

Tonleitern auf der "klassischen Gitarre"
Fingersatzempfehlungen von Thomas Königs

Scales for classical guitar
With fingering suggestions by Thomas Königs

Tonleitern auf der "klassischen Gitarre"

Fingersatzempfehlungen von Thomas Königs

C-Dur

The image shows a musical score for the C major scale on a classical guitar. It consists of eight staves of music, each with a treble clef and a common time signature (C). The notes of the scale are written in a sequence: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The score includes various fingering suggestions:
 - Staff 1: Fingerings 'i' and 'm' are indicated under the first two notes.
 - Staff 2: Circled numbers 3, 6, 5, and 4 are placed above notes.
 - Staff 3: Fingerings 0, 1, 3, 0, 1, 2, 0, 1, 2, 0, 2, 0, 1, 4, 0 are shown below notes.
 - Staff 4: A circled asterisk (*) is above a note.
 - Staff 5: Circled numbers 2, 1, 3, 4, 1, 2, 4, 1, 3, 4 are above notes.
 - Staff 6: Circled numbers 3, 1, 4, 2, 1, 4, 2, 3, 1, 0, 2, 1, 0, 2 are above notes.
 - Staff 7: Circled numbers 6, 5, 4, 3, 1, 2, 1, 2, 1, 1, 1 are above notes.
 - Staff 8: Circled numbers 2, 3, 4, 4, 3, 5, 6 are above notes.

a-moll natürlich

Musical notation for 'a-moll natürlich' in G-clef, 8/8 time. The piece consists of five staves. The first three staves contain the main melody with various fingerings (0-4) and accents. The fourth staff shows a trill-like figure with fingerings 5 and 6. The fifth staff is a shorter melodic phrase with fingerings 5 and 6. A 'Sva' (Sustained Vibrato) marking is present above the third staff.

a-moll melodisch

Musical notation for 'a-moll melodisch' in G-clef, 8/8 time. The piece consists of five staves. The first three staves contain the main melody with various fingerings (0-4) and accents. The fourth staff shows a trill-like figure with fingerings 5 and 6. The fifth staff is a shorter melodic phrase with fingerings 5 and 6. A 'Sva' (Sustained Vibrato) marking is present above the third staff.

G-Dur

Three staves of musical notation for G-Dur. The first staff shows a sequence of notes with fingerings: 2, 0, 1, 2, 0, 1, 4, 0, 2, 0, 1, 3, 0, 1, 2. The second staff continues with fingerings: 2, 0, 1, 2, 0, 1, 3, -2, 4, 1, 2, 4, 1, 3, -2, 4, 1, 2. The third staff shows chords and fingerings: 4, -1, 3, 4, 4, 4, 2, 3, 4, 4. The fourth staff shows a sequence of notes with fingerings: -3, 0, 0, 0.

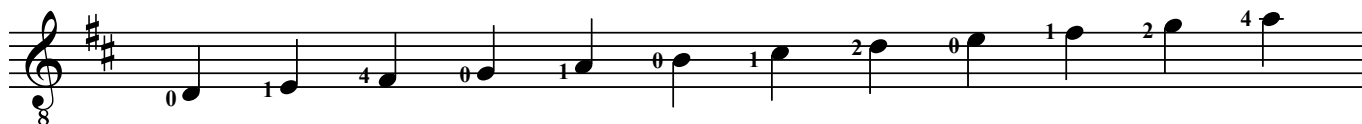
e-moll natürlich

Three staves of musical notation for e-moll natürlich. The first staff shows a sequence of notes with fingerings: 0, 1, 2, 0, 1, 2, 0, 1, 3, -2, 4, 1, 2, 4, 1, 3, -2, 4. The second staff shows chords and fingerings: 1, -1, 3, 4, 4, 4, -1, 2, 3, 4, 4. The third staff shows a sequence of notes with fingerings: 0, 2, 0, 2, 0, 2.

e-moll melodisch

Three staves of musical notation for e-moll melodisch. The first staff shows a sequence of notes with fingerings: 0, 1, 2, 0, 1, 3, -3, 4, 1, 2, 4, 1, 3, -3, 4, 1, 2, 4. The second staff shows chords and fingerings: 1, 3, -3, 4, 2, 1, -1, 4, 2, -3, 1, 4, 2, 1, 4, 2, -3, 1. The third staff shows a sequence of notes with fingerings: 0, 2, 1, 0, 2, 1, 0.

