

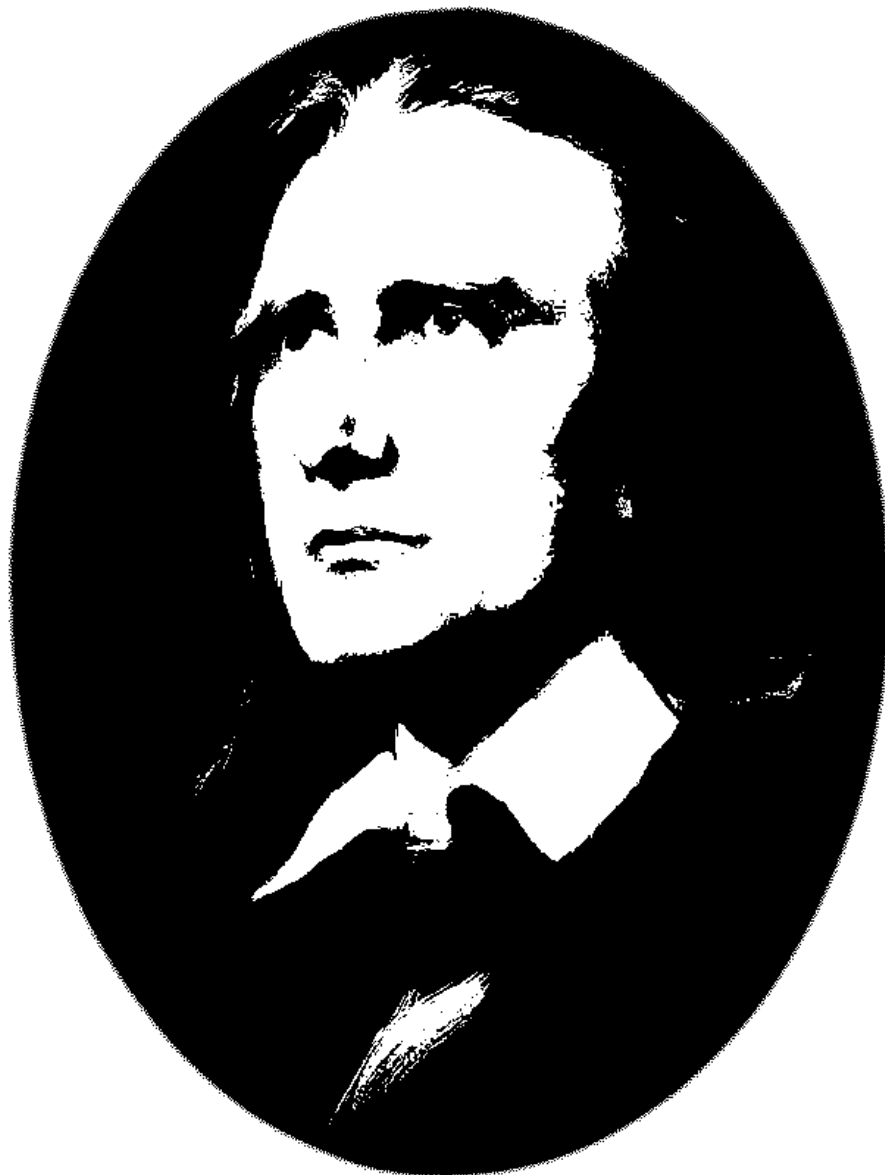
Franz Liszt
Années de Pèlerinage
Première Année: Suisse—7. Eglogue

transcribed for solo guitar

from

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

Andrew G. Seniuk



Allegretto con moto

The musical score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of five systems of two staves each (treble and bass clef).
- The first system (measures 1-6) begins with the instruction *p dolce*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment.
- The second system (measures 7-17) starts at measure 8. The right hand has a more active, sixteenth-note melody, and the left hand continues with chords and moving bass lines.
- The third system (measures 18-22) starts at measure 18. The right hand melody is more rhythmic, and the left hand accompaniment is steady.
- The fourth system (measures 23-28) starts at measure 23. The right hand has a melodic line with some rests, and the left hand features a prominent sixteenth-note accompaniment. The instruction *sempre dolce* appears in this system.
- The fifth system (measures 29-34) starts at measure 29. The right hand has a melodic line with some rests, and the left hand continues with a sixteenth-note accompaniment.

