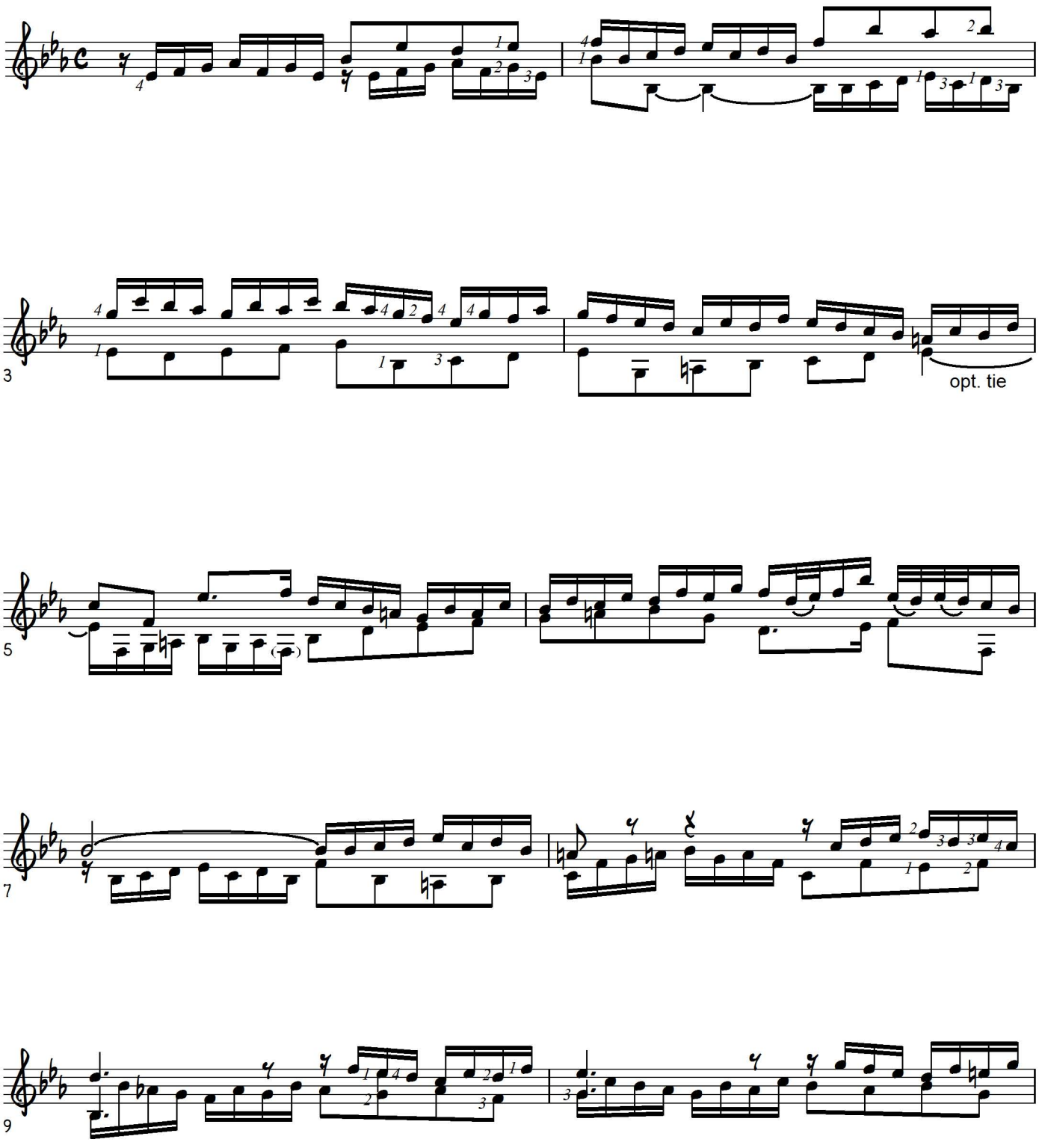
