 time. Includes chords C.3, C.7, and C.5. Fingerings (3, 4, 2, 4) and slurs are indicated.
- Staff 3 (Guitar):** Treble clef, 6/8 time. Includes chords C.3, C.7, and C.5. Fingerings (3, 4, -4, 2, 4) and slurs are indicated.
- Staff 4 (Guitar):** Treble clef, 6/8 time. Includes chords C.3, C.7, and C.5. Fingerings (3, 4, -4, 1, 3, 4, -4) and slurs are indicated.
- Staff 5 (Guitar):** Treble clef, 6/8 time. Includes chords C.5 and C.3. Fingerings (-4, -4, 3, -3, 3, -3, 3, -3) and slurs are indicated. Dynamics include *cresc.* and *ritar.*
- Staff 6 (Guitar):** Treble clef, 6/8 time. Includes chords C.3. Fingerings (4, 3, 0, 3, 1, 2, 2) and slurs are indicated. Dynamics include *a tempo*.
- Staff 7 (Guitar):** Treble clef, 6/8 time. Includes chords C.3. Fingerings (4, 3, 0, 3, 1, 2, 2) and slurs are indicated.

15

17

19

21

23

C.10

C.8

25

C.8

27

C.5

29

*ff*

31 C.10 C.8

33 C.8

35 C.5 *cresc.*

37

39 C.3 *ritar.* *a tempo* *Da  $\frac{3}{4}$  hasta  $\frac{3}{4}$  y Final*

Final Andante *f*

41 *m i m ten.*

43

44 *p* Arm. XII

# Prélude

*Revised & Fingered by  
Evangelos Assimakopoulos*

NAPOLEON COSTE  
(1806 - 1888)

Andante ( $\text{♩} = 84$ )

6 = Re  $f$

*m p i m i p m*

*i m a m p i m*

*i m a m p i m*

$p$

*p i m i m p i m*

C.6

C.5

C.4

C.3

C.3

$p$  *i m i m p i m*

C.3

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

C.10

*a p i m i m p i*

C.10

12

# Guajiras Cubanas

Revised & Fingered by  
Evangelos Assimakopoulos

SEVERINO GARCIA  
(1859 - 1931)

Moderato (♩ = 120)

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of seven systems of music, each starting with a measure number in the left margin. The notation includes various rhythmic patterns, chords, and fingerings. Chord symbols (C.2, C.3, C.5, C.7) are placed above the staff to indicate specific chord voicings. Fingerings are indicated by numbers 1-4 below the notes. The piece begins with a circled '6' and 'Rc' above the first measure. The first system (measures 1-5) includes the lyrics 'p p i m i m' under the notes. The second system (measures 6-8) continues the melody. The third system (measures 9-13) features a 'pizz.' (pizzicato) marking at the end. The fourth system (measures 14-17) continues with a 'pizz.' marking at the end. The fifth system (measures 18-22) continues with a 'pizz.' marking at the end. The sixth system (measures 23-27) continues with a 'pizz.' marking at the end. The seventh system (measures 28-31) is labeled 'Copia' and features a complex rhythmic pattern with many accidentals and fingerings. The score ends with a dashed line below the final system.



33 C.2

37

42

47

51

56

60 C.2

64

Copla  
C.2

70

C.7

ten.

75

C.2

C.2

C.7

79

ten.

C.2

83

ten.

C.2

87

C.2

91

C.5

C.7 Vivo

95

m i m

i m a

m i m

i m i

99

ff

# Gigue

Revised & Fingered by  
Evangelos Assimakopoulos

JOHANN FROBERGER  
(1616 -1667)

Moderato (♩. = 63)

⑥ = Rc

5

10

15

21

26

30

Arm. XII

⑥

Annotations: m, i, a, m, p, C.5, C.1, C.2, C.8, C.3, C.7, C.5, C.3, C.10, C.3, C.3, Arm. XII



15

17

C.2

19

21

23

25

27

29

C.2



# El noi de la mare

Revised & Fingered by  
Evangelos Assina kopoulos

MIGUEL LLOBET  
(1878 - 1938)

(Andante espressivo ♩ = 92)

⑥ = Re

8

3

5

8

11

14

16

8

Arm. VII  
XII - - -

Arm. VII

Arm.

