

Modulation: change of Tonic  
change of key (between movements)  
NOT modulation

change of mode: EM → e $\bar{m}$   
NOT modulation

· Tonicization: momentarily changing  
tonic - secondary chords  
(altered chords)

Closely related keys = 1 accidental away

Handwritten musical staff showing three measures. The first measure is C major with one sharp (F#) circled in yellow. The second measure is C minor with one flat (Bb). The third measure is D major with two sharps (F# and C#).

Bb:	I	ii	iii	IV	V	vi	vii°
Bb	Bb	Cm	dm	Ebm	Fm	gm	a°
X	X	X	X	X	X	X	X
b	Bb	C	dm	e°	Fm	gm	am
F:	IV	V	vi	vii°	I	ii	iii

Foreign keys = more than 1 accidental away

mode mixture  
 altered chords  
 ↳ secondary chords

Two empty musical staves (treble and bass clef) for writing notes.

Two empty musical staves (treble and bass clef) for writing notes.

I ii iii IV V vi vii°

A major scale (AM:) written on a grand staff. The notes are A, B, C, D, E, F#, G#, A. The notes are marked with fingerings 1 through 7. A purple bracket spans from the first A to the G# below the staff, labeled "L.T.". The G# is labeled "G#" and "Tonic".

A natural minor scale (am) written on a grand staff. The notes are A, B, C, D, E, F, G, A. The notes are marked with fingerings 1 through 7. A blue bracket spans from the first A to the G below the staff, labeled "L.T.". The G is labeled "G" and "Tonic".

am: natural minor scale  
harmonic  
melodic

i ii° III IV V VI VII°

A natural minor scale (am) written on a grand staff. The notes are A, B, C, D, E, F, G, A. The notes are marked with fingerings 1 through 7. A blue bracket spans from the first A to the G below the staff, labeled "L.T.". The G is labeled "G" and "Tonic".

lose  
dom. Func.

Empty grand staff.

Empty grand staff.

Empty grand staff.

secondary leading tone chord (option)  
secondary dominant (M m m)

# ETUDE | OP. 35 NO. 17

Fernando Sor  
(1778 - 1839)

Moderato (♩ = 108)

The musical score is divided into five systems, each with a measure number (1, 4, 8, 12, 16) and a CII marking above the staff. The score is annotated with various chord symbols and analysis boxes:

- System 1 (Measures 1-3):** Chords are I, V, and I. A purple arrow points from the handwritten text "secondary leading tone chord (option)" to the V chord.
- System 2 (Measures 4-7):** Chords are V(AM), I, V, vi, vii°/ii, ii, and V. A yellow circle highlights the leading tone of the V chord in measure 5.
- System 3 (Measures 8-11):** Chords are I, vii°/A, V, and V. A pink box labeled "pivot chord" contains the chords 6m and vi. A pink box labeled "point of mod" contains the V chord.
- System 4 (Measures 12-15):** Chords are V and I. Yellow circles highlight the leading tones of the V and I chords in measures 13 and 14.
- System 5 (Measures 16-19):** Chord is I. A red bracket spans measures 16-19.

v , m m m -

20 CIII

change of mode VI VII

24 CII

VI D:I VI I

27

29 CII

I

possible  
Common chord  
mod.

# ÉTUDE N° II

Andante

B II

e minor i V6/5 i ---- 6(or V) i

chromatically descending bassline!

i Fr+6 V viio/vi vi

V i6 VII V

B VIII

B V

rit

a tempo

B V

am definitely!!!

B I

a tempo

B V

sf

B VII. ——— B VIII. *rit.* ——— B X. ———

B II. ———

B I. ——— *rit.* ———

Transcription by  
Michael Haas

# Guajiras de Lucia

Paco de Lucia

(Ca I)

Presto (♩ = ca. 192)

$\text{♩} = 140$

pmi

C2

C5

C6

C2

C1

IX

VII

V

a tempo

rit.

1

4

7

10

13

16

19

22

25



28

Musical staff 28 showing a sequence of notes with fingerings (4, 5) and a measure rest symbol.

① Sequential modulation

31

Musical staff 31 with chords AM I, EM/G# V, AM I, and EM V. Includes a yellow circle around the first measure and a purple line connecting it to staff 34.

34

Musical staff 34 with chords AM I, BM I, F#M/A# V, and BM I. Includes a blue circle around the second measure.

37

Musical staff 37 with chords F#M/E V, BM I, and G#M. Includes a blue circle around the third measure and a yellow highlight on the G#M chord.

40

Musical staff 40 with chords C4, C5, and C5. Includes a pink arrow pointing from the G#M chord in staff 37 to this staff.

43

Musical staff 43 with chord EM. Includes a blue circle around the first measure and a yellow highlight on the EM chord.