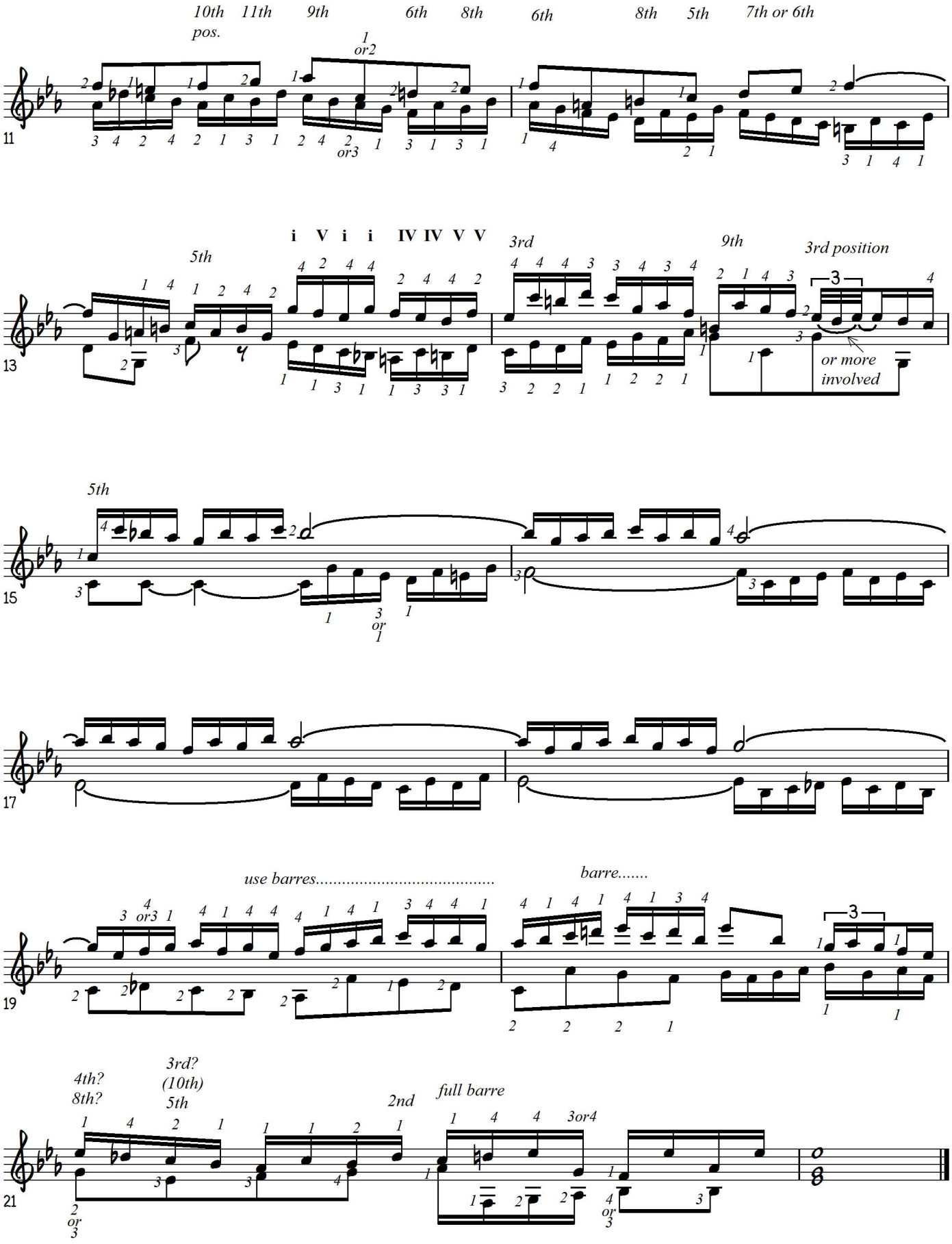
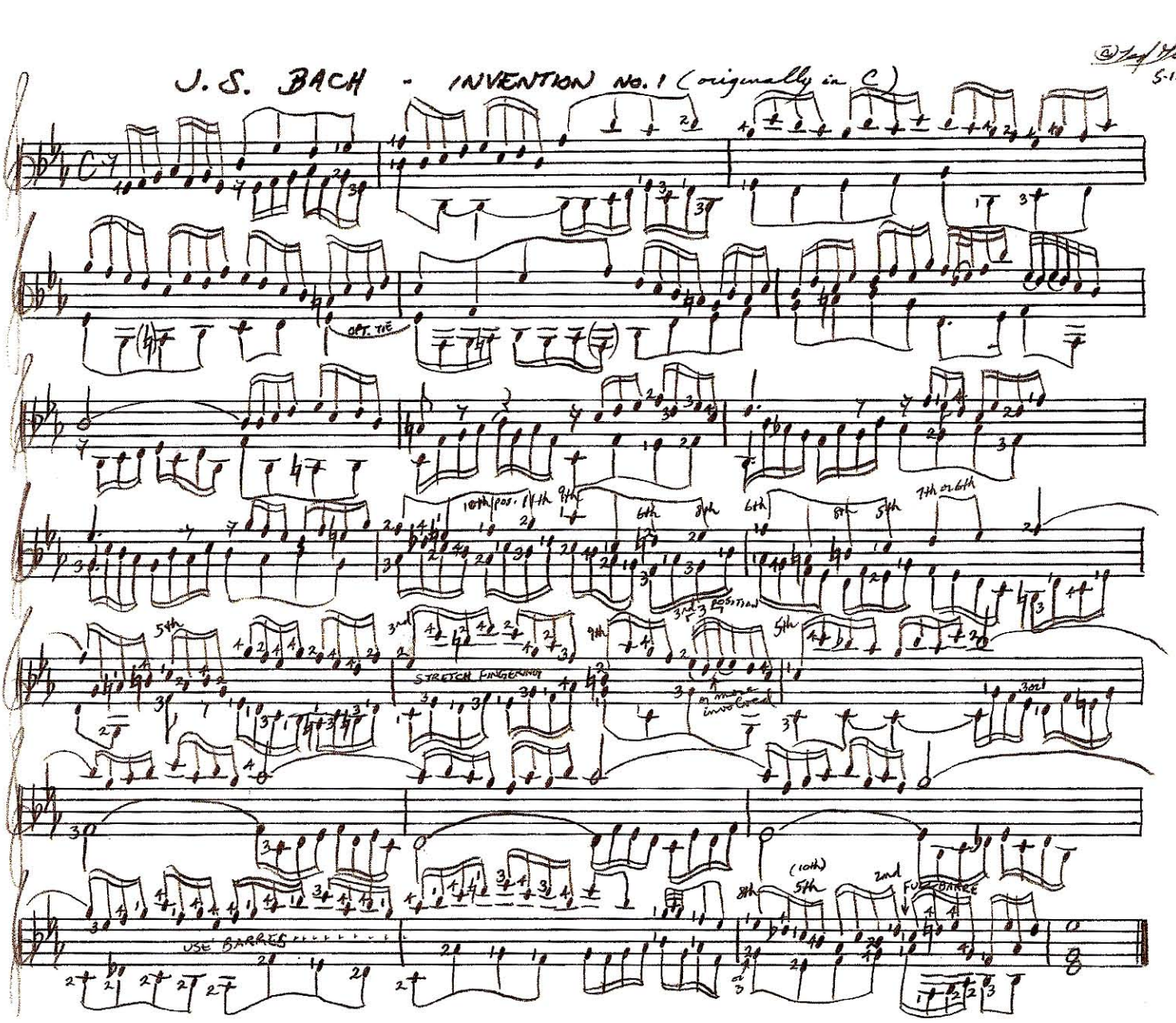
Ted Greene
Transcription
1980-05-12

