



Kostas Grigoreas

Grèce, Athens

Innocent Suite - for guitar (1.Verse, 2.Girl's game, 3. Ará-pa-pám, 4. Aura, 5.Meet me at the stars)

A propos de l'artiste

Kostas Grigoréas (Athènes, 1957) est un guitariste distingué de la famille des solistes de la guitare grecque, une présence distincte aussi à l'espace de la musique grecque.

Il a étudié de guitare classique et théorie au conservatoire de musique nationale d'Athènes et à Royal Northern College of Music à l' Angleterre. Il a aussi suivi de leçons de solistes de reputation mondiale.

Pendant 25 ans sa carrière internationale était très riche. Parallèlement il est collaborateur de compositeurs et de chanteurs grecs importants (concerts et enregistrements). Compositeur «de vision riche» est caractérisé par les critiques de musique.

Grigoreas dispose de vaste répertoire et des oeuvres des compositeurs grecs. Parmi des musiciens doués de la nouvelle génération se trouvent beaucoup de ses &eac... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_kostas-grigoreas.htm

A propos de la pièce



Titre : Innocent Suite - for guitar
[1.Verse, 2.Girl's game, 3. Ará-pa-pám, 4. Aura, 5.Meet me at the stars]

Compositeur : Grigoreas, Kostas

Droit d'auteur : Kostas Grigoreas © All rights reserved

Editeur : Grigoreas, Kostas

Instrumentation : Guitare seule (notation standard)

Style : Classique moderne

Commentaire : from cd "Guitar Music By Greek Composers("http://www.cdbaby.com/cd/georgetossikian)

Kostas Grigoreas sur [free-scores.com](https://www.free-scores.com)



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The Innocent Suite

for Guitar

1. Verse

Kostas Grigoreas

Libero ♩ = 100

piu mosso ♩ = 115

33 *p* 3 3 3 3 3 3

VII

37

rall. poco a poco

41 3 3 3 3 3 3

meno mosso $\text{♩} = 102$

45 *mf* *p* i m a m i 6 6 6 6 6 6

VII VII VII VII IX

48 6 6 6 6 6 6

VII VII

51 6 6 6 6 6 6 3 4 0 4 3 *f*

VII

54 6 6 6 6 6 XII 1 2

VII VII VII XII

rall.

2. Girl's game

Andantino giocoso ♩ = 78

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1. **f** C.IV

2. **mf** C.II

3. **mf** C.II

4. **mf** C.II

5. **mf** C.II

6. **mf** C.II

13 C.II

mp

15

p

17

f
a tempo

19 C.II

poco rall.
p

21 C.IX C.VII

mp
a tempo

23 C.II

D.C. al Fine

25 C.IV

molto rall.
mf

Fine

3. Ará - pa-pám

(Little John's lullaby)

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Andante affettuoso $\text{♩} = 50$

Musical notation for measures 1-4. Treble clef, 8va. Measure 1: mp, circled 1, 4. Measure 2: 3. Measure 3: circled 2, 4. Measure 4: C.V., circled 3, circled 4, 3.

Musical notation for measures 5-8. Treble clef, 8va. Measure 5: 1, 4, 0, 4, 0. Measure 6: 3, 10, 3. Measure 7: circled 3, 4, 1, 4. Measure 8: circled 3, circled 4, 3, 2, 4, 0.

Musical notation for measures 9-12. Treble clef, 8va. Measure 9: 4, 4, 1, 4. Measure 10: 1, 0, 1, 3. Measure 11: *ten.*, *misterioso.....*, 2, 4, 0. Measure 12: 0, 2, 3, 1.

Musical notation for measures 13-15. Treble clef, 8va. Measure 13: 0, 4, 3. Measure 14: 1, 1, 4. Measure 15: 4, 3, 2, 1.

Musical notation for measures 16-18. Treble clef, 8va. Measure 16: C.I., 4, 0, 1, 0. Measure 17: *tenuto*, 1, 4. Measure 18: *cantabile.....*, 3, *mf*, 4.

Musical notation for measures 19-20. Treble clef, 8va. Measure 19: 19, 4, 3, 4. Measure 20: 4, 4.

Musical notation for measures 21-22. The piece is in 8/8 time. Measure 21 features a treble clef with a key signature of one sharp (F#). The melody consists of eighth-note patterns. The bass line has chords with fingerings 6, 4, 3, and 4.

Musical notation for measures 23-24. Measure 23 continues the eighth-note melody with fingerings 3, 4, 2, 4, 2, 4, 1, 6. Measure 24 has a *rall.* marking and ends with a *tenuto* marking over a whole note chord with fingerings 4, 0, 3.

poco piu mosso $\text{♩} = 54$

Musical notation for measures 25-26. Measure 25 has the lyrics "p i a m i" above the treble clef. The melody is a sixteenth-note pattern with fingerings 4, 5, 2, 4, 4, 5, 2, 4, 2, 5. Measure 26 has a *f* marking and continues the sixteenth-note pattern with fingerings 1, 1, 1.

Musical notation for measures 27-28. Measure 27 has a *f* marking and continues the sixteenth-note pattern with fingerings 5, 4, 2, 3, 1, 4, 2, 4, 2, 5. Measure 28 has a *f* marking and continues the sixteenth-note pattern with fingerings 3, 0, 1, 1, 0.

Musical notation for measures 29-30. Measure 29 has a *f* marking and continues the sixteenth-note pattern with fingerings 5, 4, 3, 5, 3, 5, 1, 5, 1, 5. Measure 30 has a *f* marking and continues the sixteenth-note pattern with fingerings 4, 3, 2, 5, 2, 5, 1, 5, 1, 5.

Musical notation for measures 31-32. Measure 31 has a *f* marking and continues the sixteenth-note pattern with fingerings 5, 4, 3, 5, 4, 5, 1, 5, 1, 5. Measure 32 has a *rall.* marking and continues the sixteenth-note pattern with fingerings 3, 1, 1, 3, 1, 3.

Musical notation for measures 33-34. Measure 33 has a *f* marking and a first ending bracket. Measure 34 has a *f* marking and a second ending bracket. The piece concludes with a *a tempo* marking.

15 *simile*..... C.II

17 C.II

19 C.II

21 *f* *poco rall.*

23 *mf* *cresc*..... *f* *cresc*..... XII

25 *ff* C.II

27 C.II *mf* C.II

29

31 *molto rall*.....

Coda

D.C. al \oplus

5. Meet me at the stars

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Allegretto con brio ♩ = 92

(hit strings on frets with left hand)

(percussion, roughly according to written pitch)

③ ①
VII XII VII XII IX XII
p
VII
④
⑤

mf

3 0

4 2 1 4 2 3
C.II

C.VII C.V C.II

f vibrato e marcato...

4 1 4
p p x
f

③ ④ ②
3 4 2 2 2 2 0 4 0

C.II C.II

4 3 2 3 2 1 0
C.II C.II

23 *mf* C.II XII VII 3

27 3

31 C.VII C.V *p molto cresc.* C.II *f*

35 *p molto cresc.* (1-3) 4 3 3 3 4 0 3

39 *f* 3 3 3 p p

44 *rall.....* *ff* 4 2