

Dacia G. Seniuk

Collected Free Transcriptions

Schumann, Schubert, Liszt

Piano works transcribed for solo guitar

from

Guitar Transcriptions I, Op. 1 (2015-2020)



Robert Schumann
Kinderszenen Op. 15

selections transcribed for solo guitar

from

Guitar Transcriptions I, Op. 1 (2015-19)

Dacia G. Seniuk



Von fremden Ländern und Menschen.

Nº 1.

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system (measures 1-5) begins with a piano (*p*) dynamic and features triplet markings in both the treble and bass staves. The second system (measures 6-11) includes a repeat sign at measure 10. The third system (measures 12-17) includes a *rit.* (ritardando) marking at measure 12 and a *p* dynamic at measure 15. The lyrics 'ri - tar - dando.' are written above the treble staff and below the bass staff for measures 12-13. The fourth system (measures 18-23) concludes the piece with a double bar line at measure 23.

Stich und Druck von Breitkopf u. Härtel in Leipzig.

Originally M.M. ♩ = 108, but
60-80 seems preferable.
And. suggests *l.v. molto*.

-DGS

3 = 1. 4 = 2.

5. (the Dis a typo :)

~~~~~  
0  
0        0        0  
       0        0        0  
                0  
3 ~~~~~,

6.

0  
3 4 > → 2 1  
                    0  
2 3 > →        3 2        2        0  
1

7. \_\_\_\_\_ 8. \_\_\_\_\_

\_\_\_\_\_ 3 \_\_\_\_\_ 0

2<sup>1</sup> \_\_\_\_\_ 2<sup>></sup> \_\_\_\_\_ 0 \_\_\_\_\_ 0 \_\_\_\_\_ 0

5<sup>4</sup> \_\_\_\_\_ 4 \_\_\_\_\_ 0 \_\_\_\_\_ 0 \_\_\_\_\_ 0

3<sup>2</sup> \_\_\_\_\_ 3 \_\_\_\_\_ 3 \_\_\_\_\_ 0 IPO

8 i \_\_\_\_\_ 3<sup>2</sup>

*Option: flourish RH (let LH sound the last three notes)*

9. *or V position* 10.

0 1 1 0 0  
0 2 2 2 2 0 0  
0 2 3 4 4 0 0  
0 0 5 i 3 3 1 0 0  
or 2 or 4 (cringe)

11. 12. IV

*canto ottava nat.*

*ritardando*

*PO*

13.

0 1  $2^3$   $3^4$   $\infty$

0  $2^2$   $\infty$

1 0 1 (rit.)



14.  $\int 3^3$  Consider allowing the A<sub>4</sub> harmonic to beat against the B<sub>4</sub>

0 IPO 0 12 $\diamond$   $\diamond 7^4$  2 $^I$  13 $^3$   $\int$

0 12 $\diamond i$

0  $\diamond 5^4$

5 $^2$   $\sim$  3 $^2$

15.

15<sup>3</sup> 0 12<sup>◇T</sup> 12<sup>◇T</sup> 15<sup>4</sup> 12<sup>◇2</sup> 14<sup>3</sup> 11<sup>l</sup> 9<sup>T</sup>

16.1.

2+12<sup>◇i</sup> 14 3 15 17<sup>i</sup> 2 14 0 2 12<sup>◇</sup> 17<sup>i</sup> HO

16.2.

5<sup>l</sup> 15<sup>i</sup> c 5<sup>4</sup> 15 2<sup>l</sup> 4<sup>3</sup> 7<sup>4</sup> 7<sup>3</sup> IHOs



17.1.

2nd time (19.1): 2<sup>◇</sup>

5<sup>l</sup> m 7<sup>l</sup> i 0 p 0 12<sup>◇i</sup> 7 9<sup>4</sup> 12<sup>◇i</sup> 7 8

17.2 = 15.2

18 = 16.

19.1 = 17.1

19.2.

20.

3<sup>l</sup> 2<sup>3</sup> 17<sup>i</sup> 0 15<sup>i</sup> 13<sup>c</sup> 1 4<sup>5</sup> 3<sup>5</sup> or 4 0 0 12<sup>◇</sup> 1<sup>l</sup> 2 1<sup>l</sup> 0 1<sup>PO</sup> ossia: 3+12<sup>◇</sup> = 5<sup>◇</sup>, with p strumming 5 and 4

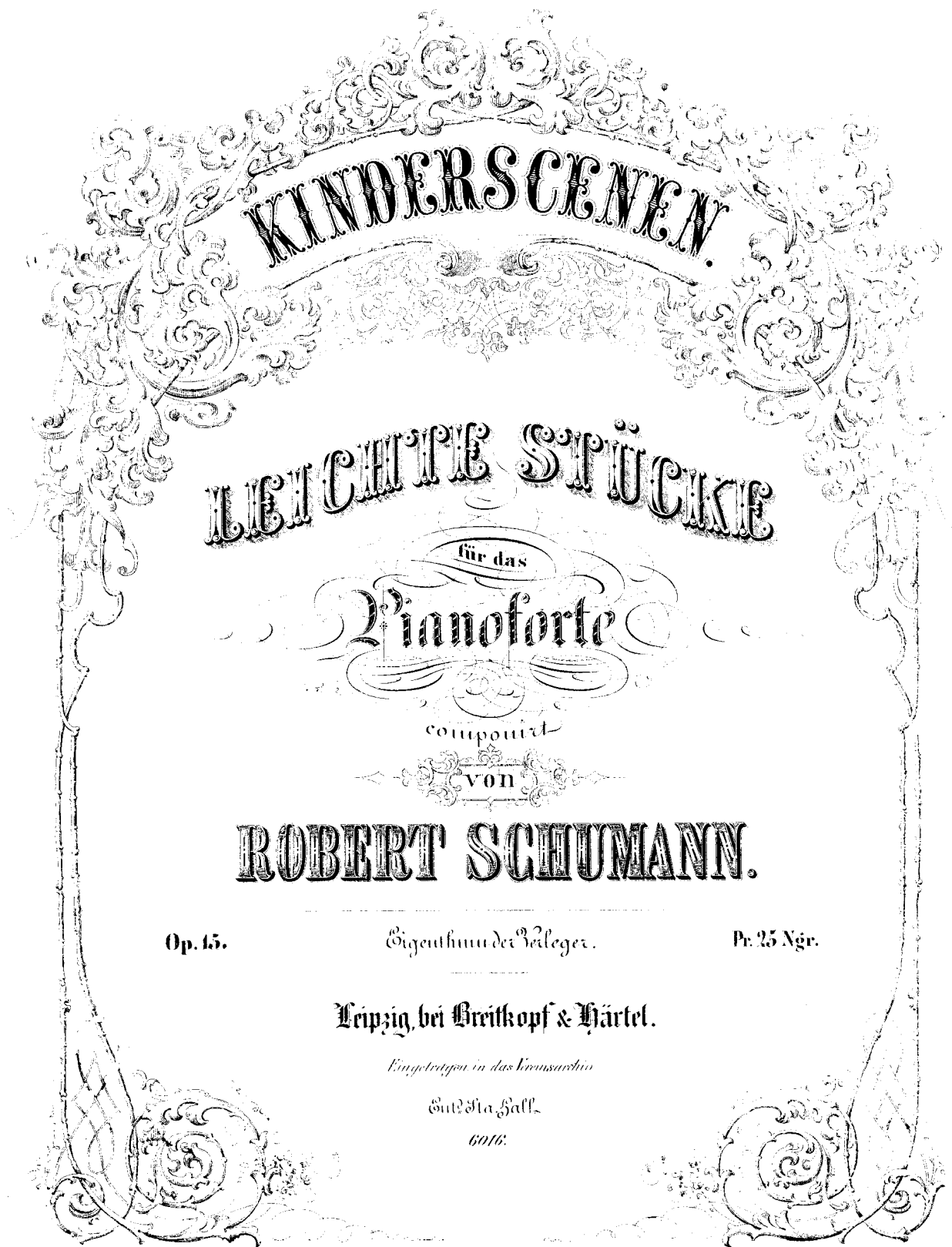
21.

III