J.S. Bach - Invention No. 1

(Originally in C major)



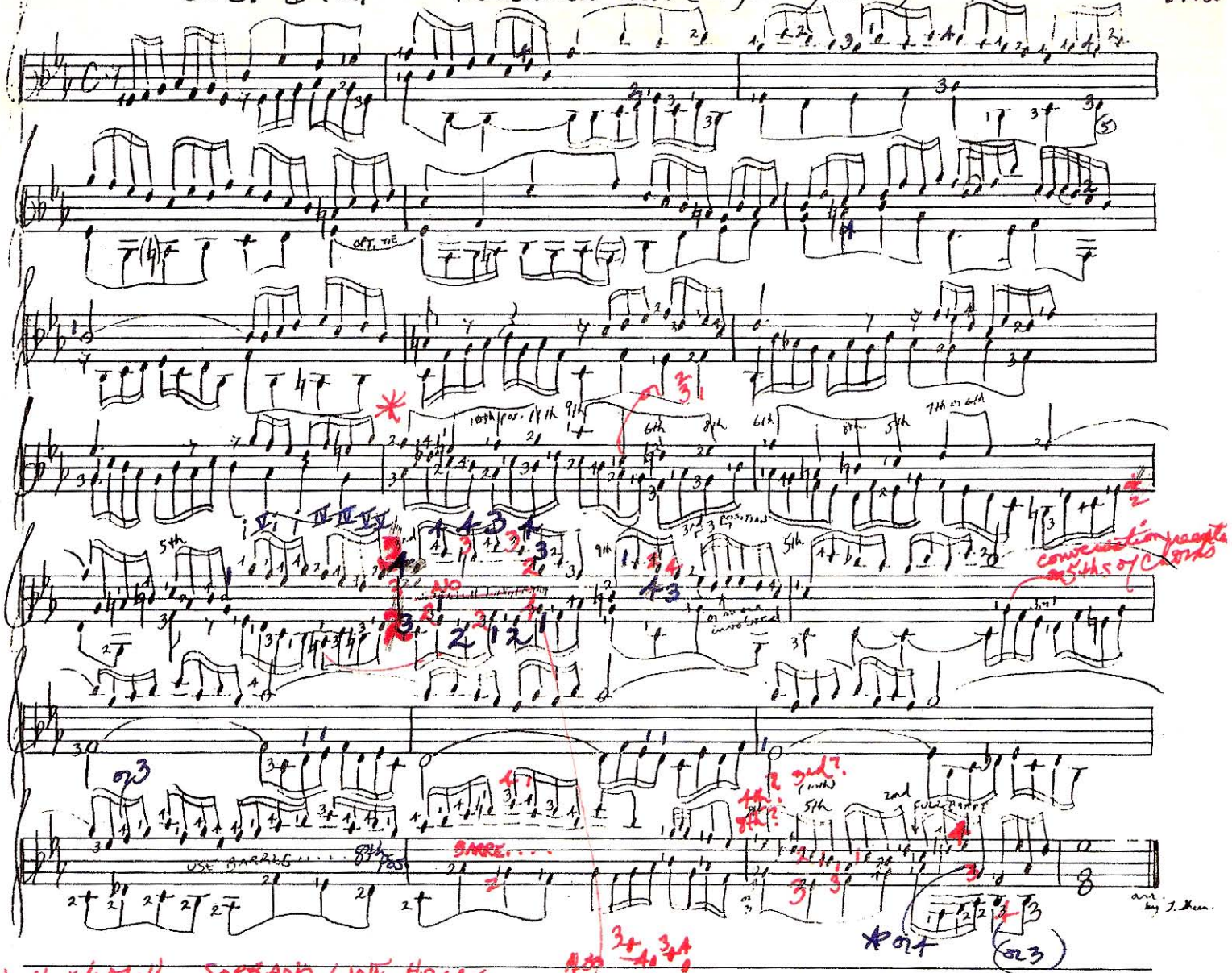

10th pos.
11th
9th
6th
8th
6th
8th
5th
7th or 6th
11
i V i i IV IV V V
5th
3rd
9th
3rd position
or more involved
13
5th
15
use barres.....
barre.....
19
4th? 8th?
3rd? (10th)
5th
2nd
full barre
3or4
21


