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FIFTEEN
THREE-VOICE
INVENTIONS

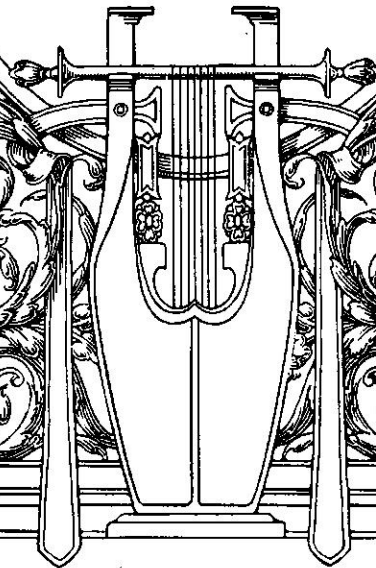
FOR PIANO

BY

JOHANN SEBASTIAN BACH

EDITED BY FERRUCCIO BUSONI

ENGLISH TRANSLATION BY
LOIS and GUY MAIER



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Preface to the First Edition

Close study of the average system of music teaching has convinced me that in most cases the Bach Inventions are thought to serve the young pianist only as dry technical material, and that the teacher seldom attempts to awaken the pupil to an understanding of the real meaning of these works of Bach.

The study of the Inventions is usually confined to an unsystematic selection from among them; the frequent use of editions which are either incorrect or unreliable as to embellishments and expression-marks, makes it difficult for the student to grasp the essential spirit of Bach. Moreover, the average teacher minimizes entirely the matter of structure-analysis, in spite of the fact that, more than anything else, it is capable of developing the student's musical sensitivity and sharpening his critical faculties.

When a thoughtful genius like Bach expressly states his intention of demonstrating a "lucid style," in order "that a definite foretaste of the composition may be received," it may be assumed that the master is following a well-thought-out plan in his composition, and that each and every combination which occurs has its subtle meaning.

In this edition I have set myself the task of making this meaning more generally comprehensible.

Ferruccio Busoni.

Moscow, 1891.

The principal features of this edition are the following:

1. A lucid presentation of the musical text throughout. (Particularly in regard to correctness, the execution of embellishments, and the distribution of the middle voice in 3-voice movements.)
 2. Choice of suitable fingering. (Particularly as to the use of the thumb and the 5th finger on black keys, and the fingering in diatonic passages where the thumb is held down, a) ascending with 343, 454, 4534, 4523, etc., —b) descending with 545, 434, 4354, 3254, etc.; also the employment of alternate fingers 13, 24, 35, 31, 42, 53 in diatonic progressions and trills; and avoiding change of finger on a held note.)
 3. Indications of tempo. The Italian and English expressions are intended to be not merely equivalents but rather supplements of each other. The Italian expressions are often stiff and conventional and thus not capable of nuance of meaning; the English on the other hand do not always render adequately certain traditional conceptions such, for example, as Allegro, Andante, etc.
 4. Expression marks. These should serve as a guide to a correct conception of Bach's style. This is characterized above all by virility, energy, breadth and grandeur. Tender or sentimental nuances, use of pedal, rolled chords (*Arpeggiando*), erratic rhythm (*tempo rubato*), even a too-smooth legato and too-frequent piano are generally to be avoided as inconsistent with the character of Bach's music.
 5. Foot-notes. Besides containing suggestions for attacking problems of pianistic technique and comments on interpretation, these are intended as aids in the teaching of structural form.
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Preface to the Second Edition

As I look over this work, finished more than 20 years ago, it appears to me logically complete as it is. I have decided therefore, in spite of many changes in my own views, to reprint it without alteration.

The student is warned against following my "interpretation" too literally. In this field the individual and the spur of the moment have their own rights. My conception may stand like a useful guidepost, which one need not necessarily follow if he knows of another good way himself. For most of the Inventions, to be sure, there is only the one way; in the case of some I would, myself, differ from my former conviction.

For example, it would now seem to me in better taste to play the theme of No. 8 of the three-voice Inventions in a single legato phrase. I should conceive No. 11 more suavely, and phrase No. 15 as follows:



At present I make little or no use of finger-changes on repeated notes (I refer also to mordents and inverted mordents) and more and more I avoid the passing-under of the thumb.

Finally, since the general expression of a face seems to me of more significance than the cut of its separate features, I am less and less inclined to dwell on fussy details.

