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THIRTY
TWO AND THREE
PART INVENTIONS

for

PIANO

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JOH. SEB. BACH

Two - and Three - Part Inventions

for

PIANO

Edited by

CARL CZERNY

Part I. 15 Two-part Inventions (Library Nº 254)
Part II. 15 Three-part Inventions (Library Nº 255)
Complete in one Volume (Library Nº 304)

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Contents.

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These two and three part inventions seem really to have been expressly written by J.S.Bach as a preparation for his pupils for his greater works, particularly his "Welltempered Clavichord," and for this purpose they cannot be too highly recommended. Even at the present time a conscientious study of these inventions will prove to be of the greatest advantage, in developing the musical taste and finger technic of every talented student, desirous of rising above of mediocrity In none of the easier modern works is the left hand given such an independent treatment of the theme.

The title, with which J.S.Bach has prefaced these inventions reads literally:

> *"A true guide wherein it is pointed out to the lovers of the Clavichord in a clear manner, not only how to play clearly in two parts, but also with further progression to handle correctly and well three obligato parts, also at the same time not only to acquire good inventions, but also how to develop them well; and above all, to gain a cantabile style in playing and in this connection obtain a strong foretaste of the composition."*

The keys used in common are: C major, C minor, D major, D minor, Eb major, E major, E minor, F major, F minor, G major, G minor, A major, A minor, Bb major, B minor.

The two part inventions were composed in Coethen, while those in three parts were probably not finished until the beginning of the Leipzic period. One of the two original manuscripts of this work is found in the "Clavierbüchlein für W. F. Bach" (Coethen, **1720**); the other, with numerous alterations, was formerly among the possessions of Ph. E. Bach and passed later into the hands of L. Spohr. M. Hauptmann used the latter as a guide in the critical comparison of this edition.

Inhalt.

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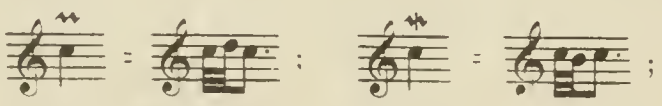
Die zwei-und dreistimmigen Inventionen scheint J.S.Bach recht eigentlich als Vorbereitung auf seine grösseren Werke-namentlich auf das „Wohltemperirte Clavier"-für seine Schüler verfasst zu haben, und als solche sind sie nicht genug zu empfehlen. Auch gegenwärtig noch wird für jeden talentvollen Zögling des Klavierspiels,-das fleissige Ueben dieser Inventionen, in Bezug auf musikalischen Geschmack und Finger-Ausbildung von grossem Nutzen sein. Denn in keinem der neuen, leichtern Musikstücke ist der linken Hand eine so selbständige Behandlung des Themas zugeteilt, als eben hierin.

Der Titel, welchen J.S.Bach diesen Inventionen beilegte, heisst wörtlich:

> *„Aufrichtige Anleitung womit denen Liebhabern des Claviers eine deutliche Arth gezeigt wird, nicht allein mit zwo Stimmen reine spielen zu lernen, sondern auch bei weiteren Progressen mit dreien obligaten Partien richtig und wohl zu verfahren, anbei auch zugleich gute Inventiones nicht allein zu bekommen, sondern auch selbige wohl durchzuführen, am Allermeisten aber eine cantabile Arth im Spielen zu erlangen und darneben einen starken Vorschmack von der Composition zu überkommen."—*

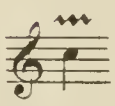
Ihre gemeinschaftlichen Tonarten sind: Cdur, Cmoll, Ddur, Dmoll, Esdur, Edur, Emoll, Fdur, Fmoll, Gdur, Gmoll, Adur, Amoll, Bdur, Hmoll.

Die zweistimmigen Inventionen sind in Cöthen komponiert worden, die dreistimmigen dagegen mögen erst zu Anfang der Leipziger Periode vollendet gewesen sein. Von zwei Originalhandschriften dieses Werkes befindet sich die eine in dem Clavierbüchlein für W. F. Bach (Cöthen, **1720**); die andere, mehrfach verbesserte, war früher im Besitze von Ph. E. Bach und ging später in die Hände L. Spohr's über, wonach seiner Zeit M. Hauptmann für unsre Ausgabe den kritischen Vergleich übernahm.

