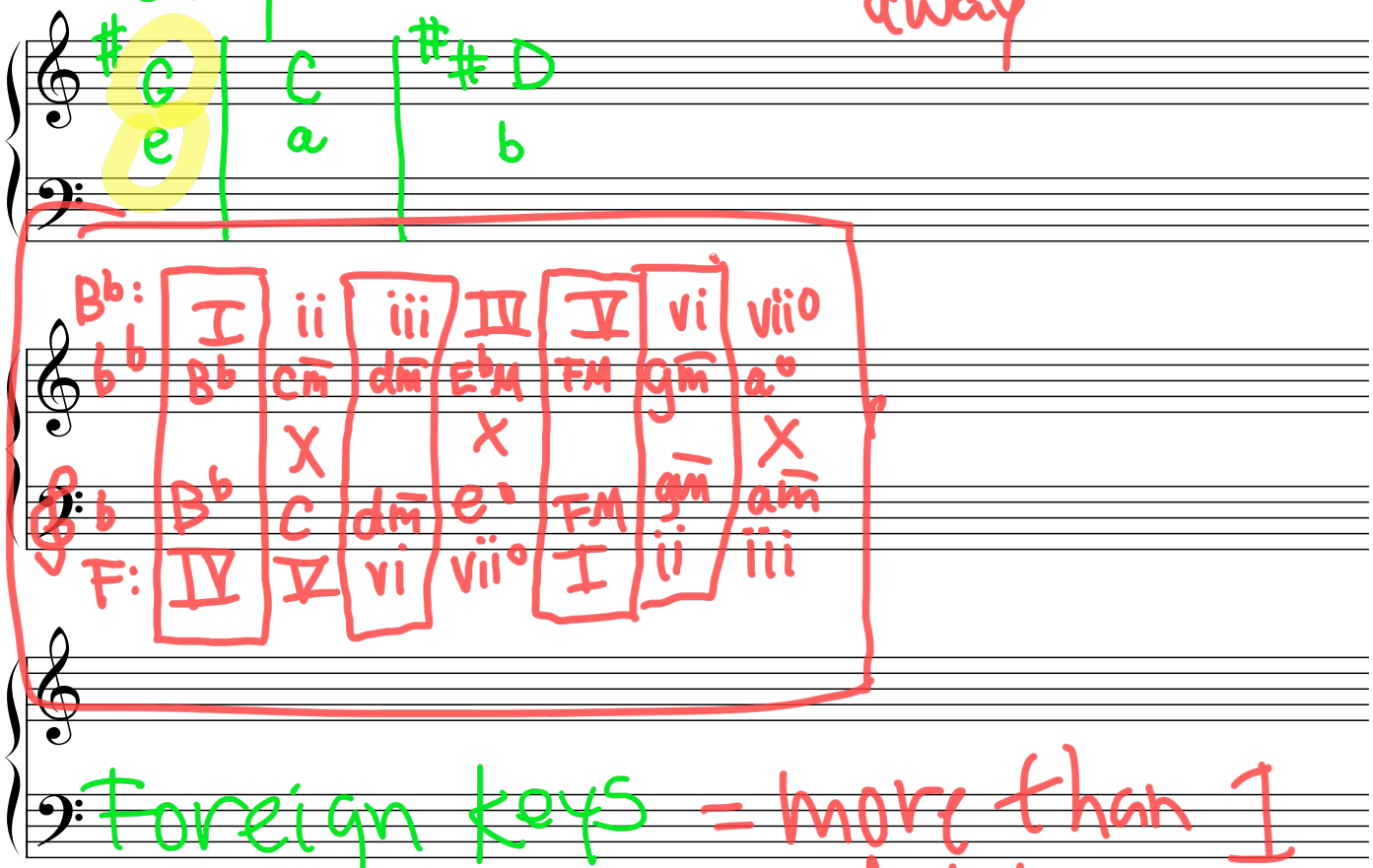
Modulation: change of Tonic

change of key (between movements)
NOT modulation

change of mode: EM → em
Not modulation

Tonicization: momentarily changing tonic ~ secondary chords (altered chords)

Closely related keys = 1 accidental away

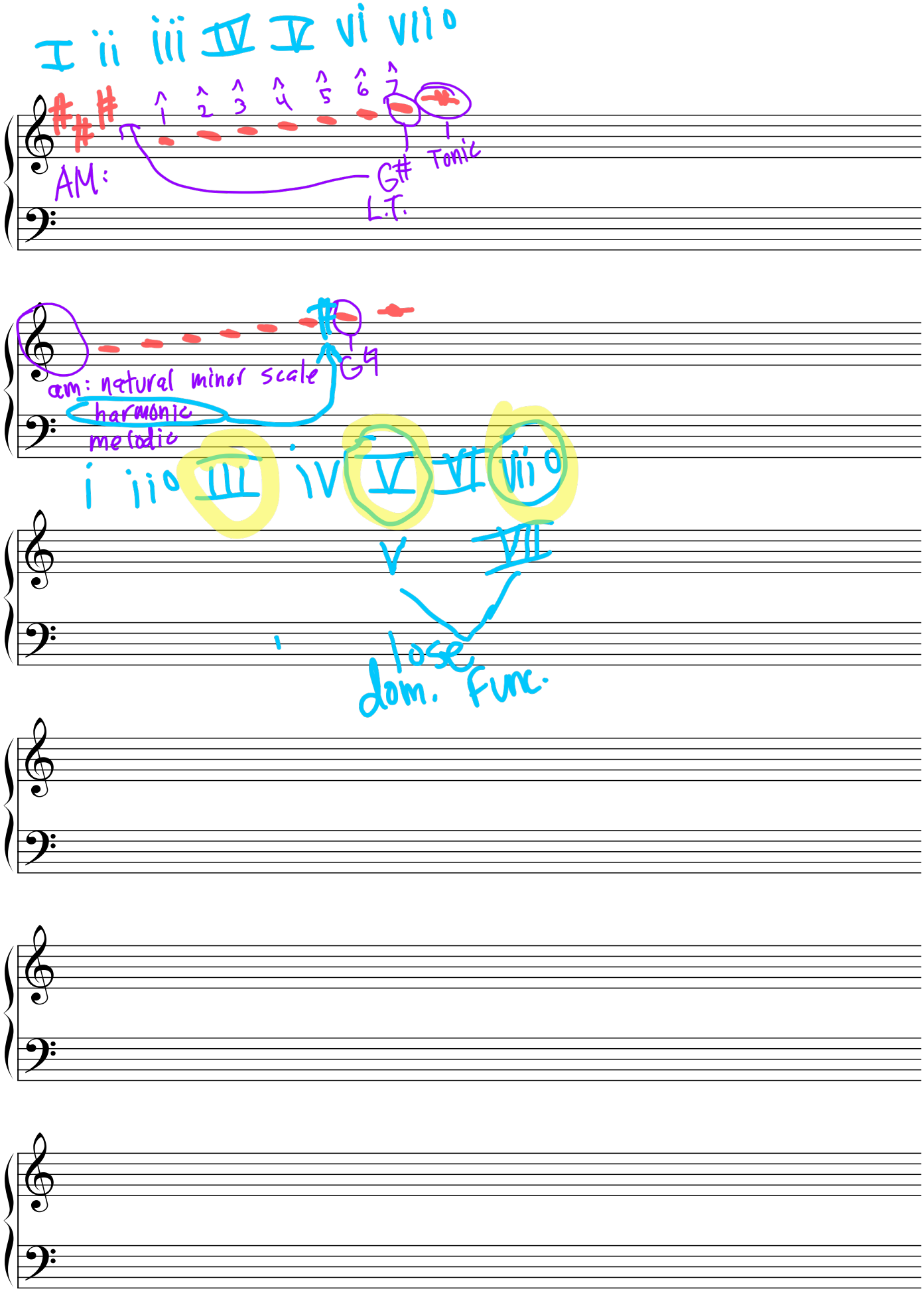


Foreign keys = more than 1 accidental away

mode mixture

altered chords

↳ secondary chords

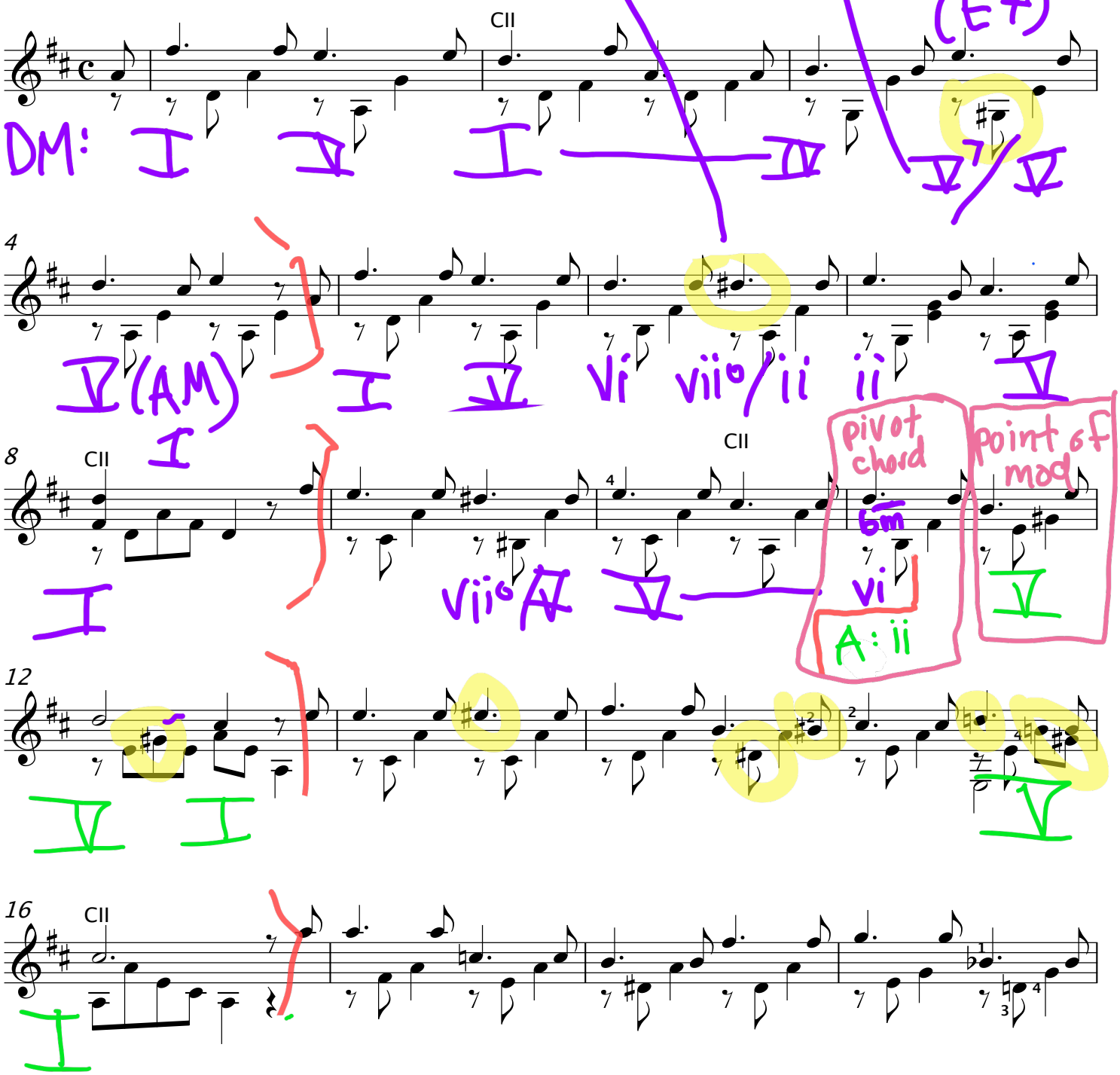

I ii iii IV V vi vii°
AM:
G#
L.T.
Tonic
am: natural minor scale
harmonic
melodic
G4
i ii° III iv V VI vii°
V VII
lose
dom. Func.

