*Evangelos Assimakopoulos*

# ΤΟ ΒΙΒΛΙΟ ΤΗΣ ΚΙΘΑΡΑΣ 8 THE GUITAR BOOK

PHILIPPOS NAKAS
THE MUSIC HOUSE

*Evangelos Assimakopoulos*

# ΤΟ ΒΙΒΛΙΟ ΤΗΣ ΚΙΘΑΡΑΣ 8 THE GUITAR BOOK

PHILIPPOS NAKAS
THE MUSIC HOUSE

# C O N T E N T S


Contents ..... 3
Preface ..... 4
Introduction ..... 5
Ponce M. ..... Scherzino Mexicano ..... 6
Albéniz I. ..... Rumores de la Caleta ..... 8
Antoniou T. ..... Dessin IV ..... 12
Bach J.S. ..... Jesus, joy of man's desiring ..... 15
Grieg E. ..... Melody ..... 18
Joplin S. ..... The Entertainer ..... 20
Paganini N. ..... Romanza ..... 23
Dragatakis D. ..... Κιθάρα ..... 26
Barrios A. ..... Julia Florida ..... 28
Brocá J. ..... Andante Sentimental ..... 30
Koumendakis Y. ..... Επινέφελος Αινειός ..... 33
Scarlatti D. ..... Sonata K.208 ..... 34
Granados E. ..... Danza Española No.5 ..... 36
Sanz G. ..... Canarios ..... 39
Kouroupos Y. ..... Το όνειρο του χαρταετού ..... 42
Brescianello A. ..... Partita XVI ..... 44
Kypourgos N. ..... Amor ..... 48
Batchelar D. ..... Mounsiers Almaine ..... 50
Giuliani M. ..... Preludio ..... 53
Papadatos J. ..... Άρπα ..... 58
Cano A. ..... El Último Adiós ..... 60
Bach J.S ..... Cello Suite No.1 BWV 1007 (C Major) ... 63
Weiss S. L ..... Fantasia ..... 75
Brief notes on composers ..... 78
Bibliography ..... 104
Index of Books 1-12 ..... 106
Evangelos Assimakopoulos ..... 110

## Π Ρ Ο Λ Ο Γ Ο Σ

*Το **Βιβλίο της Κιθάρας No.8** συμπεριλαμβάνει έξι από τους κορυφαίους Έλληνες συνθέτες οι οποίοι αφιλοκερδώς αφιέρωσαν τα έργα τους στις εκδόσεις αυτές.*

*Πρόκειται για μια σημαντική κίνηση που όχι μόνον εμπλουτίζει το ρεπερτόριο του οργάνου, αλλά δίνει συγχρόνως τη δυνατότητα στους σπουδαστές να ασχοληθούν περισσότερο με τις σύγχρονες τάσεις και τα νέα ακούσματα. Δίνει ακόμη την ευκαιρία στους σολίστες του οργάνου να γνωρίσουν καινούργια ελληνικά έργα και να τα προβάλλουν σε δημόσιες εμφανίσεις.*

*Για την πρόθυμη ανταπόκριση των Ελλήνων συνθετών στην πρόταση αυτή και την προσφορά τους στη σειρά των βιβλίων, τους ευχαριστώ θερμά.*

*Πολλές ευχαριστίες ακόμη θέλω να δώσω στους μαθητές μου Μανόλη Βροντινό, Μπέσσυ Διαγωμά και Παναγιώτα Μπαλούρδου που βοήθησαν στις διορθώσεις των μουσικών κειμένων, τον φίλο μου Πήτερ Σίγκαλ για την επιμέλεια στα Αγγλικά καθώς επίσης και σε όλους όσους εργάσθηκαν γι' αυτήν την έκδοση.*

*Ε. Α*
*Καλοκαίρι του 2004*

## P R E F A C E

***The Guitar Book No.8** contains pieces by six of Greece's most eminent modern composers who have, at no profit to themselves, dedicated their work to these volumes.*

*This significant gesture on their part not only greatly enriches the guitar repertoire, but at the same time also provides students with the chance to become better acquainted with contemporary trends and new sounds.*

*In addition it offers soloists on the instrument an opportunity to learn some modern Greek compositions and to promote them at public performances.*

*I should like to offer my sincere thanks to the composers concerned for their enthusiastic response to this initiative and for their contribution to the present series of Guitar Books.*

*Grateful thanks are also due to three of my students, Manolis Vrontinos, Bessy Diagoma and Panayota Balourdou, who helped with the proofreading of the book, my friend Peter Segal for his help on the English text, as well as to all the other people in any way involved in the production of this volume.*

*E. A*
*Summer 2004*

## Ε Ι Σ Α Γ Ω Γ Η

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

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

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

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

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

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

*E. A.*

## I N T R O D U C T I O N

*With the title 'The Guitar Book', a series of books with works for guitar has recently been issued. The books have been numbered according to the years of study. The collection of material entailed in this series derives from original guitar compositions as well as works initially composed for other instruments that 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 that are chosen 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 parentheses. Also, for clearly practical and functional purposes, only some ornamentation, characteristic of Baroque music, have 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 New Grove Dictionary of Music, 1980 edition. The spelling of the terms in Greek provides an exact pronunciation of the words in the language in which they are found.*

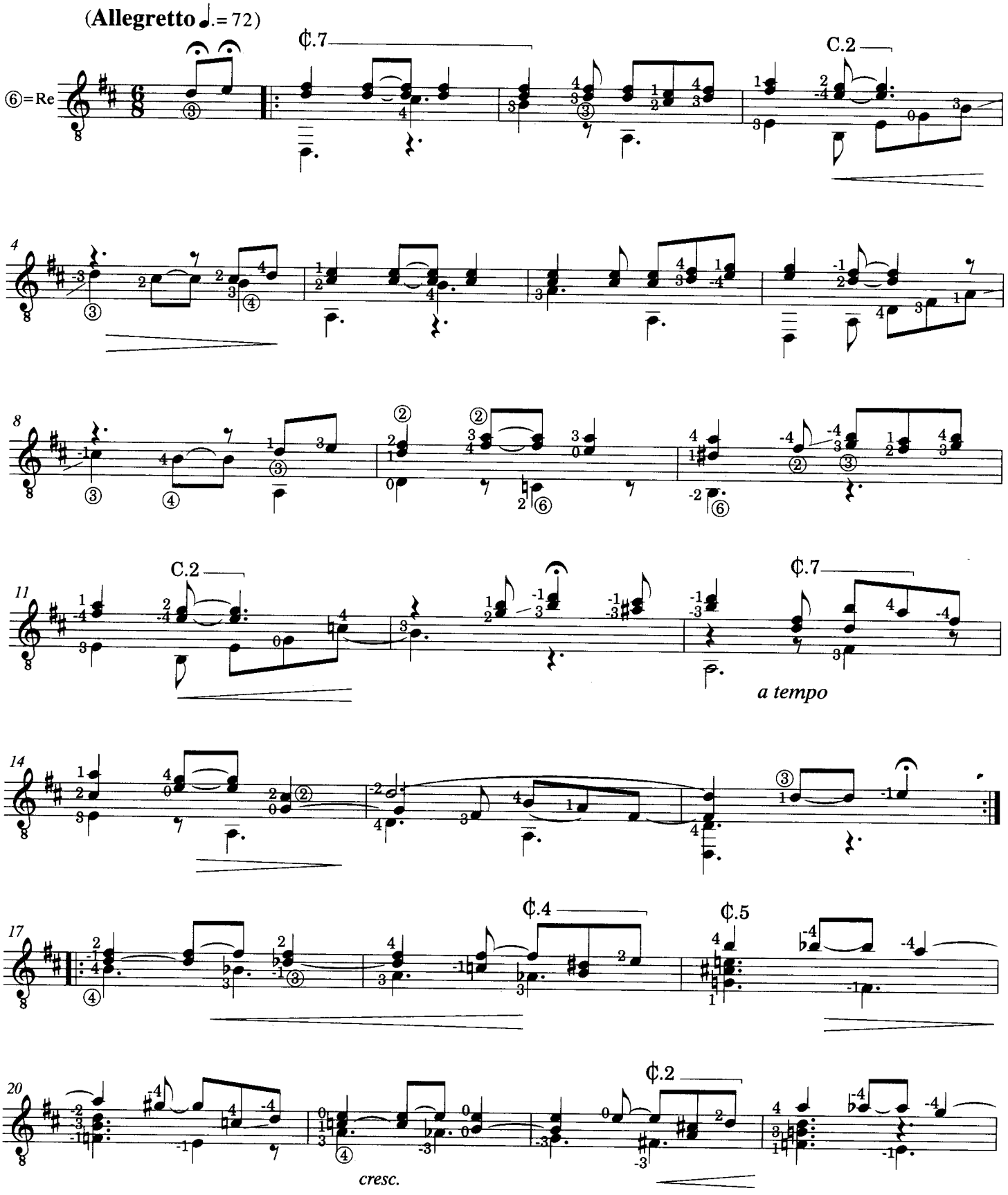
*I sincerely hope that these books, which were elaborated with a great deal of attention and care, will be useful in providing pupils with the opportunity to develop technique, interpretative skills and overall musical aesthetics.*

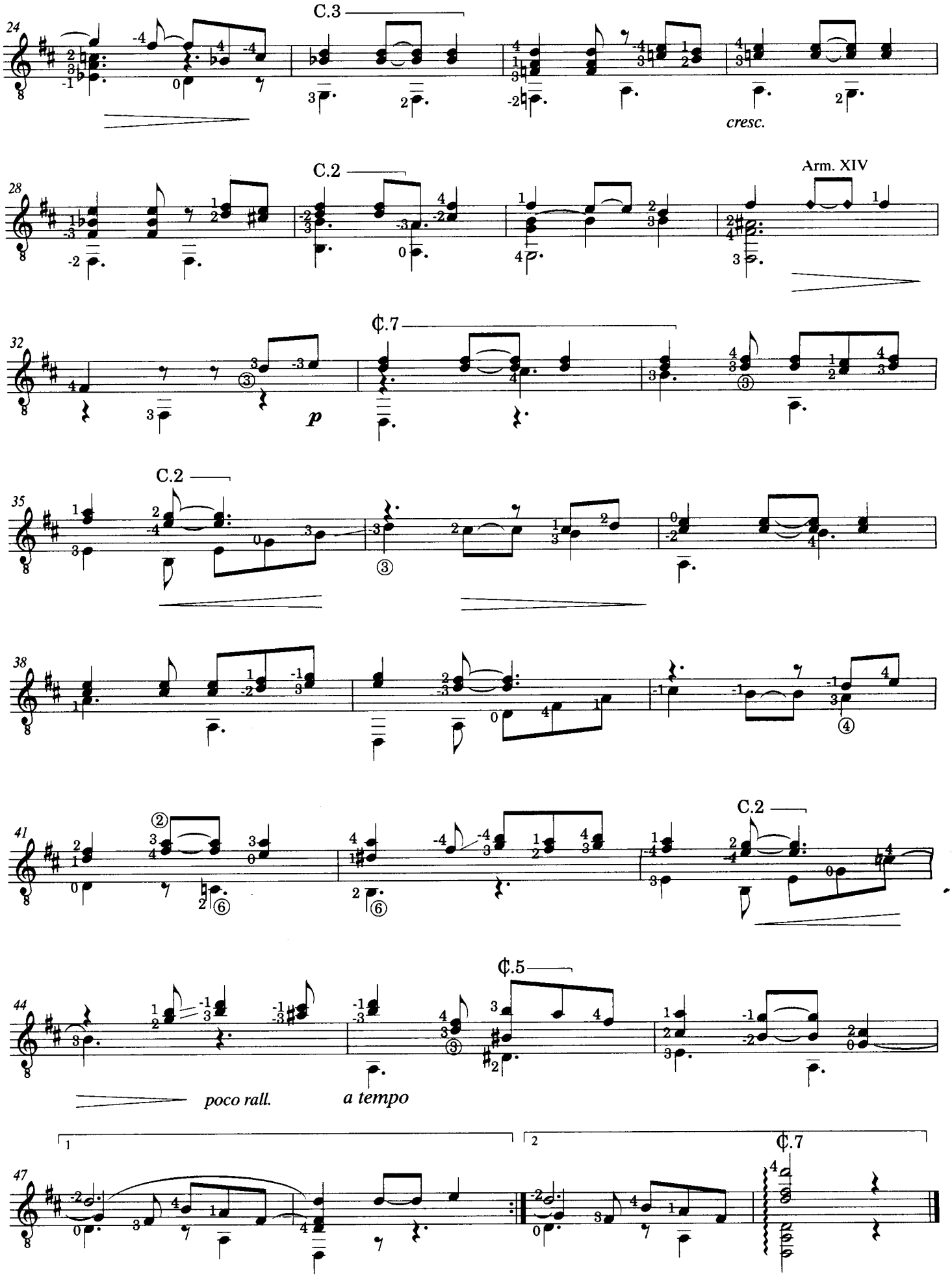
*E. A.*

# Scherzino Mexicano

*Arranged & Fingered by*
*Evangelos Assimakopoulos*

MANUEL PONCE
(1886 - 1948)



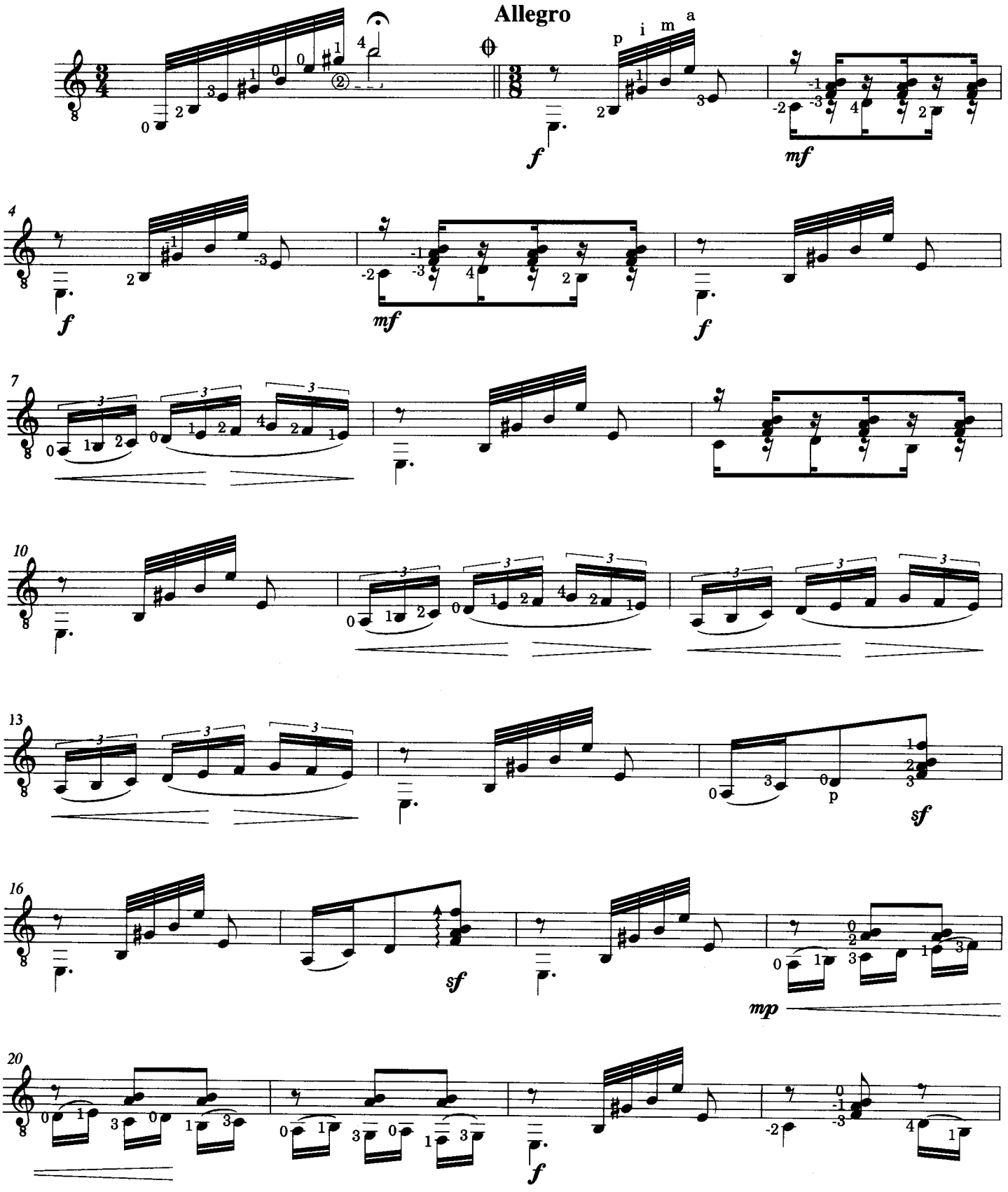

C.3
cresc.
C.2
Arm. XIV
¢.7
p
C.2
C.2
¢.5
poco rall.
a tempo
1
2
¢.7

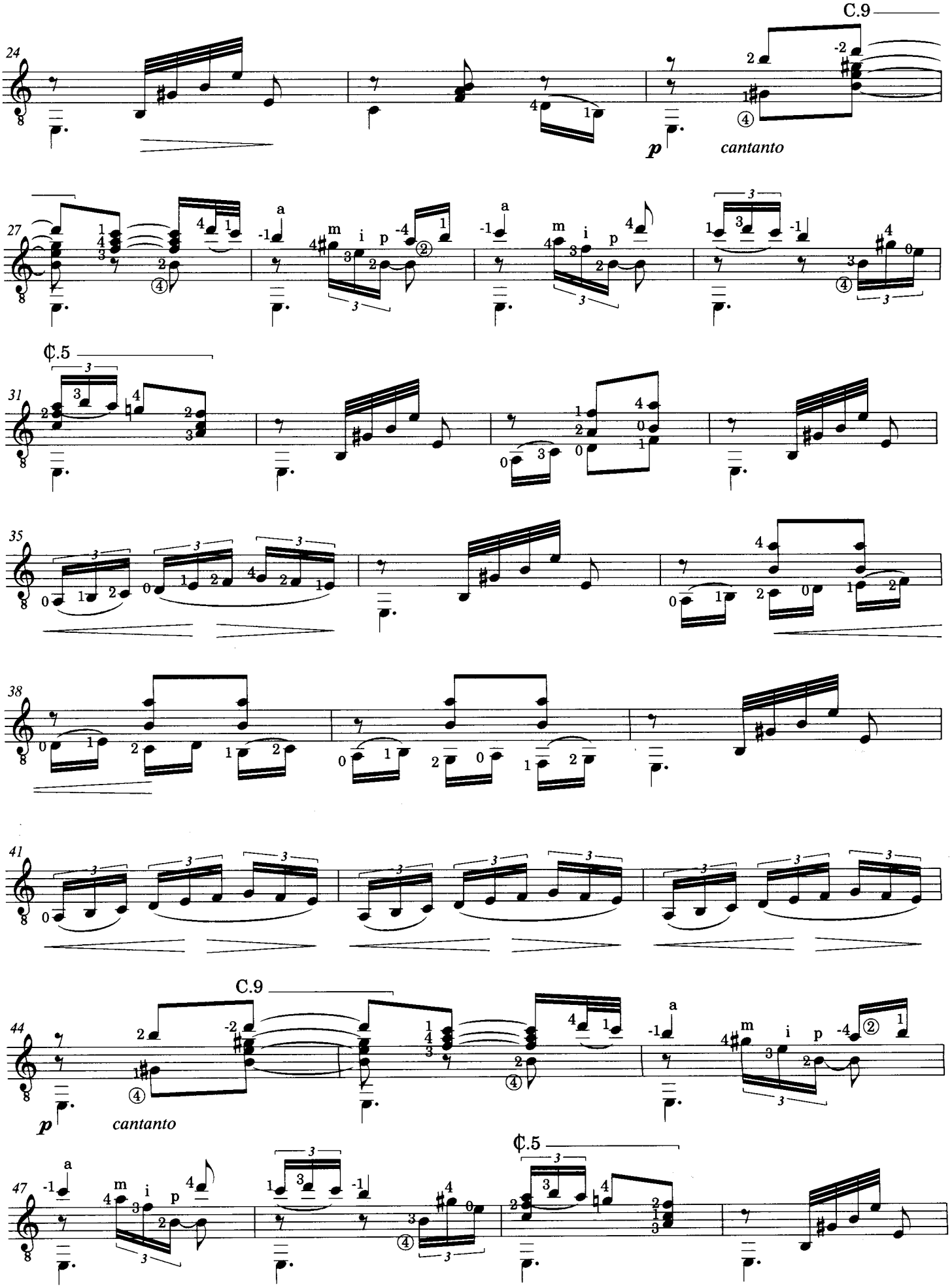
# Rumores de la Caleta

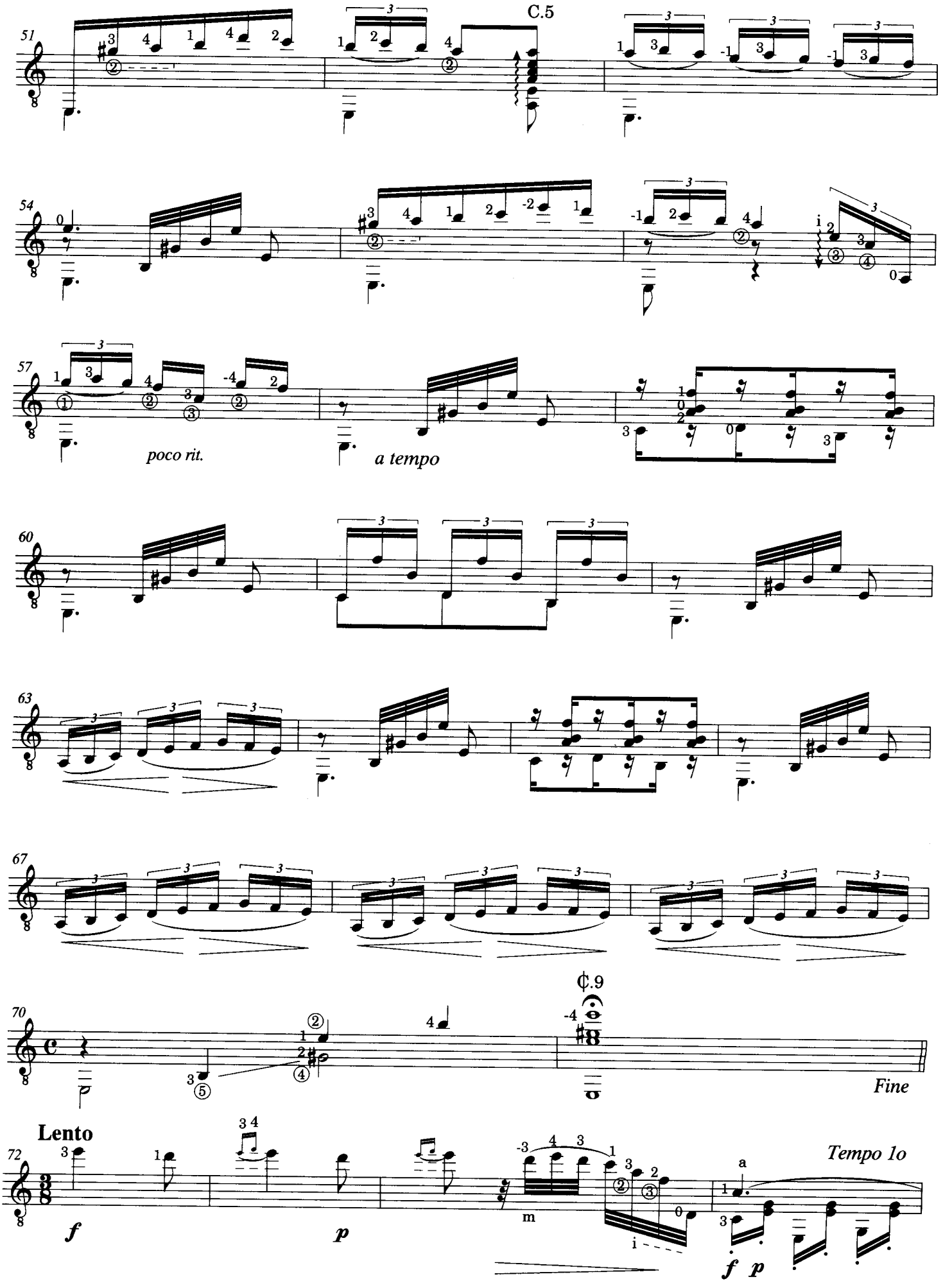
**Malagueña**

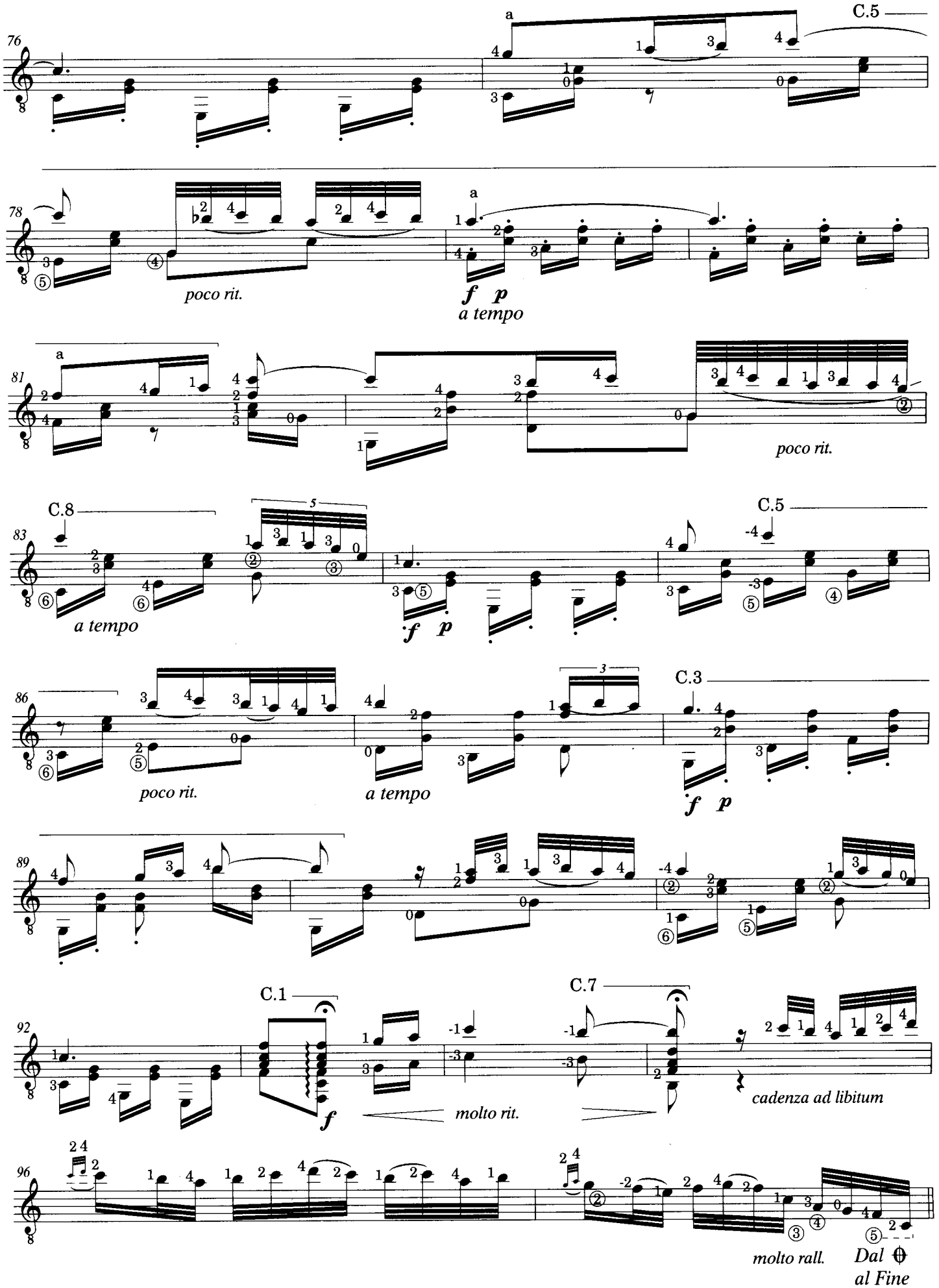
*Transcribed by*
*Evangelos Assimakopoulos*

ISAAC ALBÉNIZ
(1860 - 1909)




C.9
24
p
cantanto
27
¢.5
31
35
38
41
C.9
44
p
cantanto
¢.5
47


C.5
51
54
57
poco rit.
a tempo
60
63
67
70
¢.9
Fine
Lento
72
f
p
m
i
Tempo 1o
f p


C.5
poco rit.
a tempo
C.8
C.5
a tempo
poco rit.
a tempo
C.3
C.1
C.7
molto rit.
cadenza ad libitum
molto rall.
Dal 𝄋
al Fine

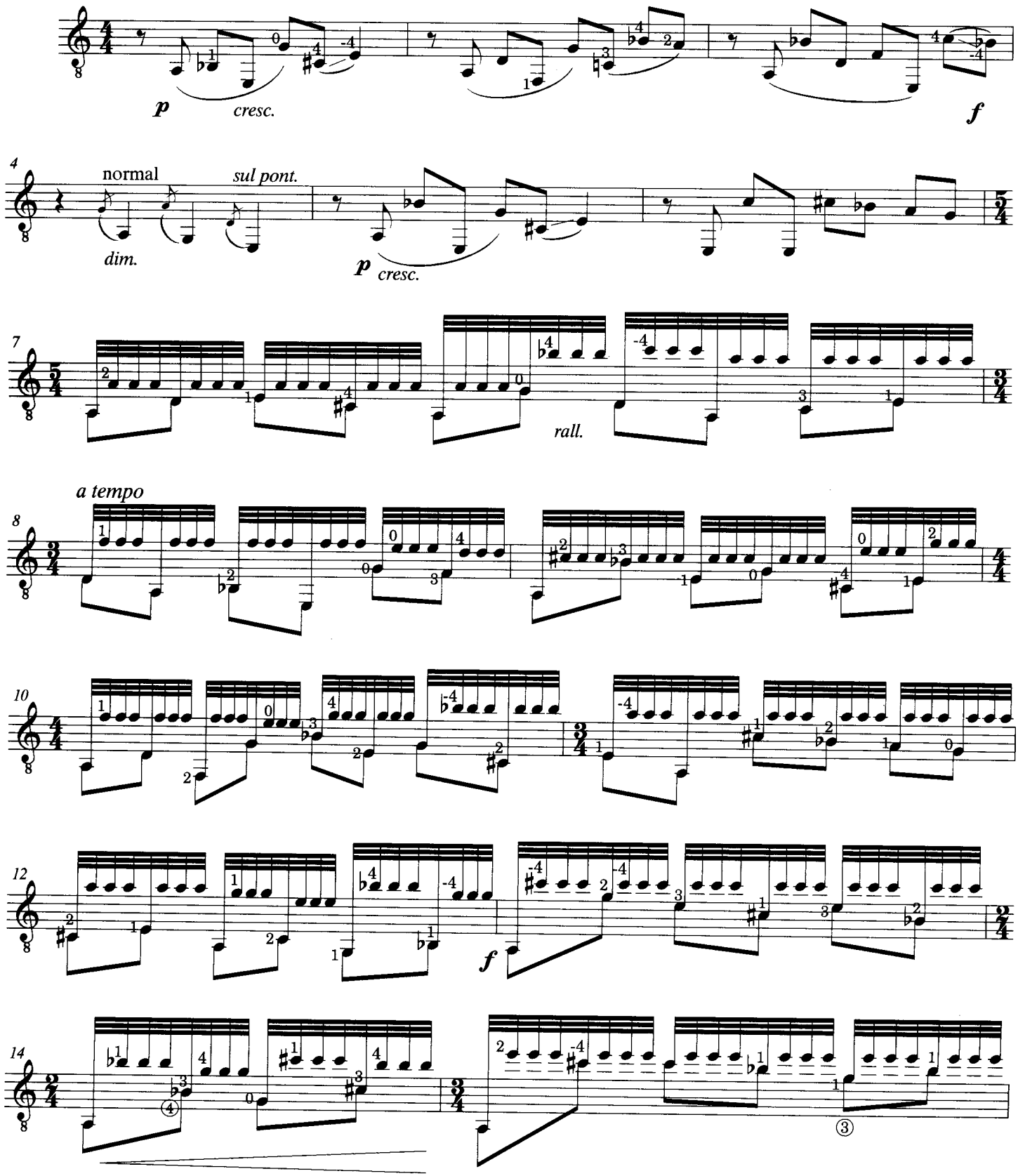
to Evangelos Assimakopoulos

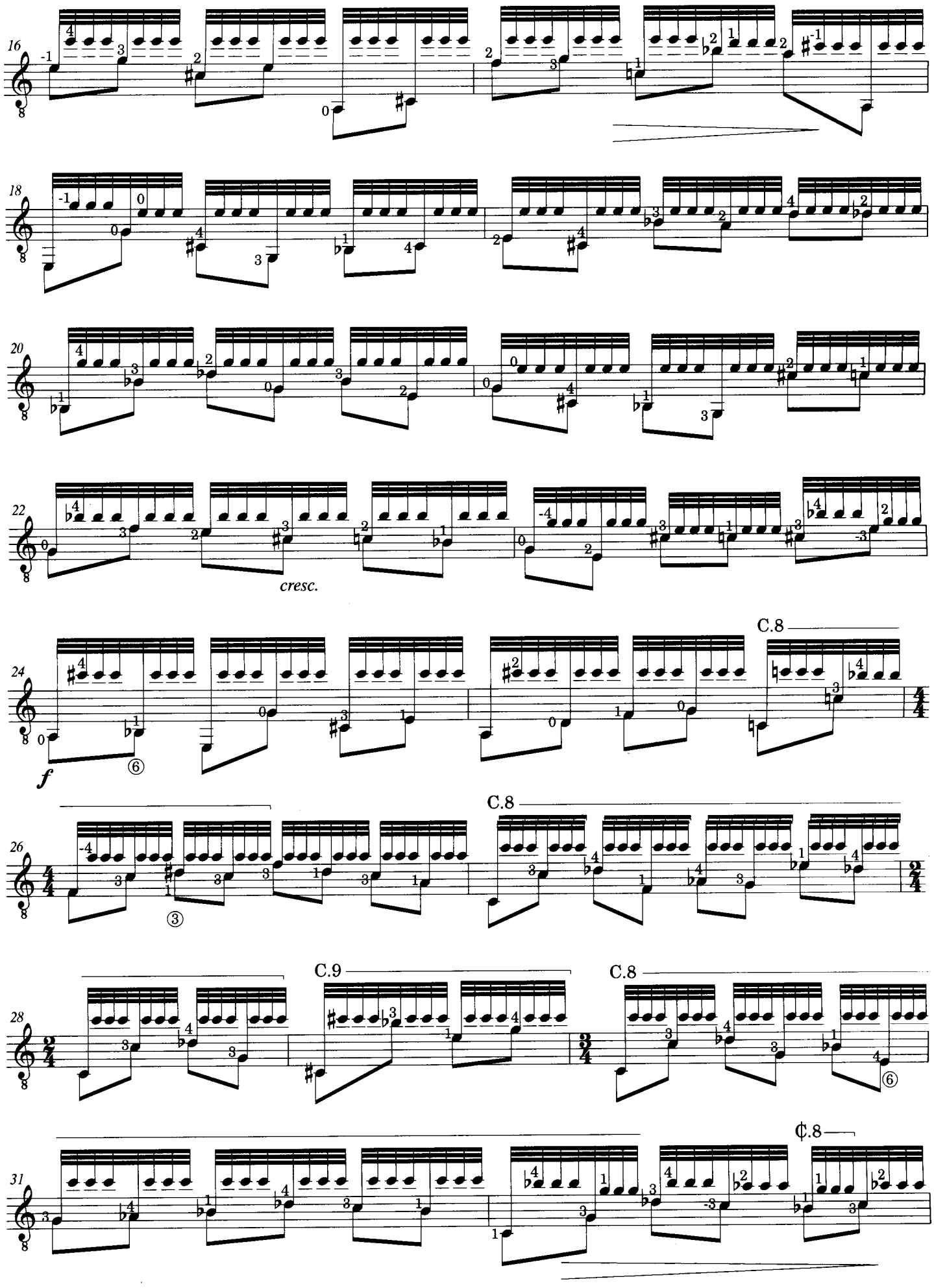
# Dessin IV

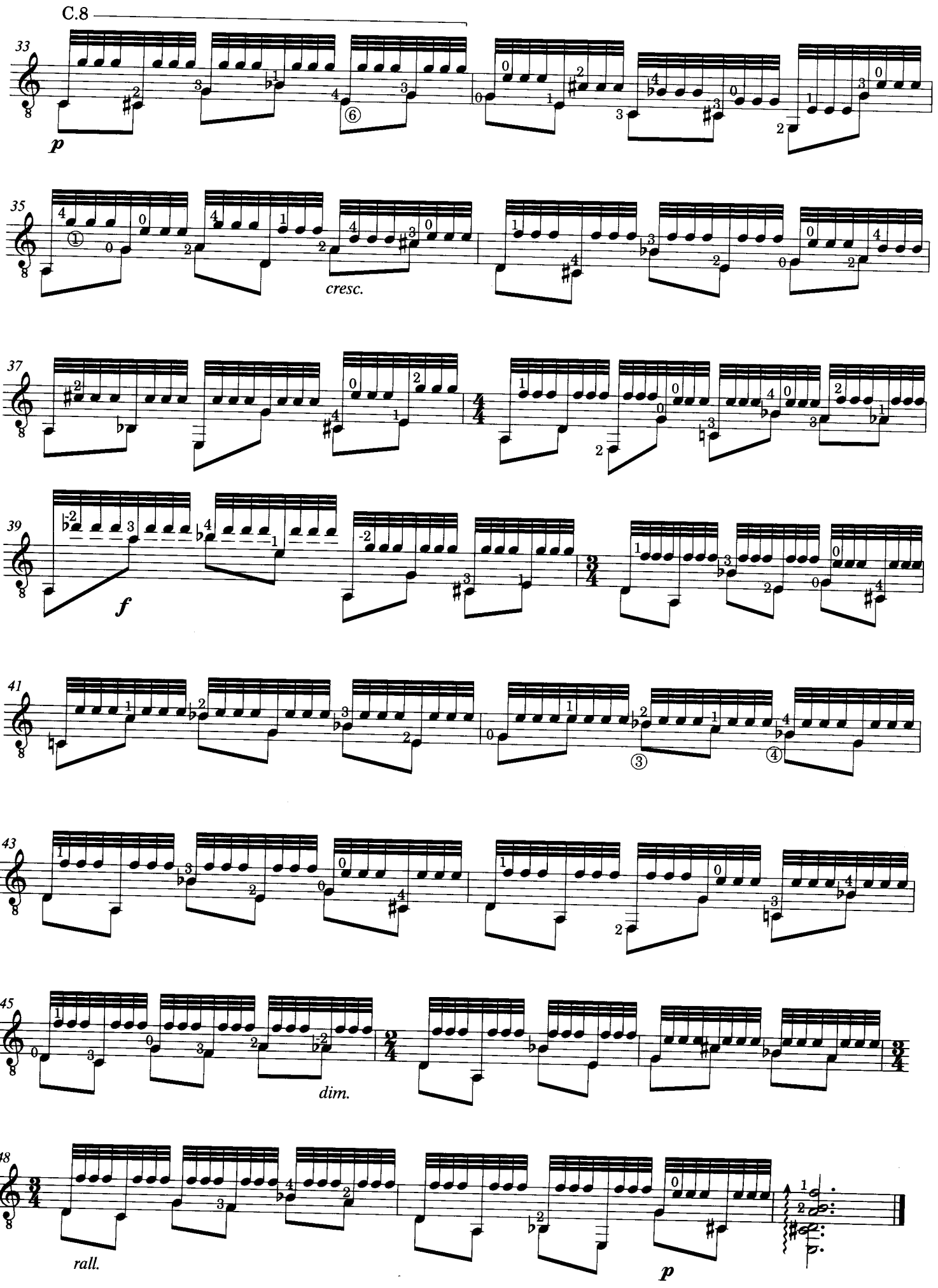
*Edited & Fingered by*
*Evangelos Assimakopoulos*