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! —AGS

35

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

40

p *f* *p* *dolce,*

44

grazioso

48

p *ff*

52

p *cresc.* *8.* *diminuendo*

56

p

60

64

68

cre *scen*

72

do *p* *f* *p*

77

p *poco rallent.*

84

84

f *p* *f* *p*

89

or:

Detailed description: This system contains measures 84 through 89. The music is in a minor key with a 3/4 time signature. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, often with slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamic markings include *f* (forte) and *p* (piano). A first ending bracket labeled 'or:' is shown at the end of measure 89.

90

90

p *poco rall.*

96

or:

Detailed description: This system contains measures 90 through 96. The right hand continues with a melodic line, while the left hand has a more rhythmic accompaniment. A *p* (piano) dynamic marking is present. A *poco rall.* (poco ritardando) marking is placed over measures 94-96. A first ending bracket labeled 'or:' is shown at the end of measure 96.

97

97

Detailed description: This system contains measures 97 through 102. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. A first ending bracket is shown over measures 97-102.

103

103

diminuendo *pp*

110

Detailed description: This system contains measures 103 through 110. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. A *diminuendo* (diminuendo) marking is placed over measures 103-106, and a *pp* (pianissimo) marking is placed over measures 107-110.

111

111

dolce *smorzando*

116

Detailed description: This system contains measures 111 through 116. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. A *dolce* (dolce) marking is placed over measures 111-114, and a *smorzando* (smorzando) marking is placed over measures 115-116. The piece concludes with a double bar line.

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

(or unflatted to play in A major)

Note that the E₄ on ⑤ is quickly transferred to the third harmonic of ⑤, which is preferable to muting five. So in particular one must not prepare ⑤ because it effectively mutes E₄ entirely.

4. (consider the ⑫ harmonic for sustain; you can't hold the fret very long) 5 = 3. 6 = 4.

Try damping ⑪₁ 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 ⑫ diamond might seem tempting for more sustain, but it is, at best, weak compared to a fretted ⑫. Better to hear strong clear top voice here.

Boss.

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 of i-fretting on ⑭₉ seems best either way)

14. 15. 16.

I find the harmonic easier than i-fretted, since it's hard not to mute ⑭; but if you can fret it, this doesn't make the rest of these two measures any more difficult really.

17 = 15. 18 = 16.

19.

7 3 9 3 4
 0
 6 1 9 2 3
 T 2 7 1

20.

14 3 16 i 14 16 14
 12 2 ~~~~~ 15 i
 12 1 ~~~~~
 T 9 ~~~~~

21 = 19.

22 = 20.

23.

(cf. remark at m.80ss)

i 14 ↑ 16 i 14 i 16 i 14 i 10 4
 4 9 ~~~~~ 15 i
 7 ~~~~~
 3 9 ~~~~~
 ⑤ 7 ~~~~~

24 = 23.

25.1-2 = 24.1-2

up to rhythm

25.3-4.

26.

27.

① 7 10 7 9 7 9 7 9 7 9 7 0 ~~~~~
 ~~~~~ 11 13 11 13 11 13

\* '21 3  
 '22 2  
 '21 1

←< 19◇ | ~~~~~  
 ←< 19◇ | T ~~~~~

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.

① 19◇    1 14 14    16 3      12◇ T      14 3  
 19◇    2 15 15    15      ~ 14 2      14 2  
 4 19◇    16 4      14 1      14 1  
 edge  
 ~~~~~ 12◇ T ~~~~~ 12◇ T

30.

31.

quarter

32-4 = 28-30.

15 2 1 12 12 10 1 half quarter '21
 14 1 3 14 14 ~ 13 3 ∩ 14 4 quarter '22
 ~~~~~ 12◇ T      ~~~~~ 19◇ |  
 ~~~~~ 19◇ | T

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

35.

quarter

quarter

36.

half 0 ~~~~~ 5 4
 14 4 ~~~~~ 2
 ∩ 14 3 ~~~~~ 2
 12◇ 1 ~~~~~ 2
 ~~~~~ 4 2      2      4 ~ 4 ~~~~~  
 ~~~~~ 2      4 ~ 4 ~~~~~  
 ~~~~~ 2      4 6 7 ~~~~~  
 ~~~~~ 9 i ~~~~~

The 12◇ 1 position is a glitch in the typesetter! Should be in-stack with ①0. Working on it...

37.

38 = 36.

