

# Prelude in D minor

For Lute - BWV 999

Johann Sebastian Bach  
(1685-1750)

*i m a* *p* *m i m i* *i m* *i m a* *m i m i* *i m* *simile...* *loco*

4 7 10 13 16 19

6 Cl 3 CV 5 Cl 3 CV 5 CVII

4th finger barre

22  $\frac{4}{6}$  CIX  $\star$ )  $\frac{3}{6}$  CVIII

25  $\frac{3}{6}$  CV  $\frac{5}{6}$  CII

28  $\frac{4}{6}$  CI

31 *i m i m i*

34  $\frac{4}{6}$  CII  $\frac{3}{6}$  CVII

37  $\frac{2}{6}$  CV

40  $\frac{3}{6}$  CI *i m i a m i*  $\frac{3}{6}$  CII

alternate fingerings

23  $\star$ )  $\frac{5}{6}$  CVIII

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The score is written for guitar in D minor, 3/4 time. It consists of five systems, each with a treble staff and a bass staff. The first system (measures 1-3) features a melody with slurs and dynamics *p* and *simile...*. The second system (measures 4-6) continues the melodic line with triplets and slurs. The third system (measures 7-9) includes a  $\frac{6}{6}$  C1 marking. The fourth system (measures 10-12) shows a melodic line with slurs and a  $\frac{3}{6}$  CV marking. The fifth system (measures 13-15) includes a *loco* marking and a "4th finger barre" instruction. Fingering numbers (1-5) are provided for many notes. The bass staff contains guitar-specific notation, including fret numbers and string indicators (T, A, B).

16

T  
A  
B

19

T  
A  
B

22

T  
A  
B

25

T  
A  
B

28

T  
A  
B

★ - See appendix for alternate fingerings

31

*i m i m i*

T  
A  
B

34

$\frac{4}{6}$  CII

$\frac{3}{6}$  CVII

T  
A  
B

37

$\frac{2}{6}$  CV

T  
A  
B

40

$\frac{3}{6}$  CI

*i m i a m i*

$\frac{3}{6}$  CII

T  
A  
B

alternate fingerings

23

\*)  $\frac{5}{6}$  CVIII

T  
A  
B

## 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

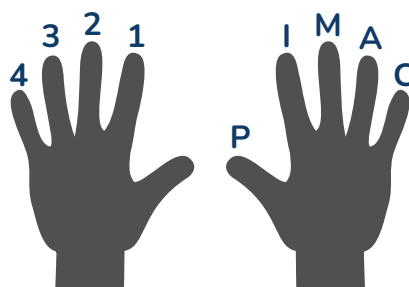
## Musical Expression Starting Points

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



If you like Bach, [click here](#) to check out our Bach book!