J.-S. BACH

1685 - 1750

Inventions à 2 voix

BWV 772-786

Une pensée **contrapuntique** et **harmonique**

Académie de Saint-Gilles

Mercredi 3 avril 2019

Matthieu Normand - piano

Jean-Marie Rens - analyse

15 inventio (à 2vx)

« Praeambulum »

BWV 772-786

(A 3 voix : Sinfonia - « Fantasia »)

BWV 787-801

Kapellmeister à Kothen
à la Cour du Prince Léopold
entre 1717 et 1723

Ces pièces furent composées à l'intention de son fils aîné, Wilhelm Friedemann, qui ***aurait collaboré*** lui-même à ce travail de composition.

« Un guide fidèle pour les amateurs du clavecin, où sera montré clairement l'art de jouer à ***deux parties****, mais également, en progressant, celui de maîtriser parfaitement* ***trois parties*** *obligées; d'acquérir non seulement de bonnes Inventions, mais de les bien développer ; mais par-dessus tout, d'obtenir un jeu cantabile, tout cela en contractant un avant-goût sûr de la* ***composition****. »*

JS Bach

« Les 15 inventions à deux parties furent composées pour répondre aux besoins momentanés des élèves … Quand, dans la suite, il estima très utile de les donner comme sujet d'étude à ses élèves, il eut le besoin d'en enlever graduellement tout ce qui blessait son goût devenu plus délicat: il en fit à la fin des chefs-d'oeuvre plein d'expression, sans toucher à leur qualité essentielle, celle d'exercer les doigts et les mains et de former le goût de l'élève. »

Forkel

Biographe de Bach : 1749 - 1818

2 classements pour les inventions à 2 voix

1720

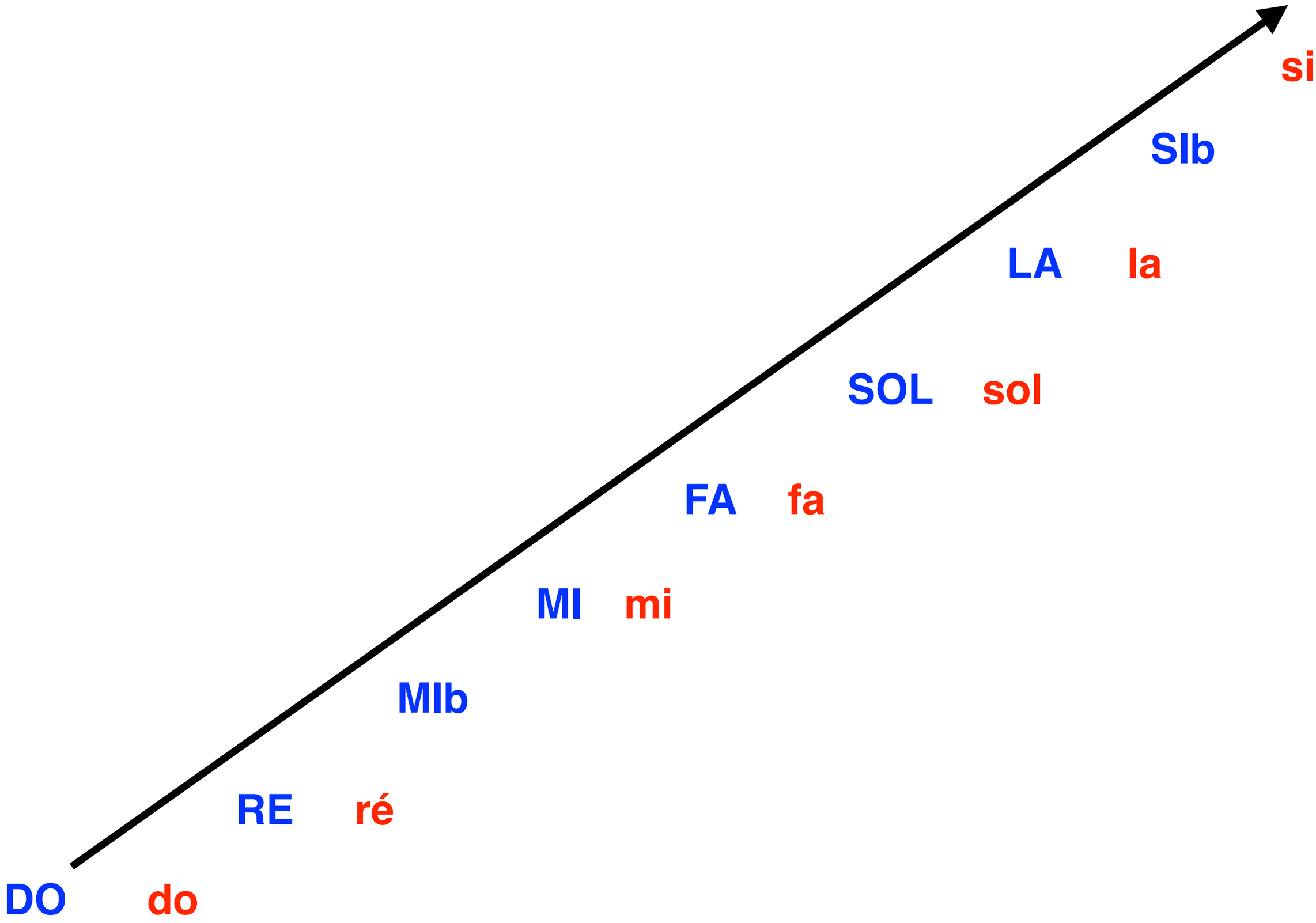
Klavierbüchlein für Wilhelm Friedemann Bach