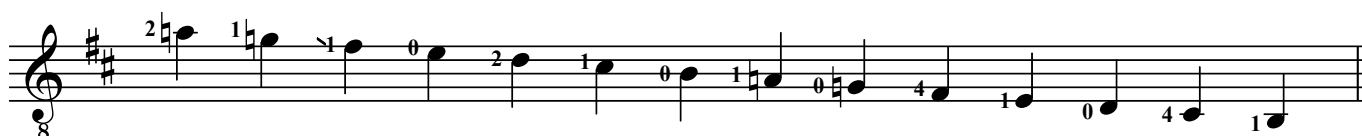
D-Dur



h-moll natürlich



h-moll melodisch



A-Dur

fis-moll natürlich

Musical notation for 'fis-moll natürlich' in treble clef, 8/8 time. The key signature has three sharps (F#, C#, G#). The notation consists of five staves. The first staff includes fret numbers (1, 4, 0, 1, 4, 0, 1, 4, 1, 2, 0, 1, 2, 0, 1) and a circled '8' below the staff. The second staff is a simple melodic line. The third and fourth staves contain complex melodic lines with various fingering numbers (1-5) and circled numbers (1-4) indicating specific techniques or positions. The fifth staff ends with a double bar line and contains a circled '5' and '6' below the staff.

fis-moll melodisch

Musical notation for 'fis-moll melodisch' in treble clef, 8/8 time. The key signature has three sharps (F#, C#, G#). The notation consists of five staves. The first staff includes fret numbers (1, 4, 0, 1, 4, 1, 3, 4, 1, 2, 0, 2, 4, 1, 2) and a circled '8' below the staff. The second staff is a simple melodic line. The third and fourth staves contain complex melodic lines with various fingering numbers (1-5) and circled numbers (1-4) indicating specific techniques or positions. The fifth staff ends with a double bar line and contains a circled '5' and '6' below the staff.

E-Dur

0 1 4 0 1 4 1 2 4 1 2 0 1 3 4

1 3 2 5 2 4 3 2

1 2 3 4 5

cis-moll natürlich

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

cis-moll melodisch

4 4 3 2 1 3 1

H-Dur

Musical score for H-Dur in 8/8 time, consisting of five staves of music. The score includes various fingering and articulation markings:

- Staff 1: 2 (5), 4, 3, 2, 1, 2, 1, 2, 1
- Staff 2: 2, 3, 4, 3, 2, 4, 3, 2, 1, 5
- Staff 3: 2 (6), 5, 4, 3, 2, 1, 2, 1, 2, 1
- Staff 4: 8^{va} (indicated by a dotted line), 1, 2, 3, 4, 2, 3, 4, 3, 2, 1
- Staff 5: 3, 5, 6

gis-moll natürlich

Musical score for gis-moll natürlich in 8/8 time, consisting of five staves of music. The score includes various fingering and articulation markings:

- Staff 1: 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 4, 0, 1, 4
- Staff 2: (No specific markings)
- Staff 3: 1, 3, 2, 5, 4, 2, 3, 1, 2, 1
- Staff 4: 1, 1, 3, 4, 1, 2, 3, 4, 3, 4, 3, 2, 1
- Staff 5: 5, 6, 3, 2, 1

gis-moll melodisch

Musical notation for gis-moll melodisch, consisting of five staves. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a sequence of notes with fingerings: 4, 1, 2, 4, 1, 4, 0, 1, 4, 0, 2, 4, 1, 3, 4. The second staff continues with fingerings: 1, 0, 4, 1, 0, 3, 1, 4, 2, 1, 4, 2, 1, 4. The third staff includes fingerings: 1, -2, -3, 4, 3, 2, 1, 3, 1. The fourth staff includes fingerings: -3, 2, -1, 2, -3, 4, 3, 4, -3. The fifth staff includes fingerings: 5, 6, -3.