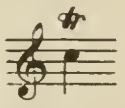


Inverted Mordent.
Praller

Mordent
Mordent

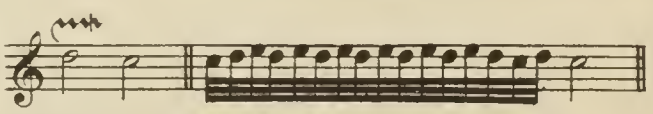


Trill without Afterbeat
Triller ohne Nachschlag



Trill with Afterbeat
Triller mit Nachschlag

Trill with Double-turn from above.
Triller mit Doppelschlag von oben.



Trill with Double-turn from below.
Triller mit Doppelschlag von unten.

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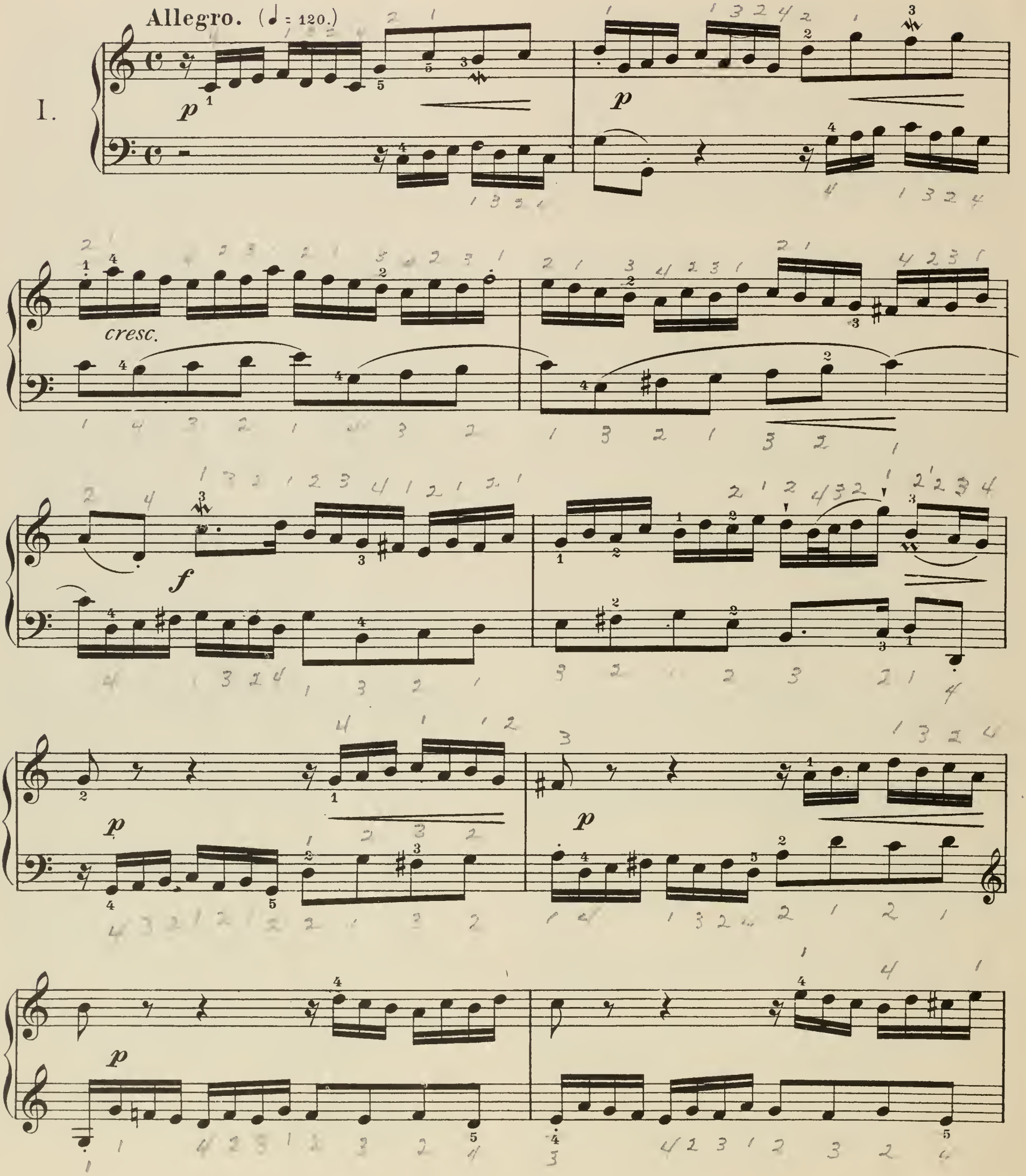
15 Inventions à 2 voix.

