

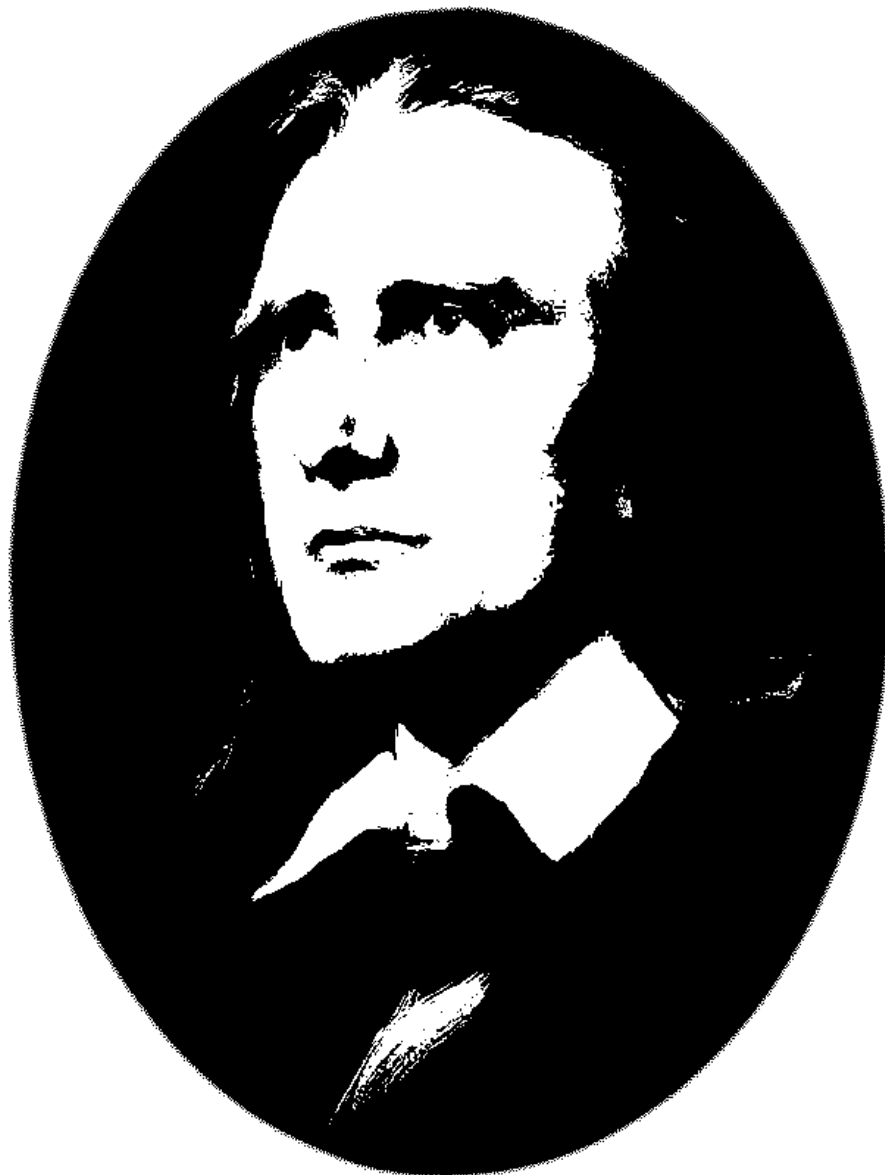
Franz Liszt
Années de Pèlerinage
Première Année: Suisse—7. Eglogue

transcribed for solo guitar

from

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

Dacia G. Seniuk



Allegretto con moto

p dolce

8

18

23

sempre dolce

29

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*

This system contains measures 35 through 39. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamic markings alternate between *f* and *p*.

40

p *f* *p* *dolce,*

This system contains measures 40 through 43. The right hand continues with slurred eighth-note patterns, and the left hand maintains its accompaniment. Dynamic markings include *p*, *f*, and *dolce*.

44

grazioso

This system contains measures 44 through 47. The right hand features a melodic line with slurs and accents, and the left hand provides accompaniment. The marking *grazioso* is present.

48

p

This system contains measures 48 through 51. The right hand has a melodic line with slurs, and the left hand plays a consistent eighth-note accompaniment. The marking *p* is present.

52

cresc. *diminuendo*

This system contains measures 52 through 55. The right hand features a melodic line with slurs and accents, and the left hand plays accompaniment. Dynamic markings include *cresc.* and *diminuendo*.

