

# Romance

Niccolò Paganini  
(1782-1840)

**Più tosto** **Largo Amorosamente**

Musical notation for measures 1-4. The piece is in 6/8 time. Measure 1 starts with a *dolce* marking. Fingerings are indicated with numbers 1-4. A circled 3 indicates a triplet. A circled 2 indicates a second ending. The bass line consists of sustained notes.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. Fingerings include 1, 2, 3, 4, and 0. A circled 2 indicates a second ending. A circled 3 indicates a triplet. A circled 4 indicates a fourth ending. The bass line continues with sustained notes.

Musical notation for measures 9-12. Measure 9 is marked with a '9'. Fingerings include 1, 2, 3, 4, and 0. A circled 3 indicates a triplet. A circled 4 indicates a fourth ending. A  $\frac{3}{6}$  CIX marking is present. A  $\frac{3}{6}$  CV marking is present. The bass line continues with sustained notes.

Musical notation for measures 13-16. Measure 13 is marked with a '13'. Fingerings include 1, 2, 3, 4, and 0. A circled 3 indicates a triplet. A circled 2 indicates a second ending. A circled 4 indicates a fourth ending. The word *cadenza* is written above the final measure. The bass line continues with sustained notes.

Musical notation for measures 17-18. Measure 17 is marked with a '17'. This section features a complex rhythmic pattern with many sixteenth notes. Fingerings include 1, 2, 3, 4, and 0. A circled 3 indicates a triplet. The bass line continues with sustained notes.

Musical notation for measures 19-20. Measure 19 is marked with a '19'. This section continues the complex rhythmic pattern of the previous system. Fingerings include 1, 2, 3, 4, and 0. A circled 3 indicates a triplet. The bass line continues with sustained notes.

21

23

25

$\frac{4}{6}$  CV HB V HB IV  $\frac{6}{6}$  CV HB V HB I

27

30

$\frac{6}{6}$  CV *rf* *p* *rf* *rf*  $\frac{3}{6}$  CV *rf*

33

$\frac{3}{6}$  CV *rf*

35

① ② ③ ④ ⑤ ⑥

*dolce*

36

②

40

③ ② ③

43

$\frac{4}{6}$ CII 4  $\frac{4}{6}$ CII

46

3  $\frac{4}{6}$ CII  $\frac{4}{6}$ CII *p*

49

① ① ① ②

*mancando* *morendo*

# Romance

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## Più tosto Largo Amorosamente

Measures 1-4 of the Romance piece. The music is in 6/8 time and features a melody in the treble clef and a bass line in the bass clef. The melody includes triplets and slurs. The bass line includes a *dolce* marking. The guitar tablature below the staff shows fingerings for the treble (T), auxiliary (A), and bass (B) strings.

③ dolce

T 5 6 5 5 6 5 5 3 1 0 1 0 5 3 1  
A 5 5 5 5 4 2 1 1 0 5 3 1  
B 0 0 0 0 0 0 0 0 0 0 0 2 (2) (0)

Measures 5-8 of the Romance piece. The music continues with the melody and bass line. The guitar tablature shows fingerings for the treble (T), auxiliary (A), and bass (B) strings.

T 1 0 1 5 6 6 5 4 5 5 5 5 3 0 3 1 0 3 1 0  
A 2 0 7 5 5 5 5 2 5 2 2 5 2 1 2 (2)  
B 0 0 0 0 0 0 0 0 0 0 0 1 0 0 (0)

Measures 9-12 of the Romance piece. The music includes a triplet of sixteenth notes marked  $\frac{3}{6}$  CIX and a triplet of eighth notes marked  $\frac{3}{6}$  CV. The guitar tablature shows fingerings for the treble (T), auxiliary (A), and bass (B) strings.

T 5 6 5 5 6 5 0 12 10 8 7 0 12 10 8 5 (5)  
A 5 7 5 9 7 5 4 5 0 9 7 5 5 2 1  
B 0 0 0 10 9 7 6 5 0 9 7 0 0 (0)

Measures 13-16 of the Romance piece. The music concludes with a cadenza. The guitar tablature shows fingerings for the treble (T), auxiliary (A), and bass (B) strings.

T 3 1 0 1 4 5 6 5 4 5 5 5 5 3 0 1 0 0 0  
A 2 6 7 5 4 5 5 5 5 3 0 1 0 2 1  
B 0 0 0 0 0 0 6 0 0 0 0 1 0 2 2

cadenza

17

T 1 0 3 2 0 0 0 0 0 3 1 0 0 0 0 1 0 0  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 3 2 3 2 3 2 3 2 3 2 3 2 3 2 2 2 2 2

19

T 1 0 3 2 0 0 0 0 0 3 1 0 0 0 0 1 0 0  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 3 2 3 2 3 2 3 2 3 2 3 2 3 2 2 2 2 2

21

T 1 0 3 2 0 0 0 0 0 3 3 1 0 0 0 0 0 0  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

23

T 1 1 3 3 1 1 0 0 1 3 5 7  
A 2 2 2 2 2 2 2 2 2 2 0 2 4  
B 3 3 3 3 3 3 2 3 2 3 0 2 3

25  $\frac{4}{6}$  CV HB V HB IV  $\frac{6}{6}$  CV HB V HB I

TAB: 8 5 5 7 8 8 12 10 8 7 5 4 5 5 8 7 10 8 5 1

27

TAB: 3 5 6 2 3 2 3 2 3 5 3 0 3 1 0 1 0 1 0 0 1 0 0 7 4 0 1 0

30  $\frac{6}{6}$  CV *rf* *p* *rf* *rf*  $\frac{3}{6}$  CV *rf*

TAB: 5 8 5 0 0 4 5 7 5 4 5 7 10 8 7 0 0 0 2 4 5 5 7 8 7 5

33  $\frac{3}{6}$  CV

TAB: 9 9 7 7 8 10 8 7 5 5 6 5 4 0 0 5 4 0 0 5 4 6 3 3 6 3 5 3

35

T  
A  
B

36

*dolce*

T  
A  
B

40

T  
A  
B

43

$\frac{4}{6}$  CII

T  
A  
B

46

3

$\frac{4}{6}$  CII

$\frac{4}{6}$  CII

5

*p*

TAB: 2-3 0-1-0-3-1-0 3-1-3-0 1-0 2 2 2-3-4 0-1 2 2 9-8-7-5-4 0 5 3 0 0 3 0

49

①

①

①

②

*mancando*

*morendo*

TAB: 4-5-4-5 7-8-7-8 4-5-4-5 4-5-4-5 2 0 0 0 1-2-1-2 0

## The 7 Steps to Learn Any Piece

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

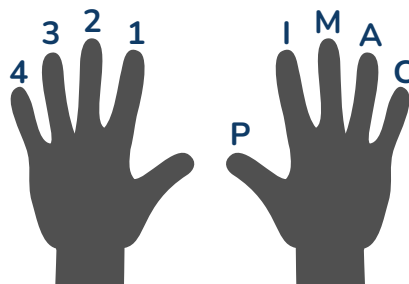
## Musical Expression Starting Points

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

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



## Hello!



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".



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