

15 Two part Inventions

English text by
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Allegro.

Lively and decisive.

⁴⁾ That a sharp was placed before the second 8th note in this measure, is almost always forgotten by the student. This experience seemed to indicate to the editor the necessity of rewriting a sharp at this point.

^{1a)} To avoid a collision of the two thumbs on the same key the *e* in the parenthesis can be replaced by a sixteenth rest.

The musical score consists of two staves (treble and bass) across ten measures. Measure 1 starts with a treble note and a bass note, both marked *mp*. Measures 2-4 show a pattern of eighth-note pairs between the voices. Measure 5 begins with a bass note followed by a treble note. Measures 6-7 continue the eighth-note exchange. Measure 8 starts with a bass note. Measure 9 begins with a treble note. Measure 10 concludes with a bass note. Various fingering numbers (1, 2, 3, 4, 5) are placed above the notes. Dynamic markings include *mp*, *f sempre*, *molto cresc.*, and *ten.*

2) To be treated in the same manner as at 1).

3) The key is so firmly established in the third measure before the end that a retarding of the tempo in the penultimate measure—wherein the directly-following end is clearly foreshadowed—is made unnecessary.

4) The incomprehensible *Arpeggiando* sign, which one finds before this chord in many editions, is contrary to the manly style of the piece, and may be classed in Bach's phraseology as "styleless. Against such effeminacies in this and in analogous cases, the student is especially warned."

N.B. As regards the form of this piece, it may be classed as belonging to those in three divisions. The figure or theme, of the halfmeasure: (the 8th note in parenthesis is treated as a free interval) is the foundation of the entire composition; only each closing cadence which terminates the three divisions (and which is here, as in every other similar case in the 30 inventions, indicated by a double bar) shows a nonemployment of this chief figure.

At first this figure appears four times, interchangeably, between the upper and lower voice and then its inversion appears linked together four times in the upper voice, forming a downward progression which at the same time establishes a modulation into the dominant key; in the fifth measure the sequence-like augmentation of the last part of this figure leads to the cadence in the dominant, which closes the first division. Almost entirely symmetrical with this first part, is the second division, which begins in the parallel key, and in which the two voices exchange their labors; the interpolated third and fourth measures—a freely symmetrical imitation of the two preceding—have especially a modulatory significance. This doubling of the two first measures in the second division takes a more organic form in the third division, where the figure in its original shape and in contrary motion, interchanges in each measure. The change of the previously-employed movement of 8th notes, in the countertheme (the counterpoint above the chief figure) into a sustained halfnote, is noteworthy, as also is the inversion of the downward progression (formed by three repetitions of the chief figure, linked together,) into an upward progression which leads triumphantly into a return of the principal key.

Given with a tense, rhythmic execution, this miniature masterpiece will be one of the most satisfactory to interpret.