THEODORE ANTONIOU
(b. 1935)

**Molto espressivo** (♩ = 72)



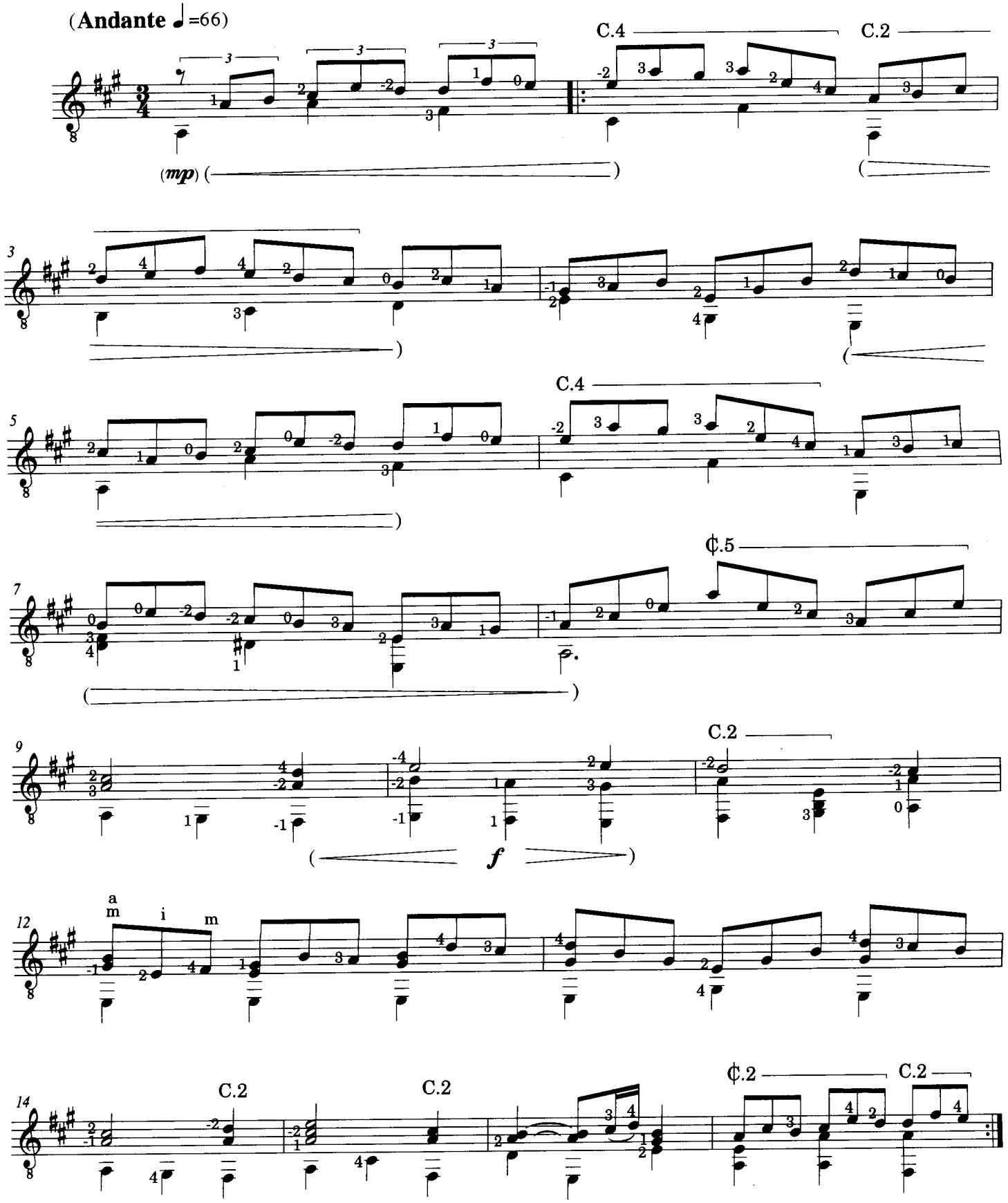

16
18
20
22
cresc.
24
f
C.8
26
C.8
28
C.9
C.8
31
¢.8

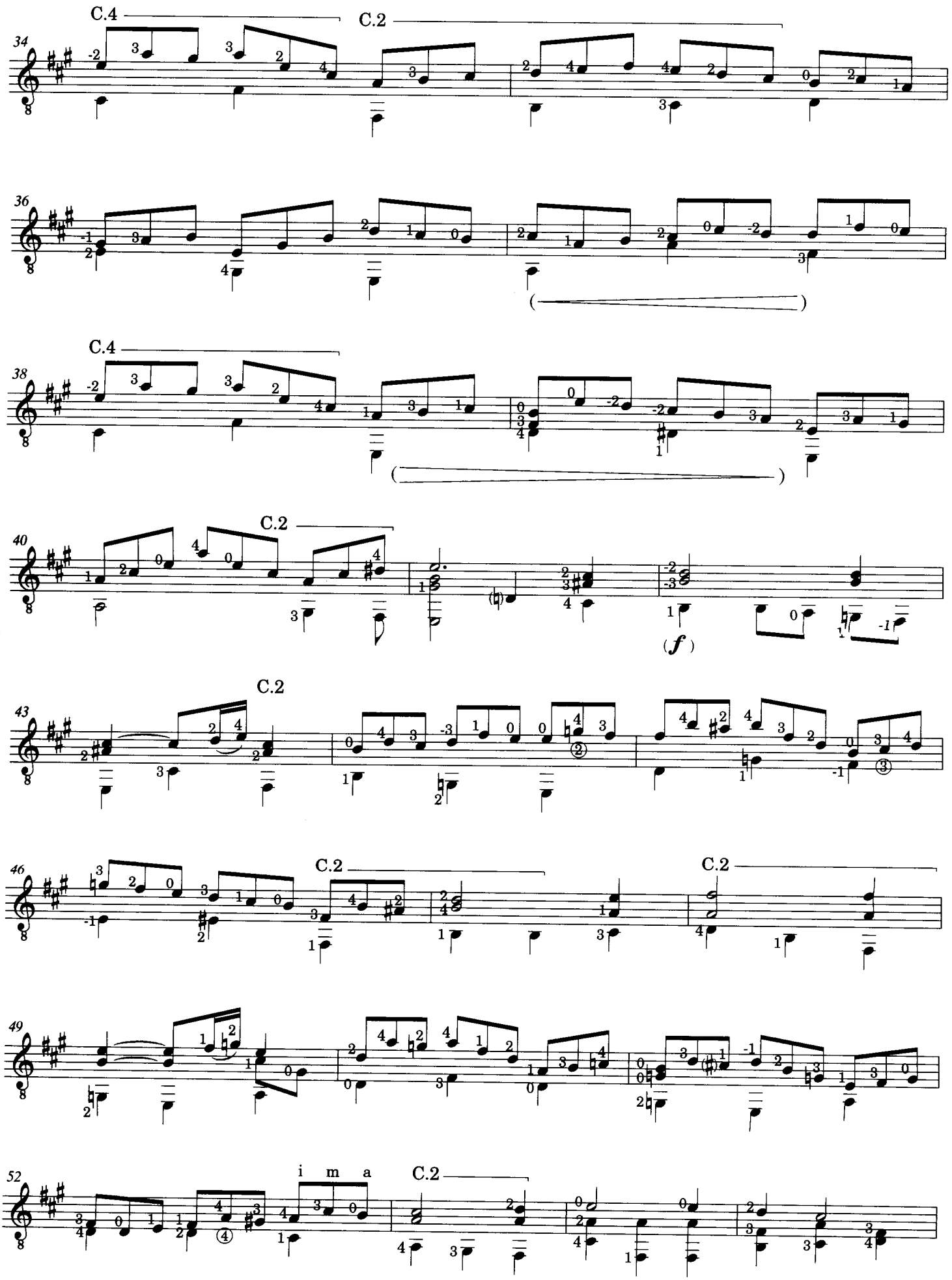

C.8
33
p
35
cresc.
37
39
f
41
43
45
dim.
48
rall.
p

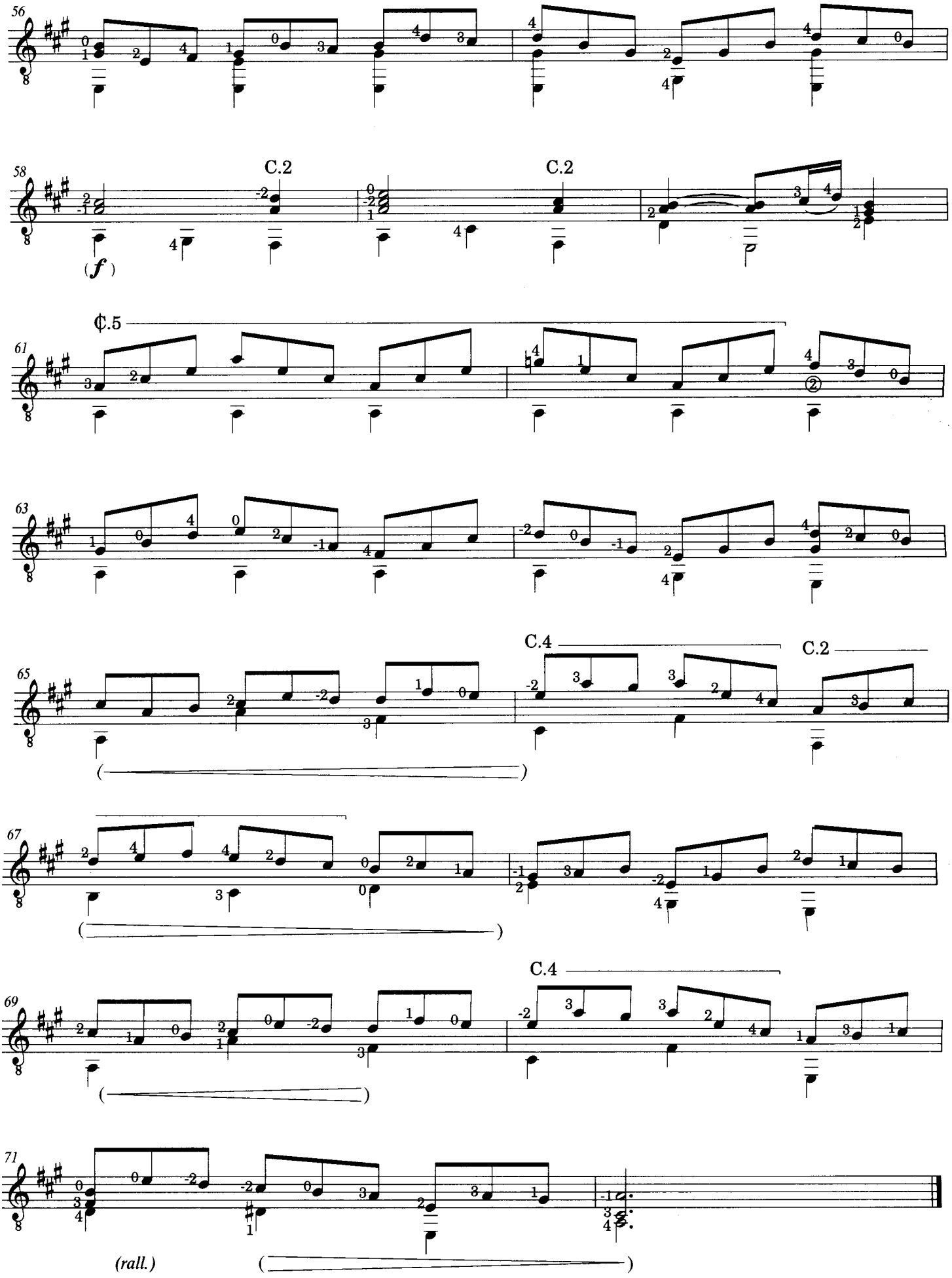
# Jesus, joy of man's desiring

*Transcribed by*
*Evangelos Assimakopoulos*

JOHANN SEBASTIAN BACH
(1685 - 1750)




C.4
C.2
34
36
C.4
38
C.2
40
(f)
C.2
43
C.2
C.2
46
49
i m a
C.2
52

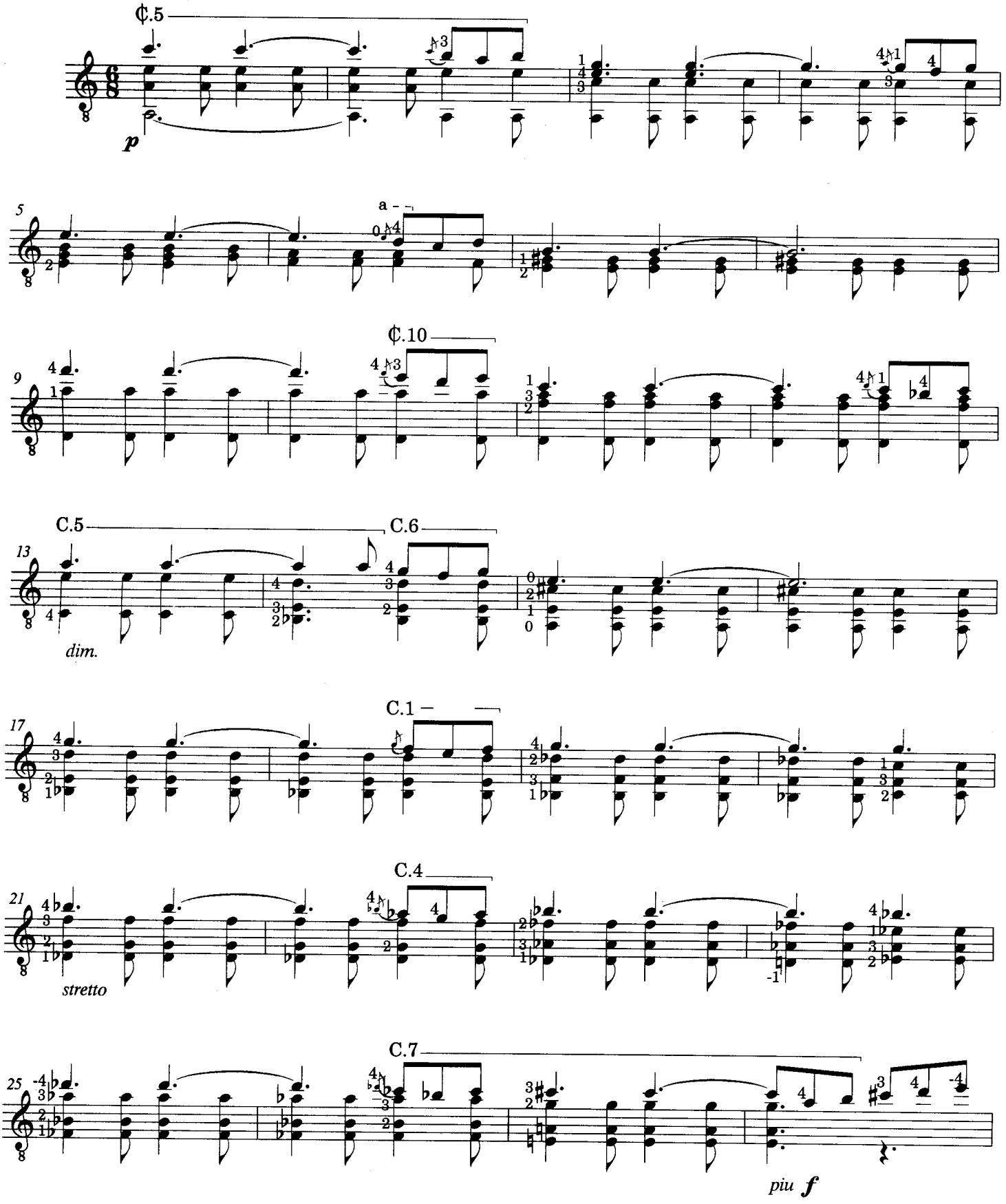

56
58
C.2
C.2
(f)
61
¢.5
63
65
C.4
C.2
67
69
C.4
71
(rall.)

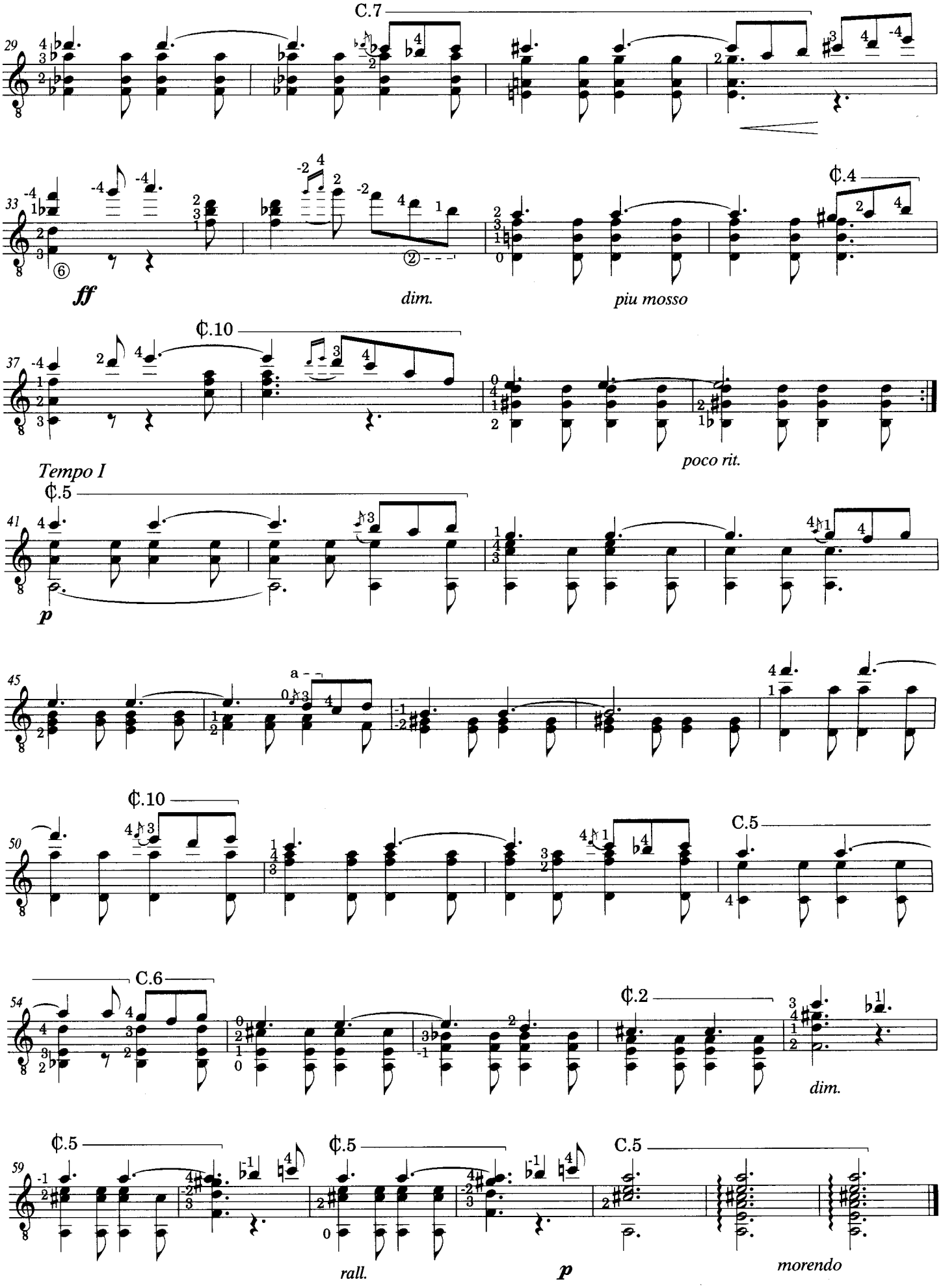
# Melody

*Transcribed by*
*Evangelos Assimakopoulos*

EDVARD GRIEG
(1843 - 1907)

**Poco Allegro** (♩. = 63)



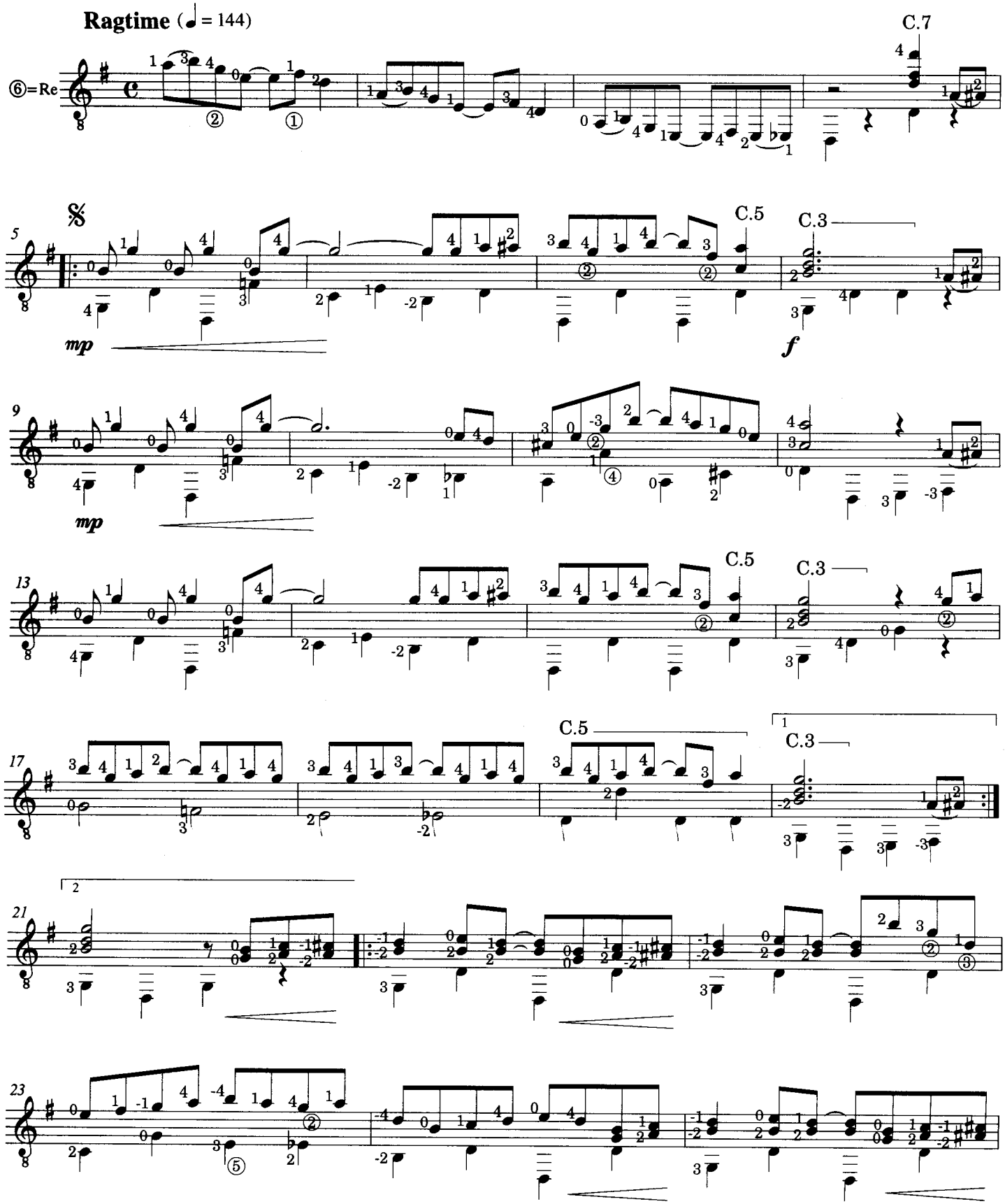

C.7
29
33
ff
dim.
piu mosso
¢.4
37
¢.10
poco rit.
Tempo I
¢.5
41
p
45
a
¢.10
50
C.5
C.6
54
¢.2
dim.
¢.5
59
rall.
¢.5
p
C.5
morendo

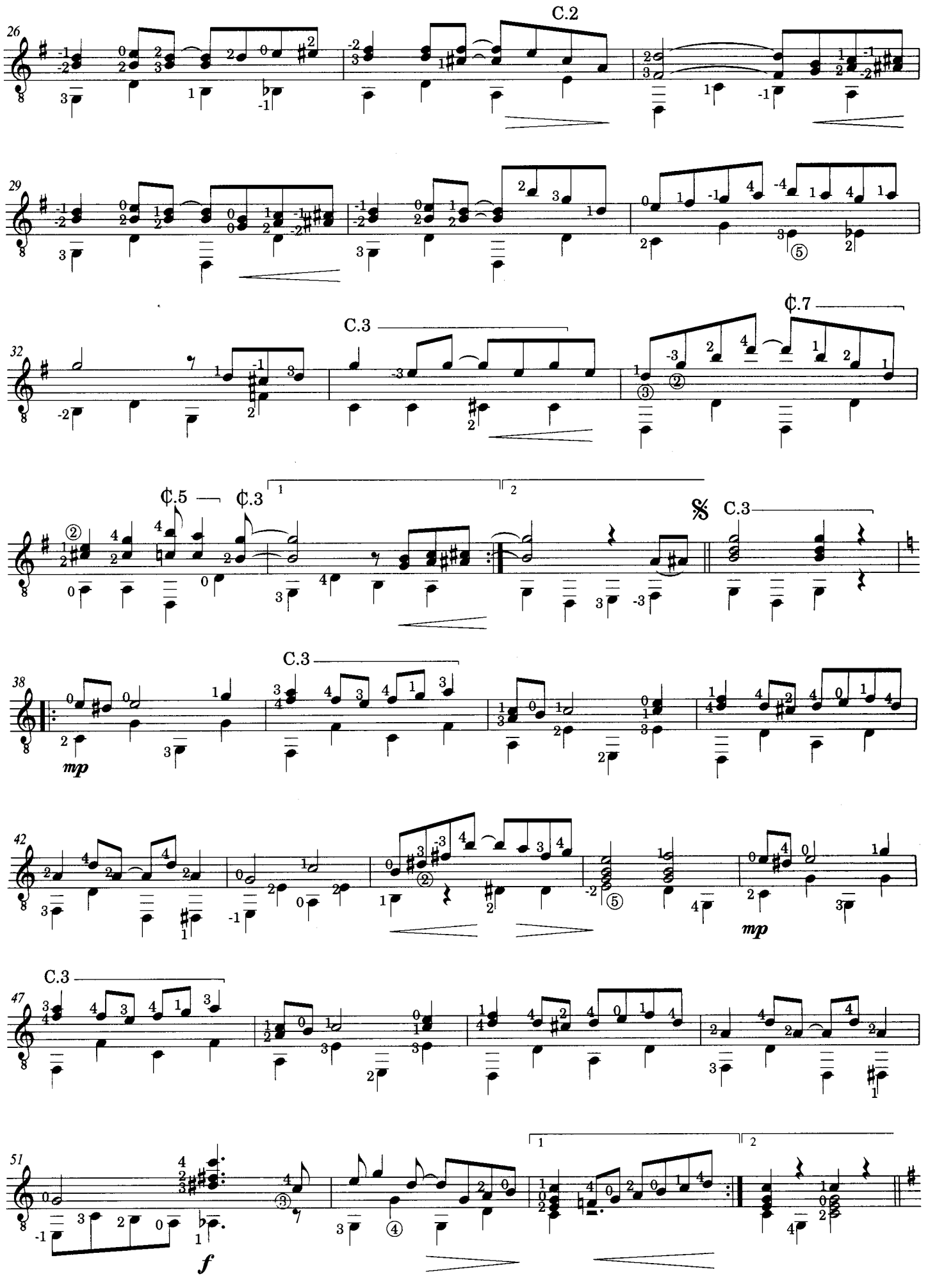
# The Entertainer

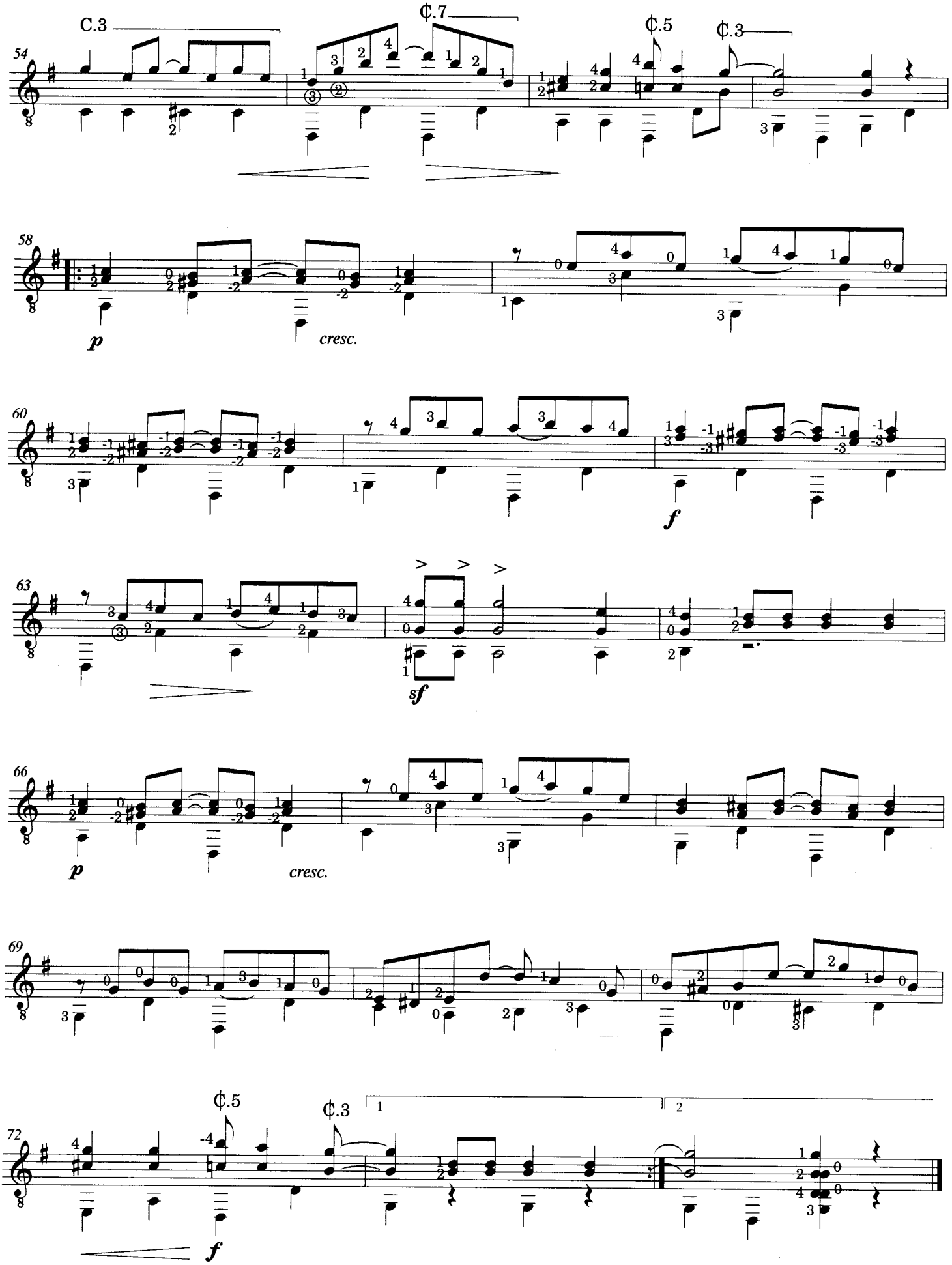
*Arranged by*
*Evangelos Assimakopoulos*

SCOTT JOPLIN
(1868 - 1917)