J. S. BACH - INVENTION NO. 1 (originally in C)
OPT. TIE
STRETCH FINGERING
USE BARRES
FULL BARRE

arr. Ted Greene

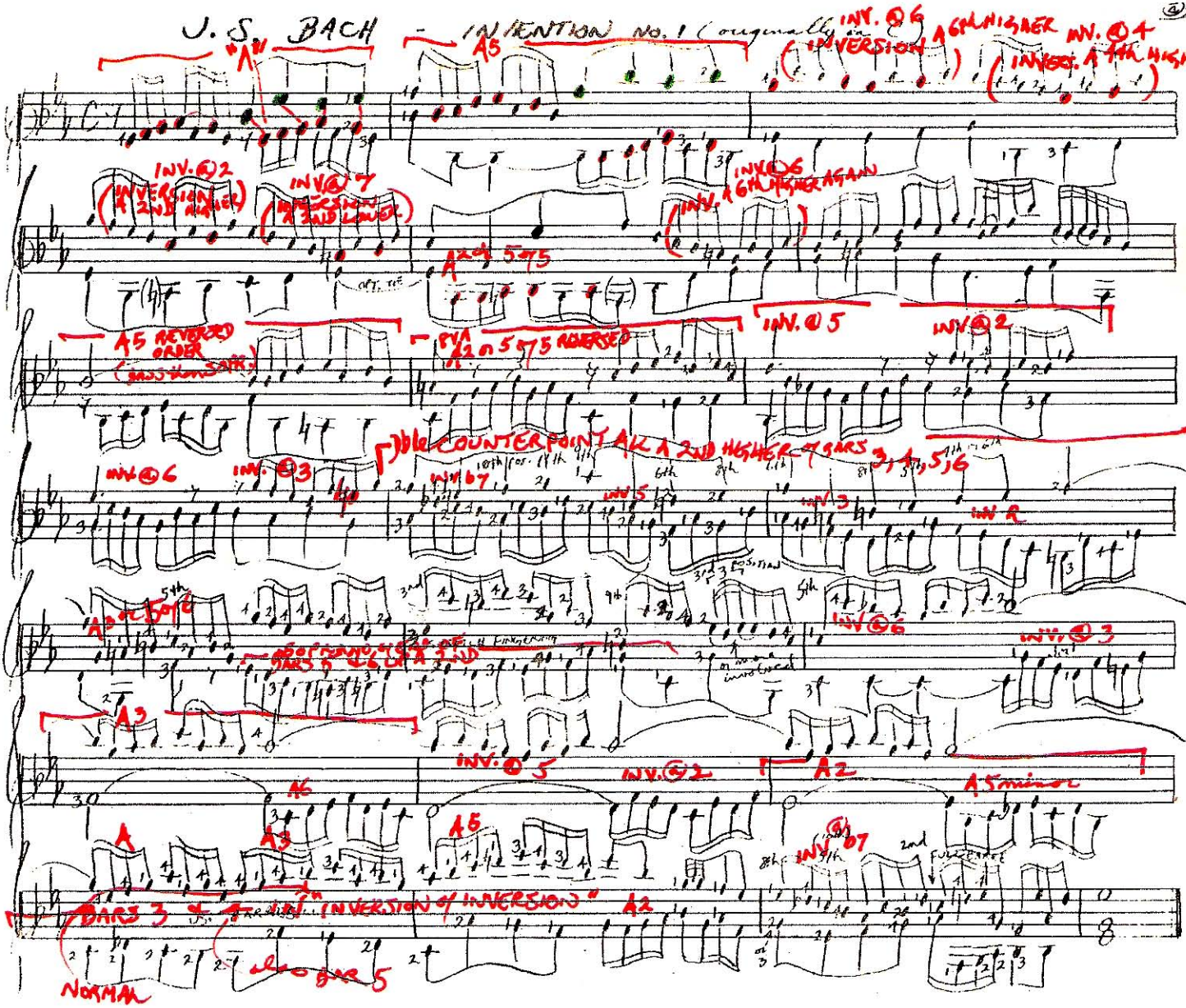
J. S. BACH - INVENTION No. 1 (originally in C)

5-12-80



* think of the SOPRANO LINE Here as the HARMONIC [illegible] & the bass as of less importance

J. S. BACH - INVENTION No. 1 (originally in C)



© Jeff Green 5-12-80

Along with his transcription for solo guitar of J. S. Bach's Invention No. 1, Ted included a cursory analysis of the imitative voices in this well-known work.

The 15 two-part inventions were published in 1723 in the *Clavier-Büchlein* ("little keyboard book") for his son Wilhelm Friedemann Bach. There were also 15 three-part inventions. They were composed to be instructive, showing how simple musical ideas could be developed and turned into a complete, coherent work.

Ted has labeled the opening material (the upper voice, played by the right hand on the keyboard) as "A". He then labels its reappearances throughout the remainder of this work. As you can see, in m. 2 the exact same material reappears, transposed up a perfect fifth (labeled A5).

In m. 3 he notes how Bach has inverted the first half of the original material and transposed it to other pitch levels (up a 6th, up a 4th, etc.), and we can see many other instances of this in subsequent measures.