2 vx : « Praeambulum »
3 vx : « Fantasia »

1723

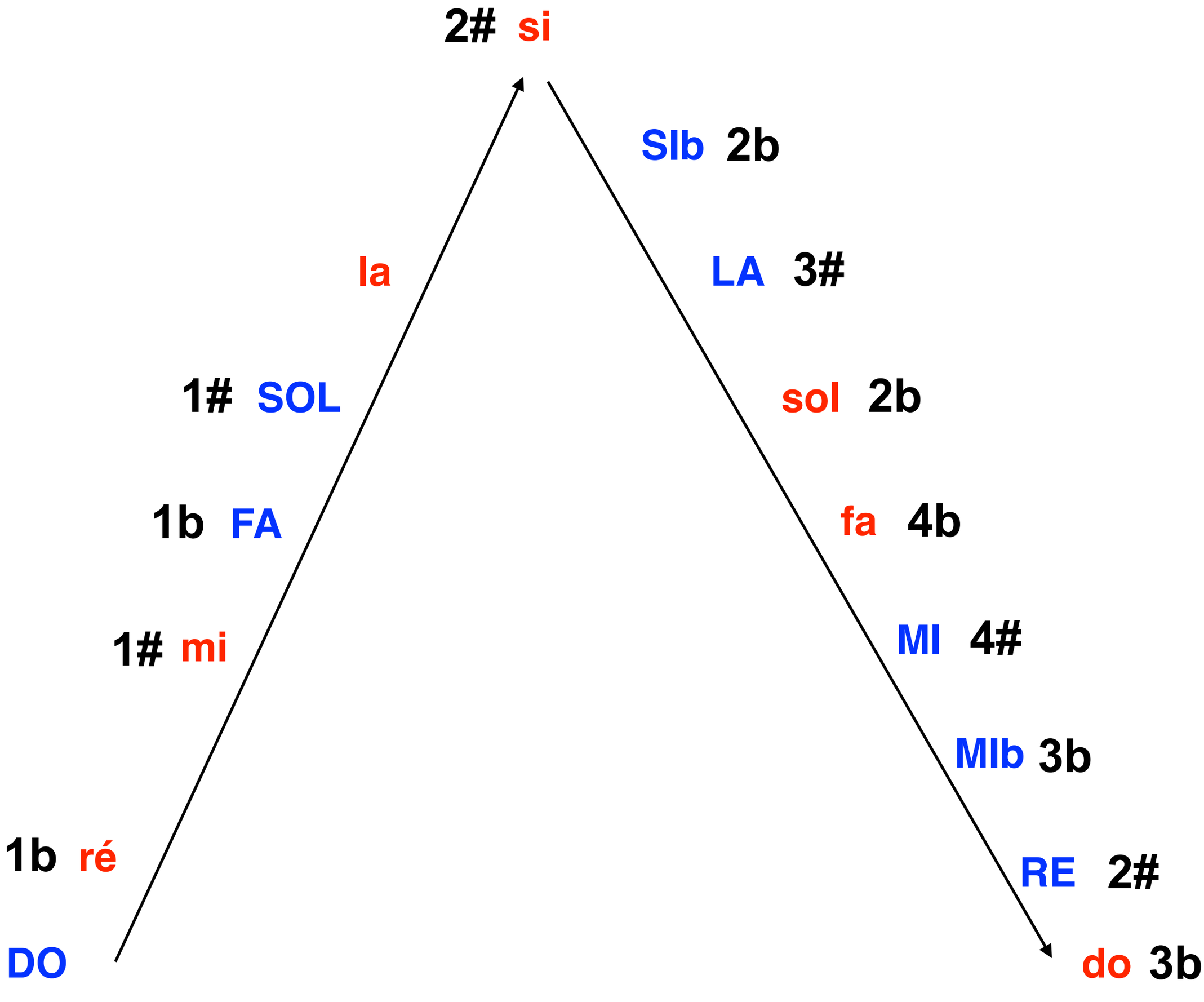
2 vx : « Inventio »
3 vx : « Sinfonia »