**Ragtime** (♩ = 144)




26
C.2
29
32
C.3
¢.7
¢.5
¢.3
1
2
𝄋
C.3
38
C.3
mp
42
mp
47
C.3
51
f

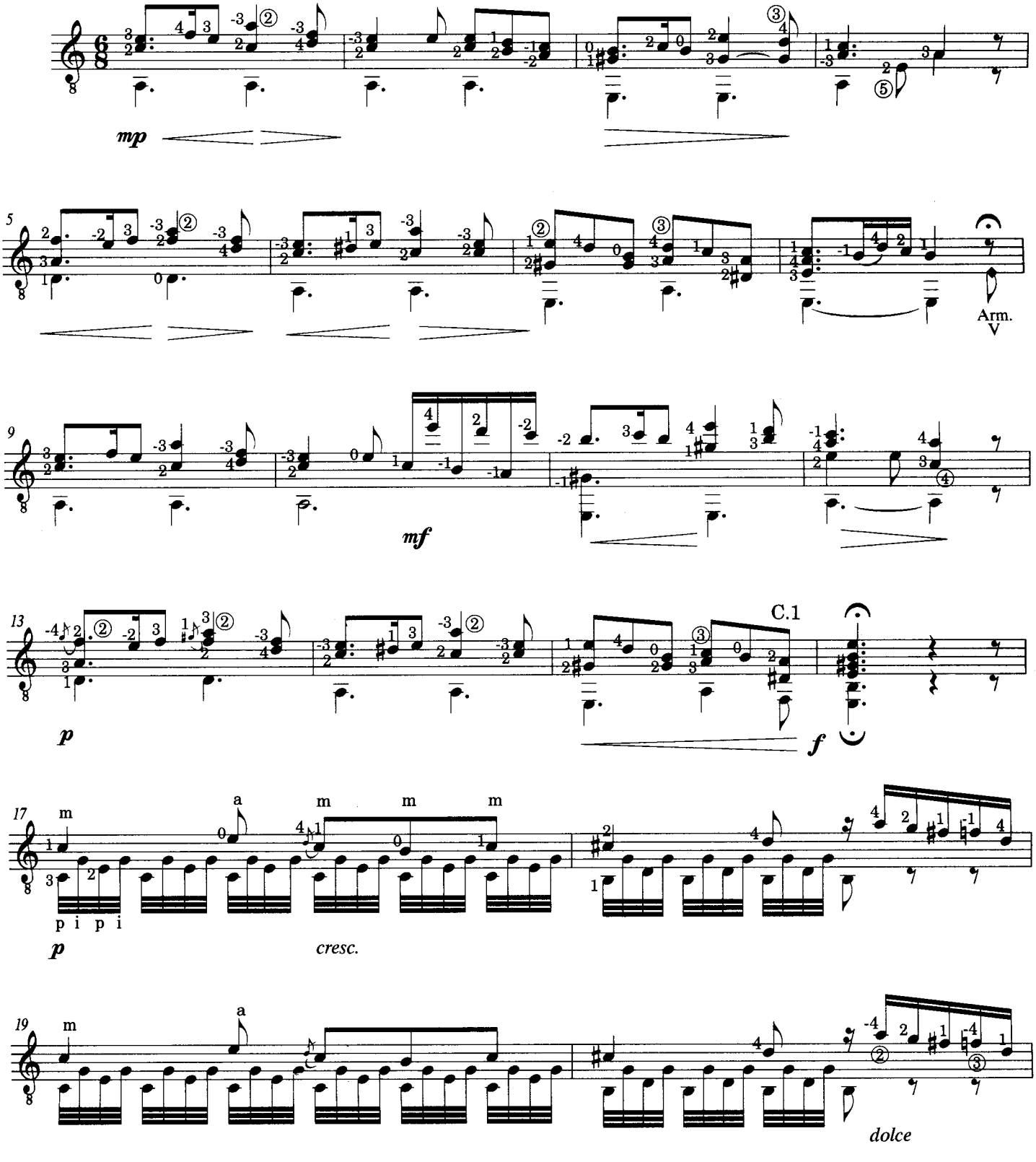

C.3
¢.7
¢.5
¢.3
54
58
p
cresc.
60
f
63
sf
66
p
cresc.
69
72
¢.5
¢.3
1
2
f

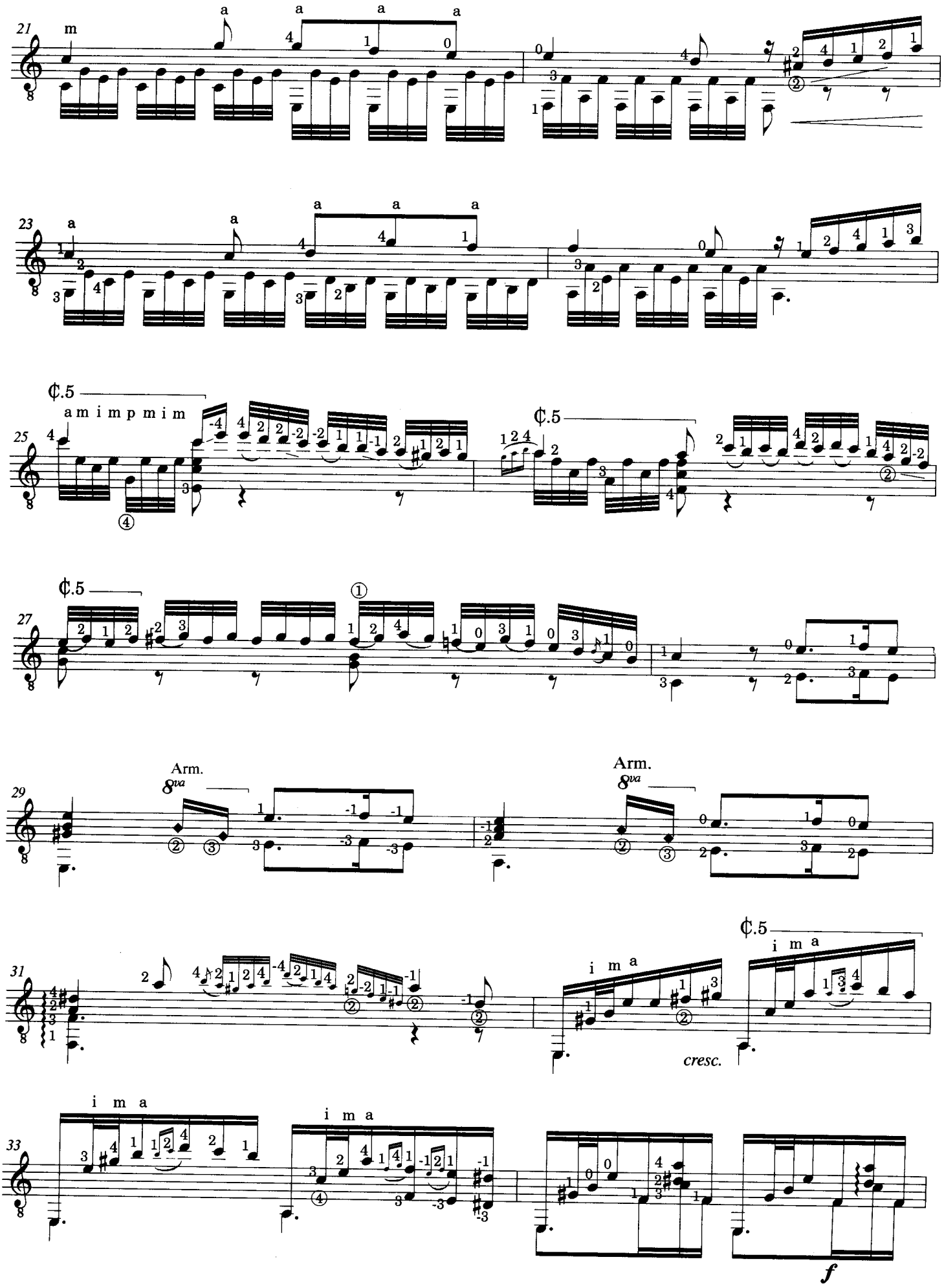
# Romanza

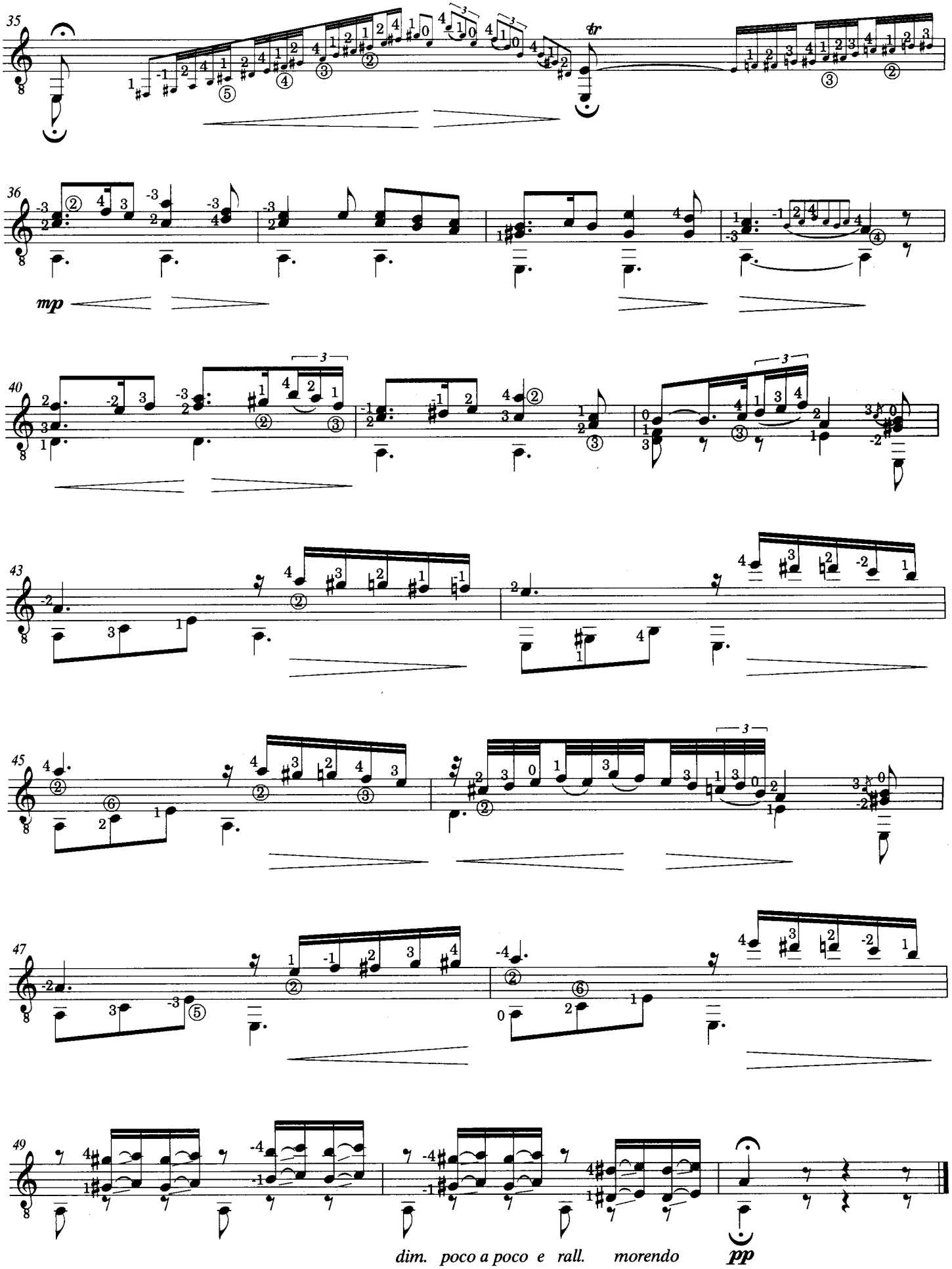
*Arranged by*
*Evangelos Assimakopoulos*

NICCOLÓ PAGANINI
(1782 - 1840)

**Andante espressivo** (♩ = 92)




21
m
a
a
a
a
23
a
a
a
a
25
¢.5
a m i m p m i m
¢.5
27
¢.5
29
Arm.
8va
Arm.
8va
31
¢.5
i m a
i m a
cresc.
33
i m a
i m a
f

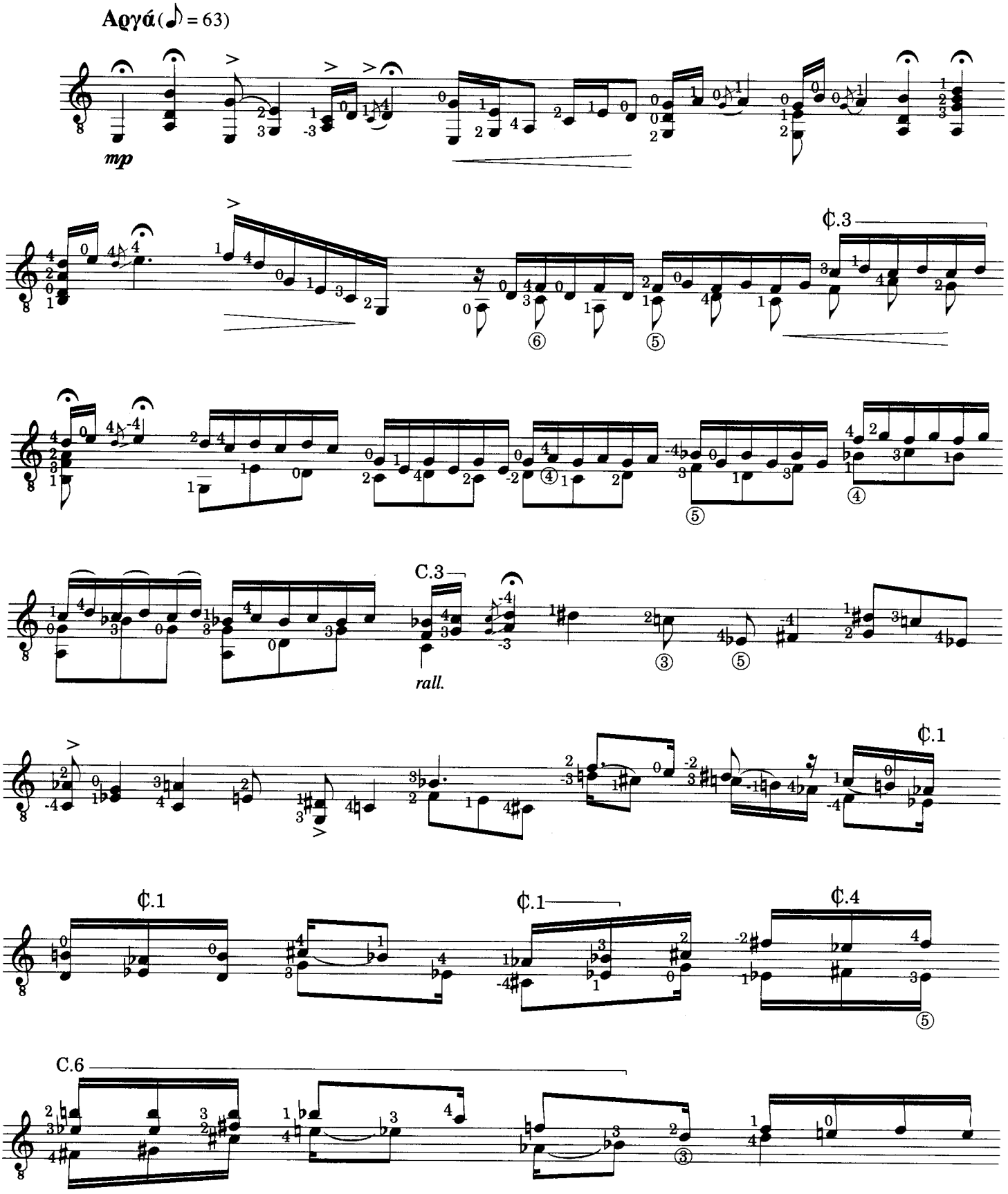

35
tr
36
mp
40
43
45
47
49
dim. poco a poco e rall. morendo
pp

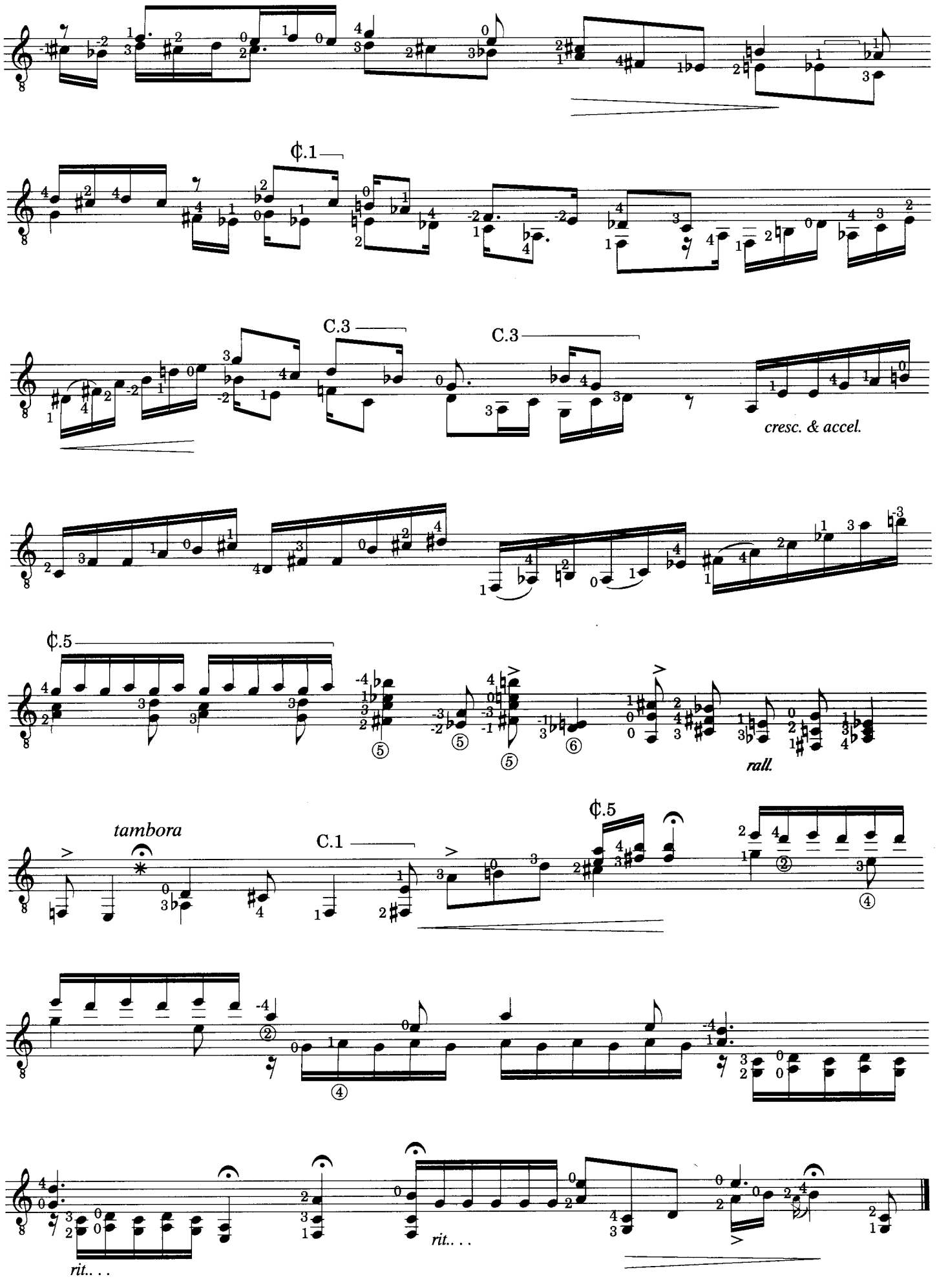
# Κιθάρα

*Edited & Fingered by*
*Evangelos Assimakopoulos*

DIMITRIS DRAGATAKIS
(1914 - 2001)

**Αργά** (♪ = 63)



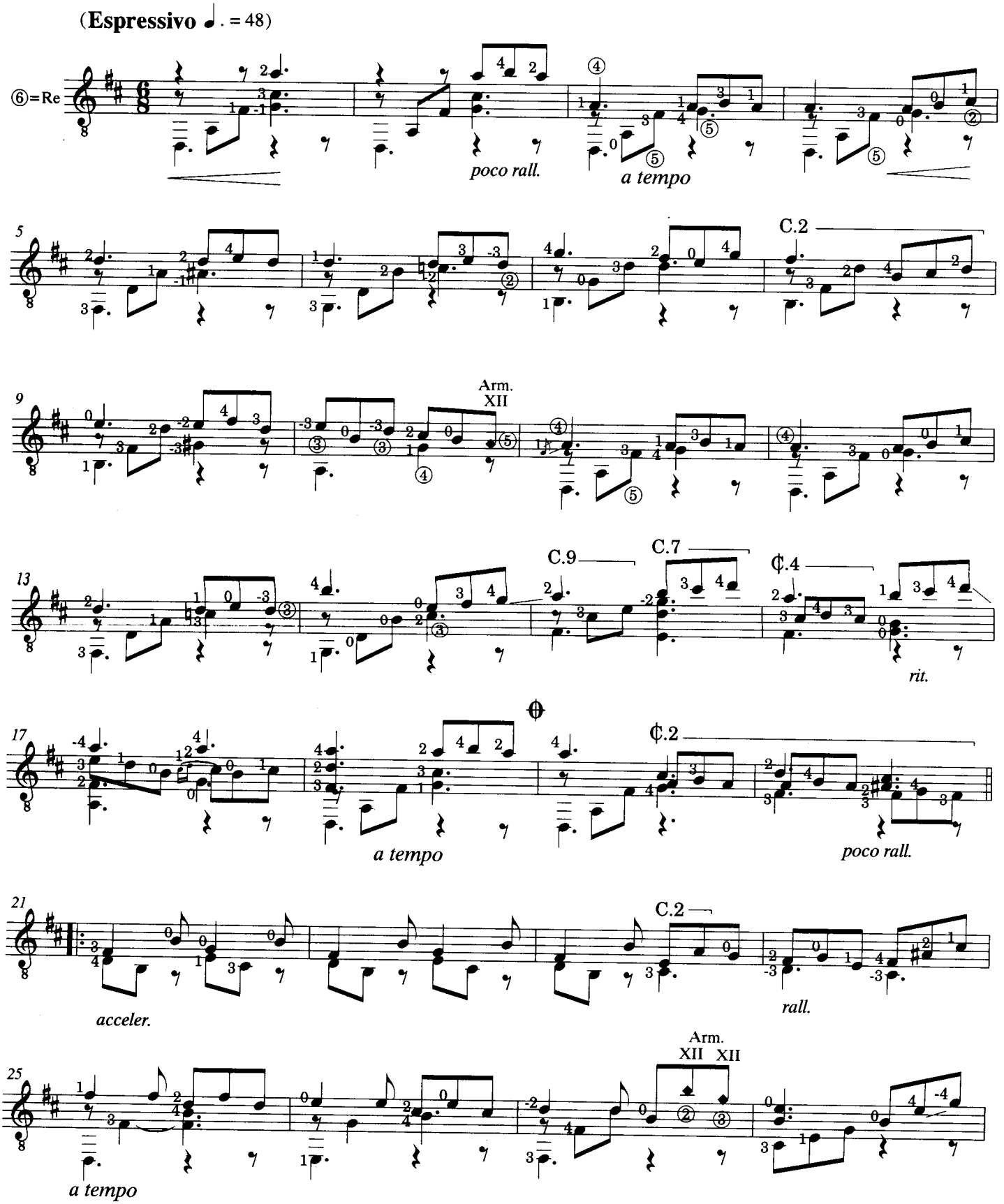

¢.1
C.3
C.3
cresc. & accel.
¢.5
rall.
tambora
C.1
¢.5
rit. . .
rit. . .

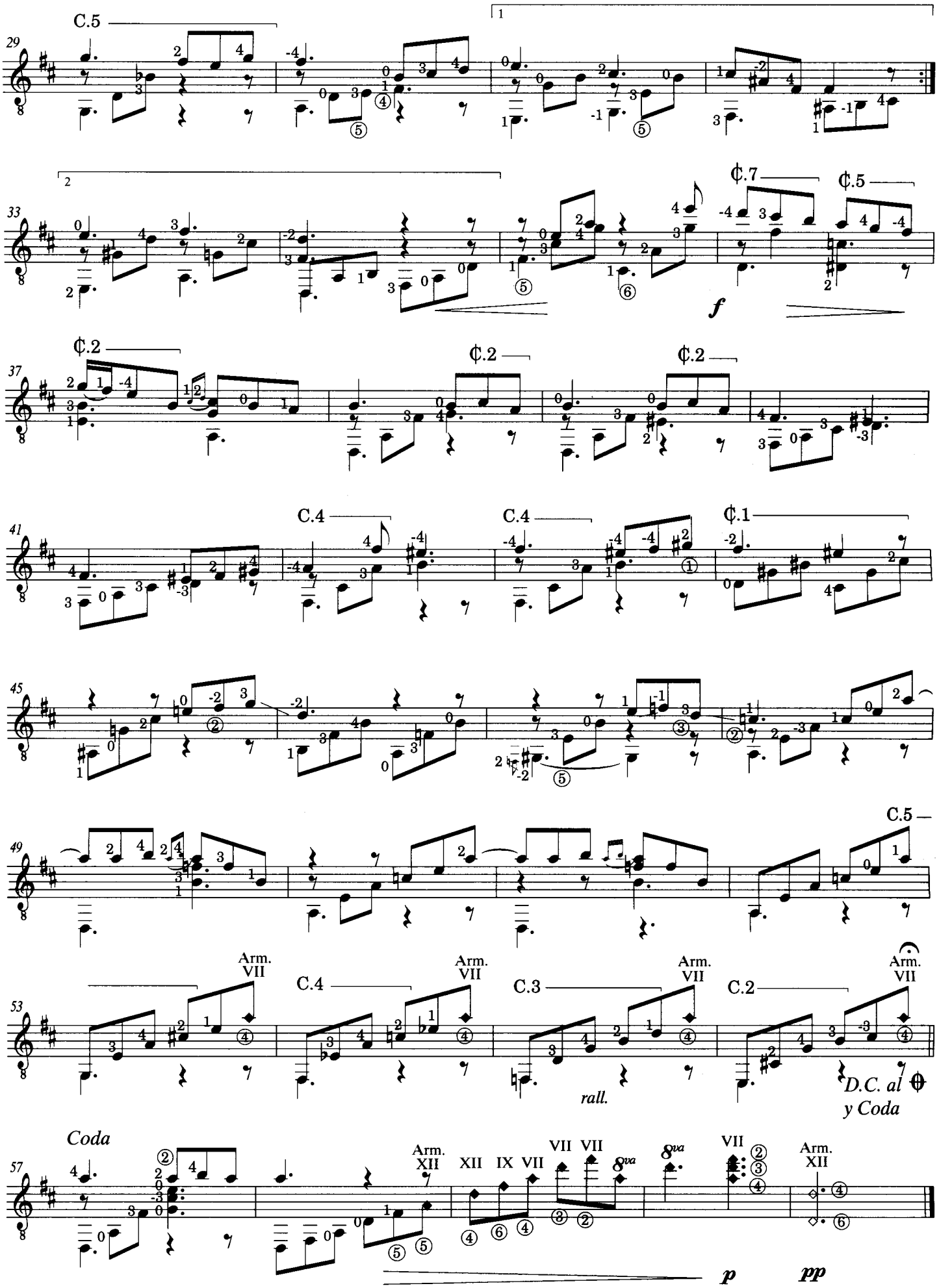
# Julia Florida

**Barcarola**

*Revised & Fingered by*
*Evangelos Assimakopoulos*

AGUSTÍN BARRIOS
(1885 - 1944)

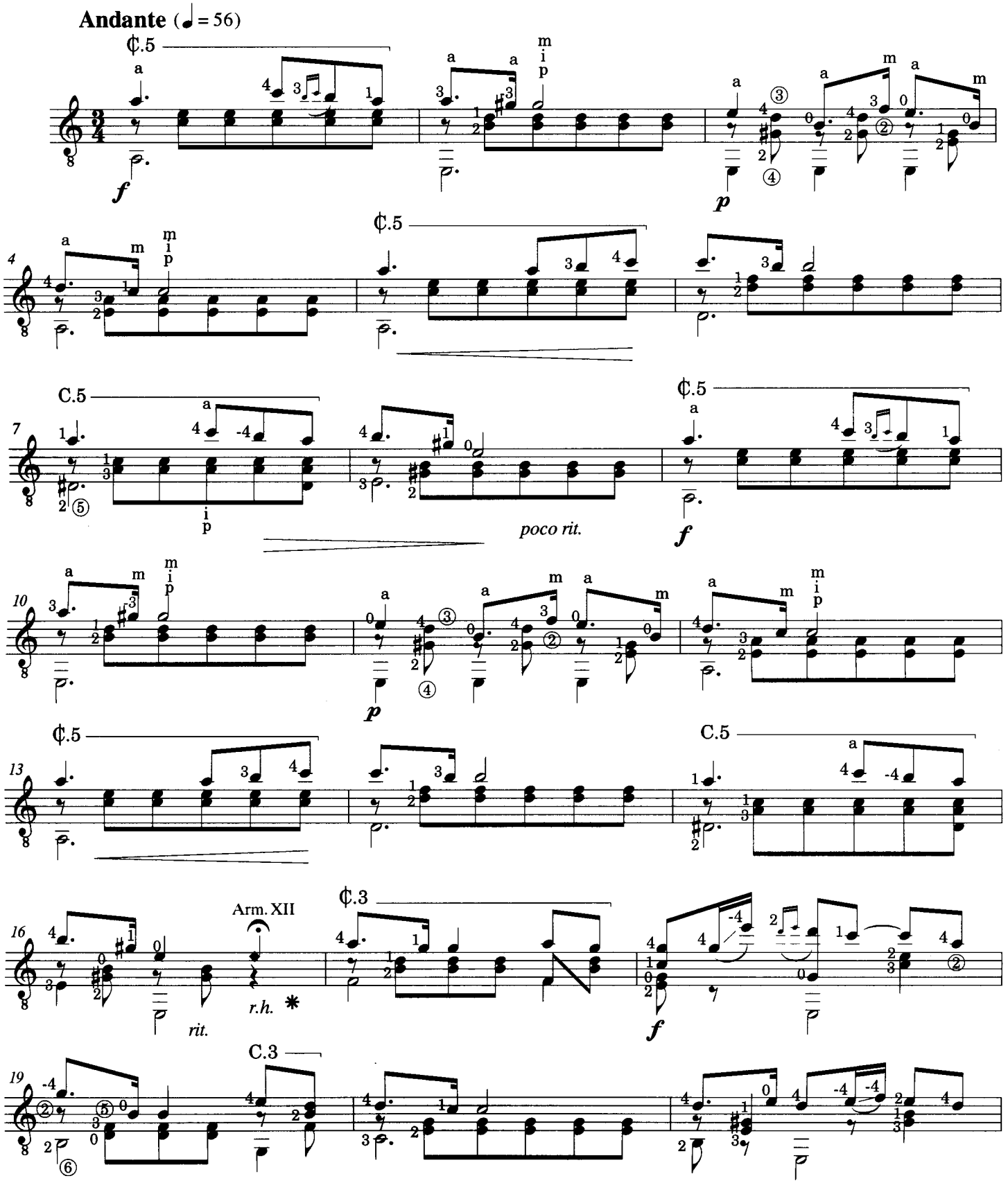



C.5
1
2
C.7
C.5
f
C.2
C.2
C.2
C.4
C.4
C.1
C.5
Arm. VII
C.4
Arm. VII
C.3
Arm. VII
C.2
Arm. VII
rall.
D.C. al
y Coda
Coda
Arm. XII
XII IX VII
VII VII
8va
8va
VII
Arm. XII
p
pp

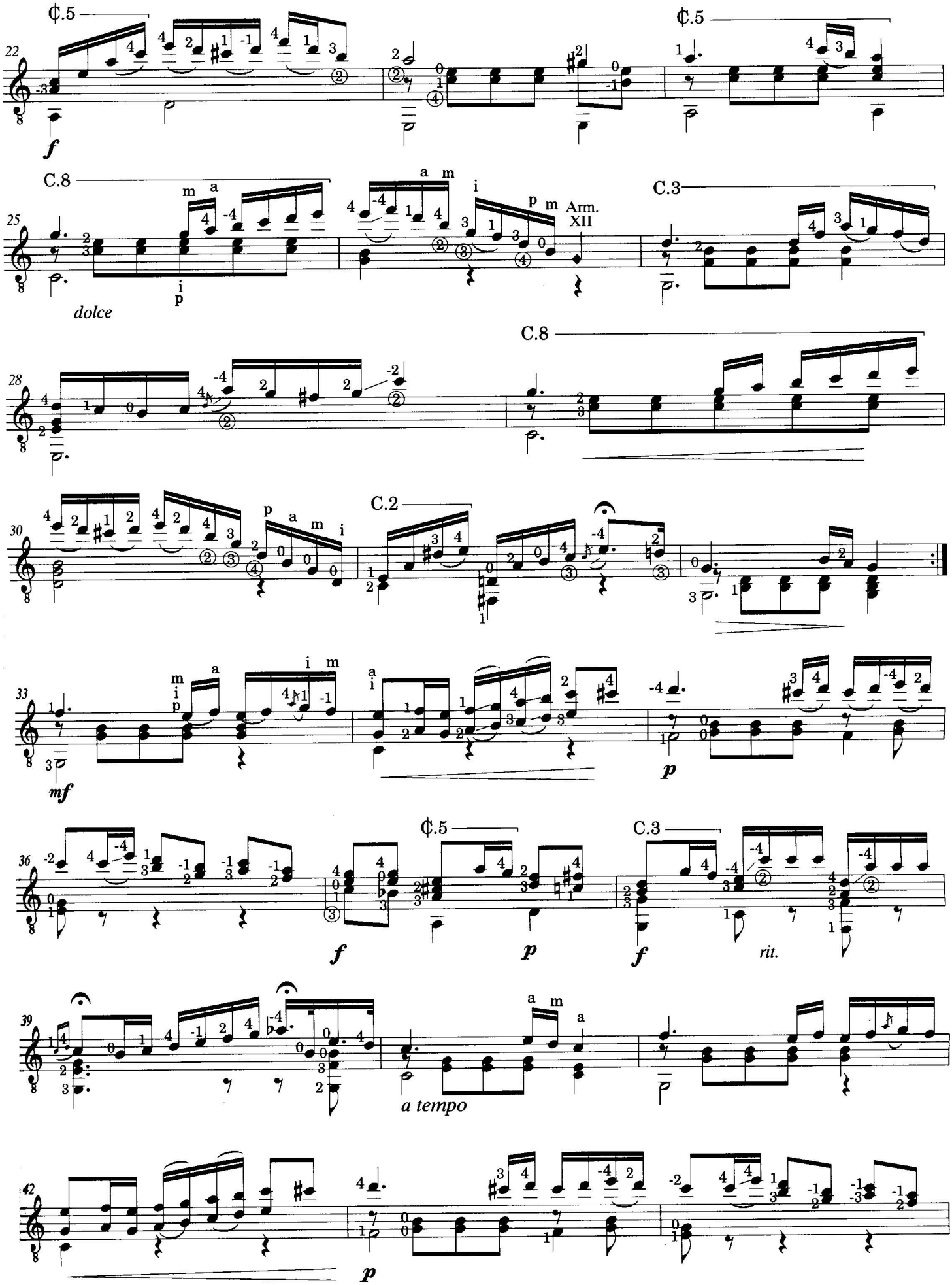
# Andante Sentimental

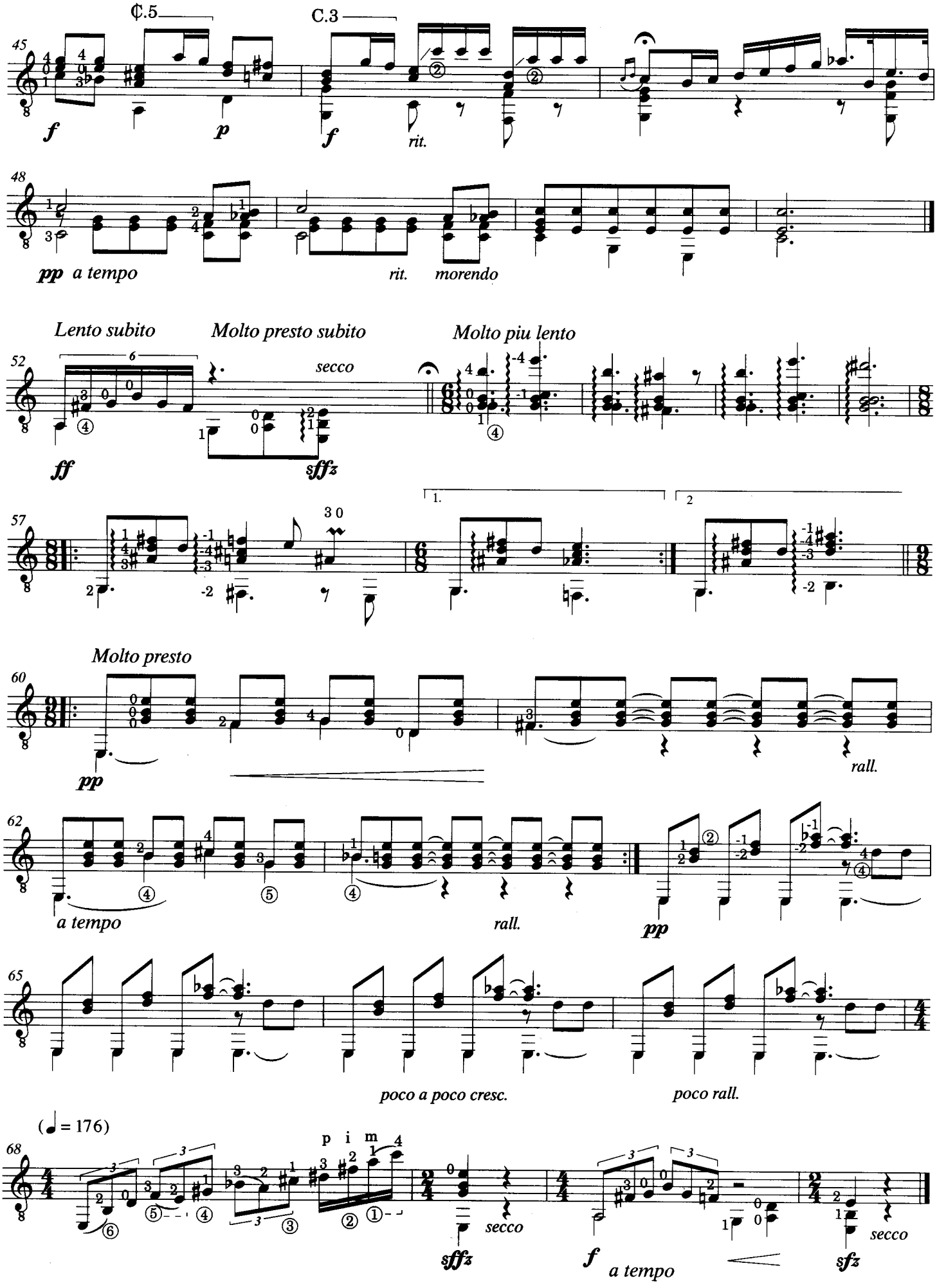
*Revised & Fingered by*
*Evangelos Assimakopoulos*