56

p

This system contains measures 56 through 59. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 57.

60

This system contains measures 60 through 63. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

64

8

This system contains measures 64 through 67. A first ending bracket labeled '8' spans measures 65 and 66. The right hand has a melodic line, and the left hand has an accompaniment.

68

8

cre *scen*

This system contains measures 68 through 71. A first ending bracket labeled '8' spans measures 69 and 70. The right hand has a melodic line, and the left hand has an accompaniment. The lyrics 'cre' and 'scen' are written below the right hand.

72

8

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

This system contains measures 72 through 76. A first ending bracket labeled '8' spans measures 73 and 74. The right hand has a melodic line, and the left hand has an accompaniment. The lyrics 'do' and dynamic markings *f*, *p*, *f*, *p* are present.

77

p *poco rallent.*

This system contains measures 77 through 80. The right hand has a melodic line, and the left hand has an accompaniment. A piano (*p*) dynamic marking is present in measure 78, and a *poco rallent.* marking is present in measure 79.

84

84

f *p* *f* *p*

89

or:

This system contains measures 84 through 89. The music is written for piano in a key with two flats. It features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include *f* (forte) and *p* (piano). Measure 89 includes an alternative ending marked "or:".

90

90

p *poco rall.*

96

or:

This system contains measures 90 through 96. The music continues with a similar texture. A *p* (piano) dynamic marking is present. A *poco rall.* (poco rallentando) marking is placed over measures 94-96. Measure 96 includes an alternative ending marked "or:".

97

97

This system contains measures 97 through 102. The music features a series of sixteenth-note runs in the right hand and chords in the left hand. A repeat sign is used to indicate a section that is repeated.

103

103

diminuendo *pp*

This system contains measures 103 through 110. The music features a series of sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include *diminuendo* (diminuendo) and *pp* (pianissimo).

111

111

dolce *smorzando*

This system contains measures 111 through 116. The music features a series of sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include *dolce* (dolce) and *smorzando* (smorzando). The piece concludes with a double bar line.

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

Note that the E₄ 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 E₄ 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 ③1 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.

(up to rhythm)

(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.

$$\begin{array}{c} 7^3 \quad 9^3 4 \\ 0 \\ \hline 6^1 \quad T6 \\ 7^1 \\ \hline T2 \end{array} \quad \begin{array}{c} 14^3 \quad 16^i \quad 14 \quad 16 \quad 14 \\ 12^2 \text{-----} 15^i \\ \hline 12^1 \text{-----} \\ \hline T9 \text{-----} \end{array}$$

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

24 = 23.

25.1-2 = 24.1-2

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

25.3-4.

26.

27.

*

$$\begin{array}{c} ① 7 \quad 10 \quad 7 \quad \text{-----} \quad 0 \\ 9 \quad 7 \quad 9 \quad 7 \quad 9 \quad 7 \quad 9 \quad 7 \quad \text{-----} \\ 11 \quad 13 \quad 11 \quad 13 \quad 11 \quad 13 \quad \text{-----} \\ \hline \leftarrow 19 \diamond \mid \text{-----} \\ \leftarrow 19 \diamond \mid T \text{-----} \end{array}$$

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.

$$\begin{array}{c} ① \left| \begin{array}{c} 19 \diamond \quad 1 \quad 14 \quad 14 \quad 16^3 \\ 19 \diamond \quad 2 \quad 15 \quad 15 \quad 15 \\ 4 \quad 19 \diamond \quad 16^4 \end{array} \right. \quad \begin{array}{c} 12 \diamond T \\ \sim 14^2 \\ 14^1 \end{array} \quad \begin{array}{c} 14^3 \\ 14^2 \\ 14^1 \end{array} \\ \hline \text{edge} \quad \text{-----} \quad 12 \diamond T \text{-----} \quad 12 \diamond T \end{array}$$

30.

31.

quarter

32-4 = 30-30.

quarter

quarter

$$\begin{array}{c} 15^2 \quad 1 \quad 12 \quad 12 \quad 12^2 \quad 14^4 \\ 14^1 \quad 3 \quad 14 \quad 14 \quad \sim 13^3 \quad \simeq 14^3 \end{array} \quad \begin{array}{c} \text{quarter} \\ '21 \\ '22 \\ '21 \end{array} \quad \begin{array}{c} \text{quarter} \\ 0 \text{-----} 5^4 \\ 14^4 \text{-----} 2 \\ \simeq 14^3 \text{-----} 2 \end{array} \quad \begin{array}{c} 12 \diamond T \\ \text{-----} \\ 19 \diamond \mid \\ 19 \diamond \mid T \end{array} \quad \begin{array}{c} 12 \diamond 1 \text{-----} \\ \text{-----} \\ \text{-----} \\ 4^2 \end{array}$$

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

36.

