

1. AS
2. Analyse
3. pattern

Invention No. 1

in C Major

BWV 772

Allegro moderato M.M. ♩ = 60-66

(A)

(B)

Development

subject statement

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.

This trill and the trill in the following measure might also be played as pralltrillers (see discussion on page 11) or as trills with termination (see page 6).

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



Handwritten notes and markings on the musical score:

- Handwritten "see m 3 LHL" in red ink above the first system.
- Handwritten "dm" in blue ink below the first system.
- Handwritten "cresc." in blue ink above the second system.
- Handwritten "f" in blue ink above the second system.
- Handwritten "15 dialog" in blue ink above the third system.
- Handwritten "p" in blue ink above the third system.
- Handwritten "f" in blue ink above the third system.
- Handwritten "am" in blue ink below the third system.
- Handwritten "original subject" in blue ink above the fourth system.
- Handwritten "crescendo" in blue ink above the fourth system.
- Handwritten "20.f" in blue ink above the fifth system.
- Handwritten "21" in blue ink above the fifth system.
- Handwritten "22" in blue ink above the fifth system.
- Handwritten "put these in 310s" in blue ink below the third system.

③④ These trills in parentheses appear in the *Clavier-Büchlein*. They should be included. Trills at such cadences are part of the tradition of the Baroque period. They may be played with more repercussions:



⑤ The bass line in the *Clavier-Büchlein* ends as follows:



⑥ The arpeggio sign appears in the final autograph. It is played the same as in modern notation.