JOSÉ BROCÁ
(1805 - 1882)




✱ *r.h.: right hand=δεξί χέρι*


¢.5
¢.5
C.8
C.3
Arm. XII
dolce
C.8
C.2
mf
¢.5
C.3
f
p
f
rit.
a tempo
p

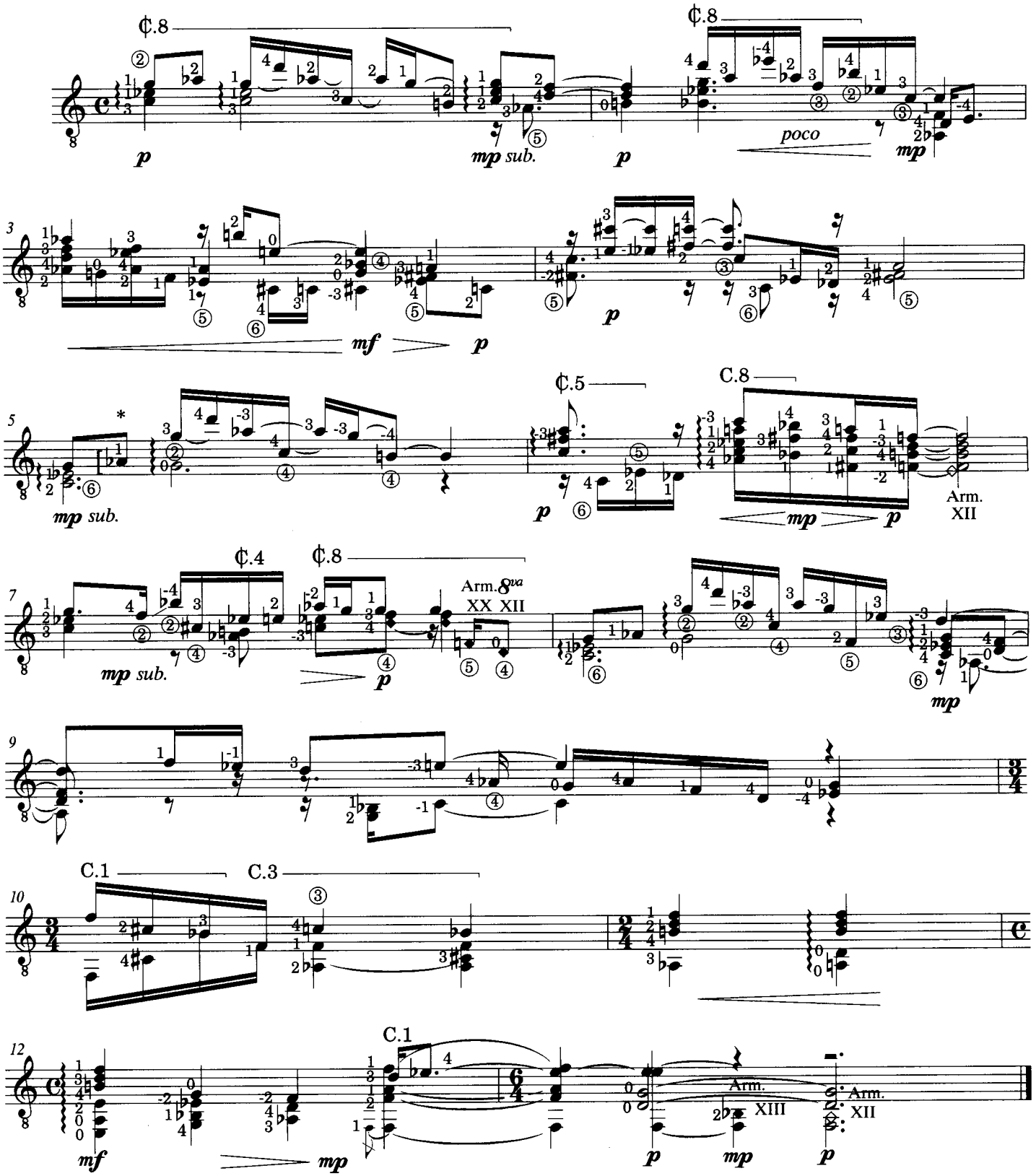

¢.5
C.3
45
f
p
f
rit.
48
pp a tempo
rit. morendo
Lento subito
Molto presto subito
Molto piu lento
52
secco
ff
sffz
57
1.
2
Molto presto
60
pp
rall.
62
a tempo
rall.
pp
65
poco a poco cresc.
poco rall.
(♩= 176)
68
p i m
sffz
secco
f
a tempo
sfz
secco

# Επινέφελος Αινειός

## (Σφυρίδα)

*Transcribed & Fingered by*
*Yorghos Mouloudakis*

YORGOS KOUMENDAKIS
(b. 1959)




* Το 1 λυγίζει και πατά το Lab της 4ης χωρίς να σηκωθεί απ' το Mib της 5ης.
Στην επόμενη κίνηση του μέτρου επιστρέφει στην αρχική του θέση.

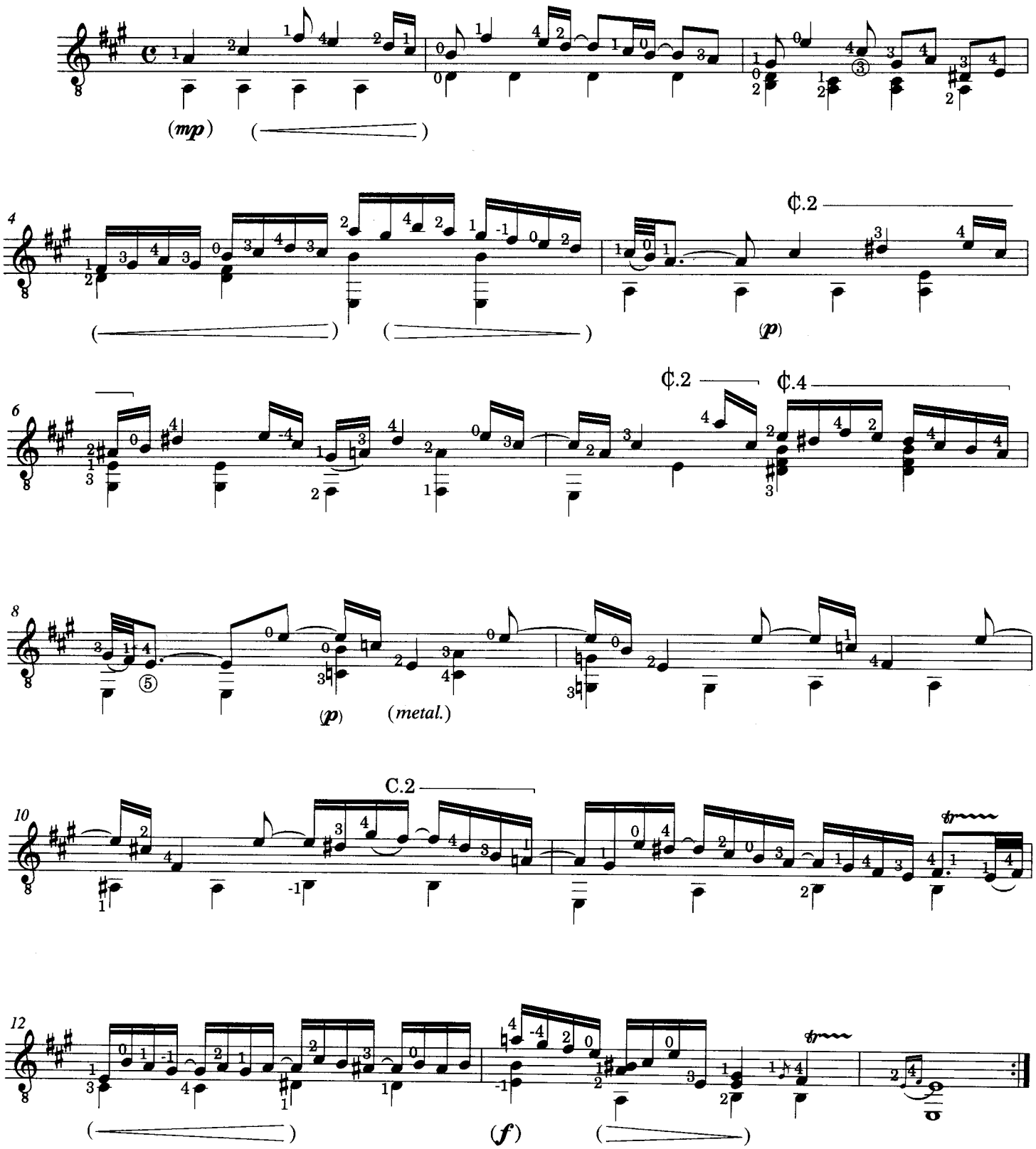
# Sonata

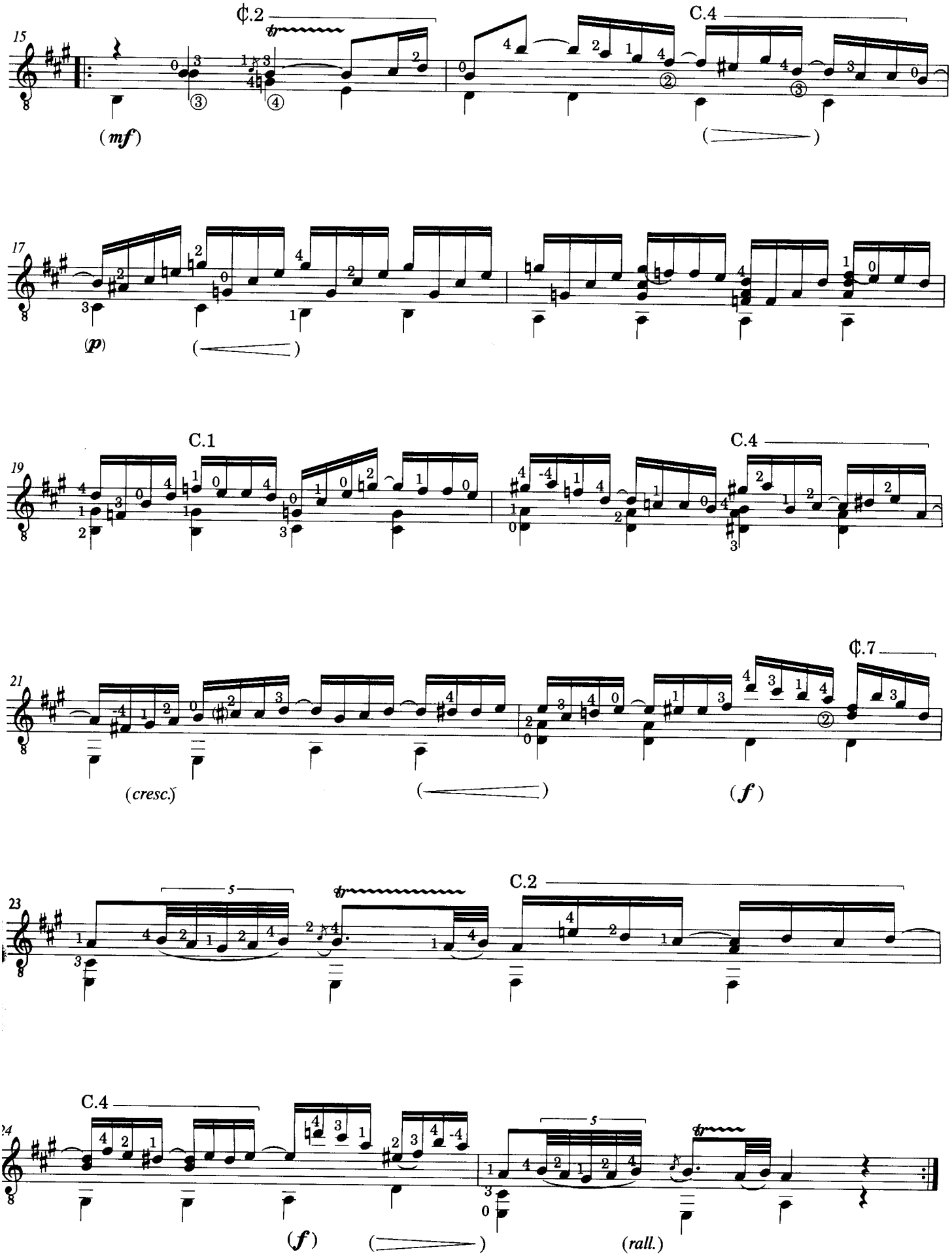
**K. 208**

*Transcribed by*
*Evangelos Assimakopoulos*

DOMENICO SCARLATTI
(1685 - 1757)

**Adagio e cantabile** (♩ = 56)



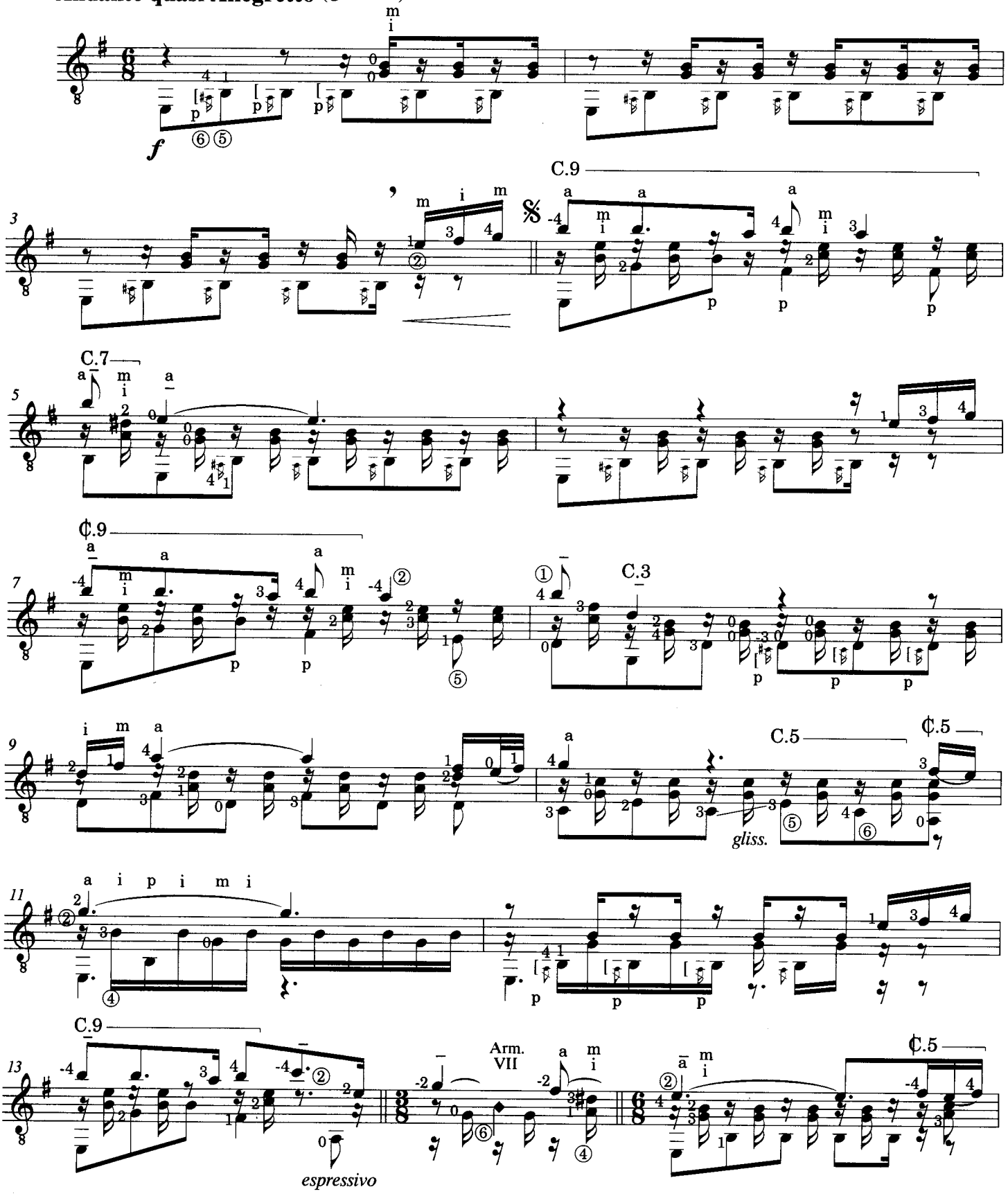

15
¢.2
C.4
(mf)
17
(p)
19
C.1
C.4
21
¢.7
(cresc.)
(f)
23
C.2
C.4
(f)
(rall.)

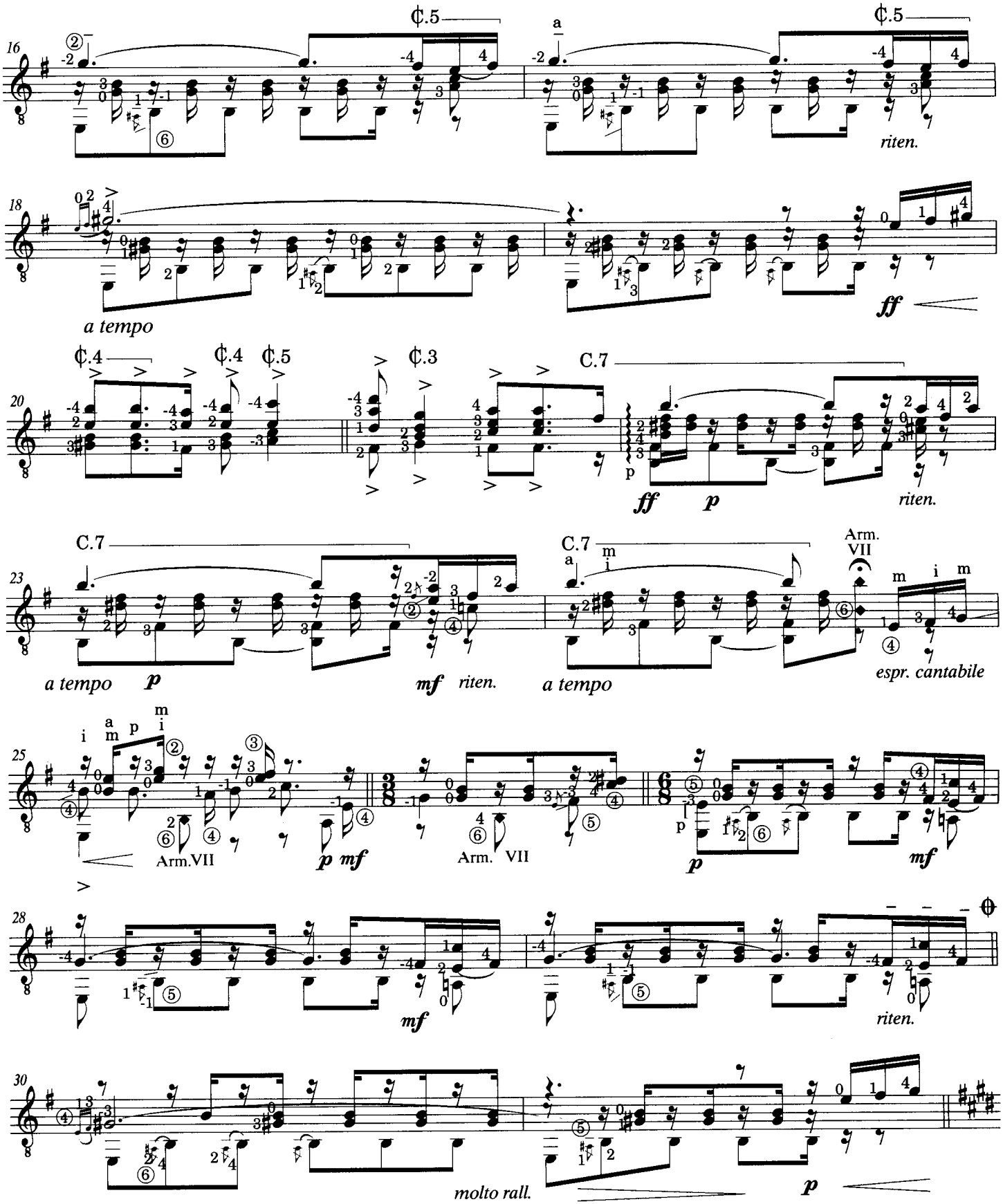
# Danza Española No.5

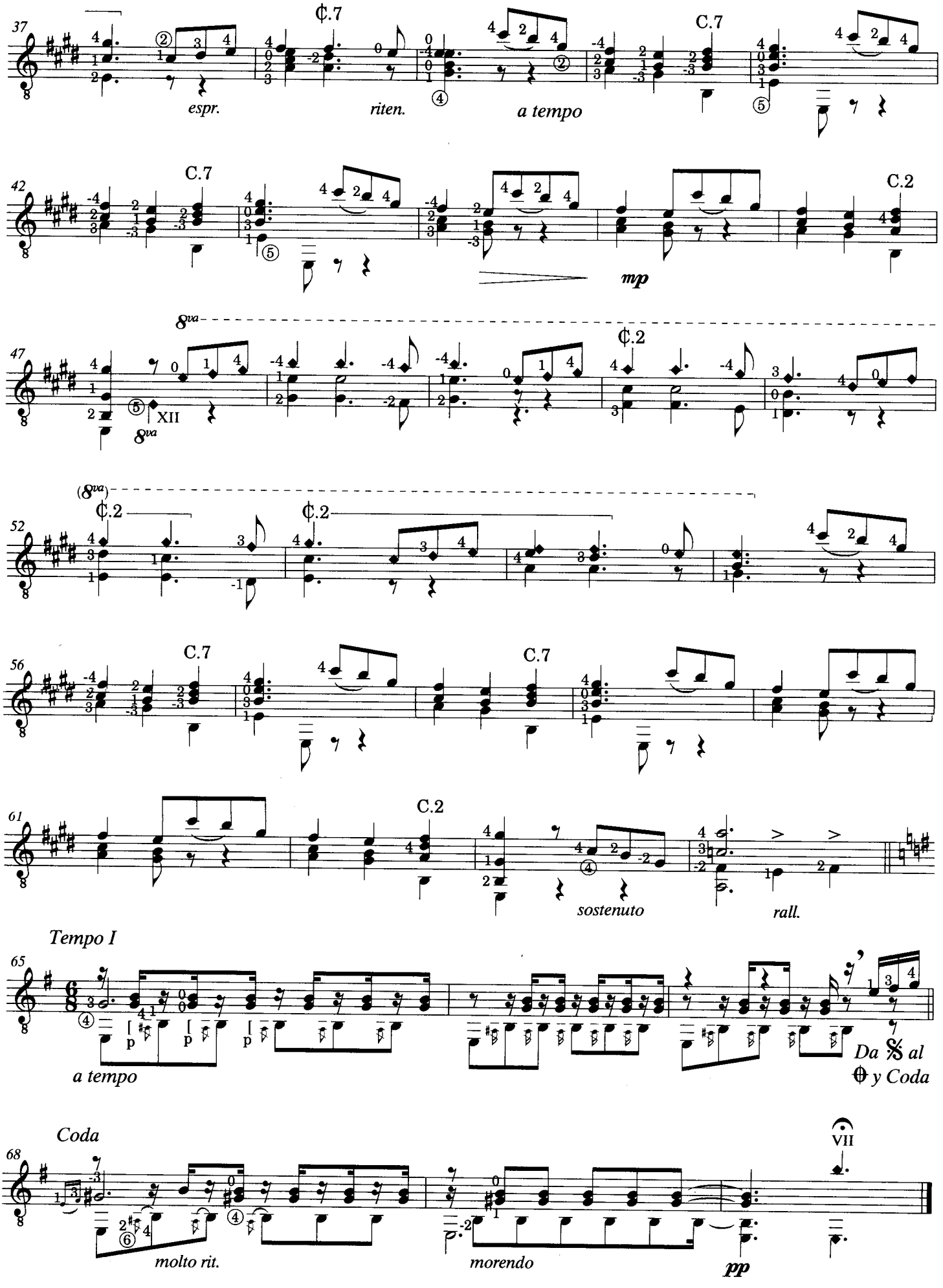
*Transcribed by*
*Evangelos Assimakopoulos*

ENRIQUE GRANADOS
(1867 - 1916)

**Andante quasi Allegretto** (♪ = 160)



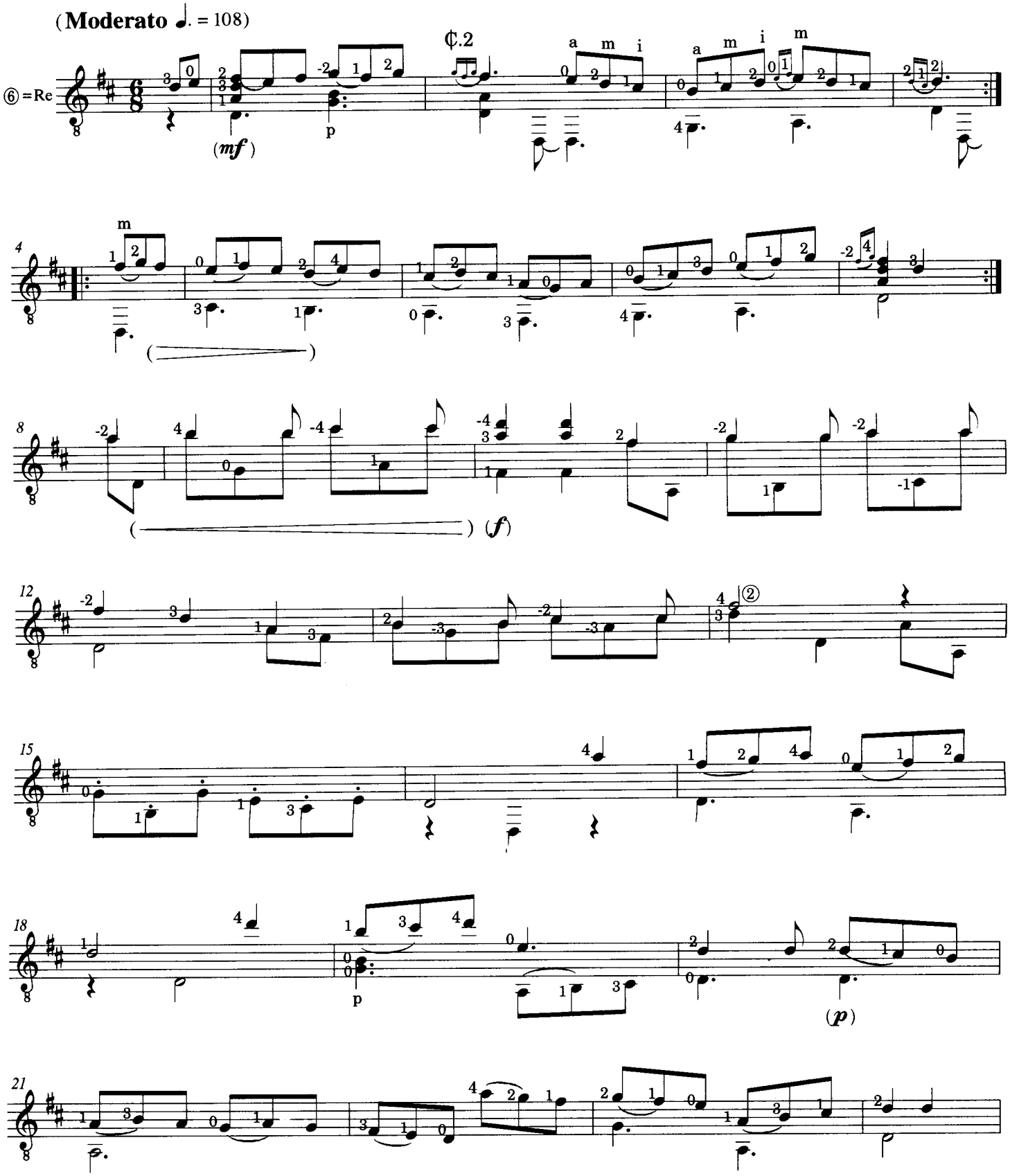

16
¢.5
riten.
18
a tempo
ff
20
¢.4
¢.3
C.7
ff
p
riten.
23
a tempo
p
mf
riten.
espr. cantabile
25
Arm.VII
Arm. VII
28
mf
riten.
30
molto rall.
Andante
32
(metalico)
C.2
C.6
(dolce)

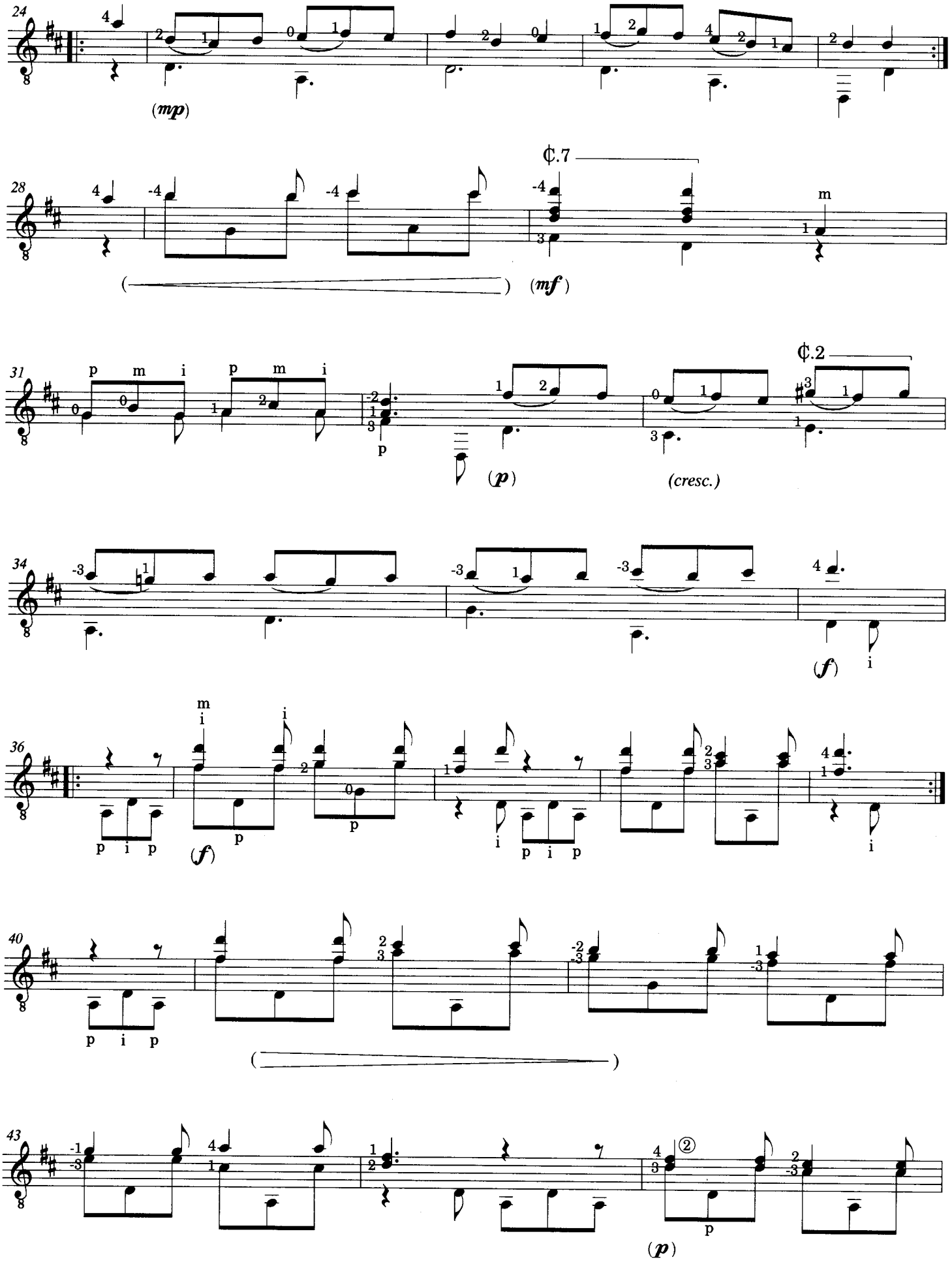

37
C.7
espr.
riten.
a tempo
C.7
42
C.7
C.2
mp
47
8va
XII
8va
C.2
52
(8va)
C.2
C.2
56
C.7
C.7
61
C.2
sostenuto
rall.
Tempo I
65
a tempo
Da 𝄋 al
𝄌 y Coda
Coda
68
molto rit.
morendo
pp
VII

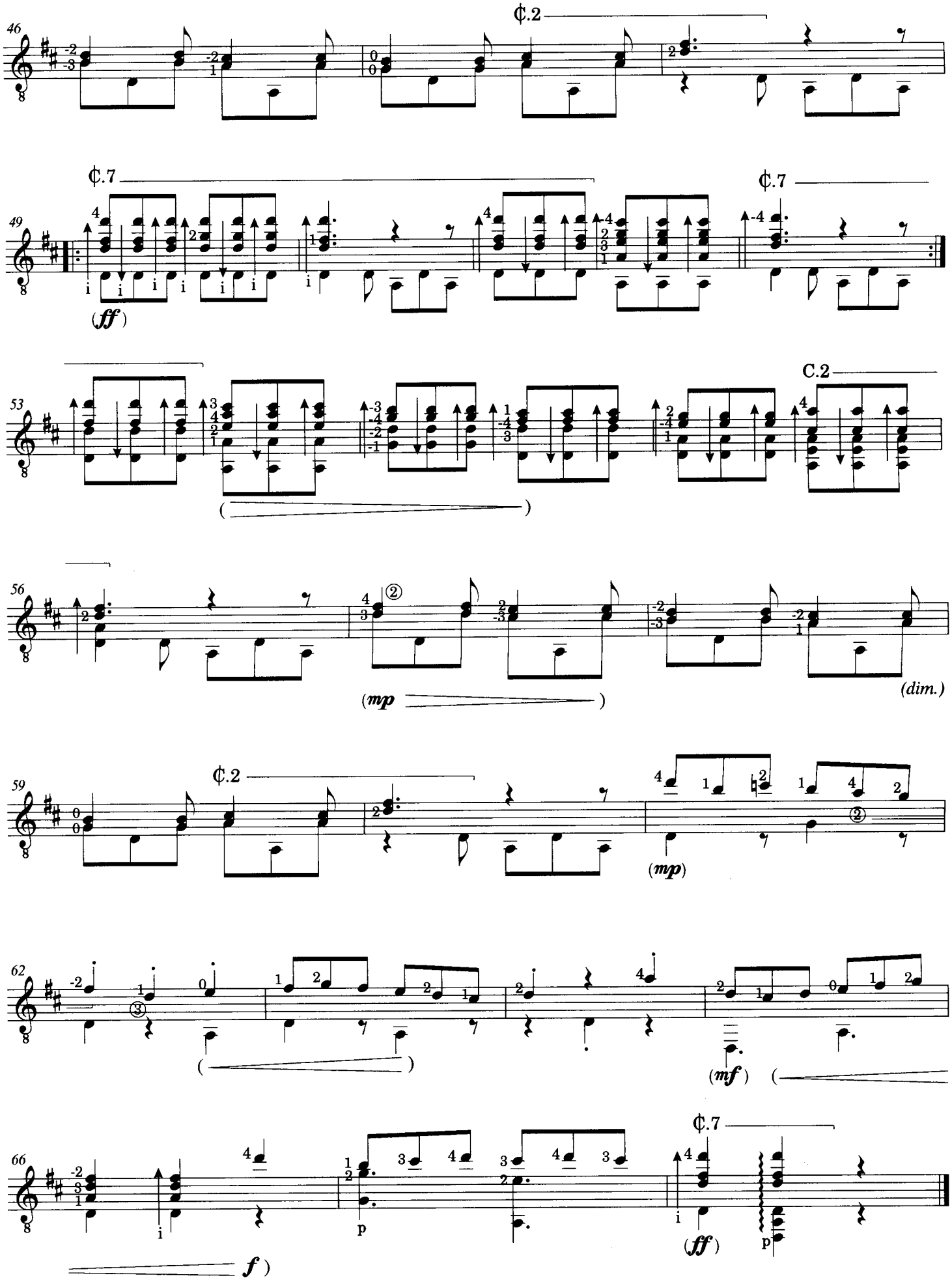
# Canarios

*Arranged by*
*Evangelos Assimakopoulos*

GASPAR SANZ
(1640 - 1710)




