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Public Examinations in Music

Phyllis W. Robin
30 Gadd Street
Northcote

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FIFTEEN
TWO-PART INVENTIONS

by

J. SEB. BACH.

PURE TEXT EDITION.

(In complete agreement with the text published by the Bach Gesellschaft, Leipzig.)

With Introduction and Notes and carefully fingered
by Professor Franklin Peterson, Mus. Bac. Oxon.,
and Professor T. Matthew Ennis, Mus. Doc. London.

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PREFACE.

The regulations of the University of Melbourne Public Examinations in Music have continuously carried the systematic study of Bach into every corner of Victoria for the last ten years. But the Board has had occasion to note the great difficulty presented, especially to more inexperienced teachers and in distant centres, by the want of authoritative guidance in the important matter of interpretation. Where phrasing, dynamic marks, legato and staccato indications are as diverse as editors and editions are numerous, it is a hopeless task to lay down authoritative directions; and the worst feature of the situation is that zeal in study results so often in caricatures of what are at the most only suggestions—*staccato* results in hand *staccatissimo*, an accent is put in as by a sledge hammer, a *rallentando* introduces with startling suddenness an entire change of tempo.

In order to save candidates from these exaggerations, and in the hope that students and teachers alike would give more attention to the musical beauty of these compositions, instead of treating them like clever mathematical problems or like Japanese puzzles, consisting of innumerable fragments of bewilderingly similar appearance, the Board has issued the following instructions in each annual Syllabus:—

“Attention is invited to the following recommendations concerning the interpretation of Bach's works:—

- (a) Too many students think of, speak of, and play these beautiful compositions as if they were merely technical studies, apparently not realising that the musical effect is the chief object to obtain.
- (b) In order to attain this, all exaggeration of tempo or of phrasing should be avoided.
- (c) Part-playing requires most careful attention.
- (d) Smoothness of effect must never be sacrificed to phrasing.
- (e) Bach left no phrasing marks nor indications of speed of *p* and *f* on his compositions; it should never be forgotten that any such marks in any editions are mere suggestions of various editors intended to assist the student, and are by no means binding either on student or performer.
- (f) The only tradition we have of the great master's playing is its beautiful legato and its poetry.”

The Board has now taken a more definite step by its resolution to issue editions of Bach's compositions in strict accordance with the composer's own instructions as found in the monumental edition of the Bach Society; and no examiner under the Board is at liberty to require any phrasing, any staccato, any slower or faster tempo than is shewn in this edition published by the Melbourne University Board under the authority of the Joint Boards of the Universities of Melbourne, Adelaide, Tasmania, and Queensland.

FRANKLIN PETERSON,

Chairman of the Melbourne Board.

15 TWO-PART INVENTIONS

BY

J. S. BACH.

In 1720, when he was 35 years old, Bach devised the "Little Clavier Book" to develop the expanding musical gifts of his eldest son, Wilhelm Friedemann Bach, who was then in his tenth year.*

Two years later he made a selection of two-part and three-part pieces from the numerous compositions in that collection, and published them as Fifteen Two-part Inventions and Fifteen Three-part Sinfonias "to show a plain way to lovers of the clavier to play clearly and well in two and three-parts, and to attain above all to a cantabile manner of playing." The name "Inventions" which is now applied to both sets of pieces has no particular meaning, nor does it differentiate these compositions from "Small Preludes," or from Sketches or Impromptus which may be said to be the modern equivalents of their title.

The fifteen keys chosen are those which were in ordinary use before the adoption of Equal Temperament, as the twenty-four keys of the 48 Preludes and Fugues shew all those possible to use under the modern system.

The notes added to each Invention in this edition give a short analysis of the construction, intended for the teacher no less than the student, especially if the former is young. Instead of giving an elaborate description and table of graces and ornaments, those of special importance to the music are written out where there is a possibility of misunderstanding, and the young student is encouraged to regard them all as comparatively unessential—not to be permitted to stand between him and the full enjoyment of the delightful music, of which after all they are only ornaments, some of them moreover a little old-fashioned and conventional, and others like a long *tr* in the left hand, impracticable for a young student to reproduce as the composer intended it to be performed. Such a direction as the v on the bass note in the 13th bar of No. II. is impossible for all but expert pianists.

In his manuscript Bach did not indicate marks of expression, of loudness or softness, of *cresc.* or *dim.*, &c., any more than he left instructions about the *tempo* of his compositions, and no attempt hitherto made by modern editors has proved entirely satisfactory to all those who admire and love his music. It has been thought well to follow the composer's manuscript

*Sir C. H. H. Parry's "Bach," p.113 et ff.

in every detail,* and therefore no marks of expression are even suggested. The rise and fall of the melodies and the melodic lines, the gradual unfolding or the gradual rounding off of phrases, sentences, or periods will suggest natural effects of *cresc.* and *dim.* to the intelligent student, who after a little experience will miss neither marks of expression, marks of phrasing,† nor marks of speed.

The tempo at which the Inventions should be played cannot be exactly laid down with any authority. The majority of them may be played at practically the same speed—a sober serious *moderato*, not dragging but without any haste. A good firm touch and a healthy interpretation are the chief essentials. There is little room in Bach's music for sentimentality, and the whole atmosphere of these charming sketches is one of bracing freshness. Two of them (No. 8 in F and No. 10 in G) invite a livelier, faster *tempo*, and one (No. 6 in E) with the syncopated double counterpoint in its subject may be taken in a slower, more meditative manner. Even where the *tempo* seems a very easily settled matter the student will probably play those Inventions he particularly likes at slightly different speeds on different occasions according to the mood of the moment.