37.

38 = 36.

39.1-3 = 37.1-3

$$\begin{array}{c} \left| \begin{array}{c} 2 \\ 4^3 \\ 2 \\ 2 \end{array} \right. \quad \left| \begin{array}{c} 4 \text{-----} 4 \text{-----} \\ 4 \text{-----} 4 \text{-----} \\ 4 \quad 6 \quad 7 \text{-----} \\ 9^i \text{-----} \end{array} \right. \quad \left| \begin{array}{c} 9 \\ 10 \quad 10^2 \\ 9 \quad 11^3 \quad 2 \quad 11 \\ 9 \quad 13^4 \quad 4 \quad 13 \\ 9 \text{-----} \quad 9 \quad 3 \quad 11 \quad \simeq 12 \end{array} \right. \quad \left| \begin{array}{c} 5^4 \\ 2 \\ 2 \\ 4^2 \end{array} \right.$$

39.4.

40.

$$\begin{array}{c} \left| \begin{array}{c} 10^4 \\ 7 \\ 7 \\ 9 \mid p \uparrow \\ 9 \mid 2 \end{array} \right. \quad \left| \begin{array}{c} 10^4 \\ 7 \\ 7 \\ 9^2 \text{-----} \end{array} \right. \quad \left| \begin{array}{c} 7 \\ 9^3 \\ 7 \\ 7 \\ 7 \end{array} \right. \quad \left| \begin{array}{c} 9 \text{-----} 9 \text{-----} \\ 9 \text{-----} 9 \text{-----} \\ 9 \quad 11 \quad 12 \text{-----} \\ 9 \text{-----} \end{array} \right. \quad \left| \begin{array}{c} 0 \\ 9^2 \\ 9^1 \quad 11^3 \quad \simeq 12^3 \\ 0 \end{array} \right. \quad \left| \begin{array}{c} 0 \\ 13^4 \\ 12^3 \\ 9^T \end{array} \right. \quad \left| \begin{array}{c} 14^3 \\ 15^2 \\ 14^1 \\ 9^T \end{array} \right.$$

41.1-3.

VII

41.4 = 39.4

42 = 40.

43.1-3 = 41.1-3

3 ⁴	0	0c
2	2 ⁴	2a
2	2 ³	0m
0		'16 i

⑤

43.4.

44.1-3.

a 19◇ i 12◇4 | 3 10 l

m 12◇3 3 14 3 14 2 11 12³ 10 l 11 2 0

p l 11 12◇3

p 12◇2 >+ 12◇ | 3 14 4

44.4 = 43.4

45.1-3 = 44.1-3 45.4.

46.1-3.

10⁴ 9³ 12◇ i 0

9³ 11 4 12◇ i 4 11 0

8 l 16 i i 12◇ >+ 12◇

9² 9² 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 4 3 l 0 10³ 0

l 5 m 3 7 | 7 0 12◇4 3 10

0 plk.2 12◇ i 10² 12◇

9 i p 5 3 9 l

5 2

50.3-4.

hinge out

51.1-2.

10² 0 5 4 4 0

12⁴ 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.

10² 0

12⁴ 3 10

9 12◇

9 9

9 9

53.1-2.

53.3-4 = 53.1-2

54 = 53.

(with one fewer chord)

14³ 16 4 14 16 14 15 4

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 12◇ 0 3 0 3 0 1 1 1 4 4 4 2

57.3-4.

$\begin{array}{c} \text{---} 9^3 \\ \text{---} 10^4 \\ \text{---} 9^2 \end{array}$
 $\begin{array}{c} 0 \quad | \quad 7 \\ \quad | \quad 7 \text{ pluck} \\ \quad | \quad 7 \text{ IHO} \end{array}$

triplet *quarter*

58.

$\begin{array}{c} 7 \quad \text{---} 4 \quad \text{---} 0 \quad \text{---} 3 \quad 2 \quad \text{---} \\ 7 \quad 7 \quad 7 \quad 5 \quad 2 \quad 2 \quad 2 \quad 4 \quad 3 \quad 0 \quad 0 \quad 3 \quad 2 \quad 9 \\ 7 \quad 7 \quad 7 \quad 4 \quad 2 \quad 1 \quad 2 \quad 2 \quad 2 \quad 2 \quad 1 \quad 2 \quad 9 \end{array}$
 $\text{---} 0 \quad \text{---} 0 \quad \text{---} 0 \quad \text{---} 0$

59.

