Klavierwerke

von

JOH. SEB. BACH

herausgegeben

von

Czerny, Griepenkerl

und

Roitzsch.

Vorrede.

Die zwei- und dreistimmigen Inventionen scheint J. S. Bach eigens zur Vorbereitung auf seine grösseren Werke– namentlich auf das „Wohltemperierte Klavier"– für seine Schüler verfasst zu haben, und als solche sind sie nicht genug zu empfehlen. Auch heute noch wird ein fleissiges Studium dieser Inventionen für jeden talentvollen Klavierspieler, der sich über den gewöhnlichen Durchschnitt erheben will, zur Ausbildung des musikalischen Geschmacks, wie zur Förderung der Technik von grossem Nutzen sein. Denn in keinem der neuen, leichteren Musikstücke ist der linken Hand eine so selbständige Behandlung des Themas zugeteilt, als eben in ihnen.

Der Titel, den Bach diesen Inventionen gab, lautet wörtlich:

„Auffrichtige Anleitung, Wormit denen Liebhabern des Clavires, besonders aber denen Lehrbegierigen, eine deutliche Art gezeiget wird, nicht alleine mit zwo Stimmen reine spielen zu lernen, sondern auch bey weiteren progressen mit dreyen obligaten Partien richtig und wohl zu verfahren, anbey auch zugleich gute inventiones nicht alleine zu bekommen, sondern selbige wohl durchzuführen, am allermeisten aber eine cantable Art im Spielen zu erlangen, und darneben einen starcken 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 Köthen komponiert, die dreistimmigen dagegen mögen erst zu Anfang der Leipziger Periode vollendet worden sein. Von drei Originalhandschriften dieses Werkes findet sich die eine in dem „Clavierbüchlein für W. F. Bach" (Köthen 1720), die zweite in Berlin, die dritte, mehrfach verbesserte, war früher im Besitz von Ph. E. Bach und ging später in die Hände L. Spohrs über. Nach der letzteren übernahm s. Zt. M. Hauptmann den kritischen Vergleich für unsere Ausgabe.

Preface.

It would appear that J. S. BACH really composed his two- and three-part Inventions on purpose to prepare his pupils for his larger works,– especially for his "Well-tempered Piano";– and as such they cannot be too urgently recommended.

And to this day, a diligent study of these Inventions will greatly benefit every talented student of the piano who desires to rise above mediocrity; they will cultivate his musical taste and develop his technic. For in no modern, easy piece of music is the left hand given so independent a treatment of the theme as in these Inventions.

The literal title which Bach gave to this work runs as follows:

"Straightforward guide, by which lovers of the piano, but more especially those eager to learn, are shown a clear manner, not only to play, with pure intonation, in two parts, but also, when further advanced, to manage three obligato parts correctly and well; at the same time, not only to secure good Inventions, but also to develop the same well, above all, however, to obtain a cantabile style of playing, besides acquiring a strong foretaste of the composition."

The keys common to the Inventions are: C-major, c-minor; D-major, d-minor; E♭-major; E-major, e-minor; F-major, f-minor; G-major, g-minor; A-major, a-minor; B♭-major, b-minor.

The two-part Inventions were composed at Kœthen, whereas those in three parts were probably not completed until the beginning of the Leipzig period. Of three original M.S.S. of this work, one is contained in the "little piano-book for W. F. Bach" (Kœthen 1720); the second is in Berlin. The third, largely revised and improved, was formerly in the possession of Ph. E. Bach, until it passed into the hands of L. Spohr. And upon this latter manuscript is based M. Hauptmann's critical work, written for our edition.

Avant-propos.

Il semble que les *Inventions* à deux et à trois voix furent composées par Bach à l'intention de ses élèves comme préparation à ses ouvrages plus importants, particulièrement le *Clavecin bien tempéré*; à ce titre, on ne saurait trop en recommander l'usage.

De nos jours encore, pour tout élève doué, désireux de dépasser la commune médiocrité, une étude assidue des *Inventions* sera des plus profitables au point de vue du développement du goût musical et de la souplesse des doigts. Il est à noter qu'aucune composition facile moderne n'offre à la main gauche une partie thématique aussi indépendante.

Le titre donné à ces pièces par J. S Bach est textuellement celui-ci:

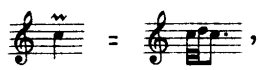
„Guide sincère destiné aux amateurs, mais plus particulièrement aux personnes désireuses de se livrer à l'enseignement et ayant pour but de leur apprendre à jouer clairement, non seulement à deux voix, mais encore plus tard, d'opérer correctement et justement à trois parties obligées; et tout à la fois, non seulement d'assimiler de bonnes Inventions mais encore de les bien exécuter et surtout d'acquérir un jeu chantant, enfin de leur donner un avant-goût sérieux de l'art de la composition.

Les tonalités communes de ces pièces sont: *ut* majeur et mineur, *ré* majeur et mineur, *mi*♭ majeur, *mi* majeur et mineur, *fa* majeur et mineur, *sol* majeur et mineur, *la* majeur et mineur, *si*♭ majeur, *si* mineur.

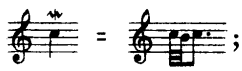
Les *Inventions* à deux voix ont été composées à Köthen, celles à trois voix n'auraient été achevées qu'au commencement de la période de Leipzig.

Des trois manuscrits originaux de cet ouvrage, le premier se trouve dans le „petit livre de clavecin de W. F. Bach" (Köthen 1720), le deuxième à Berlin, le troisième, corrigé a diverses reprises, appartint d'abord à Ph. Emm. Bach, d'où il passa entre les mains de Spohr. C'est d'après ce dernier que M. Hauptmann établit en son temps le texte de notre édition.

Praller
Transient shake
Mordant renversé



Mordent
Mordent
Mordant



Triller ohne Nachschlag
Shake without note of complement
Trille sans terminaison

Triller mit Nachschlag
Shake with note of complement
Trille avec terminaison

Triller mit Doppelschlag von oben
Shake with turn from above
Trille avec appogiature supérieure

Triller mit Doppelschlag von unten
Shake with turn from below
Trille avec appogiature inférieure

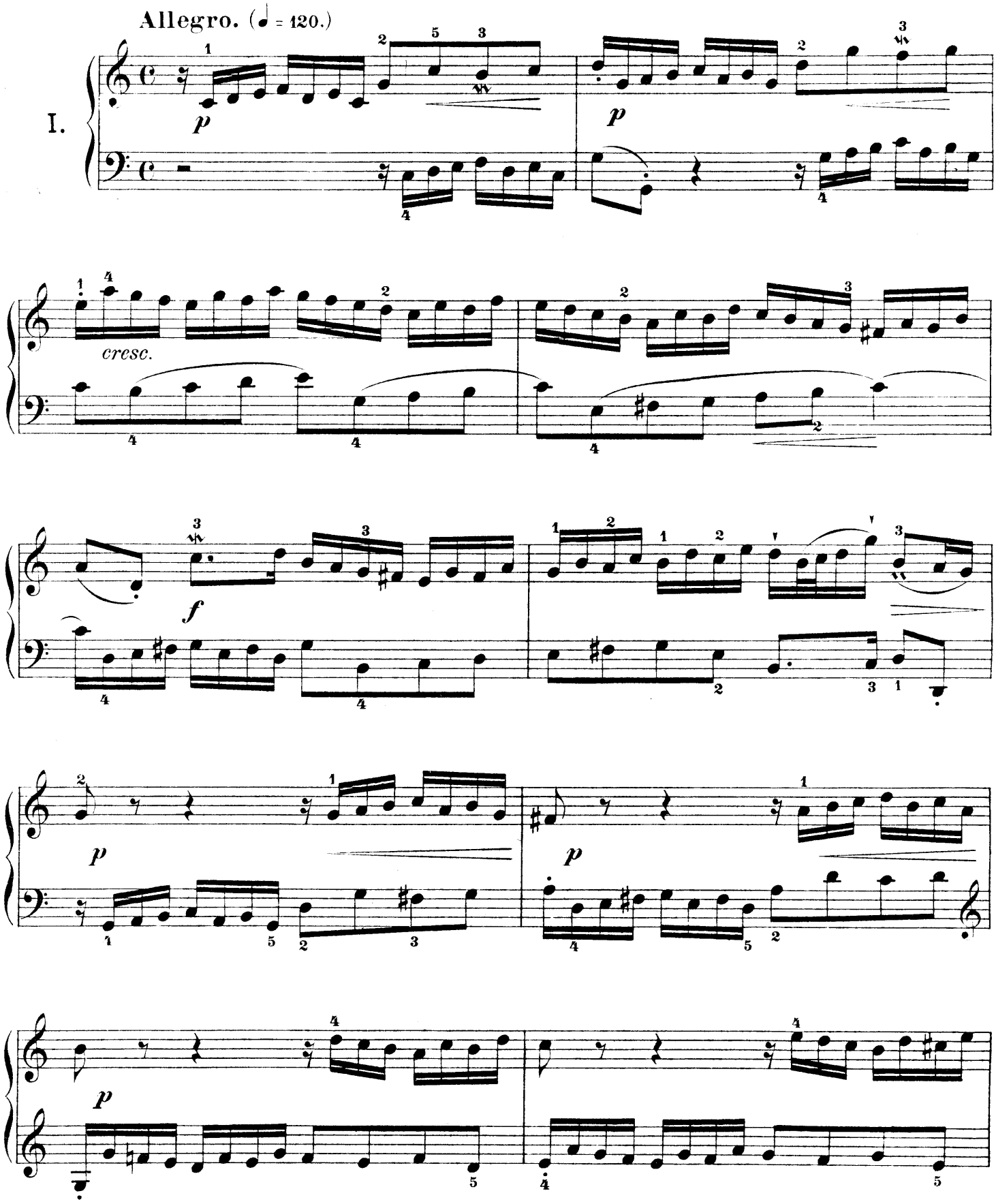
15 Inventions à 2 voix.

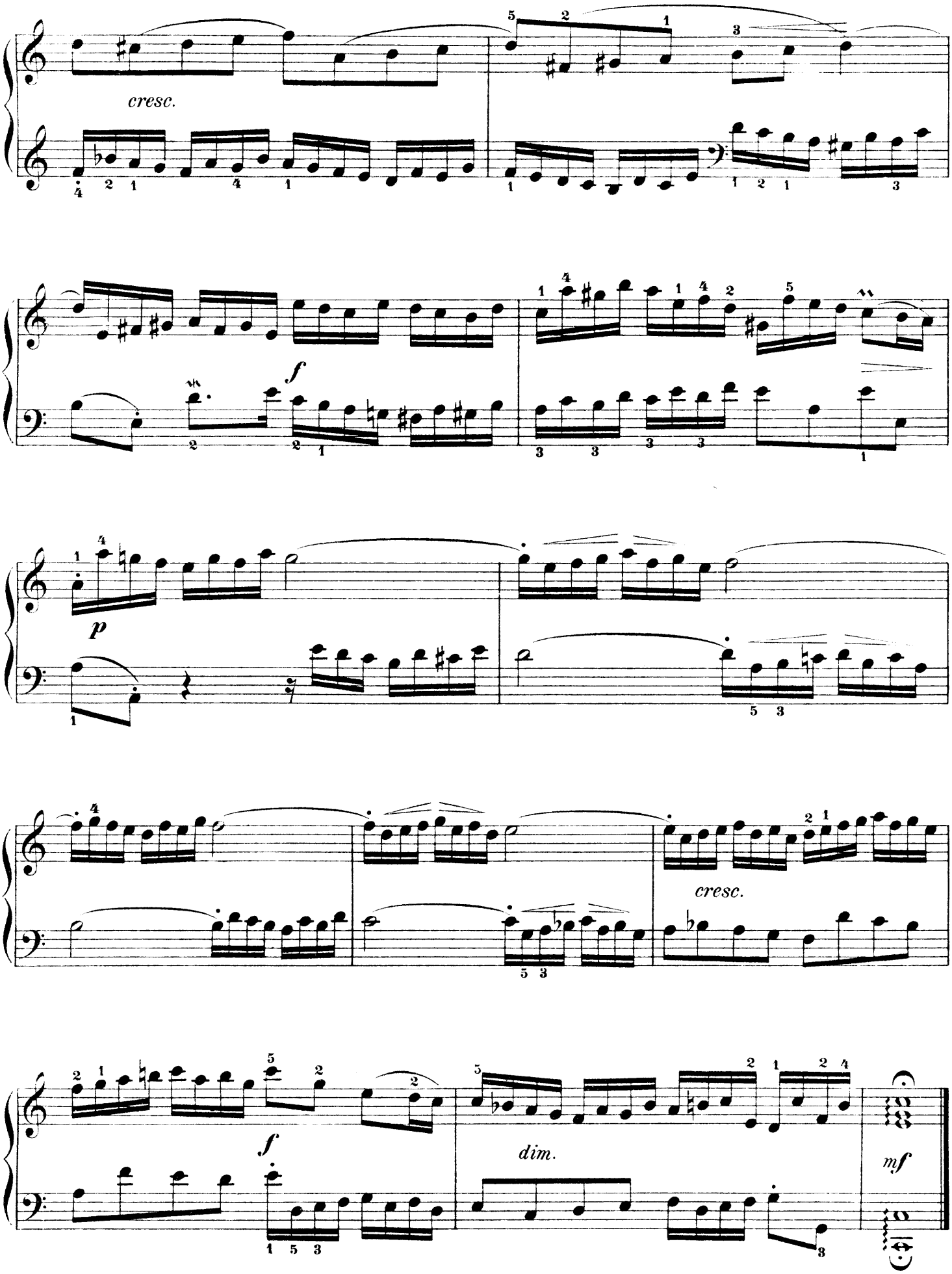
1. Allegro. Pag. 4.
2. Allegro moderato. Pag. 6.
3. Vivace. Pag. 8.
4. Allegro. Pag. 10.
5. Allegro moderato. Pag. 12.
6. Allegretto. Pag. 14.
7. Allegro. Pag. 16.
8. Vivace. Pag. 18.
9. Con spirito. Pag. 20.
10. Presto. Pag. 22.
11. Allegro moderato. Pag. 24.
12. Allegro giocoso. Pag. 26.
13. Allegro tranquillo. Pag. 28.
14. Moderato. Pag. 30.
15. Allegro non troppo. Pag. 32.

15 Inventions à 3 voix.

1. Allegro moderato. Pag. 34.
2. Allegro vivace. Pag. 36.
3. Allegro moderato. Pag. 38.
4. Allegretto moderato. Pag. 40.
5. Allegro moderato. Pag. 42.
6. Allegro moderato. Pag. 44.
7. Lento moderato. Pag. 46.
8. Allegro moderato. Pag. 48.
9. Andante espressivo. Pag. 50.
10. Allegretto. Pag. 52.
11. Allegretto moderato. Pag. 54.
12. Allegro. Pag. 56.
13. Allegretto. Pag. 58.
14. Andante con moto. Pag. 60.
15. Allegro moderato. Pag. 62.