22.

0> '10<sup>i</sup> 3<sup>2</sup>> a c 12<sup>i</sup> 2> 2 0 '3 4<sup>3</sup>> p LH 0 0 0 p 3<sup>l</sup>

Title page from the first edition (1839) of the *Kinderszenen*.



Franz Schubert

# Sonata D.960 in B-flat

## II. Andante sostenuto (first section)

*transcribed for solo guitar*

*from*

Guitar Transcriptions I, Op. 1 (2015-2020)

Dacia G. Seniuk



Andante sostenuto.

col Ped.  
pp

7

cresc.

f

decresc.

14

pp

20

cresc.

p

26

cresc.

f

decresc.

pp

32

decresc.

38

ppp







$$\begin{array}{c}
40. \quad \begin{array}{c} | \\ 1 \quad 4 \quad 0 \quad 2^1 \quad 4(3-1) \\ 4 \quad 0 \\ 2^5 \quad 5^4 \\ 7 \rightarrow \\ \mathbf{G}_1^\# \quad 0 \end{array} \quad \begin{array}{c} 41. \quad \begin{array}{c} 2^1 \quad 9i \\ 0 \quad 2+12\Diamond i \\ 3^2 \quad 2+12\Diamond i \\ 0 \quad 0 \end{array} \quad \begin{array}{c} 42. \quad \begin{array}{c} 9i \\ 2+12\Diamond i \\ 0 \\ 45+12\Diamond i \end{array} \end{array}
\end{array}$$

A Schubert manuscript which includes the excerpt treated here might be of interest.  
This was obtained from [schubert-online.at](http://schubert-online.at) —please visit that site to see high-quality scans of this and many other works.

*Andte rossetto*

Franz Liszt

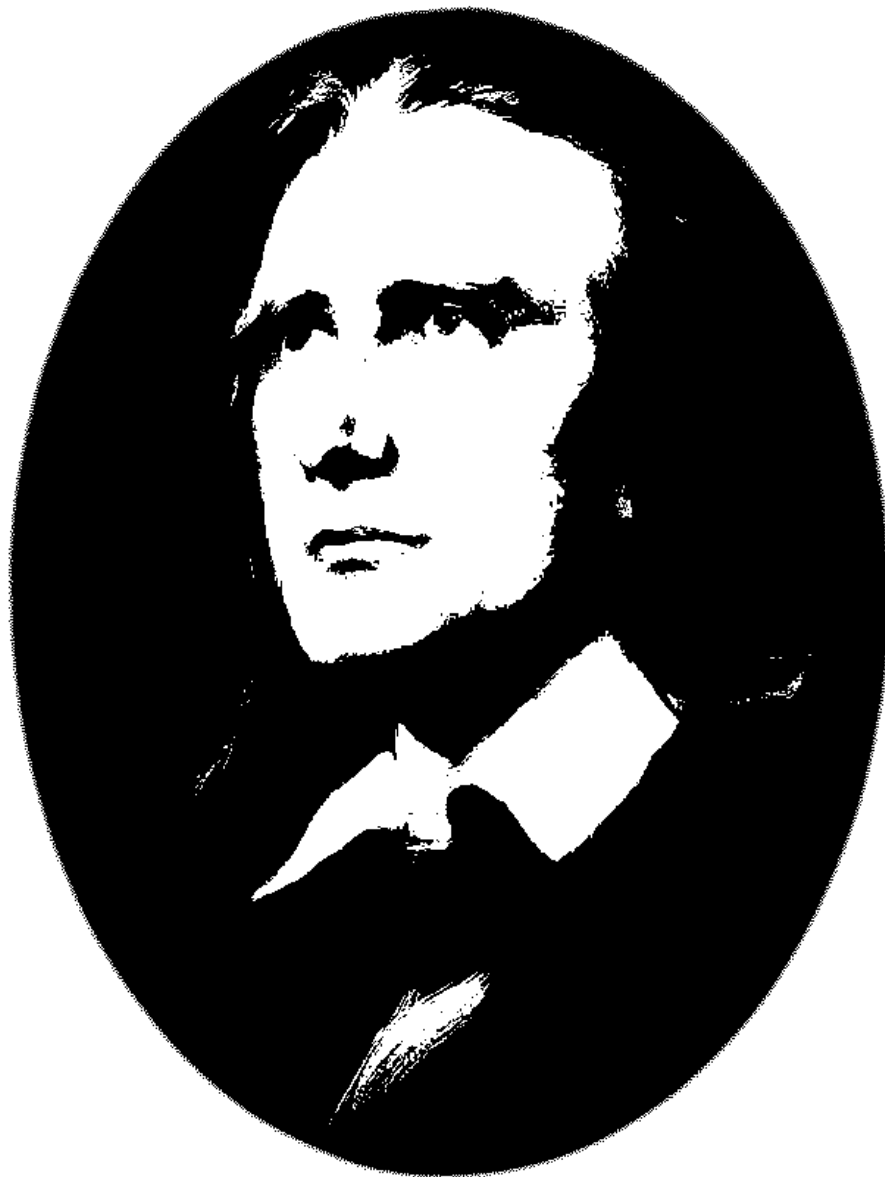
# Années de Pèlerinage Première Année: Suisse—7. Eglogue

*transcribed for solo guitar*

*from*

Guitar Transcriptions I, Op. 1 (2015-2020)

Dacia G. Seniuk



Allegretto con moto

8

18

23

29

*p dolce*

*sempre dolce*

Allegretto con moto would have been over M.M. 90 bpm—but is that per quarter or per half note? I feel this piece in cut time but it is not notated as such. Sofronitsky plays this about 90 to the half. Michelangeli begins more like 60 to the quarter, but also varies the tempo radically. On guitar, a quick tempo cannot be sustained. The three chords of measures 7 and 8 are already formidable at 60 to the half! —DGS

35

*f* *p* *f* *p* *f*

40

*p* *f* *p* *dolce,*

44

*grazioso*

48

*p*

52

*cresc.* *8* *diminuendo*

56

*p*

60

64

68

*cre* *scen*

72

*do* *p* *f* *p*

77

*p* *poco rallent.*



84

*f* *p* *f* *p*

90

*p* *poco rall.*

or:

97

*p*

103

*diminuendo* *pp*

111

*dolce* *smorzando*

1.4. *arpegg. a piacere* 2. 3. *Transcribed in 2016; revised and published in 2020.*

Note that the E<sub>4</sub> on ③s quickly transferred to the third harmonic of ⑤ which is preferable to muting five. So in particular one must not prepare ⑥ because it effectively mutes E<sub>4</sub> entirely.

(or unflatted to play in A major)

4. (consider the ③2 diamond harmonic for sustain; you can't hold the fret very long) 5 = 3. 6 = 4.

Try damping ① 1 at the bridge, so that the note can be heard well, while avoiding the jar of a sudden muting when move finger 1.

7. *see note* 8. 9 = 7. 10 = 8.

A ③2 diamond might seem tempting for more sustain, but it is, at best, weak compared to a fretted ③2. Better to hear strong clear top voice here.