Classement de 1723


si
SIb
LA la
SOL sol
FA fa
MI mi
MIb
RE ré
DO do

Classement de 1720

Klavierblüchlein
de Wilhelm Friedeman Bach

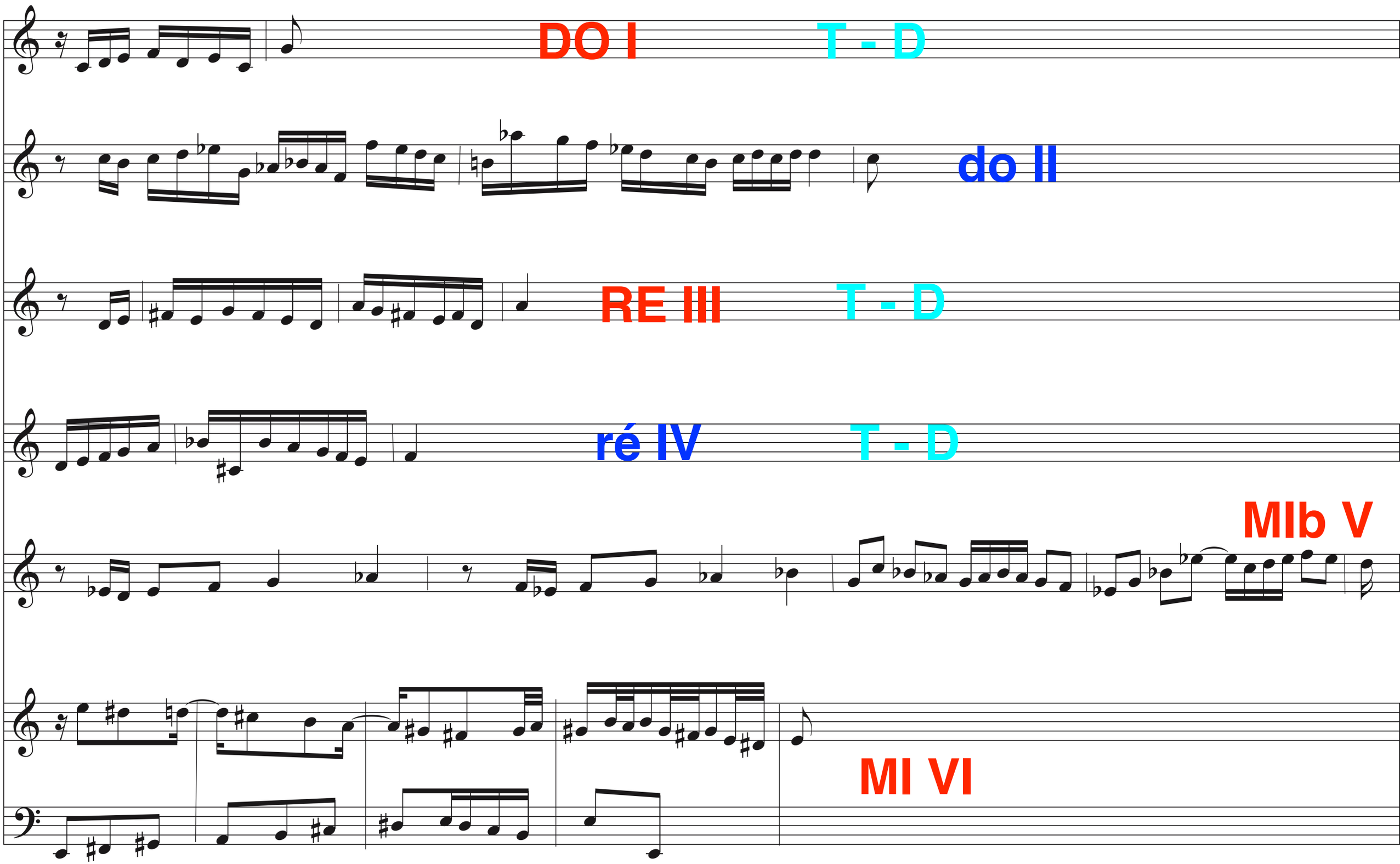

2# si
Slb 2b
la
LA 3#
1# SOL
sol 2b
1b FA
fa 4b
1# mi
MI 4#
Mlb 3b
1b ré
RE 2#
DO
do 3b

Les **thèmes** de l'invention

Monothématique

Les **SUJETS** de l'invention

Sujets « mouvements conjoints »