Ferruccio Busoni.

Berlin, July 1914.

Fifteen Three-Voice Inventions

English translation by
LOIS and GUY MAIER

JOHANN SEBASTIAN BACH
Edited by F. B. Busoni

Allegro deciso
Fleet and flowing

1) In the interests of easier reading, the following rule will hold for this and all the Inventions; notes printed on the upper staff are to be played by the right hand, those on the lower staff by the left hand.

2) Inversion of the theme (Theme moving in the opposite direction).

3) The student facing for the first time the problem of executing a three-voiced contrapuntal movement, and thus having at times to play two voices with one hand, often underestimates the importance of the held notes. He should be urged to exercise strict self-control in holding down all sustained tones, for which the careful employment of the correct fingering is of prime assistance.

For example, beware of playing the measure marked above in the following way,



lest it give the effect of a passage in one voice. Practise is necessary for a "Bach-player" to be able to play two voices with one hand in different degrees of strength.

- 4) Observe the stretto (overlapping of two statements of the theme) in soprano and bass.
- 5) From here on there should be a gradual crescendo up to the final chord, with the constantly repeated theme brought out against it.**
- 6) Stretto in contrary motion in alto and bass.

NB The outlines of the form of this piece are so vaguely suggested that to indicate divisions by bar-lines would be presumptuous. One feels tempted rather to consider this enthusiastic and homogeneous Invention as a prelude to the cycle which follows. The one - measure, characteristically "piling-up" theme can be divided into two parts, each one of which serves independently of the other.



** While in the first half of this Invention the theme simply suggest a wave-like up-and-down figure, and the modulation merely plays back and forth between tonic and dominant, - beginning with the twelfth measure a more and more animated upward surging movement becomes apparent. Enhanced by the increasingly richer modulation this sweeps to a scintillating close.

* See note 3) to the two-voice Invention 1.

Moderato con moto*
*Not too slow**

semplice

The musical score is divided into two systems. The first system consists of two staves (treble and bass clef) with a 12/8 time signature. The first measure is marked *p* and includes the instruction *IA¹*. The second measure is marked *mf*. The second system also consists of two staves, with the first measure marked *semplice*. The second measure is marked *p*. The third system begins with a *f* dynamic and the instruction *risoluto*. The fourth system is marked *mf* and includes the instruction *IA²*. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout the piece.

1) In this and in similar passages, do not separate the two groups of notes under the slur too abruptly, as the repetition of the same tone on the third and fourth eighth-notes might suggest. The following notation indicates as nearly as possible the desired effect.



2) In the interests of clarity, weak fingers may use this simplification.



A like simplification may also be applied to the two subsequent trills.

• The decisive factor in determining the tempo is the rolling sixteenth-note figure, which must never sound dragging. Likewise the sixteenth-note triplets written out by the Editor in the seventh measure (and later) should sound like a rapid trill.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a fermata over the first measure, followed by a series of eighth notes. The lower staff (bass clef) contains a bass line with a fermata over the first measure, followed by eighth notes. Dynamics include *mf* and *p*. A finger number '3' is indicated in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with eighth notes and a fermata. The lower staff continues the bass line with eighth notes. Dynamics include *poco cresc.*

Third system of musical notation. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff has a bass line with many sixteenth notes. Dynamics include *ten.* and *p*. Fingerings are indicated throughout.

Fourth system of musical notation. The upper staff has a melodic line with slurs and fermatas. The lower staff has a bass line with many sixteenth notes. Dynamics include *cresc.*

Fifth system of musical notation. The upper staff has a melodic line with slurs and fermatas. The lower staff has a bass line with many sixteenth notes. Dynamics include *ten.* and *frisoluto*.

3) The middle voice should be subordinated as it appears here only as harmonic filling; and the five quarter-notes should not be given more than their exact value, or the theme will be unduly overpowered by the F# which crosses over the upper voice.

IIA!

meno f

ton.

f

ton.

p

f

f

f

sempre f

f

meno f

dim.

IIA²

p cresc.

p subito

2b)


mf *f* *fz*

NB. If the second of the two parts (IA¹ and IA²) which together form the first section were not a faithful imitation of the first of these parts, and of the two, the only one which ends with a definite cadence, one might possibly consider them as two independent, mutually separate sections. But a clear hint as to the beginning of the actual second section is given by the development section beginning at IIA¹. Withholding a development until the last section would be an offence against any known logic of structural aesthetics.