39.1-3 = 37.1-3

9 5 4
 10 10 2 2
 9 11 3 2 11 11 2
 9 13 4 4 13 13 2
 9 ~~~~~ 9 3 11 ∩ 12 4 2
 9 ~~~~~

39.4.

| | |
|-----------------|-----------------|
| 10 ⁴ | 10 ⁴ |
| 7 | 7 |
| 7 | 7 |
| 9 | 9 ₂ |
| 9 | 9 ₂ |

40.

| | | | | |
|----------------|-----------------|-----------------|-----------------|-----------------|
| 7 | 9 ₃ | 0 | 0 | 14 ₃ |
| 9 ₃ | 9 | 9 ₂ | 13 ⁴ | 15 ₂ |
| 7 | 9 | 9 | 12 ₃ | 14 ₁ |
| 9 11 12 | 9 ₁ | 11 ₃ | 12 ₃ | 9 _T |
| 7 | 14 _i | | | |

41.1-3.

VII

| | | |
|----------------|-----------------|-----|
| 3 ⁴ | 0 | 0 c |
| 2 | 2 ⁴ | 2 a |
| 2 | 2 ₃ | 0 m |
| 0 | 16 _i | |

41.4 = 39.4

42 = 40.

43.1-3 = 41.1-3

⑤

43.4.

44.1-3.

| | | | | | |
|------------------------|-----------------------|-----------------|-----------------|---------------------|-------------------|
| a 19 [◇] i | 12 [◇] 4 3 | 10 ₁ | 12 ₃ | 10 ₁ | 0 |
| m 12 [◇] 3 | 3 14 3 | 14 | 2 11 | 11 ₂ | 12 [◇] 3 |
| p 1 11 | | | | | 14 ₄ |
| p 12 [◇] 2 >→ | | | 12 [◇] | 12 [◇] 3 | |

44.4 = 43.4

45.1-3 = 44.1-3

45.4.

46.1-3.

| | | | | |
|-----------------|-----------------|----------------------|-------------------|---|
| 10 ⁴ | 11 ⁴ | 9 ₃ | 12 [◇] i | 0 |
| 9 ₃ | | 12 [◇] i | 4 11 | 0 |
| 8 ₁ | 16 _i | i 12 [◇] >→ | 12 [◇] | |
| 9 ₂ | | 9 ₂ | | |
| | | 9 ₁ | | |

46.4 = 45.4

47.1-3 = 46.1-3

47.4.

48.

49 = 48.

50.1-2 = 49.1-2

| | | | | | | |
|---------|---|----------------|----------------|---|-------------------|-----------------|
| 47 c | 7 | 5 ⁴ | 3 ₁ | 0 | 10 ₃ | 0 |
| 15 m 37 | | 0 | | | 12 [◇] 4 | 3 10 |
| 0 plk.2 | | | | | 12 [◇] i | 12 [◇] |
| 9 i p | | 5 ₃ | | | 9 ₁ | |
| | | 5 ₂ | | | | |

50.3-4.

hinge out

51.1-2.

| | | | | | |
|-----------------|------|-----------------|-----------------|-----|-------------------|
| 10 ₂ | 3 10 | 0 | 5 ⁴ | ~ 4 | 0 |
| 12 ⁴ | | | 0 | | |
| 9 | 9 | 12 [◇] | 0 | 0 | 12 [◇] i |
| 9 | 9 | | | | |
| 9 | | 2 ₁ | 14 _i | 2 | IPO |

51.3-4.

hinge out

52 = 51.

| | | |
|-----------------|------|-----------------|
| 10 ₂ | 3 10 | 0 |
| 12 ⁴ | | |
| 9 | 9 | 12 [◇] |
| 9 | 9 | |
| 9 | 9 | |

53.1-2.

14³ 16⁴ 14 16 14
 13¹
 14 |
 14 |₂

53.3-4 = 53.1-2

54 = 53.

(with one fewer chord)

55.

② 12 15 12 15 12
 13 11 13 11 13 11
 12[◇]

56.

② 0 3 0 3 0
 1 4 1 4 2

57.1-2 = 56.3-4

57.3-4.

9³
 10⁴
 9²
 0 | 7
 7 pluck
 7 IHO 7
 triplet quarter

58.

7 4
 7 7 7 5
 7 7 7 4
 0

59.

0
 2
 2

60.

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

61.

9
 10
 9
 0

62.

7 4
 7 7 7 5
 7 7 7 4
 7
 7 0
 7

63 = 59.

64 = 60.

65.

2³
 2²
 2¹ 4⁴ 2
 16ⁱ ~ 18 ~ 16

ben sost. — — —

12¹ 14⁴
 14³
 14²
 0

66.

12³ 0 12 14⁴ 12 0 1 12 14⁴
 12² 12 12[◇] 12 0
 12¹ 1 11 11 2 13
 12[◇] 12[◇] 12[◇] 12[◇]
 ⑤ 2 12[◇] 12[◇]

67.