24
(mp)
28
¢.7
(mf)
31
¢.2
(p)
(cresc.)
34
(f)
36
(f)
40
43
②
(p)

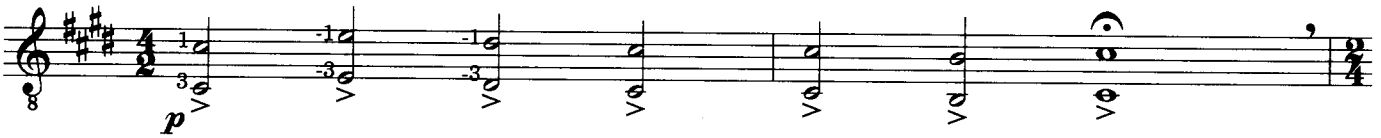

46
¢.2
49
¢.7
(ff)
¢.7
53
C.2
56
(mp
(dim.)
59
¢.2
(mp)
62
(mf)
66
¢.7
f)
(ff)

# Το όνειρο του χαρταετού

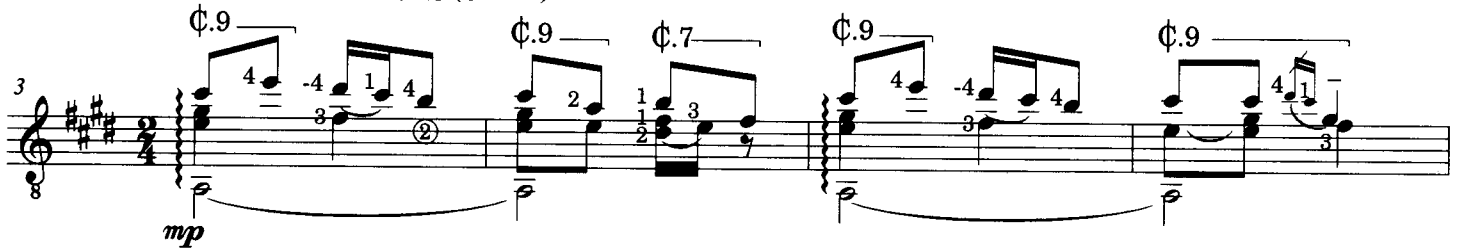
*Edited & Fingered by*
*Evangelos Assimakopoulos*

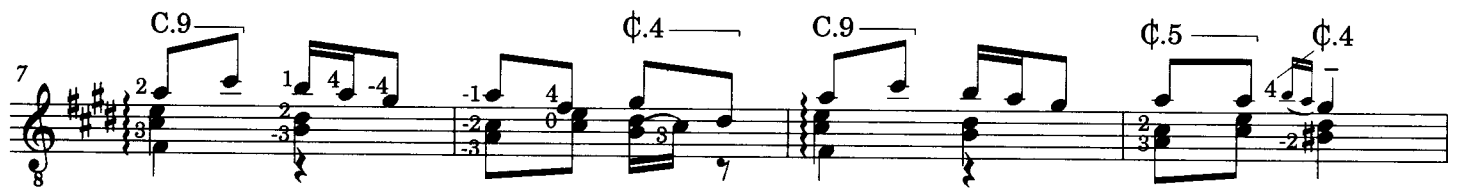
YORGOS KOUROUPOS
(b. 1942)

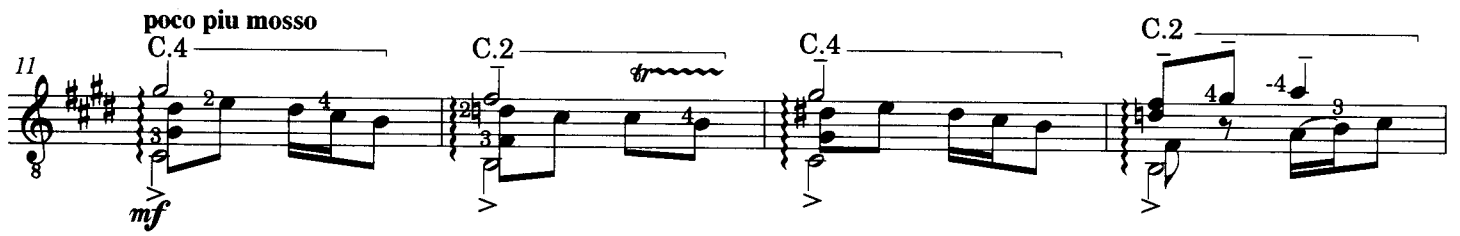
**Largo** (♩ = 54)

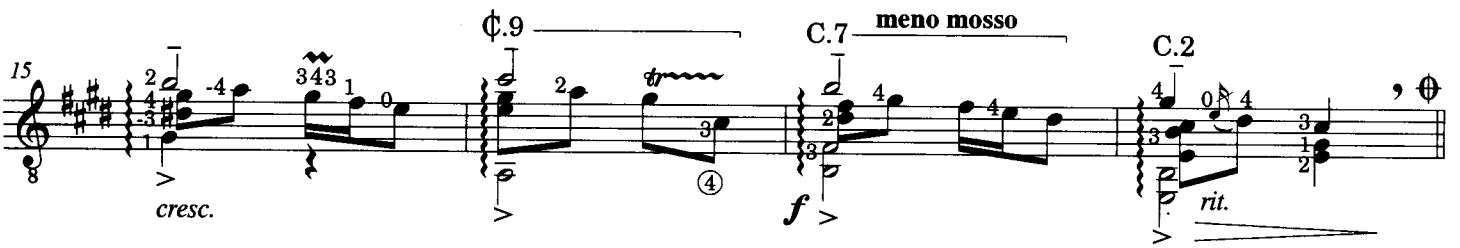



**Andantino - Cantabile** (♩ = 88)

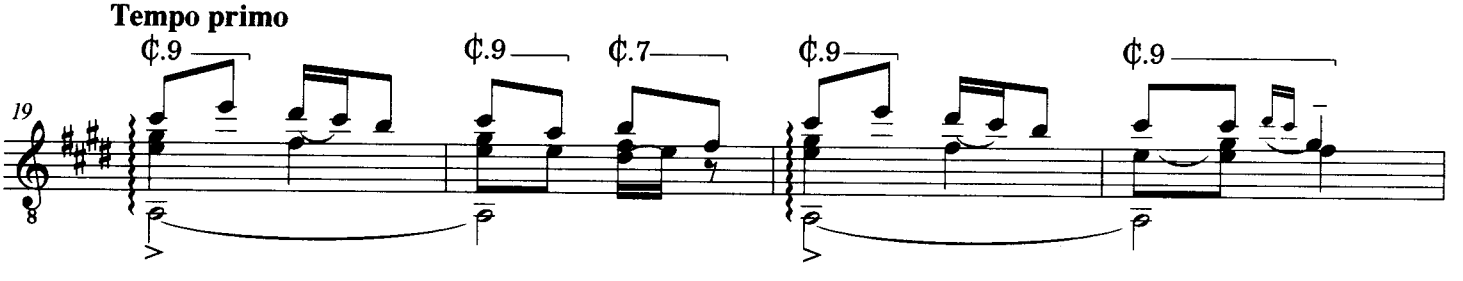


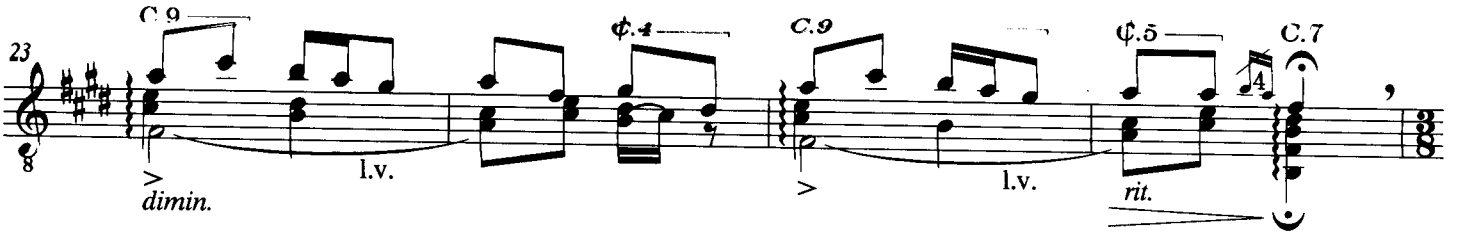



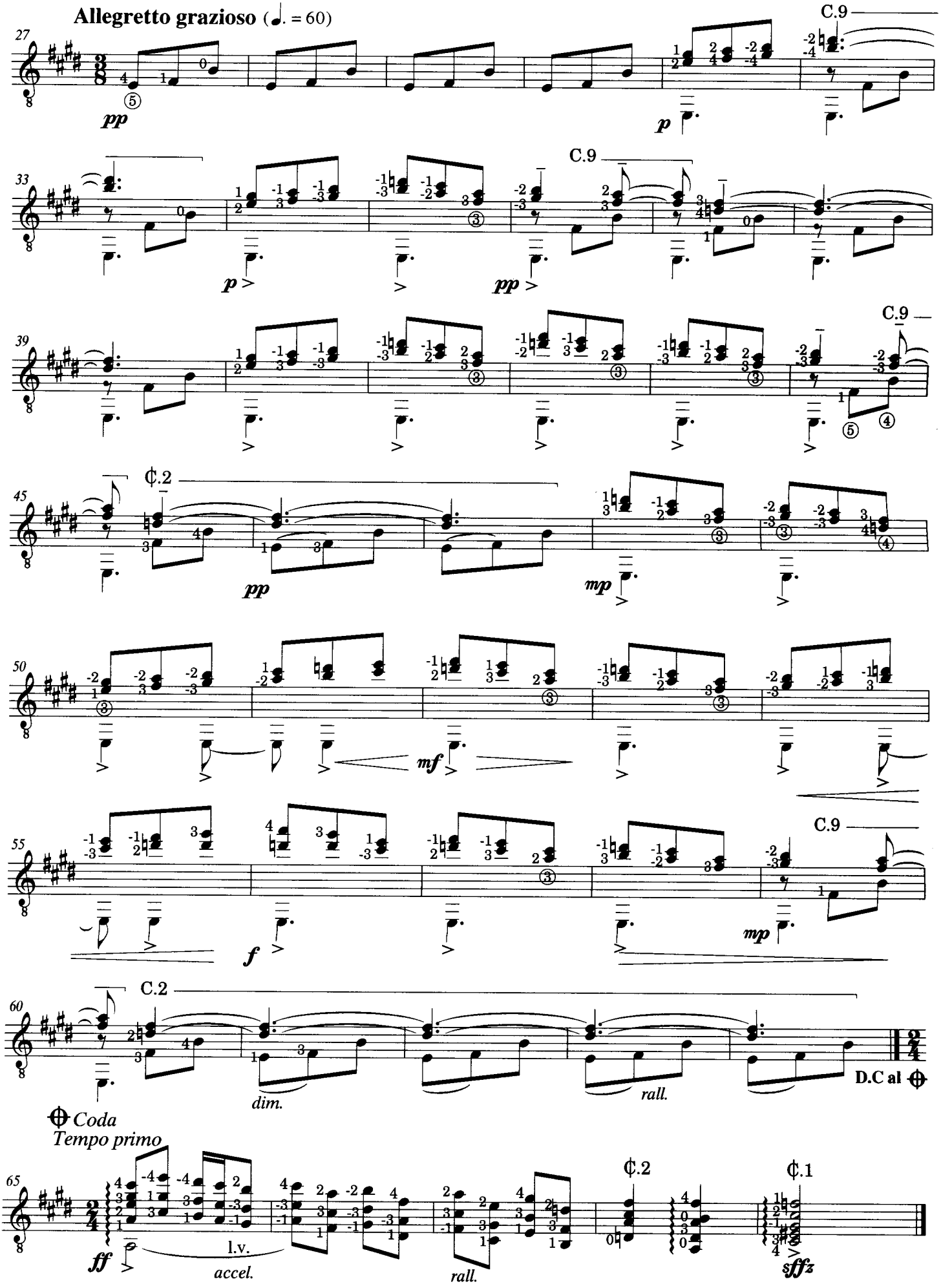




**Tempo primo**



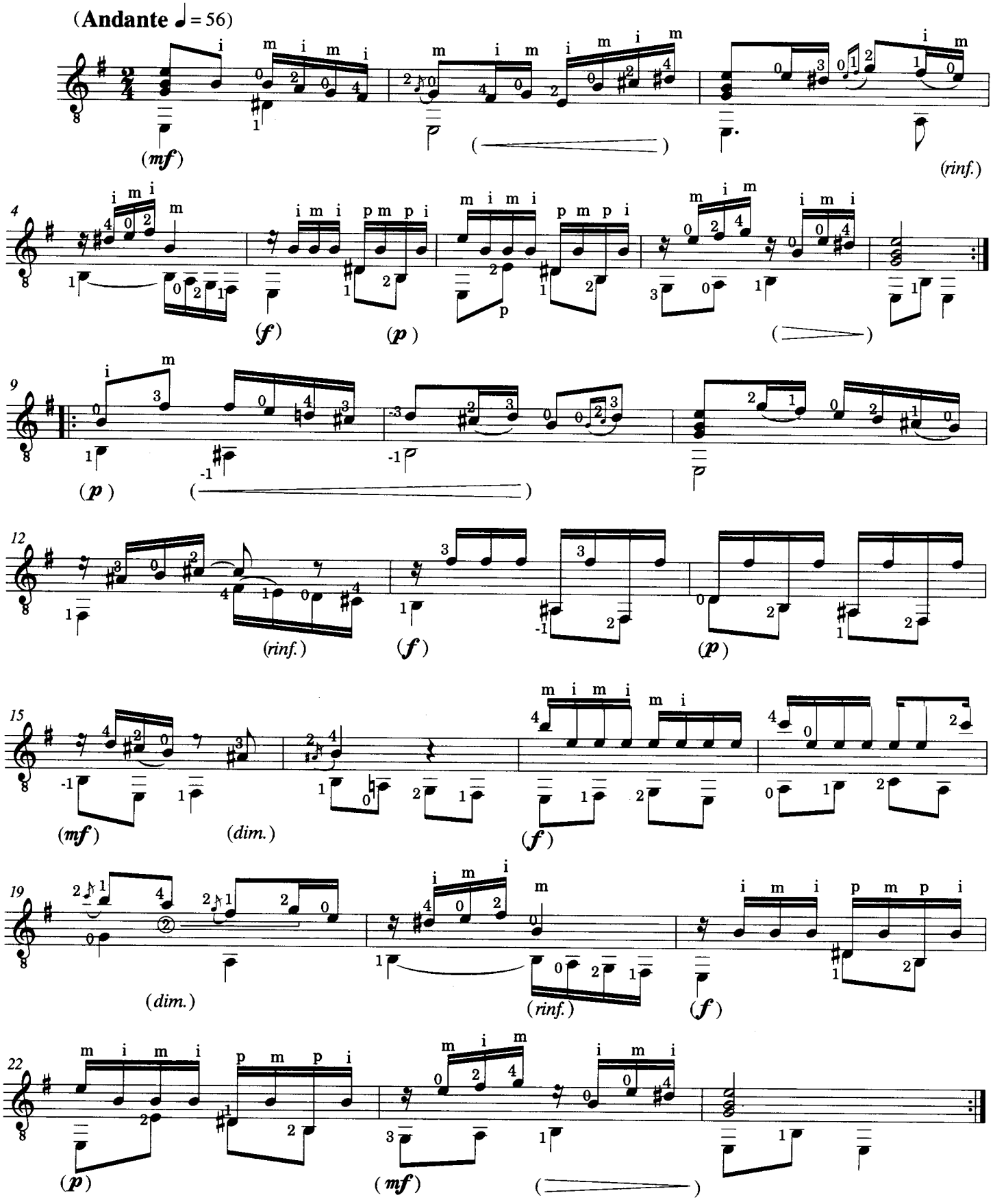

Allegretto grazioso (♩. = 60)
C.9
pp
p
C.9
p
pp
C.9
C.2
pp
mp
mf
C.9
f
mp
C.2
dim.
rall.
D.C al ⊕
⊕ Coda
Tempo primo
ff
l.v.
accel.
rall.
C.2
C.1
sffz

# Partita XVI

*Transcribed by*
*Evangelos Assimakopoulos*

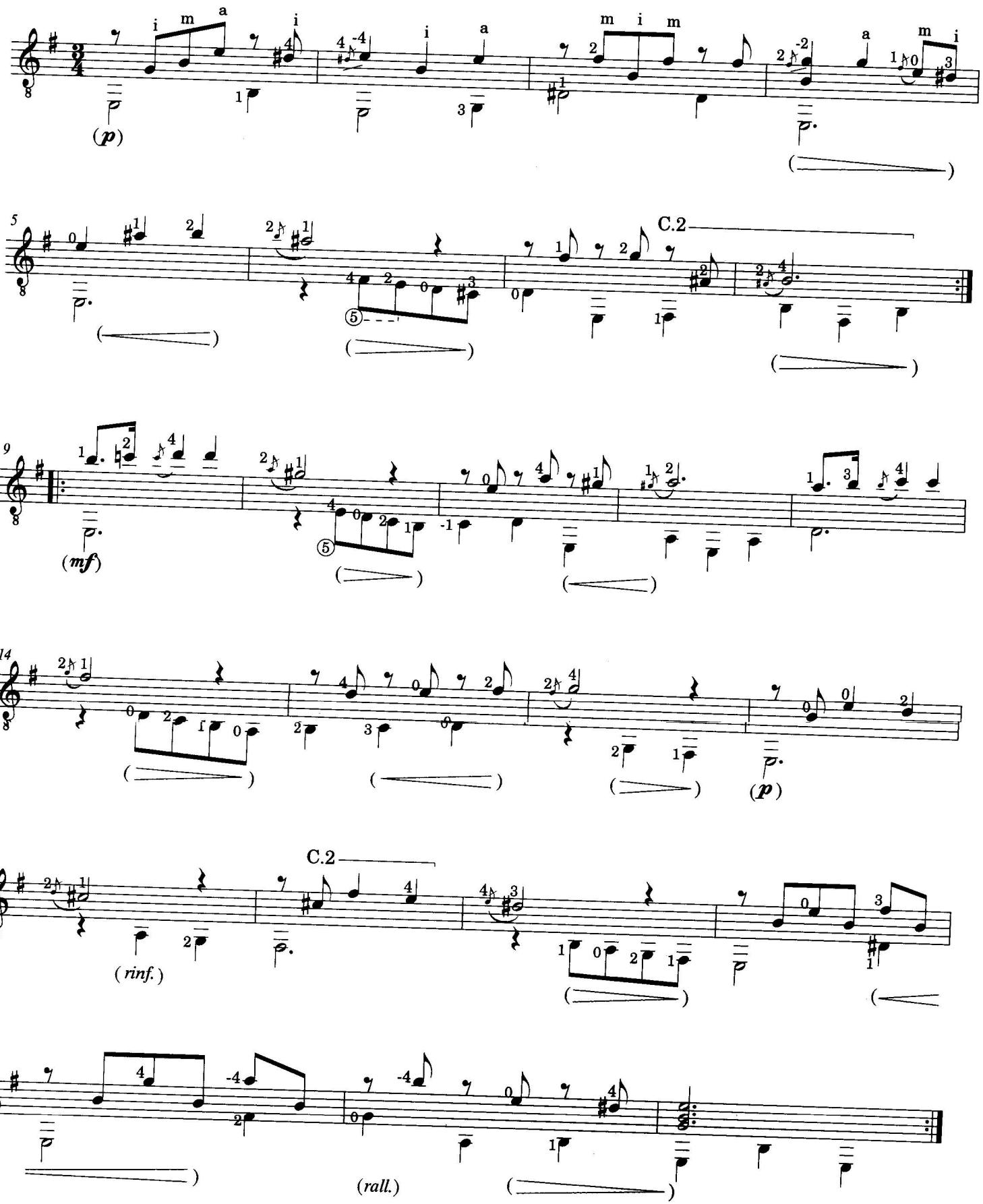
ANTONIO BRESCIANELLO
(1690 - 1757)

## Entrée

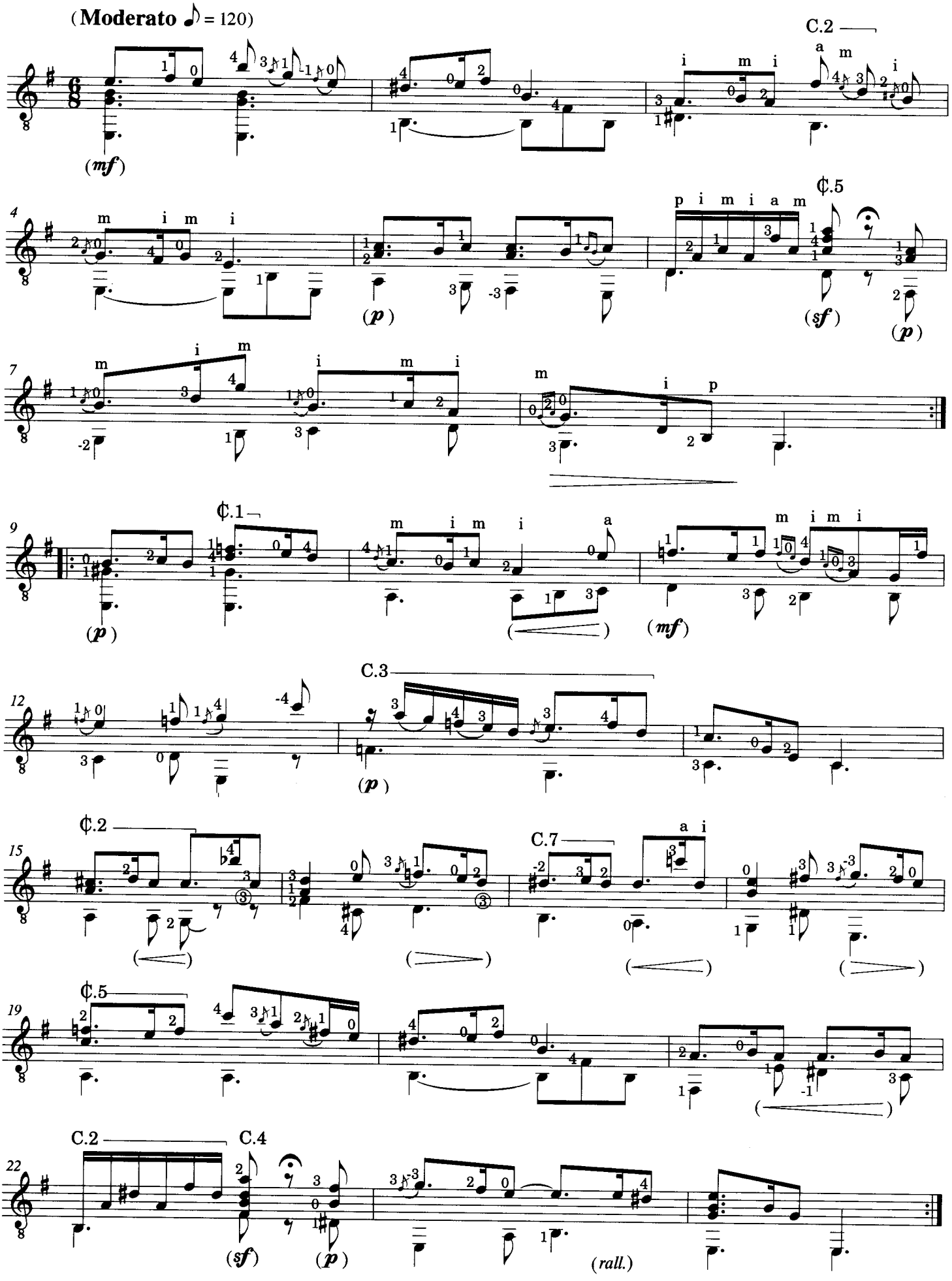


# Menuet

(**Tempo di minueto** ♩= 116)

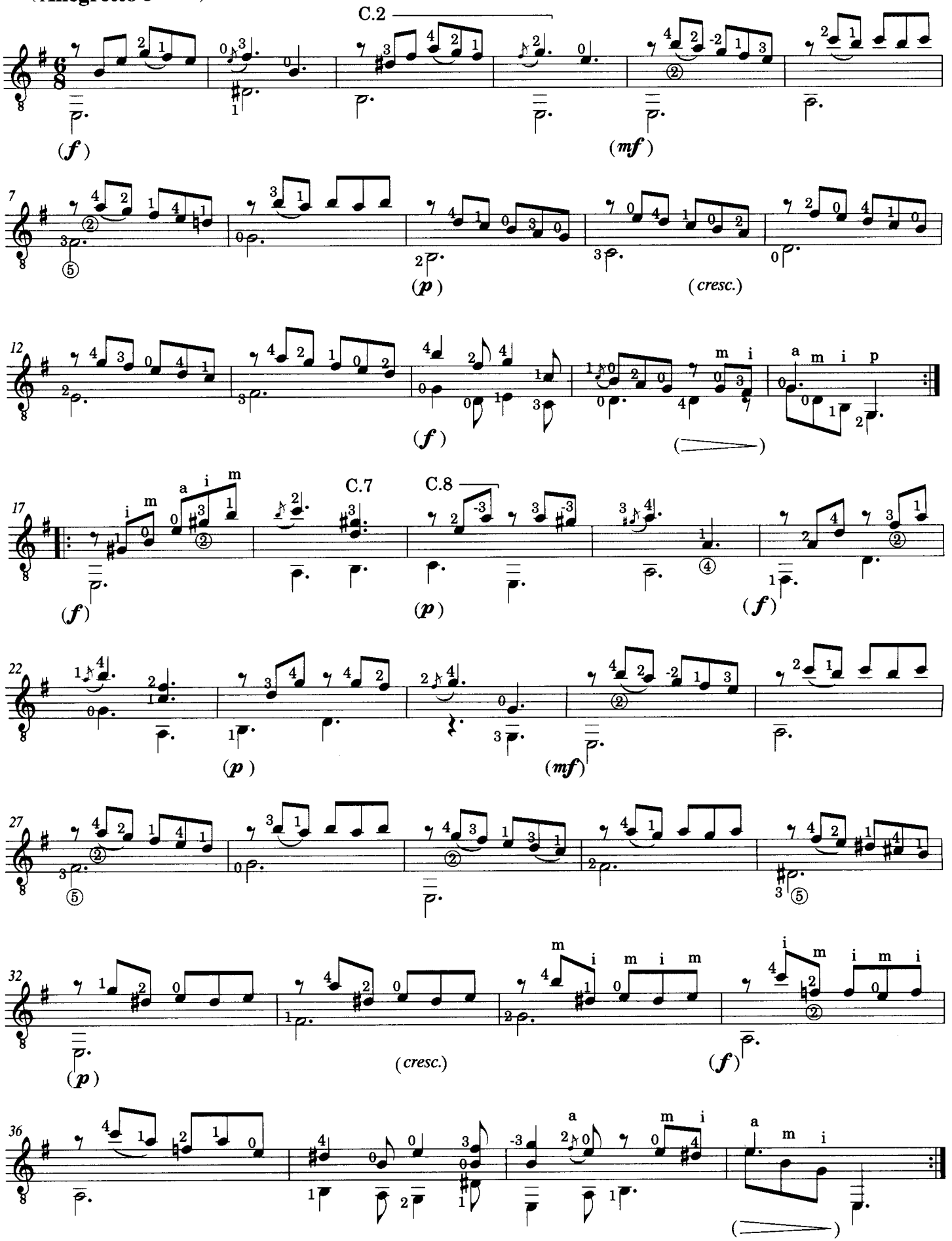


# Sicilienne



# Gigue

( **Allegretto** ♩. = 76)

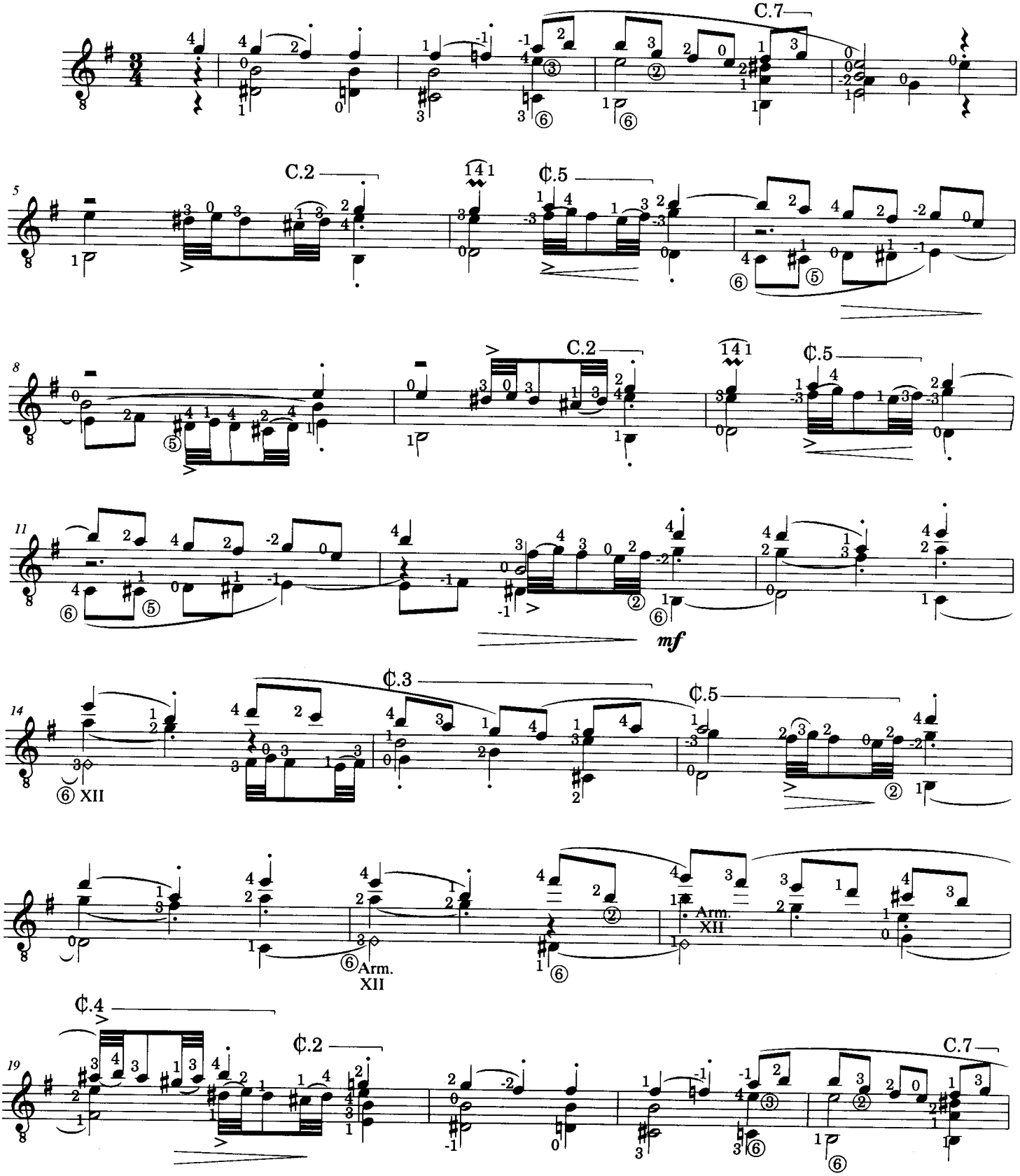


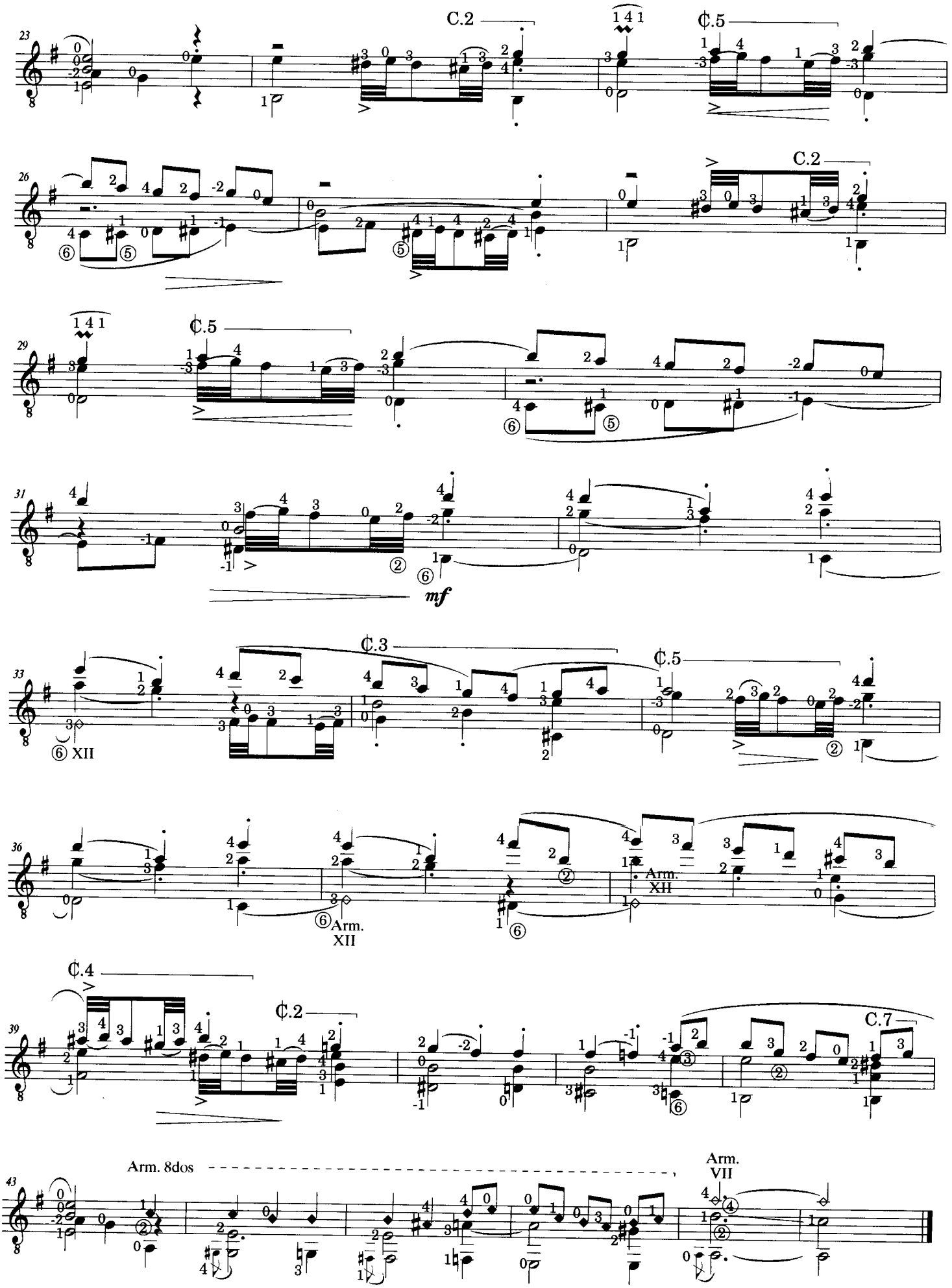
# Amor

*Transcribed & Fingered by*
*Yorghos Mouloudakis*

NIKOS KYPOURGOS
(b. 1952)