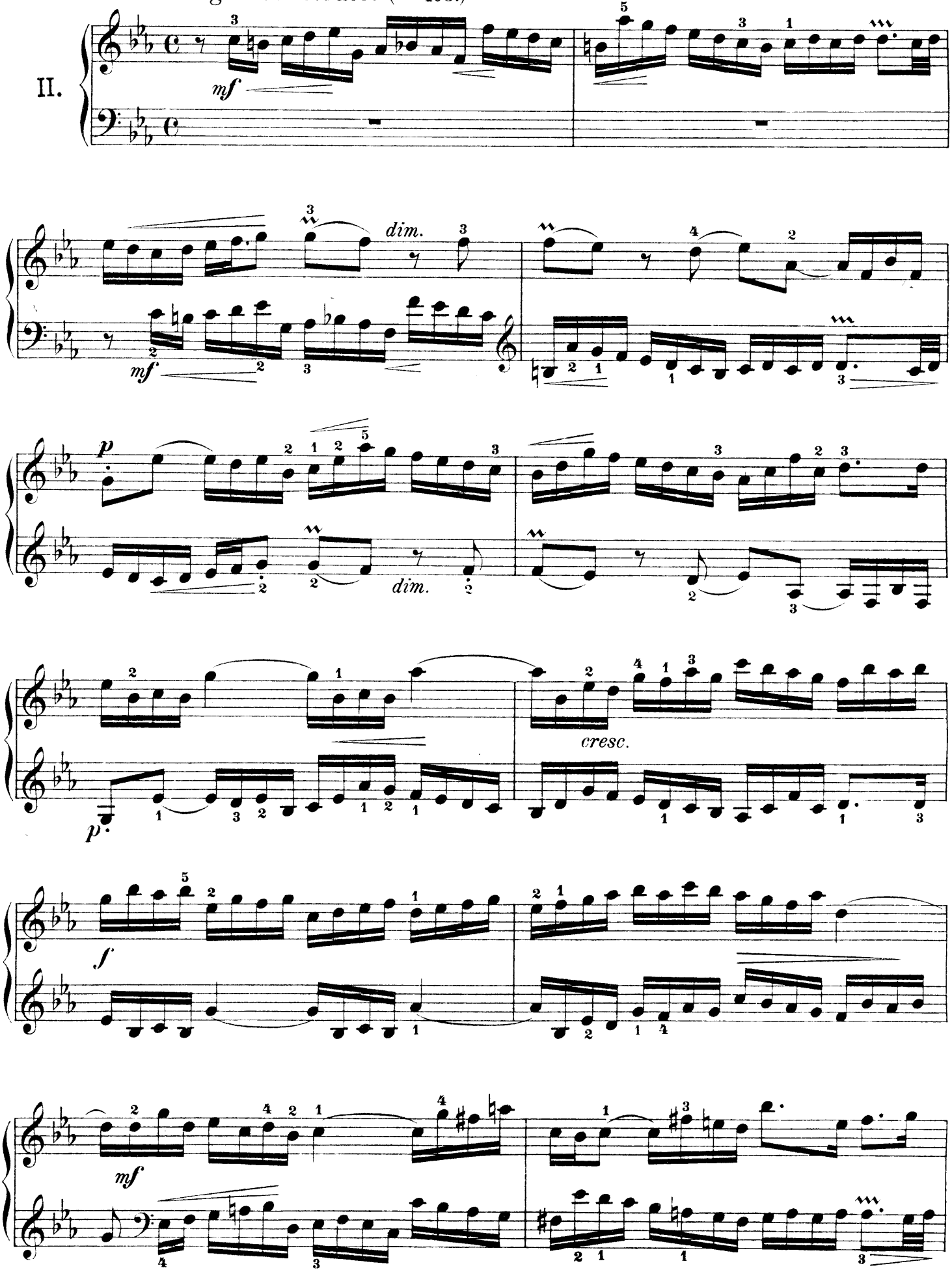
15 Inventions à 2 voix.

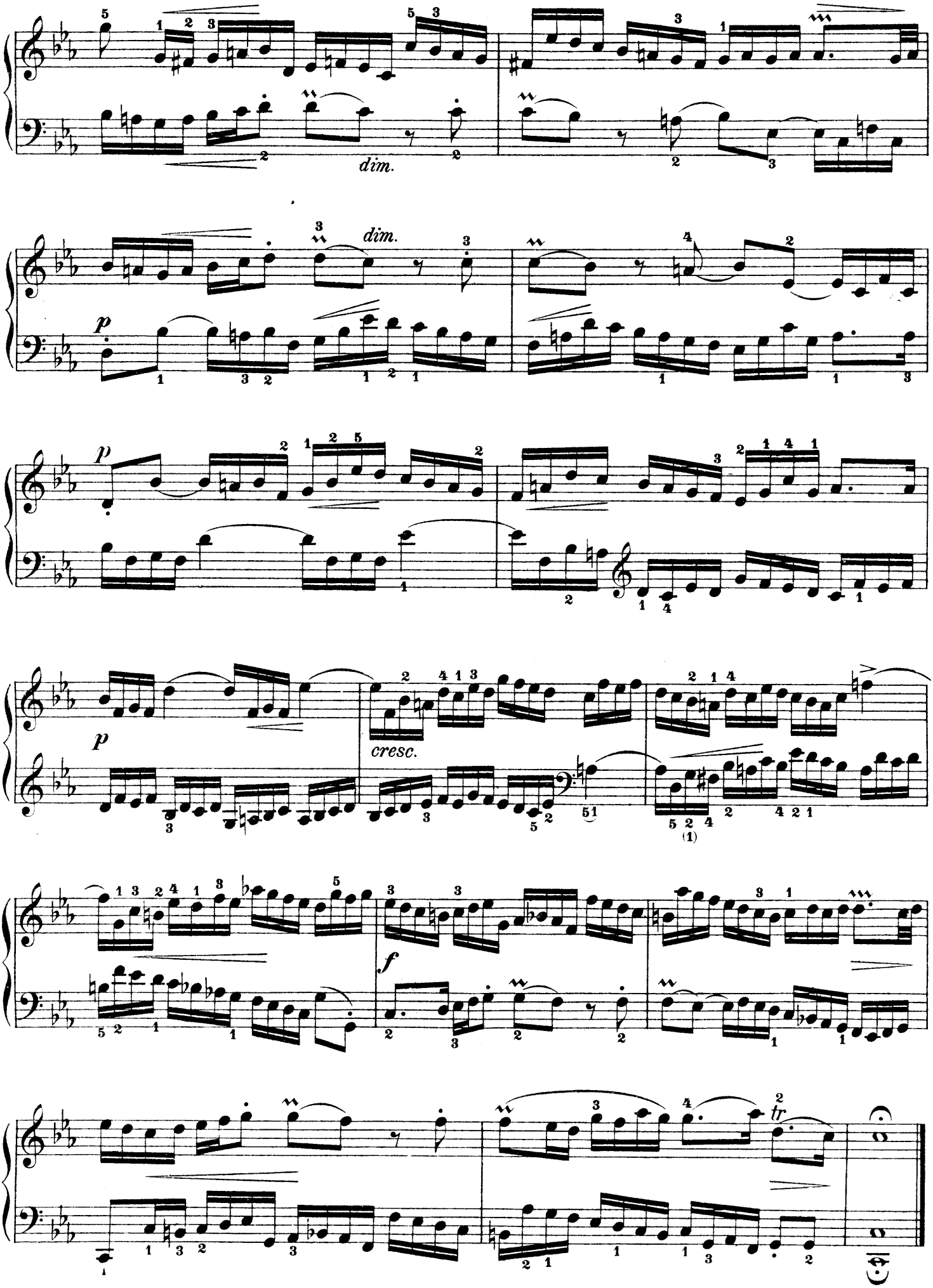


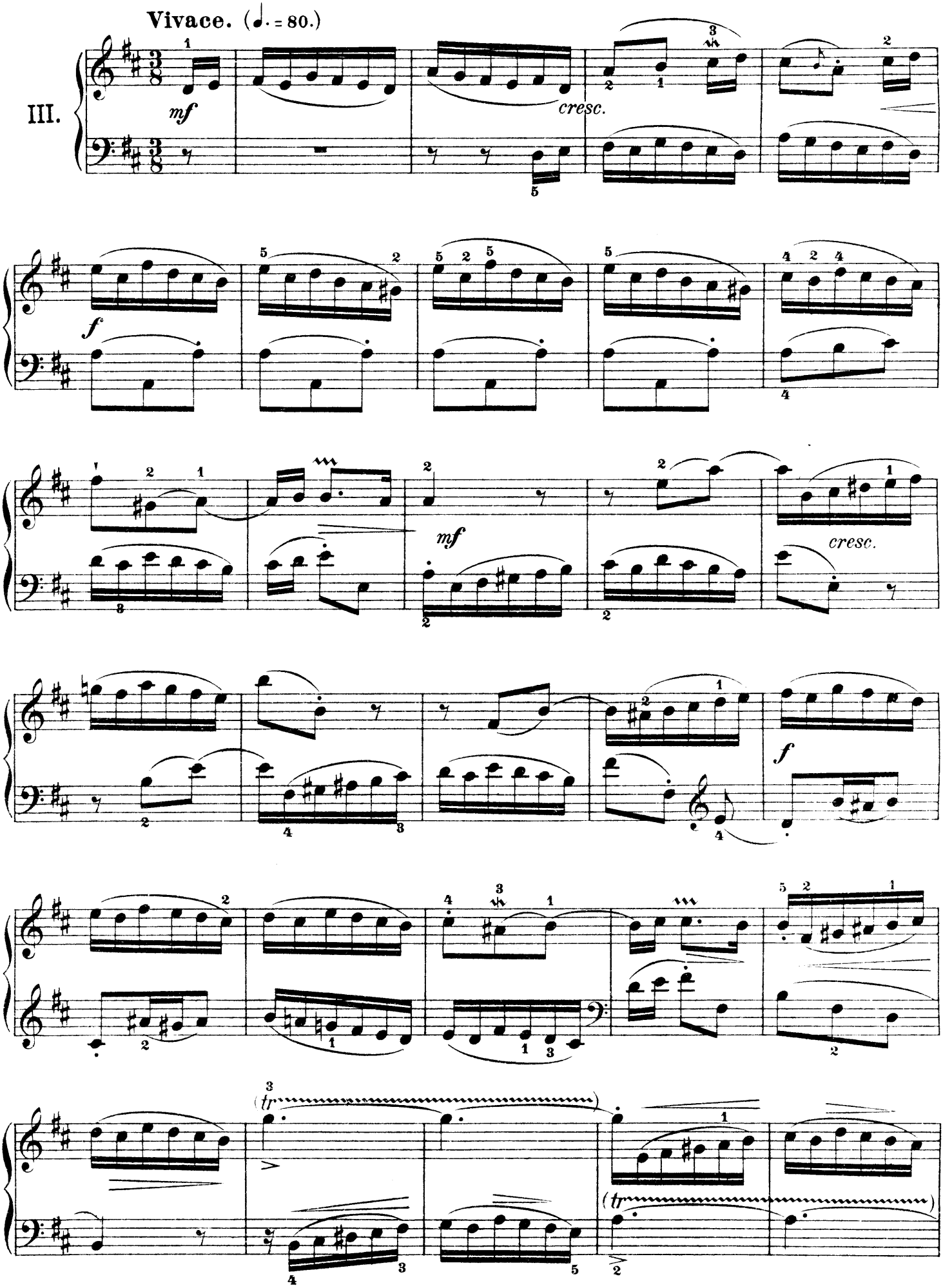

cresc.
f
p
cresc.
f
dim.
mf

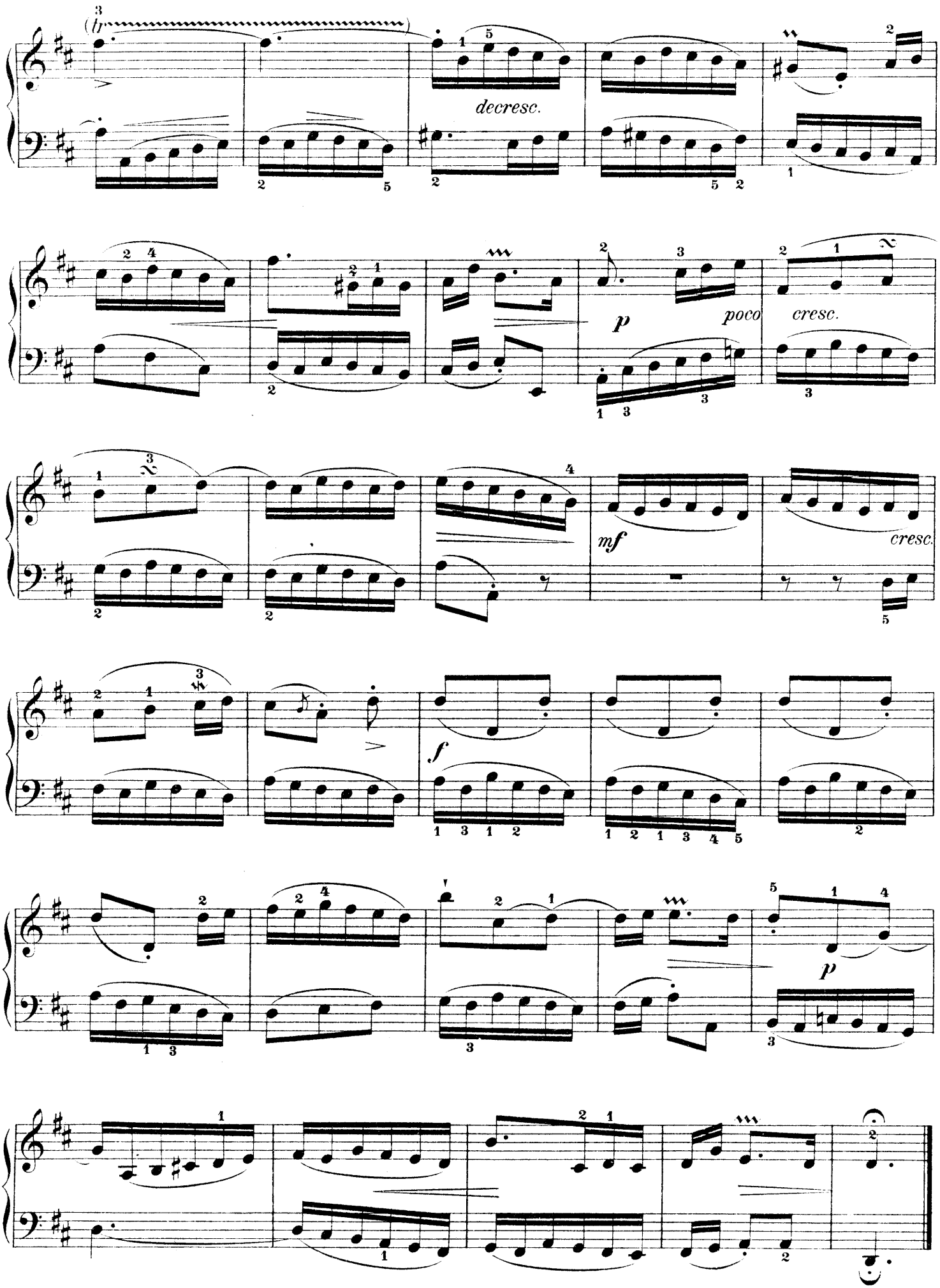
Allegro moderato. (♩ = 108.)