# Νανούγισμα

ALIKI MAKRIGIORGOU

(b. 1963)

*ad libitum* (♩ = 144)

8

*rit.*

8

*p a tempo*

10

12

14

16

C.7

18

C.8

C.5



20

21

24

27

30

32

35

38

C.5

C.5

C.8

C.1

C.1

41 C.3

44 C.4

47 C.3

50

53 C.1

56 C.3

59

62 C.1 C.3

*cresc.*

*dim.*

*rit. a tempo*

*rit. a tempo*

65 *rit.*

68 *a tempo*

70 *ff* *dim.*

73 *rit.*

Final

Da  $\frac{3}{4}$  al  $\frac{4}{4}$  e  
Final

75

78 *p*

81 *p* *rit. molto* *a tempo*

84 *rall.*

# Sarabande

Transcribed by  
Evangelos Assimakopoulos

GEORG FRIEDRICH HÄNDEL  
(1685 - 1759)

Maestoso (♩ = 63)

⑥ = Re

*mf*

C.3

4

C.3

C.5

C.8

8

C.5

11

C.3

C.3

C.5

14

C.10

Fine

Detailed description: This block contains the first system of the Sarabande score, measures 1 through 16. It is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is Maestoso with a quarter note equal to 63 beats per minute. The dynamics start at mezzo-forte (mf). The score includes various ornaments (trills and mordents) and fingerings. Chordal figures are labeled as C.3, C.5, C.8, and C.10. The piece concludes with a repeat sign and the word 'Fine'.

Var.I

17

C.3

C.5

C.3

20

C.8

Detailed description: This block contains Variation I (Var.I) of the Sarabande, measures 17 through 20. It begins with a repeat sign and a first ending bracket. The notation includes fingerings and ornaments. Chordal figures are labeled as C.3, C.5, C.8, and C.3. The variation concludes with a repeat sign and a fermata.

23 C.8 C.3

metallico

26 C.5 C.3 C.8

30 C.8

33 Var.II C.5

pizz.

37 C.8

40 C.2

43 C.3 C.3 C.5

46 C.10 D.C. al Fine

rall.

# Andante

Transcribed by  
Evangelos Assimakopoulos

JOSEPH HAYDN  
(1732 - 1809)

Espressivo (♩ = 80)

⑥ = Re

5

10

15

20

25

29

ritard. Fine

Da Segno al Fine

# Allemande

(in the style of S.L.Weiss)

Revised & Fingered by  
Evangelos Assimakopoulos

MANUEL M. PONCE  
(1882 - 1948)

(Moderato ♩ = 72)

1 a m i a m i m i a m i m

2 i m i a m i m i

3 p m i p a m i m i C.3 m a m i

4 a m i p i m a m i m p i m p a i m m i m a m i

6 m i C.2 m i m i m a i m i p i m a m i p p i m a m i

8 C.2 i m a

9 i m i m i m i m a m i m a m i m p i a m i p i p i m a

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

13 *p a m i p i m a*

15 *m i m i m i m i m i m i m i m i m i m*

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

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

C.1 *m i* C.2 *m i*

C.3 *i a m i m i m i m i m*

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





# Souvenir

Revised & Fingered by  
Evangelos Assimakopoulos

ERNEST SHAND  
(1868 - 1924)

Andante espressivo (♩ = 60)

6

10

14

19

23

28

*cresc.*

*rall.*

Arm. XII XII VII IX

① ② ④ ⑥

32 *a tempo*

37 C.5

42 C.6 C.7 C.2 *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

Musical staff 68-71. Treble clef, key signature of one sharp (F#). Measure 68 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measures 69-71 feature a sequence of chords labeled C.5, C.4, C.3, and C.1. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present at the end of the staff.

72 C.1 tempo lo

Musical staff 72-76. Treble clef, key signature of one sharp. Measure 72 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measures 73-76 feature a sequence of chords labeled C.1. The tempo marking *tempo lo* is present. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present at the end of the staff.

