

# Romanze

Bardenklänge (Bardic Sounds)

Op. 13, No. 10

Johann Kaspar Mertz  
(1806 – 1856)

**Moderato**

Measures 1-2 of the piece. The music is in G major and 3/4 time. Measure 1 features a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. Measure 2 continues with quarter notes D5, E5, and F5. Fingerings are indicated as p, i, m, i, m, i, m, i, m, a. Dynamics include piano (p) and mezzo-forte (m). A bass line is shown below with notes G2, B1, and D2.

Measures 3-4. Measure 3 continues the melody with quarter notes G4, A4, B4, and C5. Measure 4 has quarter notes D5, E5, and F5. Fingerings include i, m, a. Dynamics include p, m, and a. A bass line is shown below with notes G2, B1, and D2.

Measures 5-7. Measure 5 continues the melody with quarter notes G4, A4, B4, and C5. Measure 6 has quarter notes D5, E5, and F5. Measure 7 has quarter notes G4, A4, and B4. Fingerings include 1, 2, 3, 4. Dynamics include dolce and loco. A bass line is shown below with notes G2, B1, and D2.

Measures 8-9. Measure 8 continues the melody with quarter notes G4, A4, B4, and C5. Measure 9 has quarter notes D5, E5, and F5. Fingerings include 3, i, m, a. Dynamics include espressivo con moto and simile. A bass line is shown below with notes G2, B1, and D2.

Measures 10-11. Measure 10 continues the melody with quarter notes G4, A4, B4, and C5. Measure 11 has quarter notes D5, E5, and F5. Fingerings include 4, i, m, a. Dynamics include rit. A bass line is shown below with notes G2, B1, and D2.

Measures 12-14. Measure 12 continues the melody with quarter notes G4, A4, B4, and C5. Measure 13 has quarter notes D5, E5, and F5. Measure 14 has quarter notes G4, A4, and B4. Dynamics include p. A bass line is shown below with notes G2, B1, and D2.

Measures 15-16. Measure 15 continues the melody with quarter notes G4, A4, B4, and C5. Measure 16 has quarter notes D5, E5, and F5. Dynamics include p. A bass line is shown below with notes G2, B1, and D2.

18 *dolce*

20 *pp*

*i a m i a*

22 *pp* *rit.*

*i a m i a m*

24 *pp*

27 *pp*

*i a m i a*

29 *pp*

*m i m i a*

31 *il canto espressivo*

*p*

33 *i a m a m m a m m a m*

35

37

39

*p* *cresc.*

41 *dolce*

*p* *cresc.*

43 *dolce*

*p*

45

*pp* *sf* *ppp*

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## Bardenklänge (Bardic Sounds)

Op. 13, No. 10

Johann Kaspar Mertz  
(1806 - 1856)

**Moderato**

Measures 1-2 of the piece. The music is in G major and 2/4 time. The first system shows a treble clef with a key signature of one sharp (F#) and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a half note G2. The piece is marked *p* (piano). Fingerings are indicated: *p*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *a*. There are triplets of eighth notes in measures 1 and 2. The guitar tablature below shows the fretting for each measure.

T	0	0	0	0	4	0	8	7	0	1	2	2
A	2	0	3	0	0	4	0	8	7	0	0	0
B	0	0	0	0	0	0	0	0	0	2	2	(2)

Measures 3-4 of the piece. The melody continues with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass line continues with a half note G2. The piece is marked *p*. Fingerings are indicated: *p*, *i*, *m*, *p*, *i*, *m*, *i*, *m*, *i*, *m*, *a*. There are triplets of eighth notes in measures 3 and 4. The guitar tablature below shows the fretting for each measure.

T	0	0	0	0	0	4	0	8	7	0	3	2	2
A	2	0	3	0	0	4	0	8	7	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	2	2	(2)

Measures 5-7 of the piece. The melody starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass line continues with a half note G2. The piece is marked *loco* and *dolce*. There are triplets of eighth notes in measures 5 and 6. The guitar tablature below shows the fretting for each measure.

