

Prelude No. 4

Francisco Tárrega
(1852 – 1909)

Allegro

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a first ending line and a second ending line below it. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 on the first ending line and 1-5 on the second ending line. Chord diagrams are shown above the staff, with labels such as $\frac{3}{6}$ CIX, $\frac{5}{6}$ CII, $\frac{6}{6}$ CII, $\frac{2}{6}$ HB II, $\frac{3}{6}$ CVII, $\frac{3}{6}$ CXI, $\frac{3}{6}$ CXII, $\frac{4}{6}$ CIV, $\frac{6}{6}$ CII, $\frac{5}{6}$ CII, $\frac{3}{6}$ CVII, $\frac{3}{6}$ CXI, $\frac{3}{6}$ CXII, $\frac{4}{6}$ CX, $\frac{4}{6}$ CVIII, $\frac{4}{6}$ CVII, and $\frac{4}{6}$ CIV. The score also includes tempo markings such as *rit.*, *poco*, *a tempo*, *cresc.*, *decresc.*, and *ten.*, as well as dynamic markings such as *p*, *f*, and *rit.*.

7

13

19

25

p

f

p

f

p

rit.

poco

a tempo

cresc.

decresc.

rit.

p

ten.

a tempo

2

31

$\frac{5}{6}$ CIX

$\frac{6}{6}$ CVII

$\frac{3}{6}$ CIX

HB VII $\frac{3}{6}$ CIV

poco *a* *poco* *a tempo* *p*

37

$\frac{3}{6}$ CIV

$\frac{5}{6}$ CII

43

$\frac{3}{6}$ CIX

HB VII $\frac{3}{6}$ CVI $\frac{5}{6}$ CIV

$\frac{5}{6}$ CII

$\frac{6}{6}$ CII

$\frac{2}{6}$ HB II

f *ten.* *rit.* *p* *pp*

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① ② *p* $\frac{3}{6}$ CIX → HB VII $\frac{3}{6}$ CIV

TAB: 4 5 7 | 7 9 7 | 12 11 9 | 7 4 0 | 0 | 4 5 4 7

7 $\frac{3}{6}$ CIV $\frac{5}{6}$ CII ① ② *f* $\frac{3}{6}$ CIX → HB VII $\frac{3}{6}$ CVI $\frac{5}{6}$ CIV

TAB: 7 5 4 | 2 4 2 | 4 5 7 | 7 9 7 | 12 11 9 | 7 9 4

13 $(\frac{5}{6}$ CIV) $\frac{5}{6}$ CII $\frac{6}{6}$ CII $\frac{2}{6}$ HB II $\frac{5}{6}$ CII *rit. poco a poco*

TAB: 5 7 2 | 4 2 0 | 5 | 4 0 0 | 2 4 2 | 2 4 4

19 $\frac{3}{6}$ CVII $\frac{3}{6}$ CXI $\frac{3}{6}$ CXII → $\frac{3}{6}$ CXI $\frac{3}{6}$ CVII $\frac{4}{6}$ CIV *f* *p* *cresc.* $\frac{6}{6}$ CII *rit.*

TAB: 7 11-14 12 | 11 7 0 | 7 4-7-5 | 4 0 0 | 0 2 4 | 2 0 2

25

ten. *a tempo* *cresc.* *f* *decresc.* *rit.* *p*

T		2	4	2	7	11-14	12	11	14	12	12	11	7	7
A	4	2			4	5	4	8	11	13	11	10	11	8
B	4	2	4	2									8	9

31

poco *a tempo* *p*

T	7	9	11	9	7	4	5	7	9	7	12	11	9	7
A	8	9	11	9	8	5	7	9	10	9	9	12	10	9
B	9	9	9	8	9									0

37

f *ten.* *rit.* *p* *pp*

T	0	4	5	4	7-7	5	4	2	4	2	4	5	7	9
A	1	2	1	2	5	7	5	4	5	4	5	7	9	10
B	0	4	2		6	4	4		4	4			9	9

43

f *ten.* *rit.* *p* *pp*

T	12	11	9	7	9	4	5	7	2	4	2	0	5	4
A	9	12	10	9	9	6	6	7	4	4	5	3	2	2
B	9	9	9		4			4		2		0	2	4

Musical Tip Sheet

The Big 5:

1. Reduce work with posture and a positive attitude
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 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!)
7. Play hands together slowly in rhythm, counting aloud

Musical Starting Points:

1. Decide 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 the ones 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 (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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