TABLE OF MATTERS

which the Student should understand, and which are referred to in the Notes.

SUBJECT.—A musical phrase or theme presented in various ways in the course of a composition of which it serves as the fundamental idea. Compare *e.g.* the "subject" of an essay or the text of a sermon. (See Note on No. 1.)

VOICE or PART.—The various parts contributing to a musical whole are called voices—as, for example, in a vocal chorus the "parts" for the voices of women and men, Soprano, Tenor, &c. These voices may be few or many, instrumental or vocal. In this first set of Inventions only two are employed—upper and lower, or Treble and Bass.

COUNTERPOINT.—The art by which an independent voice or part—the subject—is accompanied by another equally independent—written *against* it, as the expression "counter" (*con'tra*) means. It is thus distinct from Harmony, in which one principal part, the tune or melody, is supported by others of secondary importance. Counterpoint may combine any number of voices in two-part, three-part, up to ten and twelve part counterpoint. The art of two-part counterpoint is well illustrated in these 15 Inventions, when the Treble and Bass voices may be said to be equal in importance and interest.

DOUBLE COUNTERPOINT, or Invertible Counterpoint, is a counterpoint so contrived that that it can appear above or below the subject with equal advantage. (Note to No. V.)

IMITATION.—When one voice closely follows and repeats the music just announced by a previous voice. (Note to No. II. and No. VIII.)

*On the authority of the edition of the Bach Gesellschaft, to the editors of which all available sources were open, and the text of which is recognised as the standard of purity.

†By a curious exception to the general rule the composer left a few fragmentary suggestions of phrasing in Nos. III., IX., XII. (in bar 19 only) and XV. (bars 16 and 17 only). As these suggestions raise questions of very far-reaching importance, they are not inserted in the present text.

RHYTHM.—The movement of a piece of music. It may be (*a*) of two, three or four pulses in the bar (Time): it may be (*b*) slow or fast (Tempo or speed), sedate or bustling, &c. (character), and is (*c*) susceptible of slight alterations, *accelerando* or hastening, *ritardando* or slackening the speed.

(*a*) The Inventions shew seven examples of three beats or pulses to a bar, the remainder have either two or four, and in some cases the four in a bar is the result of two bars written as one. (See Note to Nos. XI., XII., and XV.)

(*b*) The tempo of all these little compositions is of an extremely moderate character (*moderato*), and the single pulses in each bar may be understood as anything between 60 and 80 in the metronome, according to the taste of the performer. A good working scheme for those who have not a metronome handy is to play semiquavers at about the speed of the ticks of an ordinary watch—four to each tick of an eight-day clock or (a little faster) to each beat of a healthy pulse. No. VIII. and No. X. seem to invite a decidedly livelier rhythm, and No. VI. may be taken markedly slower.

(*c*) No liberty in the way of *accelerando* is permissible in this style of composition, and the only *rall.* which the young student may be permitted to introduce is one of a very slight character to round off the end of each composition; a *rall.* may not be used in the course of one of these Inventions.

GRACES OR ORNAMENTS.—The passing taste of an older day, and the peculiar characteristics of the instruments which preceded the modern pianoforte, are responsible for a very large number and a bewildering variety of "Graces," profusely employed for the ornamentation of the various parts. Very many of these are just as well omitted to-day by the student, even if we could be sure which of them were really authorised by the composer—which we are not. The most common—and also be it said the most characteristic, and therefore the one most necessary to keep—is that which indicates a rapid alternation of the principal printed note and that immediately above or below in the same diatonic scale. The former (ω) which uses the *upper* auxiliary note is properly called the Pralltriller (sometimes in English the Transient or Passing Shake, occasionally the Upper Mordent). That which uses the *lower* auxiliary note (ω), the Mordent proper, is distinguished by the stroke through it. The Pralltriller may be double ($\omega\omega$), or even extended into a trill. When more than one repetition of the auxiliary note is required it is in this edition written out in a footnote. This ornament or Grace may be introduced by other auxiliary notes, denoted by $\sim\omega$, beginning with the note below, or $\omega\sim$, beginning with the note above the principal printed note. The turn ∞ is also frequently indicated. But, as suggested more than once in these pages, the music itself, without these graces is preferable to the music dis-"graced" and blotted by an inadequate performance of them. Young students should frequently omit them all when practising the Inventions to ensure their sense of the underlying rhythm being undisturbed by the necessity of finding time for sometimes very elaborate ornaments.

FRANKLIN PETERSON.

THE UNIVERSITY OF MELBOURNE,

July, 1912.

Ornaments frequently used in Bach's Pianoforte Works.

Written: 

Played: 

Written: 

Played: 

Written: 

Played: 

Written: 

Played: 

Written: 

Played: 

Written: 

Played: 

Moderato.

Written: 

Played: 

Adagio.

Written: 

Played: 

Played: 

Written: 

Threepart Inventions No 5.

Played: 

Written: 

Twopart Inventions No 9.

Written: 

Played: 

No 9.

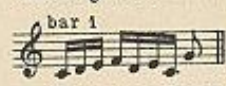

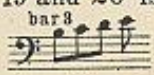
Written: 

Played: 

Twopart Inventions No 11.

No I in C major.