Finally, we cannot take the following portion IIA² as an independent third section, because of its brevity, and the fact that it recapitulates only the cadencing part of IA¹. Consequently, we must consider the basic form of this invention bipartite, though highly developed and extended.

Allegretto
Briskly moving

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece is marked 'Allegretto' and 'Briskly moving'. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a 'ten.' (tension) marking and a 'poco' marking. The third system has 'mf' and 'ten.' markings. The fourth system has 'p' and 'ten.' markings. The fifth system is marked 'dolce' and 'p' (piano), and ends with a 'cresc.' (crescendo) marking. Numerous fingerings (1-5) and slurs are present throughout the score.

- 1) The following half-measure  is an integral part of the theme; it must be considered as such, for in the course of the piece it reappears regularly with the theme and at
- 2) is even developed briefly.
- 3) Through this interweaving of two voices the theme can be clearly detected.

A single line of musical notation showing a half-measure in treble clef. It consists of a half note G4, followed by quarter notes A4 and B4, and a half note C5.

The playing of the passage must follow this idea.

First system of musical notation. Treble and bass staves. Includes dynamic markings *p* and *mf*, and the word *dolce*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *cresc.* and *ten.*, and the word *fz*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Includes the marking *f* and the instruction *NB*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *f* and *fz*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *ten.*, *piu f*, and *fz*. Fingerings are indicated with numbers 1-5.

NB. The Editor believes that he has preserved the proportion and symmetry of the form by the phrase-divisions he has indicated. The logical construction of this fugue-like passage thus stands out most brilliantly.

Andante con moto
Rather slow and sustained

The musical score is divided into four systems, each with a treble and bass staff.
 - **System 1:** Treble staff starts with *mf* and *p*. Bass staff starts with *p*.
 - **System 2:** Treble staff has *mf*. Bass staff has *mf*.
 - **System 3:** Treble staff has *cresc.* and *dim.*. Bass staff has *f* and *p*.
 - **System 4:** Treble staff has *cresc.*. Bass staff has *f energico*.
 The score includes numerous fingerings (1-5), slurs, and accents to guide the performer.

1) This bass-figure, progressing through a cycle of fifths (counter-subject) deserves attention because of its consistent repetition in the relative and dominant tonalities, and should therefore be brought out, though not too insistently, on each of its reappearances.

2) Here the middle voice naturally has the lead. The two eighth-note e's in the left hand must be held for their exact time-value; if they are held longer the effect is that of a four-voice movement, which is unwarranted.

The musical score is divided into four systems, each with a treble and bass staff. The first system begins with a treble staff containing a chromatic counterpoint and a bass staff with a thematic figure. Dynamics include *dim.*, *p*, and *mf*. The second system continues the chromatic counterpoint and thematic figure, with dynamics *mf cresc.* and *f*. The third system features the chromatic counterpoint and thematic figure, with dynamics *dim.* and *poco marc.*. The fourth system concludes the piece with dynamics *ten.*, *f*, and *p*. Performance instructions include *legato e tenuto possibile* and *poco rall.*. Fingerings and phrasing are indicated throughout the piece.

3) While this chromatic counterpoint is being played legato and with definite emphasis, the peculiar phrasing of the thematic figure in the upper voice must be observed and made distinctly audible. This applies also to the reappearance of the similar passage at the end of the piece. To follow these directions exactly demands considerable practise.

4) The tied-over "a" in the lower voice must be played again because it belongs also to the middle voice which is carrying the theme must not be interrupted.

5) What was said in note 2 applies to a relative degree here also.

6) Be sure to hold the suspended second on e.

NB) If this piece began, like a fugue, with but one voice, and the entrance of the third voice were withheld until the fourth measure, we should have the effect of a regular fughetta. In fact, the fugue form, which is closely approached in numbers 9, 12, 13 and 14, is clearly sketched here, so that from this angle as well as from general considerations the Bach Inventions serve as a most suitable preparation for the master's principal pianistic work. Thus in this case, the three sections may be designated as the Exposition, the Development and the Coda of a quasi-fugal movement. If we imagine, moreover, a four-measure organpoint on D added to the coda, something like a fourth "organ-pedal" voice, the fugue character will become even more apparent. Notice by the way, that the second section (development section) can be divided into two parts, of which the first begins in the relative tonality, the second in the dominant.