T	0	0	0	0	4	0	8	7	12	12	2	2	2	12	12	0	0	0	0	
A	2	0	3	0	0	4	0	8	7	12	12	2	2	2	12	12	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1

Measures 8-9 of the piece. The melody starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass line continues with a half note G2. The piece is marked *espressivo con moto* and *simile*. There are triplets of eighth notes in measures 8 and 9. The guitar tablature below shows the fretting for each measure.

T	7	0	6	0	7	0	0	8	0	0	7	0	0	6	0	7	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

10 *a i m a i m a i m a i m* *rit.*

TAB: 3 2 0 2 0 3 2 0 2 0 | 2 1 0

TAB: 2 2 2 2 2 0 | 3 2 2

12 **Adagio** *p*

TAB: 0 0 0 3 2 0 | 1 3 1 0 1 0 | 0 0 0 0

TAB: 0 0 0 0 0 0 | 2 3 0 1 0 2 | 0 0 1

15

TAB: 0 2 1 0 1 0 | 0 0 0 3 2 0 | 3 5 0 0 1

TAB: 0 2 0 0 0 0 | 0 0 0 2 4 5 | 5 2

18 *dolce*

TAB: 0 0 0 0 3 0 0 0 3 0 0 2 3

TAB: 2 3 0 0 0 3 0 0 2 0 0 0 3

20 *i a m i a* *pp* *m i m i a* *pp*

TAB: 0 0 0 1 0 1 3 0 0 0 0 0 0 0 3

TAB: 0 2 0 1 2 2 0 0 5 0 0 0 0 4 0 0

22 *i a m i a m rit.*

*pp*

TAB: 0 2 0 1 2 3 3 2 0 0 1 0 1 0

24

*pp*

TAB: 0 0 0 3 2 0 0 1 3 1 0 0 0 0 2 0 2 0 0 0 3 2 2

27 *i a m i a*

*pp*

TAB: 3 2 0 0 2 0 1 2 0 3 1

29 *m i m i a i a m i a*

*pp*

TAB: 0 0 2 0 0 3 3 2 0 1 2 0 1 1

31 *il canto espressivo*

TAB: 0 1 0 1 0 | 0 0 0 0 3 0 0 0

TAB: 0 2 0 2 | 0 0 0 0 0 0

TAB: 2 0 2 | 0 2 3 2 0 0 2 3 2 0

33 *i a m a m m a m m a m*

TAB: 0 0 0 | 0 1 0 0 1 0 0 1 0 0 1 0

TAB: 1 1 0 0 0 2 0 0 0 2 1 0

TAB: 0 2 3 2 0 | 0 2 3 2 0

35

TAB: 3 2 0 | 0 3 2 1 1 0 0 0 3 0 0 0

TAB: 0 0 0 0 2 0 0 0 0 0 0 0

TAB: 2 0 2 2 0 2 | 0 2 4 4 2 0 2 3 2 0

37

TAB: 0 0 0 | 3 2 3 2 7 7 (7) 0 0 0 0

TAB: 1 1 0 0 0 2 1 3 1 0 0 0 0 0

TAB: 0 2 3 2 0 | 0 0 2 1 2 1 0 0 0 0 0



# Practice Tips

## The 7 Steps to Learn Any Piece

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1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

## Musical Expression Starting Points

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1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

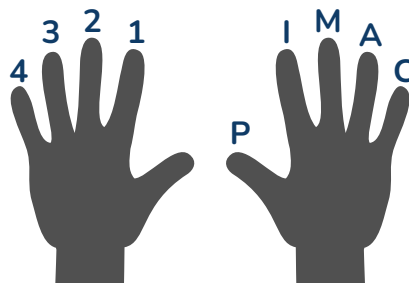
## Tips for Good Practice

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1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations

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## Hello!

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Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews

A handwritten signature in blue ink that reads "Allen Mathews".