8oss.

Note: The plucking technique: finger 'a' or 'c', top-of-nail backward plucks on the off-beats, and (relatively) normal plucking on the beats. With some practise and always fretting 'i' cleanly, you can get the best results of all single-handed techniques I've tried thus far.

11. *option using full strum:* 12 = 11. 13.1-2 = 12.1-2 13.3-4.

(or without T, using 4 at top; use off-fretting on ③9 seems best either way)

14. 15. 16.

I find the harmonic easier than i-fretted, since it's hard not to mute ③ but if you can fret it, this doesn't make the rest of these two measures any more difficult really.

17 = 15.

18 = 1619.

20.

21 = 19.

22 = 20.

$$\begin{array}{c} 7^3 \quad 9^3 4 \\ 0 \end{array} \quad \begin{array}{c} 9^2 3 \\ 6^1 \quad T6 \\ 7^1 \end{array} \quad \begin{array}{c} 14^3 \quad 16^i \quad 14 \quad 16 \quad 14 \\ 12^2 \end{array} \quad 15^i$$

$$\begin{array}{c} T2 \end{array} \quad \begin{array}{c} T9 \end{array}$$

23. (cf. remark at m.80ss)

24 = 23.

25.1-2 = 24.1-2

$$\begin{array}{c} i \quad 14^{\uparrow} \\ 4 \quad 9 \\ 7 \\ 3 \quad 9 \\ 5 \quad 7 \end{array} \quad \begin{array}{c} 16^i \quad 14^i \quad 16^i \quad 14^i \quad 10^4 \\ 15^i \end{array}$$

up to rhythm

25.3-4.

26.

27.

$$\begin{array}{c} ① \quad 7 \quad 10 \quad 7 \\ 9 \quad 7 \quad 9 \quad 7 \quad 9 \quad 7 \quad 9 \quad 7 \end{array} \quad \begin{array}{c} 0 \\ 11 \quad 13 \quad 11 \quad 13 \quad 11 \quad 13 \end{array} \quad \begin{array}{c} * \\ '21^3 \\ '22^2 \\ '21^1 \end{array}$$

$$\begin{array}{c} + < 19 \diamond \\ + < 19 \diamond \end{array} \quad \begin{array}{c} T \end{array}$$

With a live sample-and-loop more could be done (here and elsewhere); as it is, we can only introduce the pattern and hope the listener will interpolate this background, freeing the guitarist to make the chorale sing.

\* Pizzicato tone seems to be the best you can get, and the best tone is achieved with a rather slight excursion of the strings, stretching them only about a semitone. Of course compensation must be made to achieve pitch, i.e. the string will be pressed flat (nut-ward) of the indicated position.

28. cello position until m.35

29.

$$\begin{array}{c} ① \quad 19 \diamond \quad 1 \quad 14 \quad 14 \quad 16^3 \\ 19 \diamond \quad 2 \quad 15 \quad 15 \quad 15 \\ 4 \quad 19 \diamond \quad 16^4 \end{array} \quad \begin{array}{c} 12 \diamond T \\ \sim 14^2 \\ 14^1 \end{array} \quad \begin{array}{c} 14^3 \\ 14^2 \\ 14^1 \end{array}$$

$$12 \diamond T \quad 12 \diamond T$$

30.

31.

quarter

32-4 = 30-30.

quarter

quarter

$$\begin{array}{c} 15^2 \quad 1 \quad 12 \quad 12 \quad 10^1 \\ 14^1 \quad 3 \quad 14 \quad 14 \quad 12^2 \end{array} \quad \begin{array}{c} 12^2 \\ 13^3 \end{array} \quad \begin{array}{c} half \\ 14^4 \\ 14^3 \end{array} \quad \begin{array}{c} quarter \\ '21 \\ '22 \\ '21 \end{array}$$