T - D

mi VII

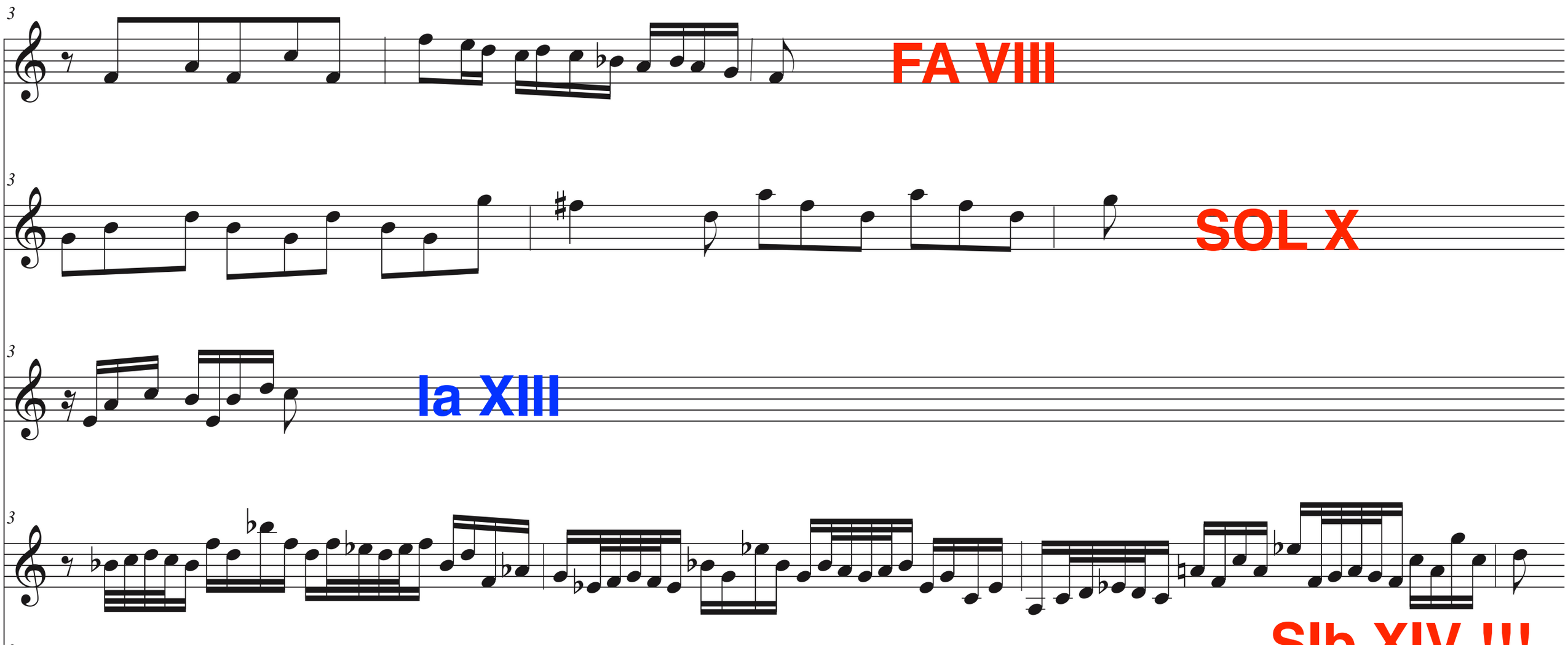
fa IX

sol XI

LA XII

si XV

Sujets « arpèges »