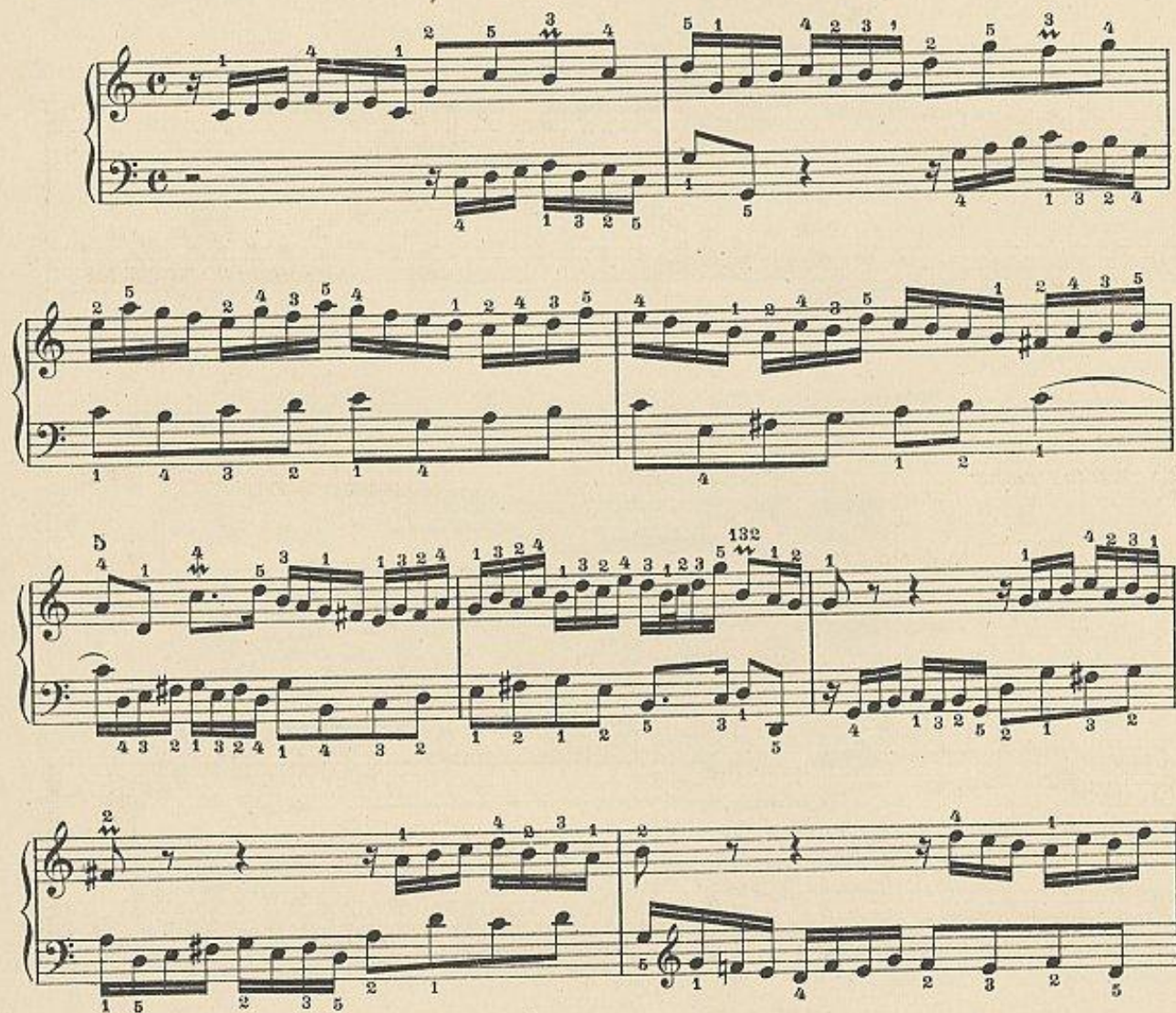
The first Invention, simple enough in construction, is nevertheless a masterpiece of contrapuntal skill and makes an interesting as well as an attractive introduction to the Series. It is constructed entirely from the principal subject of eight notes, which appears either in its original form

bar 1  or inverted  no fewer than 38 times in 21 bars, *i.e.* twice in every bar save bars 6 and 14. Not only that, but the figure which serves as the accompaniment in bars 3 and 4, 11 and 12, and 19 and 20 is merely the first four notes of the subject written as quavers instead of semiquavers 

The subject is easily recognised in each bar, and the young student should be encouraged to exercise his ingenuity by picking it out for himself.

Bars 3 and 4 which in bars 11 and 12 are repeated, but in another key and with Treble made Bass and Bass Treble, shew a threefold repetition of the inversion of the subject (see illustration above); while bars 19 and 20 shew the same threefold treatment of the subject uninverted.

The last semiquavers in the Bass of bar 21 have only time to suggest the 38th appearance of the subject when the end comes and interrupts them before they get farther than four notes.



10

Musical notation for measures 10-14. Treble clef has a 2-measure rest, then eighth-note runs. Bass clef has continuous eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

Musical notation for measures 15-19. Treble clef has eighth-note runs with slurs. Bass clef has eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

15



Musical notation for measures 20-24. Treble clef has eighth-note runs with slurs. Bass clef has eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

