

Romanza

F. Tárrega edition

Robert Schumann
(1810-1856)

This musical score is for the piece "Romanza" by Robert Schumann, arranged by Fernando Tárrega. It is written for guitar in the key of D major (two sharps) and 2/4 time. The score consists of seven staves of music, each containing a system of a treble clef staff and a bass clef staff. The music is characterized by its flowing, lyrical quality, with many slurs and fingerings indicated. Above the staves, there are various harmonic and fingering annotations:

- Staff 1: $\frac{3}{6}$ CV, HB VII, $\frac{5}{6}$ CVII, $\frac{2}{6}$ CV
- Staff 2: IV, HB V, $\frac{5}{6}$ CIV, $\frac{5}{6}$ CII
- Staff 3: $\frac{3}{6}$ CV, HB VII, $\frac{5}{6}$ CVII, $\frac{2}{6}$ CV
- Staff 4: IV, $\frac{5}{6}$ CV, $\frac{5}{6}$ CIV, $\frac{5}{6}$ CII
- Staff 5: $\frac{4}{6}$ CII, $\frac{3}{6}$ CV
- Staff 6: $(\frac{3}{6} CV)$, $\frac{4}{6} CVII$, $\frac{3}{6} CX$
- Staff 7: $(\frac{3}{6} CX)$, $\frac{5}{6} CIX$, $\frac{6}{6} CVII$

 The score includes numerous fingerings (numbers 1-4), slurs, and other performance markings. The piece concludes with a final cadence on the seventh staff.

15 $\frac{6}{6}$ CVI $\frac{4}{6}$ CIII *ritard.*

17 *a tempo* $\frac{3}{6}$ CV HB VII $\frac{5}{6}$ CVII $\frac{2}{6}$ CV

19 IV HB V $\frac{5}{6}$ CIV $\frac{5}{6}$ CII

21 $\frac{4}{6}$ CII $\frac{3}{6}$ CV

23 $(\frac{3}{6} CV)$ $\frac{4}{6} CVII$ $\frac{3}{6} CX$

25 III $\frac{2}{6}$ CI $\frac{4}{6}$ CIII *ritard.*

27 $\frac{4}{6}$ CII HB VII $\frac{3}{6} CVII$ $\frac{3}{6} CV$

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First system of musical notation for Romanza, measures 1-2. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a single staff. Below the treble staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and a bar line. Above the treble staff, there are annotations: $\frac{3}{6}$ CV, HB VII, $\frac{5}{6}$ CVII, and $\frac{2}{6}$ CV. A circled number 1 is also present.

Second system of musical notation for Romanza, measures 3-4. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a single staff. Below the treble staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (0, 1, 2, 3, 4, 5, 6, 7) and a bar line. Above the treble staff, there are annotations: IV, HB V, $\frac{5}{6}$ CIV, and $\frac{5}{6}$ CII. A circled number 3 is also present.

Third system of musical notation for Romanza, measures 5-6. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a single staff. Below the treble staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and a bar line. Above the treble staff, there are annotations: $\frac{3}{6}$ CV, HB VII, $\frac{5}{6}$ CVII, and $\frac{2}{6}$ CV. A circled number 1 is also present.

Fourth system of musical notation for Romanza, measures 7-8. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a single staff. Below the treble staff is a guitar tablature (TAB) with six lines. The TAB includes fret numbers (0, 1, 2, 3, 4, 5, 6, 7) and a bar line. Above the treble staff, there are annotations: IV, $\frac{5}{6}$ CV, $\frac{5}{6}$ CIV, and $\frac{5}{6}$ CII. A circled number 7 is also present.

9

$\frac{4}{6}$ CII

$\frac{3}{6}$ CV

TAB

11

$(\frac{3}{6} \text{ CV})$

$\frac{4}{6}$ CVII

$\frac{3}{6}$ CX

TAB

13

$(\frac{3}{6} \text{ CX})$

$\frac{5}{6}$ CIX

$\frac{6}{6}$ CVII

TAB

15

$\frac{6}{6}$ CVI

$\frac{4}{6}$ CIII

TAB

ritard.

17 *a tempo*

3/6 CV HB VII 5/6 CVII 2/6 CV 3

TAB

19

IV HB V 5/6 CIV 5/6 CII 3

TAB

21

4/6 CII 3/6 CV 4/6 CII 3/6 CV 3

TAB

23

(3/6 CV) 4/6 CVII 3/6 CX 4/6 CVII 3

TAB

25

III ① $\frac{2}{6}$ CI $\frac{4}{6}$ CIII *ritard.*

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

27

$\frac{4}{6}$ CII HB VII $\frac{3}{6}$ CVII $\frac{3}{6}$ CV

T 2 5 10-10 7 9 7 5
A 2 2 8 9 7 5
B 0 9 7 0 0

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

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, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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