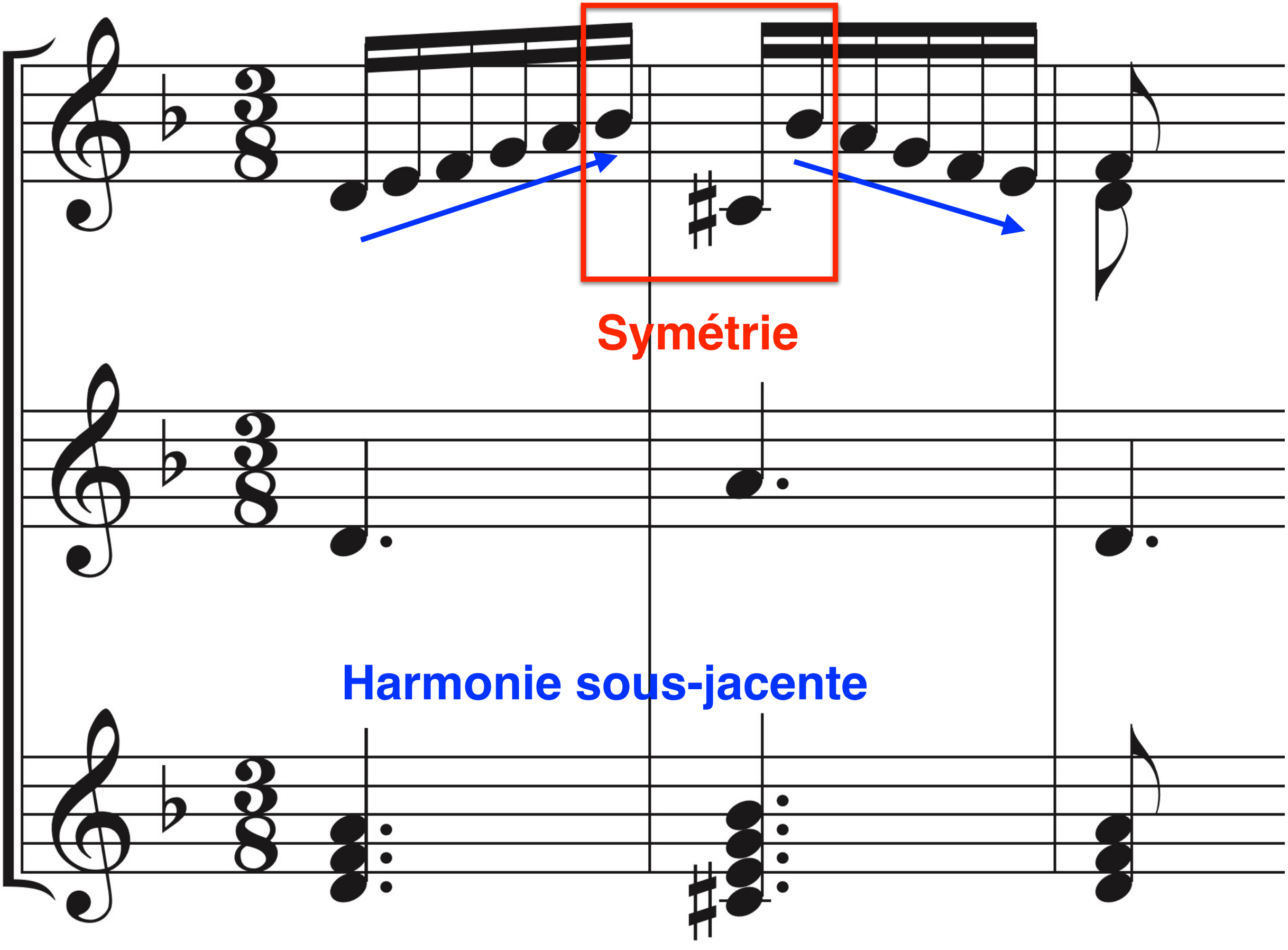


