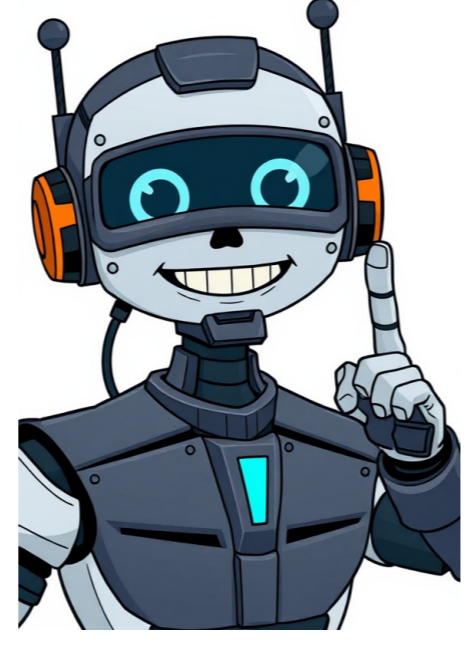


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The *Prelude in C Minor*, BWV 999, is an 18th-century composition for lute by Johann Sebastian Bach, as documented in his manuscript copy held at the Berlin State Library. ===== The exact date of its creation is unknown, but it may have originated during Bach's Köthen period, between 1717 and 1723. The piece was written on a keyboard, with the manuscript notation conforming to the common style of keyboard compositions in the first half of the 18th century. However, Kellner's copy, produced after 1727 but before Bach's death in 1750, is the only surviving source for the work, and its performance is also feasible on a lute. The Prelude was adopted as No. 3 in the keyboard collection *Twelve Little Preludes* in the 19th century and has been recorded by various artists on different instruments, including the lute, guitar, piano, and harpsichord. A digital facsimile of Kellner's copy is available online, providing further insights into the composition's history. The piece opens in C minor but unexpectedly concludes on the dominant key, G major, with a Picardy third in the final chord.The Prelude in C Minor, BWV 999, presents an intriguing narrative, weaving together elements reminiscent of Johann Sebastian Bach's Prelude BWV 872a/1, while also showcasing his unique compositional style. # Early Contrasts The piece begins with a brief, introductory nature, setting the stage for its improvisatory feel. This is characteristic of the prelude genre prevalent during the 1710s and 1720s, where short motifs served as teaching tools, emphasizing arpeggios and technical demands to aid students in their studies. # Pedagogical Purpose The Prelude's central motif, comprising intersecting rhythms between the upper and lower voice, exemplifies the pedagogical traits common to preludes of this era. This section functions as an étude, assigning a specific task to the player while illustrating various keyboard performance conventions and compositional practices. # Modulation and Harmony Contrary to its C minor title and key signature, approximately two-thirds of BWV 999 is written in G minor, with a secondary leading-tone chord employed at measure 11 to modulate to this dominant. The piece showcases Bach's mastery of modulation, as the upper voice is repeatedly used throughout the early section, providing harmonic background support for the shifting left-hand tones. # Musical Connections A striking similarity can be observed between BWV 999 and the Beatles song "Because," when played at half-speed on harpsichord. The repeating notes in measures 6-9 and 11 of the prelude are notably absent in the Beatles version, highlighting Bach's innovative use of arpeggios. # Conclusion The Prelude in C Minor, BWV 999, stands as a testament to Bach's compositional prowess, marrying traditional prelude elements with his own unique voice. Its intricate modulations, pedagogical intent, and musical connections serve as a reminder of the piece's enduring significance within the realm of Baroque music.Vorzüglich ist ein kleines C moll-Praeludium, das harfenartig inspield von einer Harmonie zur andern träumt und die wundersame Romantik des Bachschen Geistes ahnungsvoll emporsteigen läßt. A very little prelude in C minor, which runs whispering on in harp-like tones from one set of harmonies to another, and yet lets the mystical romanticism of Bach's genius pierce through it all. Diese Komposition liegt der Laute in alter Stimmung sehr günstig und ist ausgezeichnet spielbar. Also this composition suits the lute tuned in the old fashion very well, and is very playable. The proficient setting shows that the composer was very versed in lute technique. Die vorzüglichhe Einrichtung erweist den Komponisten als mit der Lautentechnik sehr bewandert. A very good arrangement makes the composer seem very skilled with lute technique. Die sechs Kompositionen, die von Bach komponiert wurden und für die Lautenspiel geeignet sind, liegen im Bereich BWV 995–1000 in einem separaten Abschnitt für Lautenwerke. In der zweiten Dekade des 21. Jahrhunderts wurden digitale Fassungen von Kellners Manuskript auf den Berliner Staatsbibliothek und die Bach-Digital-Website