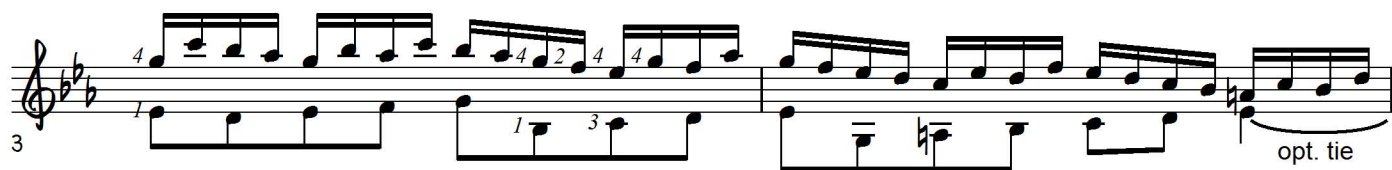
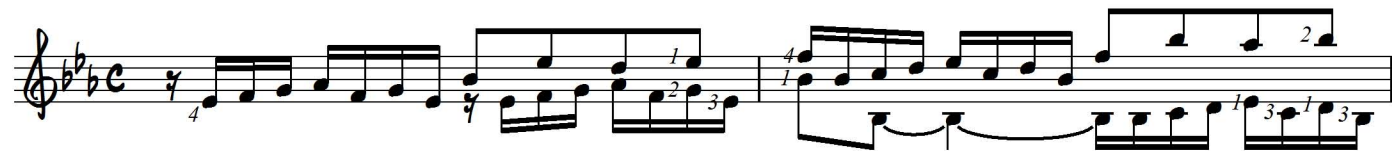


# *J.S. Bach - Invention No. 1*

(Originally in C major)



J.S. Bach - Invention No. 1 - Ted Greene Transcription, p. 2

10th 11th 9th 6th 8th 6th 8th 5th 7th or 6th  
pos.

i V i i IV IV V V 3rd 9th 3rd position  
5th

5th

use barres..... barre.....

4th? 3rd? (10th) 5th 2nd full barre  
8th?









# J. S. BACH

## INVENTION No. 1 (originally in G)

INV. #6 A G#MIZNER INV. #4 (INVERSI. A 1/2 HIGHER)

The score consists of eight staves of music. Red ink annotations include:

- Staff 1:** "INV. #6 A G#MIZNER INV. #4 (INVERSI. A 1/2 HIGHER)", "A5", "INVERSION 1", "INVERSION 2".
- Staff 2:** "INV. #2 (INVERSION 2ND HIGHER)", "INV. #7 (INVERSION 7 2ND LOWER)", "INV. #6 A G#MIZNER AGAIN", "INV. #4 G#MIZNER AGAIN".
- Staff 3:** "A5 REVERSED ORDER (INVERSION 5)", "A2, 5, 7, 5 REVERSED", "INV. #5", "INV. #2".
- Staff 4:** "COUNTERPOINT ALL A 2ND HIGHER 7 GARS 3, 4, 5, 6", "INV. #6", "INV. #3", "INV. #7", "INV. #5", "INV. #3", "INV. #2".
- Staff 5:** "A2 of 5th", "A2 of 5th", "A2 of 5th", "INV. #6", "INV. #3".
- Staff 6:** "A5", "INV. #5", "INV. #2", "A2", "A5 minor".
- Staff 7:** "A", "A5", "A5", "INV. #7", "2nd FOURTHS".
- Staff 8:** "PART 3", "INVERSION OF INVERSION", "A2", "NORMAL", "PART 5".

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 6<sup>th</sup>, up a 4<sup>th</sup>, 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."

# J.S. Bach - Invention No. 1

The image displays a musical score for J.S. Bach's Invention No. 1, annotated with red brackets and text to identify specific harmonic and structural features. The score is written in G minor, 3/4 time, and consists of five staves of music.

- Staff 1:** Features a red bracket labeled "A" spanning the first two measures and another labeled "A5" spanning the last two measures.
- Staff 2:** Contains four red brackets with labels: "Inversion @ 6 (inversion a 6th higher)", "Inversion @ 4 (inversion a 4th higher)", "Inversion @ 2 (inversion a 2nd higher)", and "Inversion @ 7 (inversion a 7th higher)".
- Staff 3:** Includes a red bracket labeled "Inversion @ 6 (inversion a 6th higher again)" and another labeled "A2 on V of V" below the staff.
- Staff 4:** Shows two red brackets: "A5 Reversed Order (bass then soprano)" and "A2 on V of V reversed".
- Staff 5:** Contains two red brackets: "Inversion @ 2" and "Inversion @ 3".

Measure numbers 3, 5, 7, and 9 are indicated at the beginning of their respective staves.

Double counterpoint all a 2nd higher of bars 3, 4, 5, 6

Musical notation for bars 11 and 12. The upper staff contains a melodic line with a trill in bar 11. The lower staff contains a bass line. Red brackets and labels indicate specific harmonic features: "Inversion @  $\flat 7$ " under the first measure of bar 11, "Inversion @ 5" under the second measure of bar 11, "Inversion @ 3" under the first measure of bar 12, and "Inversion" under the second measure of bar 12.

Musical notation for bars 13 and 14. The upper staff contains a melodic line with a trill in bar 13. The lower staff contains a bass line. Red brackets and labels indicate specific harmonic features: "A3 on V of vi" under the first measure of bar 13, and "Soprano head of bars 5 and 6 up a 2nd" under the first measure of bar 14.

Musical notation for bars 15 and 16. The upper staff contains a melodic line with a trill in bar 15. The lower staff contains a bass line. Red brackets and labels indicate specific harmonic features: "Inversion @ 6" under the first measure of bar 15, "A3" under the second measure of bar 15, "Inversion @ 3" under the first measure of bar 16, and "A6" under the second measure of bar 16.

Musical notation for bars 17 and 18. The upper staff contains a melodic line with a trill in bar 17. The lower staff contains a bass line. Red brackets and labels indicate specific harmonic features: "Inversion @ 5" under the first measure of bar 17, "A2" under the second measure of bar 17, "Inversion @ 2" under the first measure of bar 18, and "A5 minor" under the second measure of bar 18.

Musical notation for bars 19 and 20. The upper staff contains a melodic line with a trill in bar 19. The lower staff contains a bass line. Red brackets and labels indicate specific harmonic features: "A" under the first measure of bar 19, "A3" under the second measure of bar 19, "A5" under the first measure of bar 20, and "A2" under the second measure of bar 20.

Musical notation for bar 21. The upper staff contains a melodic line with a trill. The lower staff contains a bass line. A red bracket and label "Inversion @  $\flat 7$ " spans the first two measures of the bar.