0 10² 10 12 14ⁱ 12 0 12⁴ 14ⁱ
 9¹ 19^{◇i} 10 10¹ 19^{◇i}
 3 11 11³ 11² plk.2
 ⑤ 0 12^{◇4}

68. (sempre sost.)

$$\begin{array}{r}
 12^4 \\
 \hline
 10^2 \quad 10 \quad 12 \quad 14^i \quad 12^\diamond \quad 0 \quad 7^4 \\
 \hline
 12^3 \quad 19^\diamond i \quad 12^\diamond \quad 17^i \quad \simeq \quad 19^\diamond \\
 \hline
 9 \quad 9^1 \quad 9 \quad 7^3 \\
 \hline
 9 \quad 11^3 \quad 11 \quad 6^1 \quad 7^2
 \end{array}$$

69.

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

70.1.

70.3-4 = 66.3-4

71 = 67.

72 = 68.

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

73.

74.

75.

$$\begin{array}{r}
 4 \quad 12^\diamond \quad 0 \quad 2 \quad 12^\diamond \quad 17^i \quad 3 \quad 0 \\
 \hline
 14^3 \quad 14 \quad 14 \quad i \quad 0 \quad 2 \quad 2 \quad 2 \quad 7 \quad 0 \quad 0 \quad 0 \quad 3 \\
 \hline
 1 \quad 11 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 2 \quad 8^3 \quad 8 \quad 2 \quad 2 \quad 0 \\
 \hline
 2 \quad 12^\diamond \quad 0 \quad 0 \quad 2 \quad 4 \quad 5^4 \quad 7 \quad 6 \quad 0 \quad 0 \quad 0 \\
 \hline
 2 \quad 0 \quad 7 \quad 0 \quad 2 \quad 4^4 \quad 2 \quad 2
 \end{array}$$

76 = 74.

77.1-3 = 75.1-3

77.4.

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

78.

79.

PO PO

80 = 78.

81 = 79.

$$\begin{array}{r}
 9^4 \quad 6 \quad 9 \quad 11^i \quad 9 \quad 11^i \quad 9 \quad 11^i \\
 \hline
 6 \quad 6 \quad 7 \quad 11^i \\
 \hline
 6 \quad 6 \quad 6 \quad 6 \\
 \hline
 8 \quad 9^3 \quad 6 \\
 \hline
 6 \quad 6 \quad 6
 \end{array}$$

82.

PO PO

83.1-2.

PO

83.3-4 = 83.1-2

$$\begin{array}{r}
 9 \quad 11^i \quad 9 \quad 11^i \quad 9 \quad 9 \quad 11^i \quad 9 \\
 \hline
 2 \quad 8 \quad 8 \quad 11^i \quad 8^2 \quad 11^i \\
 \hline
 6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6 \\
 \hline
 8 \quad 8^3 \quad 6 \quad 6 \quad 6 \quad 6
 \end{array}$$

84.

$$\begin{array}{r}
 3 \quad 12^\diamond \quad 12^\diamond \quad 12^\diamond \quad 12^\diamond \quad 12^\diamond \quad 12^\diamond \\
 \hline
 12^\diamond \quad T \quad 12^\diamond \quad 19^\diamond i \quad 12^\diamond \quad 19^\diamond \quad 12^\diamond \\
 \hline
 2 \quad 13 \quad 13^1 \quad 13^2 \\
 \hline
 1 \quad 12^\diamond \quad 12^\diamond \quad 14^3 \\
 \hline
 T \quad 7 \quad 14^2
 \end{array}$$

85.

$\tau 14 > \rightarrow$ $4 14 > \rightarrow$ $\rightarrow \rightarrow$ $\rightarrow \rightarrow$ $\rightarrow \rightarrow \rightarrow \rightarrow \sim 16 17_2$ 17_3 3
 17_3 $1 17$ $\rightarrow \rightarrow \rightarrow \rightarrow \sim$ $16 17_2$ 17_3 0

 $\tau 11$ $\tau 11$
 16_2 $\leftarrow \tau 12 \diamond$
 $\leftarrow 19 \diamond i$ 2

86-93 = 74-81.

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

9_4 $11 i$ $9 11 9$ 9_4 $11 i$ 9
 8 $11 i$ 8 8 $11 i$ x
 8 8 8 8 8 $10 i$ 8
 8 8 8 8 8 8
 6 6 6 6 6 6
 6 6 6 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.

$0 2^4 0$ $0 2^4 0$ $0 2^4 0$
 0 0 2^4
 1^1 1^1
 0 2^3
 2^3
 2^2

97.