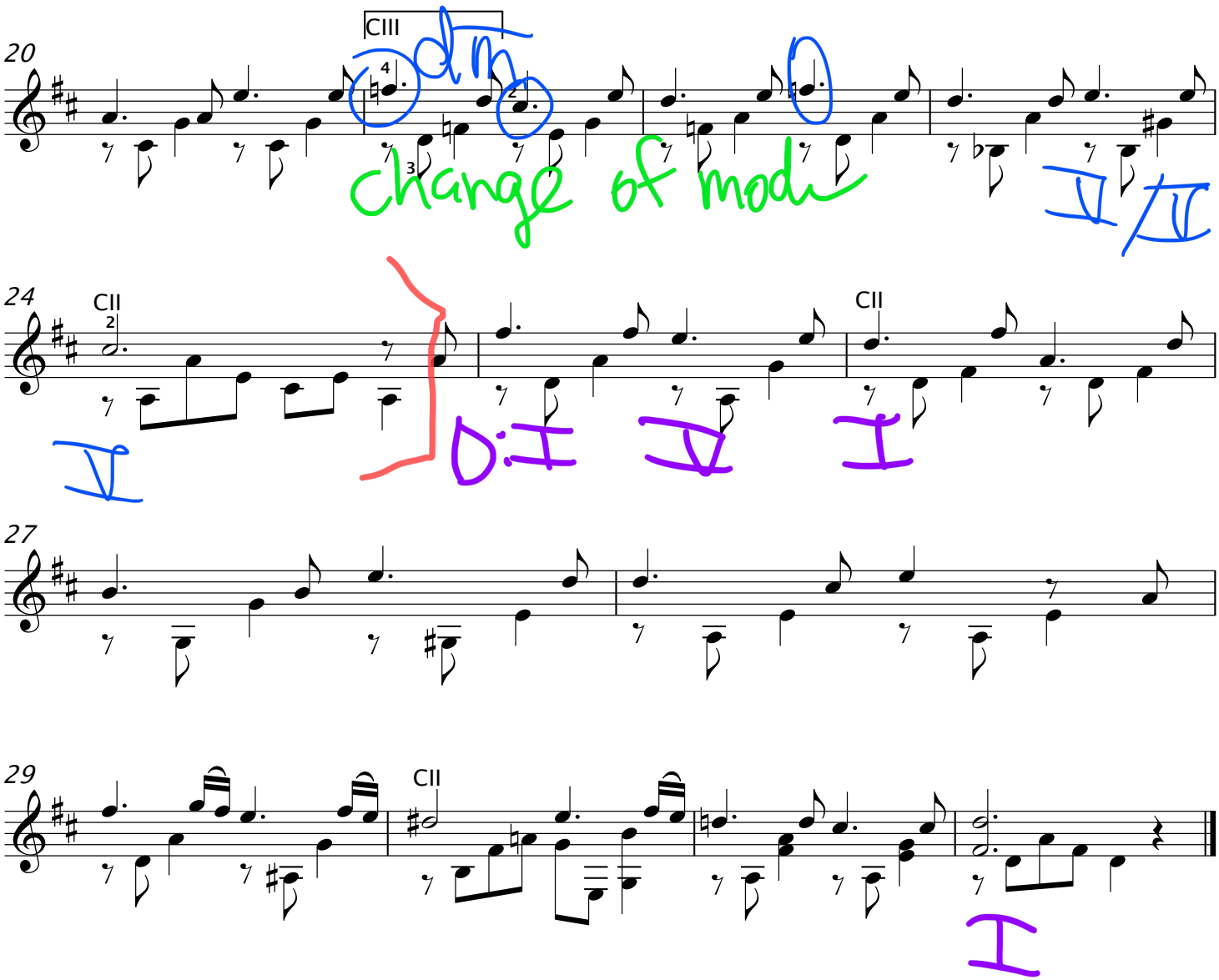
common chord mod.

ETUDE | OP. 35 NO. 17

Fernando Sor
(1778 - 1839)

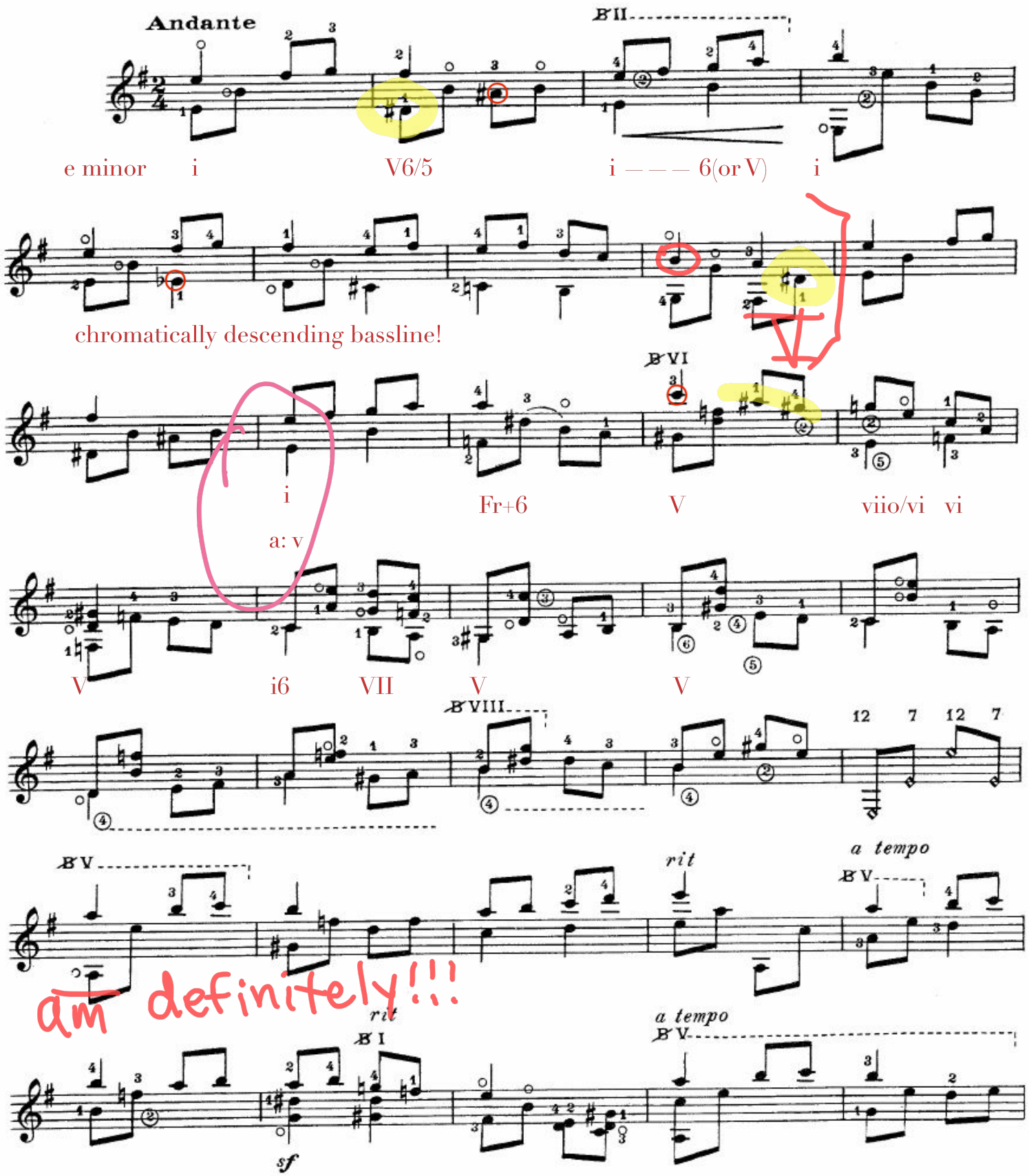
Moderato (♩ = 108)