verfügbar gemacht. Einige Gitarristen spielen das Präludium BWV 999 in D-Moll statt im Originalton C-Moll (aber sie können jedoch den Standard-Tuning verwenden, sodass es beim Spielen in D-Moll klingt wie im Original in C-Moll).baroque lute Yasunori Imamura 1:44[67] ≤1990 guitar Dominique Starck 1:57[34] 1990 guitar Rudolf Wangler 1:30[68] 1990 harp Eva Maros [d] 2:00[69] June 1990 guitar Christian de Chabot 1:49[33] 19-21 June 1990 piano Maria Tupo 1:09[70] 21-22 June 1991 piano János Sebestyén 1:11[71] 1992 lute Jakob Lindberg 1:58[72] 1992 marimba Peter Sadlo [de] 1:01[73] 18 February 1994 guitar Franco Trentin 1:33[74] ≤1995 piano Walter Vlemminckx 1:18[75] 1995 harpsichord Richard Egarr 1:25[76] 28-30 August 1995 piano Georges Pludermacher 1:32[78] 1992-2000 guitar Ansgar Krause [de] 1:36[79] April-May 1996 lute Ronn McFarlane 1:21[80] 1997 harpsichord Elisabeth Joye [fr] 1:46[81] 1997 harpsichord Pierre Hantai 1:42[82] June-September 1997 guitar Lubomir Brabec [cs] 1:32[35] 1998 lute-harpsichord Robert Hill 1:40[83] August-September 1998 piano Gersende Vandenhove 1:10[84] ≤1999 lute Luca Pianca 1:34[85][86] 1999 baroque lute Paul Bester [fr] 1:40[87] 1999 harpsichord Bob van Asperen 2:03[88] 1999-2000 guitar Frédéric Zigante [it] 1:53[89] 1999-2000 guitar Han Jonkers [pt] 1:37[90] July 1999 piano Ivo Janssen [nl] 1:13[91] November 1999 harpsichord Pieter-Jan Belder 1:34[92] December 1999 piano Nariñe Simonian 1:13[93] 2000 lute Eduardo Egüez 1:27[94] 2000 guitar (ten-string) Stephan Schmidt 1:54[95] 2000 harpsichord Luc Beausjour [fr] 1:39[96] 2002 guitar Sharon Isbin 2:10[97] 2003 guitar Frank Bungarten 1:24[98] 2003 harp Joanna Kozielska 2:27[99] 2003 marimba Filippo Lattanzi 1:29[100] 2004 theorbo Andreas Martin 1:41[101] 2005 guitar Filomena Moretti 1:24[102] ≤2007 guitar Steve Hackett 1:13[103] August 2007 lute-harpsichord Elizabeth Farr 1:31[104] 2008 clavichord Cristiano Holtz [fr] 1:31[105] March 2008 piano Andrea Bacchetti 1:24[106] ≤15 November 2008 theorbo Peter Croton 2:04[107] 1999-2017 guitar Luigi Attademo 1:43[108] 2009-2010 guitar Georg Gulyás 1:43[109] 2010 harpsichord Violaine Cochard [fr] 1:54[110] February 2010 baroque lute Rafael Bonavita 1:23[111] 2010-2012 guitar Stefano Grondona 1:25[112] 2011 guitarguitar (ten-string) Hannu AnnalaMari Mäntylä 1:32[113] January-April 2012 baroque lute Mario D'Agosto 1:38[114] 2013 lute-harpsichord Olivier Baumont [fr] 1:30[115] 2013 fortepiano Luca Guglielmi [fr] 1:19[116] 2015 harpsichord Rinaldo Alessandrini 1:24[117] January 2015 piano Tristan Pfaff 1:02[118] 13-17 July 2015 baroque lute Yasunori Imamura 1:55[119] 2017 clavichord Sigrun Stephan 1:21[120] 2017 marimba Tobias Messerschmidt 1:33[121] 2020The Muziekweb Website: A Treasure Trove for Lute Enthusiasts ===== The Muziekweb website is a treasure trove for music enthusiasts, particularly those who are fascinated by the lute. This online repository features an extensive collection of recordings and articles dedicated to the life and works of J.S. Bach, as well as other composers whose music is performed on the lute. One can find numerous recordings of Bach's Lute Suites, which are considered some of the most iconic pieces for solo lute. The website also provides insight into the lives of famous lutenists like Lubomir Brabec and Andrés Segovia, who have left an indelible mark on the world of classical music. In addition to Bach's works, Muziekweb also features a wide range of articles and recordings by other composers, including Julian Bream, Dowland, Telemann, and Händel. The website is particularly notable for its comprehensive collection of lute-related recordings, which includes performances of Bach's complete keyboard works. The website's collection of books and resources on lute music is also noteworthy, featuring titles such as "Bach: Complete Lute Works" and "J.S. Bach: Little Preludes". These texts offer a deeper understanding of Bach's music and its history, making Muziekweb an invaluable resource for musicians and music enthusiasts alike. Overall, the Muziekweb website is a testament to the enduring power of classical music and the importance of preserving our cultural heritage for future generations.Looking at the various editions of Johann Sebastian Bach's music