$0 2^4 0$ 2^4
 2^3 2 2 2
 2^2 2 2
 2^1 2
 0

98.

7_4 $14 i$ $7 0$ $0 0 4$ $14 i$
 7_3 $14 i$ 0 9_4 $14 i$
 6^1 $14 i$ 0 9_4 $14 i$
 7_2 $14 i$ 0 9_4 $14 i$

99.

$4 12$ $14 4 i$ 12 10 9 14
 10 10 9
 9 11
 11 0

100.

19_3 $\tau 21 \sim 19$ 17 17 17_3 $1 14+12 \diamond i$
 17_2 $\tau 14+12 \diamond$ 17 16 17 $1 14+12 \diamond i$
 $\tau 16$ 16
 18^1
 0

(pinch T and 2 for quicker placement)

101.

$4 12+12 \diamond$ $14+12 \diamond$ $12+12 \diamond$ $1 7+12 \diamond$ $4 9+12 \diamond$ $7+12 \diamond$
 10 9_3
 9 $3 11+12 \diamond$
 11 9_2 $4 11+12 \diamond$
 0 0

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

102.

$4 12 \diamond$ $14 i 4$ $12 \diamond 4$ 7^1 $4 9$ 7
 10 9_3
 9 $11 4$
 $3 11$ 9_2 $11 i$
 0 0

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

(I find the $\tau 12 \diamond$ gives better continuity after the flurry of harmonics in the preceding measure. But I don't use $\tau 19 \diamond$ which would sacrifice the sustain of $\tau 10$.)

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

103oss. *pad* *(you can also use m.102 style)*

104 = 103. 105 = 103. 106-9 = 7-10. 110 = 109.

111. *(barre optional, so top notes can ring)* *(dolce)*

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

113. *IPO*

114. *PO*

114oss. *(or play open A string again)*

115. *vibr.*

116. *D₂^b A₁^b*
ca. five 180-degree twists

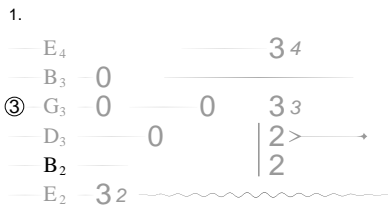
117. *ca. five 180-degree twists*

118. *ca. five 180-degree twists*

118oss. *ca. five 180-degree twists*

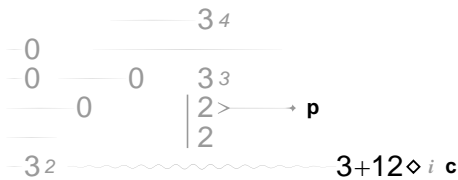
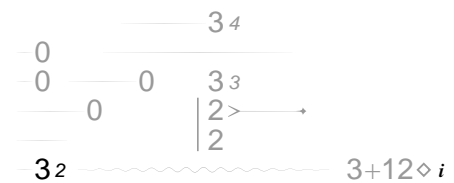
Tablature Guide

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.



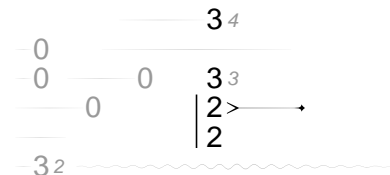
First some miscellany. In tablature, each string of the guitar is represented by a horizontal line. Usually this "stringline" is unbroken, as with musical staff lines, but in my tab I show them only sparingly, to guide the eye and structure the space. In a word, they are redundant. (I've tried to highlight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

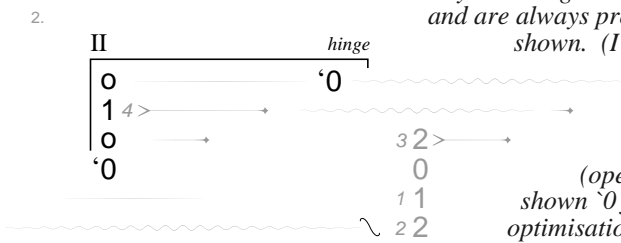


Harmonics are indicated by diamonds. The position/offset to touch is given. Sometimes, artificial harmonics are desired, such as the one shown here. In this case three fingers are involved in producing the note: one to fret, another to touch the harmonic, and a third to pluck. Fingering can be a subjective 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



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.)

Liszt im Wald. Op. 92.

par *chiesa una venuta dal cielo in terra amica*

al nostro

molte si riprende a che la natura che

intran e piu rallentando dolce

Da per gli occhi una dol cez - ga al core

pp leggero

Pian
Begleitung
in Klavier
Noten
stempfen