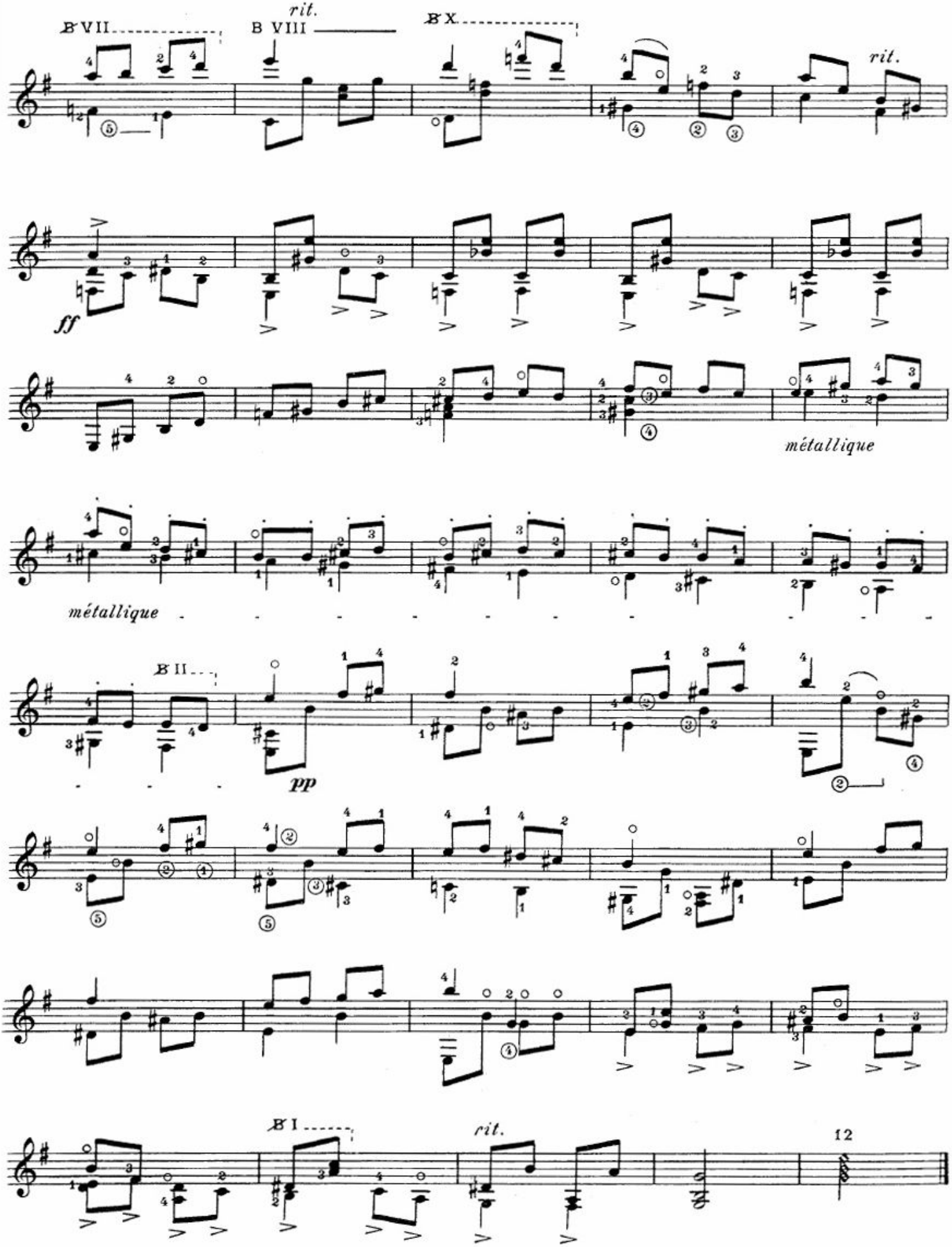



20
CIII
change of modu
24
CII
CII
27
29
CII

possible Common chord mod.

