

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)

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Andante sostenuto.

col Ped.
pp

7

cresc. decresc.

14

pp

20

cresc. p

26

cresc. f decresc. pp

32

decresc.

38

ppp

1. E_4 4 1 4 ~ 2 1 2
 B_3 5 3 5 ~ 4 3 4
 $G_3^\#$ 5 2 > → 24◇ i 5 4 > → 24◇ i
 $C_3^\#$ 0 0 0 0
 $C_2^\#$ 0 0 0 0
 $G_1^\#$ _____

4. E_4 4 1 3 9 9 1 1 9 12 9 2 10 9 2 10 1 9
 B_3 5 3 2 8 ~ 9 9 9 9 3 10 9 3 10 3 10 10 10
 $G_3^\#$ 5 2 > → 24◇ i 0 0 12◇ 4 0 0 0 4 12◇
⑤ 0 0 0 0 0 0 0 0

7. E_4 9 1 9 9 9 2 VIII 1 2 VII 1 2 1 16 i 1
 B_3 10 3 10 3 10 ~ 9 3 10 8 1 1 3 ~ 2 3 2 3 2 9+12◇ i 2
 $G_3^\#$ 0 4 12◇ 0 4 12◇ 0 0 0 0
 $C_3^\#$ 0 0 0 0 0 0 0 > → 0 > →
 $C_2^\#$ _____
 $G_1^\#$ _____

10. E_4 2 12◇ 11 1 11 11 2 16 2 14 a 14 4 16 14
 B_3 3 14 ~ 13 3 13 13 ~ 3 17 3 16 16 16
 $G_3^\#$ 1 10 12 2 0 i 24◇ 2 12◇ 7 12◇ 1 13 13 13
 $C_3^\#$ _____
 $C_2^\#$ _____
 $G_1^\#$ 0 12 2 > → 0 12◇ i 19◇ i 19◇ i 19◇ i

12. E_4 4 17 ~ 16 16 ~~~~~ 14 12 | i 24◇ 12 | 4
 B_3 3 17 ~ 16 16 ~~~~~ 16 12 | 3 0 12 | 3
 $G_3^\#$ 2 17 ~ 16 16 ~~~~~ 16 12 | i 24◇ i 24◇ 8 1
 $C_3^\#$ _____
 $C_2^\#$ _____
 $G_1^\#$ 0 12◇ T 19◇ 0 12◇ 19◇ 19◇ 0 10 $G_1^\# / A_1$

15. E_4 11 4 2 9 (or pluck) 9 2 9+12◇ i 3 9
 B_3 10 3 10 3 a 10 3 2 9
 $G_3^\#$ 8 1 8 1 8 1 18
 $C_3^\#$ _____
 $C_2^\#$ _____
 $G_1^\#$ 0 12◇ i 12◇ i A_1 / B_1
partial tap

16. E_4 9 3 7 7 +12◇ i III 5 | 1 (2-3) 0 i 12◇
 B_3 7 ~~~~~ 7 7 5 | 3 2 4 0 0
 $G_3^\#$ 8 2 7 7 5 | 0 a 0 0
 $C_3^\#$ _____
 $C_2^\#$ _____
 $G_1^\#$ 0 10 4 0 10 i 3 2 $B_1 \setminus A_1$
HO

18. III

1 2			4 2	2 1	1 2			0
2 3		0	5 3	4 3	3 4		0	12 \diamond c
		<i>PO</i>		<i>plk. 3</i>			<i>PO</i>	<i>plk. 3</i>
A ₁ o		‘10 <i>i</i>			2 3	10 <i>i</i>		II 0
		<i>HO</i>				<i>HO</i>		2 3

20. VII

5 4		0	12 \diamond c	3 4	0	2 3	0	2 3	0	0
5 3		<i>plk. 2</i>	<i>plk. 2</i>	0	0	1 2	0	1 2		9 3
⑤ 3 1	10 <i>i</i>							‘10 <i>i</i>	‘10 <i>i</i>	
	<i>HO</i>							<i>HO</i>	<i>HO</i>	