46

Musical staff 46 with chord EM. Includes a yellow highlight on the EM chord.

49

Musical staff 49 with chord C7 and a descending scale sequence (4, 3, 2, 1).

52

Musical staff 52 with a descending scale sequence (1 0 2 1 0 2) and a measure rest symbol.

55

Musical staff 55 with a descending scale sequence (4, 3, 2) and a measure rest symbol.

Modified sequence

58  $\phi 2$

61

64  $\phi 2$

67 C1

70

73  $\phi 5$

76  $\phi 7$

79 C10

82  $\phi 9$

83  $\phi 5$

88 *C* *F7* *C8* *E7* *C7*

91

94

97

100 *C1* *C2* *C2* *C1* *C2*

103 *C2* *C6* *C7*

106 *F* *C* *II* *I*

109

112

115 *C2* *C4*

118  $\phi 2$

121 C1 C2  $\phi 2$

124 C2

127 C2

130

133 IX II VII

136 VII II

139 C2

142  $\phi 2$   $\phi 4$   $\phi 5$   $\phi 9$

# 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](http://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:

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"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.

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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

Nº 3 aus "Suite española", op. 47

Eingerichtet für Gitarre von /  
Arranged for Guitar by  
Thomas Königs

Isaac Albéniz  
1860 - 1909

**Allegretto**  
½CVII CVII ½CVII *poco rit.*

⑤=G  
⑥=D

*p*

*a tempo*

*p espr.* *pp*

*mf*

*p* *f* **CI**

**CII** **CI** **CIII**  
*m i m*



15

*p* GM: I V

18

1/2 CIII

20

CIII VII I

23

I

Common tone mod.

26

CVIII VI CVIII CIII.....

*p*

29

CI CVI..

*f* *pp subito*

32  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CH.....

8 *f*

35  $\frac{1}{2}$ CV  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CH.....

8 *p*

38 *riten.*

8 *f* *p*

41 *a tempo*

8 *pp stacc.*

44 CVIII.....  $\frac{1}{2}$ CVII..... V  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CH

8 *f* *meno f*

47

8 *p* *f*

50

*meno f* *dim.*

52

*p dolce*

55

*f*

58

*p* *f*

61

64

*legato sempre*  
*p subito*

67

8

70

8

73

8

76

8

*p* molto legato  
sonoro

79

8

CIII

1/2 CIII.....

82

8

1/2 CI...

*f*

85

2 4 2 1 4 2 4 1 2 4 1  
② ① 3 3 3 3 3 3-3 4 1 3 4

88

1 1 1 1 1 1 1 1 1 1 1 1  
3 3 3 3 3 3 3 3 3 3 3 3  
0 1 3 0 1 3 4 1

91

0 0 0 0 0 0 0 0 0 0 0 0  
④ ④

*p* CI VI

94

0 0 0 0 0 0 0 0 0 0 0 0  
③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④  
harm. CI VI

97

3 3 3 3 3 3 3 3 3 3 3 3  
③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④  
CI IV

100

④ 3 3 3 3 3 3 3 3 3 3 3 3  
2 2 2 2 2 2 2 2 2 2 2 2  
0

103

*p* molto legato  
sonoro

107

*p*

110

CI... 2 CIV

113

$\frac{1}{2}$  CIII

*p*  
*p p*  
*p p*

*a*  
*m*  
*i*

115

*p*

117

*pp*

120

*mf*

123

*f*

Musical notation for measures 123-125. Measure 123 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a complex texture with multiple voices and a dynamic marking of *f* (forte) at the end of the system.

126

Musical notation for measures 126-128. The notation continues with similar complex textures and phrasing.

129

*mf* *p*

Musical notation for measures 129-131. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). A finger number '0' is visible under a note in measure 131.

132

Musical notation for measures 132-133. The music consists of rhythmic patterns with chords and single notes.

134

*cresc. sempre*

Musical notation for measures 134-136. The dynamic marking *cresc. sempre* (crescendo sempre) is present. Fingerings '7' are indicated under notes in measures 135 and 136.

137

*harm. 8<sup>va</sup> nat.*

(5)  
(5)  
(5)

Musical notation for measures 137-138. The instruction *harm. 8<sup>va</sup> nat.* is written above the staff. Fingerings '(5)' are indicated under notes in measure 137.

# ETUDES | OP. 60 NO. 7

M. CARCASSI  
(1792-1853)

Pattern I

Allegro  
*p a m i*

*f*

Pattern II

am: i

4

*f*

Direct modulation

7

poco rit.

*p*

*f* CM: I

(I was right, Norman confused me) ;  
during stream!

10

*mf*

13



16

Pattern III

Pattern IV

*mf*

19

*cresc.*

*f*

22

*mf*

25

*sf*

27

poco rit.

*p*

2