Other points of interest:

1. mm. 11 and 12: double counterpoint refers to the technique of writing two-voice counterpoint that still "works" (according to counterpoint rules) when the voices are swapped (lower voice becomes the upper voice).
2. mm. 19 and 20: "Inversion of inversion." Not exactly sure what Ted's referring to here, since if we compare these measures with mm. 3 and 4, the material is inverted (upper and lower lines present inverted material, but the two voices themselves are not inverted.) Maybe he should have put "Bars 11 and 12 in "inversion of inversion."

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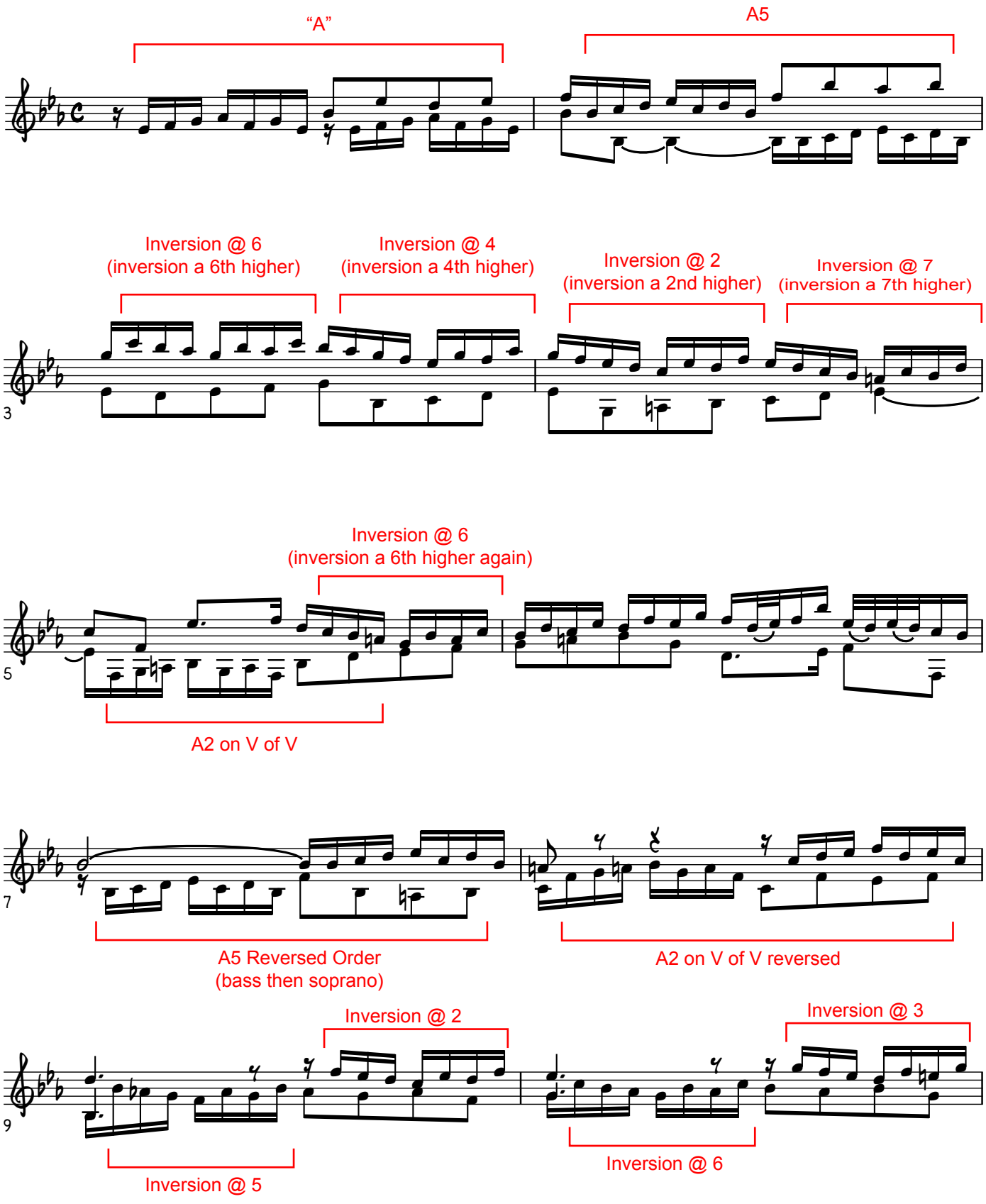