Fis-Dur

Musical notation for Fis-Dur, consisting of three staves. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a sequence of notes with fingerings: 2, 5, 4, -2, 3, 1, 2, -2, 1. The second staff includes fingerings: -1, -4, 2, -3, 4, 4. The third staff includes fingerings: 3, 4.

dis-moll melodisch

Musical notation for dis-moll melodisch, consisting of two staves. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a sequence of notes with fingerings: 4, 4, 3, 1, 2, 1, 3, 4. The second staff includes fingerings: 2, 1, -1, 4, 2, -3, 1, 4, 2, 1, 4, 2, 1, 5.

Des-Dur

First system of musical notation for Des-Dur. It consists of two staves. The first staff contains a sequence of notes with fingerings: 2, 4, 3, 1, 2, 1. The second staff continues the sequence with fingerings: 2, 3, 4, 5.

b-moll melodisch

First system of musical notation for b-moll melodisch. It consists of two staves. The first staff contains a sequence of notes with fingerings: 1, 5, 4, 3, 2, 1. The second staff continues the sequence with fingerings: 1, 2, 3, 4, 3, 2, 1.

Second system of musical notation for b-moll melodisch. It consists of one staff with notes and fingerings: 5, 6, 3.

As-Dur

First system of musical notation for As-Dur. It consists of two staves. The first staff contains a sequence of notes with fingerings: 2, 5, 4, 3, 1, 2, 1. The second staff continues the sequence with fingerings: 1, 2, 3, 4, 3, 2, 1.

Second system of musical notation for As-Dur. It consists of one staff with notes and fingerings: 3, 5, 6.

f-moll melodisch

First system of musical notation for f-moll melodisch. It consists of two staves. The first staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5. The second staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5.

Es-Dur

First system of musical notation for Es-Dur. It consists of two staves. The first staff contains a sequence of notes with fingerings: 2, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5. The second staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5.

c-moll melodisch

First system of musical notation for c-moll melodisch. It consists of two staves. The first staff contains a sequence of notes with fingerings: 4, 0, 1, 4, 0, 2, 1, 3, 2, 4, 1, 3, 4, 1, 3, 4. The second staff contains a sequence of notes with fingerings: 2, 1, 1, 4, 2, 3, 1, 4, 1, 0, 4, 1, 0, 4.

B-Dur

First system of musical notation for B-Dur. It consists of two staves. The first staff contains a sequence of notes with fingerings: 1, 4, 0, 1, 4, 0, 1, 2, 4, 1, 2, 4, 1, 3, 4. The second staff contains a sequence of notes with fingerings: 2, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0.

8 2 5 4 3 1 2 2 1

8^{va}.....

1 4 2 3 4 3 4

5 6

g-moll natürlich

8 1 3 2 5 4 3 1 2 2

1 1 3 4 1 2 3 4 3 4

5 6 3

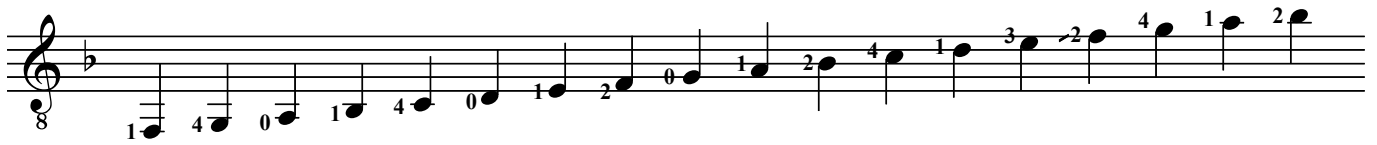
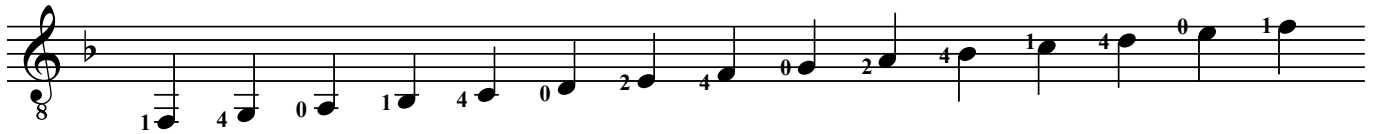
g-moll melodisch