ÉTUDE Nº II




B VII
rit.
B VIII
B X
rit.
ff
métallique
métallique
B II
pp
B I
rit.
12

Transcription by
Michael Haas

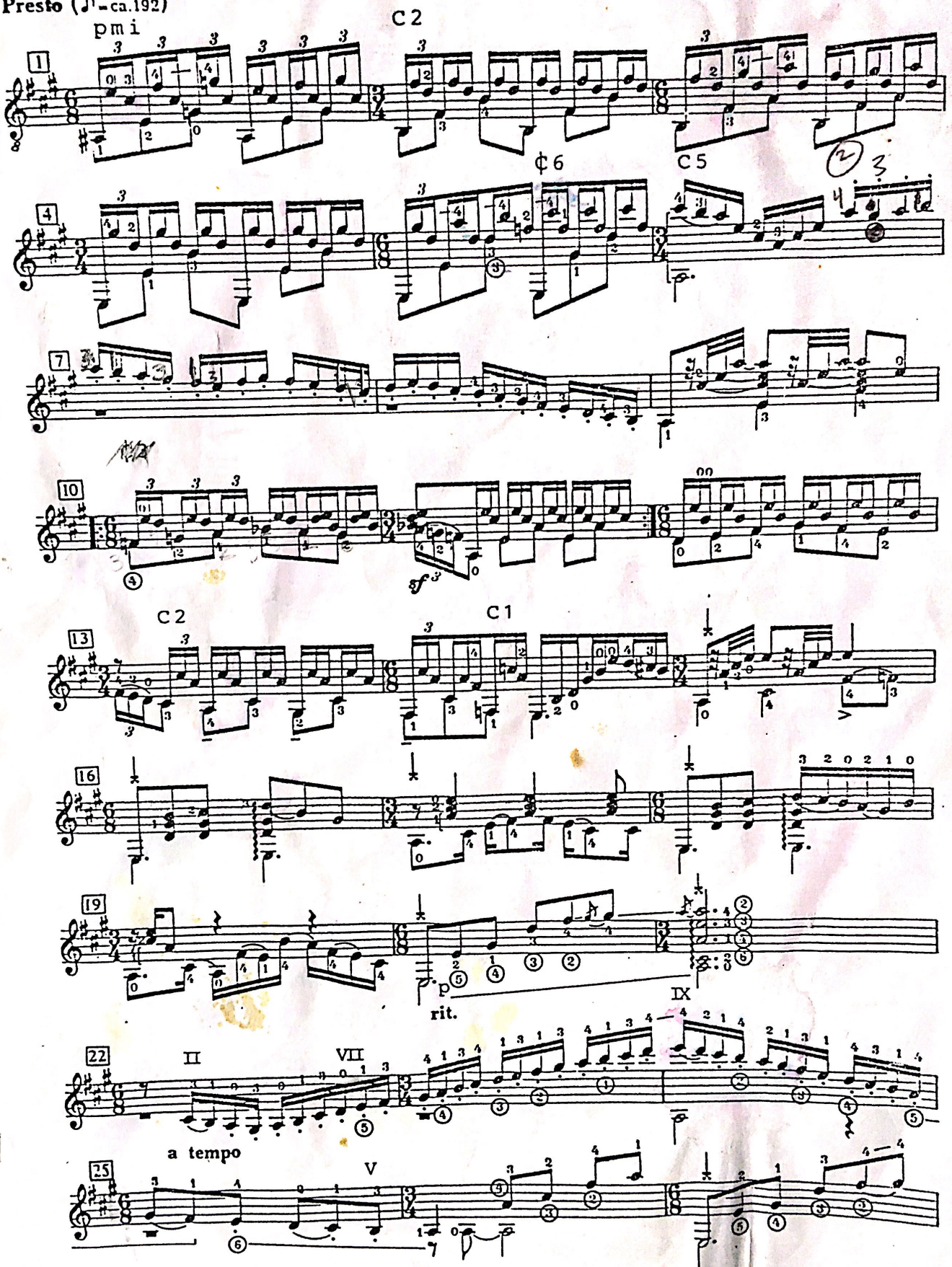
Guajiras de Lucia

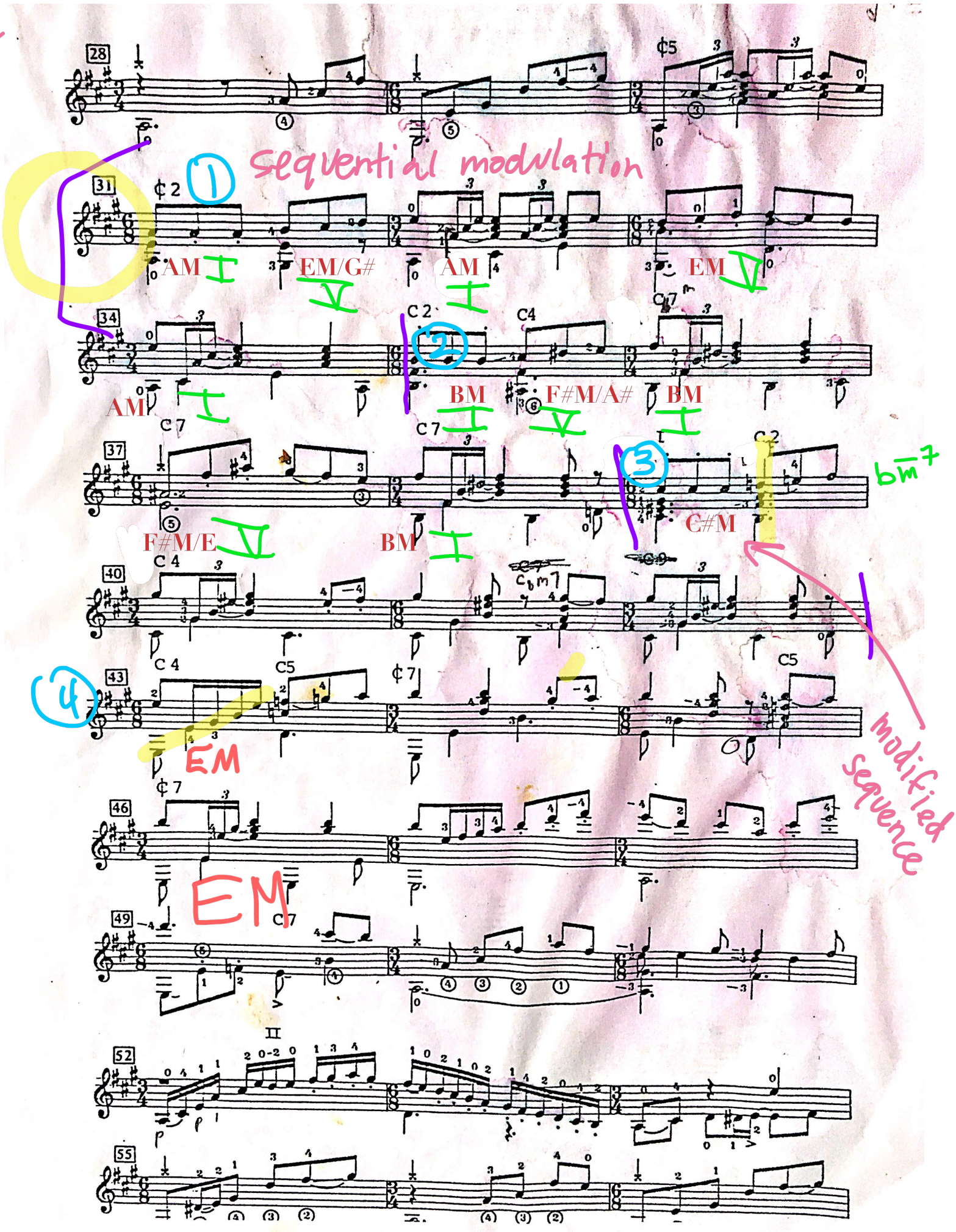
Paco de Lucia

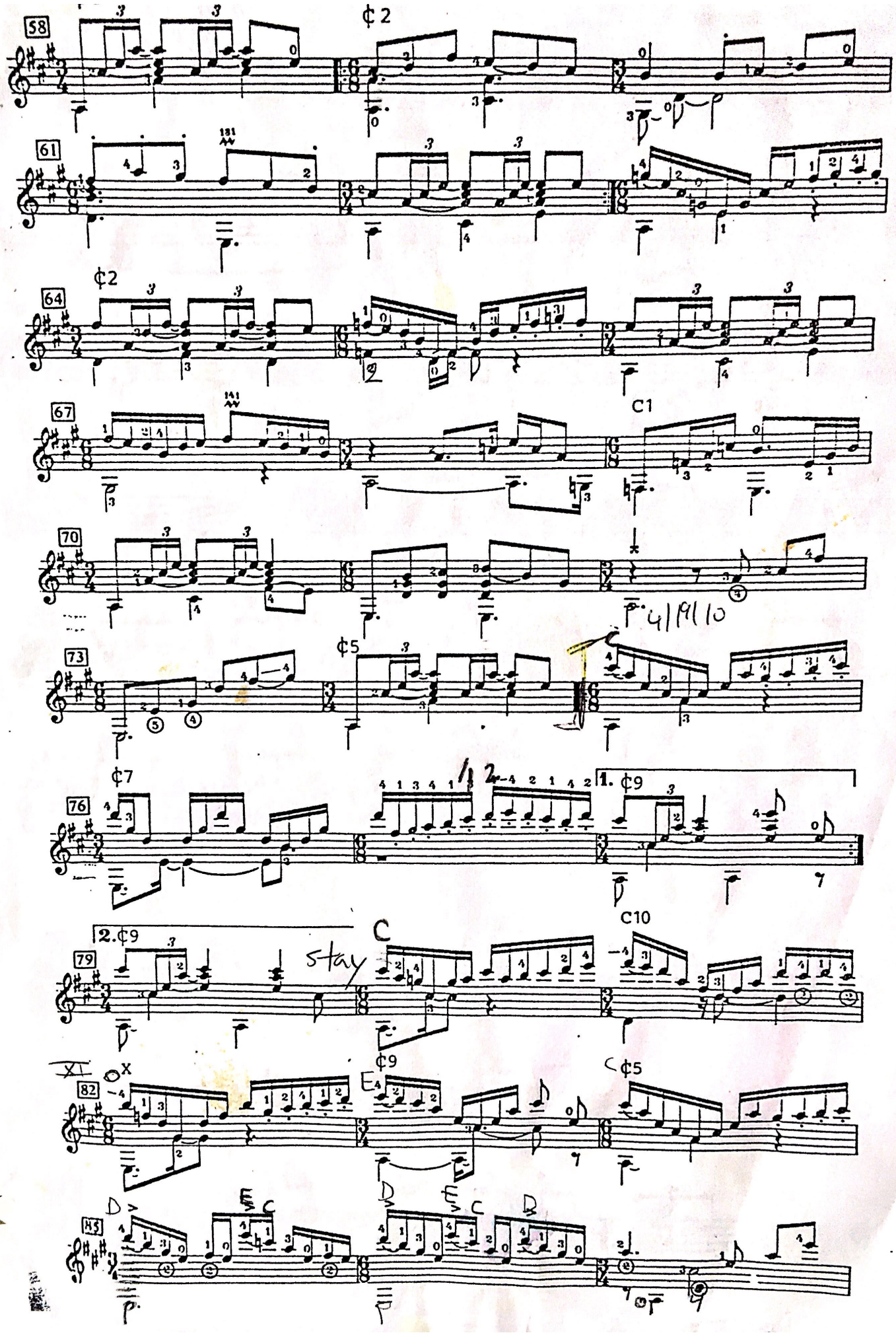
♩ = 140

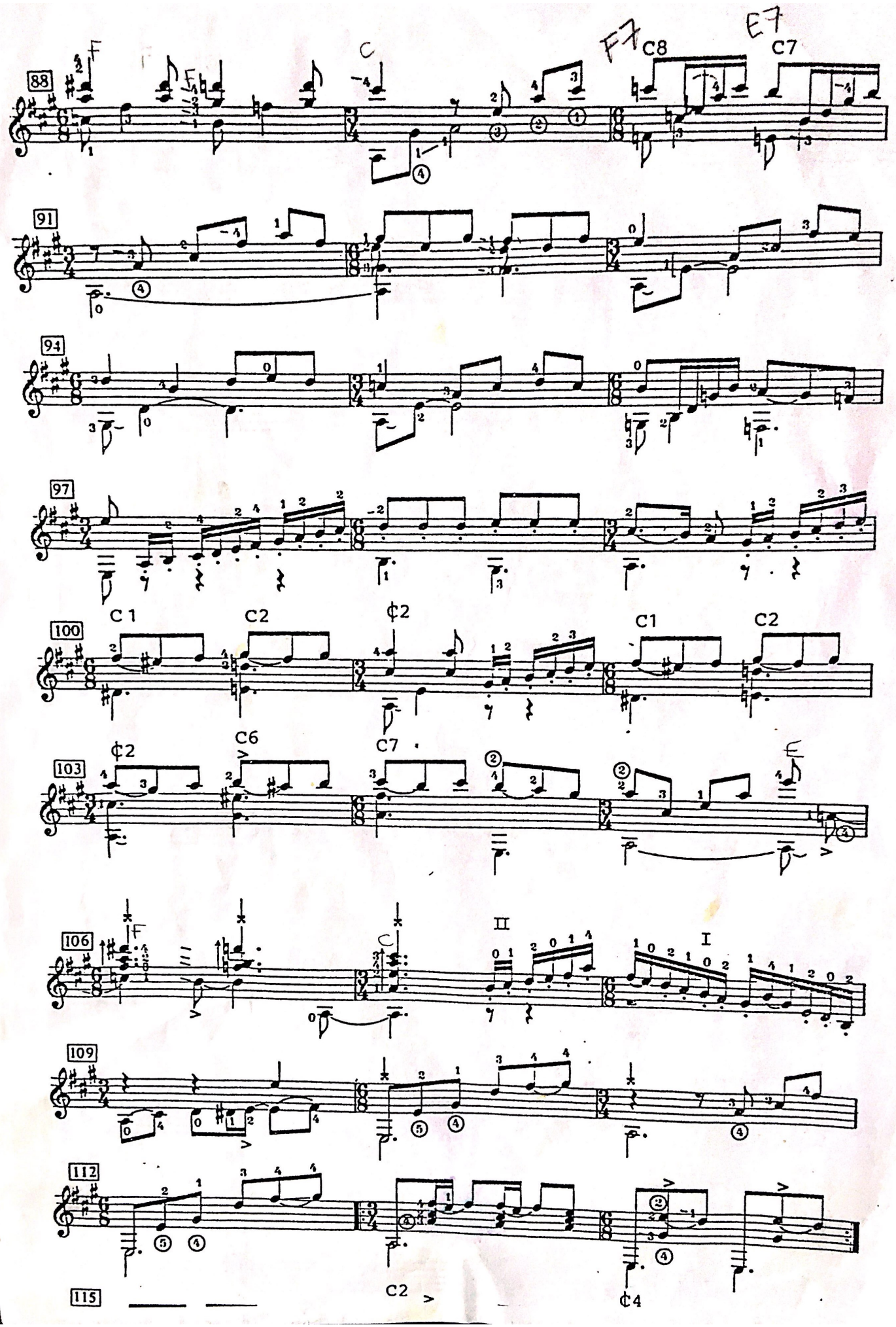
(Ca I)

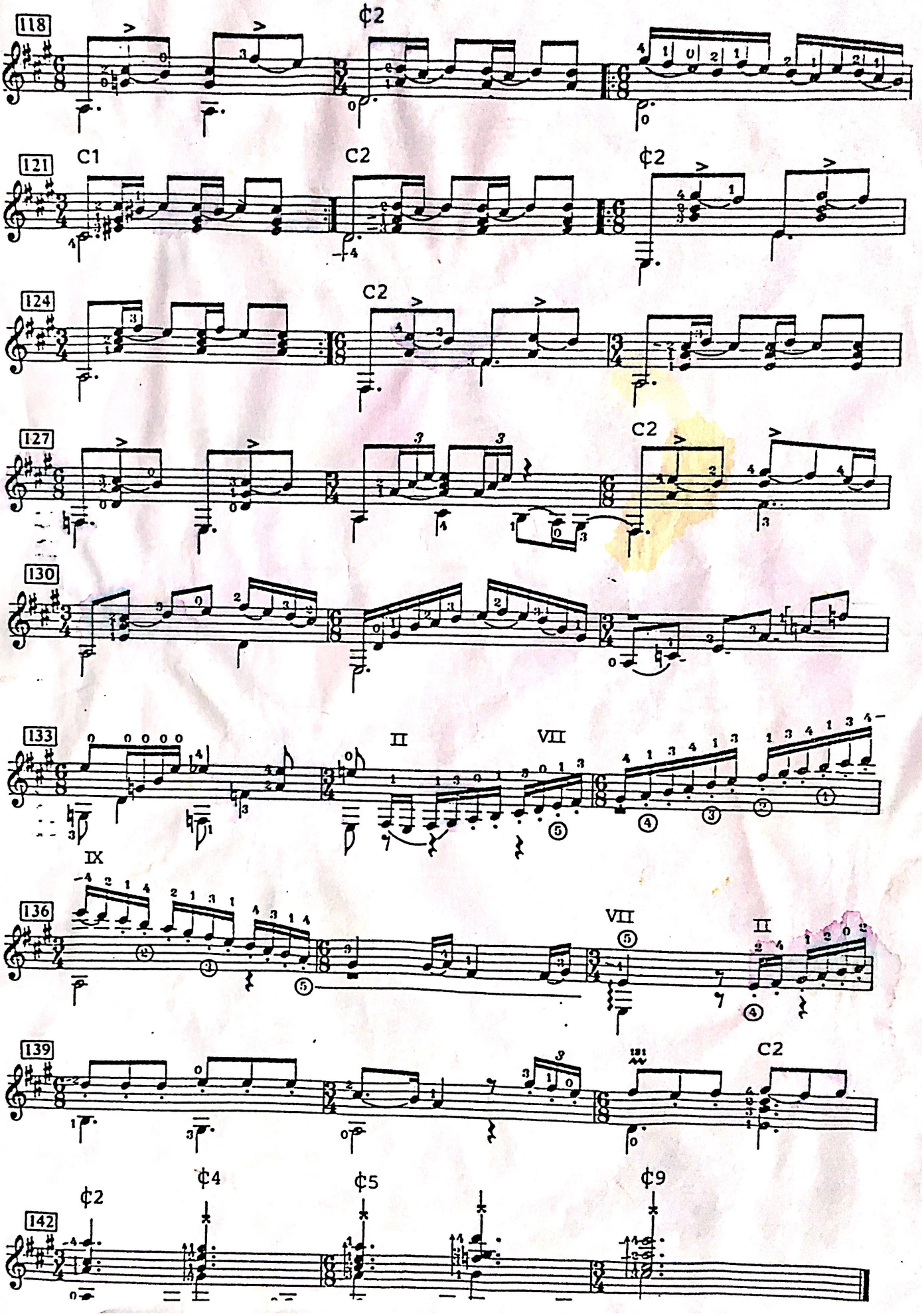
Presto (♪ = ca.192)