**(Espressivo ♩ = 56 )**

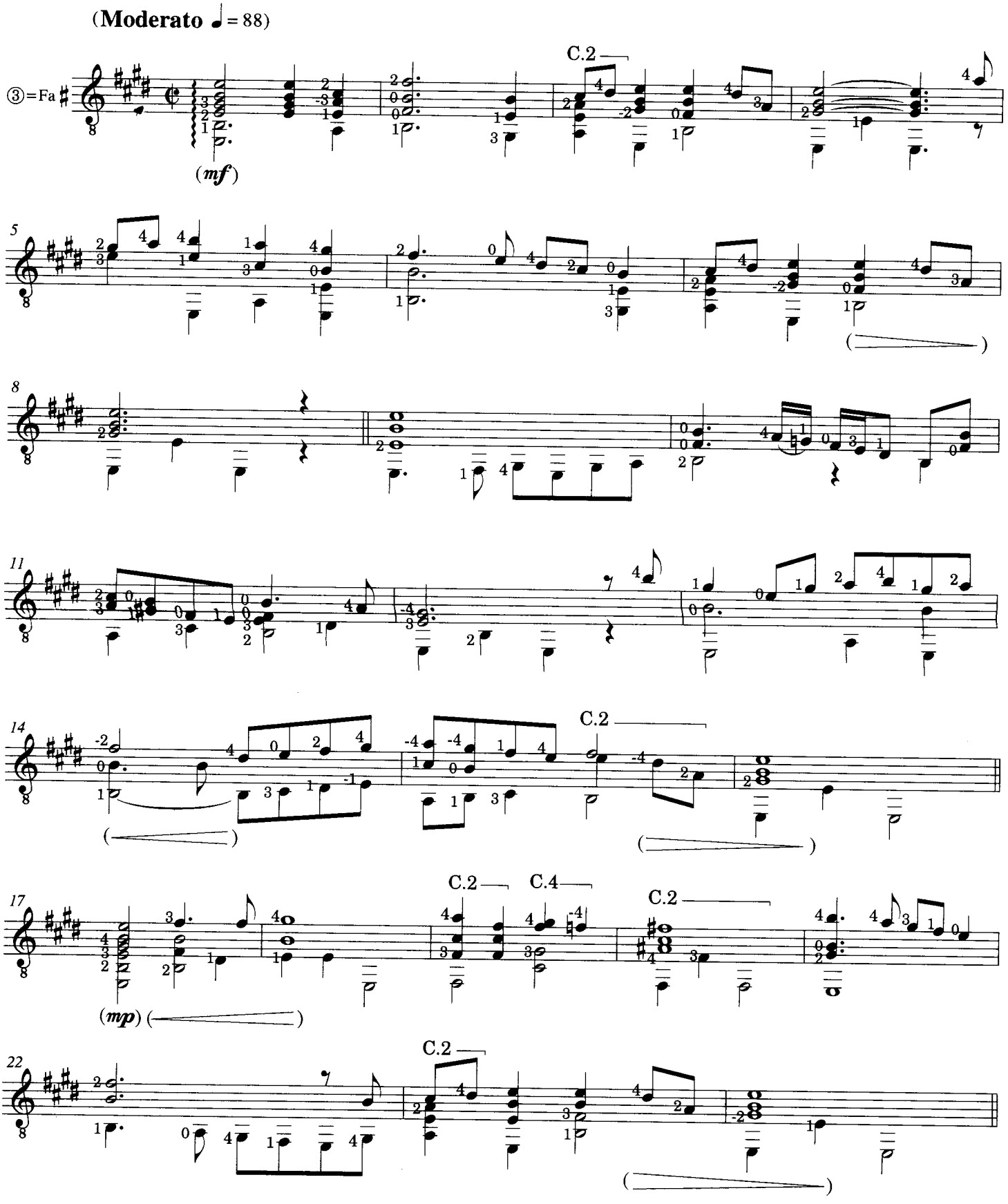


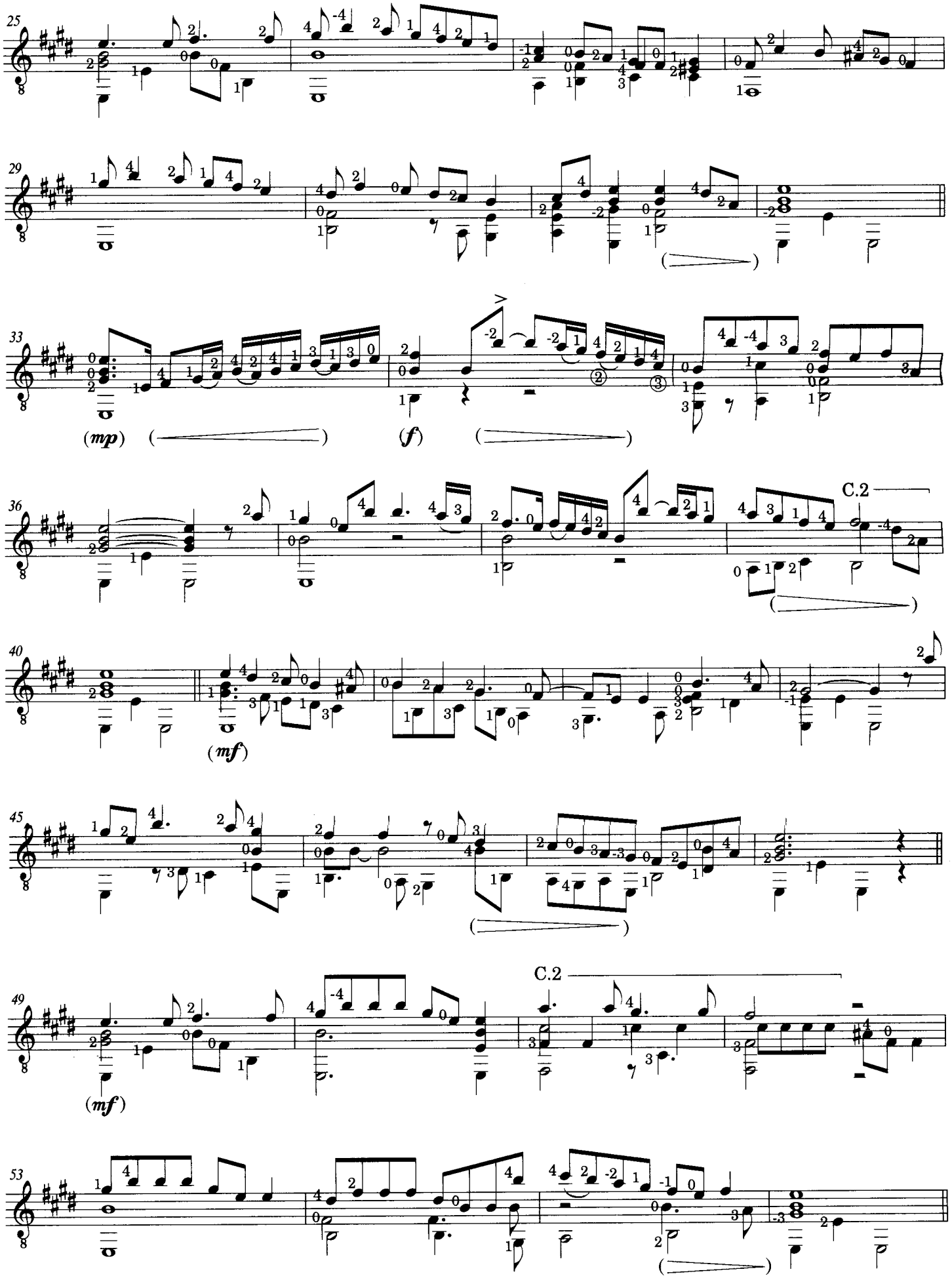

23
C.2
C.5
26
C.2
29
C.5
31
mf
33
C.3
C.5
⑥ XII
36
⑥ Arm. XII
Arm. XII
39
C.4
C.2
C.7
43
Arm. 8dos
Arm. VII

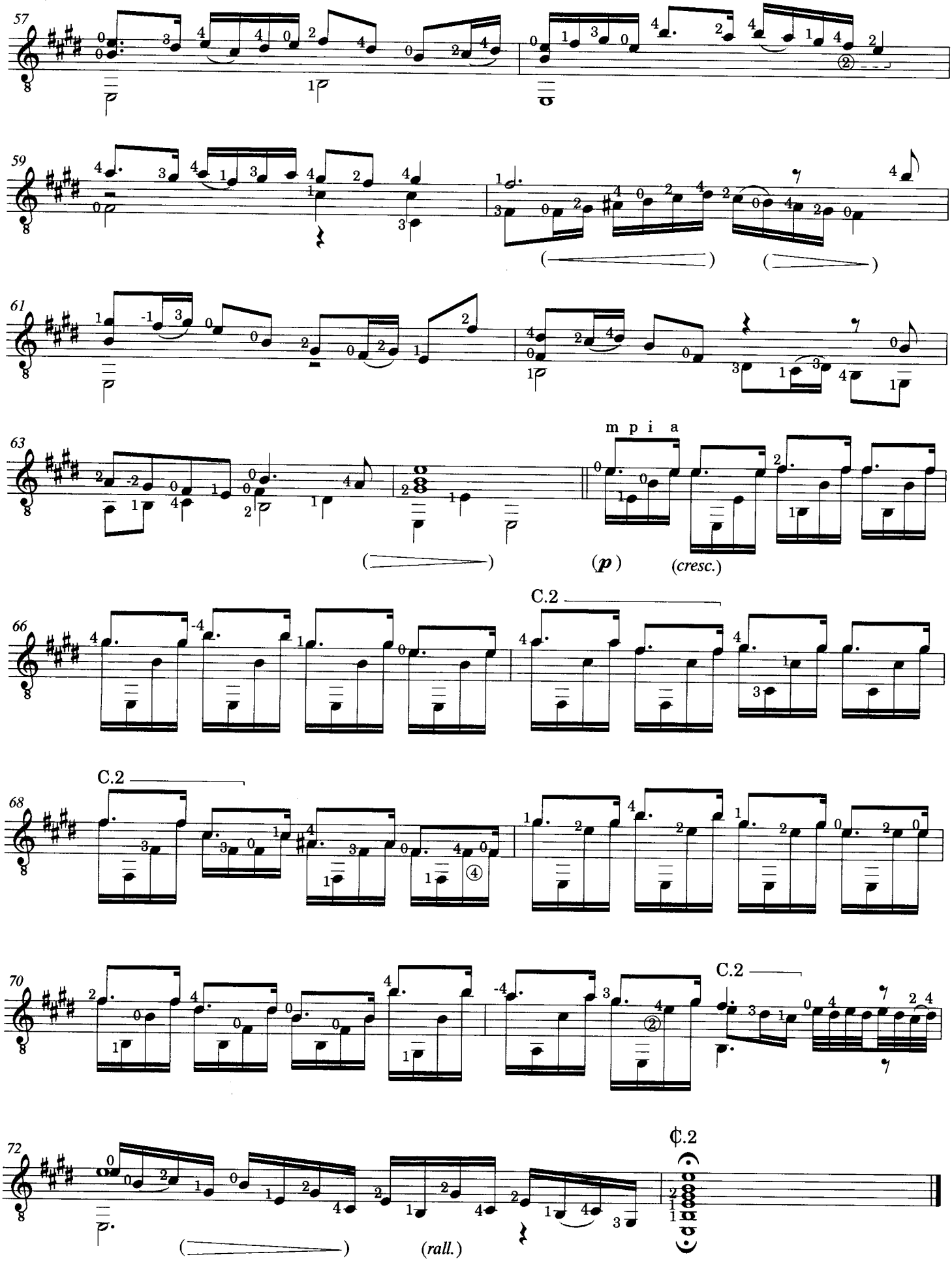
# Mounsiers Almaine

*Transcribed by*
*Evangelos Assimakopoulos*

DANIEL BATCHELAR
(1574 - 1610)




25
29
33
(mp)
(f)
36
C.2
40
(mf)
45
49
C.2
(mf)
53

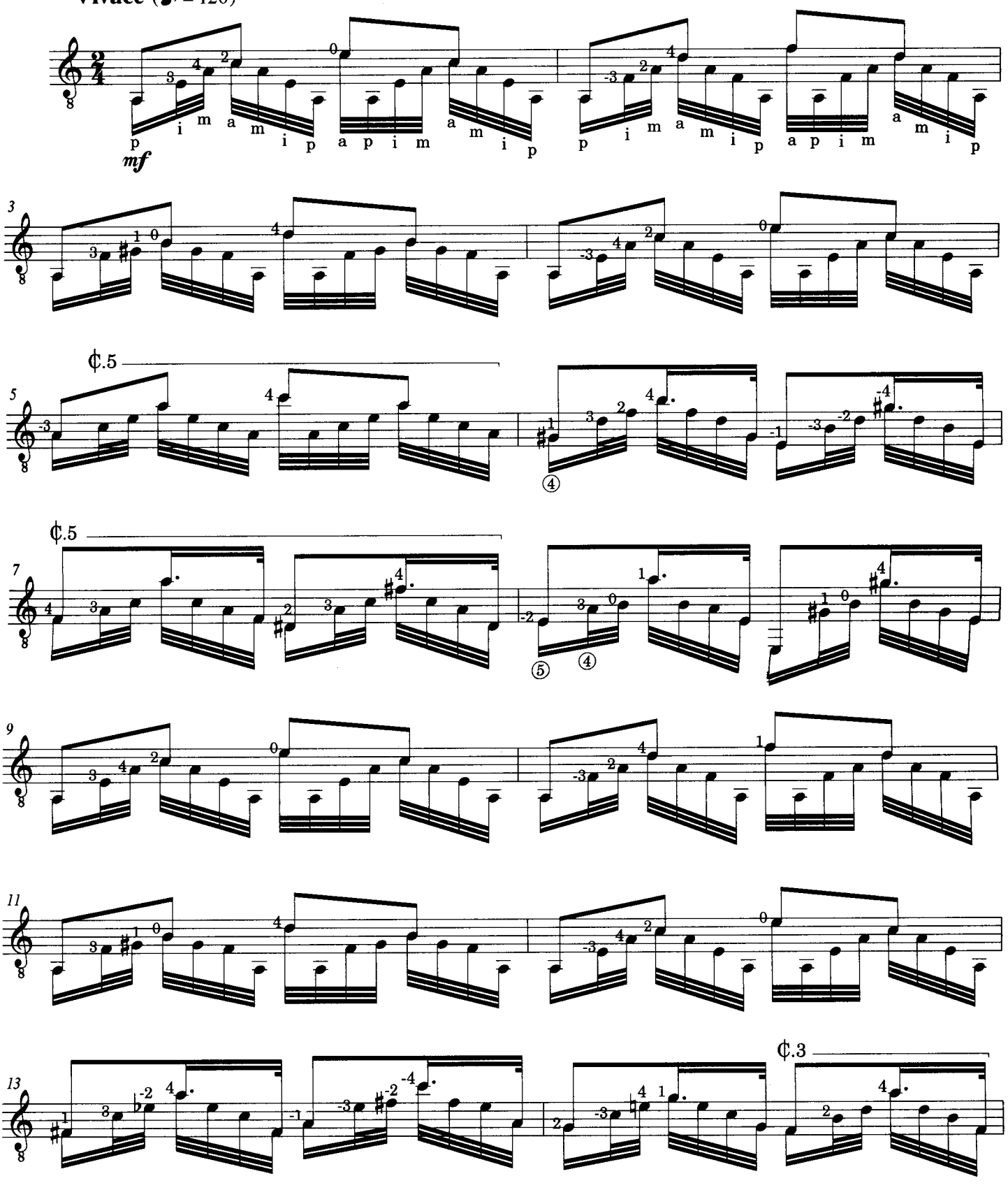

57
59
61
63
m p i a
(p)
(cresc.)
66
C.2
68
C.2
70
C.2
72
(rall.)
¢.2

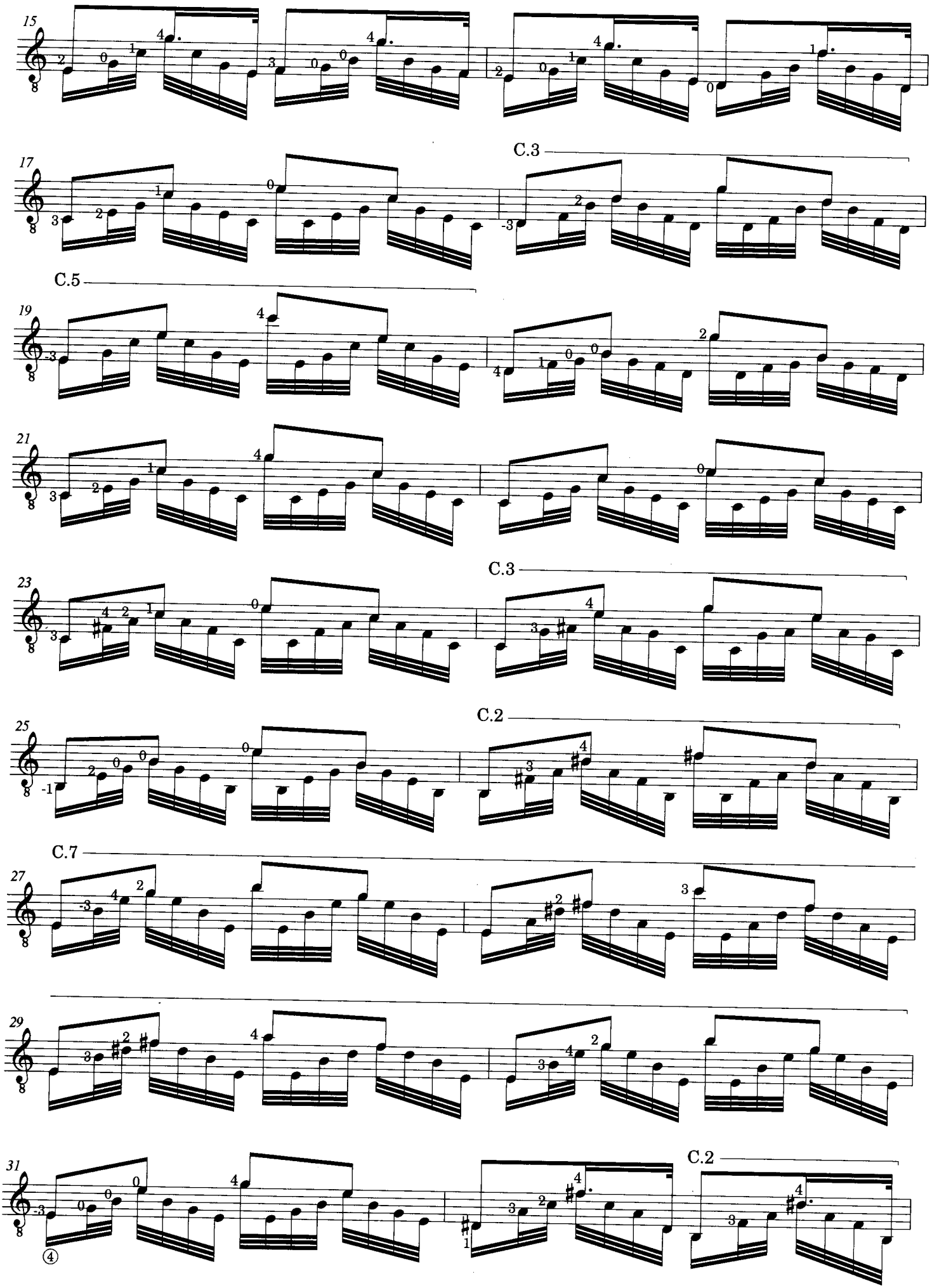
# Preludio

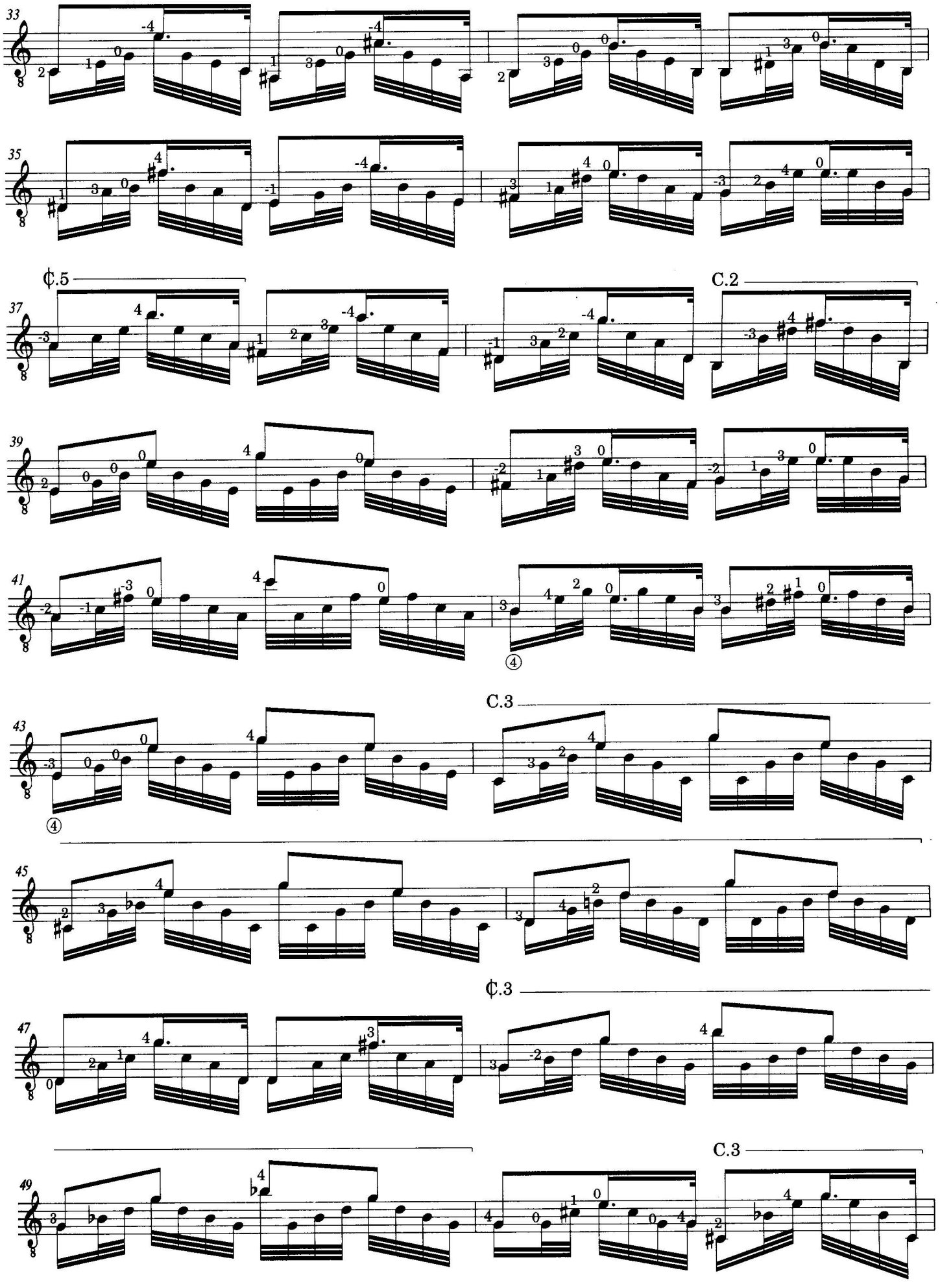
*Revised & Fingered by*
*Evangelos Assimakopoulos*

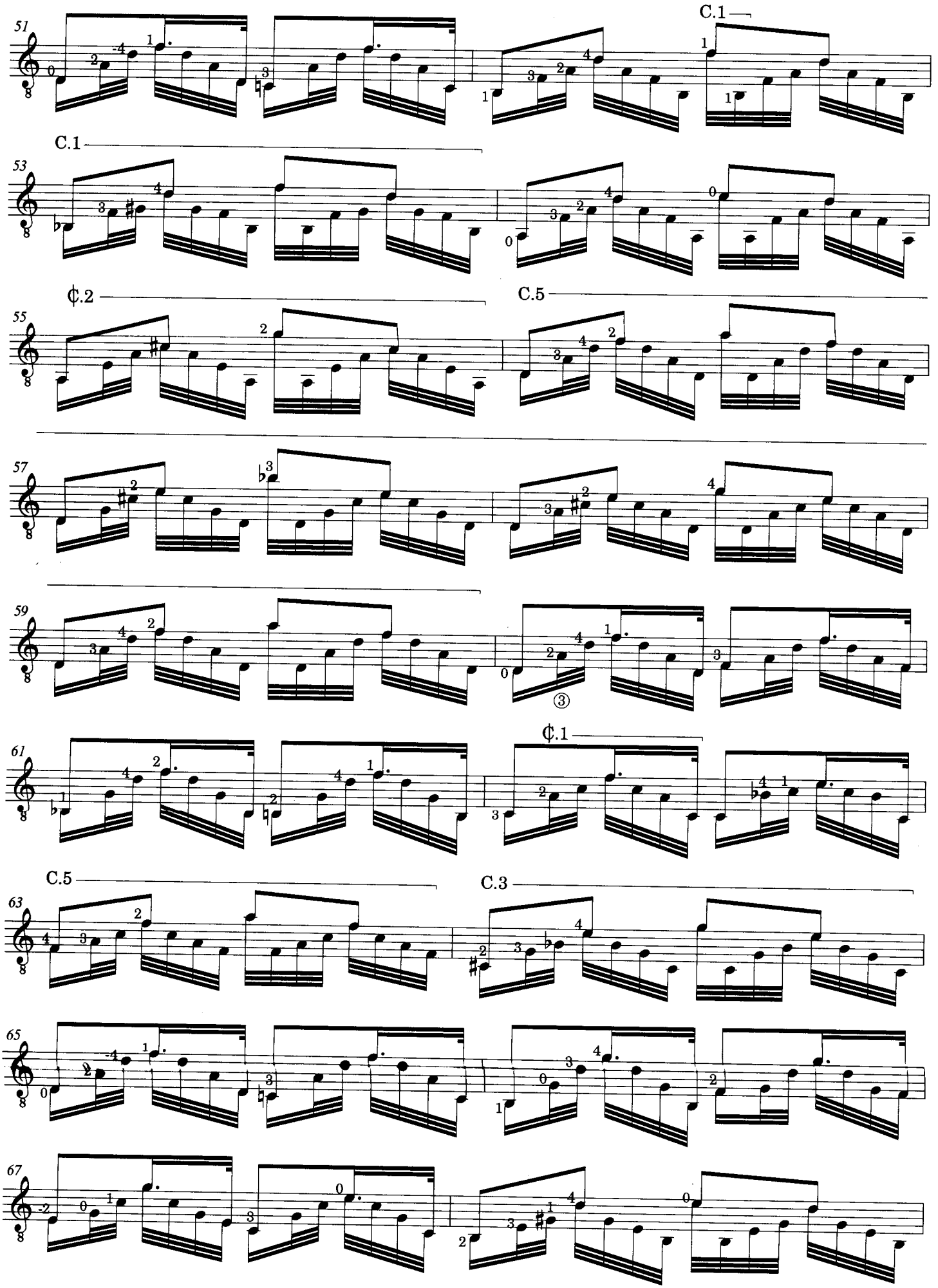
MAURO GIULIANI
(1781 - 1829)

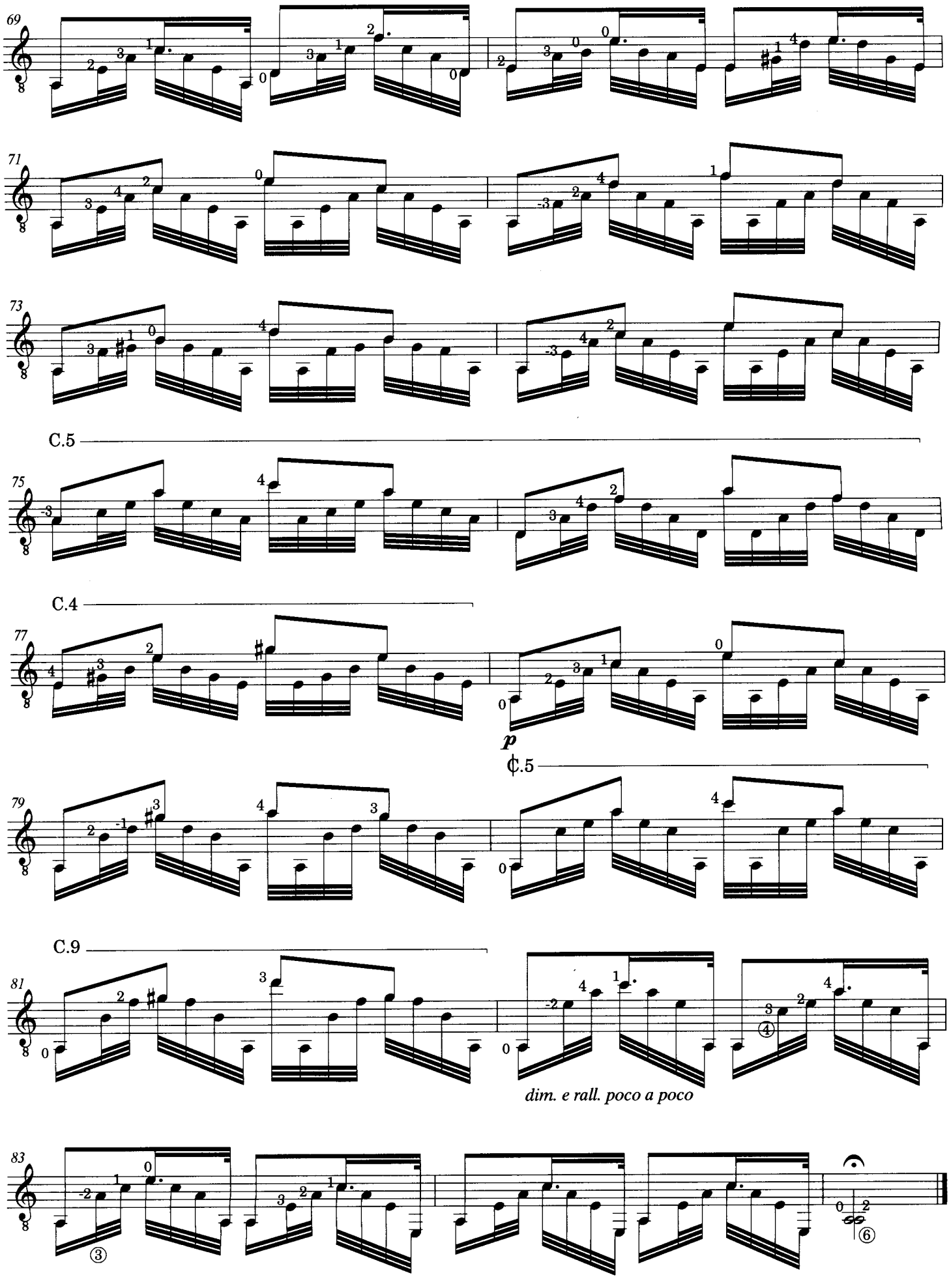
**Vivace** (♪ = 120)




15
17
C.3
C.5
19
21
23
C.3
25
C.2
C.7
27
29
31
C.2
④


33
35
¢.5
C.2
37
39
41
④
C.3
43
④
45
¢.3
47
C.3
49


51
C.1
53
C.1
55
¢.2
C.5
57
59
61
¢.1
63
C.5
C.3
65
67

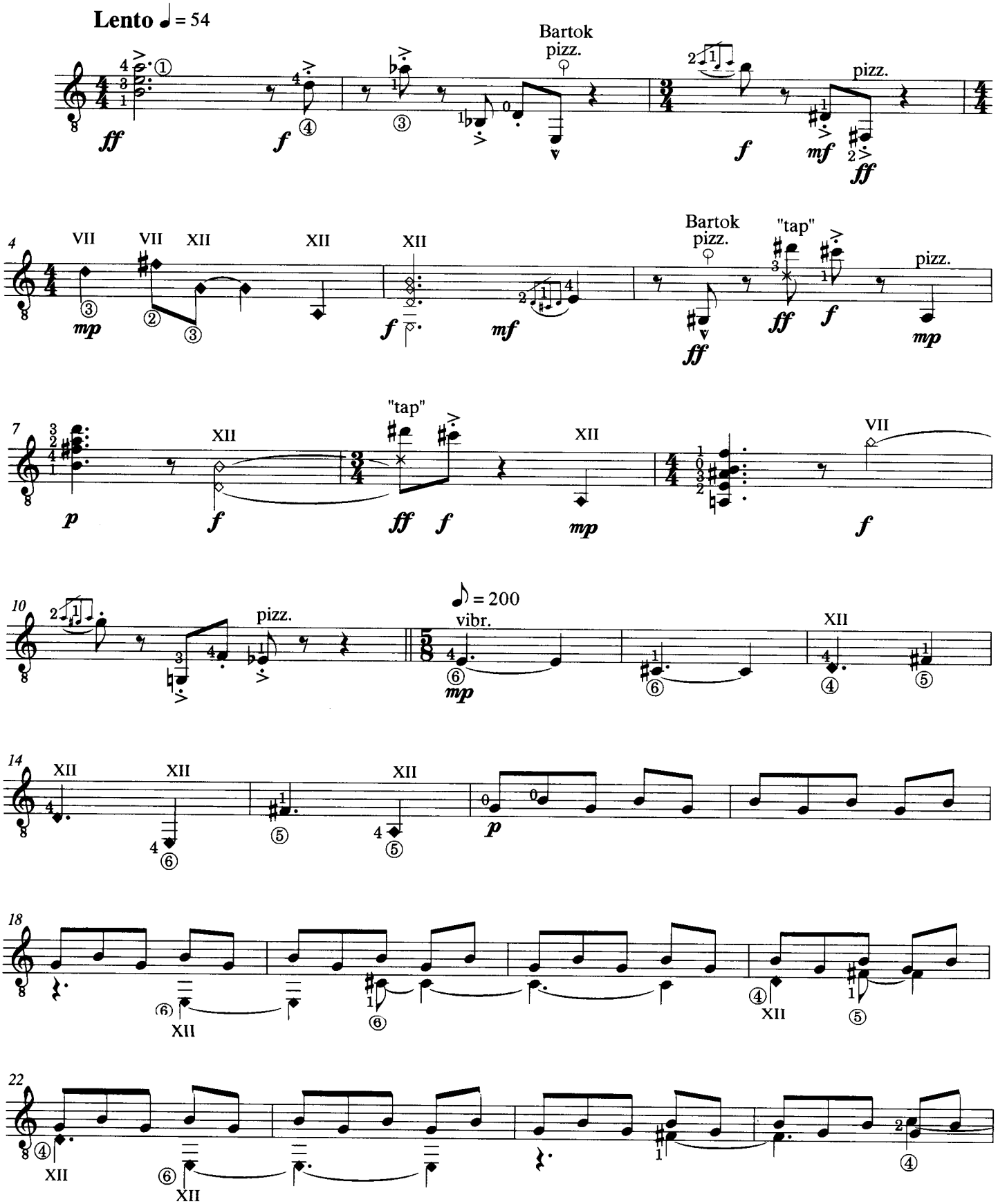

69
71
73
C.5
75
C.4
77
p
¢.5
79
C.9
81
dim. e rall. poco a poco
83

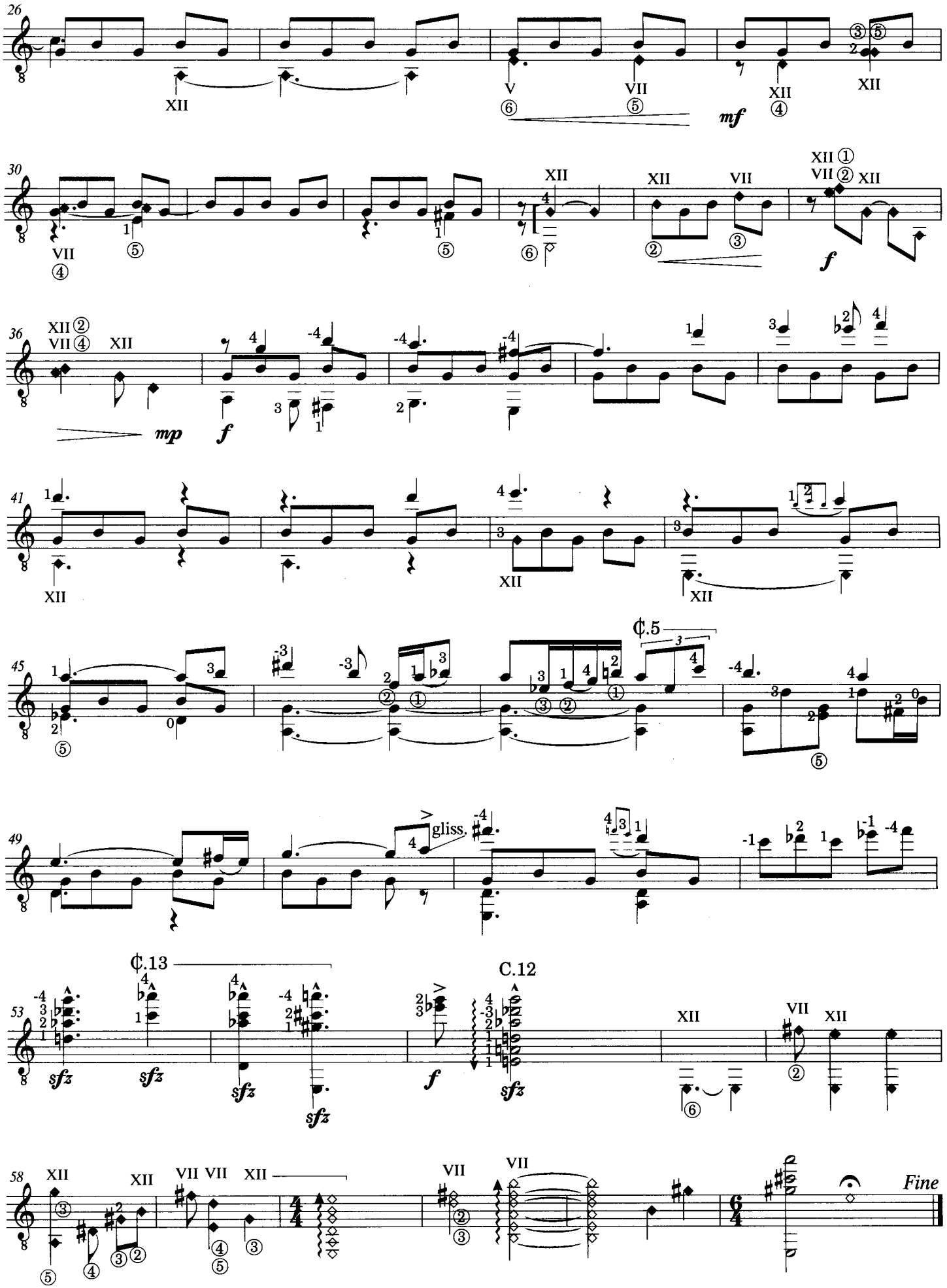
to Evangelos Assimakopoulos

# Άρπα

*Edited & Fingered by*
*Evangelos Assimakopoulos*

JOSEPH PAPADATOS
(b. 1960)