77 C.5 C.5

Musical staff 77-81. Treble clef, key signature of one sharp. Measure 77 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measures 78-81 feature a sequence of chords labeled C.5. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present at the end of the staff.

82 rall.

Musical staff 82-86. Treble clef, key signature of one sharp. Measure 82 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measures 83-86 feature a sequence of chords. The tempo marking *rall.* is present. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present at the end of the staff.

87 C.3 con sestimento

Musical staff 87-90. Treble clef, key signature of one sharp. Measure 87 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measures 88-90 feature a sequence of chords labeled C.3. The tempo marking *con sestimento* is present. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present at the end of the staff.

91 morendo

Musical staff 91-94. Treble clef, key signature of one sharp. Measure 91 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measures 92-94 feature a sequence of chords. The tempo marking *morendo* is present. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present at the end of the staff.

95 accel. C.7

Musical staff 95-98. Treble clef, key signature of one sharp. Measure 95 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measures 96-98 feature a sequence of chords labeled C.7. The tempo marking *accel.* is present. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present at the end of the staff.

99 pp ppp

Musical staff 99-100. Treble clef, key signature of one sharp. Measure 99 starts with a 3/8 note chord (F#, A, C) and a 4/8 note chord (B, D, F#). Measure 100 features a sequence of chords. The dynamic markings *pp* and *ppp* are present. Fingerings are indicated with numbers 1-4.

# Sonata

(K. 391)

Tranccribed by  
Evangelos Assimakopoulos

DOMENICO SCARLATTI  
(1685 - 1752)

Allegro (♩ = 132)

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14

C.9  
C.5  
C.4  
C.5  
C.9  
C.5  
C.4  
C.5  
C.2  
C.4  
C.2  
C.4

0343  
0343

p  
p  
p  
p  
p

17 C.4 C.12

20 C.9 C.2

23 C.4 C.12

26 C.9 C.2 C.2

29 C.2

31

34 C.7 C.9 2121

37 C.7

39 C.9

42

45 C.5

48 C.2

51 C.5

53 C.2

56 C.7

58 C.7

# Romanze

Transcribed by  
Evangelos Assimakopoulos

ROBERT SCHUMANN  
(1819 - 1856)

(Andante cantabile ♩ = 69)

8 C.2 a C.5 C.7  
2 C.5 C.2 C.5  
4 C.7 C.5 C.7  
6 C.5 C.2 C.5  
8 C.7 C.2 C.5  
10 C.5 C.7 C.10  
12 C.10 C.9 C.7





# Las Caricias

(Estudio No. 6)

Revised & Fingered by  
Evangelos Assimakopoulos

ANTONIO CANO  
(1811 - 1897)