28
31
34
37
40
43
46
49
52
55
Sequential modulation
1
2
3
4
AM
I
EM/G#
V
AM
I
EM
V
AM
I
BM
I
F#M/A#
V
BM
I
F#M/E
V
BM
I
C#M
modified sequence
EM
EM


58
¢2
61
64
¢2
67
C1
70
P. 4|9|10
73
¢5
¢7
76
1. ¢9
2. ¢9
C
stay
79
C10
82
¢9
¢5
85


88
F
C
F7
C8
E7
C7
91
94
97
100
C1
C2
¢2
C1
C2
103
¢2
C6
C7
E
106
F
C
II
I
109
112
115
C2
¢4


118
¢2
121
C1
C2
¢2
124
C2
127
C2
130
133
II
VII
IX
136
VII
II
139
C2
142
¢2
¢4
¢5
¢9

ISAAC ALBÉNIZ

1860 - 1909

Sevilla

N° 3 aus "Suite española", op. 47
für Klavier / for piano

für Gitarre bearbeitet von /
arranged for Guitar by

Thomas Königs

www.thomaskoenigs.de

	Sämtliche Fingersätze und Zeichen sind internationaler Standard. Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:	All fingerings and indications confirm with international standards. Explanation of the following signs may be useful:
	"Kipp - *barré*", d. h. der erste Finger geht in *barré* - Stellung, greift die erste Saite mit dem Fingeransatz, ragt aber in die Luft, so dass fast alle anderen Saiten leer gespielt werden können. Sinnvoll ist diese Technik vor allem als *barré* - Vorbereitung, bzw. kurz danach.	"Hinge - *barré*", first finger forms the *barré* pressing the first string leaving the first finger in the air so that most of the open strings can be played. This technique should be used especially in preparation for a *barré* or immediately after one.
	Bindung - erzeugt durch die linke Hand.	LH - hammer on or pull off.
	Flageolettöne werden mit viereckigen Notenköpfen in der richtigen Tonhöhe angezeigt.	Harmonics are shown by a diamond shaped note-head at their true pitch.
(12)	Bundangabe.	Fret indication.

Die originalen Phrasierungs- und Artikulationsbezeichnungen sind weitestgehend beibehalten worden, obwohl sie auf einem anderen Instrument eine neue Bedeutung erhalten können.

Diese Umsetzung überlasse ich absichtlich dem Gefühl der Interpreten.

Fingersatz und insbesondere ‚linke Hand Legati' sind häufig aus interpretatorischen Überlegungen entstanden. Sollte der Spieler alternative Ideen darstellen wollen, so möge er sich frei fühlen die Vorschläge des Bearbeiters zu ändern.

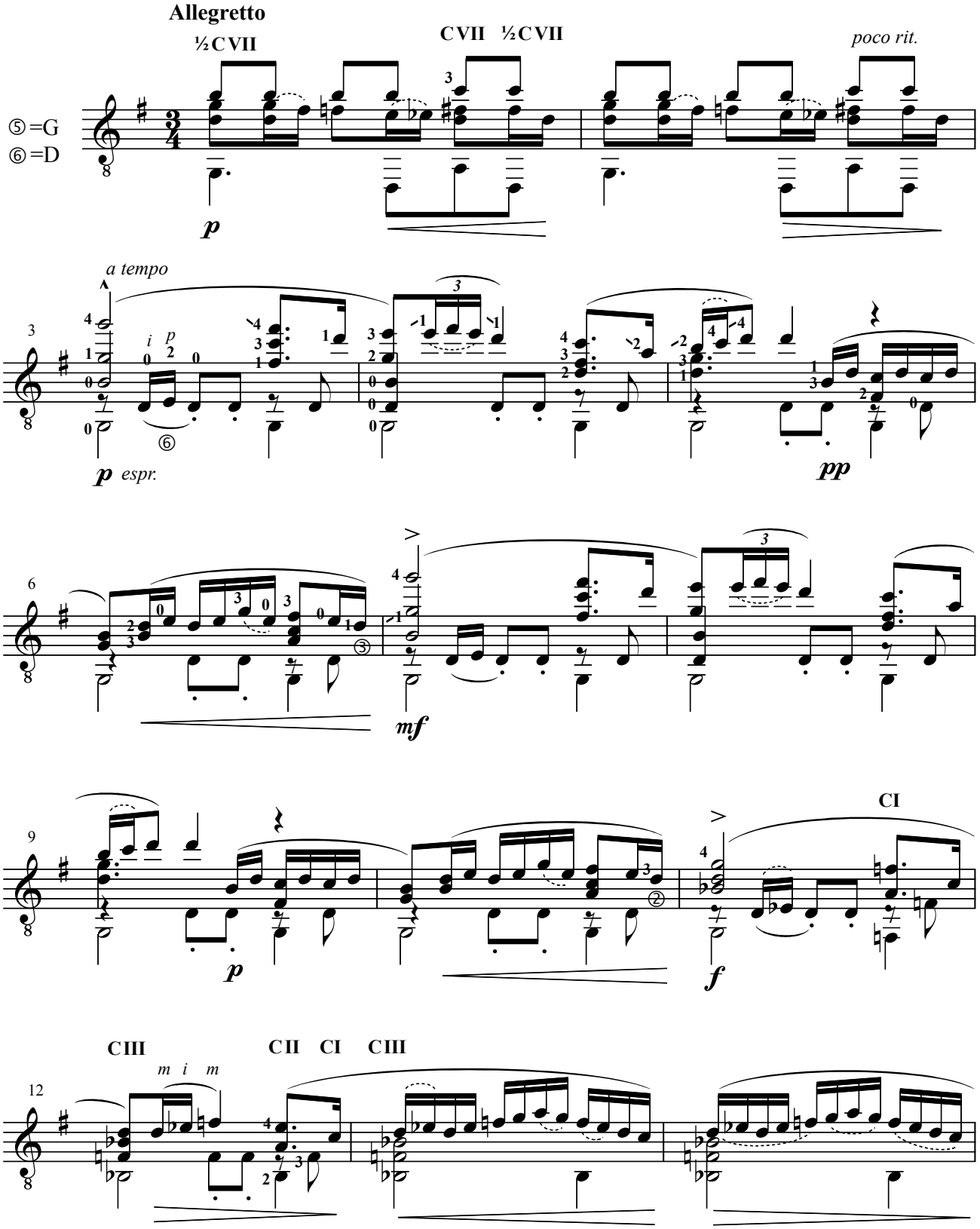
Wie bei allen Bearbeitungen sollte der Instrumentalist immer die originale Vorlage einsehen und sich die ursprüngliche Fassung anhören.
T.K.