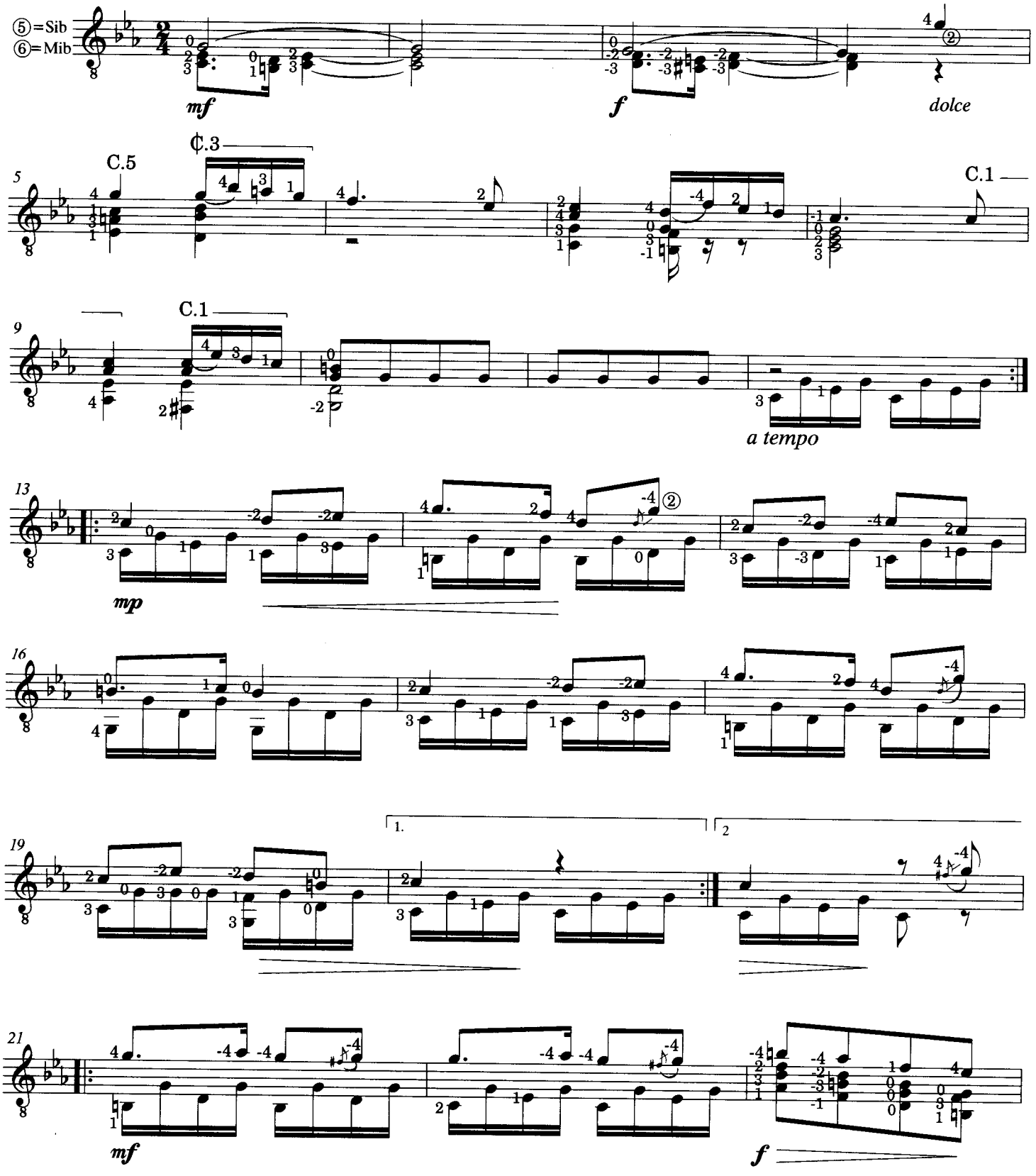

26
XII
V
VII
XII
XII
mf
30
VII
XII
XII
VII
XII
XII
f
36
XII
VII
XII
mp
f
41
XII
XII
XII
45
¢.5
49
gliss.
53
¢.13
C.12
sfz
sfz
sfz
sfz
f
sfz
XII
VII
XII
58
XII
XII
VII VII
XII
VII
VII
Fine

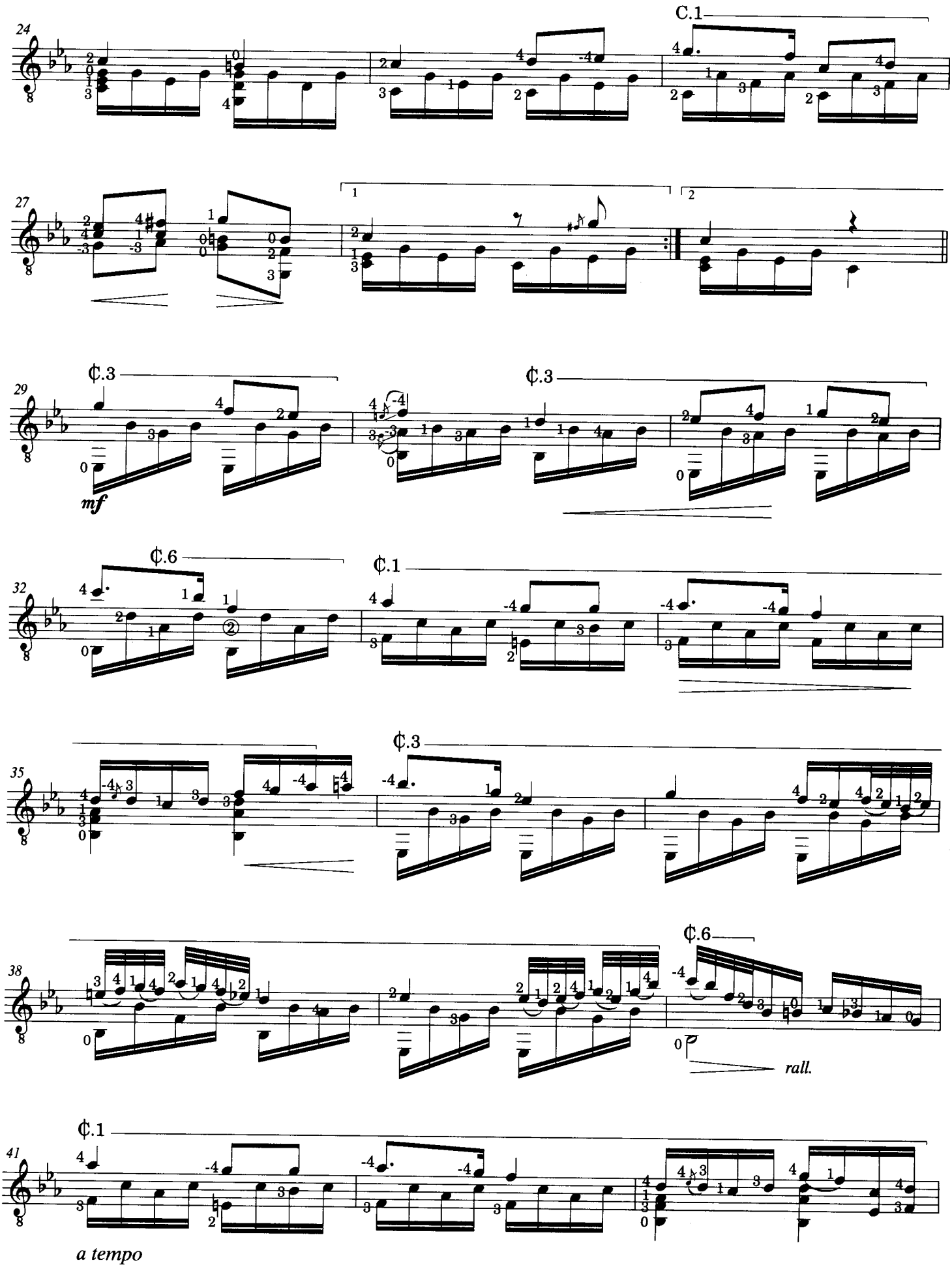
# El Último Adiós

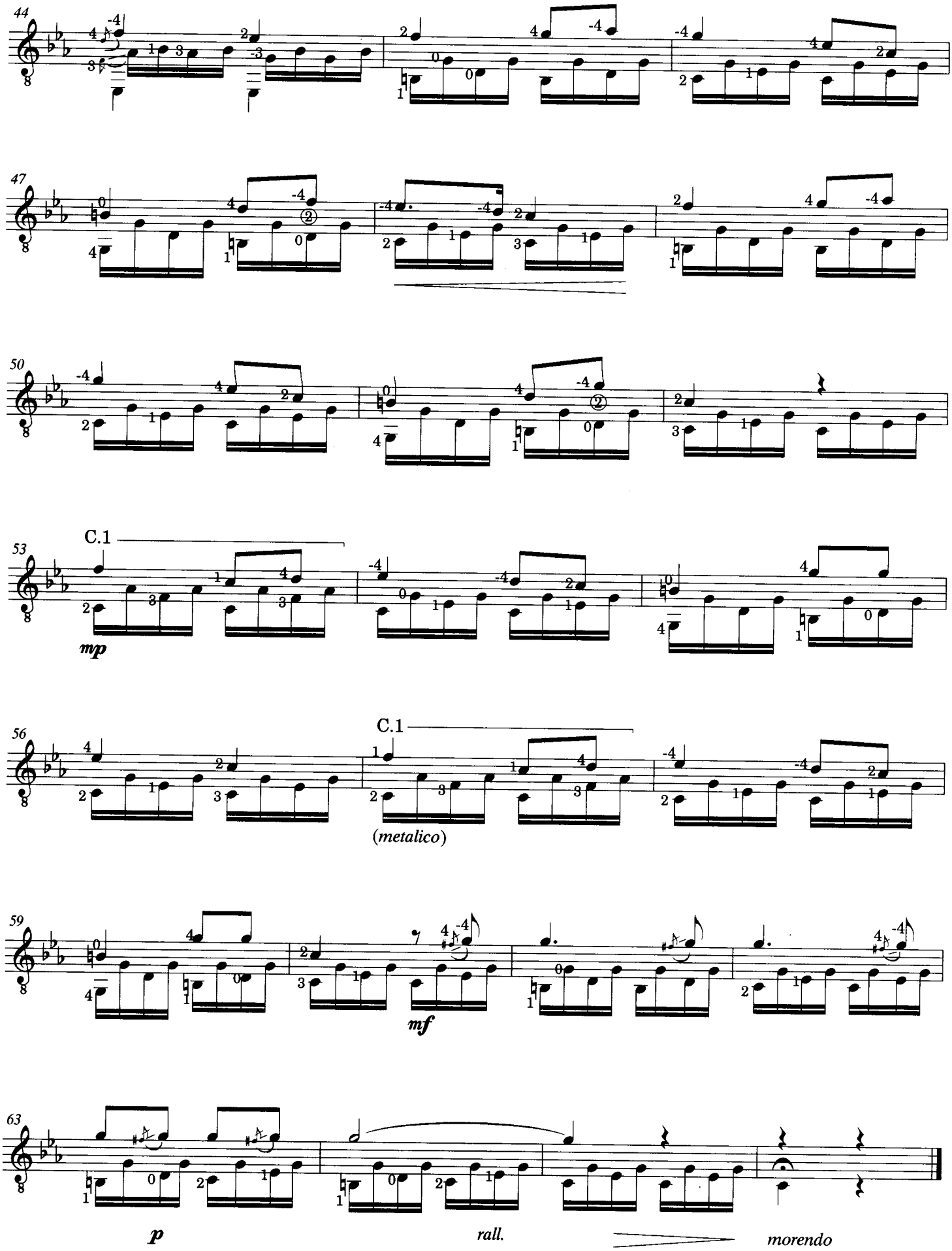
*Revised & Fingered by*
*Evangelos Assimakopoulos*

ANTONIO CANO
(1811 - 1897)

**Andante Largo** (♩ = 44)




24
C.1
27
1
2
29
¢.3
¢.3
mf
32
¢.6
¢.1
35
¢.3
38
¢.6
rall.
41
¢.1
a tempo


44
47
50
53
C.1
mp
56
C.1
(metalico)
59
mf
63
p
rall.
morendo

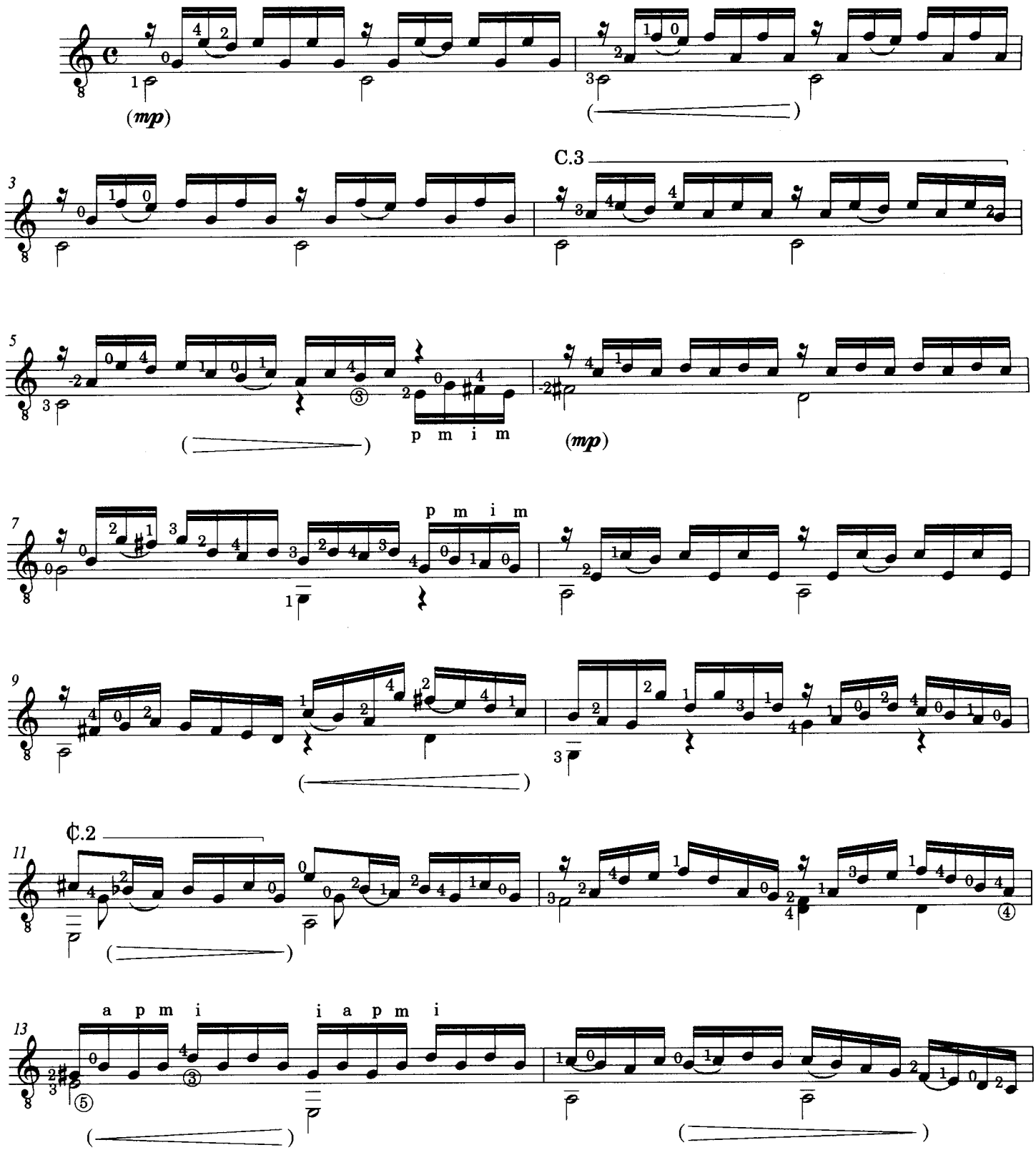
# Cello Suite No.1

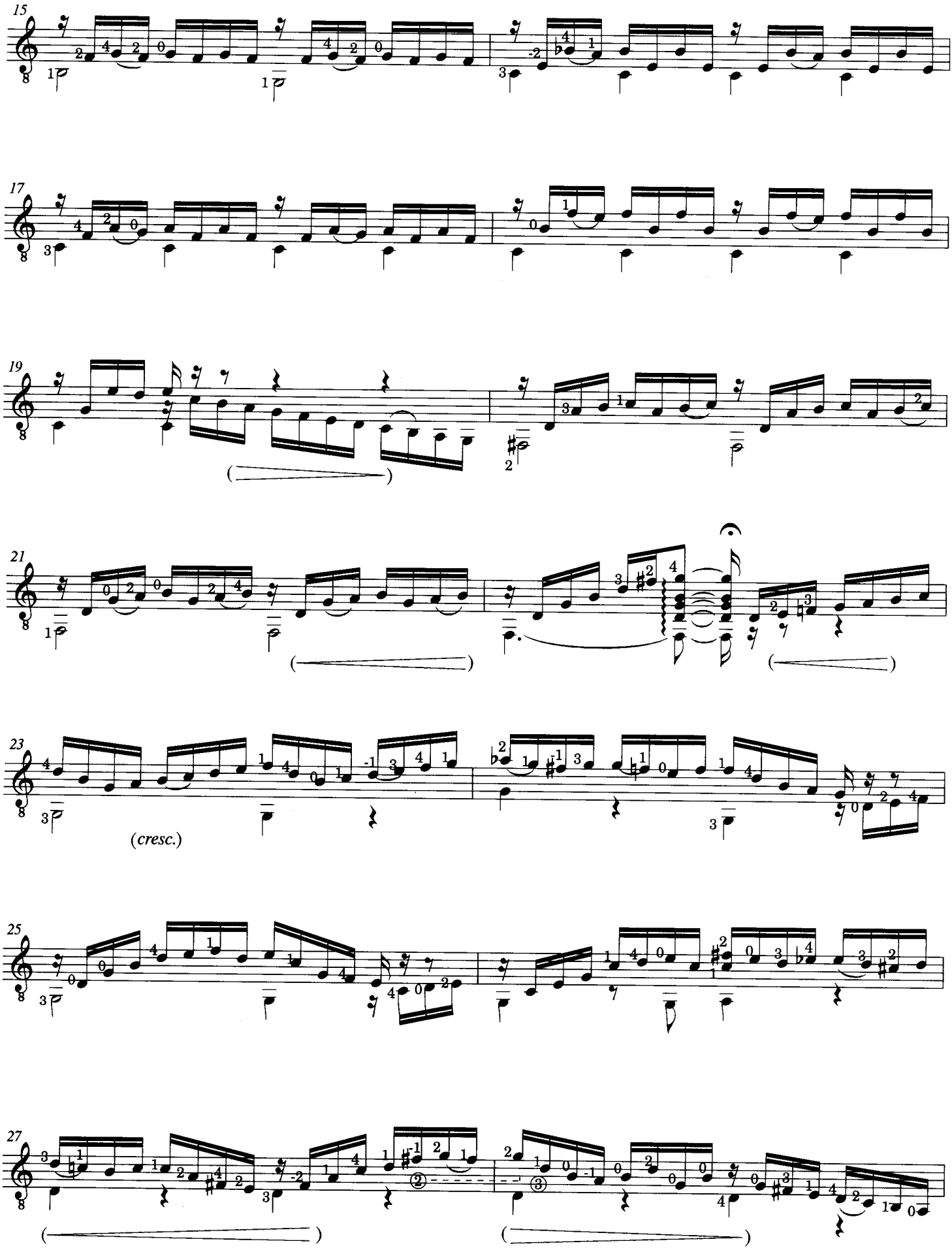
**BWV 1007**

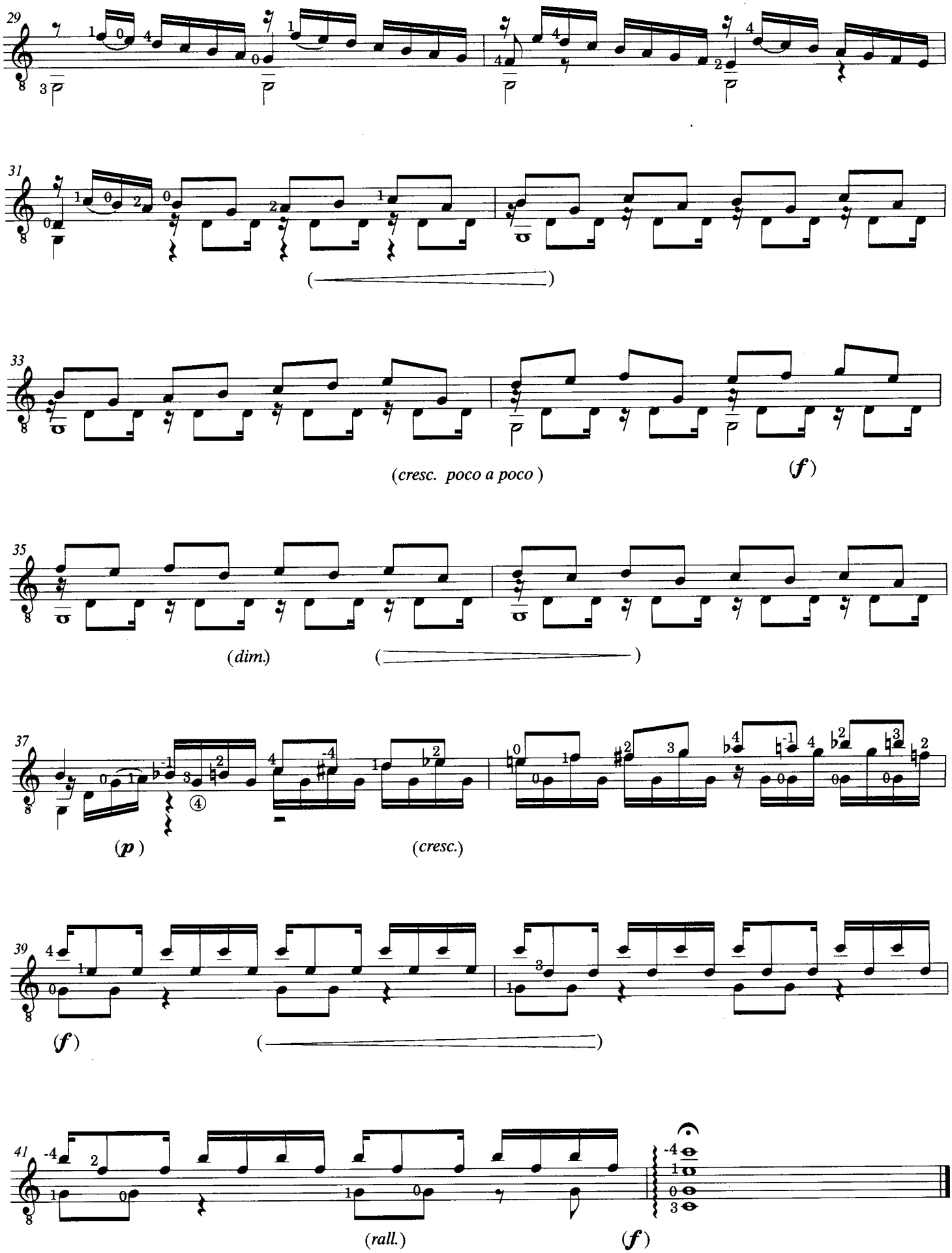
*Transcribed by*
*Evangelos Assimakopoulos*

JOHANN SEBASTIAN BACH
(1685 - 1750)

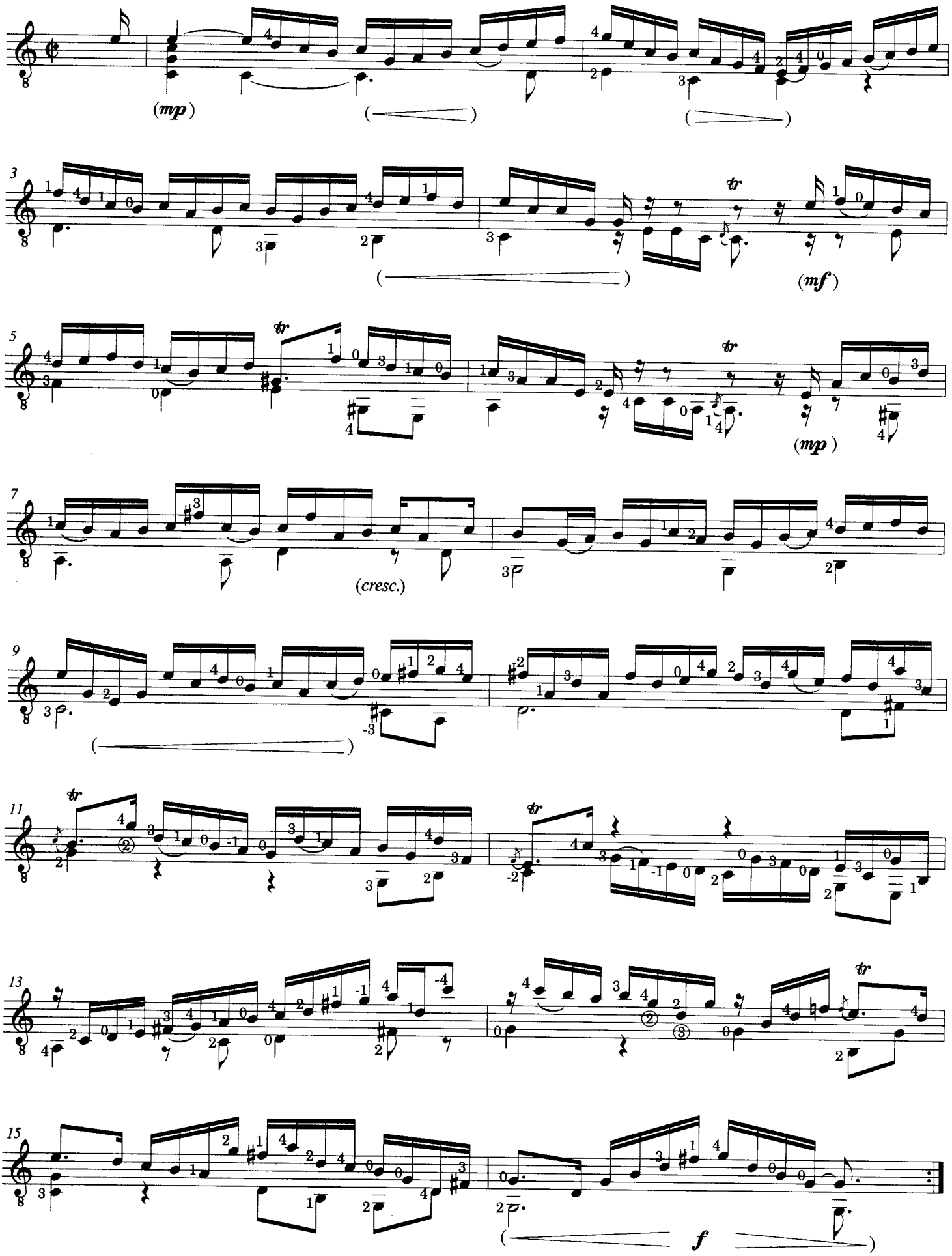
## Prelude

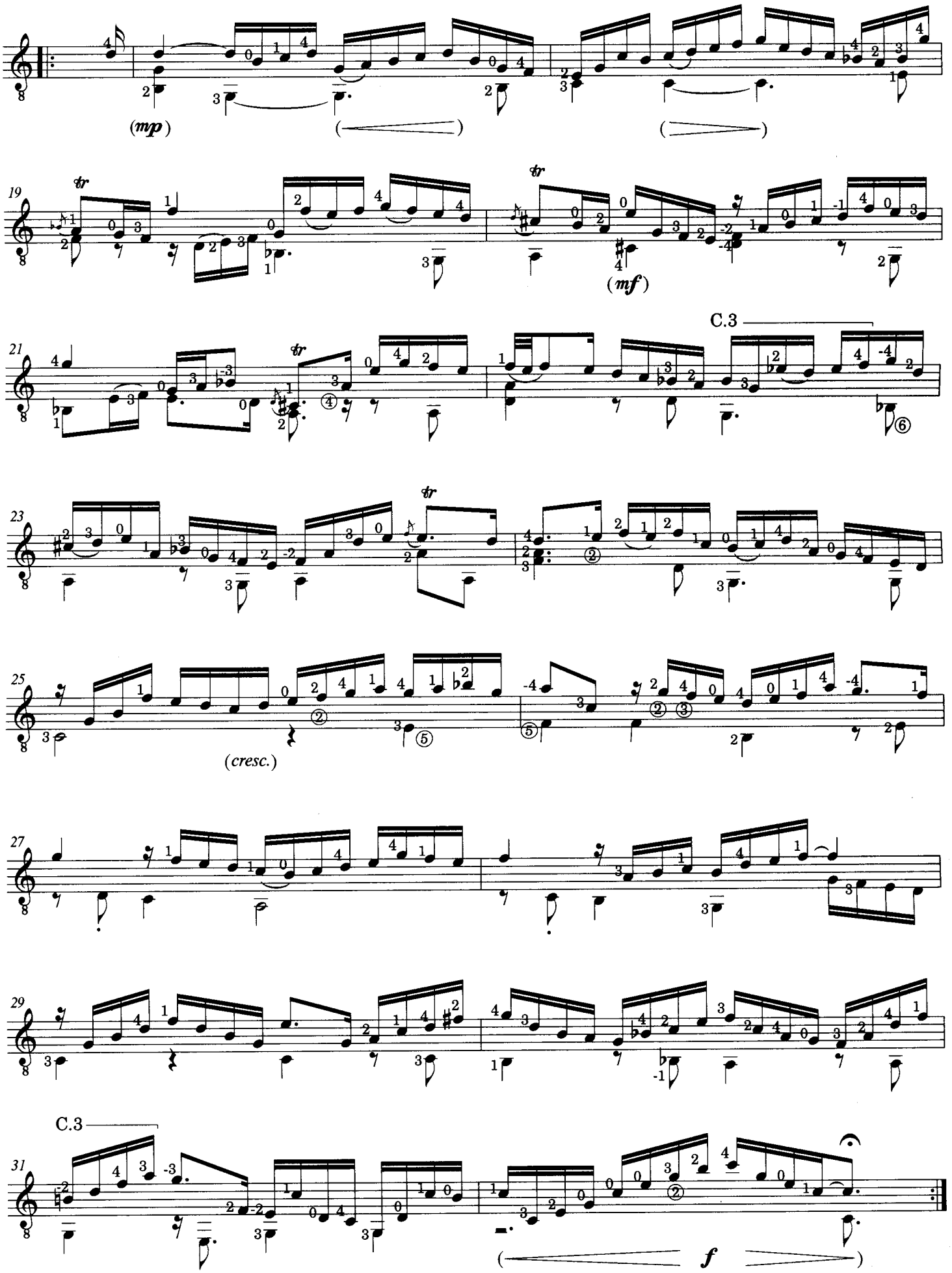



15
17
19
21
23
(cresc.)
25
27

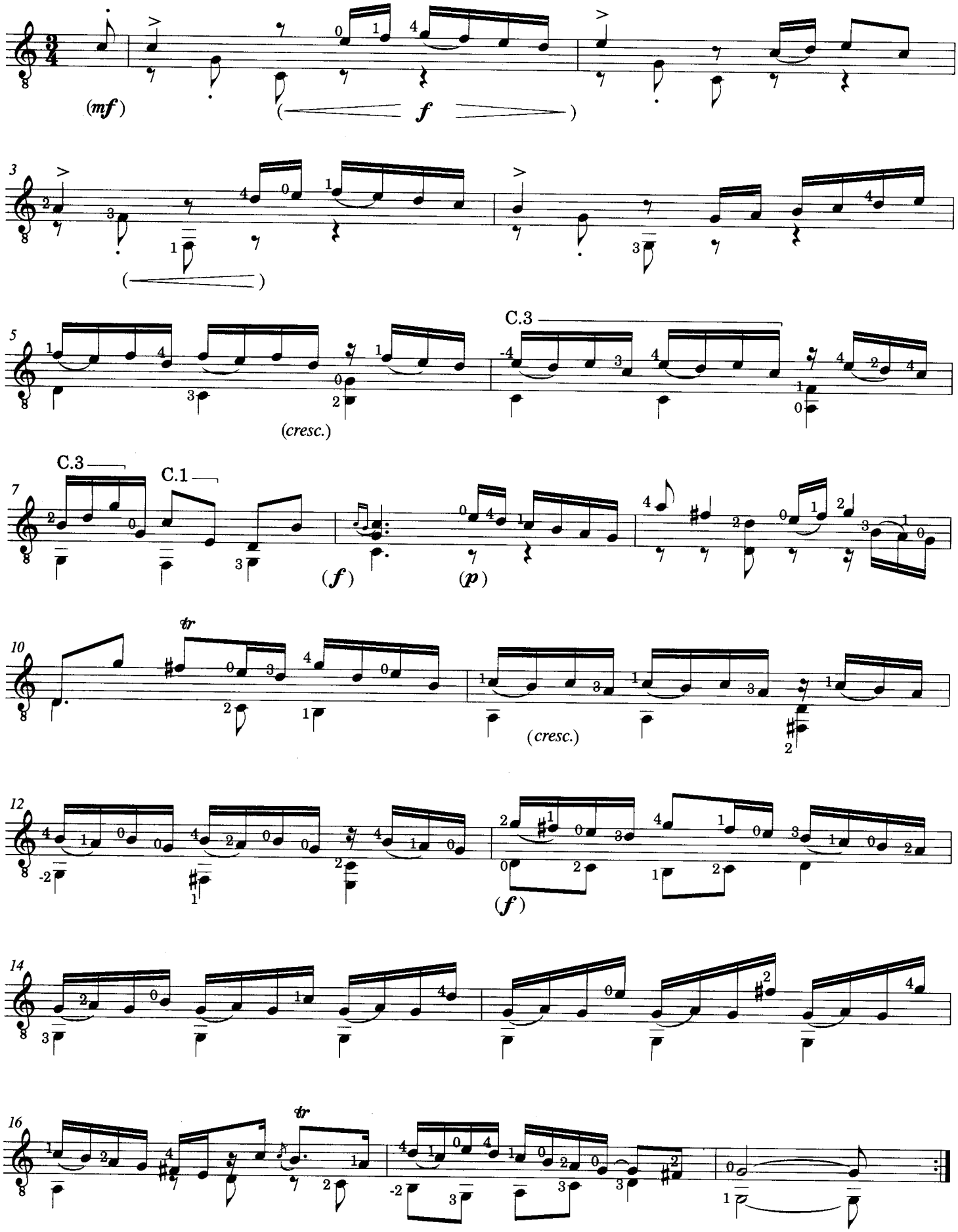

29
31
33
(cresc. poco a poco )
(f)
35
(dim.)
37
(p)
(cresc.)
39
(f)
41
(rall.)
(f)

