

# Prelude

Lute Suite in E minor, BWV 996

Transcribed for guitar  
by Richard Yates

J.S. Bach  
(1685–1750)

The image displays the first nine measures of the Prelude in E minor, BWV 996, transcribed for guitar. The score is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The notation includes various musical symbols such as slurs, ties, and fingering numbers (1-4). Measure 1 begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth notes, with a circled '3' above a triplet of notes. Measure 2 continues the eighth-note pattern, with a circled '4' above a group of notes. Measure 3 shows a more complex rhythmic pattern with eighth and sixteenth notes, and a circled '3' above a triplet. Measure 4 contains a sixteenth-note triplet and a circled '2' above a pair of notes. Measure 5 starts with a quarter rest, followed by a sixteenth-note triplet, and a circled '2' above a pair of notes. Measure 6 features a circled '3' above a triplet and a circled '2' above a pair of notes. Measure 7 includes a circled '4' above a group of notes and a circled '2' above a pair of notes. Measure 8 has a circled '4' above a group of notes and a circled '2' above a pair of notes. Measure 9 concludes with a circled '4' above a group of notes and a circled '5' above a group of notes. The score also includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and articulation markings like *tr* (trill) and *m* (marcato).

11 <sup>②</sup> II III *tr*

13 *tr* *tr* *m* IV *h-II<sub>4</sub>*

15 *m i m i* *p p* ⑥

19 *a m* *a* *a* *h II* *p i m i* *p*

24 *a m* II

29 II

34 *m i p* *m p i m p* *a m*

39 *a - m*  
*p i p* *a i p* *a i p*

44 *a i* *a - m* *a i p* II III h II<sub>3</sub>

49 *m p i a*

55 II<sub>3</sub>

60 *i p* *m i p m i p* ③ ②

65 IV<sub>4</sub> II

70 IV<sub>4</sub> II *tr* 3-2

# Allemande

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8

2

4

6

8

*a*

*a m*

*m i*

*a*

*a m i*

*a i m*

*a*

*m a i*

*tr*

*p*

*i m*

*a*

*p*

*i m i*

*a m p*

IV

V

IV

II

④

⑥

9

IV

*a m*

*m a*

*a m a*

*a i m*

*i m a i m*

*i*

12

*p i*

*m*

*a i*

II *tr*

*p*

*p*

14

*i p i*

*p i m p*

*p*

*p*

16

*p p*

*p m*

*p*

*p*

*p*

*p*

④

④

*h*

18

IV

*m*

*tr*

*i m i*

*a*

*p p i*

*a*

*i*

*p*

*p*

# Courante

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5

3

tr

5

tr

7

m

IV

9

tr

11

7 8

14

*tr*

16

*tr*

18

4 3

20

III II IV<sub>4</sub>

2 -4 2 3 -4 2 -4 2 2 -4 2 4

22

*tr*

-4 4 # 0 2 3 # 1 2

# Sarabande

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3

4

3

5

7

9



11

4 2 3 1 2 3 1 2 3 4 1 2 3 4 1 2 3 4

⑤

13

VI

*m i a a i p i*

② ③ ④

15

II h

② ③ ④

18

5

② ③ ④

20

②

*i* 5

② ③ ④

22

II h

② ③ ④

# Bourrée

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(1685–1750)

II h

8 2

4

8

7

8

12

8

16

8

VII

3 4 2

19

8

22

8

4 2 1 2 2 1 3 1 3 1 4 -4 3 2 1 3

# Gigue

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(1685–1750)

8

*m a i a - m i*

3

*m a i m i* ②

5

⑥

*a m*

7

*m a* ①

9

④

*III<sub>3</sub> a m* *a - m i V<sub>3</sub> II<sub>3</sub> a m*

11

*i* *m* *a m a m*

13

*a m a m*

15 *m a i* *i* *m* *m*

17 *a m* *i p* *II* *h*

19 *a* *m i m i a* *II*

21 *i p* *a m* *a - m* *V* *II*

23 *VII* *m i m a i* *m* *I*

25 *II* *II* *IV* *II* *II*

27 *m*

29 *i m i m i m* *a* II *h i m*

31 IV *i* V

33 VIII *a - m* *m i* *m a i m* III V

35 II *m a* V<sub>3</sub> *h* IV IV *m*

37 ② ④ *i p i m i* *m i m i i a* *m i a i*

39 *i m i*