22. slant

7				2 7	5	2 4	0	12 \diamond		
9 3			i 12 \diamond	9 3	5			2 10	10	
6				6	5	2 3		0	4	
						0		12 \diamond	4 12 \diamond	12 \diamond
	15 <i>i</i>									
	<i>HO</i>									

24. VII

2 3		‘12 \diamond <i>i</i>	2 0	0		‘12 \diamond <i>i</i>	0
3 4			3 2 3	2 3			2
0			0 1 2	1 2			1
	‘15 <i>i</i>					‘15 <i>i</i>	
	<i>HO</i>					<i>HO</i>	

26. X

12 \diamond	1	1	1 2	16 2	~	2 14	14	19 \diamond <i>i</i>	16 2
12 \diamond	2	2	‘24 \diamond <i>i</i>	17 3	~	3 16	16		17 3
12 \diamond	0	0	0	15 1		1 15	15		15 1
						10 >			
						T 10			

28. a 9+12 \diamond | 19 \diamond | 19 \diamond
m 9+12 \diamond | p 19 \diamond | p 19 \diamond 12 \diamond 3
i 8+12 \diamond | 19 \diamond | 19 \diamond
10 1 10

29. (prepare)
2 16 17 4
3 17
T 12 \diamond

\leftarrow 0 0 10 **B₁\F₁[#]**

30. 2 16
3 17
T 12 \diamond
0

31. 11 4 9 1 9
10 3 10 +12 \diamond *i*
10 2 10

3 15

0 12 \diamond T 3 15

0 12 \diamond *i* 24 \diamond *i* **F₁[#]/G₁[#]**

VII
2 3
3 4
0

32. VII

$$\begin{array}{r|l} 32 & \text{---} 0 \quad '16 i \\ 42 & \\ 21 & \\ \hline & 0 \\ \hline G_i^\# & '0 \end{array} \quad \begin{array}{l} \left| \begin{array}{l} 12 \rightarrow \\ 34 \rightarrow \\ 4 \end{array} \right. \quad \begin{array}{l} 4 \\ 54 \\ 53 \end{array} \end{array} \quad \begin{array}{r} 0 \\ 2 \\ 0 \\ 0 \end{array} \quad \begin{array}{r} 0 \\ 2 \\ 0 \\ 24 \diamond \end{array}$$

$0 \quad 0 \quad 0 \quad 0$

$G_i^\# / A_1$

34.

$$\begin{array}{r|l} 0 & 52 \quad +12 \diamond i \\ \hline 53 & 41 \quad 4 \\ 64 & 5 \quad 6 \end{array} \quad \begin{array}{l} \left| \begin{array}{l} 4 \\ 5 \\ 46 \sim \end{array} \right. \end{array} \quad \begin{array}{r} 0 \\ 4 \\ 5 \\ 5 \end{array} \quad \begin{array}{r} 0 \\ 4 \\ 4 \\ 5 \end{array} \quad \begin{array}{r} +12 \diamond i \\ \\ \\ \end{array} \quad \begin{array}{r} 4 \\ 5 \\ 5 \end{array}$$

$0 \quad 0 \quad 0 \quad 0$

$A_1 \setminus G_i^\#$

36.

$$\begin{array}{r|l} 4 \rightarrow & +12 \diamond i \\ \hline 4 & 52 \quad 74 \\ 4 & \\ \hline 35 & \end{array} \quad \begin{array}{l} \left| \begin{array}{l} 41 \\ 4 \\ 4 \\ 84 \end{array} \right. \end{array} \quad \begin{array}{r} 0 \\ 2 \\ 0 \\ 0 \end{array} \quad \begin{array}{r} 0 \\ 2 \\ 0 \\ 0 \end{array} \quad \begin{array}{r} +12 \diamond \\ \\ \\ \end{array}$$

$0 \quad 0 \quad 0 \quad 0$

$G_i^\# / A_1$

38.