Andante espressivo (♩ = *)
 Slow and expressive

5

mf

p

mf

simile

ten.

dim.

p

più deciso

mf

più f

dim.

dolce ten.

poco marc.

p

mf

1) The interval of a second in the mordents and inverted mordents is always determined by the scale of the key to which the underlying harmony of the melodic phrase belongs. When the key is minor, the interval of a second down from the raised seventh must conform to the ascending melodic scale, - that of a second up from the lowered sixth to that of the descending melodic scale.

C minor

*) In preliminary practise it is advisable to play in extremely slow tempo, counting each sixteenth.

rinf. poco a poco ed animando

f riten.

non legato non legato

p subito poco slentando p piu lento

3) This is the only place where the mordent appears un-inverted, giving a fresh charm to the descending melodic line at the end.

NB1) The necessity for writing the embellishments in full notation was urgent in this piece, as the large number of them might cause the student to flounder helplessly in the matter of time-divisions. Moreover, even the best-known edition prints these only in a cramped and shortened form, so that this version of mine, faithful as it is to the original, will sound to many like a brand-new piece.

NB2) Though any trace of sentimentality is to be avoided, the performance of this almost romantic "Duet with Lute Accompaniment" demands expressive playing, particularly in respect to delicacy of touch and variety of nuance. Even a moderate use of the pedal seems suitable here. In the opening measures, the Editor has indicated the suggested pattern for its use.

Allegro "alla Gigue"
Lightly flowing and smooth

6

p sempre legato

mf

dim.

mf

p subito meno legato

legato

ten. 3 1 5 3 4

ten. 5 3 4

1) 2) 3)

1) Though in general throughout the piece the dotted notes should be held for their strict value, it is not practicable in these two indicated places. The parenthetical notation indicates the alternative.

2) This chord figure so typical of the Gigue should not sound too legato (this would spoil its leaping movement), and although it moves through three separate voices should retain as far as possible the character of a single contrapuntal voice.

3) Here the interval-relation of the lowest to the middle voice did not allow the bass figure to end exactly thematically; it can be carried out in imagination thus.



NB

1 3 2

p cresc.

1 2 1 2 1 5

piu cresc.

14

3 5 3 4 2

f

f/2

1) (7 7)

f

f/2

marc.

(non legato)

5 1 2 5

f

ton.

f/2

ton.

ton.

ton.

1) Beginning of a short development in "contrary motion"

* Only for hands of wide span.


5) The hold should be played thus-

A hold on the dominant seventh with the seventh

in the bass near the close of a piece is a characteristic Bach trick. In a similar way Beethoven frequently interrupts the swift moving and stormy final cadences of his impassioned compositions by the insertion of a few adagio measures, a holding-in of the emotional impulse which surges even more violently when again set free.

6) Dissonances occasioned by the clash of two oppositely moving voices are no shock to the contrapuntally educated ear, which hears each of them only in its melodic (here also thematic) sense.

7) This sequence is unquestionably derived from the final third of the theme, inverted.

The modification to  took place because of the necessity to give the ascending thirds in the bass the character of "sixth-chords" (the fleeting sound of the sixth at + gives just this effect), and partly to enliven and vary the otherwise too uniform rhythmic pattern. In playing these figures one must be careful not to hold back the tempo, but also not to hasten over the tied eighth notes x.


8) If one thinks of this figure as derived from the chord figure mentioned at 2, its seeming illogicality is less surprising.

9) The rhythmic energy of this resolution seems inconsistent with the melodically mild ending in which the dominant seventh resolves into the third in the upper voice. Perhaps a ritardando beginning on the seventh eighth-note (each eighth-note becoming as long as three previously) might lessen this undue contrast; the Editor however does not claim this suggestion to be necessarily above criticism.

NB The two-part form used here may be regarded as a perfect model of proportion and aesthetic symmetry, according to the laws of which the longer section should exceed the lesser by approximately its own length. Of a total of 41 measures, the first section contains 17 and the second 24. This comparison, to be sure, shows a slight lack in the second part, but this is made up for by the two holds.

Andante con moto
*) *Expressive, calmly moving*

*) The "expressiveness" must not be exaggerated at the expense of the steady flow of the figuration. Here as in all other slow movements of Bach, be careful not to slip into sentimentality; the emotional character of the music must always be vigorous and virile.