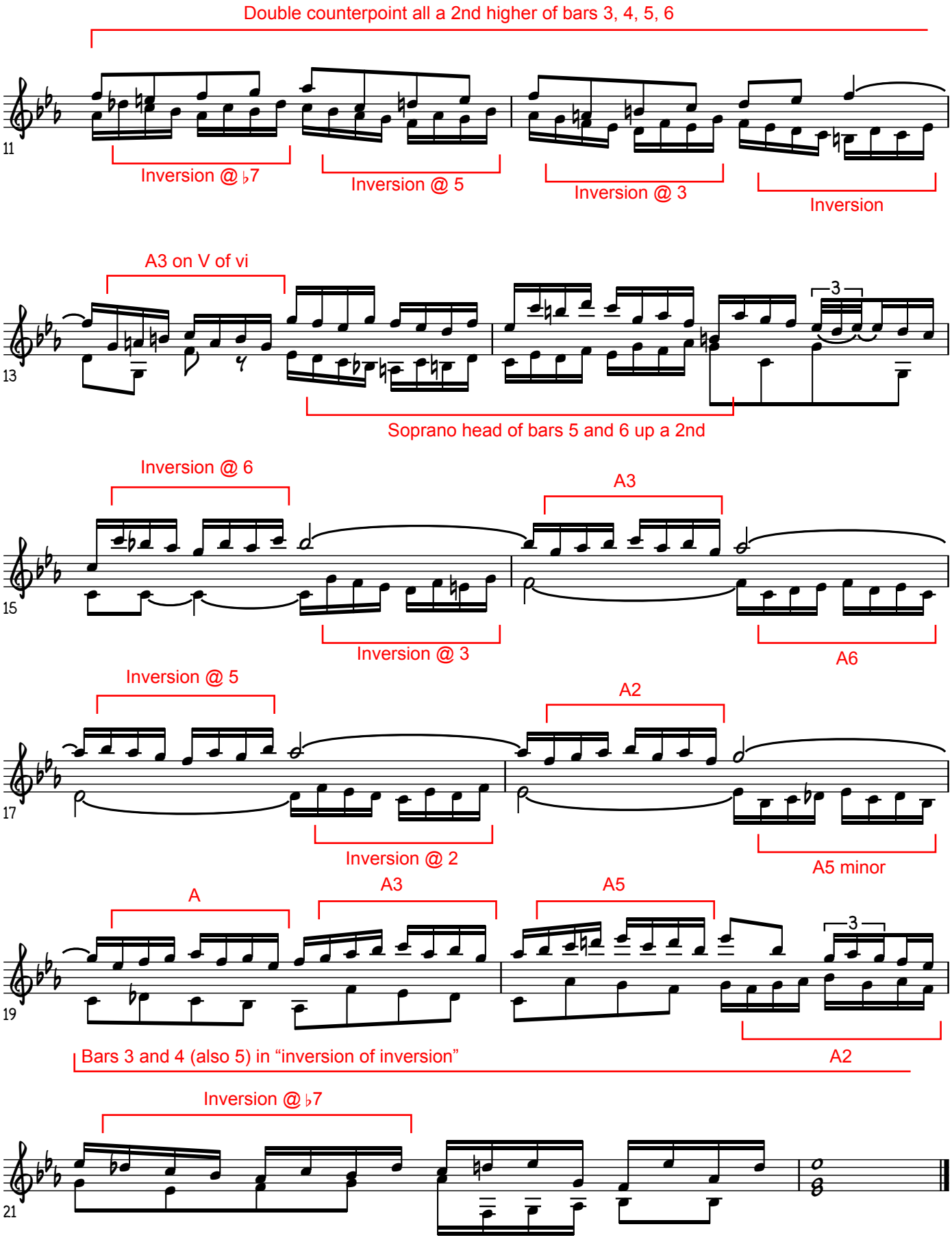
Double counterpoint all a 2nd higher of bars 3, 4, 5, 6
11
Inversion @ ♭7
Inversion @ 5
Inversion @ 3
Inversion
A3 on V of vi
13
3
Soprano head of bars 5 and 6 up a 2nd
Inversion @ 6
A3
15
Inversion @ 3
A6
Inversion @ 5
A2
17
Inversion @ 2
A5 minor
A
A3
A5
19
3
Bars 3 and 4 (also 5) in “inversion of inversion”
A2
Inversion @ ♭7
21