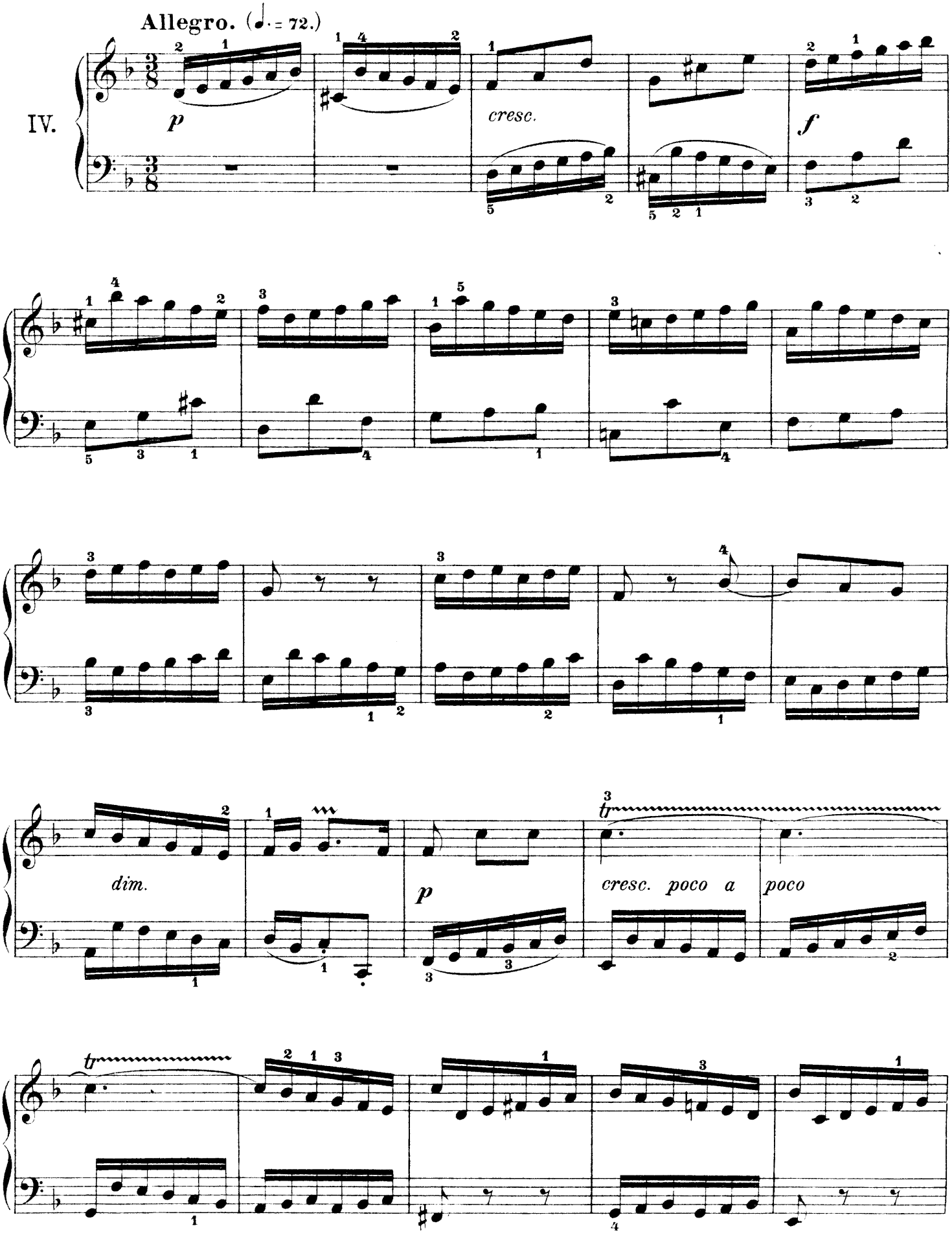
II.