I.



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cresc.

f

p

dim.

mf

Allegro moderato. (♩. = 108.)

II.

mf

dim.

mf

p

dim.

cresc.

p

f

mf

mf *dim.*

dim.

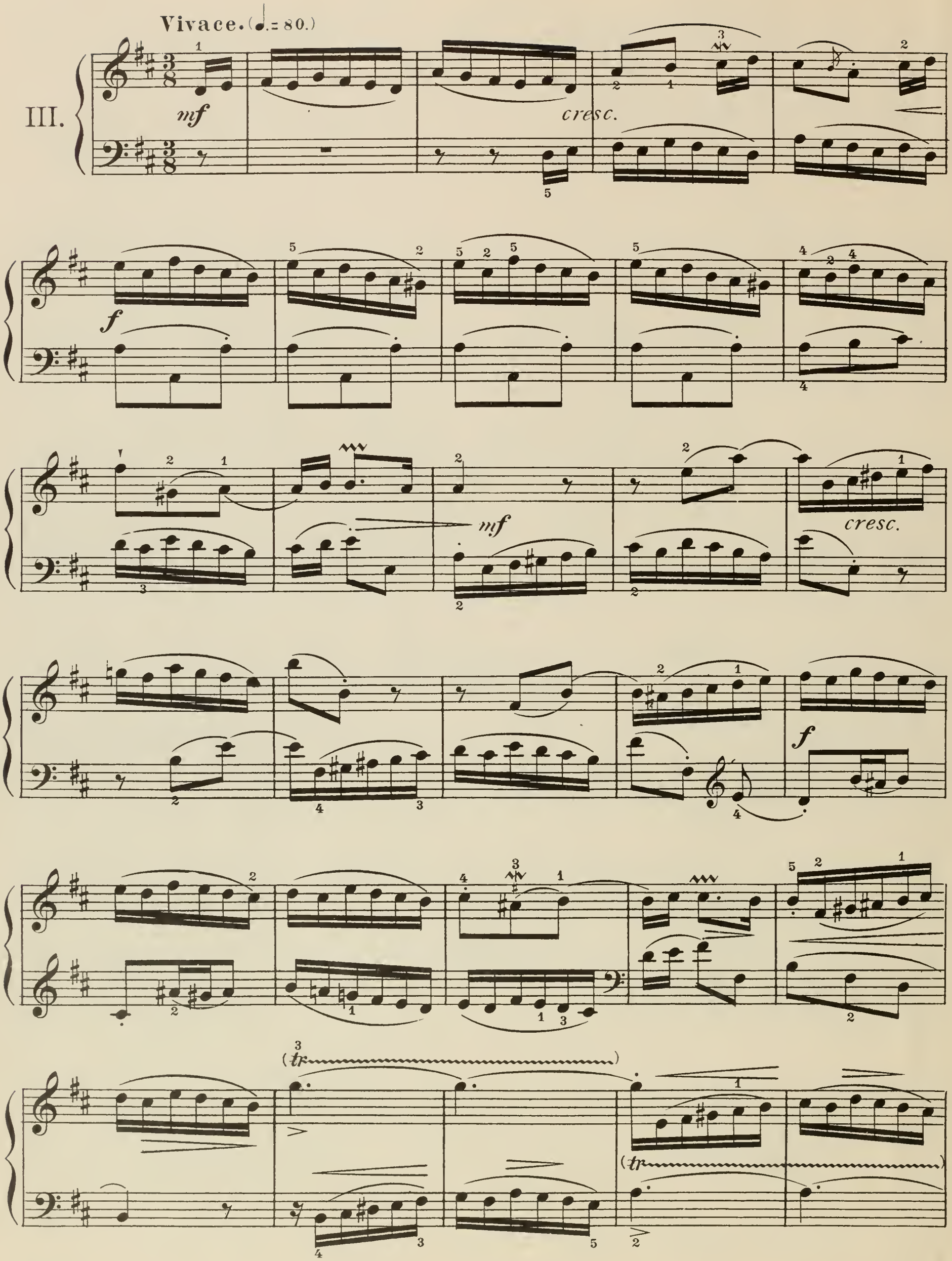
p

p

p *cresc.*

f

tr


Vivace. (♩. = 80.)
III.
mf
cresc.
f
mf
cresc.
f
(tr)
(tr)

(*tr*)

decresc.

p

poco cresc.

mf

cresc.

f

p

IV.

Allegro. (♩.= 72.)

p *cresc.* *f*

dim. *p* *cresc. poco a poco.*

tr *tr*

f

p *cresc.* *poco a poco.*

tr

tr

f

p

cresc.

f

dim.

Allegro moderato. (♩= 108.)

V.

mf *cresc*

f *p*

f

p

cresc. p. a p.

f *p*

mf *cresc.*

p *cresc. poco a poco.*

f *mf*

cresc.

f

mf *cresc.* *f* *p*

f *tr*

Allegretto. (♪ = 144.)

VI.

p *p* *cresc.* *f* *dim.*

p *mf* *p* *p* *p*

cresc.

f

dim.

p

p

p

cresc. poco a poco.

f

p *cresc.*

Allegro. (♩ = 112.)

VII.

mf *f*

p *cresc.*

f *p*

cresc.

f

p

cresc. poco

mf

tr

cresc.

f

p

cresc.

f

VIII.

Vivace. (♩= 144.)

f

dim.

cresc.