60.

61.

62.

$\begin{array}{c} \uparrow \\ 7 \\ 7 \quad 7 \quad 7 \\ 7 \quad 7 \quad 7 \\ 7 \\ 7 \end{array}$

$\begin{array}{c} 4 \\ 5 \\ 4 \\ 0 \end{array}$

63 = 59.

64 = 6065.

ben sost. --- - - -

$\begin{array}{c} 2^3 \\ 2^2 \end{array}$

$\text{---} 2 \quad 1 \quad 4 \quad 4 \quad 2 \quad \text{---}$

$\text{---} 16 \quad i \quad \sim 18 \quad \sim 16 \quad \text{---}$

$\begin{array}{c} 12 \quad 1 \quad 14 \quad 4 \\ 14 \quad 3 \\ 14 \quad 2 \\ 0 \end{array}$

66.

$\begin{array}{c} 12^3 \quad 0 \quad 12 \quad 14^4 \quad 12 \quad 0 \quad 1 \quad 12 \quad 14^4 \\ 12^2 \quad 12 \quad 12 \diamond \end{array}$

$\begin{array}{c} 12 \quad 1 \\ 12 \diamond \\ 12 \diamond \end{array}$

$\begin{array}{c} 1 \quad 11 \\ 2 \quad 12 \diamond \end{array}$

$\begin{array}{c} 11 \\ 12 \diamond \end{array}$

$\begin{array}{c} 2 \quad 13 \\ 1 \quad 12 \diamond \end{array}$

67.

$\begin{array}{c} 0 \quad \text{---} 12 \quad 14 \quad i \quad 12 \quad 0 \quad 12^4 \quad 14 \quad i \\ 10^2 \quad 10 \quad 19 \diamond \quad i \quad 10 \quad 10 \quad 1 \quad 19 \diamond \quad i \\ 9 \quad 1 \quad \text{plk.2} \quad \text{plk.2} \end{array}$

$\begin{array}{c} 3 \quad 11 \\ 11^3 \\ 11^2 \\ 12 \diamond \quad 4 \end{array}$

68.

(sempre sost.)

$\begin{array}{c} 12^4 \quad 10^2 \quad 10 \quad 12 \quad 14 \quad i \quad 12 \diamond \quad 0 \quad 7^4 \\ 9 \quad 19 \diamond \quad i \quad 12 \diamond \quad 17 \quad i \quad \sim 19 \diamond \\ \text{plk.2} \quad \text{plk.2} \end{array}$

$\begin{array}{c} 12^3 \\ 9 \end{array}$

$\begin{array}{c} 9 \quad 1 \quad 9 \\ 11^3 \quad 11 \quad 7^3 \\ 6 \quad 1 \\ 7^2 \end{array}$

69.

$\begin{array}{c} 4 \quad 12 \diamond \quad 0 \quad 2 \quad 12 \diamond \quad 12 \diamond \quad 12 \diamond \quad 1 \\ 14^3 \quad 14 \quad 19 \diamond \quad i \quad 14^3 \quad 14^4 \quad 19 \diamond \quad i \\ 1 \quad 11 \quad 14^2 \quad 14^3 \quad 14^2 \end{array}$

$\begin{array}{c} 1 \quad 11 \\ 2 \quad 12 \diamond \end{array}$

70.1.

70.3-4 = 66.3-4

71 = 67.

72 = 68.

$\begin{array}{c} 4 \quad 12 \diamond \quad 0 \\ 3 \quad 12 \diamond \quad 12 \diamond \\ 1 \quad 11 \\ 2 \quad 12 \diamond \end{array}$

73.

$4\ 12\ \diamond$	0	$2\ 12\ \diamond$	$17\ i$	3
	14^3	14	14	$i\ 0$
$1\ 11$				0
$2\ 12\ \diamond$			0	2

74.

2	2
2	2
2	$4\ 5^4$

75.

7	0	0	0	3
8^3	8	2	2	0
7	6	0	0	0
7	0	$2\ 4^4$	2	2

76 = 74.

77.1-3 = 75.1-3

77.4.

3
2
2
0

78.

9^4	6
6	6
6	6
8	9^3
6	6

79.