1) The sixteenth-note figure is derived from the inversion of the theme  and appears at
2) for the first time in the original shape; its thematic significance explains and justifies the somewhat pretentious role given to it.

The musical score is divided into four systems, each with a treble and bass staff. The first system begins with a piano (p) dynamic and a *dolce* marking. It features a melodic line in the treble staff and a more rhythmic line in the bass staff. The second system is marked *espress.* and shows a more intense melodic development. The third system is marked *3) cresc.* and *f*, indicating a crescendo and fortissimo dynamic. The fourth system is marked *4) ff* and *quasi Recit. a piacere a tempo*, suggesting a recitative-like style with a change in tempo. The score is filled with intricate fingerings and articulation marks throughout.

3) Notice the subtle harmonic transition from G minor to E minor; it depends chiefly on the clever enharmonic change of E flat into D sharp.

4) This short two-voiced stretto should be brought out strongly. Moreover, the impassioned contrary surging of the voices in these two measures should be heightened and enhanced by a crescendo and an accelerando, reaching their climax on the Fermate which the Editor thinks belongs on the seventh-chord. The measure marked "quasi recit." must be "declaimed" in a free dramatic style, and the following "a tempo" played somewhat more broadly than in the original tempo.

5) The thematic connection with  is easily recognizable.

NB. The second section, consisting of two nearly equal parts, is as long as the combined first and third sections. If one imagines the architectural relation of a central structure to its wings on either side, he will perceive the logical basis for the analogous musical form found here.

Allegretto vivace
Light and graceful

8

mf
non troppo legato

p

mf

ten.
ten.
marc.
marc.

p
f

cresc.
231
più cresc.
marc.

*) The mordents (w) are to be played throughout in the manner already explained.

***) A Series of strettos starts here at the beginning of the second section, running through three full measures.

The musical score is written for piano and consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions include 'poco allargando', 'p subito', 'cresc.', 'piu cresc.', 'ten.', and '(Coda) non rall.'. The piece concludes with a double bar line and a fermata.

*) Here for the first time we lose sight of the theme, but at the close of the second section it can again be detected; very much as a single fold of a garment can betray the outlines of the form it covers.
 **) Notice the symmetrical likeness of this section-ending to that of the first section.
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5 4 3 2 1 4 5 2 5 2 5 4 3 2 1 4 5 4 3 2 1

cresc. poco agitato *più rinf.*

a tempo *f* *f*

meno f *espress.* *rinf.* *dim.*

rinf. *dim.*

tranquillo

f *fz*

fz *f*

rinf. ed animato

fz *f*

piu rinf.

a tempo

f *fz*

(Coda)

largamente

fresc. *fz*

rall. e dim. *mf*

NB. This piece, an example of true "passion music" and in content perhaps the most noteworthy of the collection, shows in the handling of the three-voice counterpoint a plastic lucidity of form together with a depth of feeling which make it a model of its kind. Each of the three contrasting and reciprocal themes must receive its just due. But, as the attempt to give equal emphasis to all the voices might easily result in a purposeless and undue prominence of one or another of them, it is advisable to proceed with certain "tactics" which the Editor would approximate as follows:

The soprano need not be too much emphasized, for on account of its position (above the other voices) it will sing out anyway; so also will the theme marked III (whether it occurs in tenor or bass) because of its striking rhythmic figure. Consequently only the remaining voice generally needs to be brought out, while of the other two, only the characteristic features. Thus, in measures three and four, the middle voice is the one to be featured while in the soprano only the sforzato on the highest C needs to be emphasized.

Where however theme III appears in the uppermost voice (which happens only twice in the whole piece) and the player has to bring out the two contrasting lower voices with his left hand, the problem is to be solved only by the practise-procedure recommended in note 8 to Invention no. 1, for which indeed this Invention gives plenty of opportunity.

In form it closely resembles a fugue, and can be divided into three sections. The first section comprises the so-called "Exposition" in which themes I and II wander through all the voices by turns, in Tonic-Dominant-Tonic progression. The second section, which cadences in the dominant key opens with a two-measure interlude or "Episode" leading to A flat Major, in which key all three themes enter, then modulate to its dominant. A further imitative episode of three measures built on fragments of themes I and II leads into C minor. The third section repeats the second in the key of the subdominant (the elaborate modulation into D flat being achieved through the first episode, enlarged to four measures).

