

## 15 Two part Inventions

by

English text by  
LOUIS C. ELSON.

JOHANN SEBASTIAN BACH.

Revision by  
F. B. BUSONI.Allegro.  
*Lively and decisive.*

1.

1) 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 *c* 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.

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 8<sup>th</sup> 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 8<sup>th</sup> 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.





4). The following 4 measures are regarded by the editor as the first half of the theme, and its imitation in the tonic. Another, less justifiable conception, would be to accept the preceding measure, (the last of the second division) as a foreshadowing of the fourth measure of the third division, (forming a single sequence) and to regard all that lies between merely as "extension":

5) A broader "Ritenuo", which also seems permissible, necessitates an enriching of the trill as follows: 

N.B. This piece opens the series of those two-part inventions in which the Countersubject plays an obligato role, that is one and the same counter-theme (Counterpoint to the theme) is kept throughout the work, and serves as the inseparable companion of the theme. To this class of inventions belong Nos. 6, 9, 11 and 12. Attention is called to this, their characteristic, here, once for all.

## Allegro non troppo, ma con spirito.

Not too lively, yet with dashing style.

1) Regarding the countersubject see "N. B." to Invention 5.

2) This measure must be regarded as belonging to the theme, as it repeatedly appears in connection with it, and is also developed.

3) The interval of the sixth has here been inverted, in order not to remove the upper voice from its position in middle register.

\*) The skipping eighth notes must be struck forcibly with both hands, and must be strongly marked rhythmically. The slurred note must be clearly intoned and fully sustained. For the style of expression to be employed here one might best use the Italian terms, "non leggiero." It must be borne in mind however, that "non leggiero" by no means indicates "pesante" (heavily) any more than "non legato" signifies "staccato." E. B. 3127.

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

(1) *p*  
2  
1 3 4  
2  
1 3  
1  
1 3  
1  
3 4  
3  
2 1  
1

*mf*  
(4 3 2 1)

*mf*  
4  
1  
5  
1  
2  
3 1 4 3  
2  
1 4 3 2 1  
3

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


*più deciso e f*

5)  
1 3 2  
1  
3 4 5 3  
4  
5  
5  
3 1 4 2  
5  
1 3 2 4  
6)  
f sempre  
1  
4 1  
3 1 2  
1  
1

(\*)  
5  
1  
2  
3  
1  
3 5  
4  
1 3 2 8  
1 3  
Ossia  
poco largamente  
3  
2 3 1 3  
ten.  
5  
2  
3

4) Through harmonic reasons the original form  is here changed. These reasons will readily be seen in the second measure.

5) A single appearance of the theme extended by a closing cadence, cannot be regarded as an independent division. Therefore the six final measures must either be ascribed to the second division, or be regarded as a Coda. As soon as one has recognized the relationship between the preceding measure (\*) and the penultimate one of the piece, one is moved to regard the four intervening measures as a mere addition, or extension, given to satisfy the feeling for symmetry.

6) This seemingly new counterpoint is in reality only a recognizable variation of the first countersubject. The figure  must ring out in a strong "non legato!"



## Allegretto piacevole.

Not too quickly, in graceful and even movement.

14.

1) *legato dolce* *meno legato* *ten.* *legato* *meno legato* *simile*

*ten* *poco cresc.* *ten.* *poco marc.*

*dim.* *p dolce* *legato* *meno legato*

*ten* *ten*

*simile*

*ten.*

1) The thematic figure is made by the combination of two interlacing motives on the arsis, the one a diatonic, the other a chord formation, from the interdependence of which the following form may be imagined: The proof of the correctness of this assumption is given especially in the development, 2nd division (+ - +) which works up only the first part of the motive presented. The editor finds it advisable to treat this first motive as the variation of a syncopated passage, through which the following rhythmic formation will easily be deduced:



Through the threefold linking together of this figure and its inversion the thematic phrase is evolved.

2) The response to the theme (thematic phrase) is only found after an intervening passage of four measures. This forms at the same time the close of the first division, — a 16 barred period. On account of the absolute simplicity of this form one may certainly regard it as the original type of its species.

*cresc.*

*poco f (+-deciso)*

*poco f*

*cresc.*

*fz*

*più f*

*fz*

*Don't hurry!*

**NB 2** *sempre sostenuto*

**3)** *meno legato*

*energico, sempre f e marcatissimo*

*meno legato* **5**

*ff*

3) The original gives to *D*, double this value.

**N.B.1.** The original notation has the following form:

Through the doubling of the value of the notes, the presentation of the text gains in clearness and intelligibility.

**N.B.2.** The remark 5) in Invention 9, has with slight modification, application here. Instead of dealing with six measures, we here have eight, but these eight receive the same treatment as the former six.