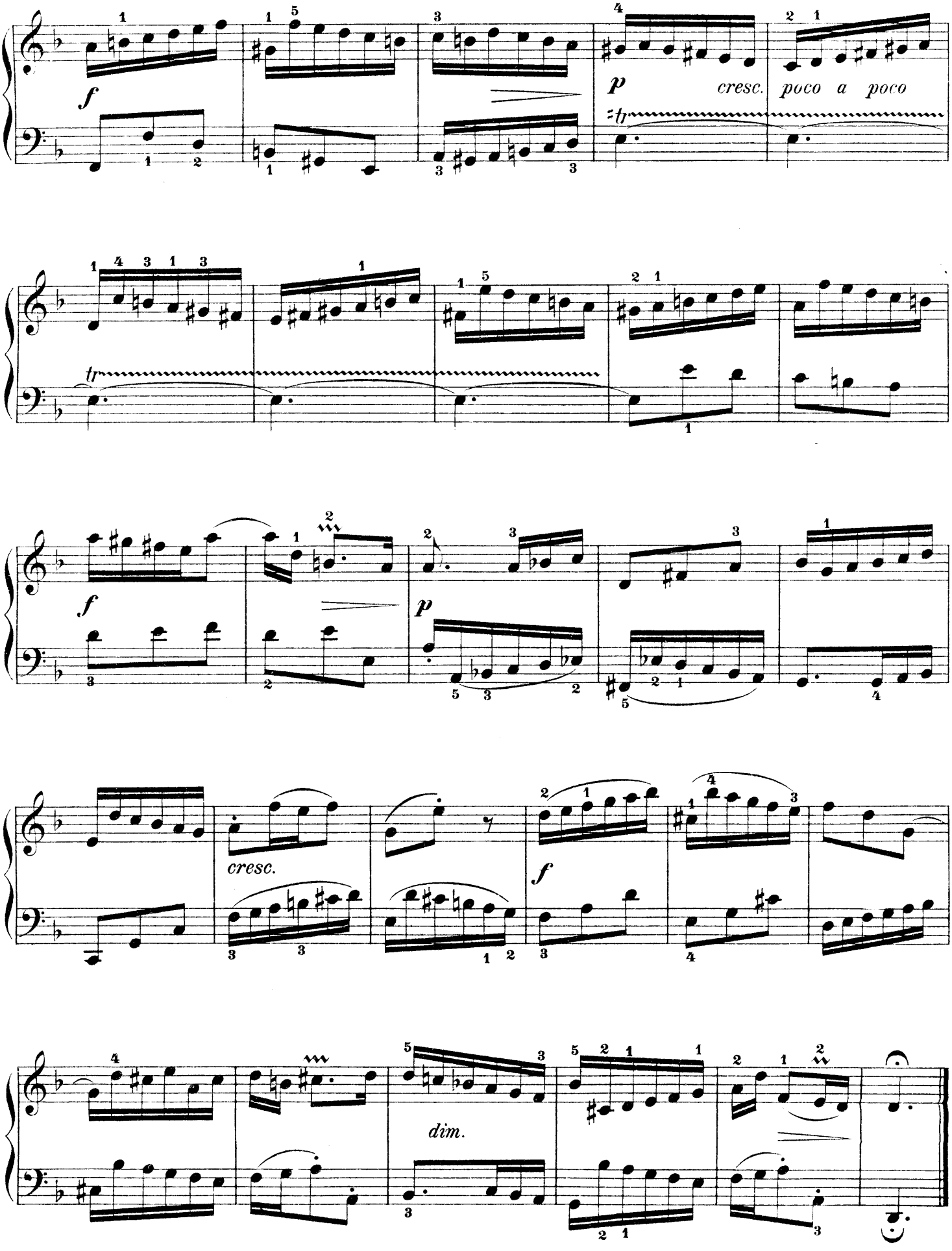


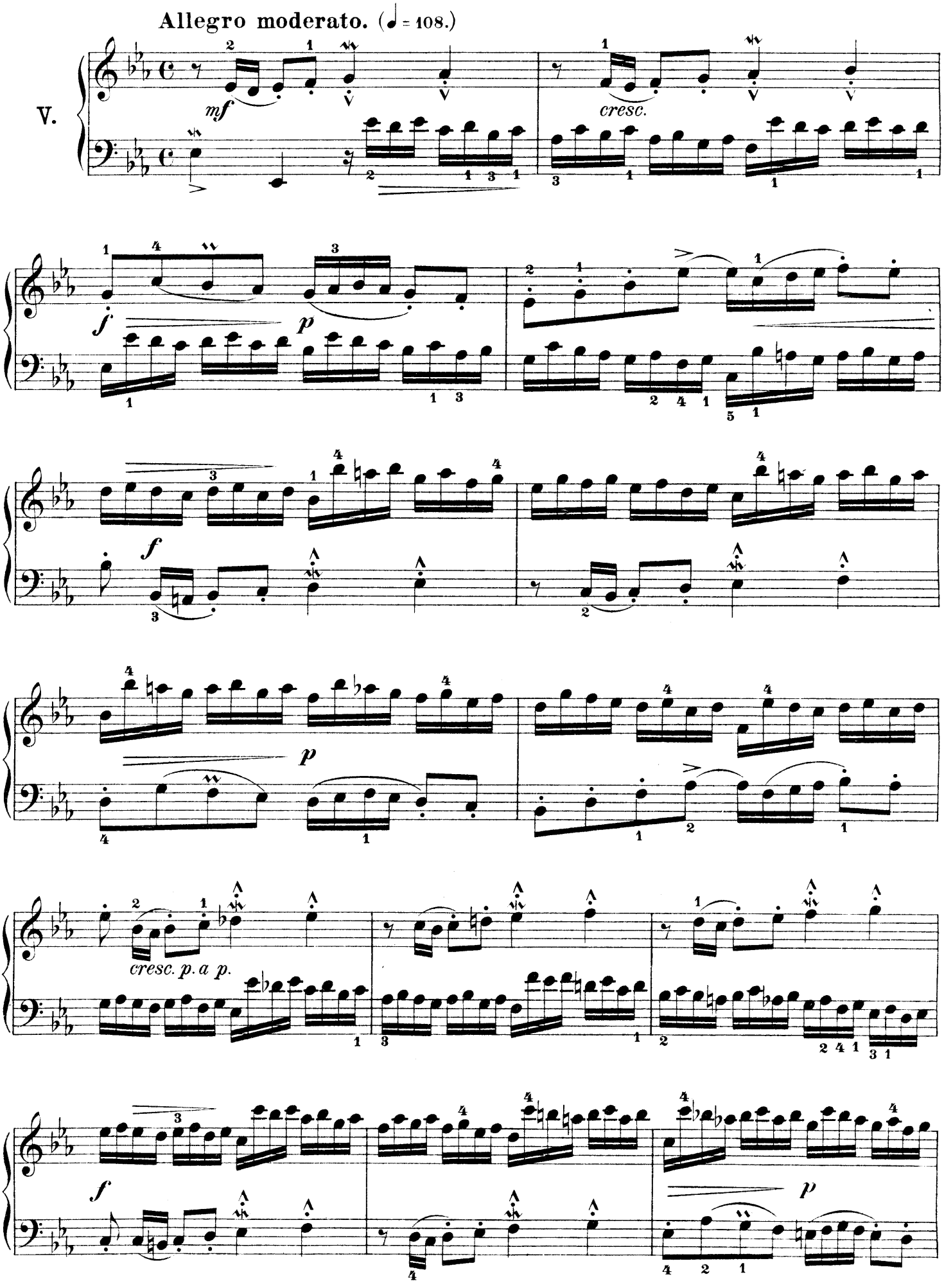

dim.
dim.
p
p
p
cresc.
f
tr

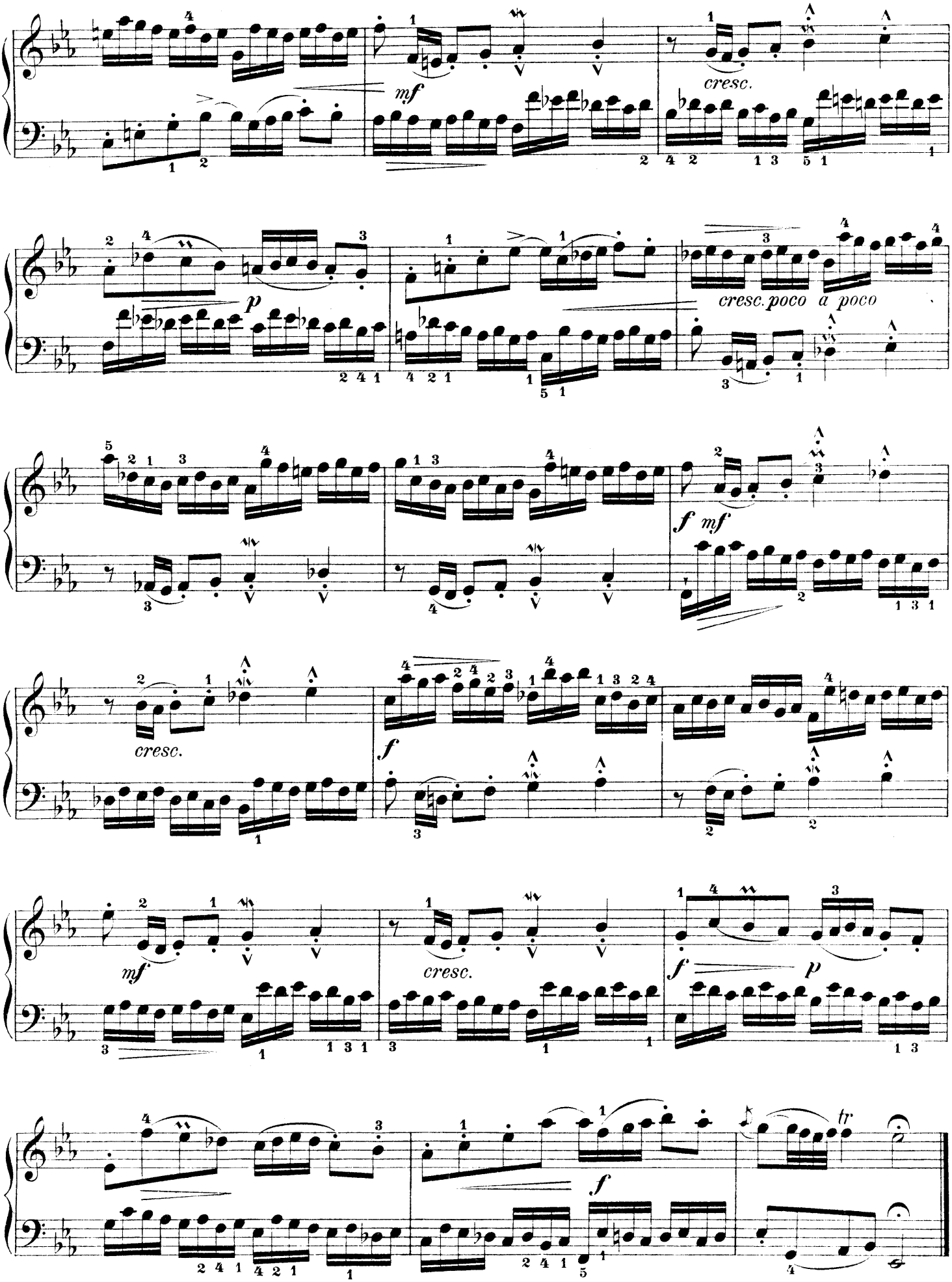

Vivace. (♩. = 80.)
III.
mf
cresc.
f
mf
cresc.
f
(tr
(tr

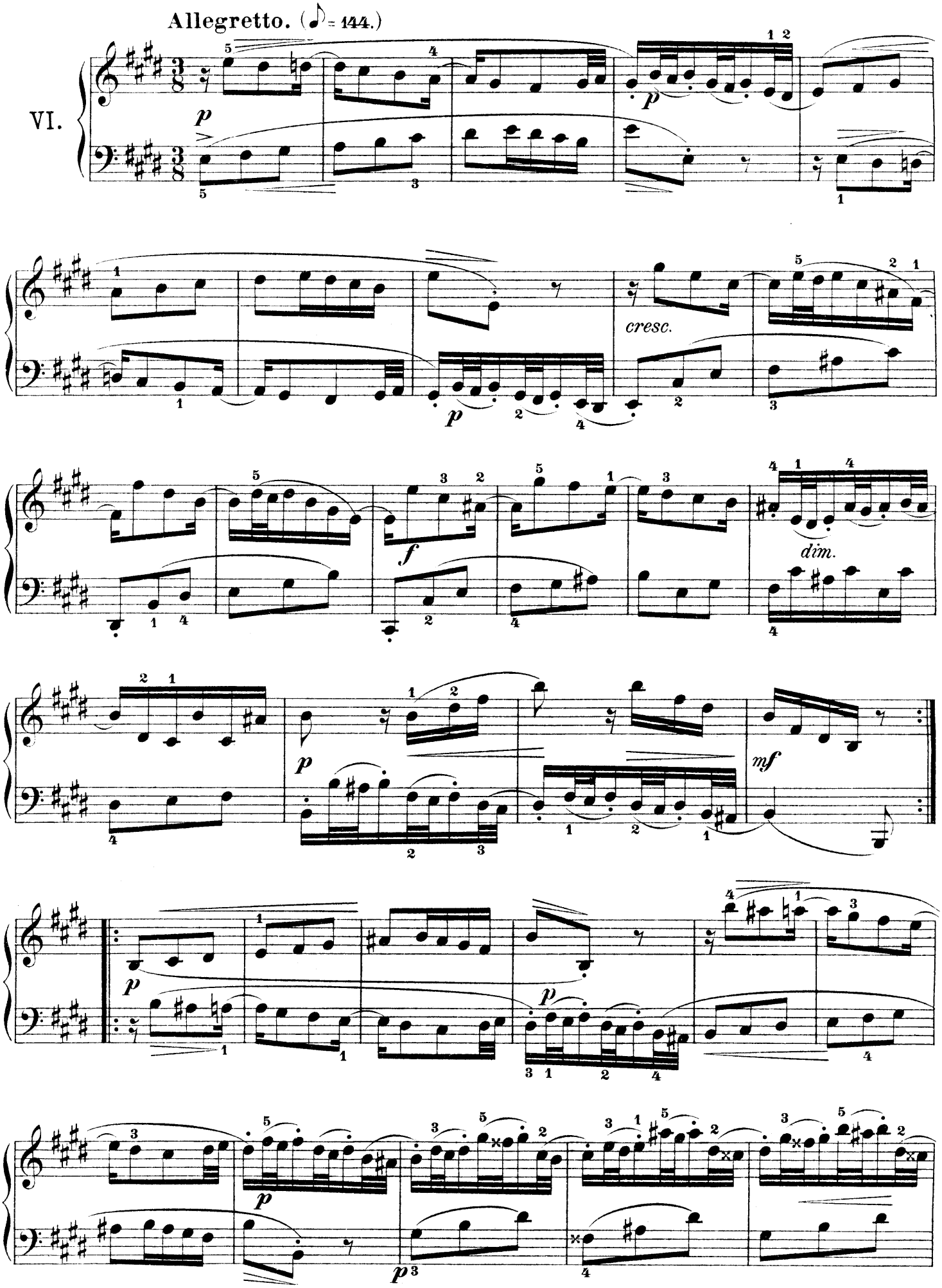

decresc.
p
poco
cresc.
mf
cresc.
f
p

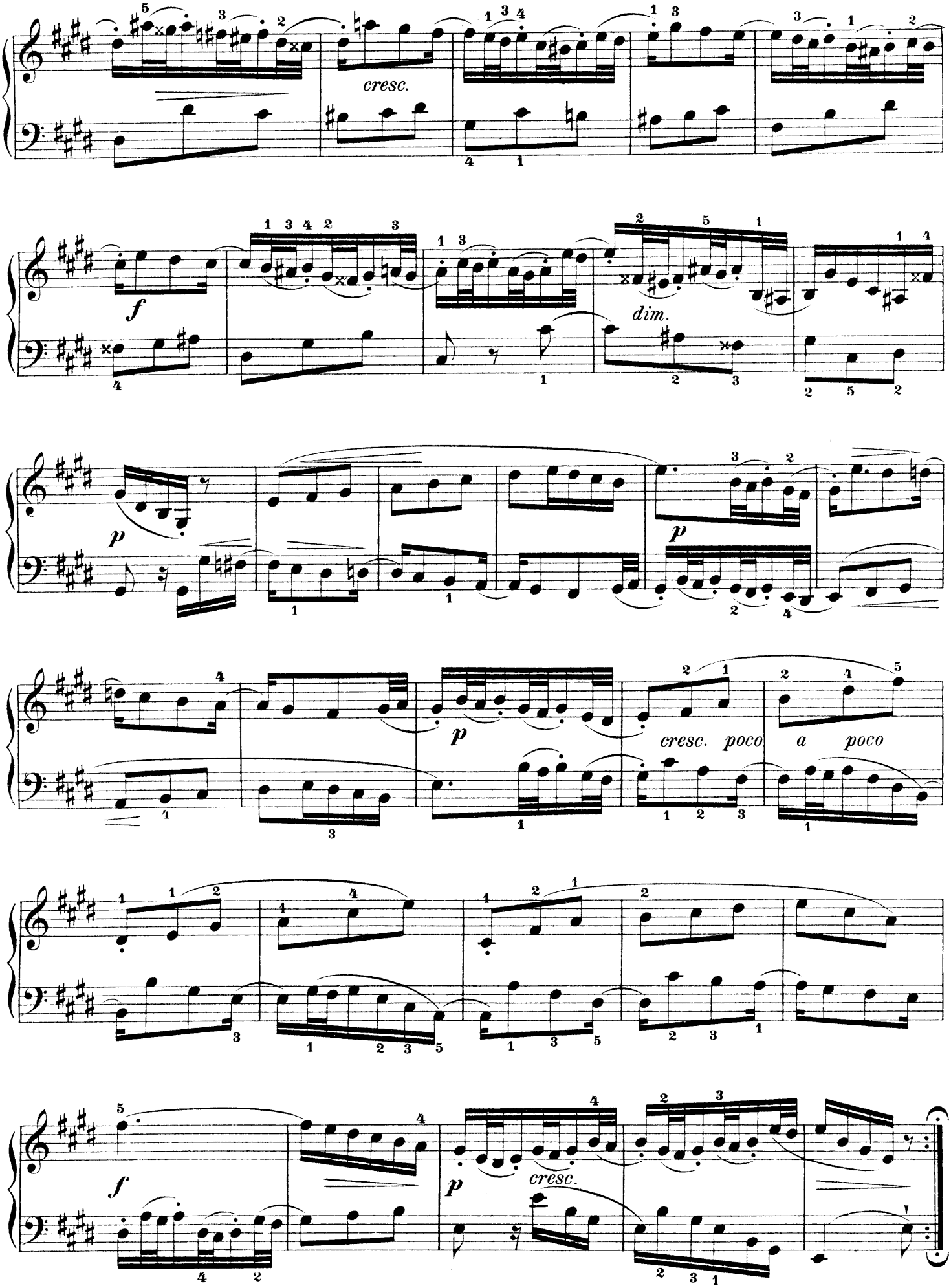

Allegro. (♩. = 72.)
IV.
p
cresc.
f
dim.
p
cresc. poco a
poco
tr
tr

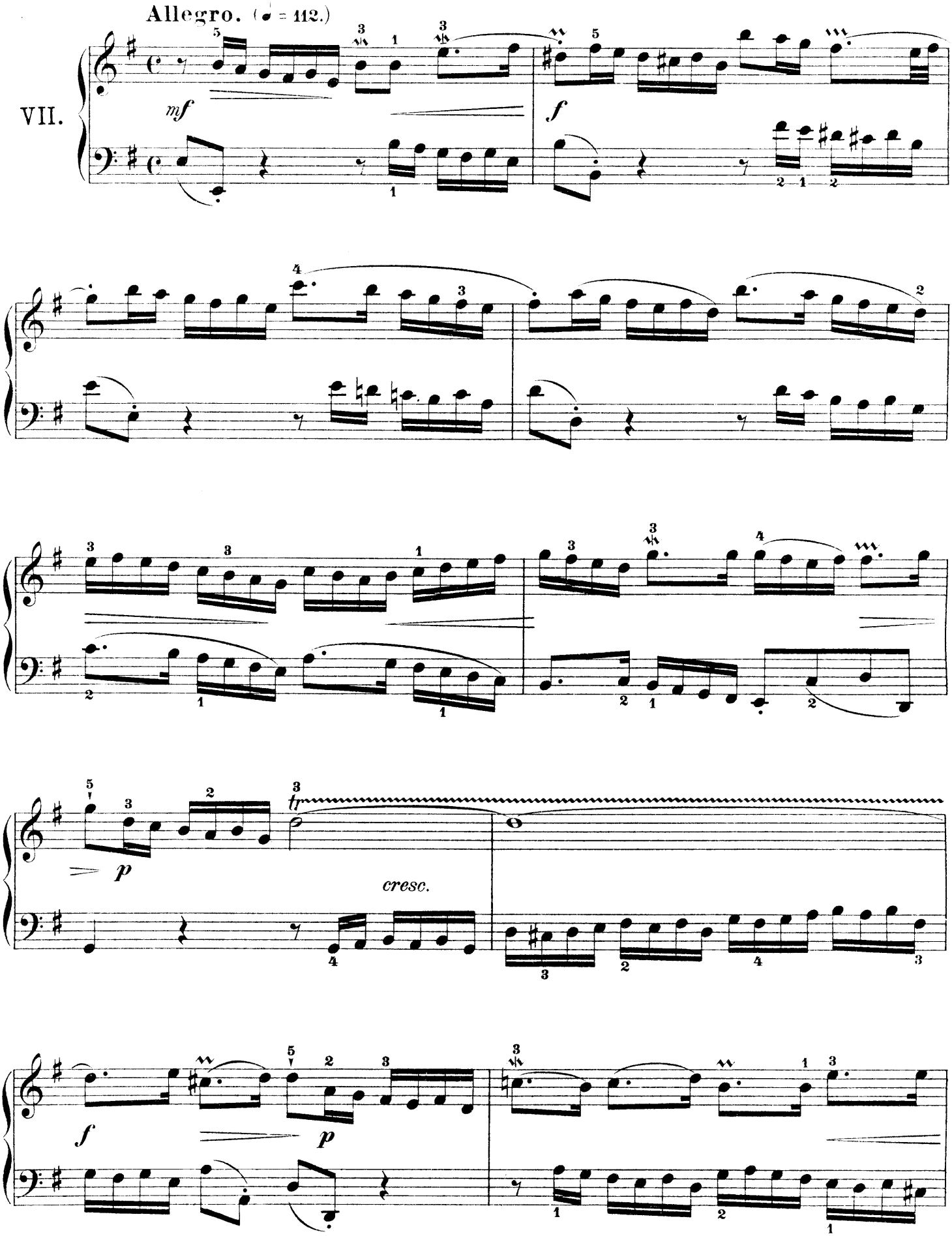

f
p
cresc. poco a poco
tr
f
p
cresc.
f
dim.

