

Prelude No. 4

op. 46

Emilia Giuliani-Guglielmi
(1813–1850)

Moderato

2/6 CIII

Measures 1-2: Treble clef, key signature of one sharp (F#), 2/6 time signature. Measure 1 contains a triplet of eighth notes (G4, A4, B4) with fingerings 2, 4, 1. Measure 2 contains a quarter note (G4) with fingering 1, followed by a quarter rest. The piece is in C major.

3

Measures 3-4: Treble clef, key signature of one sharp (F#), 2/6 time signature. Measure 3 contains a quarter note (F#4) with fingering 1, followed by a quarter rest. Measure 4 contains a quarter note (G4) with fingering 1, followed by a quarter rest. The piece is in C major.

5

Measures 5-6: Treble clef, key signature of one sharp (F#), 2/6 time signature. Measure 5 contains a quarter note (A4) with fingering 2, followed by a quarter rest. Measure 6 contains a quarter note (B4) with fingering 2, followed by a quarter rest. The piece is in C major.

7

Measures 7-8: Treble clef, key signature of one sharp (F#), 2/6 time signature. Measure 7 contains a quarter note (C5) with fingering 0, followed by a quarter rest. Measure 8 contains a quarter note (D5) with fingering 0, followed by a quarter rest. The piece is in C major.

9

Measures 9-10: Treble clef, key signature of one sharp (F#), 2/6 time signature. Measure 9 contains a quarter note (E5) with fingering 3, followed by a quarter rest. Measure 10 contains a quarter note (F#5) with fingering 3, followed by a quarter rest. The piece is in C major.

11

Measures 11-12: Treble clef, key signature of one sharp (F#), 2/6 time signature. Measure 11 contains a quarter note (G5) with fingering 4, followed by a quarter rest. Measure 12 contains a quarter note (A5) with fingering 4, followed by a quarter rest. The piece is in C major.

13

15

17

19

21

23

25

27

$\frac{3}{6}$ CX $\frac{3}{6}$ CIX $\frac{3}{6}$ CX VIII VI V VI $\frac{3}{6}$ CV 3

29

31

33

35

37

39

41 $\frac{3}{6}$ CIII

43 $\frac{3}{6}$ CIII $\frac{3}{6}$ CII

45 $\frac{3}{6}$ CIII

47

49

51

53 $\frac{3}{6}$ CIII $\frac{3}{6}$ CVII

55 $\frac{3}{8}$ CII $\frac{3}{8}$ CVII

57

59

61 $\frac{3}{8}$ CVII

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(1813–1850)

Moderato

2/6 CIII

T
A
B

3 4/6 CIII

T
A
B

5

T
A
B

7

T
A
B

2

9

Musical notation for measures 9-10. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. The bottom staff is a guitar tablature with three lines labeled T (treble), A (middle), and B (bass). The tablature shows fret numbers: 0, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 3, 2, 3, 2, 3, 2, 3, 2, 0, 2.

11

Musical notation for measures 11-12. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. The bottom staff is a guitar tablature with three lines labeled T (treble), A (middle), and B (bass). The tablature shows fret numbers: 0, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 4, 2, 4, 2, 4, 2, 4, 2, 0, 2.

13

Musical notation for measures 13-14. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. The bottom staff is a guitar tablature with three lines labeled T (treble), A (middle), and B (bass). The tablature shows fret numbers: 0, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 4, 5, 4, 5, 4, 5, 4, 5, 4, 0, 2.

15

Musical notation for measures 15-16. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. The bottom staff is a guitar tablature with three lines labeled T (treble), A (middle), and B (bass). The tablature shows fret numbers: 0, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 3, 4, 3, 4, 3, 4, 3, 4, 0, 2.

17

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

19

TAB 2 0 1 0 0 0 0 0 4 0 7 0 4 0 7 0 2 0 1 0 0 0 0 0 4 0 7 0 4 0 7 0

21

TAB 0 1 1 0 0 0 0 0 4 0 7 0 4 0 7 0 0 1 1 0 0 0 0 0 4 0 7 0 4 0 7 0

23

TAB 2 1 1 0 0 0 0 0 12 0 0 12 0 2 1 1 0 0 0 0 0 12 0 0 12 0

4

25

IX

TAB

2 0 0 0 12 0 0 12 0

0 2 9 9 9 9

0

27

$\frac{3}{8}$ CX $\frac{3}{8}$ CIX $\frac{3}{8}$ CX VIII VI V VI $\frac{3}{8}$ CV

TAB

13 12 13 8 12 10 9 10 8

10 10 10 9 9 10 10 9 7 6 7 6 5 6 7 6 7 5 5

0

29

TAB

7 7 7 7 7 7 7 7

4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

0

6 6

31

IV

6 6 6 6

TAB

7 7 7 7 7 7 7 7

4 0 4 4 4 0 4 0 4 0 4 4 4 0 4 4 0 4

0

6 5 6 6 7

33

T
A
B

35

T
A
B

37

T
A
B

39

T
A
B

41

T
A
B

43

T
A
B

45

T
A
B

47

T
A
B

49

TAB

51

TAB

53

TAB

55

TAB

57

8 10 11 2 3 3 5 7

5 0 7 8 2 0 0 2 0 7

8 3 3 0 7

59

8 10 11 2 3 0 0 3 3

5 0 7 8 2 0 0 0 0 3 3

8 3 3 2 0

61

$\frac{3}{6}$ CVII

2 2 3 3 0 7 7 10 10 15 10 3

4 0 0 7 12 7 0 0 0 2 3

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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