$$\begin{array}{c} 12 \diamond T \\ 19 \diamond | \\ 19 \diamond | T \end{array} \quad \begin{array}{c} 12 \diamond I \\ 14^4 \\ 14^3 \end{array} \quad \begin{array}{c} 0 \\ 5^4 \\ 2 \\ 2 \\ 4^2 \end{array}$$

(I'm stating durations where there are deviations from the original rhythm.)

36.

37.

38 = 36.

39.1-3 = 37.1-3

$$\begin{array}{c} 2 \\ 4^3 \\ 2 \\ 2 \end{array} \quad \begin{array}{c} 4 \quad 4 \\ 4 \quad 4 \\ 4 \quad 6 \quad 7 \end{array} \quad \begin{array}{c} 9 \\ 10 \quad 10^2 \\ 9 \quad 11^3 \\ 9 \quad 13^4 \end{array} \quad \begin{array}{c} 2 \quad 11 \\ 4 \quad 13 \\ 9 \quad 11 \end{array} \quad \begin{array}{c} 11 \\ 13 \\ 12 \end{array} \quad \begin{array}{c} 5^4 \\ 2 \\ 2 \\ 4^2 \end{array}$$

$$9^i \quad 9 \quad 9 \quad 9 \quad 3 \quad 11 \quad 12$$

39.4.

40.

$$\begin{array}{c} 10^4 \quad 10^4 \\ 7 \quad 7 \\ 7 \quad 7 \end{array} \quad \begin{array}{c} 7 \\ 9^3 \\ 7 \\ 7 \end{array} \quad \begin{array}{c} 9 \quad 9 \\ 9 \quad 9 \\ 9 \quad 11 \quad 12 \end{array} \quad \begin{array}{c} 0 \\ 9^2 \\ 9^1 \quad 11^3 \end{array} \quad \begin{array}{c} 0 \\ 13^4 \\ 12^3 \end{array} \quad \begin{array}{c} 14^3 \\ 15^2 \\ 14^1 \end{array}$$

$$9^2 \quad 14^i \quad 9^T$$

41.1-3.

VII

41.4 = 39.4

42 = 40.

43.1-3 = 41.1-3

⑤

3<sup>4</sup> 0 0 c  
 2 2<sup>4</sup> 2 a  
 2 2<sup>3</sup> 0 m  
 0 '16 i

43.4.

44.1-3.

a 19◇ i 12◇ 4 | 3 10 l 12<sup>3</sup> 10 l 0  
 m 12◇ 3 3 14 3 14 2 11 11 2 12◇ 3  
 p l 11 12◇ 2 >+ 12◇ 3 14 4  
 p 12◇ 2 >+ 12◇ 3

44.4 = 43.4

45.1-3 = 44.1-3 45.4.

46.1-3.

10<sup>4</sup> 11<sup>4</sup> 9<sup>3</sup> 12◇ i 0  
 9<sup>3</sup> 12◇ i 4 11 0  
 8 l 16 i i 12◇ >+ 12◇  
 9<sup>2</sup> 9<sup>2</sup> 9 l

46.4 = 45.4

47.1-3 = 46.1-3

47.4.

48.

49 = 48.

50.1-2 = 49.1-2

4 7 c 5<sup>4</sup> 3 l 0 10<sup>3</sup> 0  
 l 5 m 3 7 7 0 12◇ 4 3 10  
 0 plk.2 12◇ i 10<sup>2</sup> 12◇  
 9 i p 5<sup>3</sup> 9 l 5<sup>2</sup>

50.3-4.

hinge out

51.1-2.

10<sup>2</sup> 0 5<sup>4</sup> 4 0  
 12<sup>4</sup> 3 10 0  
 9 9 12◇ 0 0 12◇ i  
 9 9  
 9 2 l 14 i 2 IPO

51.3-4.

hinge out

52 = 51.

10<sup>2</sup> 0  
 12<sup>4</sup> 3 10  
 9 9 12◇  
 9 9  
 9 9

53.1-2.

53.3-4 = 53.1-2

54 = 53.

(with one fewer chord)

14<sup>3</sup> 16<sup>4</sup> 14 16 14 15<sup>4</sup>  
 13 l  
 14 |  
 14 | 2

55.

56.

57.1-2 = 56.3-4

② 12 15 12 15 12 13 11 13 11 13 11 0 3 0 3 0  
 12◇ 1 4 1 1 4 2

Diagram illustrating the relationship between triplet and quarter notes:

- Triplet (3 notes):  $7^3$  (labeled *triplet*)
- Quarter note (1 note):  $7^4$  (labeled *quarter*)

[illegible]
$$\begin{array}{ccccccc}
 & & & & & & 12^1 & 14^4 \\
 2^3 & & & & & & 14^3 & \\
 2^2 & & & & & & & \\
 & 2^1 & 4^4 & 2 & & & 14^2 & \\
 & & & & & & 0 & \\
 & & & & 16^i & \sim & 18 & \sim & 16
 \end{array}$$