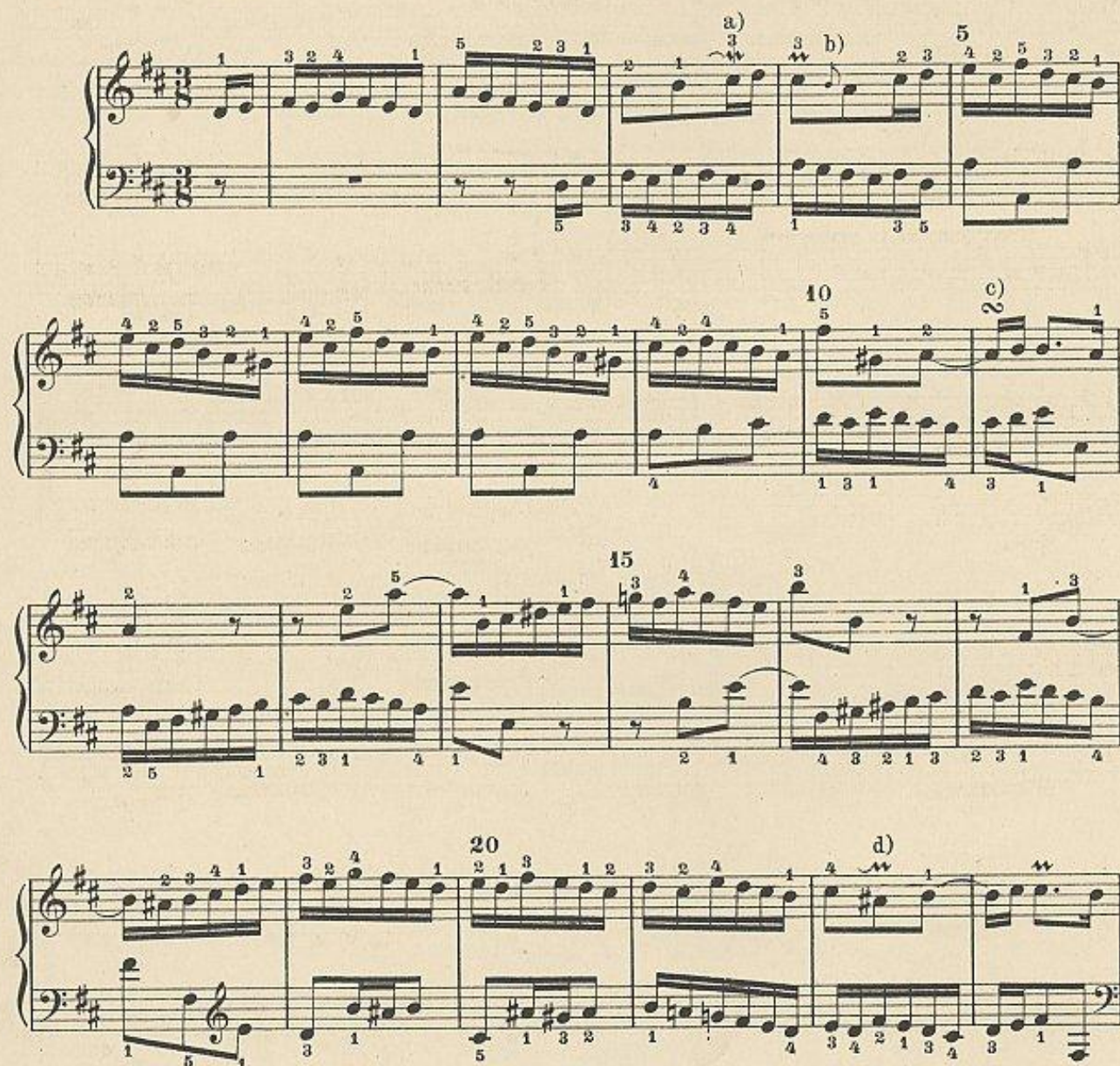
Musical notation for measures 25-29. Treble clef has eighth-note runs with slurs. Bass clef has eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

20

Musical notation for measures 30-34. Treble clef has eighth-note runs with slurs. Bass clef has eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

N^o III in D major.

But for the graces and ornaments so lavishly introduced and many of which especially the young student may omit, this would be one of the easier Inventions. Its construction is of the simplest character. The figure  &c. is practically never absent save in the bars when the cadences mark off the various sections (11, 23, 37, and 53). Slight alterations in the intervals as in bars 5, 6, 32 &c. make pleasant variety. The apparently new figure in bar 12 merely adds three semiquavers to the first two of the subject . Bars 1 to 11 reappear (with an important modification interchanging Treble and Bass parts) as bars 43 to 54 when a deceptive cadence prepares for the repetition of the last four bars an octave lower as bars 55-58.




b) The note in small type may be played very short like an acciaccatura (as in bar 46)

A. & Co. 975



System 1: Measures 25-30. Treble clef, bass clef. Key signature: two sharps (F# and C#). Measure numbers 25, 30 are indicated. Fingerings and articulations are shown throughout.

System 2: Measures 30-35. Treble clef, bass clef. Key signature: two sharps. Measure numbers 30, 35 are indicated. Fingerings and articulations are shown throughout.

System 3: Measures 35-40. Treble clef, bass clef. Key signature: two sharps. Measure numbers 35, 40 are indicated. Includes a section marked 'c)' with a fermata over measure 38. Fingerings and articulations are shown throughout.

System 4: Measures 40-45. Treble clef, bass clef. Key signature: two sharps. Measure numbers 40, 45 are indicated. Includes a section marked 'f)' with a fermata over measure 43. Fingerings and articulations are shown throughout.

System 5: Measures 45-50. Treble clef, bass clef. Key signature: two sharps. Measure numbers 45, 50 are indicated. Includes a section marked 'g)' with a fermata over measure 49. Fingerings and articulations are shown throughout.

System 6: Measures 50-55. Treble clef, bass clef. Key signature: two sharps. Measure numbers 50, 55 are indicated. Includes a section marked '(b)' with a fermata over measure 52. Fingerings and articulations are shown throughout.



f) see a)

g) see c)

No IV in D minor.

Is again one of the simpler Inventions in its construction and the only technically difficult "graces" are the Trills which many editions give to the right and left hands respectively at bars 19 and 29. This sign represents here the effect of a sustained repeated note on the instrument at Bach's command, which is impossible on our modern pianofortes: it may be freely disregarded by the young student.