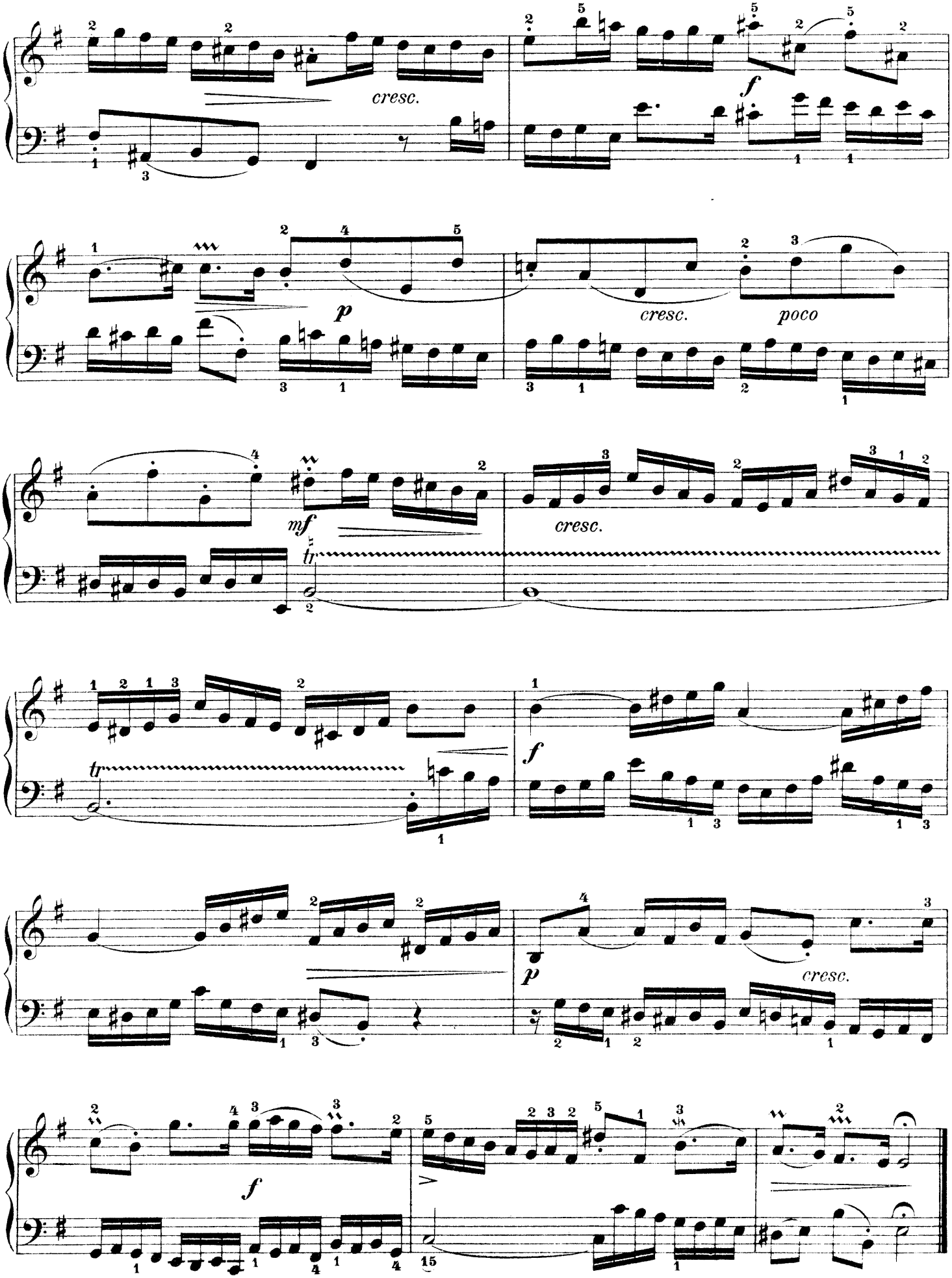

Allegro moderato. (♩ = 108.)
V.
mf
cresc.
f
p
f
p
cresc. p. a p.
f
p

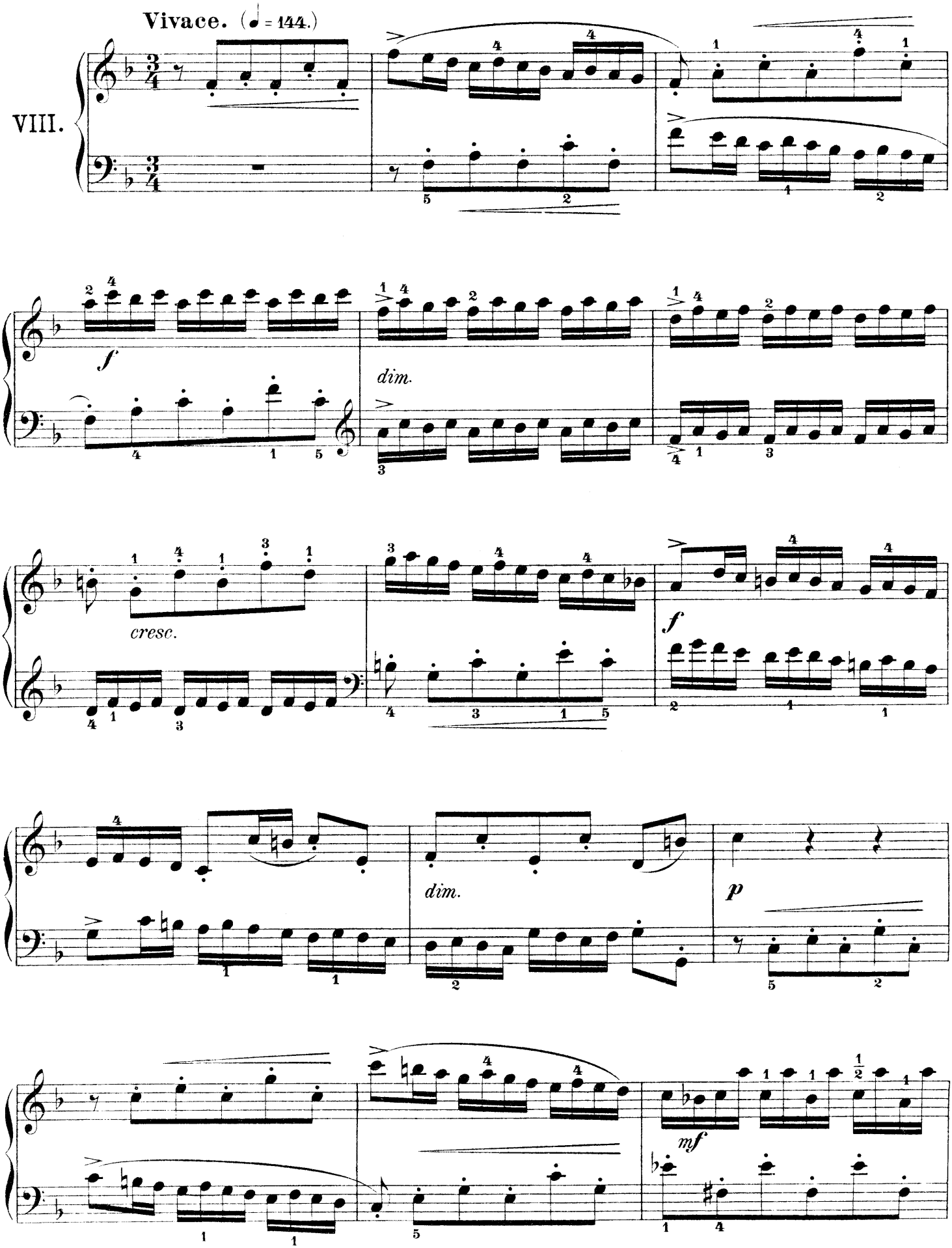

mf
cresc.
p
cresc. poco a poco
f mf
cresc.
f
mf
cresc.
f
p
f
tr

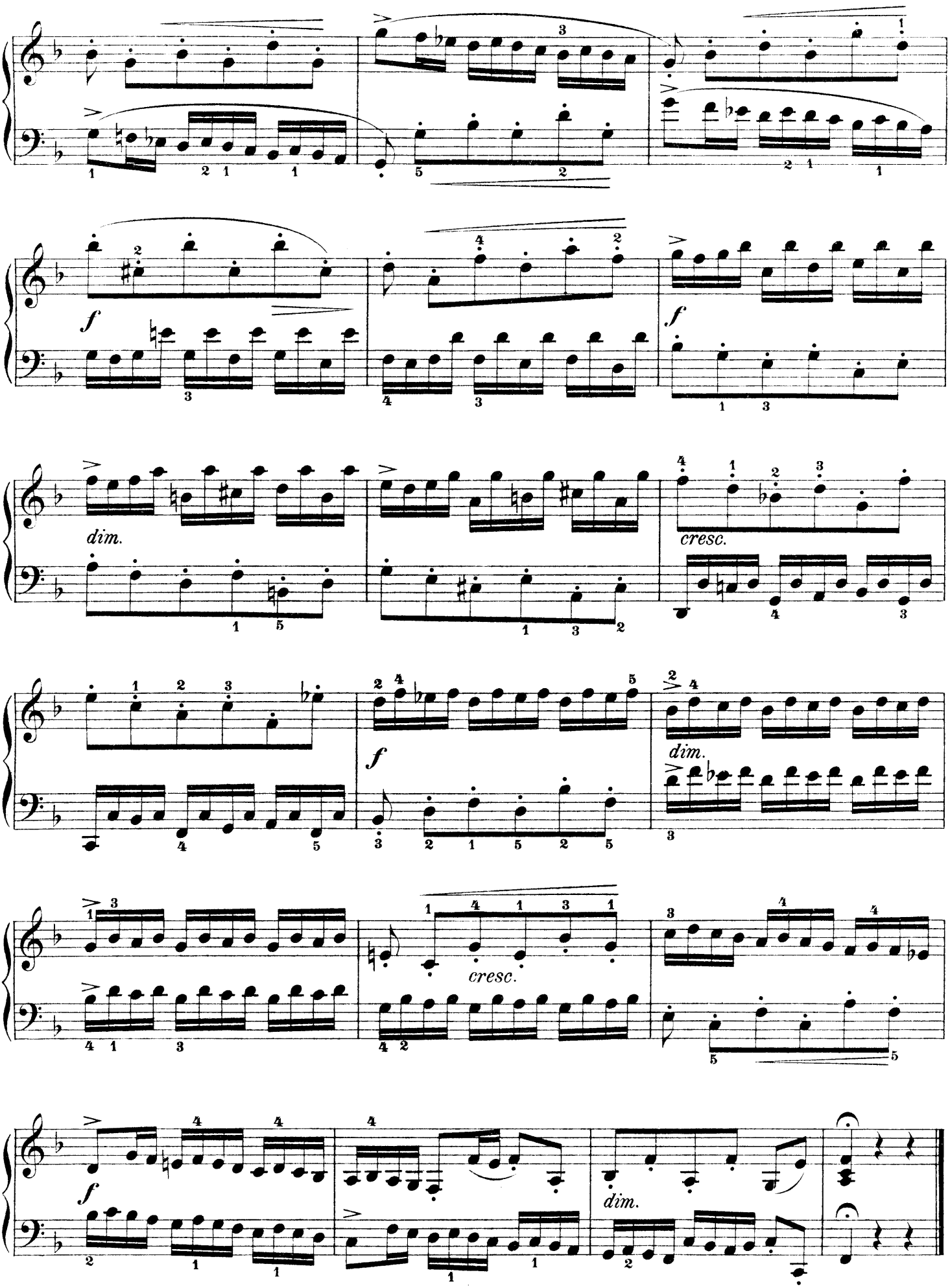

Allegretto. (♪ = 144.)
VI.
p
cresc.
f
dim.
mf

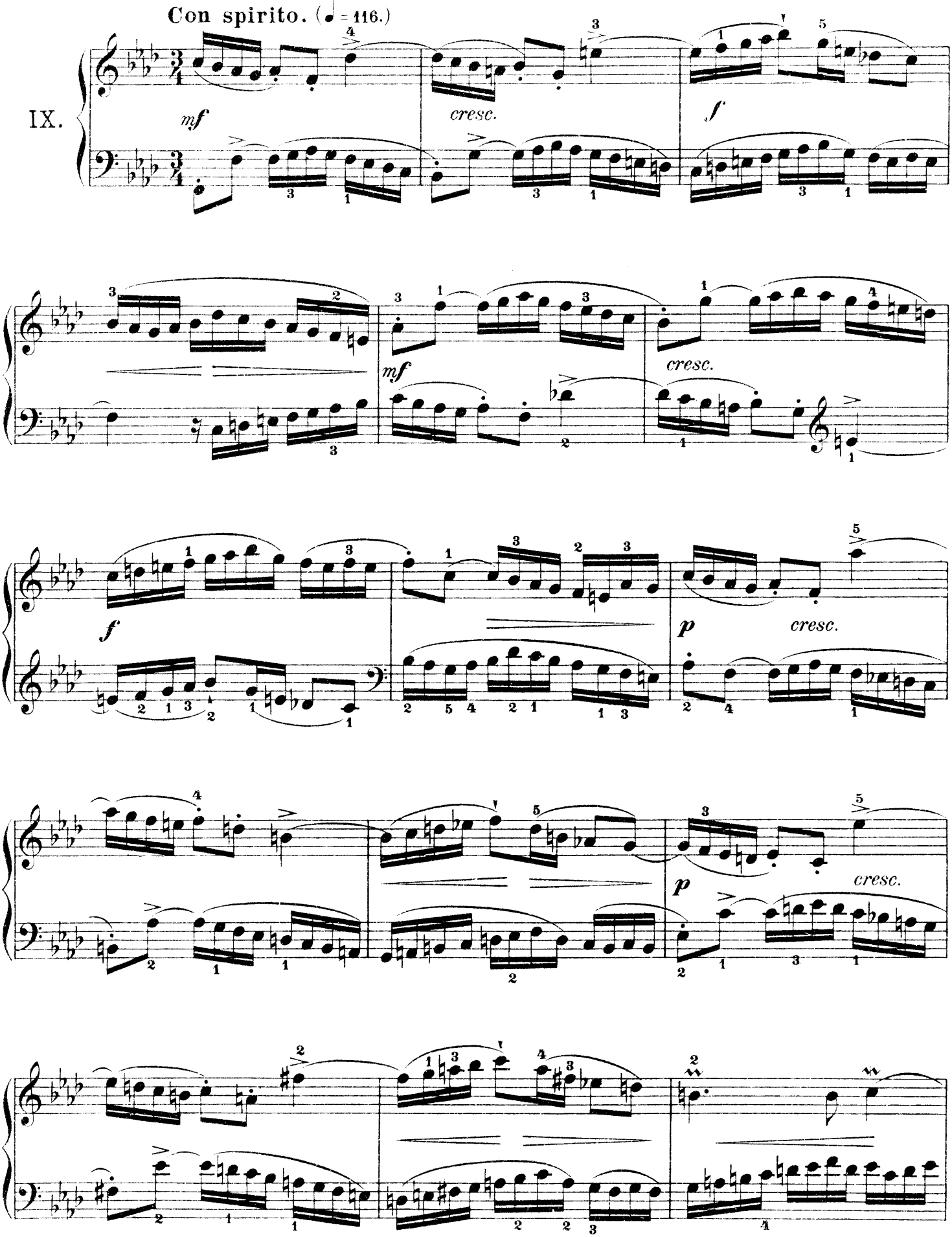

cresc.
f
dim.
p
p
p
cresc. poco a poco
f
p
cresc.