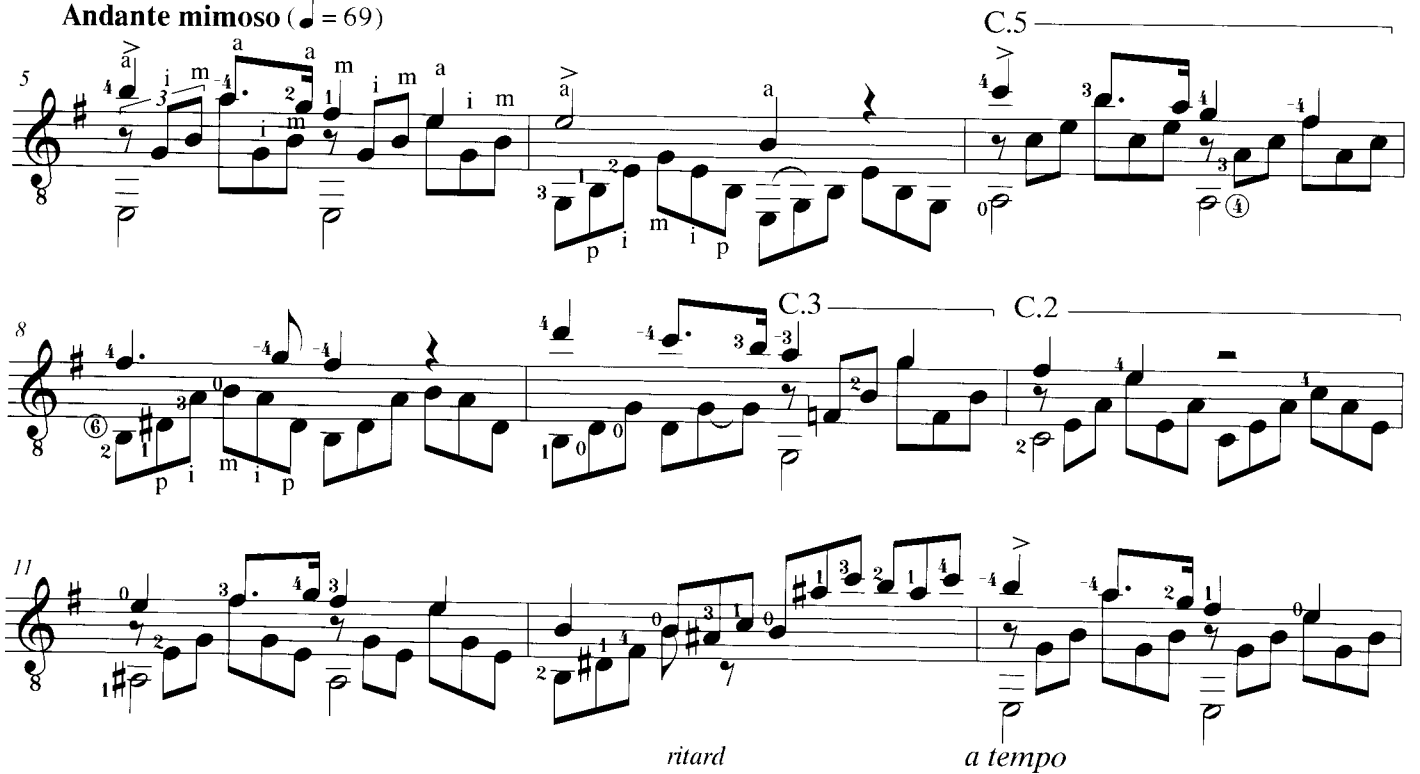
## Introduction

Arm. XII V



The Introduction consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and melodic lines, with fingerings indicated by numbers 1-4. The second staff contains a chromatic scale exercise labeled 'C.2'. The third staff continues the chromatic scale exercise labeled 'C.7'. The fourth staff contains another chromatic scale exercise labeled 'C.8' and ends with a section marked 'ad libitum'.

## Andante mimoso (♩ = 69)



The Andante mimoso section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and melodic lines, with fingerings indicated by numbers 1-4. The second staff contains a chromatic scale exercise labeled 'C.3' and another labeled 'C.2'. The third staff contains a chromatic scale exercise labeled 'C.5' and ends with a section marked 'ritard' and 'a tempo'.

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.*

32 C.7

34 C.2

36 C.4

*poco rit.* *a tempo*

39 C.2

41 C.4 C.2 C.4

43

*ritard.*

45 C.4

*a tempo*

47 C.2

49 C.4 C.2

52

54

56 C.2

58 C.5

60 C.5

63

65 Arm.

# Keringö Vals

Revised & Fingered by  
Evangelos Assimakopoulos

JOSÉ VIÑAS  
(1823 - 1888)

Molto Allegro (♩. = 80)

The musical score is written for guitar and consists of seven systems of music. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Molto Allegro' with a quarter note equal to 80 beats per minute. The score includes various guitar-specific notations such as fret numbers (0, 2, 3, 4, 5, 7), bar lines, and fingering instructions (e.g., 'C.5', 'C.2', 'Arm. V', 'Arm. XII'). The piece is divided into sections, with measures 13, 20, 26, and 36 marked at the beginning of their respective lines. The score concludes with a double bar line and repeat signs.