The subject, contained in the first two bars has its first notes slightly altered in bars 7, 9 &c. The characteristic interval of the diminished seventh between C sharp and B flat appears as a major seventh in bars 7 and 8, as a minor seventh in bars 9 and 10 &c. In bars 22-25 the figure is inverted, the accompanying figure being similar to that shewn in bars 11-14. Bars 49 and 50 again shew the inversion of the subject.

The musical score is presented in four systems, each containing five measures. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 3/8. Fingerings are indicated by numbers 1 through 5. Trill ornaments are shown above notes in measures 11, 12, 13, 14, 19, and 29. The score concludes with a final cadence in measure 50.

25

30

35

40

45

50

No V in E flat major.

Although its construction is quite simple this is technically one of the more difficult Inventions, especially on account of the expansion and contraction of the left hand passages and the consequent awkward positions for the thumb. The fingering of bar 1 shewn in brackets is less easy than the other but is required so often in the course of the piece that it should be mastered from the beginning. The free movement of the very independent parts adds to the technical difficulty. By the artifice of Double Counterpoint, that is Invertible Counterpoint, the principal Subject (bars 1-4 in the R. H.) is accompanied by an entirely independent figure as important as itself, and so contrived that it can appear with equal advantage below it, as in bars 1-4, or above it, as in bars 5-8. This device has been used occasionally in the preceding inventions but not hitherto so continuously or on such a complete scale. Save in bars 9-11 and 20-26, where only the first section of the subject is heard, the complete subject is now absent, and in every bar of the composition the subject or the part of it in use is accompanied by its Double Counterpoint.

The 'mordent' on the first note in the Bass is frequently found in a similar introductory figure to give point and emphasis to a single note. That on the fifth note of the subject is used with a similar intention: that on the third note does not seem so essential to the character of the phrase and may be omitted, as the composer himself has done in bars 5, 15 &c.

The subject is shown in the Treble bars 1 to 4: in bars 5-8 it is transferred to the Bass. In bars 27-32 the original form of bars 1-4 reappears, bar 30 being interpolated to keep the key from moving towards B flat as it does in bar 4. Bar 31 really corresponds to bar 4.

The musical score consists of four systems, each with a treble and bass staff. The key signature is E-flat major (two flats). The time signature is common time (C). The score includes various musical notations such as slurs, ornaments (mordents), and dynamic markings. Fingering numbers (1-5) are provided for many notes. The first system (bars 1-4) shows the subject in the treble and its double counterpoint in the bass. The second system (bars 5-8) shows the subject in the bass and its double counterpoint in the treble. The third system (bars 9-11) continues the double counterpoint. The fourth system (bars 12-14) shows the subject in the treble and its double counterpoint in the bass. The score is highly technical, with many sixteenth and thirty-second notes.

No VI in E major.

This very beautiful composition does not present much technical difficulty save to secure ease and neatness in the demisemiquave figures, but it is not easy for the young student to grasp its musical meaning. It must be played in an absolutely quiet and meditative manner, to obtain the appropriate atmosphere and the proper effect.

The subject occupies the first eight bars in the absolute equality of voices in Double Counterpoint, in this case not so much independent of and in contrast to each other (as in No V) but in complement one to the other—one is by no means complete without the other. Each in turn is lower and upper voice and one must not be subordinated to the other in importance in bars 1-8, 21-28, and 43-50. Bars 9-18 and 29-42 the Bass exchanges its contrapuntal character for one which merely supplies accompanying harmonies to the more important Treble. A comparison of the twenty bars 43-62 will show that they correspond in almost every detail with bars 1-20 save that the relation of Treble and Bass in the first passage is reversed in the second. A slight change in bar 50 enables the Bass of bar 51 to take up the Treble of bar 9 which it then follows with almost absolute fidelity. The careful student will note slight changes in the accompaniment in the last four bars.

The musical score is presented in four systems, each with a Treble clef staff on top and a Bass clef staff on the bottom. The key signature is E major (two sharps) and the time signature is 3/8. Fingerings are indicated by numbers 1-5 above or below notes. Bar numbers 5, 10, 15, 20, and 25 are placed above the Treble clef staff at the beginning of their respective systems. The score concludes with a double bar line and repeat dots in the final bar of the fourth system.

30

Musical notation for measures 30-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Fingerings are indicated by numbers 1-5. Measure 30 starts with a treble staff fingering of 3 5 3 1 2 and a bass staff fingering of 1. Measure 31 has treble 3 5 3 2 and bass 3. Measure 32 has treble 3 1 5 2 and bass 4. Measure 33 has treble 4 5 2 and bass 3. Measure 34 has treble 5 3 2 and bass 5 1.

35

Musical notation for measures 35-39. Measure 35 has treble 5 4 3 and bass 3 3 1. Measure 36 has treble 1 3 4 2 4 and bass 4 1. Measure 37 has treble 1 3 and bass 3. Measure 38 has treble 3 1 2 and bass 5 2 1. Measure 39 has treble 4 3 2 and bass 4. Measure 40 has treble 1 3 4 2 3 and bass 5 2 1.

40

Musical notation for measures 40-44. Measure 40 has treble 1 3 1 2 1 5 and bass 5 1. Measure 41 has treble 2 1 2 5 1 and bass 2 3. Measure 42 has treble 5 3 2 1 4 and bass 1 3 2. Measure 43 has treble 5 3 2 1 and bass 5 1 2. Measure 44 has treble 1 1 and bass 1 2 3 4 1 2.

45

Musical notation for measures 45-49. Measure 45 has treble 4 5 and bass 3 4. Measure 46 has treble 5 3 2 1 and bass 3 1 2 4 5. Measure 47 has treble 2 5 4 3 and bass 4 3 2. Measure 48 has treble 2 1 4 and bass 1 4 3. Measure 49 has treble 3 2 3 4 and bass 2 1 3 4 5.