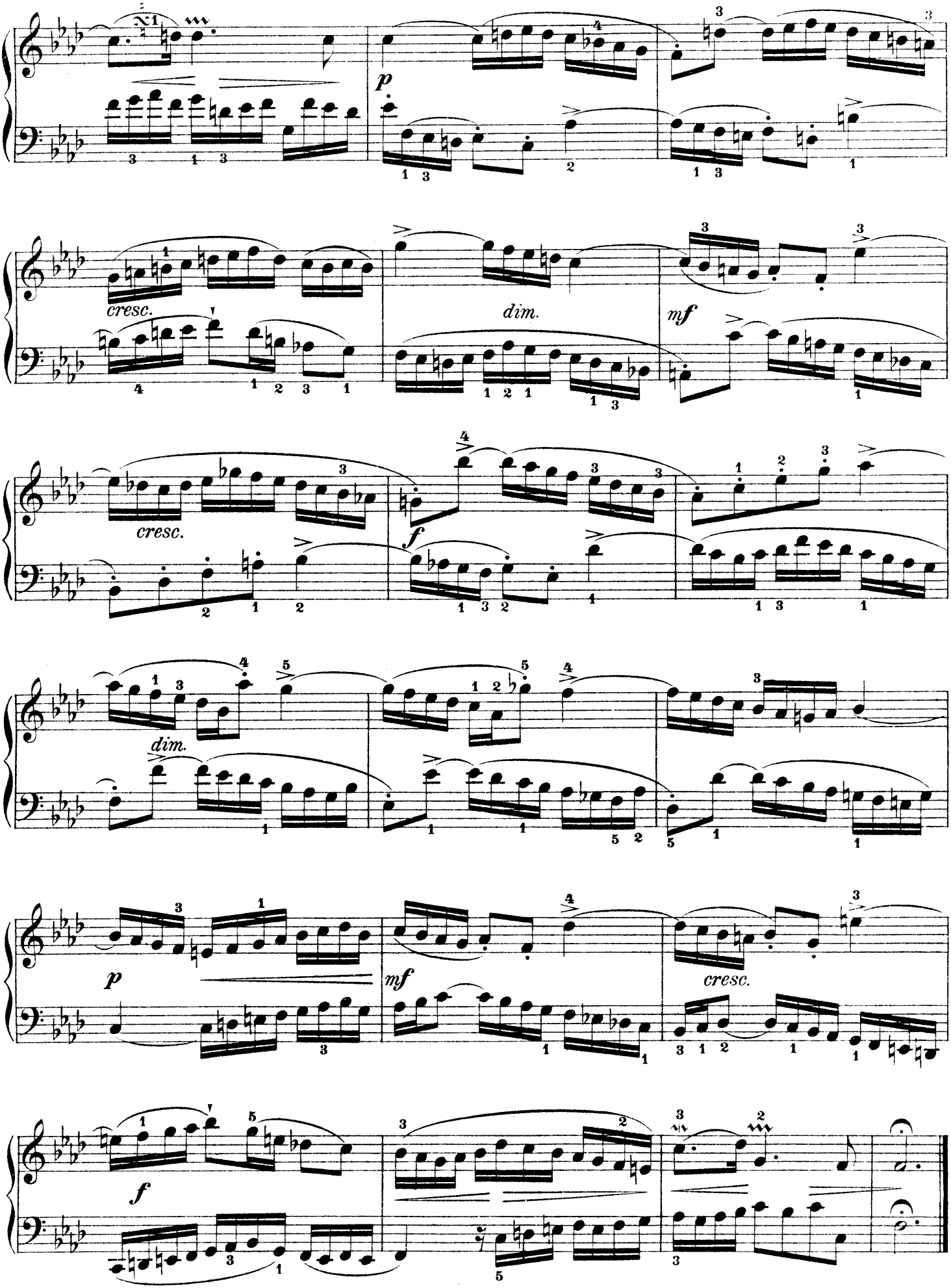

Allegro. (♩ = 112.)
VII.
mf
f
p
cresc.
tr
f
p

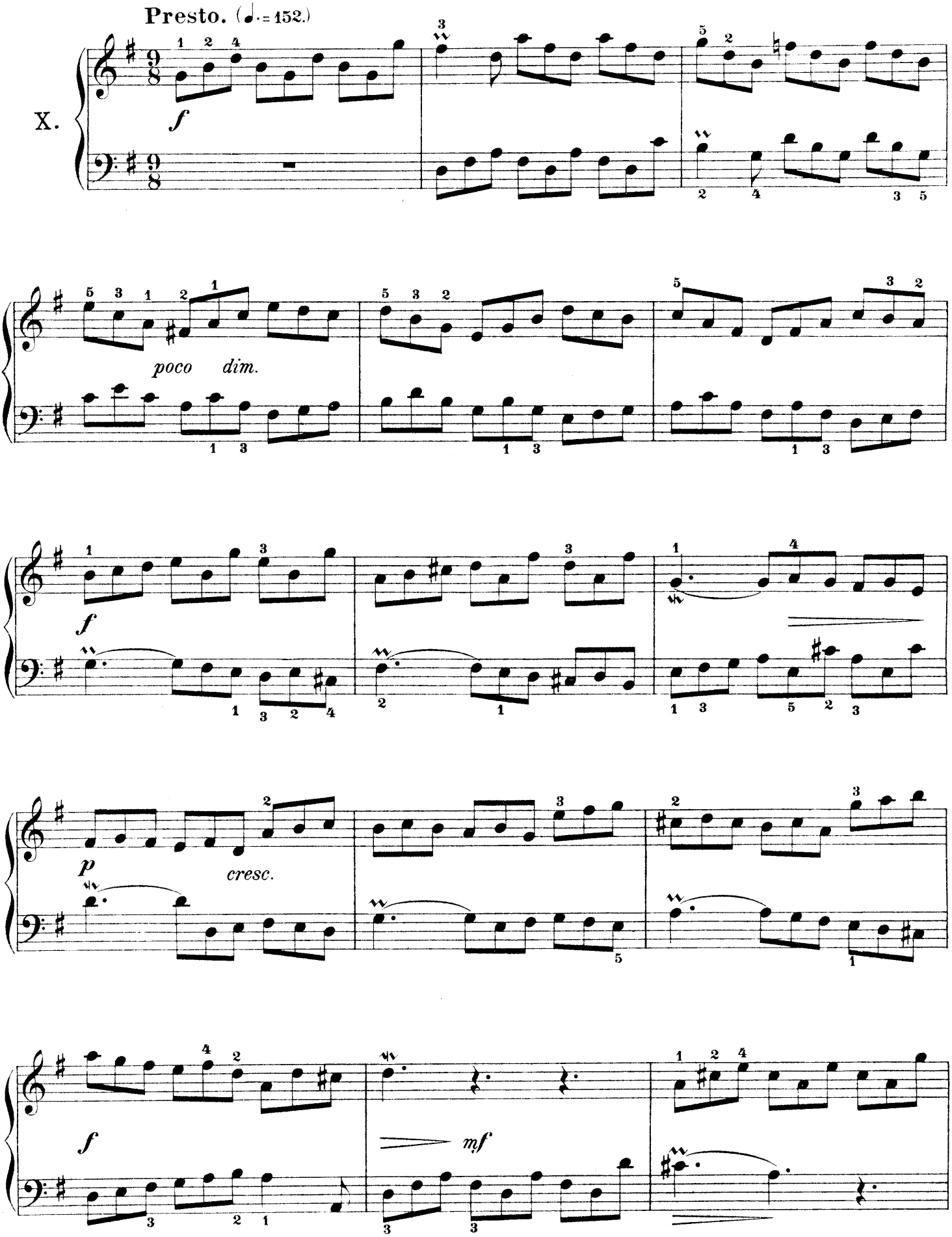

cresc.
f
p
cresc.
poco
mf
cresc.
tr
tr
f
p
cresc.
f

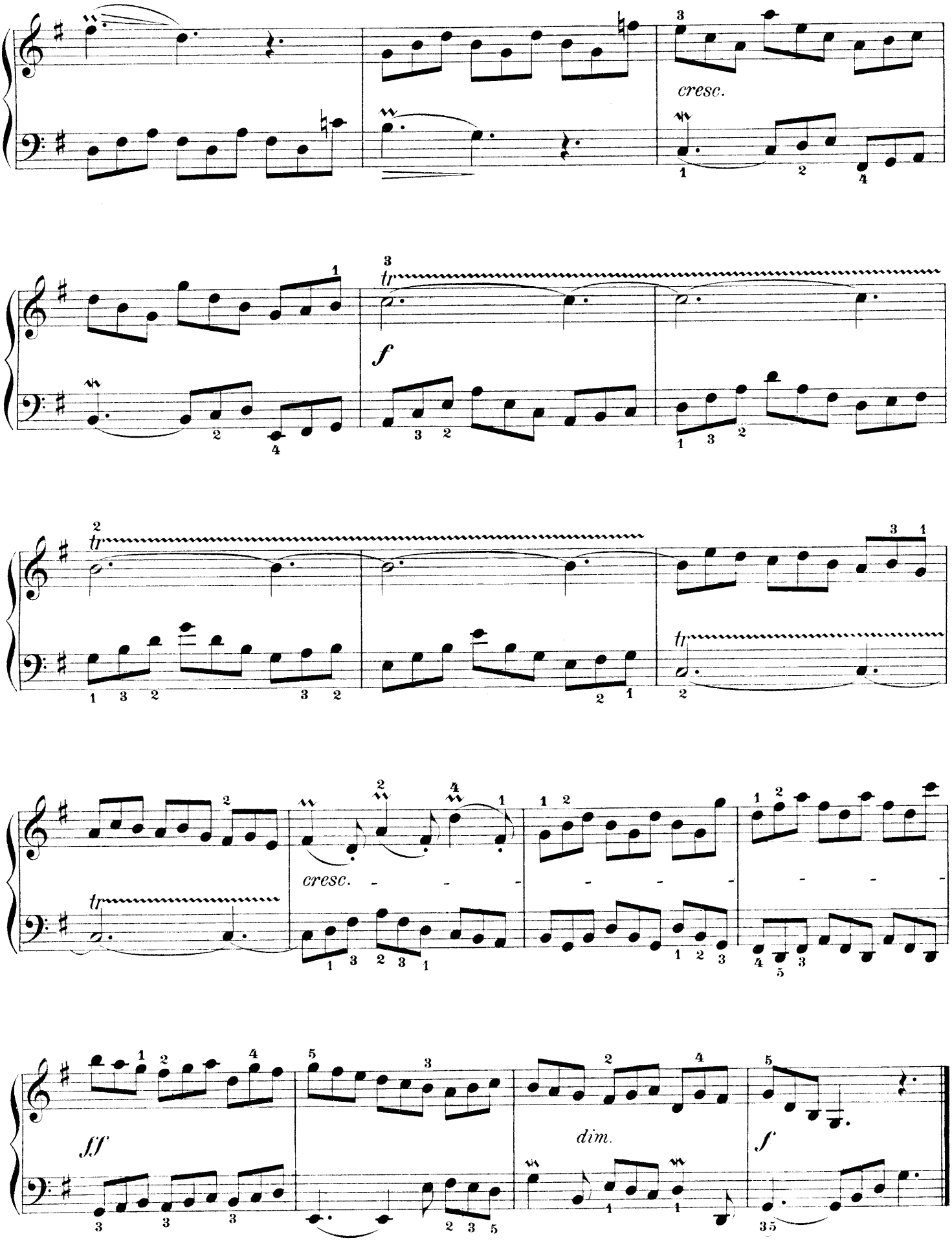

Vivace. (♩ = 144.)
VIII.
f
dim.
cresc.
f
dim.
p
mf

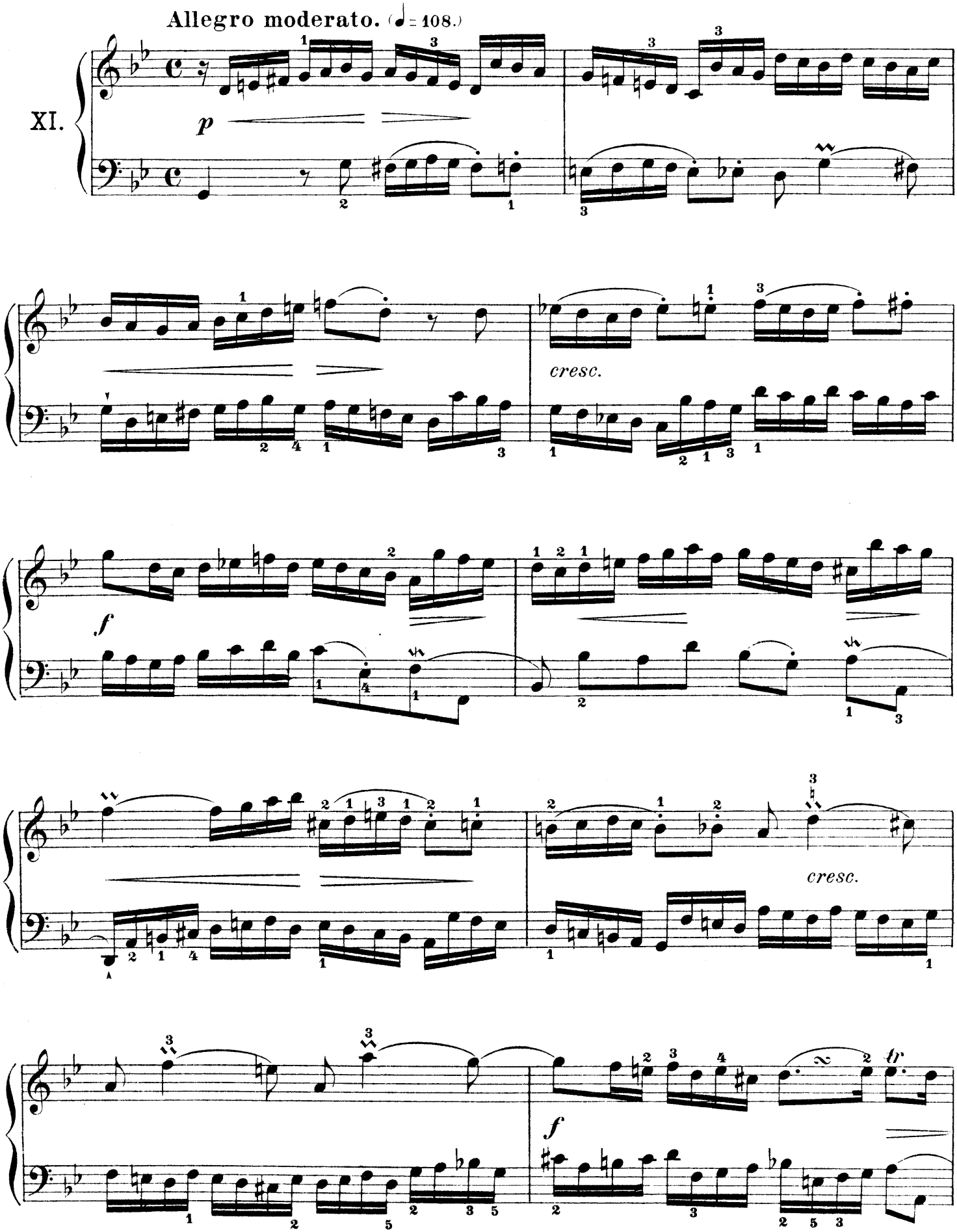

f
dim.
cresc.
f
dim.
cresc.
f
dim.

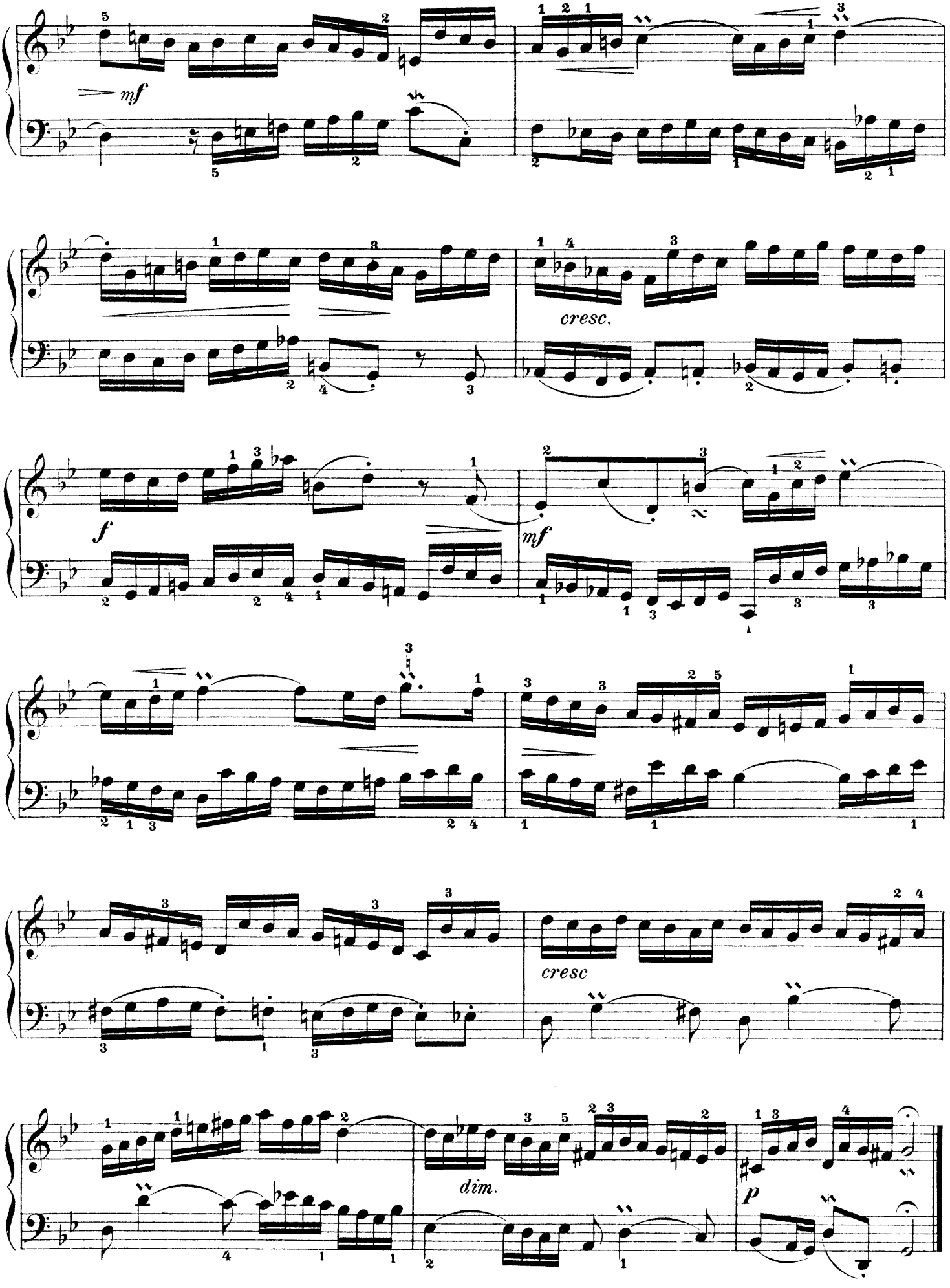

Con spirito. (♩ = 116.)
IX.
mf
cresc.
f
mf
cresc.
f
p
cresc.
p
cresc.