Sevilla

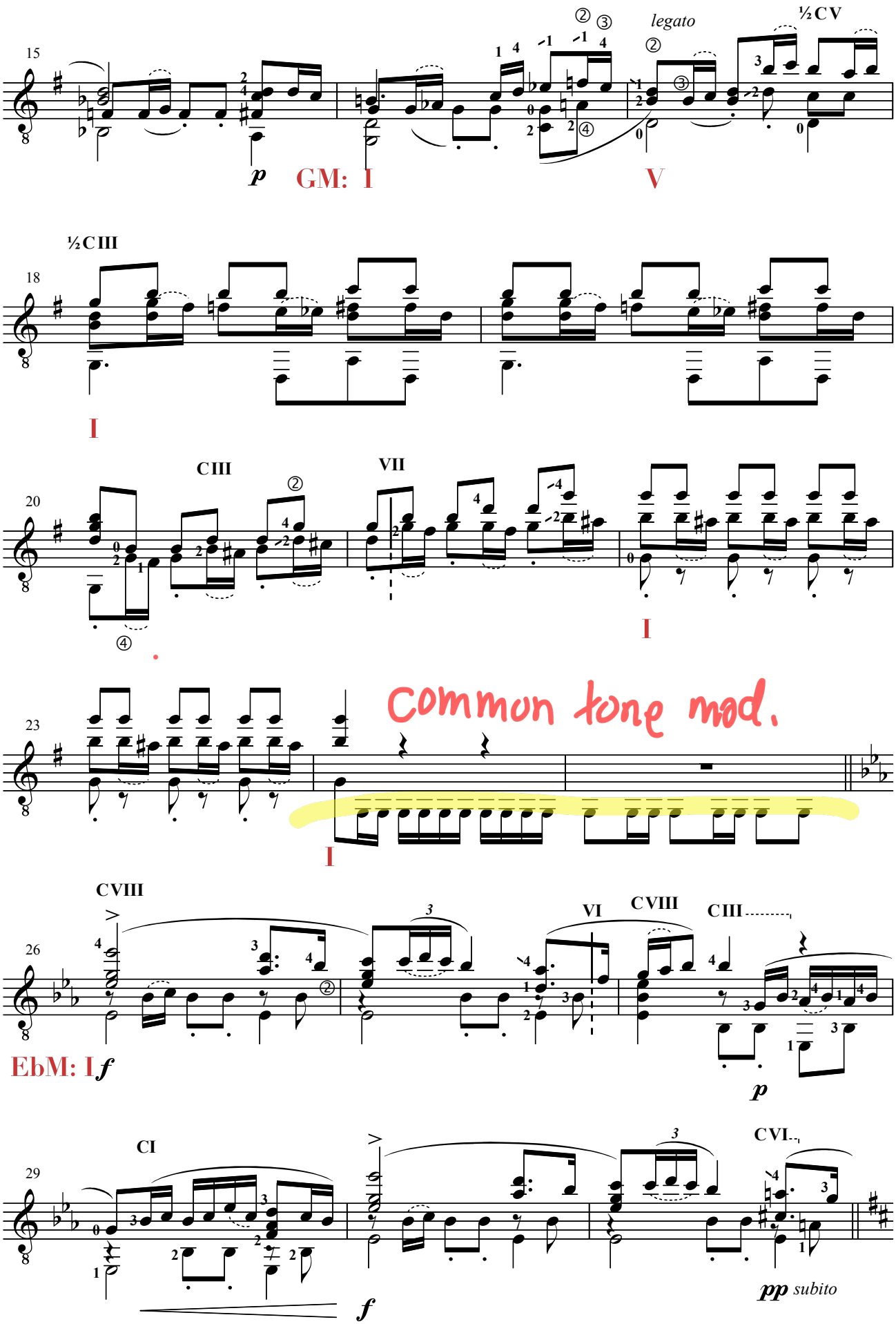
N° 3 aus "Suite española", op. 47

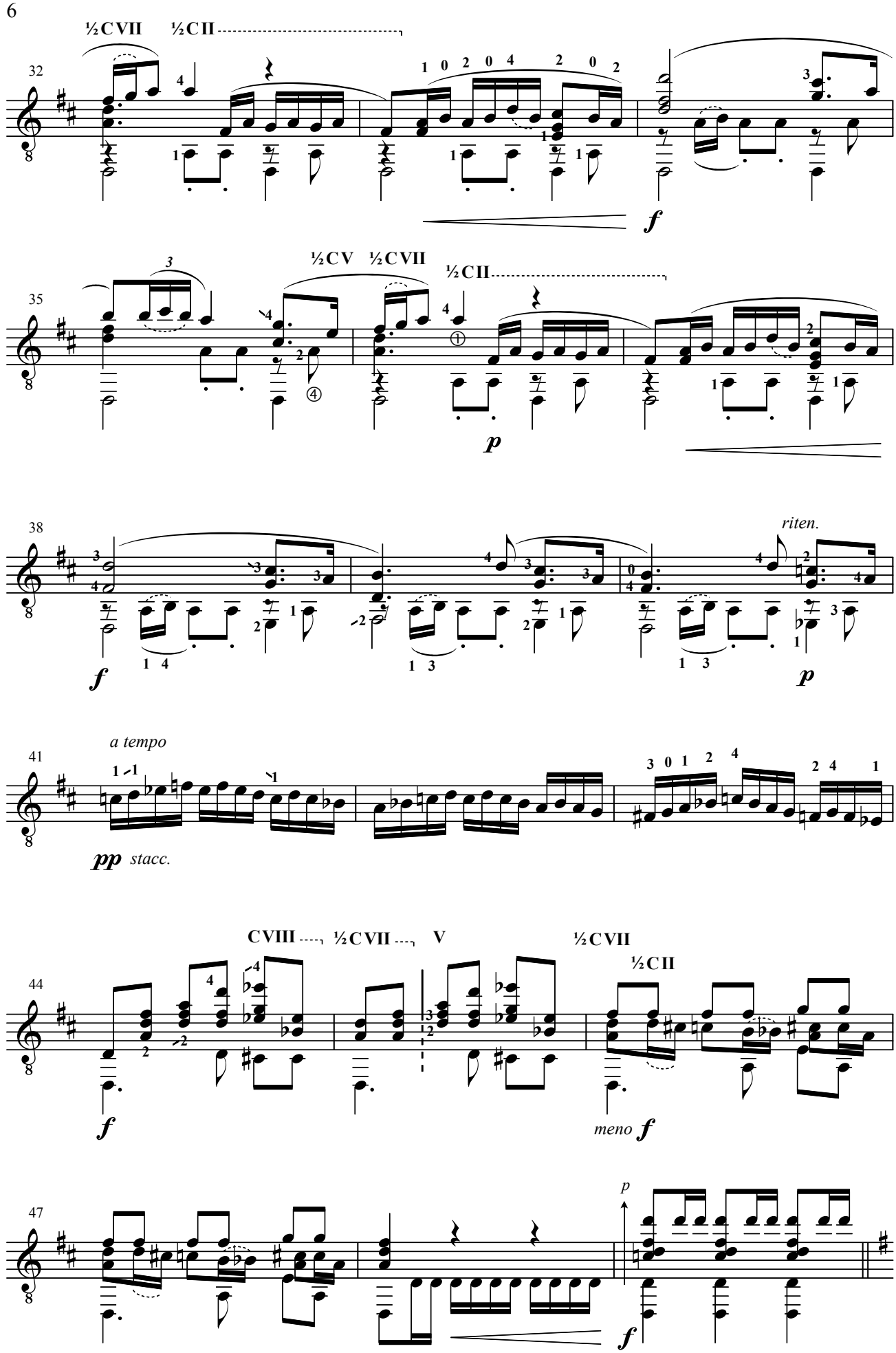
Eingerichtet für Gitarre von /
Arranged for Guitar by
Thomas Königs