50



Musical notation for measures 50-54. Measure 50 has treble 3 5 3 1 2 and bass 2 1 3 4 5. Measure 51 has treble 1 2 4 and bass 2 1 3. Measure 52 has treble 1 3 5 and bass 1 2 1. Measure 53 has treble 1 2 4 and bass 2 3 4. Measure 54 has treble 1 3 5 and bass 1 2 3 4.

55

Musical notation for measures 55-59. Measure 55 has treble 5 and bass 5. Measure 56 has treble 4 3 2 1 4 and bass 4 5 4 (1 2). Measure 57 has treble 3 1 3 5 4 and bass 2 1 2 1. Measure 58 has treble 5 3 2 1 and bass 5. Measure 59 has treble 5 4 3 2 1 and bass 5 2 3 1 2 3.

No VII in E minor.

This Invention is very simple in construction reminding us, even in the subject itself, of No I, the first two bars of which the student should carefully compare with the beginning of the one now under consideration.

Bars 8-10, 13-15, 20, 21 &c shew the subject used in sequence as in bars 3, 11 and 19 of No I, and in bars 16-19 the subject is stretched out in an extended version of the figure, easily enough recognised  for .

The adequate treatment of the numerous "graces" requires careful attention, but many or even all of them as well as the tr in bars 7, 8 and 15, 16 and 17, may be omitted to allow students of only moderate technical equipment to enjoy the charming music of which many of these graces are after all only unessential ornaments.

The musical score is divided into four systems, each with a treble and bass staff. The first system (bars 1-4) includes a grace note 'a)' in the treble staff. The second system (bars 5-8) features a grace note 'a)' in the bass staff. The third system (bars 9-12) includes a grace note 'b)' in the treble staff. The fourth system (bars 13-16) includes a grace note '10' in the treble staff. The score is heavily annotated with fingerings and ornaments.

a) This 'grace' requires the use of D sharp, according to the diatonic scale of E. The B at the third beat uses the diatonic A natural as its grace.

b) This grace may be played as a 'double Pralltriller'  or as a continuous trill stopping just before the end of the next bar. It may also be omitted as the composer does in the L. H. of bar 15. ²

e) It is permissible to introduce a $\sharp\sharp$ over the C sharp here.

No VIII in F major.

This Invention in its exuberant gaiety and high spirit is a universal favorite; and that it uses no "graces" does not diminish its popularity with young people. (Graces are not used in Nos VI, XIII and XIV; and they are very sparingly used also in the Three Part Inventions.)

Its design is singularly clear. The subject is composed of two bars happily contrasted in character, the one ascending by quavers in crisp arpeggio the other descending by semiquavers in smooth scale passages. The composition is so contrived that the Bass follows the Treble at the interval of one bar in an imitation so close that for the first ten bars it is almost exact. The student should note the precise point in bar 8 where the imitation in the Bass of the Treble of bar 7 is slightly altered. From bar 12 where the Bass leads instead of the Treble the imitation is not so exact, and bars like 15, and 19-25, merely keep up the general outline and the semiquaver against quaver movement. At bar 26 the stricter imitation is resumed, and bars 26-34 are a repetition of bars 4-12, in the key however of B flat moving to F, instead of that of F moving to C.

15

Musical notation for measures 15-19. Treble clef has a key signature of one flat and a common time signature. Bass clef has a key signature of one flat. Fingerings are indicated by numbers 1-5 above or below notes.

20

Musical notation for measures 20-24. Treble clef has a key signature of one flat and a common time signature. Bass clef has a key signature of one flat. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for measures 25-29. Treble clef has a key signature of one flat and a common time signature. Bass clef has a key signature of one flat. Fingerings are indicated by numbers 1-5 above or below notes.

25

Musical notation for measures 30-34. Treble clef has a key signature of one flat and a common time signature. Bass clef has a key signature of one flat. Fingerings are indicated by numbers 1-5 above or below notes.

30

Musical notation for measures 35-39. Treble clef has a key signature of one flat and a common time signature. Bass clef has a key signature of one flat. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for measures 40-44. Treble clef has a key signature of one flat and a common time signature. Bass clef has a key signature of one flat. Fingerings are indicated by numbers 1-5 above or below notes.

No IX in F minor.

This Invention is of a serious sober character. The Double Counterpoint shewn in the independent contrasted figures in the movement of the two voices makes the subject, which occupies bars 1 to the first beat in bar 4, very full and rich.

It is difficult to maintain a perfectly smooth *legato* and the character of the leaps in the movement of the parts—e.g. in bar 5, still more in bars 9 and 12—make it quite easy to admit of a break in the *legato*, using the fingering given in brackets. In bars 5, 6 &c. it is possible to keep the *legato* by using Bach's own practice of turning the longer fingers *over* the fifth finger.

The long and varied subject contained in bars 1-4 is immediately repeated with the subject in the Bass and its Double Counterpoint in the Treble. Bars 9-14 treat the subject freely in the Treble, the counterpoint being committed to the Bass. In bars 17-20 the subject appears in the Bass and in the nine bars which follow the material already introduced is treated with considerable freedom until bar 29, when the subject reappears as in bar 1. The Counterpoint is very slightly modified: otherwise bars 29-32 correspond exactly to bars 1-4.

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a)

b)

N^o X in G major.

The tenth Invention is as lively and gay as N^o VIII. It has a good deal of the Gigue character in rhythm and treatment. The way in which the simple subject is treated calls for no remark and the structure of the whole is simplicity itself. The trill so frequently recommended at bars 20 and 24 may be freely disregarded by young students and a really brisk lively bristling tempo is more necessary than the short mordents in bars 7, 10 & c.

a) In the key of D the accessory note here is of course the diatonic C sharp.