For the purpose of finally establishing the original tonality, the third section is enlarged at the end to include a three-measure "coda".

*) To give the ending the necessary dignity and solemnity, the Editor thinks it a good idea to double the bass in organ style, as shown below.

largo mentis
f cresc.
fz
rall. e dim.
mf
as legato as possible
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

***) One may do the same in measures 29, 30 and 31, to help build up the effect of powerful emotion.

Meas. 29
p
mf
fz
fz
fz
 Ped. * Ped. * Ped. *

Allegro deciso
In strict, rapid tempo

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system includes a *meno f* dynamic and a vocal line marked '(sopra)'. The third system is marked *non legato*. The fourth system features *ten.* (tension) markings and a *cresc.* (crescendo) instruction. The score is heavily annotated with fingerings (numbers 1-5) and slurs. A large number '10' is written on the left side of the first system.

1) This link-like sequence of the second half of the theme appears once in each of the three sections, alternately in the lower, top, and middle voice.

The musical score consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#). The first system is marked *ton.* and *p*. The second system is marked *tranquillo*. The third system is marked *molto cresc.* and *f*. The fourth system includes the instruction *(ossia: 4 non rall. l.h.)* and *f*. Numerous fingering numbers (1-5) and articulation marks (accents, slurs, ties) are present throughout the score.

- 2) After much practise with various fingerings this one seems the most suitable.
- 3) The note occurring on the first sixteenth of the third beat, and tied over in the bass, must be repeated by the left hand here and in the next three measures; otherwise one has the impression of a break in the middle voice. The same is true at + in the right hand.

NB. Though the form is more clearly modelled, the character and the pianistic requirements of this Invention show a kinship with Invention No.1. The suggestions made for the performance of the latter may be applied here. Care is needed to play the middle voice with flowing continuity, divided as it is between the two hands.

Andantino con moto
Moderately fast, with rhythmic accent

I=FS*

11

f ma non troppo

**)

=AS*

II=FS.

dolce.

*) FS, Fore-Subject; AS, After-Subject.
 **) Where there is no slur, play *non legato*.

con molto espressione

1) The following four measures may be regarded as an internal extension of the subject. In traditional manner the preceding measure would be followed directly by the first measure of the After-Subject.

2) This measure is at the same time the last measure of the second section and the first of the third section, a sort of "elision," on which Hans von Bülow has already commented in his note on the second movement of Beethoven's Sonata opus 109. The Editor conceives of the two upper voices as insisting on the termination of the second section, while the bass, meanwhile, begins the third section with its ascending figure.

First system of musical notation. Treble clef, key signature of one flat, 4/2 time signature. The right hand features a complex melodic line with many slurs and ties. Fingerings are indicated with numbers 1-5. The left hand provides a harmonic accompaniment. Performance markings include *ten.* (tension) and *non legato* with a slur over the second and fifth notes of a measure.

Second system of musical notation. Treble clef, key signature of one flat, 4/2 time signature. The right hand continues the melodic line. Performance markings include *meno f* (meno forte) and *ten.* (tension). The left hand accompaniment includes a *b* (basso) marking.

Third system of musical notation. Treble clef, key signature of one flat, 4/2 time signature. The right hand features a series of slurs and ties. Performance markings include *dim.* (diminuendo), *p cresc.* (piano crescendo), and *ten. (molto)* (tension molto). A circled number 3) is present in the right hand.

Fourth system of musical notation. Treble clef, key signature of one flat, 4/2 time signature. The right hand continues with slurs and ties. Performance markings include *cresc.* (crescendo) and *con grand' espress.* (con grande espressione).

3) A similar "extension" to that noted in section II occurs here, but even further lengthened. Imagine it eliminated, and the connection between the ninth measure of this section and the first of the coda becomes clear.


A short musical phrase in treble clef, key signature of one flat, 4/2 time signature, consisting of a few notes with slurs and ties. It is labeled (Coda) below.

(Coda)

4) The coda itself (except for the last two measures an exact repetition of the first Fore-Subject) is to be regarded as an added "Epilogue." This view is given weight by an earlier edition (Hofmeister) which reduces the eight-measure passage to three measures, thus,—

which would have to be considered part of the third section.
 5) Avoid slowing down here, because of the preceding "ritenuto."