$$\begin{array}{ccccccc} 12^3 & & 0 & & 12 & 14^4 & \\ 12^2 & 12 & & 12^\diamond & & & \\ \hline 12^1 & & & & 11 & & \\ \textcircled{5} & & & & 12^\diamond & & \\ & & & & 12^\diamond & & \\ & & & & 12^\diamond & & \\ & & & & 12^\diamond & & \end{array} \quad \begin{array}{ccccccc} 12 & & 0 & & 12 & 14^4 & \\ & & 12 & & 0 & & \\ \hline 11 & & & & 13 & & \\ & & & & 12^\diamond & & \\ & & & & 12^\diamond & & \\ & & & & 12^\diamond & & \end{array}$$

⑤

[illegible]
$$\begin{array}{cccccccccccccccc}
4\,12\Diamond & & 0 & & 2\,12\Diamond & & 12\Diamond & & & & 12\Diamond^I & & & & & & \\
\hline
& & 14^3 & & 14 & & & & 14^3 & & & & 14^4 & & 19\Diamond^I & & \\
& & & & & & & & & & & & 14^3 & & & & \\
I\,11 & & & & & & & & & & 14^2 & & 14^2 & & & & \\
2\,12\Diamond & & & & & & 0 & & & & & & & & & & 
\end{array}$$
$$\begin{array}{r} 4 \text{ } 12 \diamond \\ 3 \text{ } 12 \diamond \quad 12 \diamond \\ 1 \text{ } 11 \\ \textcircled{4} \text{ } 2 \text{ } 12 \diamond \end{array} \quad \begin{array}{r} 0 \\ 0 \\ 0 \\ 0 \end{array}$$

|                 |    |                 |               |     |
|-----------------|----|-----------------|---------------|-----|
| $4\ 12\Diamond$ | 0  | $2\ 12\Diamond$ | $17\ i\ \sim$ | 3   |
|                 |    |                 |               | 0   |
| $14\ 3$         | 14 | 14              |               | i 0 |
| $1\ 11$         |    |                 |               |     |
| $2\ 12\Diamond$ |    |                 | 0             |     |
|                 |    |                 |               | 2   |

$$\begin{array}{c|ccc} 0 & & & \\ 2 & 2 & 2 & \\ 0 & 2 & 2 & \\ 0 & 2 & 4 & 5^4 \end{array}$$

|                |   |   |                |   |
|----------------|---|---|----------------|---|
| 7              | 0 | 0 | 0              | 3 |
| 8 <sup>3</sup> | 8 | 2 | 2              | 0 |
| 7              | 6 | 0 | 0              | 0 |
|                |   | 2 | 4 <sup>4</sup> | 2 |
| 7              | 0 |   |                |   |
|                |   |   |                | 2 |

$$\begin{array}{r} 3 \\ 2 \\ \hline 2 \\ 0 \end{array}$$

|                |                |   |   |
|----------------|----------------|---|---|
| 9 <sup>4</sup> | 6              | 9 | 1 |
| 6              | 6              | 6 |   |
| 6              | 6              | 8 |   |
| 8              | 9 <sup>3</sup> | 6 |   |
| 6              | 6              | 6 |   |

$$\begin{array}{r} 9 \\ 7 \\ 6 \\ 8 \\ 6 \\ 6 \end{array} \quad \begin{array}{r} 11i \\ 9 \\ 11i \\ 9 \end{array} \quad \begin{array}{r} 10 \\ 10 \end{array} \quad \begin{array}{r} 11i \\ 11i \end{array}$$
$$\int \begin{array}{c} 9 \\ 2 \mid 8 \\ 6 \\ 8 \\ 6 \\ 6 \end{array} \quad \begin{array}{c} 11 \\ i \end{array} \quad \begin{array}{c} 9 \\ 8 \\ 6 \end{array}$$
$$\begin{array}{r} 11 \text{ } i \quad 9 \\ \hline \hline 11 \text{ } i \end{array}$$
11 *i*
$$\begin{array}{r} 9 \quad 11i \quad 9 \\ 8^2 \quad \hline 6 \quad 11i \\ 8^3 \\ 6 \\ 6 \end{array}$$
$$\begin{array}{c}
3 \\
2 \\
1 \\
T7
\end{array}
\left|
\begin{array}{c}
12_{\diamond} \\
12_{\diamond} \\
13 \\