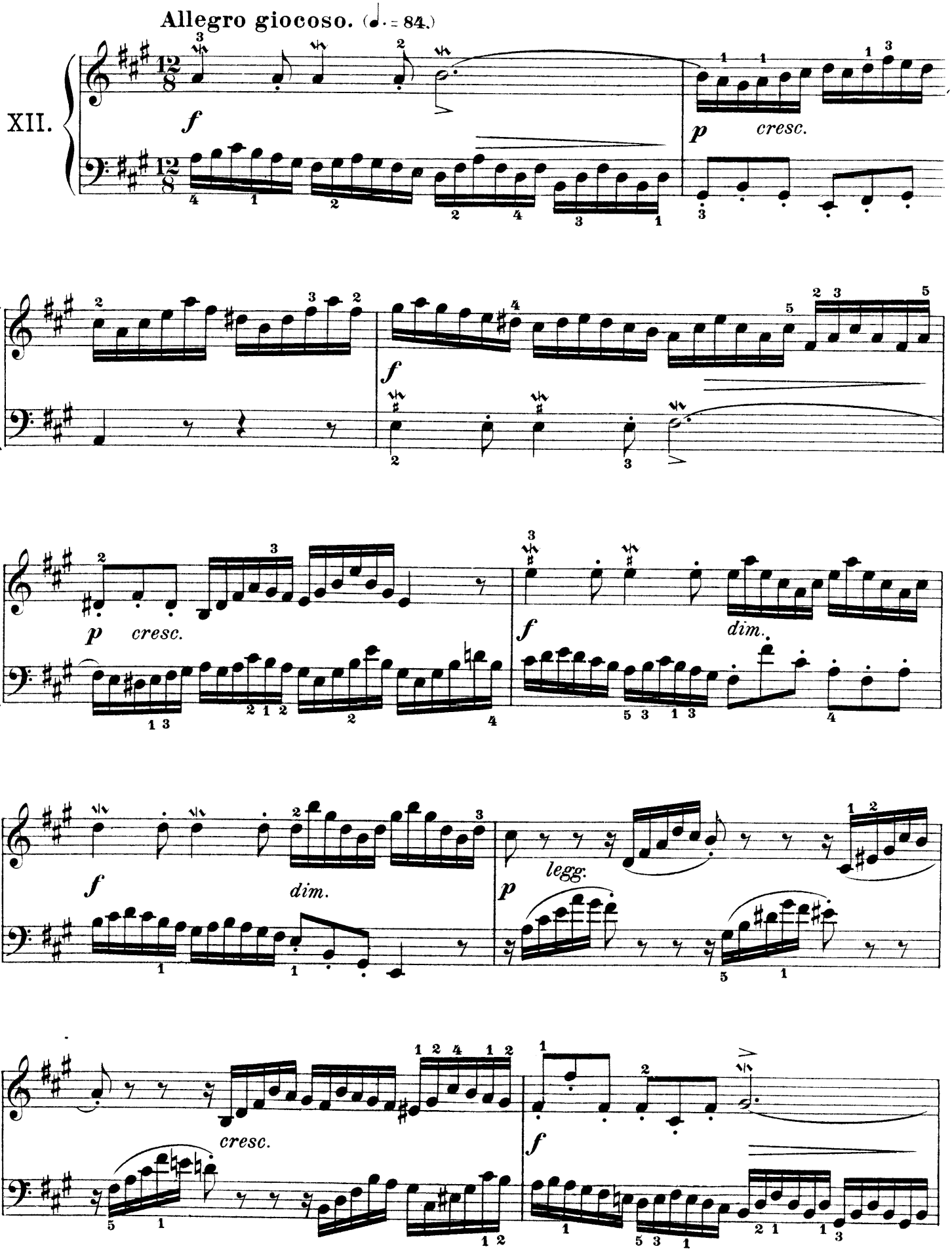

p
cresc.
dim.
mf
cresc.
f
dim.
p
mf
cresc.
f

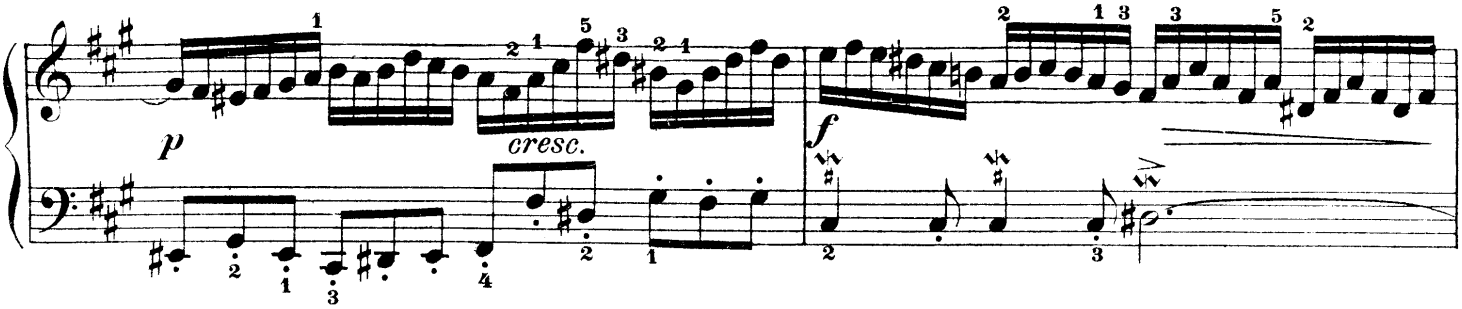

Presto. (♩.= 152.)
X.
f
poco dim.
f
p
cresc.
f
mf

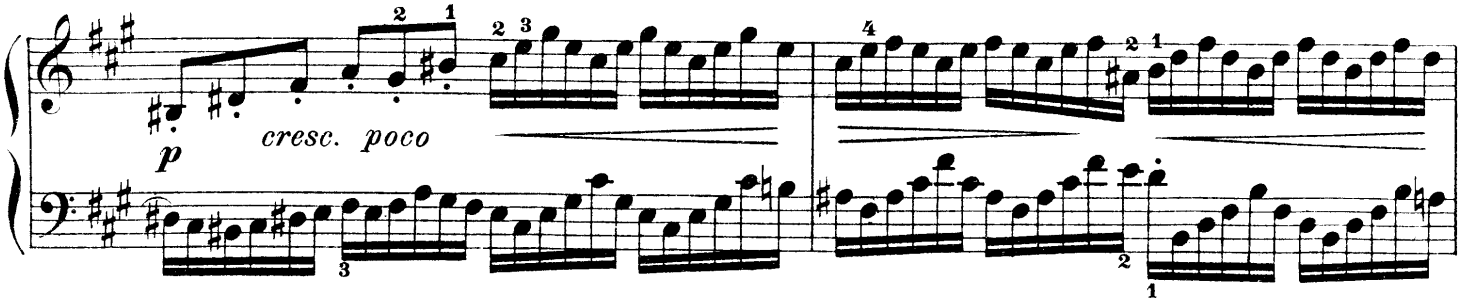

cresc.
f
cresc.
dim.
f
ff

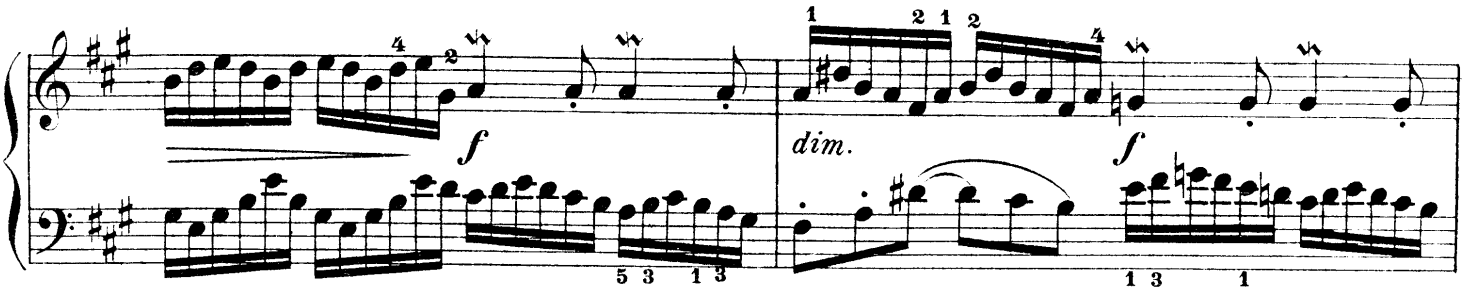

Allegro moderato. (♩ = 108.)
XI.
p
cresc.
f
cresc.
f
tr

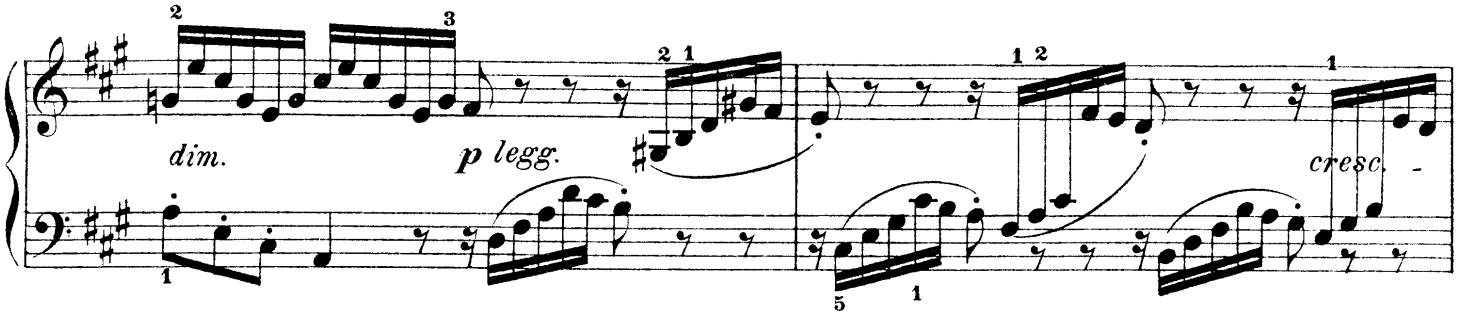

mf
cresc.
f
mf
cresc
dim.
p

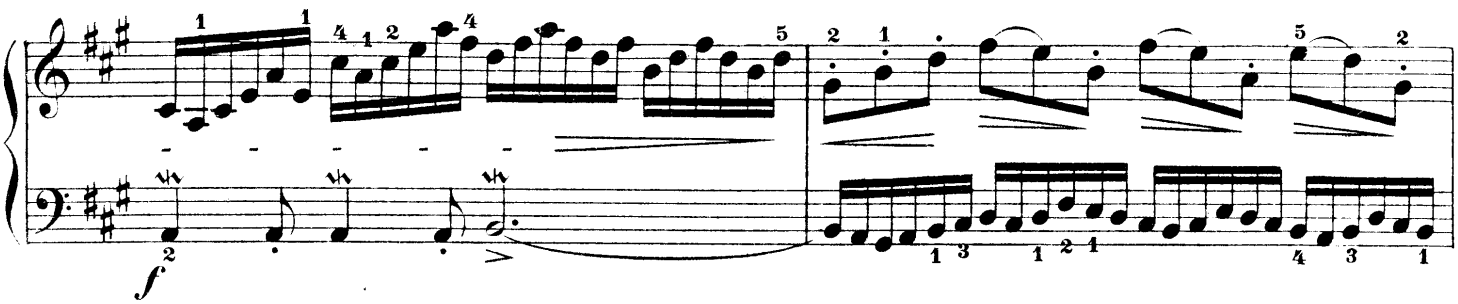

Allegro giocoso. (♩. = 84.)
XII.
f
p
cresc.
f
p
cresc.
f
dim.
f
dim.
p
legg.
cresc.
f

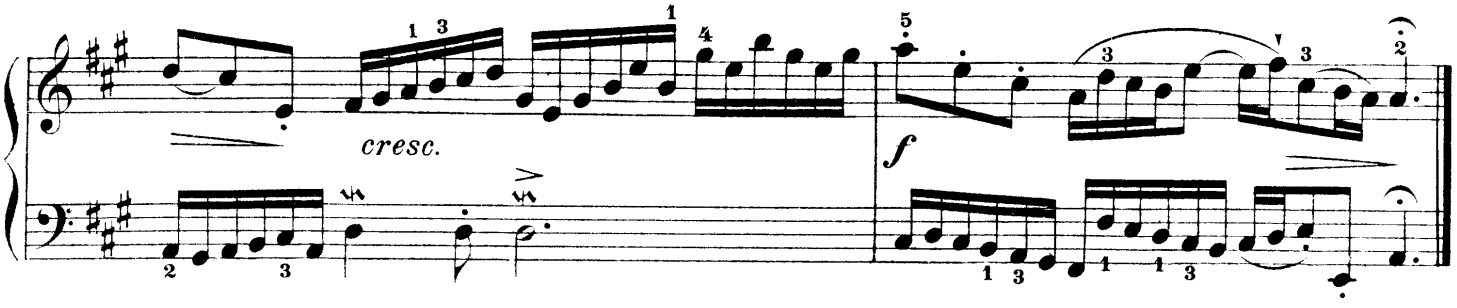

p
cresc.
f


p
cresc. poco


f
dim.
f

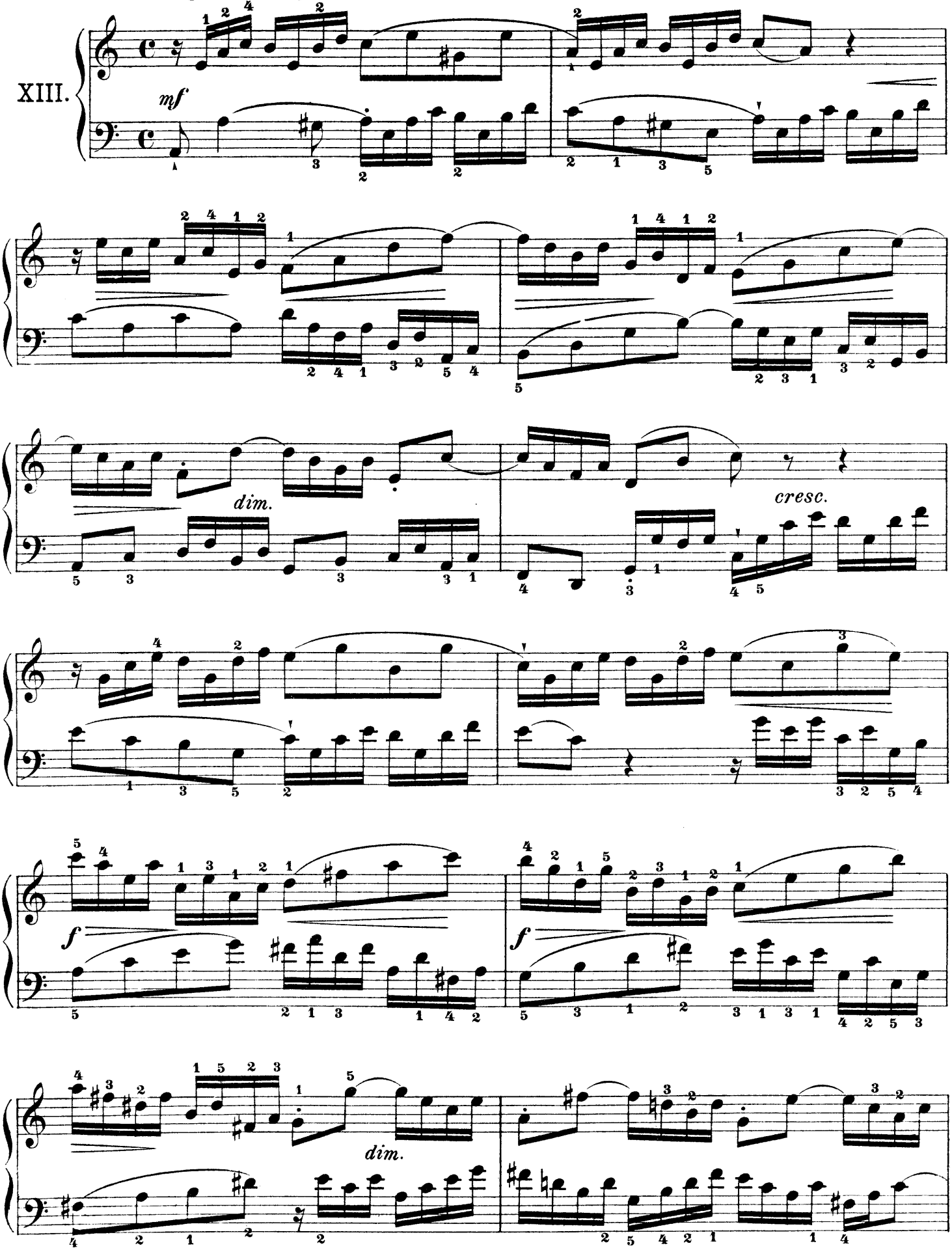

dim.
p legg.
cresc.