NB.1. In contrast to the ones directly preceding and following, this Invention departs from the favorite fugue pattern; its form and content suggest rather a song of the Ballad type.

Thus, to illustrate, the thematic figure  can hardly claim to be an independently significant theme; the real subject is found rather in the general melodic contrapuntal and rhythmic composite of the first eight-measure period.

In form, the piece is really a chain of large phrases. The task of clarifying the relation of the single parts of this chain was not an entirely simple one. After much thought the Editor has decided on the following compilation, as best combining clarity, logic, and proportion.

Section I	{ Fore-Subject - 8	measures	(I FS)	
	{ After-Subject - 8	"	(AS)	Ending in relative key.
Section II	{ Fore-Subject - 12	"	(II FS)	
	{ After-Subject - (7) 8	"	(AS)	Ending in the dominant.
Section III	{ Fore-Subject - (11) 12	"	(III FS)	
	{ After-Subject - 17	"	(AS)	Like II- FS, ending in the tonic.
Epilogue or Coda	8	"		Like I-FS

NB.2. This noble Invention with its sharply defined rhythm demands a clean-cut execution, whose effect must never be weakened (conventional notions to the contrary notwithstanding), for example, by the short crescendos and decrescendos so commonly employed. Only the two lyric passages already referred to as "internal extensions" (at 1 and 3) call for a more rhapsodic manner of expression, especially in the middle voice, but even so, the essential virility must still be preserved.

Allegro giusto
Brisk but rhythmic

1) It is characteristic of this figure, which must be considered still part of the theme (see note 1 on Invention No. 3) that in ascending it goes from tonic to dominant, and in descending goes from dominant to tonic.

2) Passages like this, built out of the sequential repetition of a bit of the theme, appear frequently in these Inventions.

3) Bach's procedure here (as also occasionally in his 3-part fugues) of bringing in a fourth repetition of the theme in the Exposition (in the dominant key) has practically the effect of a four-voice movement, and is justified by the symmetry thus obtained.

4a) & 4b) Parallel (like) passages at the ends of the first and second sections.

(§-§) The rather extended interlude included between these signs is to be felt as a long parenthesis, after which the movement is resumed at the point where it was interrupted. An (imaginary) following-through between the two half-measures immediately preceding and following the parenthesis will make this clear.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The piece is marked with various dynamics and performance instructions:

- System 1:** Treble clef starts with *p* and *cresc.*. Bass clef starts with *f2*. Dynamics include *ten.* and *f*.
- System 2:** Treble clef has *cresc.*. Bass clef has *f2*. Dynamics include *ff*.
- System 3:** Treble clef has *ten.*. Bass clef has *4b) mp* and *poco a poco cresc.*.
- System 4:** Treble clef has *f*. Bass clef has *f*. Section III is marked.
- System 5:** Treble clef has *p subito cresc.*. Bass clef has *(7)*.
- System 6:** Treble clef has *piu cresc.*. Bass clef has *f2* and *largamento f2*.

NB) In regard to the structure of this piece, as well as that of the next, see NB to Invention 4.

Andante
Calm and serious

ten. il tema ma non troppo legato 1)

p sempre sostenuto

ten. il tema


ten.

p tranquillo

ten. ma non legato

ten.

1) The theme, which in its three appearances in the Exposition always contains four full measures, is sometimes compressed into three later on in the piece; the passage, however, is then completed by the addition of a fourth measure, similar to the original.

2) According to the two extant manuscripts there are two versions of this passage 


The Editor chooses the second authority, in order to avoid the ugly parallel fifths between tenor and soprano, modifying the passage as shown above.


3) In the original this measure appears thus:

The above notation elucidates the correct technical execution of it.

4) Fourth appearance of the theme in counterpoint at the tenth and its inversions.

5) Stretto in bass and tenor (lower and middle voices).

6) The theme sounds clearly through these contrapuntal arabesques. 

7) The voice-leading of the two upper parts suggests that they were transposed upward from an ending originally conceived an octave lower.  The sudden leap into the high octave gives the cadence decision and brilliance.


NB. For further suggestions consult NB's to Inventions 4 and 12.

