



1. A manuscript formerly in the possession of Wilhelm Friedemann Bach. Hans Bischoff, a German critical editor in the 19th century who edited Bach's keyboard works, believed this manuscript to be authentic and referred to it in his edition as "the second Autograph."
2. A manuscript in the hand of Heinrich Nikolaus Gerber, dated 1725. Gerber was Bach's pupil for several years, beginning in 1724.

Ornaments: Bach used many different ornaments and embellishments in the *Inventions*, including trills, mordents, appoggiaturas and turns. This edition includes suggested realizations for them all. All trills should begin on the upper note and can be freely interpreted. Mordents, which begin on the main note, should be played rapidly, perhaps even by striking both notes simultaneously, then immediately releasing the lower note. Baroque performers freely added ornaments even where none were written; performances without ornaments were considered boring. Several of today's artists continue this practice.

Phrasing and Articulation: Few of the *Inventions* included phrasing or articulation markings; in this edition the phrasing indications are to be regarded only as editorial suggestions. Teachers and students who are familiar with Baroque music and the performance practices of that era should feel free to add phrasing and articulation based on the patterns and configurations within the music. Motivic themes that are imitative should be played with similar phrasing at each occurrence, though a subject and its countersubject should usually have contrasting articulation.

Dynamics: Bach gave no indications of dynamics in any of the *Inventions*, so editorial suggestions have been added. If these works are to be played as they might have sounded on the clavichord, the dynamic range would be between *ppp* and *f*. The sound can be somewhat louder for a harpsichord sound, but there would be no crescendo or diminuendo. Because the modern piano does not have the same limitations, today's artists tend to use more dynamic contrasts in playing these pieces. The suggested dynamics in this edition take into consideration the dynamic range of modern instruments.

Pedaling: Use of the sustaining pedal is best avoided in the performance of the *Inventions*. This is not only because the keyboard instruments of Bach's day did not have sustaining pedals, but also because pedaling tends to obscure the contrapuntal lines. The compositions were written to be played without pedal, so the legato phrase should be broken where there are larger leaps. The *una corda* ("soft") pedal can be used judiciously for dynamic contrasts.

Tempo: Bach left no tempo indications for any of the *Inventions*. Several recording artists play with considerable variations in tempo. While Czerny performed *Invention No. 1* at $\text{♩} = 120$, Glenn Gould took a $\text{♩} = 60$ tempo. Many other editions, including the Busoni and Mason editions, suggest different tempos. Almost any reasonable tempo works well, as long as the artist is confident about the chosen speed. Tempos may vary depending on the taste or mood of the individual performer, the tone of a particular instrument, or the acoustics in a room or hall. The metronome markings in this edition are suggestions; it is completely in the Baroque spirit to leave the choice of tempo to the performer.

ABOUT THE TWO-PART INVENTIONS

Composed between 1720 and 1723, the *Two-Part Inventions* were originally written for Bach's son, Wilhelm Friedemann, as part of the *Clavier-Büchlein*, a music instruction book that was also used by Bach's younger children, including Carl Philipp Emanuel and Johann Christian. The first versions of the *Inventions* were probably composed at Wilhelm Friedemann's lessons. Originally called *Preambles*, the *Two-Part Inventions* were intended to help students and teachers play clearly in two separate voices and to develop good ideas (inventions), with a special emphasis on the cultivation of a *cantabile* style of playing. The *Inventions* were written in the 15 major and minor keys that have no more than four sharps or flats.

Pianists often regard the *Inventions* as wonderful preparation for Bach's larger works, such as the Preludes and Fugues from *The Well-Tempered Clavier*. Students who came to study with Bach were started on the *Two-Part Inventions*, which were his only pieces that included fingerings in the original manuscripts. Ornaments were added later, according to the ability of each student. There are never more than two notes that are held down at one time.

The order of the *Inventions*, as they appear in the *Autograph of 1723*, is as follows:

C, Cm, D, Dm, E-flat, E, Em, F, Fm, G, Gm, A, Am, B-flat, Bm.
They appear in this order in most editions today.

In the *Clavier-Büchlein*, however, Bach presented them to his son in the order of the ascending diatonic scale:

C, Dm, Em, F, G, Am and B, with the rest in descending order (B-flat, A, Gm, Fm, E, E-flat, D, Cm).





ABOUT THE MUSIC IN THIS COLLECTION

Invention No. 1 in C Major, BWV 7726

This is one of the most frequently played *Inventions*, with intricate passagework and a short, stepwise motive that is found in some form throughout the piece. The theme is based on an embellishment of the first five notes of the C major scale. The right hand begins with a 16th-note pattern that the left hand then imitates. This pattern alternates with an 8th note motive (Bach added triplets to his manuscript later on). As with all the *Inventions*, it is extremely important to practice hands separately to bring out the theme in both hands each time it appears.

Invention No. 8 in F Major, BWV 7798

One of the best-known *Inventions*, this piece has clear harmonies and few rhythmic challenges. The theme is derived from an F major broken chord pattern that is followed by a 16th-note run based on the F major scale. The left hand begins playing one measure after the right hand and imitates the melody, always one step behind. The first section begins in the right hand in F major and ends at measure 12, where the left hand takes it over in C major. The passages fit the hand well but require strong fingers.

Invention No. 13 in A Minor, BWV 78411

This is based on a broken-chord pattern and tonic-dominant figure that appears in many variations and in many different keys. Like *Invention No. 8*, the piece has the two hands imitating each other with both the theme and accompaniment. This piece is often considered to be one of the most accessible of the *Inventions*.

Invention No. 14 in B-flat Major, BWV 78514

This *Invention* is based on a simple broken chord with some elaboration. This piece's 32nd notes should be played clearly and evenly, without interrupting the flow of the musical line. There is much contrapuntal development in what is essentially a two-voice fugue. Both hands should be brought out equally.

INVENTION No. 1 IN C MAJOR

BWV 772

[illegible]

- ① ALL manuscripts show a TRILL here. The mordent on this note, which appears in the *Busoni* edition, the *Czerny* edition and the *Mason* edition, is without foundation.

- ② The trill at the cadence may be played with additional repercussions:



INVENTION NO. 13 IN A MINOR

BWV 784

Allegro M.M. ♩=104-112

The musical score for Invention No. 13 in A Minor, BWV 784, is presented in four systems. Each system consists of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro' with a metronome marking of 104-112. The piece begins with a piano (*p*) dynamic. The first system shows the initial melodic and harmonic development. The second system includes a measure marked with a circled 1, indicating a specific fingering or articulation. The third system features a *diminuendo* marking, leading to a softer piano (*p*) dynamic. The fourth system continues the intricate fingerwork and melodic lines. Fingerings are indicated by numbers 1 through 5. Slurs and ties are used to indicate phrasing and note connections.

① The *Clavier-Büchlein* has c² instead of d².