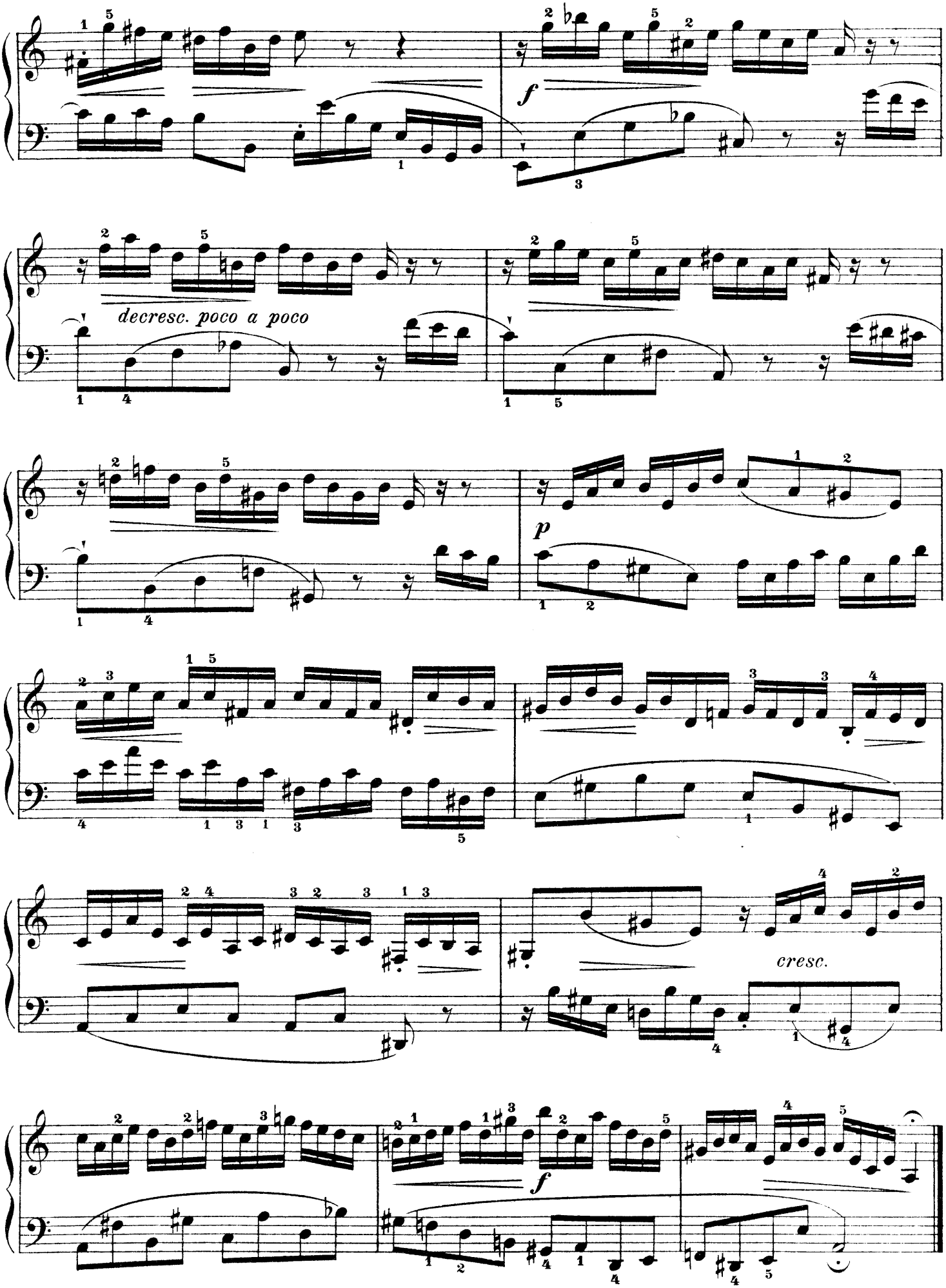

f

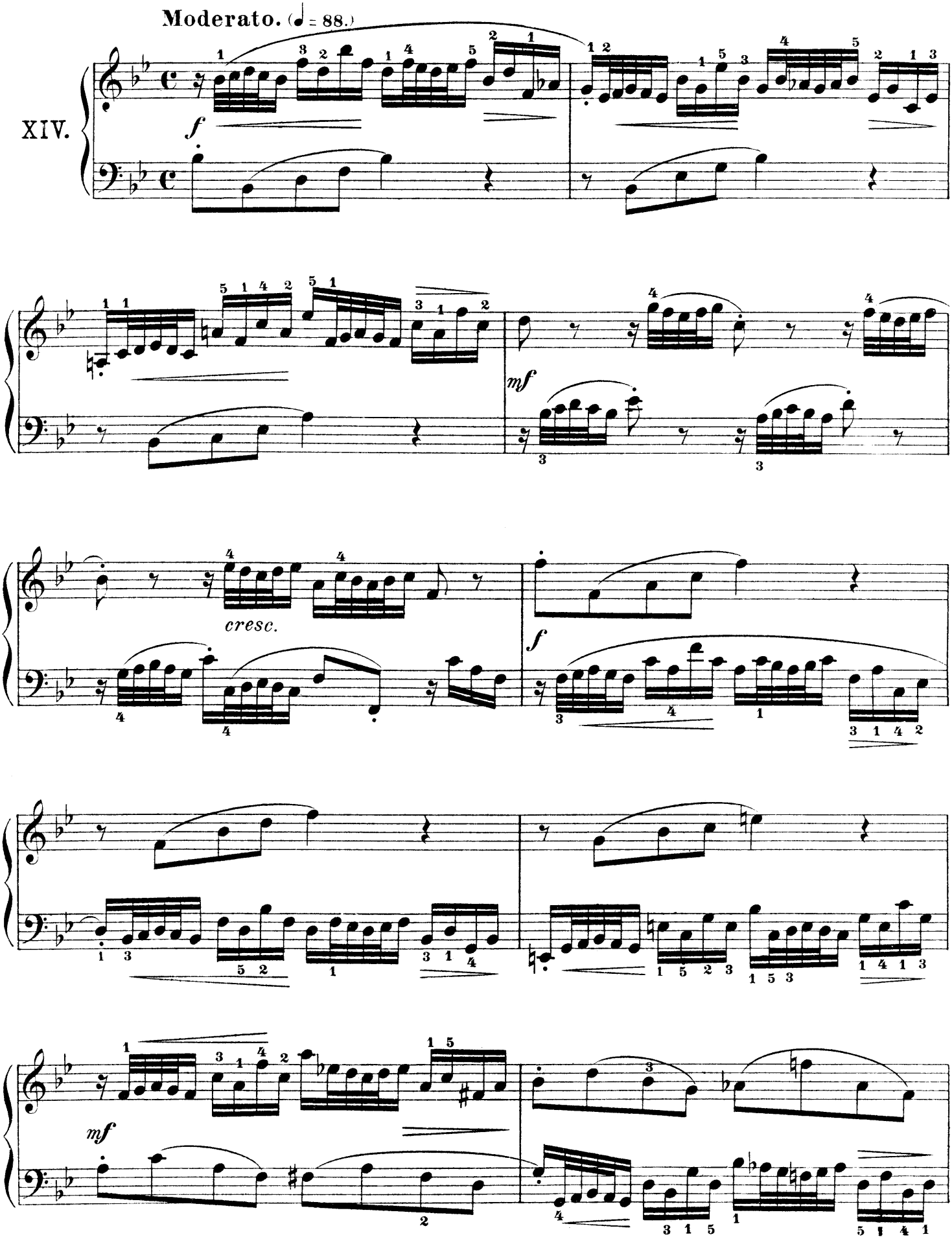

cresc.
f

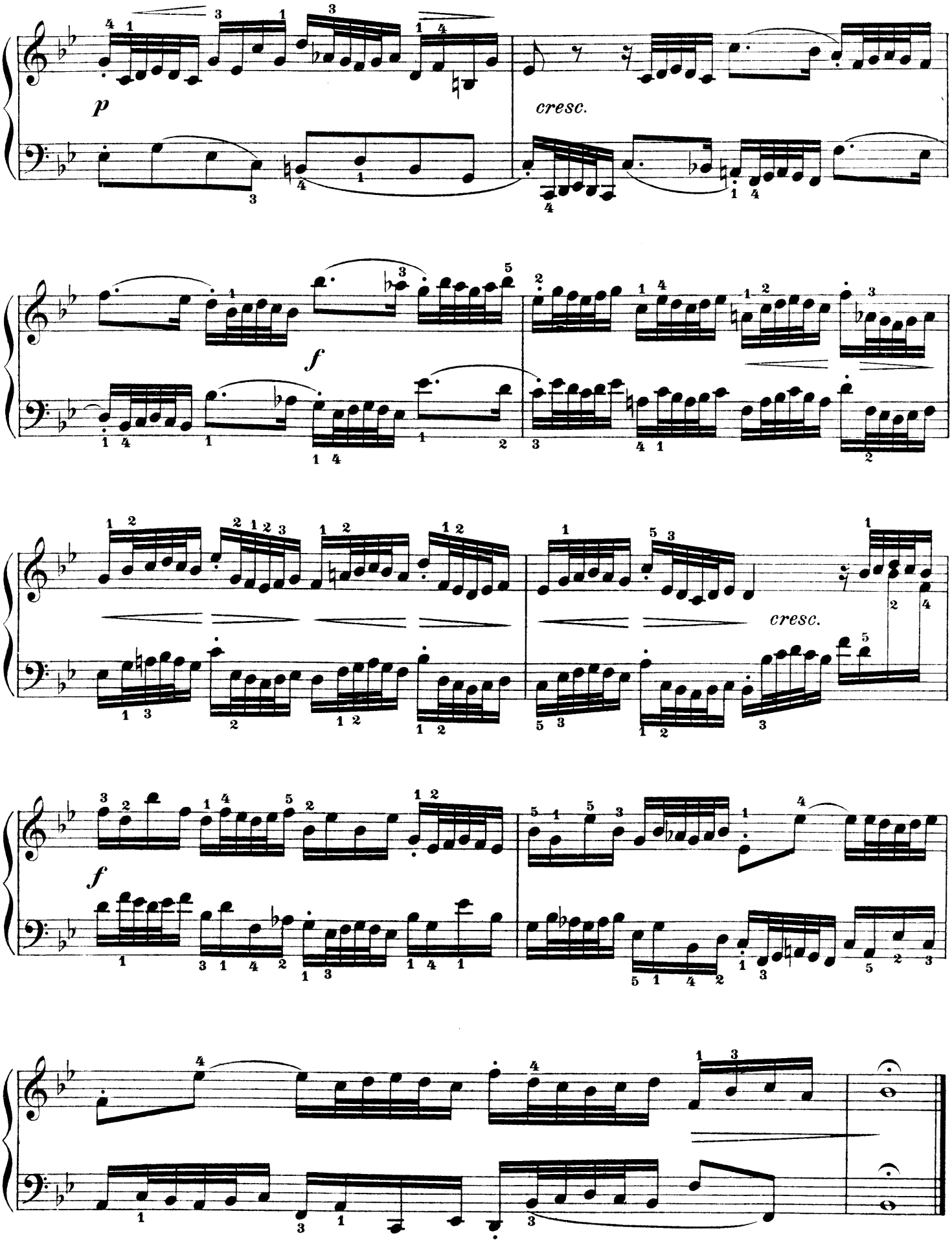
Allegro tranquillo. (♩ = 104.)

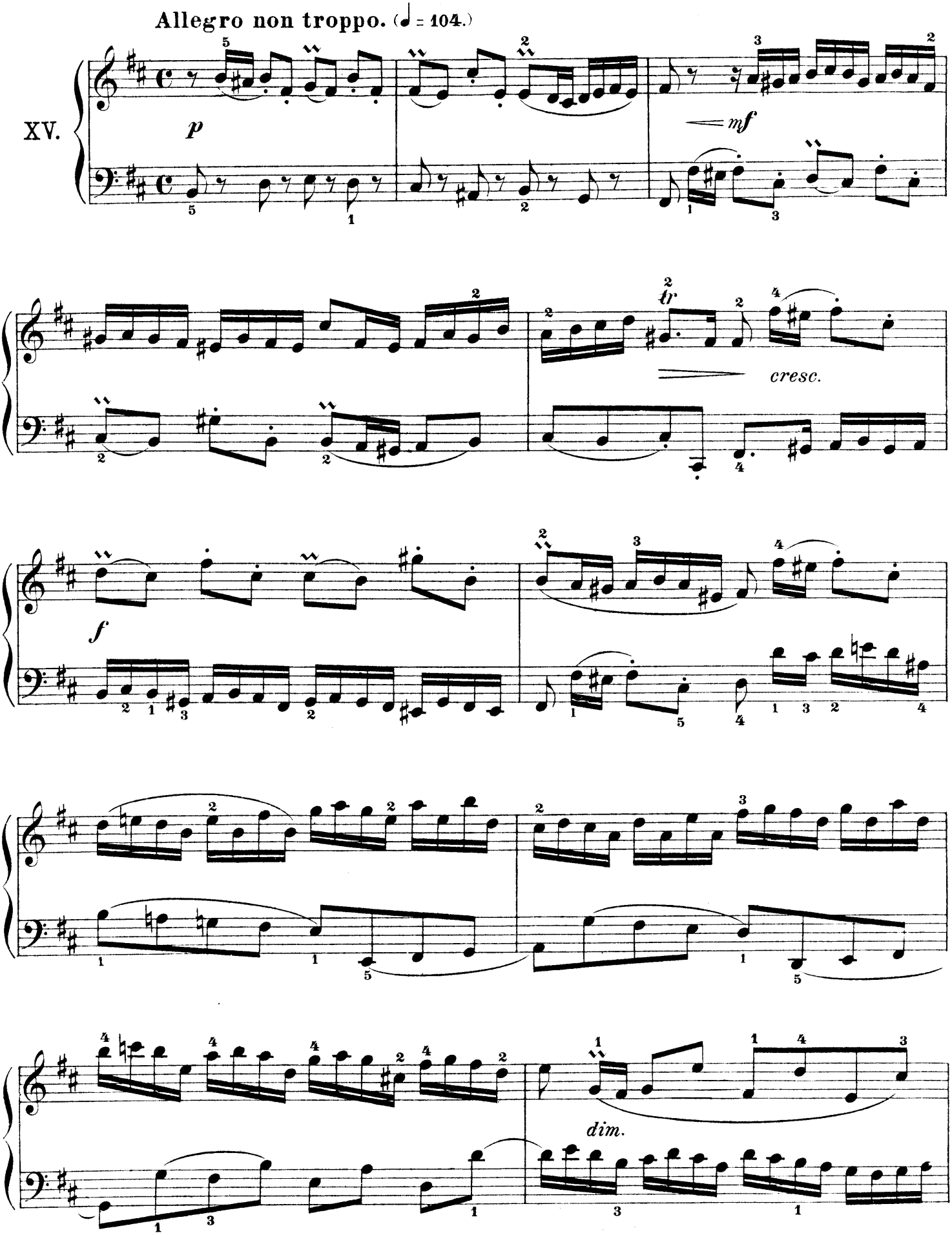
XIII.

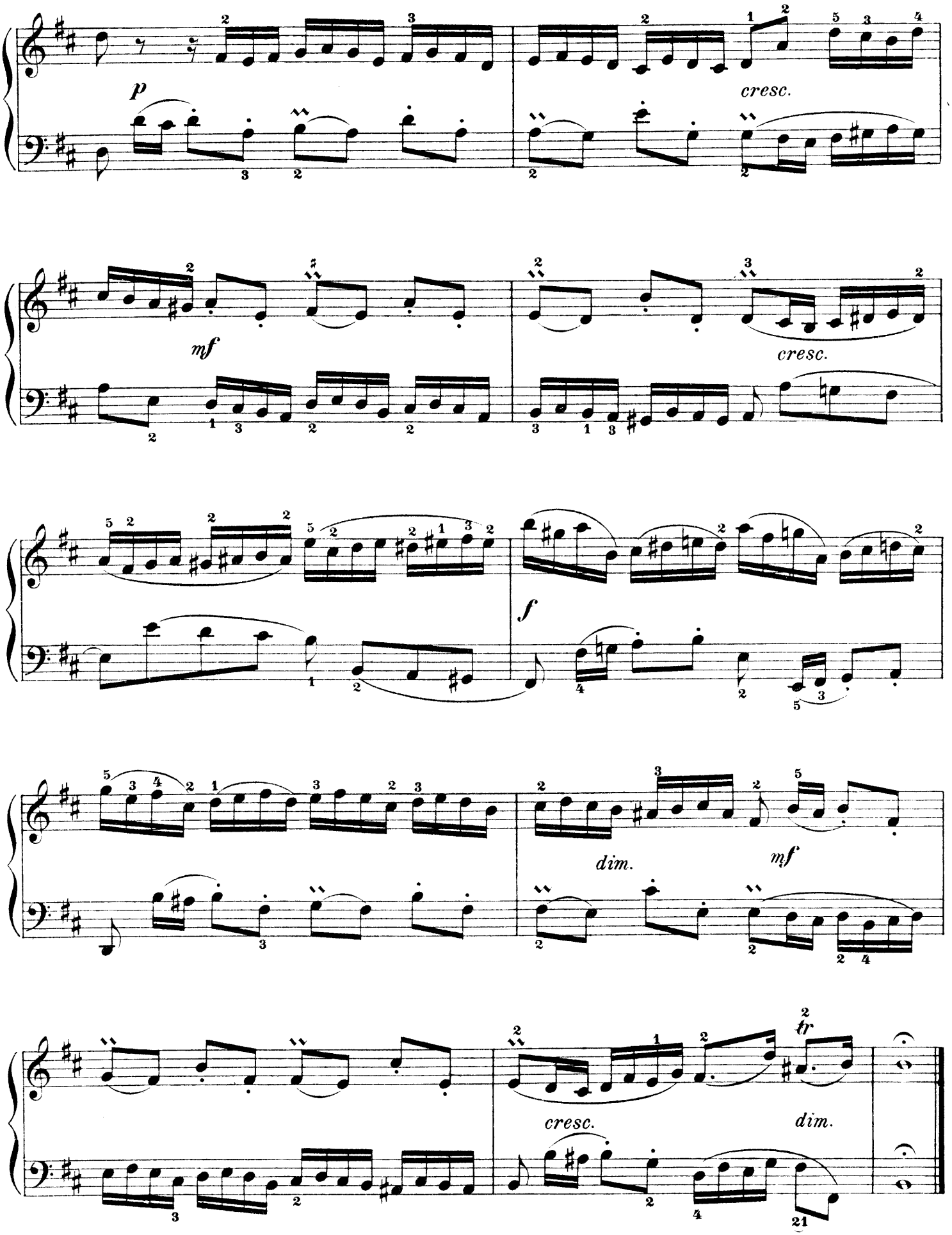



f
decresc. poco a poco
p
cresc.
f


Moderato. (♩ = 88.)
XIV.
f
mf
cresc.
f
mf


p
cresc.
f
f
cresc.


Allegro non troppo. (♩ = 104.)
XV.
p
mf
cresc.
tr
f
dim.


p
cresc.
mf
cresc.
f
dim.
mf
cresc.
dim.
tr