9	$11\ i$	9	$11\ i$	9
				$11\ i$
7		6		
6		8		
6		6		

80 = 78.

81 = 79.

82.

9	$11\ i$	9	$11\ i$	9
8		8		$11\ i$
6		6		
8		6		
6		6		

83.1-2.

9	$11\ i$	9
8^2		$11\ i$
6		
8^3		
6		
6		

83.3-4 = 83.1-2

84.

$3\ 12\ \diamond$	$T\ 12\ \diamond$	$19\ \diamond\ i$	$12\ \diamond$	$12\ \diamond$	$19\ \diamond$	$12\ \diamond$
$2\ 13$	$13\ 1$				13^2	
$1\ 12\ \diamond$	$12\ \diamond$				14^3	
$T\ 7$						
	14^2					

85.

$T\ 14 >$	$4\ 14 >$	\rightarrow	\rightarrow	17^3	3
17^3	$1\ 17$	\rightarrow	\rightarrow	\rightarrow	$16\ 17^2$
	$T\ 11$				0
16^2	$\leftarrow T\ 12\ \diamond$				0
$\leftarrow 19\ \diamond\ i$					2

86-93 = 74-81.

94.

You might be able to use 4 instead of i, but don't strain...

9^4	$11\ i$	9	11	9
8		$11\ i$		
8		8		
8		8		
6		6		

95.

9^4	$11\ i$	9
8		$11\ i$
8		8
8		6
6		6

X	$10\ i$	8
8		8
8		8
8		8
6		6

Trying to drop an octave, so have room to climb... However, see 103oss... i.e. maybe up is better! (later: tried and nah)

96.

97.

98.

99.

100.

(pinch T and 2 for quicker placement)

101.

(if miss any of the +12^diamond it's not devastating)

102.

(It's okay to prepare 7^1 because most of the energy of 12^diamond has already transferred to harmonics on other strings.)

(I find the 11^i gives better continuity after the flurry of harmonics in the preceding measure. But I don't use 9^diamond which would sacrifice the sustain of 10.)

103.

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

(you can also use m.102 style)

104 = 103.

105 = 103106-9 = 7-10.

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

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

112. *(dolce)* 10 | 4 113. 6 2³ 9ⁱ
 ~ 10³ 6 3⁴ PO12 \diamond i 14ⁱ
 3 2¹ 11
 0 IPO 2²

114. 12 114oss. 12
 10 10 0 0
 9 9
 11 9 12 9 11 12 \diamond 4 12 9^l
 ⑤ 0 12³ 12 9^l 0 12 \diamond 4 12 9^l

115. *(or play open A string again)*
 12⁴ \diamond
 10²
 9^l
 11³
 7 | T 9^l 7^T 0 2 0
 7 | i i 11 i 9 4
vibr.

116. 2³ 117. 4 4 4
 3⁴ 2 3 3
 2² 3 4 4+12 \diamond i >→
 2¹ 12 D^b₂ A^b₁
ca. five 180-degree twists

118. \diamond 12 ↑
 10
 X
 9
 11
 0
 0 ↓

118oss. \diamond 12 ↑
 10
 X
 2 11
 0
 A^b₁ 0 ↓

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.

1.

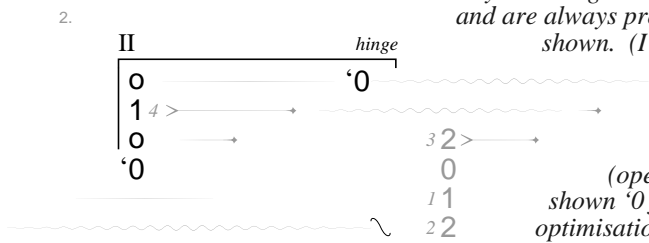
First some miscellany. In tablature, each string of the guitar is represented by a horizontal line. Usually this “stringline” is unbroken, as with musical staff lines, but in my tab I show them only sparingly, to guide the eye and structure the space. In a word, they are redundant. (I’ve tried to highlight 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



A Liszt manuscript of a sketch (never completed), compliments of the Library of Congress.
 (I was unable to find a holograph image from the Eglogue.)

Light in Dawn 9. 9. 84.

per chiesa una venuta dal cielo in terra amica

al nostro

dolce *poco rallentando*

nostro si riprende *a tempo* *a cheta* *ritorno* che

suivan e *piu rallentando* *dolce*

da per gli occhi una dol core — ga al core e

piu
Begleitung
in Klavier
noten
stempfen

ppp
 ppp
 ppp