42

48

Arm. V XII VII XII VII VII IX VII V XII XII

59

64

69

74

79

84

# Canción popular Mexicano

Arranged by  
Evangelos Assimakopoulos

MANUEL PONCE  
(1882 - 1948)

Andante Sostenuto (♩ = 48)

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Andante Sostenuto" with a quarter note equal to 48 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes several slurs and accents, and is annotated with guitar-style fingering numbers (1-4, 0, 2, 3) and circled numbers (5, 6) indicating fret positions. A "C.2" marking appears above the staff at measures 2, 4, 8, and 13. A first ending bracket is present at the end of the piece, starting at measure 15. The piece concludes with a *rall.* (ritardando) marking.





# Dedicatoria

("Cuentos de la Juventud" Op.1)

Transcribed by  
Evangelos Assimakopoulos

ENRIQUE GRANADOS  
(1867 -1916)

Andantino (♩ = 63)

Musical score for guitar, titled "Dedicatoria" by Enrique Granados, transcribed by Evangelos Assimakopoulos. The score is in G major, 4/4 time, and consists of 14 measures. It features various technical markings such as fingering (a, i, m, 4, 2, 3, 1, 0, 2, 3, 4, 3, 2, 1, 0), slurs, and dynamic markings (mp, p, rall.). Chords C.7 and C.5 are indicated above the staff. The piece concludes with a "rall." marking.

17 C.7 *a tempo* *espressivo*

20 *dim.*

23 *p*

26 C.7 *p* *p* *p*

29 C.5

32 C.7 *rall.* *a tempo*

35 *p* *espressivo*

38 *poco rit.* *Arm. 8<sup>va</sup>* XVI XIV

στη Λίζα Ζώη

# Notturmo Affettuoso

Fingered by  
Kostas Grigoreas

KOSTAS GRIGOREAS  
(b. 1957)

## Andante affettuoso e tranquillo

(♩ = 86) *a m i*

Arm. VII V  
pont... XII

*p* lightly (with thumb, without the nail) *mf* *p* simile... *poco rall....*

4 *a tempo* Arm. VII- V pont... XII VII XII

7 simile... VII XII (at D.C. no repeat) *diminuendo.....* *rall.....*

## Adagietto appassionato

(♩ = 76)

10 *ppp* *Fine* *mp* *molto espressivo* *mf* *ten.*

13 *simile....* XII

17 *ritenuto.....* Arm. *Gva* XXIV *tenuto*

20 *mf poco più mosso* *mp* Arm. *Gva* XXIV

*molto appassionato*

23 *p* *marcato ...sempre.....* *f* *ten.* *C.3* *ten.*

26 *mp* *p* *poco rit.....* *Arm. 8va XIX XII*

29 *lamentoso* *mp* *tempo primo* *mf* *pp* *mf* *C.1*

32 *marcato* *legato* *gliss....* *ten.* *slow* *C.7* *Arm. XII VII* *poco rit.....*

35 *a tempo* *poco piu mosso ritmico* *mp* *ten.* *C.5*

38 *mf* *poco rit.* *a tempo* *ten.* *slow* *p* (hit 6th string on frets)

41 *p* *f* *sonoro.....* *gliss....* *ten.* *slow* *gliss....* *ten.*

44 *p* *cresc. e ritenuto.....* *Arm. 8va XXIV* *accel..... ten.* *Dal  $\text{S}$  al  $\text{O}$*  *Arm. 8va XXIV* *p* *D.C. al Fine*

\* (on soundboard)

# Sonata No. 1

Revised & Fingered by  
Evangelos Assimakopoulos

HEINRICH ALBERT  
(1890 - 1950)

I

**Energisch bewegt**  
Moderato energico (♩ = 120)

C.5

The musical score is written for a single melodic line on a treble clef staff. It begins with a forte (*f*) dynamic and a tempo of Moderato energico (♩ = 120). The key signature is one sharp (F#). The score is divided into measures 1 through 20. Measure 1 starts with a triplet of eighth notes. Measures 4-6 feature a mezzo-forte (*mf*) dynamic and include fingering instructions (m, i) and accents (>). Measure 7 has a C.5 fingering. Measures 10-12 show a dynamic shift to piano (*p*) and include accents and slurs. Measure 13 is marked forte (*f*). Measure 16 has a C.2 fingering. Measure 19 is marked dolce. The score concludes with a final measure (measure 20) featuring a slur and a final chord.

