



evangelos boudounis

Grèce

Elena's tsifteteli

A propos de l'artiste

EVANGELOS BOUDOUNIS BIOGRAPHY

Evangelos Boudounis was born in Athens, studied guitar in National Conservatoire under scholarship and graduated from Dimitris Famba's class with an "exceptional performance" award. Among his teachers were Jose Tomas, Alexander Lagoya and Alirio Diaz. Furthermore, he had the opportunity to meet Andres Segovia and continue his guitar studies under the guidance of the grand master in Granada and in Madrid. But it wasn't till 1975 that Evangelos Boudounis met not only his greatest teacher but also a dear friend, Manos Hadjidakis.

He has been awarded first prizes in numerous guitar contests all over the world such as the "Andres Segovia" contest of Santiago de Compostella Academy (Spain), the National guitar contest of Vivaldi Academy (Milan, Italy), the Viotti National contest of Vercelli winning the "Mario Castelnuovo Tedesco" prize. His concerting and reciting activities include appearances in m... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_evangelos-boudounis.htm

A propos de la pièce



Titre : Elena's tsifteteli
Compositeur : boudounis, evangelos
Droit d'auteur : Public domain
Instrumentation : Guitare seule (notation standard)
Style : Folk

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To Elena Papandreou

ΤΟ ΤΣΙΦΤΕΤΕΛΙ ΤΗΣ ΕΛΕΝΑΣ

(Elena's Tsifteteli)

EVANGELOS BOUDOUNIS

Allegro con brio

p

mf

f

p

ff

p

ff

p

C.VII

p i m p p i m p i p i p p

i p m i a m 3

The musical score consists of eight staves of notation for guitar. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a sequence of chords with fingerings (1, 3, 4, 6) and a dynamic marking of *mf*. The second staff contains the lyrics "p i m a m i m p i m" and includes a *f* dynamic marking. The third staff continues the melodic line with lyrics "m i a m i m" and a *mf* dynamic. The fourth staff has lyrics "a m i m a m a" and a *mp* dynamic. The fifth staff is a guitar-specific section with a *mf* dynamic. The sixth staff contains lyrics "p i m p i m" and a *p* dynamic. The seventh staff includes the instruction "C.VII" and a *f* dynamic. The eighth staff concludes with a *p* dynamic. The score is filled with various musical notations including chords, fingerings, and articulation marks.

Musical staff with guitar chords and fingerings. Includes circled numbers 1, 2, 3 and arrows indicating string bends or vibrato.

Musical staff with notes and dynamics. Starts with *mf*.

Musical staff with notes, dynamics (*p*, *pp*), and fingerings. Includes circled numbers 3, 5 and the instruction *accelerando*.

Musical staff with notes, dynamics (*p*), and fingerings. Includes circled numbers 3, 2, 5, 3, 2, 3, 5, 5, 5, 4.

Musical staff with notes, dynamics (*mf*, *p*), and fingerings. Includes circled numbers 2, 4, 3, 2, 3, 4, 4, 5, 6, 4, 5, 5, 3.

Musical staff with notes, dynamics (*mf*, *p*), and fingerings. Includes circled numbers 2, 4, 5, 5, 5, 4, 3, 2, 3, 4, 4, 5, 6, 4, 5.

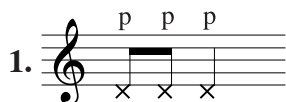
Musical staff with notes, dynamics (*ff*, *pp*), and fingerings. Includes circled numbers 3, 5, 3.

Musical staff with notes, dynamics (*ff*, *pp*), and fingerings. Includes circled numbers 5, 3.

This page of musical notation is for guitar and consists of ten staves. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The notation includes various dynamics such as *ff* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 in circles. Articulations like accents and slurs are used throughout. Some staves have vertical arrows above them, possibly indicating breath or bowing directions. The piece concludes with a final chord on the bottom staff.

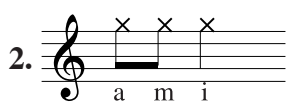
The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of chords and melodic lines with fingerings (1-4) and circled numbers (1-4) indicating specific techniques or fingerings. A dynamic marking of *f* (forte) is present. The second staff continues the piece with similar notation, including a circled '2' and '3'. The third staff shows a change in dynamics to *mf* (mezzo-forte) and includes a circled '2'. The fourth staff features a circled '3' and a section with a 10/8 time signature. The fifth staff has a circled '5' and a dynamic marking of *ff* (fortissimo). The sixth staff includes a circled '6' and a dynamic marking of *mf*. The seventh staff has a circled '6' and a dynamic marking of *mf*. The eighth staff has a circled '6' and a dynamic marking of *ff*. The ninth staff has a circled '6' and a dynamic marking of *mf*. The tenth staff concludes the piece with a circled '3' and a dynamic marking of *mp*, followed by a section with a circled '3' and a dynamic marking of *pp* (pianissimo), and finally a section with a circled '3' and a dynamic marking of *sff* (sforzando).

ΣΥΜΒΟΛΑ - KEY



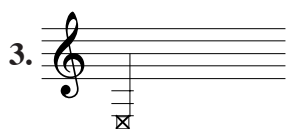
Κτυπάμε στο πάνω μέρος του ηχείου με τον Αντίχειρα (p).

Tap on the upper part of the soundboard using the thumb.



Κτυπάμε στο κάτω μέρος του ηχείου με δείκτη (i) μέσο (m) ή παράμεσο (a).

Tap on the lower part of the soundboard using index, medium, or ring finger.



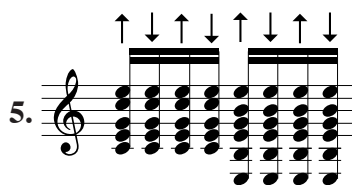
Κτυπάμε την 6η χορδή με τον αντίχειρα (p) πάνω στα τάστα.

Using the thumb make the sixth string hammer on the fingerboard.



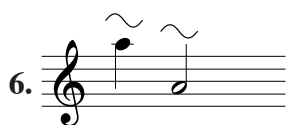
Κρατώντας με το δάχτυλο του αριστερού χεριού τη συγκεκριμένη νότα, τραβάμε με τον αντίχειρα και το δείκτη τη χορδή και την αφήνουμε να κτυπήσει πάνω στα τάστα.

Continuously stopping the note with the left hand finger, pick the string with the thumb and index finger of the right hand and let bump against the fingerboard.



Οι συγχορδίες παίζονται με το δείκτη κατά τη φορά που δείχνουν τα βέλη.

The chords are strummed using the index finger in the direction indicated by the arrows.



Τραβάμε αργά (με το αριστερό χέρι) τη χορδή προς τα πάνω ή προς τα κάτω ώστε να "βιμπράρει" υπερβολικά. (Βιμπράτο της τζαζ).

Jazz vibrato.