f

dim.

p

mf

f

dim.

cresc.

f

dim.

cresc.

f

dim.

IX.

Con spirito. (♩=116.)

mf *cresc.* *f*

mf *cresc.*

f *p* *cresc.*

p *cresc.*

p

cresc.

dim.

mf

cresc.

f

dim.

p

mf

cresc.

f

Presto. (♩. = 152.)

X.

f

poco dim.

f

p *cresc.*

f *mf*

cresc.

tr

f

tr

tr

cresc.

ff

dim.

f

Allegro moderato. (♩ = 108.)

XI.

p

cresc.

f

cresc.

f

tr

mf

cresc.

f

mf

cresc.

dim.

p

Allegro giocoso. (♩. = 84.)

XII.

f *p* *cresc.*

f

p *cresc.* *f* *dim..*

f *dim.* *p* *legg*

cresc. *f*

p *cresc.* *f*

p *cresc. poco*

f *f* *dim.* *f*

dim. *p legg.* *cresc.*

f *cresc.* *f*

Allegro tranquillo. (♩=104.)

XIII.

mf

dim.

cresc.

f

dim.

f

f

decresc. poco a poco

p

cresc.

f

Moderato. (♩=88)

XIV.

f

Ab

Ab

mf

cresc.

f

Eb

mf

Eb

p

cresc.

f

cresc

f

Allegro non troppo. (♩=104.)

XV.

p

mf

cresc.

f

dim.

p

cresc.

mf

cresc.

f

dim.

mf

cresc.

dim.

15 Inventions à 3 voix.

Allegro moderato. (♩=96.)