22 *cresc.* *poco a poco*

25 *sfz*

28 *Arm. XII*

31 *rall.*

33 *a tempo* *mf*

36 C.3 C.5 *i m i*

39 *f*

42 *rall.* *a tempo*

45

48 C.5

51

54 C.1

57

60 C.5

62

64

*mf*

*f*

*sfz*

*rit.*

*a tempo*

*rall.*

*ff*

*a tempo*

*rall.*

*a tempo*

*rall. e dim.*

*pp*



# Langsam und mit Wärme

## II

Largo espressivo (♩ = 44)

Musical score for guitar, measures 1-22. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Largo espressivo, with a quarter note equal to 44 beats per minute. The score includes various guitar techniques such as triplets, slurs, and dynamic markings. Measure numbers 4, 7, 9, 12, 15, 18, and 22 are indicated at the start of their respective lines. A section labeled 'C.2' begins at measure 10. The score concludes with a double bar line and repeat dots at the end of measure 22.

**Schnell**  
Allegro (♩. = 132)

**III**

The musical score is written for guitar in G major (one sharp) and 8/8 time. The tempo is marked "Schnell" and "Allegro" with a quarter note equal to 132 beats per minute. The score is divided into eight staves, with measure numbers 6, 9, 13, 16, 18, 21, and 24 indicated at the beginning of their respective staves. The music features a variety of techniques and dynamics. The first staff begins with a forte (*f*) dynamic and includes fingerings such as 2, 1, 0, 1, 0, 3, 3, 1, 0, 4, 3, 2, 1, 4, 3, 2, 1. An artificial harmonic (*a*) is marked above the 4th measure. The second staff continues with fingerings like 0, 4, 4, 4, 4, 4, 0, 2, 1, 2, 1, 4, 3, 2, 1. The third staff starts with a forte (*f*) dynamic and includes fingerings such as 0, 2, 1, 2, 1, 4, 4, 4, 4, 1, 0, 2, 1, 2, 1. The fourth staff contains a C.2 section with fingerings like 2, 1, 2, 1, 3, 2, 1, 2, 1, 0, 3, 2, 1, 4, 3, 2, 1. The fifth staff shows a first ending (1.) with fingerings 0, 2, 1, 2, 1, 4, 4, 4, 4, 1, 0, 2, 1, 2, 1 and a second ending (2.) with fingerings 0, 2, 1, 2, 1, 4, 4, 4, 4, 1, 0, 2, 1, 2, 1. The sixth staff begins with a mezzo-forte (*mf*) dynamic and includes fingerings such as 2, 4, 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The seventh staff starts with a forte (*f*) dynamic and includes fingerings like 4, 1, 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The eighth staff contains a C.8 section with fingerings 4, 1, 0, 1, 2, 3, 4, 1, 2, 3, 4 and a C.7 section with fingerings 4, 1, 0, 1, 2, 3, 4, 1, 2, 3, 4. The score concludes with a mezzo-forte (*mf*) dynamic and fingerings like 4, 1, 0, 1, 2, 3, 4, 1, 2, 3, 4.

27 C.5 C.3

30 C.5 C.4 C.2

33 *mf*

36 *f*

39 *f*

42 C.5 *pp* *f*

45 C.2 *sfz* *mp*

48 C.5

51 C.1

4 3 2 3 4 3

54 C.4 C.1

2 4 -4 4 3

57

3 0 0 4 3

60

0 2 3 1

63

4 -4 1

66 C.5

2 3 1 2 4 2 4

69

3 1 4 2 0 4

72

3 0 1 2 *f*

76

*mf*

81

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

85

*mf* C.2

89

*mf*

92

*mf*

95

*f* *p* C.5

99

*f* *ff* ⑥ *f* C.5

100

*p* *pp* *sfz* *sfz* *f* C.5 C.4