12_{\diamond} \\
7
\end{array}
\right|
\begin{array}{c}
T \\
12_{\diamond} \\
12_{\diamond} \\
13_I \\
12_{\diamond} \\
14_2
\end{array}
\begin{array}{c}
19_{\diamond} \\
12_{\diamond} \\
12_{\diamond} \\
19_{\diamond} \\
13_2 \\
14_3
\end{array}
\begin{array}{c}
12_{\diamond} \\
12_{\diamond} \\
12_{\diamond} \\
12_{\diamond} \\
12_{\diamond} \\
12_{\diamond}
\end{array}$$
$$\begin{array}{ccccccc}
T14 \rightarrow & 414 \rightarrow & \rightarrow & \rightarrow & 17^3 & & 3 \\
17^3 & 117 & \rightarrow & \rightarrow & \rightarrow \leadsto & 16 & 17^2 \\
\hline
& T11 & \text{-----} & & & & \\
16^2 & \leftarrow T12 \diamond & \text{-----} & & & & \\
\leftarrow 19 \diamond i & & & & & & 2
\end{array}$$
$$\begin{array}{ccccccc} 9^4 & & 11^i & 9 & 11 & 9 & \\ 8 & | & & & & & 11^i \\ 8 & | & 3 & & & & \\ 8 & | & & & & & \\ 6 & | & & & & & \\ 6 & | & & & & & \end{array}$$
$$\begin{array}{r} 9^4 \quad 11^i \quad 9 \\ 8 \big| \quad \quad \quad 11^i \\ 8 \big| \quad \quad \quad \hline 8 \big| \quad \quad \quad 3 \\ 6 \big| \quad \quad \quad \\ 6 \big| \quad \quad \quad \end{array}$$

$$\begin{array}{r} x \\ 8 \\ 8 \\ 8 \\ \hline 6 \\ 6 \end{array} \quad \begin{array}{r} 10i \quad 8 \\ \hline 8 \end{array}$$

*Trying to drop an octave,  
so have room to climb...*

*However, see 103oss...*  
*i.e. maybe up is better!*  
*(later: tried and nah)*

96.

0 2<sup>4</sup> 0 0 0 2<sup>4</sup> 0

0 0 2<sup>4</sup>

1<sup>1</sup> 1<sup>1</sup>

0 2<sup>3</sup>

2<sup>3</sup>

2<sup>2</sup> ~~~~~

97.

0 2<sup>4</sup> 0 2<sup>4</sup>

2<sup>3</sup> 2 2 2

2<sup>2</sup> 2<sup>1</sup>

0

98.

7<sup>4</sup> 7 0 0 4

14<sup>i</sup> 0 9<sup>4</sup> 14<sup>i</sup>

7<sup>3</sup> ~~~~~

6<sup>1</sup> ~~~~~

⑤ 7<sup>2</sup> ~~~~~

side of hand

99.

4 12 14 4 12 10 9 14

10 9 10 9

11 0

100.

19<sup>3</sup> 21 19 17 17 17<sup>3</sup>

17<sup>2</sup> 14+12<sup>◇</sup> 17 16 17 14+12<sup>◇</sup> i

T 16 16

18<sup>1</sup>

⑤ 0

(pinch T and 2 for quicker placement)

101.

12+12<sup>◇</sup> 14+12<sup>◇</sup> 12+12<sup>◇</sup> 17+12<sup>◇</sup> 49+12<sup>◇</sup> 7+12<sup>◇</sup>

10 9 11 0

11+12<sup>◇</sup> 9<sup>3</sup> 9<sup>2</sup> 11+12<sup>◇</sup>

⑤ 0 0

(if miss any of the +12<sup>◇</sup> it's not devastating)

102.

4 12<sup>◇</sup> 14<sup>i</sup> 4 12<sup>◇</sup> 4 7<sup>1</sup> 49 7

10 9 11 4 9<sup>3</sup> 11 i

3 11 9<sup>2</sup> 11 i

⑤ 0 0

(It's okay to prepare 7<sup>1</sup> because most of the energy of 12<sup>◇</sup> has already transferred to harmonics on other strings.)

(I find the 12<sup>◇</sup> gives better continuity after the flurry of harmonics in the preceding measure. But I don't use 9<sup>◇</sup> which would sacrifice the sustain of 10.)

103.

0 2<sup>4</sup> 0 0 2<sup>3</sup> 0

p 2<sup>3</sup> 1<sup>1</sup> 2<sup>2</sup> 2<sup>1</sup> 4 4 2<sup>2</sup> 0

near XII

⑤ 0

103oss. (this reading should become primary if possible?)

pad 14 12<sup>◇</sup> 7<sup>1</sup> 9 7