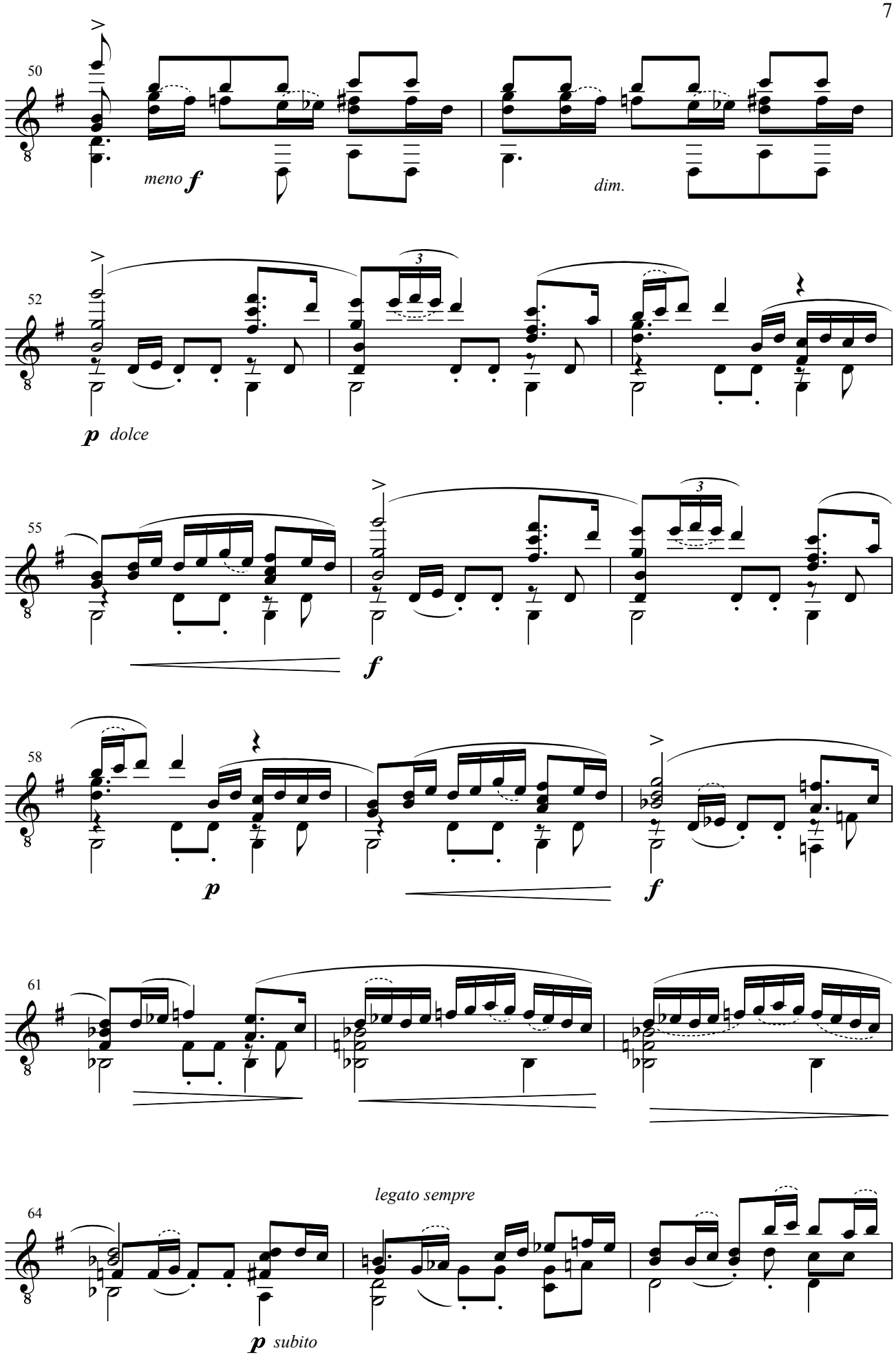
Isaac Albéniz
1860 - 1909

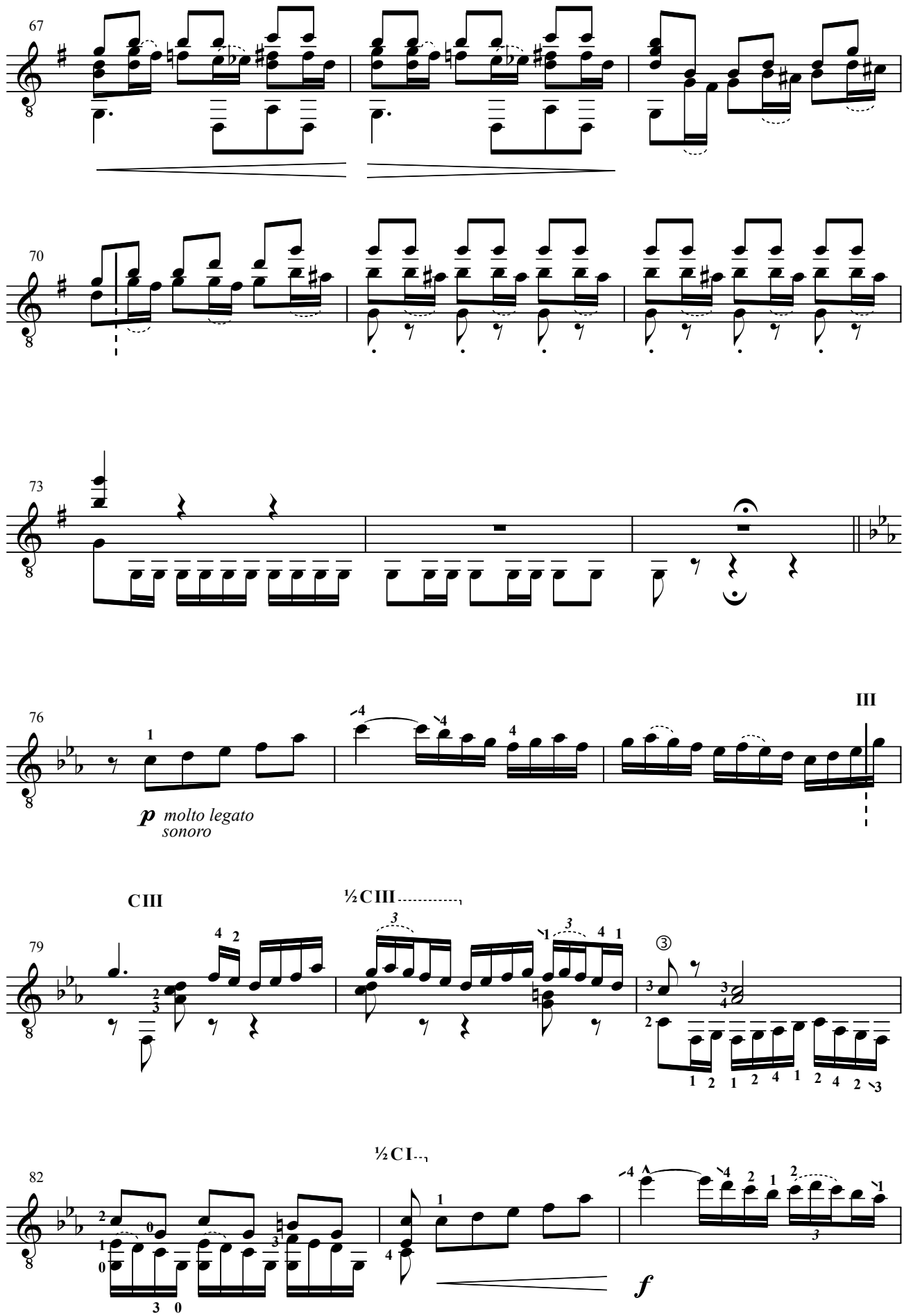


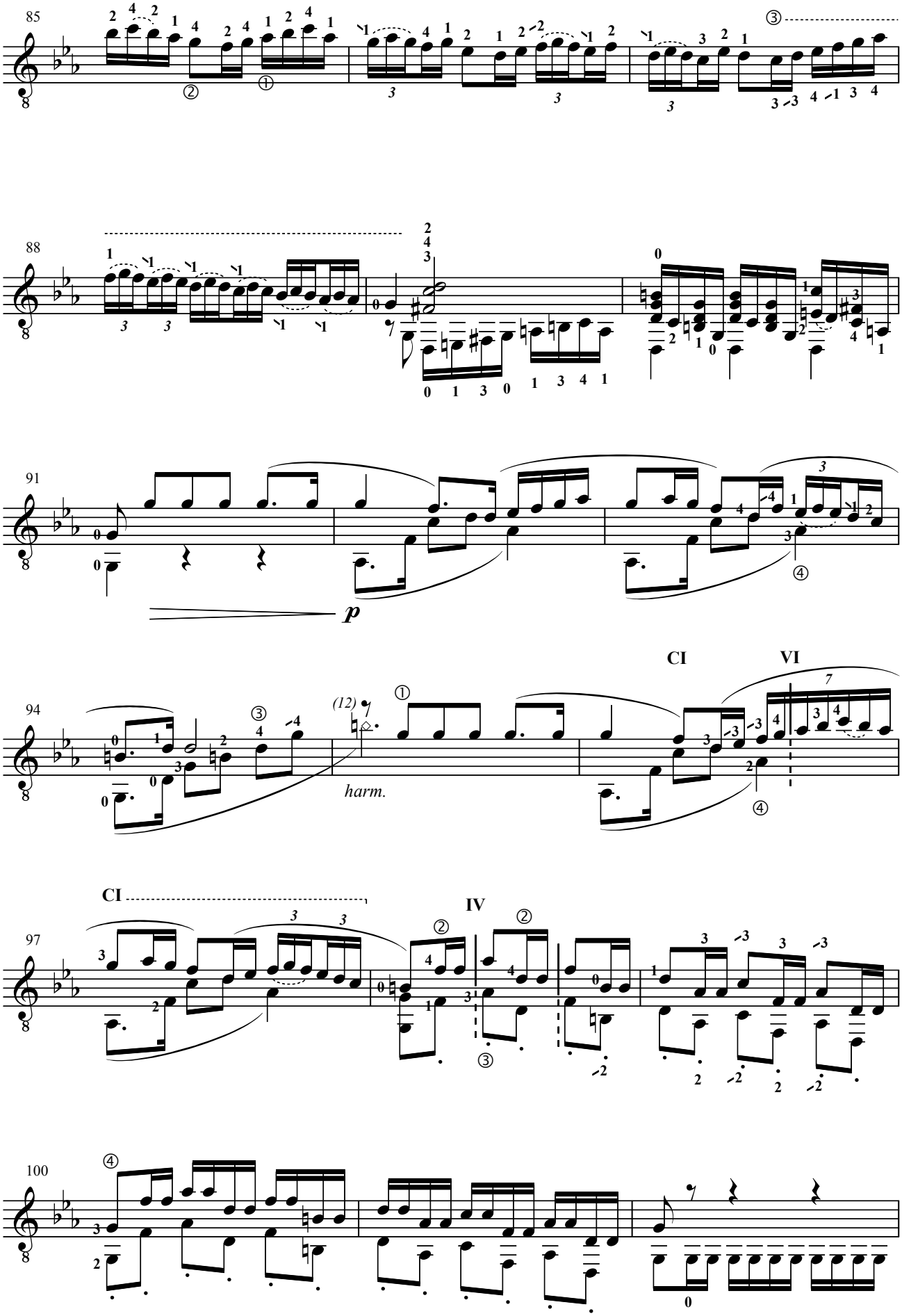
© by Thomas Königs 2003

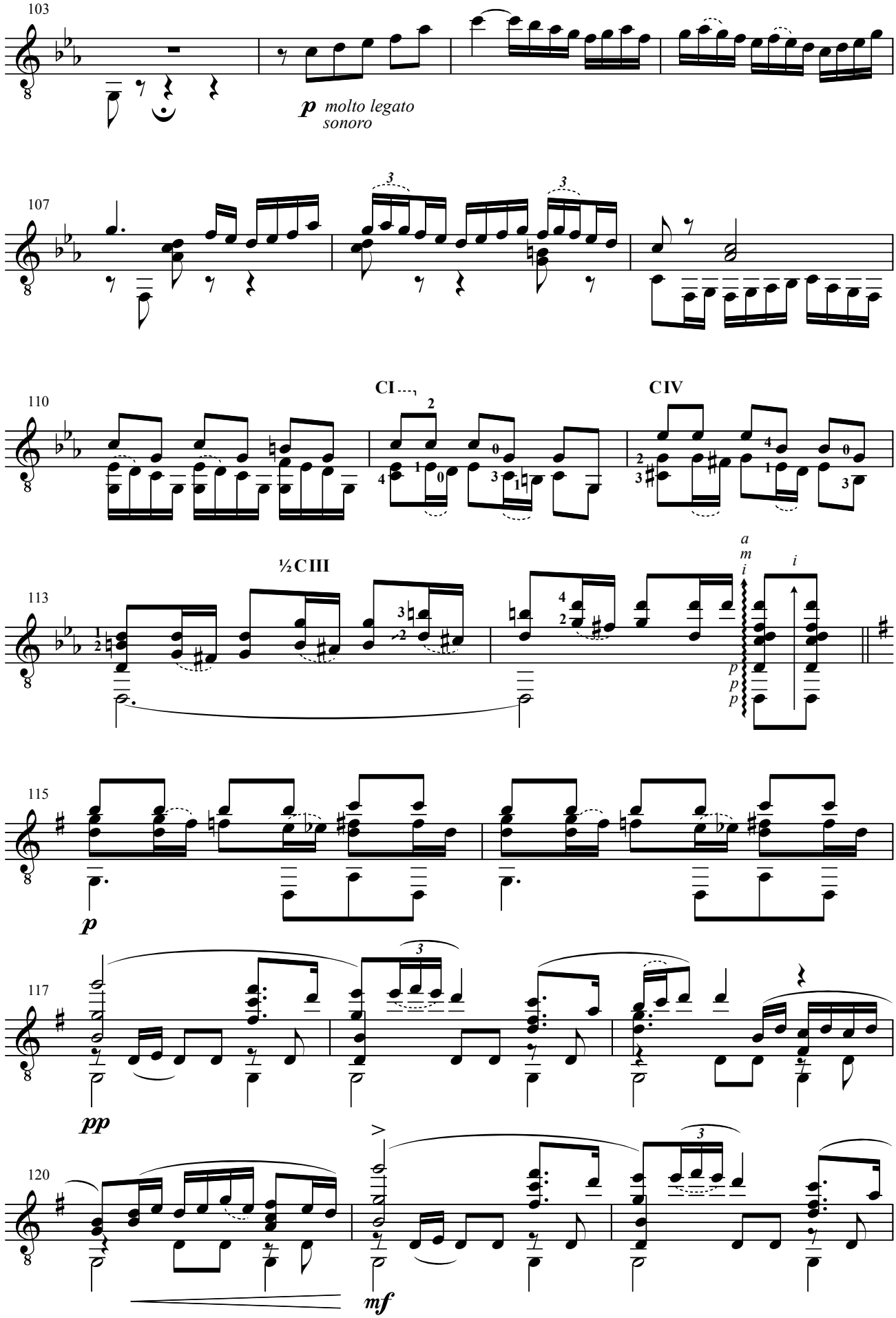

15
legato
½CV
p
GM: I
V
18
½CIII
I
20
CIII
VII
I
23
common tone mod.
I
26
CVIII
VI
CVIII
CIII
EbM: I
f
p
29
CI
CVI
f
pp subito