Moderato


Always moving and clearly phrased

14

The musical score is divided into four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a measure number of 14. The second system features a mezzo-forte (*mf*) dynamic and a *poco cresc.* marking. The third system includes a *poco f* dynamic and a *ten.* (tension) marking. The fourth system starts with a forte (*f*) dynamic and a *più deciso* marking. The score is heavily annotated with fingering numbers (1-5) and articulation marks (accents) to guide the performer.

1) The chord-figure of the Counter-Subject, in both its forms,  plays an important role throughout, and must be considered in performance.

The musical score consists of four systems of piano and bass staves. The first system includes the marking *poco espress.* and *mf*. The second system includes *cresc.*, *f*, and *fe risoluto*. The third system includes *ten.*, *meno f cresc.*, and *f*. The fourth system includes *più cresc. ed incalzando* and *ff sempre in tempo*. The score is heavily annotated with fingering numbers (1-5) and slurs.

2) The bass passage is to be thought of as a simplified thematic figure  whose modification is authorized by the fact that the coda is entirely detached from thematic relations. This procedure is often used at the ends of involved contrapuntal movements to secure the advantage of contrast, and also to indicate that the artistic resources have now been completely exploited.

NB) The Editor considers this piece contrapuntally the most developed in the collection, and consequently the most difficult to play. Bringing out the strettis in the third section without poking or pushing, and maintaining a steady tranquillity, demand a rather high degree of artistic maturity. So that after successful mastery of this, the study of the "Well-tempered Clavichord" may well begin; some of the less exacting numbers in this important work (for example, the fugues in E minor and F major, Book 1) ought not now to offer serious difficulty.

The divisions of this piece, which in form closely resembles a fugue, fall naturally as follows;

Section I	Exposition and Bridge 6 (4-2) measures
Section II	First Development (chiefly modulatory) 5 measures
Section III	Second Development (chiefly contrapuntal) 10 measures
Coda	3 measures

Moderato, non troppo*)

Not too slow*)

non legato

15

The musical score is written for piano in G major and 9/16 time. It consists of five systems of two staves each. The first system begins with a treble clef and a bass clef. The music is characterized by complex sixteenth-note passages and triplet markings. Performance instructions include *f*, *ten.*, *non troppo legato*, *fp subito*, and *espress.*. Fingerings and articulation marks are provided throughout the piece.

1) Throughout the piece the dotted eighth-notes are to be held for their exact value.

*) The third measure sets the tempo, which should be rather lively; the thirty-second note figure should sound neither heavy-footed, nor on the other hand too bravura.

**) "9/16" i.e., a three beat measure, with triplet divisions.

The musical score is arranged in four systems, each with a piano part (left) and a violin part (right).
 System 1: Piano part starts with *fz* and *cresc.*; violin part starts with *fz* and *più cresc.*
 System 2: Piano part includes *ff* and *brillante*; violin part includes *ffz* and *a tempo risvegliato*.
 System 3: Piano part includes *fz* and *poco rit.*; violin part includes *ffz* and *a tempo risvegliato*.
 System 4: Piano part includes *fz* and *sempre f*; violin part includes *ten.*

2) In this arrangement of the next three measures the Editor believes he has found an adequate solution to the problem of a somewhat awkward passage. The third measure could be still more simply notated thus, but the feeling of contrary motion would be lost.

3) The tone of the held "e" will hardly last long enough to provide a full-sounding bass for the chord of the second occurring under the hold; playing the low E as suggested above is the only way to give the hold the necessary duration of another measure; by this means the whole preceding passage in B minor achieves the proportion-satisfying length of eight measures.

4) Peculiar to this ending is the dotted half-note which represents a duration of one and a third measure. The hold supplies the remaining six sixteenths necessary to complete the two measures.

NB) The seven-measure section beginning here is to be regarded as a sort of interpolated Cadenza which is indicative of the character of the whole piece, its stiff figuration recalling old-fashioned organ virtuosity. It is certain that omitting these seven measures and joining on directly the measure following the hold, would give better organic unity and a more harmonious balance of proportion between the two parts which compose the Invention. This implies that this closing number is not on the whole to be taken too seriously, but rather as a quasi-improvised "Postlude"; a contrasting companion piece to the more serious one which opens the series of three-voice Inventions. The performance should be quite free of "modern elegance"; to which one might be tempted by the frequently repeated "saw-toothed" chord figure, and the rather comfortably easy-going contrapuntal passages.