4 14<sup>4</sup> 9<sup>4</sup> 9<sup>3</sup> 9<sup>2</sup> 16 i 16 i

4 4 14<sup>2</sup> 0

(you can also use m.102 style)

104 = 103.

105 = 103106-9 = 7-10.

110 = 109111. (barre optional, so top notes can ring)

10 12 10 12 10 12 10 3 11

0 0 0

(don't pluck the open strings; resonance only)

112. *(dolce)* 10 | 4 113. 6 2<sup>3</sup> 9<sup>i</sup>  
 6 3<sup>4</sup> PO 12  $\diamond$  i 14<sup>i</sup>  
 3 2<sup>1</sup> 11  
 0 IPO 2<sup>2</sup>

114. 12 114oss. 12  
 10 10 0 0  
 9 9  
 11 11  
 ⑤ 0 9 12<sup>3</sup> 12 9<sup>1</sup> 0 12  $\diamond$  4 12 9<sup>1</sup>

115. *(or play open A string again)* 12<sup>4</sup>  $\diamond$   
 10<sup>2</sup>  
 9<sup>1</sup>  
 11<sup>3</sup>  
 7<sup>T</sup> 9<sup>1</sup> 7<sup>T</sup> 0 2 0  
 7 7 1 i 11 i 9 4  
 vibr.

116. 2<sup>3</sup> 117. 4 4 4 118.  $\diamond$  12  
 3<sup>4</sup> 2 3 3 10  
 2<sup>2</sup> 3 4 4+12  $\diamond$  i >→ 9  
 11  
 0  
 0  
 0  
 0  
 D<sup>b</sup><sub>2</sub> \ A<sup>b</sup><sub>1</sub>  
 ca. five  
 180-degree  
 twists

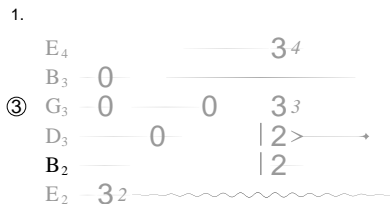
118oss.  $\diamond$  12  
 10  
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 A<sup>b</sup><sub>1</sub> 0



per ch'ella una venuta dal cielo in terra amica  
appari, quato  
dolce  
poco rallenta tempo  
mostarsi sì piacente a chi la mira che  
surgano e più rallentando  
Da per gli occhi una dolcea — ga al core e

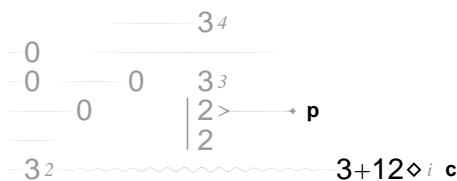
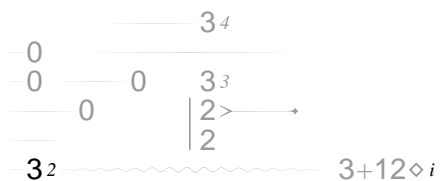
## Tablature Guide

I may produce a more systematic document, but as a beginning let's look at the first free (though copyright) Guitar Transcription, namely the opening number of Schumann's Kinderszenen Op. 15. The first two measures already contain instances of most of the notation, and I'll improvise as we go to squeeze more examples out. Tablature is only concerned with the mechanics of execution, so the musical details (though correlated) are but a distraction here. In each example, the grey portion of the tablature is shown for context, whilst the black glyphs are being discussed in the adjacent text blurb.



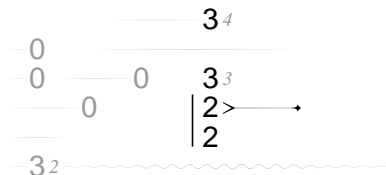
First some miscellany. In tablature, each string of the guitar is represented by a horizontal line. Usually this “stringline” is unbroken, as with musical staff lines, but in my tab I show them only sparingly, to guide the eye and structure the space. In a word, they are redundant. (I’ve tried to highlight the long one.) There is also a “ringline”, the wavy line which asks that a note be sustained. The tuning is non-standard, with the scordatura highlighted. No string number is needed when all six strings are in the tab stave, but I’ve shown one for the 3rd string. Finally, the measure label is shown at top left.