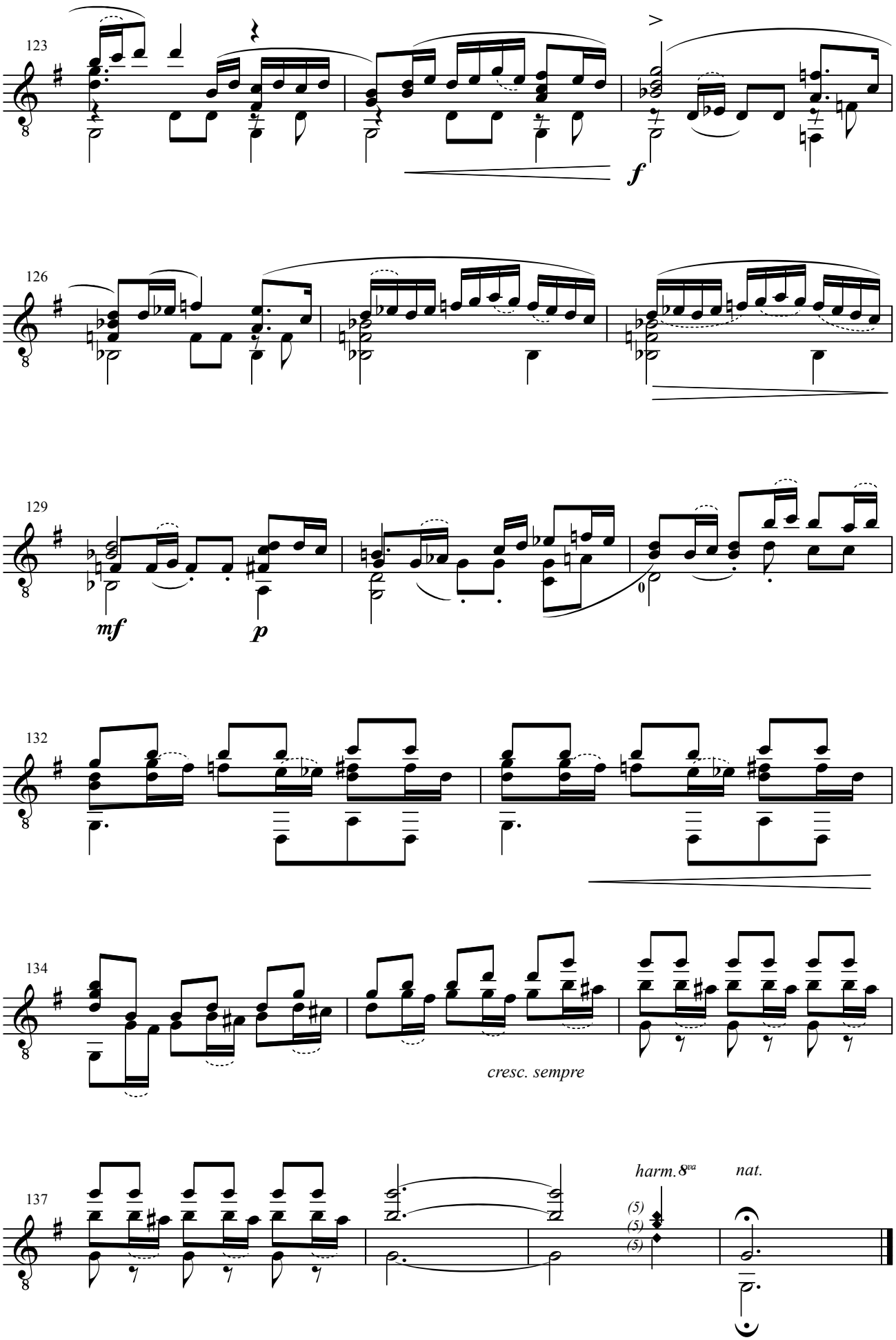

½CVII ½CII
32
f
½CV ½CVII
½CII
35
p
38
riten.
f
p
a tempo
41
pp stacc.
CVIII ½CVII V
½CVII
½CII
44
f
meno f
47
p
f


50
meno f
dim.
52
p dolce
55
f
58
p
f
61
64
legato sempre
p subito


67
70
73
76
III
p molto legato sonoro
CIII
½CIII
79
82
½CI
f

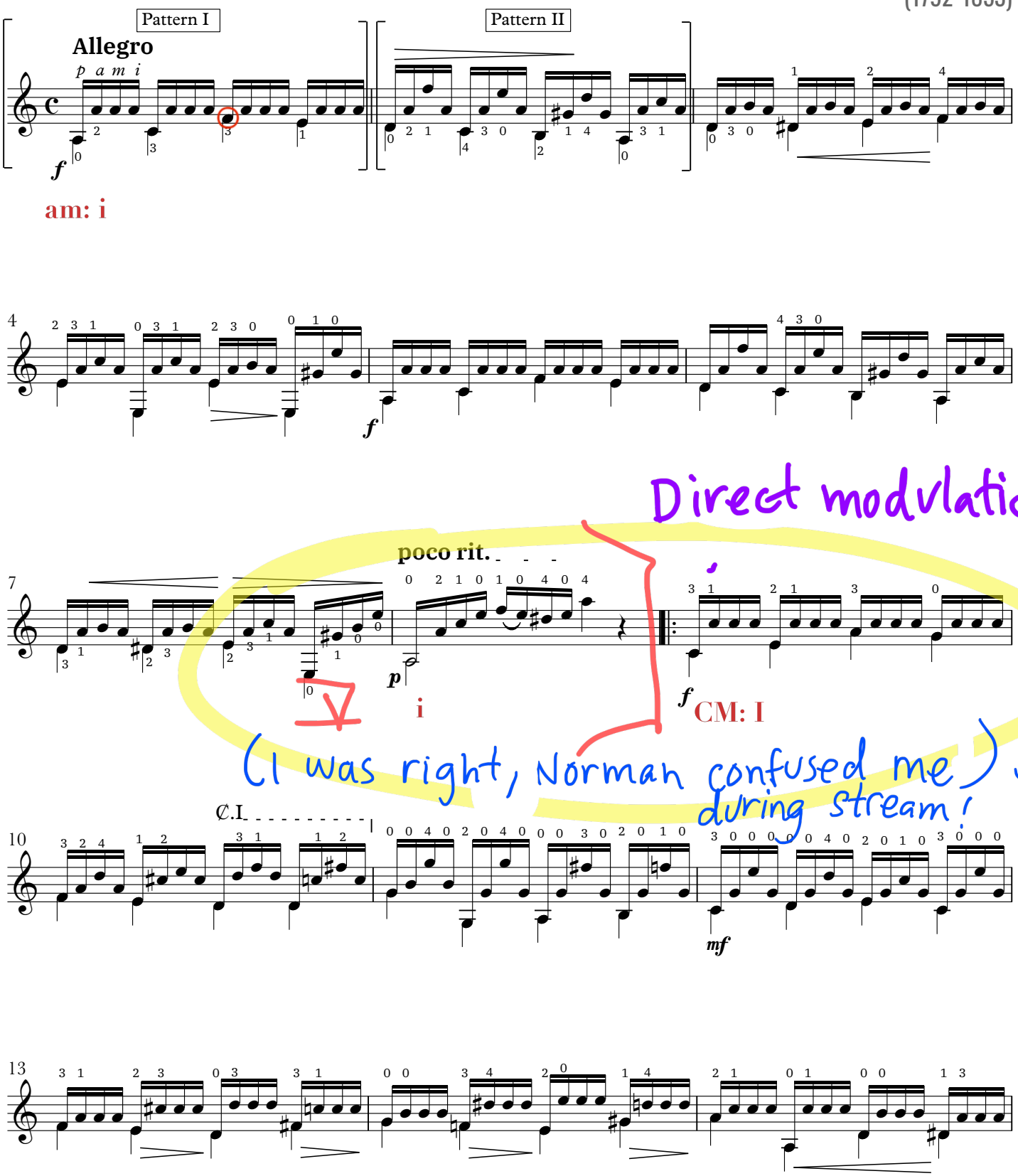

85
88
91
p
94
(12)
harm.
CI
VI
97
CI
IV
100

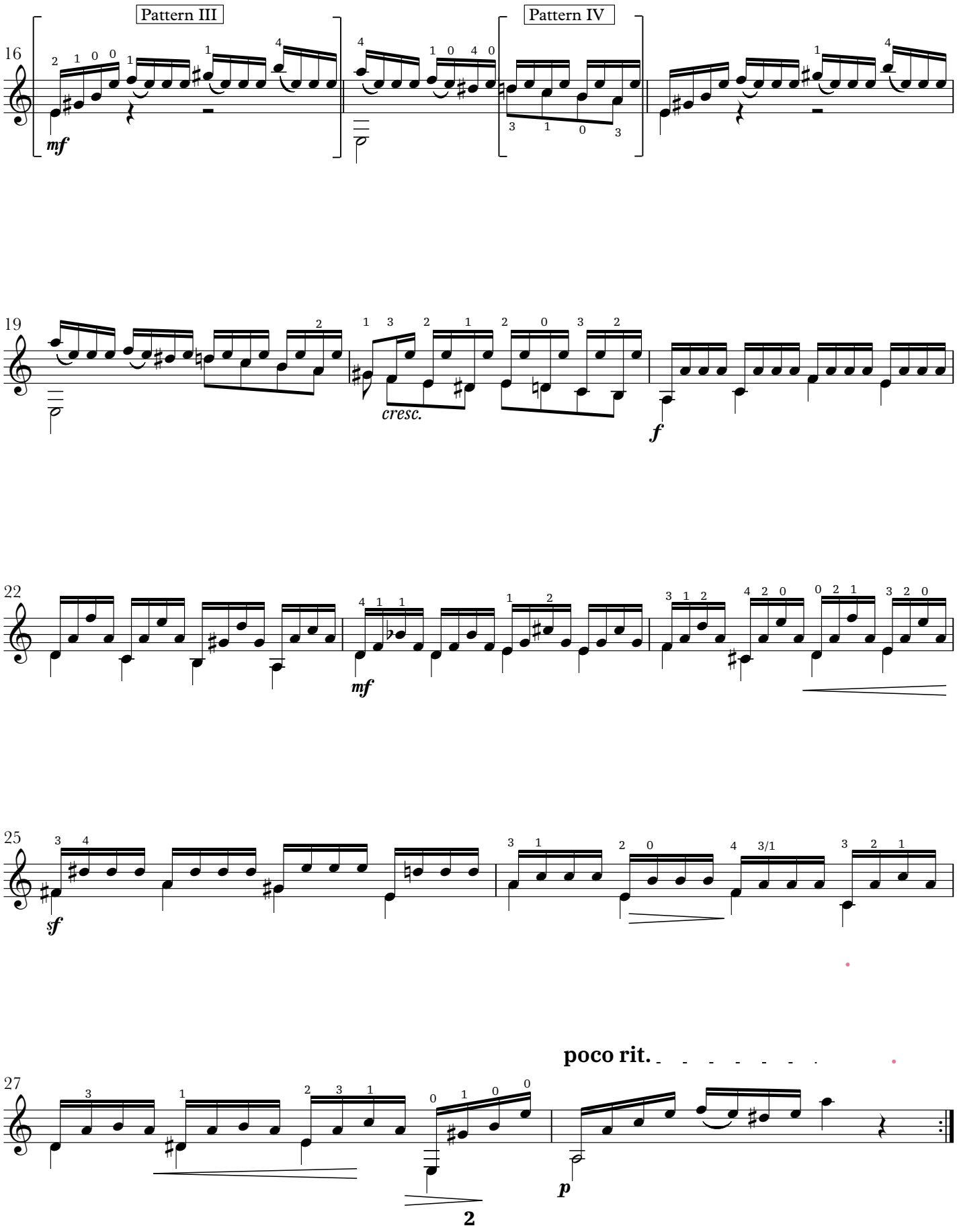

103
p molto legato sonoro
107
110
CI
CIV
½CIII
113
a m i
i
p p p
115
p
117
pp
120
mf


123
f
126
129
mf
p
132
134
cresc. sempre
137
harm. 8va
nat.

ETUDES | OP. 60 NO. 7

M. CARCASSI
(1792-1853)




Pattern III
Pattern IV
16
mf
19
cresc.
f
22
mf
25
sf
27
poco rit.
p
2