8 1 3 2 5 4 3 2 1 2

1 3 2 1 1 2 3 4 3 4

5 6 3

F-Dur



d-moll natürlich



d-moll melodisch



Edition Koenigs:

Manuel de Falla (1876-1946): HOMENAJE Le Tombeau de Claude Debussy

Manuel de Falla (1876-1946): Danza Del Molinero

Agustin Barrios Mangoré (1885-1944): La Catedral

Albert Roussel (1869-1937): Segovia, op. 29

Edward Elgar (1857-1934): Salut d'Amour

Erik Satie (1866-1925): Trois Gymnopédies (N° 1, 2 und 3)

Erik Satie (1866-1925): Trois Gnossiennes (N° 1, 2 und 3)

Erik Satie (1866-1925): La Diva de l'Empire (Intermezzo Américain)

Erik Satie (1866-1925): Je te veux (Valse)

Erik Satie (1866-1925): La Diva de l'Empire

Claude Debussy (1862-1918): Trois préludes

...Danseuses de Delphes
...La fille aux cheveux de lin
...La sérénade interrompue

Isaac Albéniz (1860–1909): Granada (N° 1 aus "Suite Espagnole", op. 47)

Isaac Albéniz (1860–1909): Sevilla (N° 3 aus "Suite Espagnole", op. 47)

Isaac Albéniz (1860–1909): Serenata española, op. 181 (auch bekannt als Cadiz aus der "Suite Espagnole", op. 47)

Isaac Albéniz (1860–1909): Rumores de la Caleta (N° 6 aus 'Recuerdos de Viaje' op. 71)

Isaac Albéniz (1860–1909): Prélude, op. 232 N° 1 (Besser bekannt als Asturias der Suite española op. 47)

Enrique Granados (1867-1916): Danza española N° 10

Enrique Granados (1867-1916): Danza española N° 3

Enrique Granados (1867-1916): Danza española N° 12

Enrique Granados (1867-1916): La maja de Goya

Francisco Tárrega (1852-1909): El Carnaval de Venezia

Julian Arcas (1832-1882): Fantasia para guitarra sobre motivos de la opera Traviata de Verdi

Giulio Regondi (1822-1872): Introduction et Caprice op. 23

Robert Schumann (1810-1856): Album für die Jugend, op. 68

Robert Schumann (1810-1856): Träumerei

Matteo Carcassi (1792-1853): Leichte Stücke für Gitarre

Frédéric Chopin (1810-1849): Six préludes op. 28 N° 2,3,4,6,7,22

Frédéric Chopin (1810-1849): Valse in a-moll KK IVb Nr. 11

Felix Mendelssohn-Bartholdy (1809-1847): Lied ohne Worte (Venetianisches Gondellied), op. 19 B N° 6

Felix Mendelssohn-Bartholdy (1809-1847): Lied ohne Worte, op. 53 N° 1

Felix Mendelssohn-Bartholdy (1809-1847): Canzonetta, aus op. 12 N° 1

Niccolò Paganini (1782-1840): Grand Sonata in A

Niccolò Paganini (1782-1840): Caprice N° 24

Fernando Sor (1778-1839): Grand Solo op. 14

Fernando Sor (1778-1839): Fantaisie op. 30

Mauro Giuliani (1781-1829): Le Rossiniane N° 1 op. 119

Mauro Giuliani (1781-1829): Sonate brillant op. 15

Joseph Haydn (1732-1809): Sonata Hob. XVI:28

Ludwig van Beethoven (1770 - 1827): Adagio aus "Sonata quasi una Fantasia", op. 27 Nr. 2 (Komponiert 1801)
Besser bekannt als 'Mondscheinsonate'

Luigi Boccherini (1743-1805): Menuett aus dem Streichquintett op. 11 Nr. 5

Wolfgang Amadeus Mozart (1756-1791): Adagio aus Sonate in F KV 332

Ernst Gottlieb Baron (1696-1760): Suite in a

Georg Friedrich Händel (1685-1759): Lascia ch'io pianga, Aria aus der Oper 'Rinaldo'

Georg Friedrich Händel (1685-1759): Courante e due Menuetti

Georg Friedrich Händel (1685-1759): Menuetto, aus dem Oratorium "Samson"