I.

p *cresc.* *f* *p* *cresc.* *f* *dim.*

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p

cresc.

f

dim.

p

cresc.

f

Allegro vivace.(♩= 100.)

II.

p

cresc.

tr

f

p

cresc.

f

sf

tr

p *cresc.* *f* *dim.*

p *cresc.* *f*

dim.

p *cresc.*

f

Allegro moderato. (♩ = 92.)

III.

p *mf* *cresc.* *f* *cresc.* *p* *f* *poco dim.*

p *cresc.*

p *cresc.*

sf *f*

dim. *p*

cresc. *f*

mf

Allegretto moderato. (♩ = 84.)

IV.

p *cresc.*

dim.

p *cresc.*

f

dim.

p

cresc.

f

dim.

p

cresc.

f

poco - dim.

mf

cresc -

f

dim. poco a poco.

p

Allegro moderato. (♩= 100.)

V.

f

poco dim.

cresc.

f

dim.

p

cresc.

dim.

p

cresc.

f

dim.

p

poco cresc.

dim.

p

f

decresc.

mf

VI. **Allegro moderato.** (♩. = 84.)

p dolce.

cresc.

f

dim.

p

cresc.

f

p *cresc.*

f

dim.

cresc.

f *f*

dim e poco rit. *p*

Lento moderato. (♩ = 88.)

VII.

mf *cresc.*

f *dim.* *p*

cresc.

f *dim.*

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p.

cresc.

f

p

f

dim.

VIII.

Allegro moderato. (♩ = 92).

mf

f

p

cresc.

f

p

cresc.

f

dim.

cresc.

p

f

cresc.

p

f

mf

IX.

Andante espressivo. (♩ = 69.)

p

cresc.

p

cresc.

f

mf

p

cresc.

f

p

p

cresc.

p *cresc.*

p cresc.

mf

cresc.

p

cresc.

più cresc.

f

p

X.

Allegretto. (♩ = 100.)

mf

f

dim.

p

poco cresc.

f *dim.*

mf

p

cresc. *f*

poco dim.

f

XI.

Allegretto moderato. (♩.=60.)

f *p* *tr* *f* *p* *f*

dim. *cresc.* *dim.* *f*

p *cresc.*

f

mf

dim.

dim.

f

cresc.

dim.

p

f

Allegro. (♩= 112.)

XII.

p

mf

f

dim. poco.

cresc.

f

mf

dim.

p *cresc.*

f

cresc.

f

mf

mf

f

dim. poco

cresc.

dim.

p

XIII.

Allegretto. (♩= 60.)

mf *cresc.*

dim. *p*

cresc. *p* *cresc.*

mf

f *mf*

f

dim.

p

poco cresc.

mf

f

dim.

p

cresc.

f

XIV.

Andante con moto. (♩=66)

p

cresc.

f

dim.

p

cresc.

f

tr

dim.

p

cresc.

f

dim.

p

cresc.

f

Allegro moderato. (♩. = 112)

XV.

mf

mf

cresc.

p

dim.

p

cresc.

f

p

cresc.

p

cresc. *p.* a *p.*

f

mf

cresc.

f

f

mf

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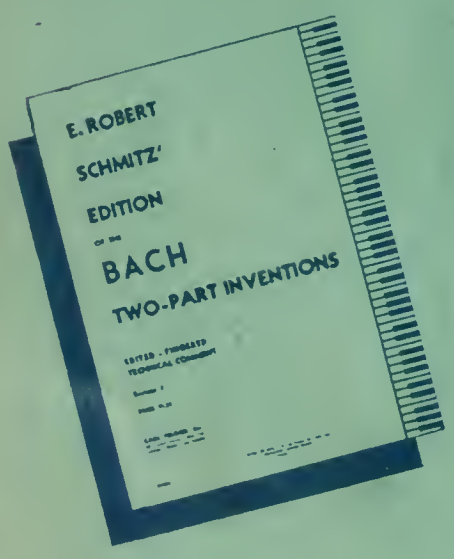

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