Fret number 3 of the sixth string, to be held with finger 2. The frets are numbered in a large, unslanted font, starting from 0 (open string) on up. Fingerings are given in script numbers (or letters). Fingers of the fretting hand are numbered 1 (index) through 4 (little finger). Sometimes plucking hand fingers are used to touch a harmonic, as shown here at far right; the fingers of the plucking hand are labelled *i* (index), *m* (middle), *a* (annular=ring) and *c* (chiquito). The thumbs are also sometimes used on the fretboard, particularly *T*, the thumb of the fretting hand, in cello position, with the neck raised and the whole hand over the fretboard. The plucking thumb is denoted *p*.

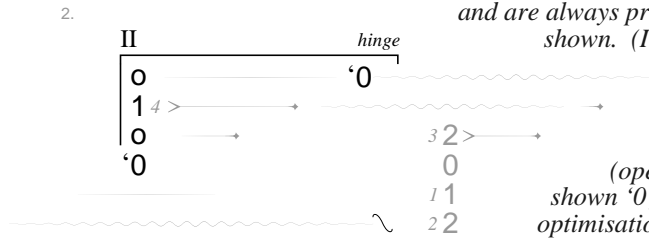


Harmonics are indicated by diamonds. The position/offset to touch is given. Sometimes, artificial harmonics are desired, such as the one shown here. In this case three fingers are involved in producing the note: one to fret, another to touch the harmonic, and a third to pluck. Fingering can be a subjective matter, but I usually show most since it provides some added resilience to typos... My earlier transcriptions have comparatively sketchy tablature and are a real pain to decipher—explicit is better. I’ve indicated two plucking fingers, which are shown in a small, bold, non-slant font.

Frets are often organised into “stacks”. This allows the entire hand position to be read at once, even if some of the notes are deferred (always indicated by a deferral arrow, as here on the right). A solid spot means to play the same note which was last played on the same string; or, in the case of a deferral, the note which was deferred. Also highlighted is the “partial barre” (some would not count this as a barre). Finger 1 is implicit with all barres, unless another is indicated. See the next page for a more thorough discussion of barres.



General barres specify the position using Roman numerals, together with a bracket showing their extent, as is customary. Fret numbers are then relative to the position (not customary...), with an *o* symbolising “barre-open” (trust me...). Absolute fret numbers may appear in barres, and are always prefixed with a left quote mark. Here, two absolute open strings are shown. (I suppose the quote mark is redundant in the case of *o*/*0*, but not for other fret numbers; and I like to be explicit.) The first stack forms a D major chord, with one note (D4) deferred. Finger 1 holds strings one and three in barre at the second fret (position II). The word “hinge” is also redundant, since the only way to play ‘0 (open high E) is to lift the barre, at least off that string. (The open D is shown ‘0 for no good reason really. :) Hinges are often a natural performance optimisation to make when using barres, so for example the partial barre in *m.1* (previous page) is best hinged-in. Finally, a slide is illustrated, which signifies finger reuse, but not audible effect: “gliss.” would be shown in that case.



More to come soon...

Wood engravings by Thomas Bewick