Georg Friedrich Händel (1685-1759): Suite in d HWV 437

Silvius Leopold Weiss (1686-1750): Fantasie d-moll (Original c-moll)

Silvius Leopold Weiss (1686-1750): Passacaglia

Silvius Leopold Weiss (1686-1750): Suite "L'Infidèle"

Silvius Leopold Weiss (1686-1750): Tombeau sur la Mort de Mr. Comte de Logy arrivee 1721

Domenico Scarlatti (1685-1757): Zwei Sonaten K 208 & K 322

Johann Sebastian Bach (1685-1750): Jesus bleibet meine Freude

Johann Sebastian Bach (1685-1750): Prélude aus der 1. Suite für Violoncello solo BWV 1007

Johann Sebastian Bach (1685-1750): Praeludium 1 aus dem Wohltemperierten Klavier Bd. I

Johann Sebastian Bach (1685-1750): Ciaccona aus der Partita II für Violine solo BWV 1004

Johann Sebastian Bach (1685-1750): „Das Lautenwerk“

Suite pour la Luth BWV 995
Suite e-moll BWV 996
Suite c-moll BWV 997
Präludium, Fuge und Allegro BWV 998
Präludium BWV 999
Fuge BWV 1000
Suite E-Dur BWV 1006a

Robert de Visée (ca.1660-1725): Suite in d aus 'LIVRE DE PIÈCES POUR LA GUITTARRE' (1686)

Gaspar Sanz (17./18. Jhd.): Sieben Stücke (1697) Gallarda - Villano - Española - Rujero - Paradetas - Passacalle - Canarios

Musik der Renaissance:

John Dowland - Francis Cutting - Hans Newsidler - Alonso Mudarra - Luys Milan

Noten für Violine und Gitarre:

Enrique Granados (1867-1916): Danza española N° 2

Enrique Granados (1867-1916): Danza española N° 3

Gitarre und Streichquartett:

Manuel de Falla (1876-1946): Danza Del Molinero

Noten für Gesang und Gitarre:

Manuel de Falla - Franz Schubert - John Dowland

Noten für Gitarrenduo:

Manuel de Falla (1876-1946): Danza Del Molinero

Erik Satie (1866-1925): Gnossienne N° 4

Claude Debussy (1862-1918): Rêverie

Claude Debussy (1862-1918): Golliwogg's Cakewalk

Enrique Granados (1867-1916): Danza española N° 6

Enrique Granados (1867-1916): Danza española N° 11

Enrique Granados (1867-1916): Intermezzo aus der Oper Goyescas

Isaac Albéniz (1860-1909): Granada N° 1 der Suite española op. 47

Isaac Albéniz (1860-1909): Prélude op. 232 N° 1

Isaac Albéniz (1860-1909): Sous le palmier (Bajo la palmera) op. 232 N° 3

Isaac Albéniz (1860-1909): Córdoba op. 232 N° 4

Isaac Albéniz (1860-1909): Evocación aus der Suite "Iberia"

Robert Schumann (1810-1856): Kinderszenen, op. 15

Joseph Haydn (1732-1809): Sonata, Hob. XVI:27

Johann Sebastian Bach (1685-1750): Jesus bleibet meine Freude

Johann Sebastian Bach (1685-1750): Wachet auf, ruft uns die Stimme

Johann Sebastian Bach (1685-1750): Invention Nr. 13 a-moll BWV 784

William Lawes (1602-1645): 3 Pieces

7 Duos der Renaissance

CD - Impressionen - Musik der Jahrhundertwende um 1900 (Thomas Königs, Gitarre)

Francisco Tárrega - Capricho árabe
Erik Satie - Gymnopédie N° 1
Isaac Albéniz - Prélude op. 232 N° 1
Erik Satie - Gnossienne N° 1
Isaac Albéniz - Capricho Catalan op. 165 N° 5
Joaquin Malats - Serenata española
Claude Debussy - Des pas sur la neige (Prélude)
Isaac Albéniz - Serenata española op. 181
Erik Satie - Gnossienne N° 2
Enrique Granados - Danza española N° 5
Erik Satie - Gnossienne N° 3
Francisco Tárrega - Recuerdos de la Alhambra



Order-No. Xolo CD 1029
Total Time: 54:58 www.xolo.de

www.editionkoenigs.de