on Muziekweb website, it appears that his works for lute and harpsichord are well-represented. The collection "Bach: Lute works" is a notable example, showcasing his compositions for these instruments. ===== Prelude in C minor BWV 999 has been a point of interest for music scholars and enthusiasts alike, with various analyses and interpretations presented over the years. The work is notable for its technical complexity and emotional depth, as exemplified by Thomas Kohlhase's extensive research on the subject. Kohlhase's contributions to the field have been instrumental in shedding light on the composition's intricacies, and his involvement with the Eberhard Karls Universität Tübingen has provided a platform for the dissemination of knowledge. The musicological community has greatly benefited from his studies, which continue to inform our understanding of Bach's oeuvre. The Prelude in C minor BWV 999 remains an enigmatic yet captivating piece, evoking strong emotions and reactions from listeners worldwide. As researchers like Kohlhase delve deeper into its intricacies, we are reminded of the enduring significance of this composition within the broader context of classical music.Thomas Kohlhase ist ein deutscher Musikwissenschaftler, der seit 1967 als Redakteur der Denkmal-Ausgabe "Das Erbe deutscher Musik" tätig war. Zusätzlich veröffentlichte er zahlreiche kritische Editionen und schrieb Studien zur Gregorianischen Semilogie. Johann Sebastian Bach, die Musik der Dresdner Hofkirche unter Johann David Heinichen und Jan Dismas Zelenka. Kohlhase ist insbesondere Experte für russische Musik, wobei er sich mit den Werken von Pjotr Iljitsch Tschaiowski beschäftigt hat. ===== A user has posted a comment on P2 with the message "has one measure stretched all the way across the page", which is accompanied by several other comments from users hydenspiders, josealadd1, and jul2nov.More than a half million piano tutorials are available for free on Musicians' Score. Check out the interactive tutorial or download the sheet music for Heartbeat by BTS (World OST) here: The original score was created by min jinyoung and you can find it on Musicians' Score too. Want to see more of this arranger's work on YouTube? Watch their video here: Prelude in C minor, BWV 999, is a masterpiece composed by Johann Sebastian Bach for the luth. The piece starts with a tonic pedal point over chords i - iv - vi - i, setting the stage for a complex musical journey. The bassline begins to descend, leading the listener through a modulation process to G minor, where a dominant minor ninth chord in first inversion is followed by a tonic ninth chord. A dominant pedal point (D) emerges, creating tension before resolving into G major, which becomes the dominant of C major. Throughout the piece, arpeggios over a rhythmic figure repeated by the bass provide a sense of structure and cohesion. The prelude concludes on the dominant, marking a satisfying culmination of Bach's compositional skill. =====The Prelude in C Minor, BWV 999, is a composition for lute by Johann Sebastian Bach. Its time of origin is not well-documented, with possible compositions during the Köthen period between 1717 and 1723 or in the early years of his Leipzig period. The work is notable as it can be performed on both a lute and a keyboard instrument. It was first transcribed by Johann Peter Kellner in the late 1720s, after which it gained popularity through its inclusion in collections such as *Twelve Little Preludes*. In 1931, Bach's compositions were grouped together in the *Bach-Jahrbuch*, and subsequent editions, including the *New Bach Edition*. The work has been recorded on various instruments, including lute, guitar, piano, and harpsichord. == Johann Sebastian Bach composed only one known instance of a composition specifically for lute.[11]Pages 102 and 103 in D-B Mus.ms. Bach P 804. Kellner's copy of BWV 999.