$$\begin{array}{r|l} 0 & 52 c \\ \hline 14 \rightarrow & 4 c \\ 35 & 5 a \\ 46 & 6 m \end{array} \quad \begin{array}{l} \left| \begin{array}{l} 4 \\ 5 \\ 6 \sim \end{array} \right. \end{array} \quad \begin{array}{r} 0 \\ 4 \\ 5 \\ 54 \end{array} \quad \begin{array}{r} 0 \\ 4 \\ 5 \\ 5 \end{array} \quad \begin{array}{r} 52 \\ \\ \\ \end{array}$$

$0 \quad 0 \quad 0 \quad 0$

$A_1 \setminus G_i^\#$

$8i \quad HO \quad 8i \quad HO$

40.

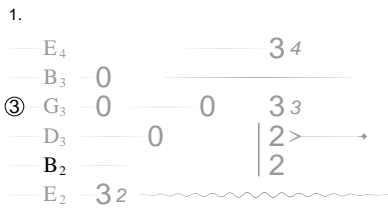
$$\begin{array}{r|l} & 0 \quad 21 \quad 4(3-1) \\ \hline 4 & \\ 4 & 0 \\ 25 & \\ 7 \rightarrow & \\ \hline G_i^\# & 0 \end{array} \quad \begin{array}{l} \left| \begin{array}{l} 4 \\ 4 \\ 54 \end{array} \right. \end{array} \quad \begin{array}{r} 0 \\ 21 \\ 0 \\ 32 \\ 0 \end{array} \quad \begin{array}{r} 9i \\ 2+12 \diamond i \\ 0 \\ 0 \\ 0 \end{array} \quad \begin{array}{r} 9i \\ 2+12 \diamond i \\ 0 \\ 0 \\ 0 \end{array}$$

$0 \quad 0 \quad 0 \quad 0$

$45+12 \diamond i \quad 45+12 \diamond i$

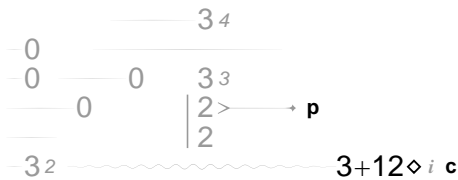
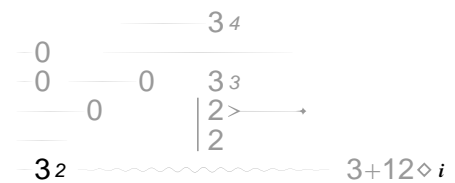
Tablature Guide

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.



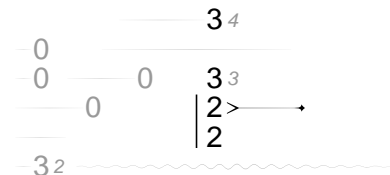
First some miscellany. In tablature, each string of the guitar is represented by a horizontal line. Usually this "stringline" is unbroken, as with musical staff lines, but in my tab I show them only sparingly, to guide the eye and structure the space. In a word, they are redundant. (I've tried to highlight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

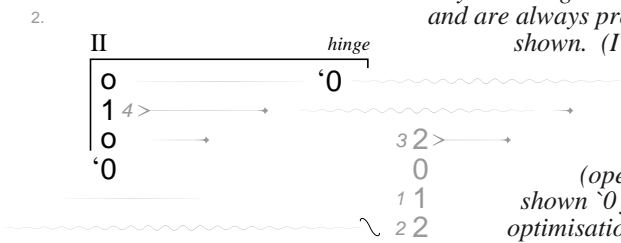


Harmonics are indicated by diamonds. The position/offset to touch is given. Sometimes, artificial harmonics are desired, such as the one shown here. In this case three fingers are involved in producing the note: one to fret, another to touch the harmonic, and a third to pluck. Fingering can be a subjective 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 Schubert manuscript which includes the excerpt treated here might be of interest. This was obtained from schubert-online.at —please visit that site to see high-quality scans of this and many other works.

Andte rossetto