A. & Co. 975

a)

15

20 b)

b)

25

30

b) This grace may here be interpreted by a trill if so desired.

A. & Co. 975

N^o XI in G minor.

The analysis of the eleventh Invention one of the most complicated and contrapuntally interesting of the series, is not easy to lay before the young student and we must content ourselves with a general description.

The subject, shewn in the Treble of bars 1 and 2, is immediately repeated in the same key in the Bass of bars 3 and 4. The accompanying Counterpoint in bar 2 is shewn in an inverted form in bar 4, but accompanying a different part of the subject. After fragments of the subject have appeared the whole is seen again in the Bass of bars 7 and 8 accompanied by the counterpoint figure from bar 1.

Bars 7 and 8 therefore, and not bars 3 and 4, give the 'answer' or completion to the subject of bars 1-2. In bar 13 and 14 the subject appears in the Treble; in bars 15 and 16 in the Bass, and in the latter part of bar 18 it is shewn for the last time exactly as in bar 1 but beginning on the third beat instead of the first. (Advanced students will observe that each bar is really a double one - two bars written as one.)

a) See bar 16 in N^o IX.

A. & Co. 975

No XII in A major.

The twelfth Invention is quite simple in construction and a good technical study for alternate expansion and contraction of the normal five-finger position. The subject is shewn in the Treble of bars 1 & 2 (really four bars written as two) immediately imitated by the Bass of bars 3 & 4. The Counterpoint is not quite strict and is therefore more a suggestion or imitation of real Double Counterpoint; but it is close enough to keep up a very real interest in the varied presentment of single notes against running semiquavers. The student should note such alterations in the subject as those shewn in the Treble of bar 9, also how the middle, the third beat of the 'double' bars 14 & 16 compare with the beginning, the first beat of bars 5 & 7.

a) In the key of E use D sharp as the auxiliary 'grace' note.
 b) In the key of A use D natural.

A. & C^o 975

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1 1 2 5 4 3 2 1 2 3 5 3 2 1 5 4 5 1 3 4 5 4 3 2 1 5 5 1 3 5 3 1 3

5 2 1 3 2 1 4 1 2 1 2 3 2

1 2 3 4 1 2 3 4 5 2 5 2 4 5 5 1 2 3 5 5

3 4 3 2 1 3 1 4 5 4 2 1 2 4 5 1 2 3 5 3 2 1 2 3 1 2 1 5 4 2 1 2 4 1 2

15 (5 3 2 1 2 3 5 3 2 1 4 3)

2 3 4 2 4 5 1 3 1 4 3 2 1 2 3 5 3 2 1 2 4 3

3 5 3 2 1 2 3 5 1 2 3 5 3 2 1 3 2 4 2 1 2 3 1 3 2 3 1 2 3 1 4

2 5 4 2 1 2 3

1 2 3 5 5 3 2 1 2 3 1 2 3 5 4 3 1 2 3 5 4 3 1 2 3 5 4

1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4 2 1 2 3 5 4

3 1 4 1 2 5 4 2 4 5 1 8 5 3 (1 4) 1 2 3 5 4 1 5 4 1 5 4 1


2 3 2 3 4 3 1 3 2 3 2 1 2 3 4 5 3 1 4 5 3 1 2 1

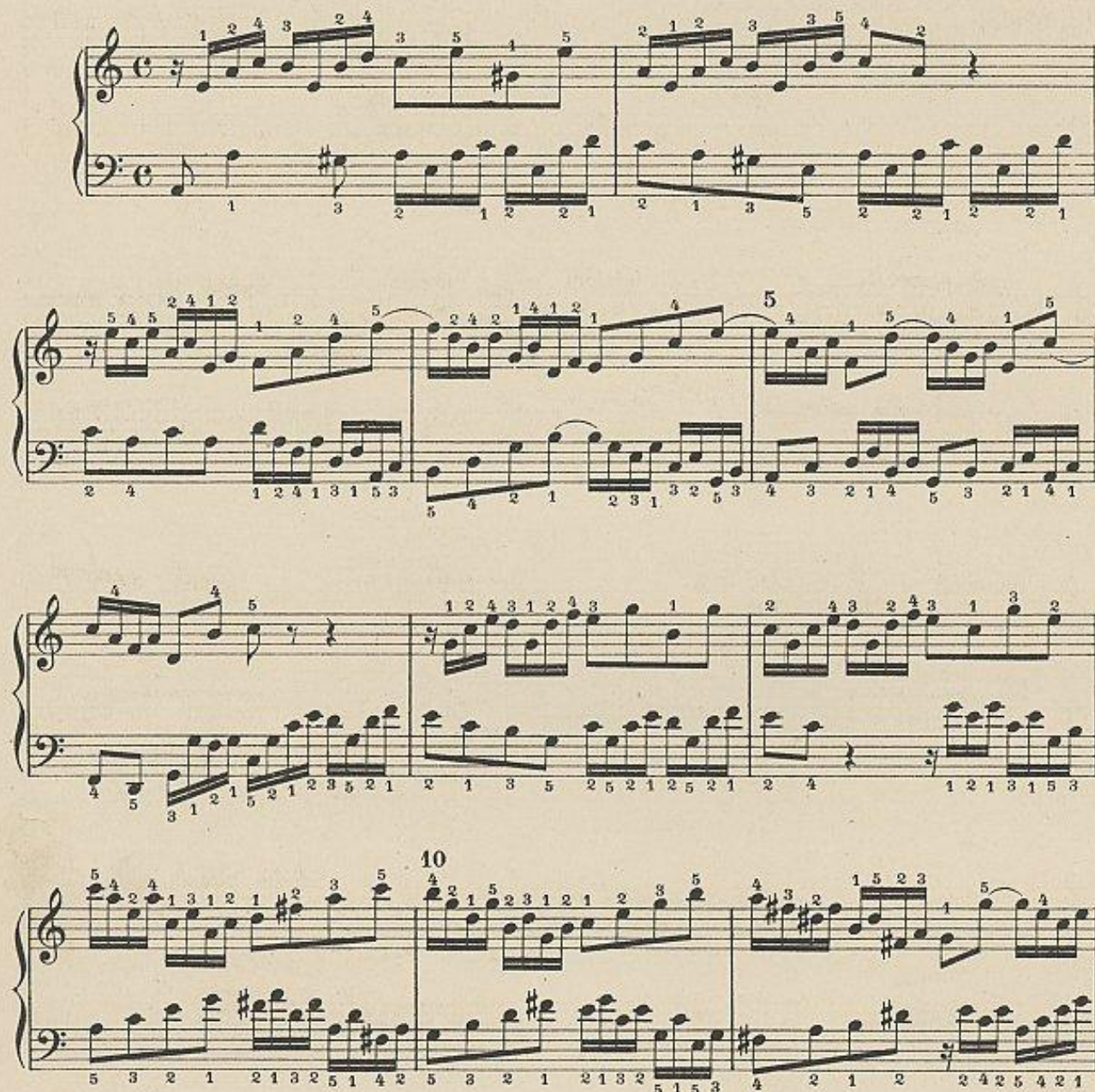
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5 4 1 2 3 1 3 4 5 2 1 1 4 5 4 2 4 5 3 2 1 3 4 5 3 2 1 2