[1] A concluding section is missing, but the Prelude opens in C minor, instead of returning to this key as expected; it ends on G major, a parallel key, while the closing chord contains a Picardy third. David Schulenberg [fr] points out that this resembles another prelude, BWV 872a/1, which after an arpeggio section returns to the tonic. Additionally, the last bar of the piece has a shorter duration than expected; it is uncommon for a piece in 34 measures to end on a different note. BWV 999's brief nature (43 measures), improvisational feel, and repetition of a defining motif align with prelude music from the 1710s and 1720s. The shortness of the motif follows early sixteenth-century conventions, which also aimed to teach students through arpeggios and technical demands. Barbara Russano Hanning explains that typical preludes assign players tasks, functioning as études. They illustrate keyboard performance conventions and compositional practices, contributing to their longevity. BWV 999 remains an educational tool, despite missing sources for some information. Measure 1-7: The Prelude's central motif features intersecting rhythms between the upper and lower voice. In the right hand, this is a sixteenth rest followed by a seven-note passage that typically arpeggiates an inverted triad. The left hand contributes with a pedal tone quarter note in the first beat. Measure 8-14: A modulation occurs, highlighted from mm. 11–14. This section does not cite any sources, and it requires improvement for accuracy. Note: I have removed some sections to make the text shorter, while keeping the main points intact.Prelude in C minor, BWV 999, is a piece that features a unique shifting harmonic background. Measures 8-10 are identical in the right hand, but the left hand introduces descending tones, expanding the tonic harmony. In 1843, Friedrich Konrad Griepenkerl edited this prelude as No. 3 of "XII petits Préludes ou Exercices pour les Commencants", part of Bach's complete keyboard works published by C.F. Peters. The piece was later issued separately and described by Philipp Spitta as a harp-like prelude that whispers between harmonies, hinting at the romanticism of Bach's genius. Spitta believed it might have been composed for lute or keyboard, which is also supported by the Bach Gesellschaft's edition in 1890. Hans Neemann identified five more compositions by Bach intended for lute and grouped them in the BWV 995-1000 range. The Prelude has been adapted for various instruments, including guitar, piano, and harpsichord, sharing similarities with The Well-Tempered Clavier. Over time, digital facsimiles of Kellner's manuscript have become available, and some guitarists perform the piece in D minor instead of C minor. Recordings of Prelude BWV 999 feature a range of performers across different instruments and decades.Söllscher Recording Sessions: A Chronological List of Performances ----- The Söllscher recording series is a collection of historical performances by various musicians on period instruments. The sessions were conducted by Sven Erik Söllscher, who aimed to recreate the sound of Baroque music as it was meant to be heard during that era. 1985: Nigel North (lute) - 1:47[59] ----- The lute is a precursor to the violin and is often used in Baroque music. Nigel North's performance showcases his mastery of this instrument. 1986: Jakob Lindberg (lute) - 1:50[60] ----- Jakob Lindberg's rendition of Söllscher pieces highlights his expertise on the lute, demonstrating a deep understanding of the instrument's capabilities and limitations. 1986: Dominique Ferran (harpsichord) - 1:35[61] ----- Dominique Ferran's harpsichord performance brings to life the distinctive timbre of this early keyboard instrument, adding depth to Söllscher's compositions. 1987: Klaas Jan Mulder (organ) - 1:23[62] ----- Klaas Jan Mulder's interpretation of organ music for Söllscher is characterized by its expressiveness and nuance, bringing out the intricate textures of Baroque organ music. September 1987: Eduardo Fernández (guitar) - 1:35[30][63] ----- Eduardo Fernández's guitar performance injects a touch of warmth and intimacy into Söllscher's pieces, underscoring the instrument's versatility and expressiveness. June 1998: Lutz Kirchner (piano) - 1:59[64] ----- Lutz Kirchner's piano rendition showcases his skill in interpreting the nuances of Söllscher's compositions, highlighting the pianist's mastery of dynamic control and phrasing. Hui-Ying Liu (guitar) - 1:22[65] ----- Hui-Ying Liu's guitar performance brings a unique voice to Söllscher's music, demonstrating her ability to balance expressiveness with technical precision. 