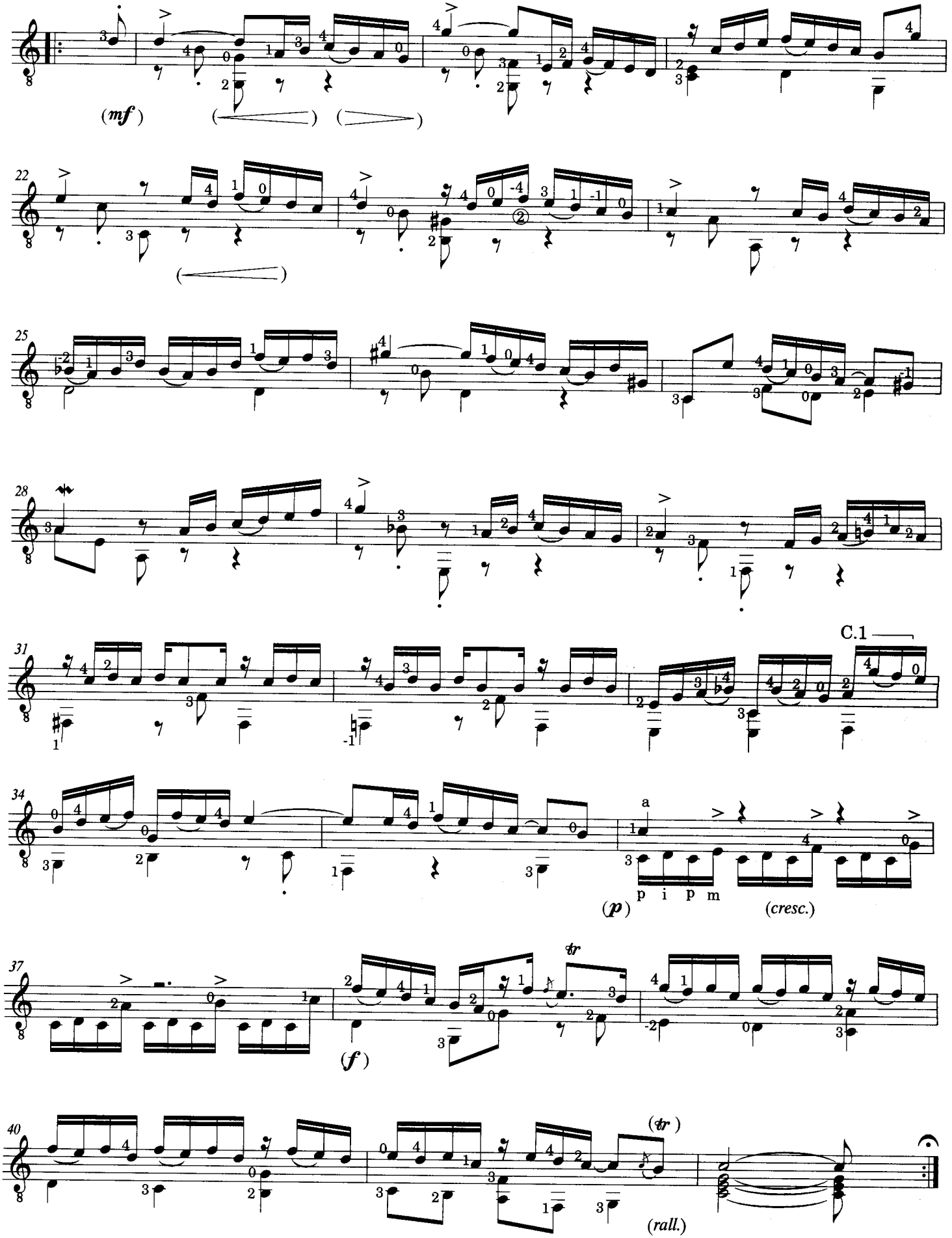
# Allemande



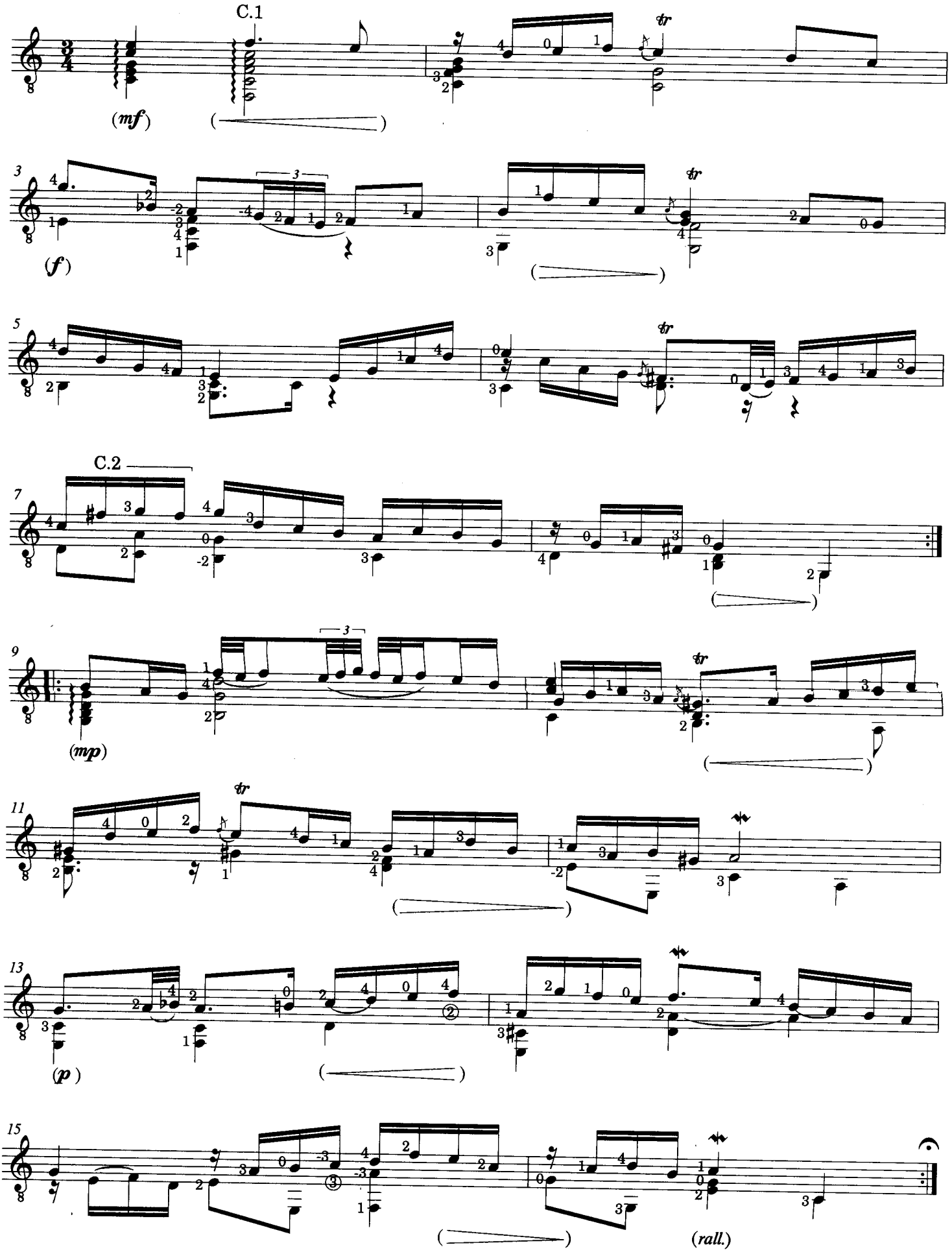

(mp)
19
tr
(mf)
21
C.3
23
25
(cresc.)
27
29
31
C.3
f

# Courante

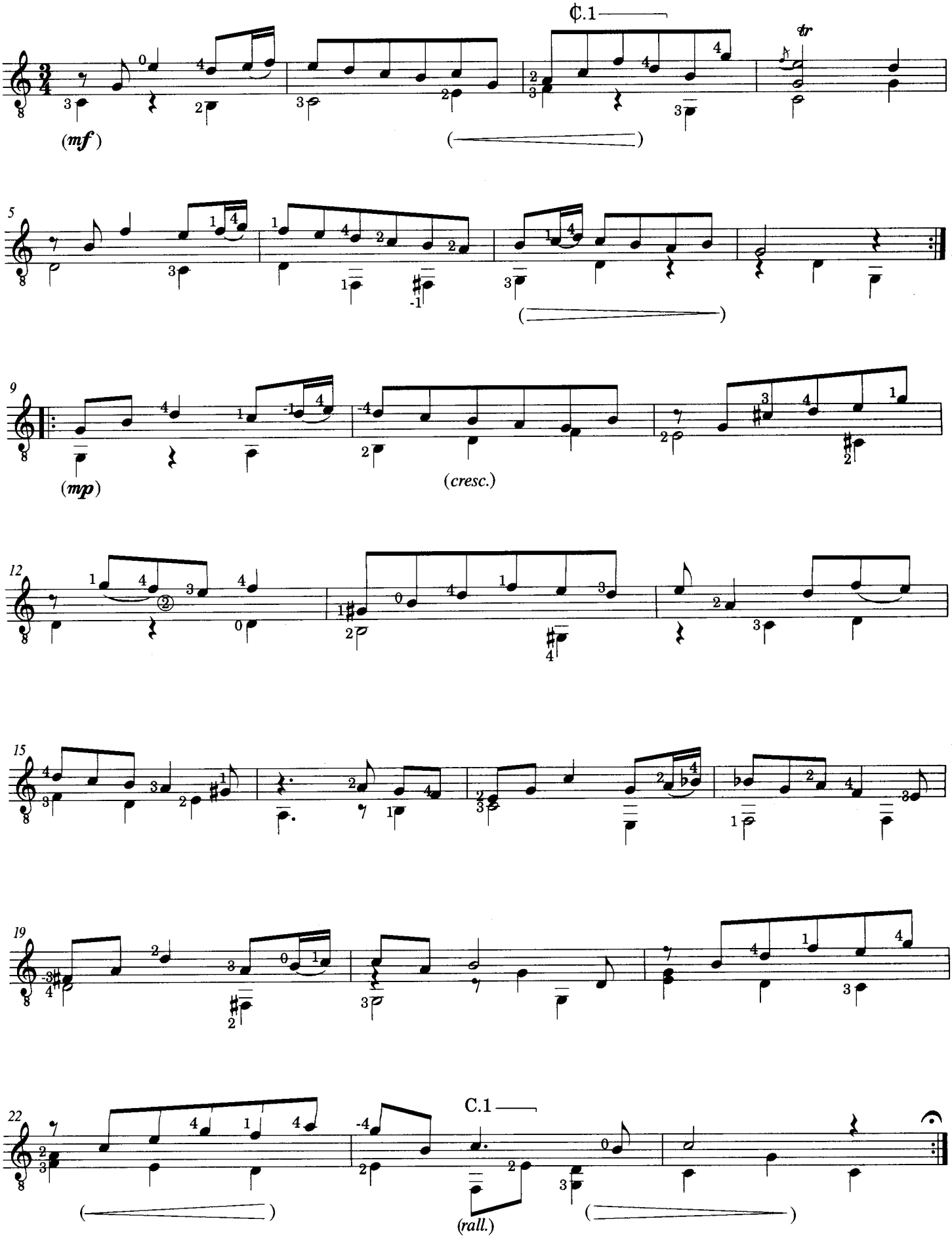



(mf)
22
25
28
31
C.1
34
a
p i p m
(p)
(cresc.)
37
tr
(f)
40
(tr)
(rall.)

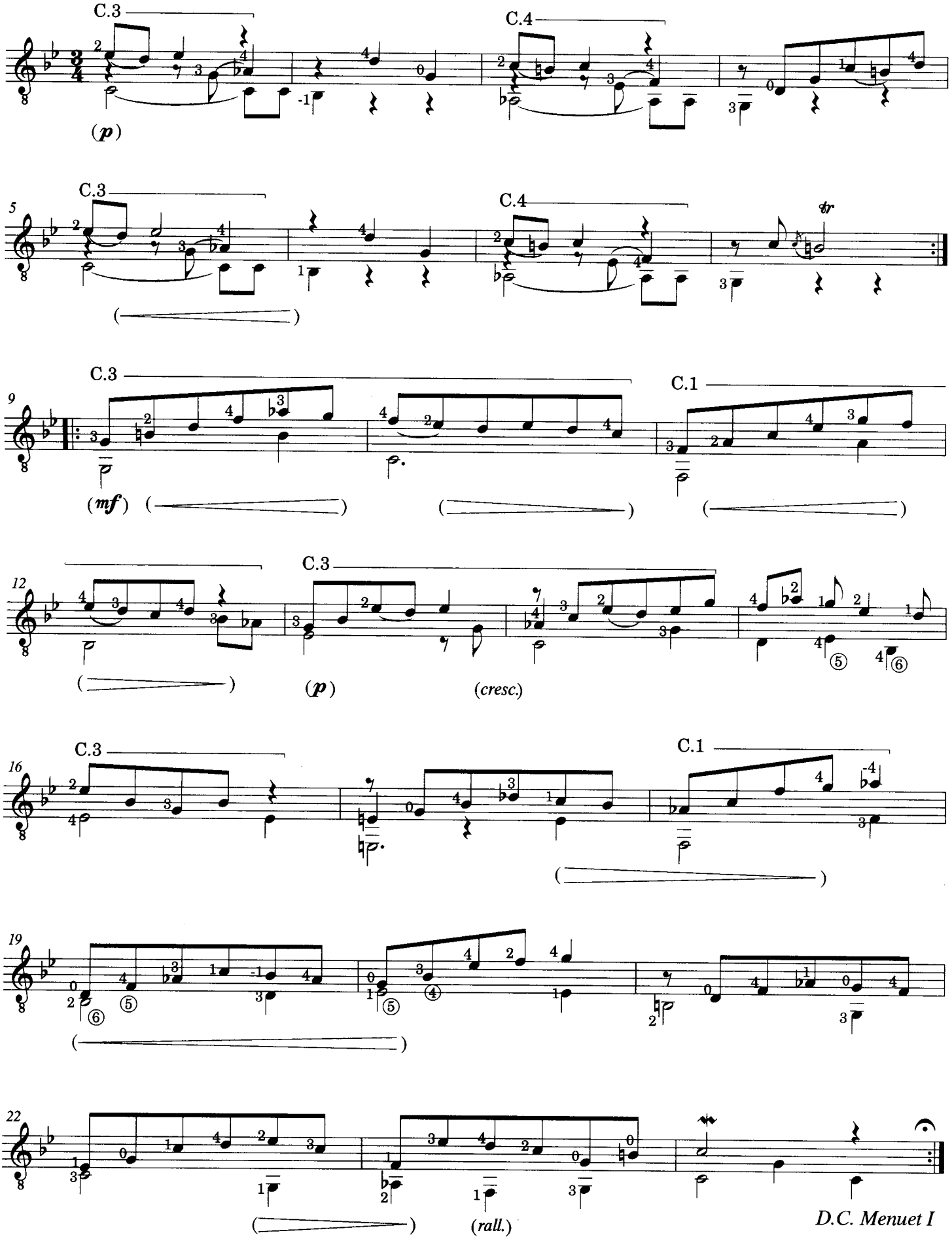
# Sarabande



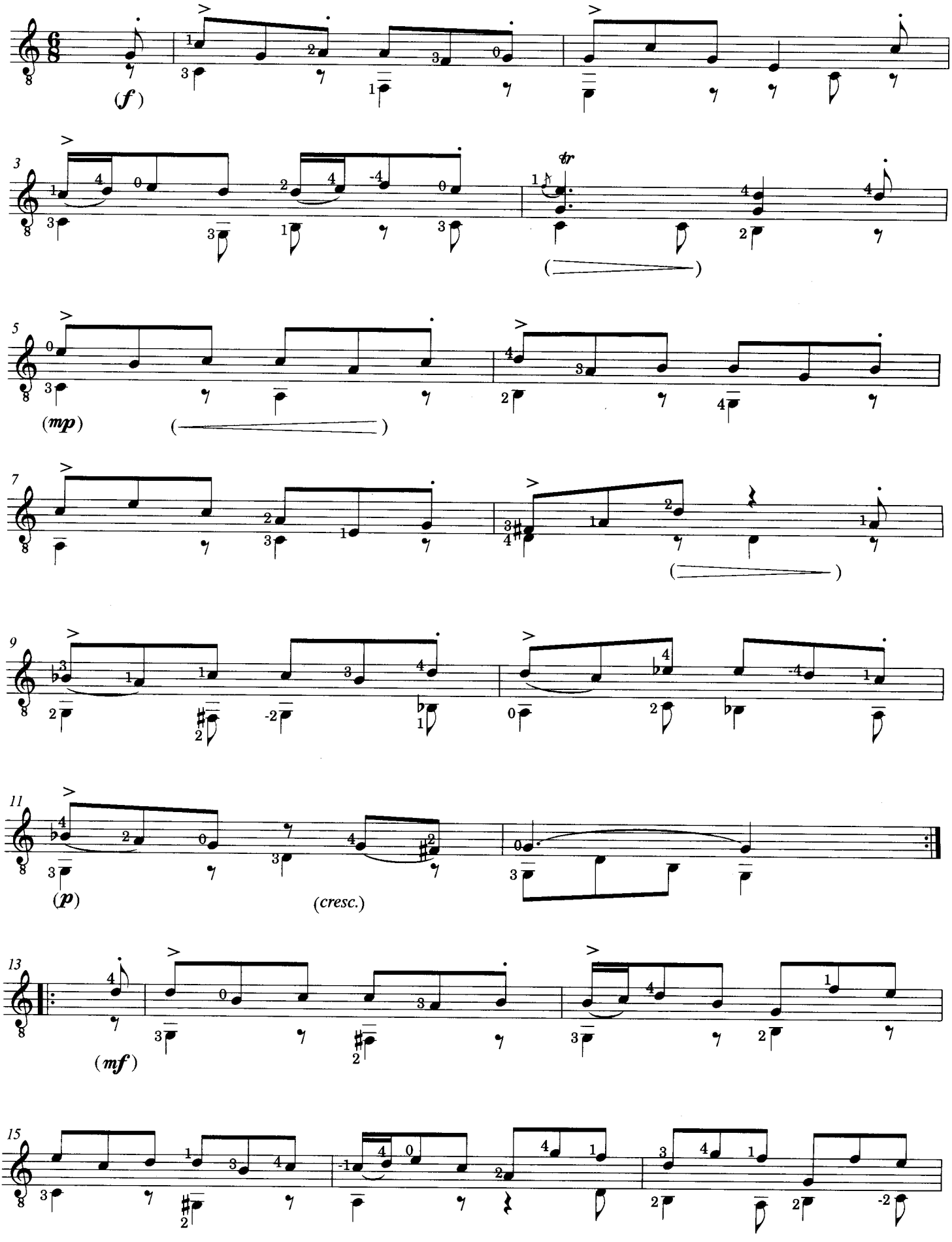
# Menuet I

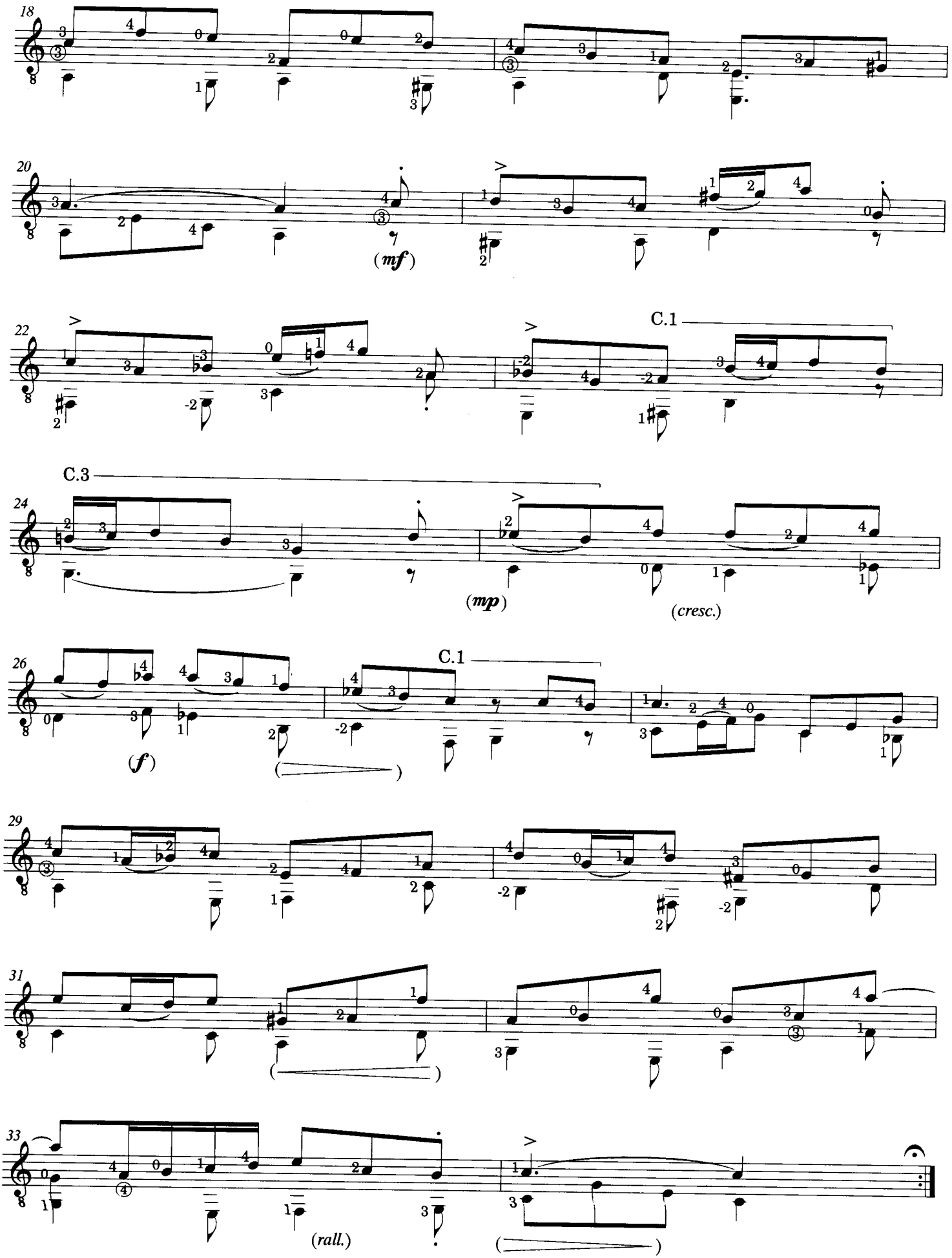


# Menuet II


C.3
C.4
(p)
5
C.3
C.4
tr
9
C.3
C.1
(mf)
12
C.3
(p)
(cresc.)
16
C.3
C.1
19
22
(rall.)
D.C. Menuet I

# Gigue

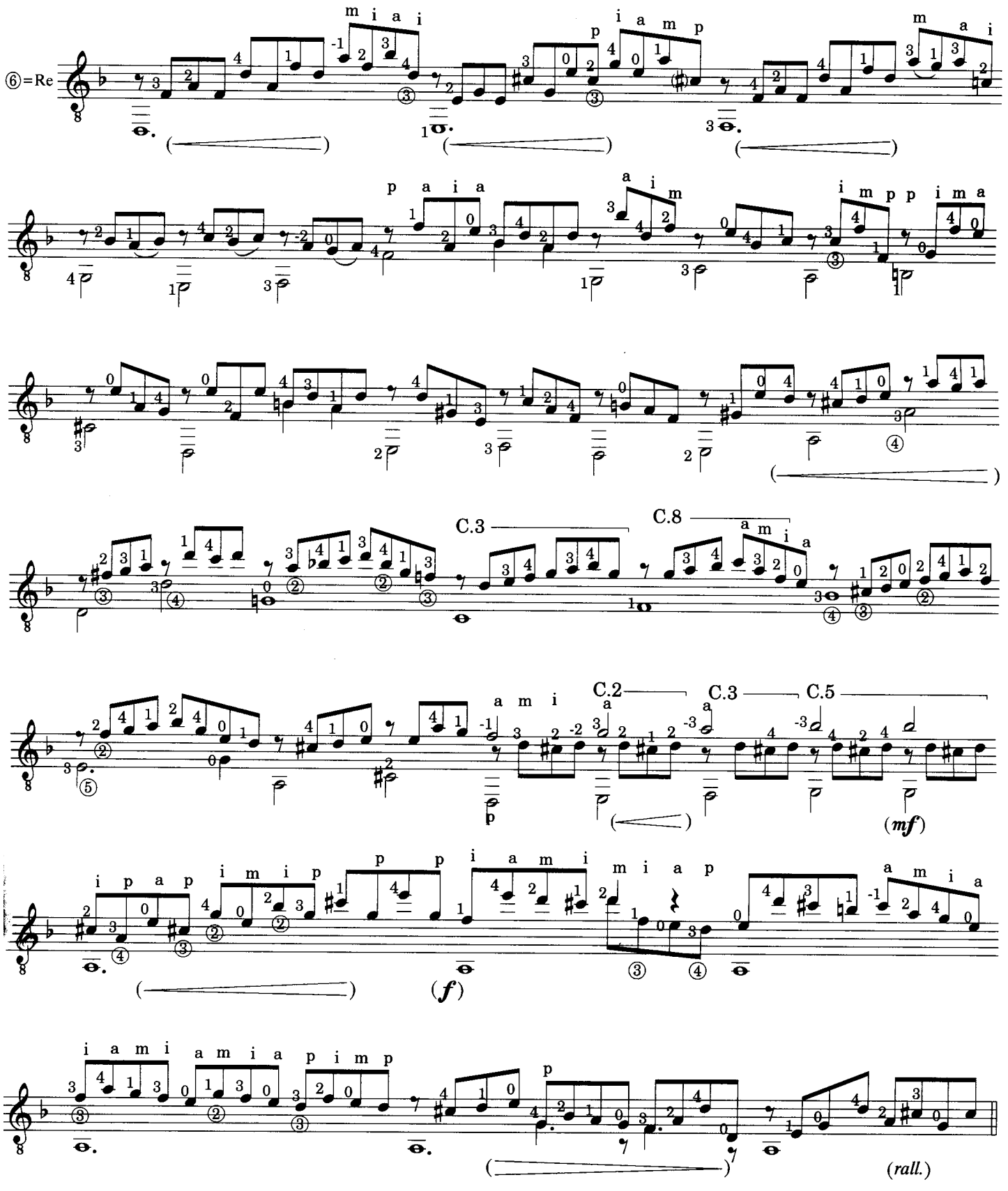


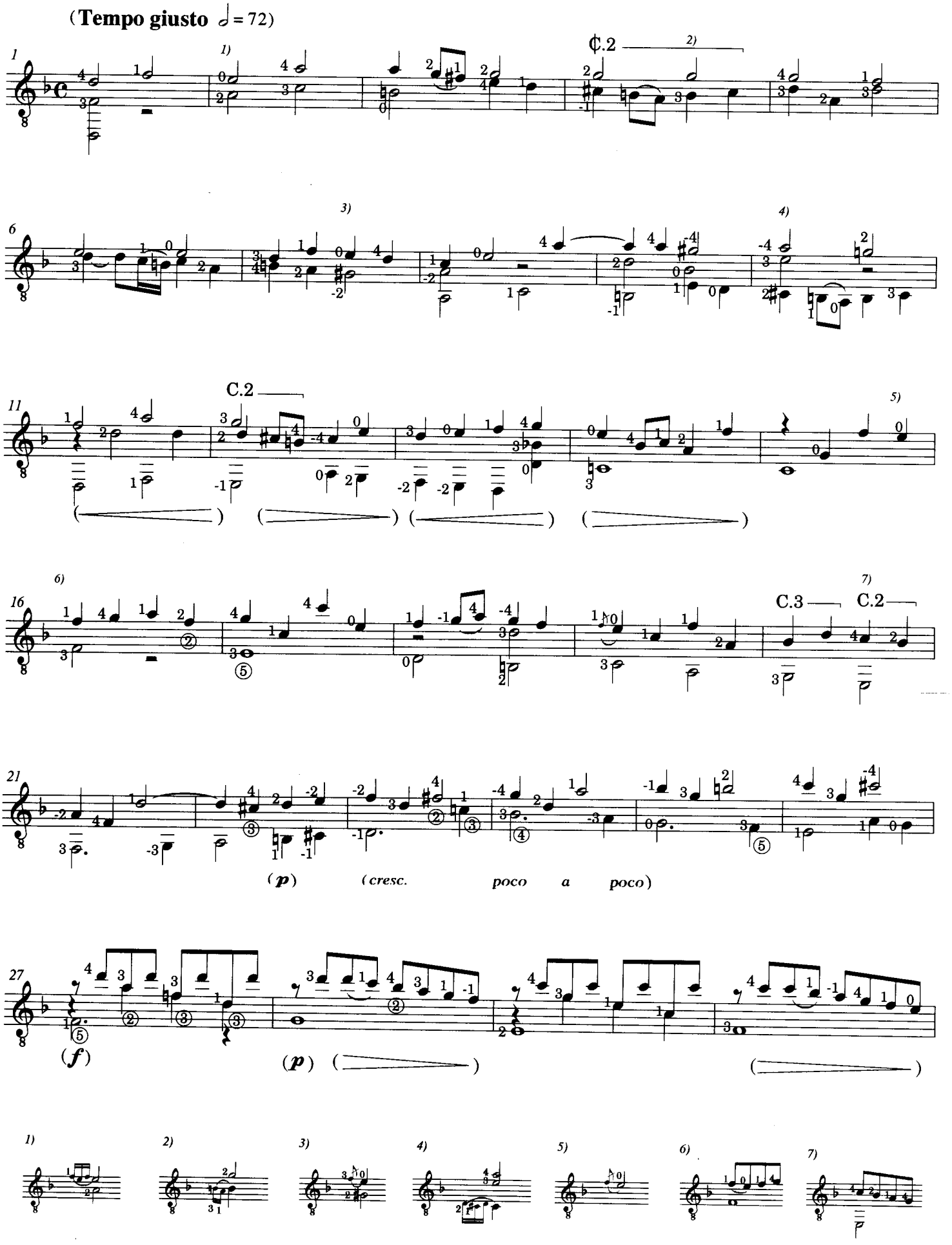

18
20
(mf)
22
C.1
C.3
24
(mp)
(cresc.)
26
C.1
(f)
29
31
33
(rall.)

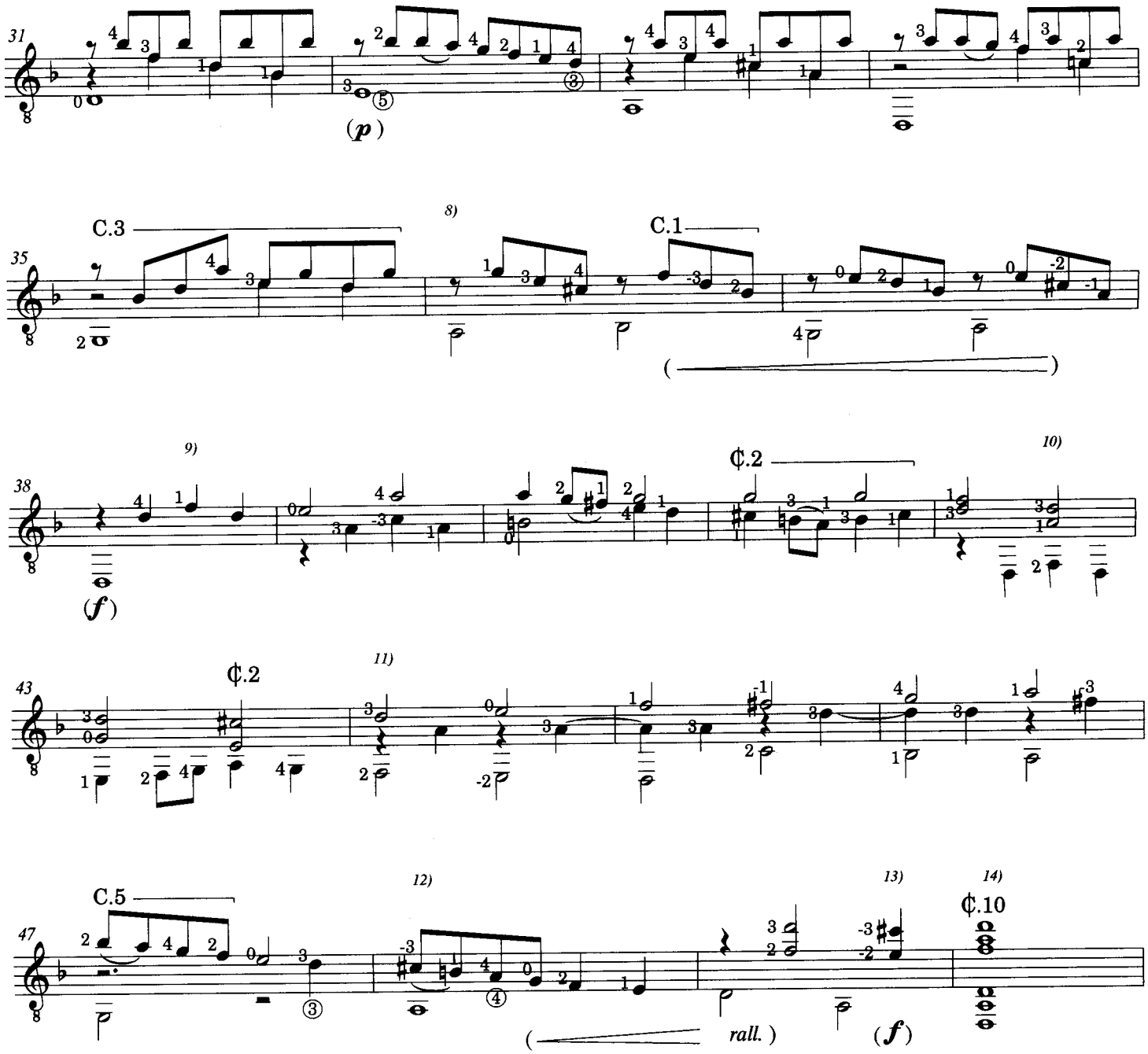
# Fantasia

*Transcribed by*
*Evangelos Assimakopoulos*

SILVIUS LEOPOLD WEISS
(1686 - 1750)




(Tempo giusto ♩= 72)
1
1)
¢.2
2)
6
3)
4)
11
C.2
5)
16
6)
7)
C.3
C.2
21
(p)
(cresc. poco a poco)
27
(f)
(p)
1)
2)
3)
4)
5)
6)
7)


31
(p)
35
C.3
8)
C.1
38
9)
(f)
10)
¢.2
43
¢.2
11)
47
C.5
12)
13)
14)
¢.10
rall.
(f)
8)
C.2
9)
10)
C.2
13)
11)
12)
14)