2 3 2 1 3 5 2 3 2 3 1 3 4 5 1 2 1 3 4 3 2 1 5 2

N^o XIII in A minor.

Invention N^o XIII is very straightforward in character and simple in construction. For the most part the semiquaver arpeggio figure which is the subject  is bandied about between Treble and Bass with perfect regularity, usually accompanied on each appearance by more slowly moving quavers, also in arpeggio form. Variety is secured by a contraction of the principal subject as in bar 5 but chiefly by its extension in arpeggio form as in bars 3 & 4, 9 & 10, 14 & 15 & c. After bar 18 when the material of bar 1 reappears the principal semiquaver figure is confined almost entirely to the Treble.



The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes numerous fingering numbers (1-5) and bar numbers (1, 3, 4, 5, 9, 10, 14, 15, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

No XIV in B flat major.

The fourteenth Invention is one of the very simplest in construction and is not technically difficult, save for the danger of the continuous rhythm of the principal figure resulting in monotony. The player must guard against the temptation to accent the fifth note in the Treble, and similar notes at the end of each group of demisemiquavers.

At bar 12 the two parts imitate each other at the distance of one beat; here and also at the similarly close imitation in bar 16, it is necessary to keep the parts very distinct in individuality and not to give one of them the effect of being merely an accompaniment to the other.

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is common time (C). Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, including slurs and accents, are used throughout. The first system shows a treble staff with a continuous eighth-note pattern and a bass staff with a simple harmonic accompaniment. The second system features a treble staff with a more complex eighth-note pattern and a bass staff with a similar eighth-note accompaniment. The third system shows a treble staff with a mix of eighth and quarter notes and a bass staff with a complex eighth-note accompaniment. The fourth system features a treble staff with a simple harmonic line and a bass staff with a complex eighth-note accompaniment.

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N^o XV in B minor.

The subject of the fifteenth Invention is given out by the Treble voice in bars 1 & 2, when in bars 3 & 4 it is transferred to the Bass the figure which serves as its contrapuntal accompaniment makes its first appearance in the Treble. The cadence in the middle of bar 5 and the subject commencing in the same bar at the third instead of the first beat shew another example of two bars written as one. (see N^{os} XI and XII) A fragment of the subject appears first in the Bass and then in the Treble of bar 7. In bar 12 the Bass announces the subject in D major followed by the Treble in A (bar 14), and finally the original key is resumed for the subject in the Bass in bar 18 and the Treble in bar 19. A final reference to the first fragment of the subject is seen in the Bass of bar 21.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is B minor (two sharps). The piece is in common time. The first system (bars 1-5) features the subject in the treble and a contrapuntal accompaniment in the bass. The second system (bars 6-10) continues the piece with various contrapuntal figures. The third system (bars 11-15) shows the subject in the bass and then in the treble. The fourth system (bars 16-21) concludes the piece with a final reference to the subject in the bass. Fingerings are indicated by numbers 1-5. Trills and ornaments are marked with 'tr' and 'w'.

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5 1 3 1 4 1 5 1 2 1 3 2 1 2 4 1 1 3 4

5 2 3 3 2 1 2 4 1 2 5 3 2 4

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

3 1 2 3 1 2 1 15 2 1 5 1 3 2 1 2 4 2

1 2 1 3 2 2 3 1 3 4 5 3 1 3 4 5 3 1

5 2 2 5 2 2 3 2 5 3 4 1 2 4 2 5 2 1 2 4 2

1 1 2 1 5 1 3 2 1 2 5 3 2 1

5 3 4 2 3 5 4 3 2 3 1 2 3 2 1 3 5 3 1 5 5 2

5 1 3 2 1 4 2 2 4

20 3 5 2 1 5 1 2 1 2 1 1 2 2 3 2

1 2 1 2 3 2 1 4 2 1 2 3 4 5 3 4 5 1 1 2 5 4 2 1 5 2