1999: Luca Pianca (lute) - 1:34[85][86] ----- Luca Pianca's lute performance highlights his technical mastery and musical insight, allowing the listener to appreciate the intricate details of Söllscher's compositions. 1999: Bob van Asperen (harpsichord) - 2:03[88] ----- Bob van Asperen's harpsichord rendition provides a rich and expressive interpretation of Söllscher's music, demonstrating his ability to coax the full range of tonal colors from this period instrument. 2000: Eduardo Egüez (lute) - 1:27[94] ----- Eduardo Egüez's lute performance brings a strong sense of musicality and phrasing to Söllscher's compositions, underscoring his expertise on this instrument. 2005: Filomena Moretti (guitar) - 1:24[102] ----- Filomena Moretti's guitar performance injects a sense of lyricism and expressiveness into Söllscher's compositions, showcasing her mastery of the instrument in this Baroque context. August 2007: Steve Hackett (lute-harpsichord) - 1:13[103] ----- Steve Hackett's lute-harpsichord performance demonstrates his versatility and musicality, bringing a unique blend of expressive qualities to Söllscher's compositions. 2008: Cristiano Holtz (clavichord) - 1:31[105] ----- Cristiano Holtz's clavichord rendition provides a rare glimpse into the sound world of this lesser-known period instrument, highlighting its unique timbre and expressive qualities. 2010: Rafael Bonavita (lute) - 1:23[111] ----- Rafael Bonavita's lute performance showcases his technical mastery and musical insight, allowing the listener to appreciate the intricate details of Söllscher's compositions. 2013: Olivier Baumont (lute-harpsichord) - 1:30[115] ----- Olivier Baumont's lute-harpsichord performance brings a unique voice to Söllscher's music, demonstrating his ability to balance technical precision with musical expression. January 2015: Tristan Pfaff (piano) - 1:02[118] ----- Tristan Pfaff's piano rendition provides a nuanced and expressive interpretation of Söllscher's compositions, highlighting the pianist's mastery of dynamic control and phrasing. 13-17 July 2015: Yasunori Imamura (lute) - 1:55[119] ----- Yasunori Imamura's lute performance brings a strong sense of musicality and expressiveness to Söllscher's compositions, underscoring his expertise on this instrument. 2020: Jadran Duncumb (lute) - 1:40[122] ----- Jadran Duncumb's lute performance provides a fresh perspective on Söllscher's music, demonstrating the lutenist's ability to balance technical precision with musical expression.The Musical Legacy of Johann Sebastian Bach ===== Johann Sebastian Bach's compositions have left an indelible mark on the world of classical music, with his influence still felt across various genres. From the intricate counterpoint to the emotive depth of his works, Bach's legacy is a testament to the enduring power of music. Bach's repertoire spans multiple instruments and forms, including the harpsichord, organ, and lute. His music often features complex structures and ornate decoration, reflecting his mastery of Baroque style. The inclusion of works by other composers, such as Andres Segovia and Julian Bream, highlights the interconnected nature of musical traditions. Throughout his life, Bach was driven to create new and innovative works. This dedication to his craft is evident in his numerous compositions for solo instruments, ensembles, and large orchestras. His contributions have been extensively documented and celebrated through various recordings and performances. Bach's impact on classical music cannot be overstated. His compositions continue to inspire new generations of musicians and listeners alike, ensuring that his legacy will endure for years to come.Johann Sebastian Bach: Works for Lute BWV 998-1000, 1006a at Muziekweb website ^ OCLC 44731942. ^ Johann Sebastian Bach: Works for Lute, Vol. 2 at Muziekweb website. ^ Lessons with Bach at Muziekweb website. ^ Bach: Complete lute music at Muziekweb website. ^ Bach: Complete lute music (Echo series) at Muziekweb website. ^ Music from the Royal Courts of Germany at Muziekweb website. ^ J.S.Bach: Inventions - Preludes - Symphonies at Muziekweb website. ^ Bach Edition: Suites, Fantasias, Preludes & Fugues at Muziekweb website. ^ J. S. Bach: Petits Préludes et Fugues at Muziekweb website. ^ The Lute Music of Johann Sebastian Bach, Vol. 2 at Muziekweb website. ^ Bach: Lute works at Muziekweb website. ^ Famous Works for Harpsichord at Muziekweb website. ^ Baroque Favorites for Guitar at Muziekweb website. ^ Canción y Danza at Muziekweb website. ^ Méditation at Muziekweb website. ^ Johann Sebastian Bach: The Well-Tempered Marimba at Muziekweb website. ^ Bach: Obras para laúd at Muziekweb website. ^ J-S. Bach, Vol. II at Muziekweb website. ^ Tribute at Muziekweb website. ^ J. S. Bach: Music for Lute-Harpsichord at Muziekweb website. ^ Inventions & Sinfonias at Muziekweb website. ^ Two-Part Inventions & Sinfonias at Muziekweb website. ^ Bach on the Italian Lute (& Reviews) at www.gulidmusic.com. ^ Bach Transcriptions at Muziekweb website. ^ Plays Bach II at Muziekweb website. ^ Johann Sebastian Bach: Préludes et autres fantasias at Muziekweb website. ^ Bach at Muziekweb website. ^ Quadrat d'or: Bach - Mozart - Beethoven - Wagner at Muziekweb website. ^ Musica Barocca a Due at Muziekweb website. ^ J.S. Bach: Complete music for lute at Muziekweb website. ^ Johann Sebastian Bach: Œuvres pour clavecin-luth at Muziekweb website. ^ Bach & the early pianoforte at Muziekweb website. ^ Piano Encores at Muziekweb website. ^ Johann Sebastian Bach: Complete Works for Lute at Muziekweb website. ^ Kinslip at Muziekweb website. ^ J. S. Bach: Works for lute at Muziekweb website. ^ D-B Mus.ms. Bach P 804, Fascicle 19". Bach Digital. Leipzig: Bach Archive; et al. 14 January 2020. "Prelude, c BWV 999". Bach Digital. Leipzig: Bach Archive; et al. 9 April 2020. Dürr, Alfred; Kobayashi, Yoshitake, eds. (1998). "9. Werke für Laute". *Bach Werke Verzeichnis: Kleine Ausgabe - Nach der von Wolfgang Schmieder vorgelegten 2. Ausgabe [Bach Works Catalogue: Small Edition - After Wolfgang Schmieder's 2nd edition]* (in German). Kirsten Beißwenger (collaborator) (BWV2a ed.). Wiesbaden: Breitkopf & Härtel. pp. 407-410. ISBN 978-3-7651-0249-3. Preface in English and German. Eichberg, Hartwig; Kohlhase, Thomas [in German], eds. (1976). *Einzel überlieferte Klavierwerke II / Kompositionen für Lauteninstrumente [Single handed down Piano Works II - Compositions for Lute Instruments]*. New Bach Edition (in German). New Bach Edition (in German). Vol. Series V (Keyboard and Lute Works), Vol. 10 (Urtext ed.). Bärenreiter. pp. VI-VII ("Zur Edition"), 81f. ISMN 9790006462575. BA 5044-01. Griepenkerl, Friedrich Konrad, ed. (1843). "16. XII petits Préludes ou Exercices pour les Commencants" [16. Twelve little preludes or exercises for beginners]. *Compositions pour le Piano-Forte sans et avec accompagnement Par Jean Sebastian Bach [Piano compositions, without and with accompaniment, by Johann Sebastian Bach]. Oeuvres complètes de Jean Sebastian Bach (in French and German)*. Vol. 9. Leipzig: C. F. Peters. pp. 73-83. OCLC 706038903. Plate number: 2838. Griepenkerl, Friedrich Konrad, ed. (1844). 12 petits préludes ou exercices pour le commençans [12 little preludes or exercises for beginners]. *Pièces détachées de la 9me livraison des compositions pour le pianoforte*in the realm of classical music, a particular prelude stands out for its complex and nuanced structure. Written by Johann Sebastian Bach, the Prelude in C minor, BWV 999, is a masterful composition that showcases the composer's skill with lute-like instruments. This piece has been extensively studied and performed by musicians over the years. According to Henning (1987), Bach's use of the lute-like instrument, the Lautenklavier, in his compositions is still a topic of debate among musicologists. Naumann (1890) provides insight into this discussion, highlighting the difficulties faced by performers attempting to bring out the intended nuances of Bach's work. Recent research has shed more light on this matter, with Stinson (1992) contributing valuable findings on the Berliner Bach-Handschrift P 804. Meanwhile, Spitta's monumental works on Bach have been widely studied and admired for their in-depth analysis. In addition to these scholarly contributions, musicians such as Schulenberg (2006) and Hopstock (2013) have written extensively about the Prelude in C minor, BWV 999, from both theoretical and practical perspectives.