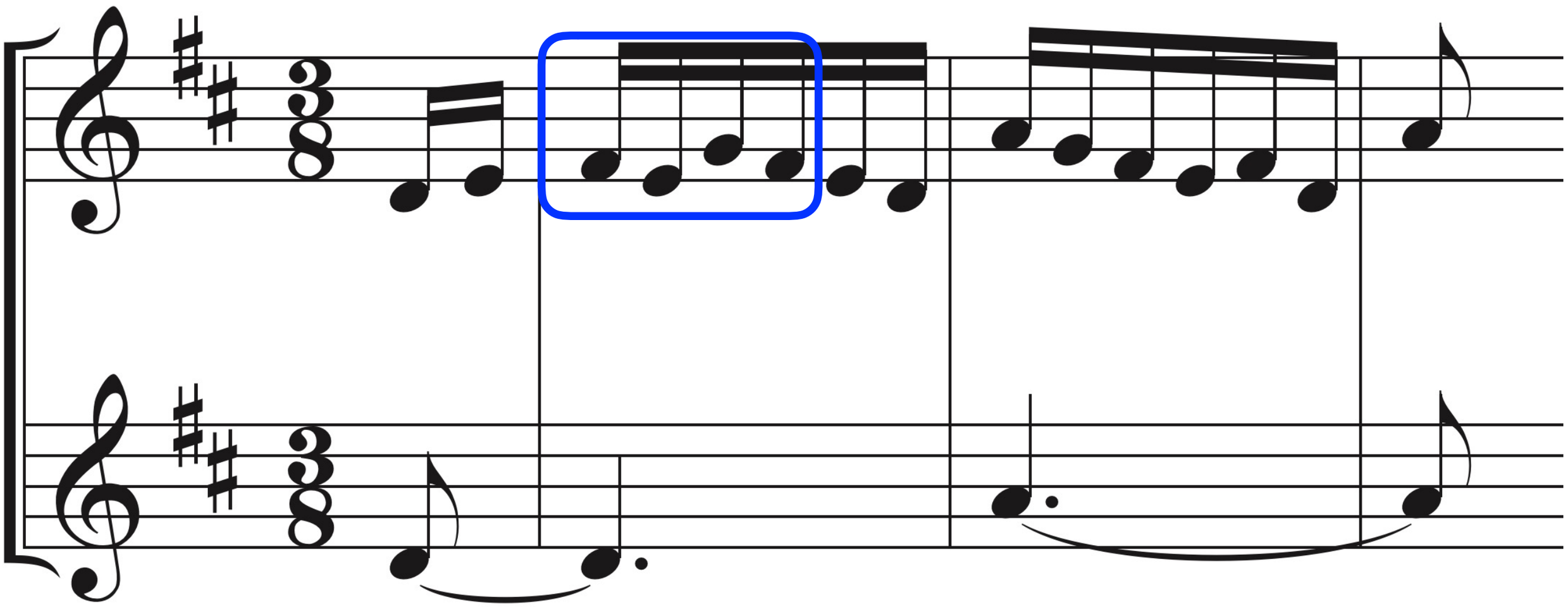
Le **SUJET** de l'invention

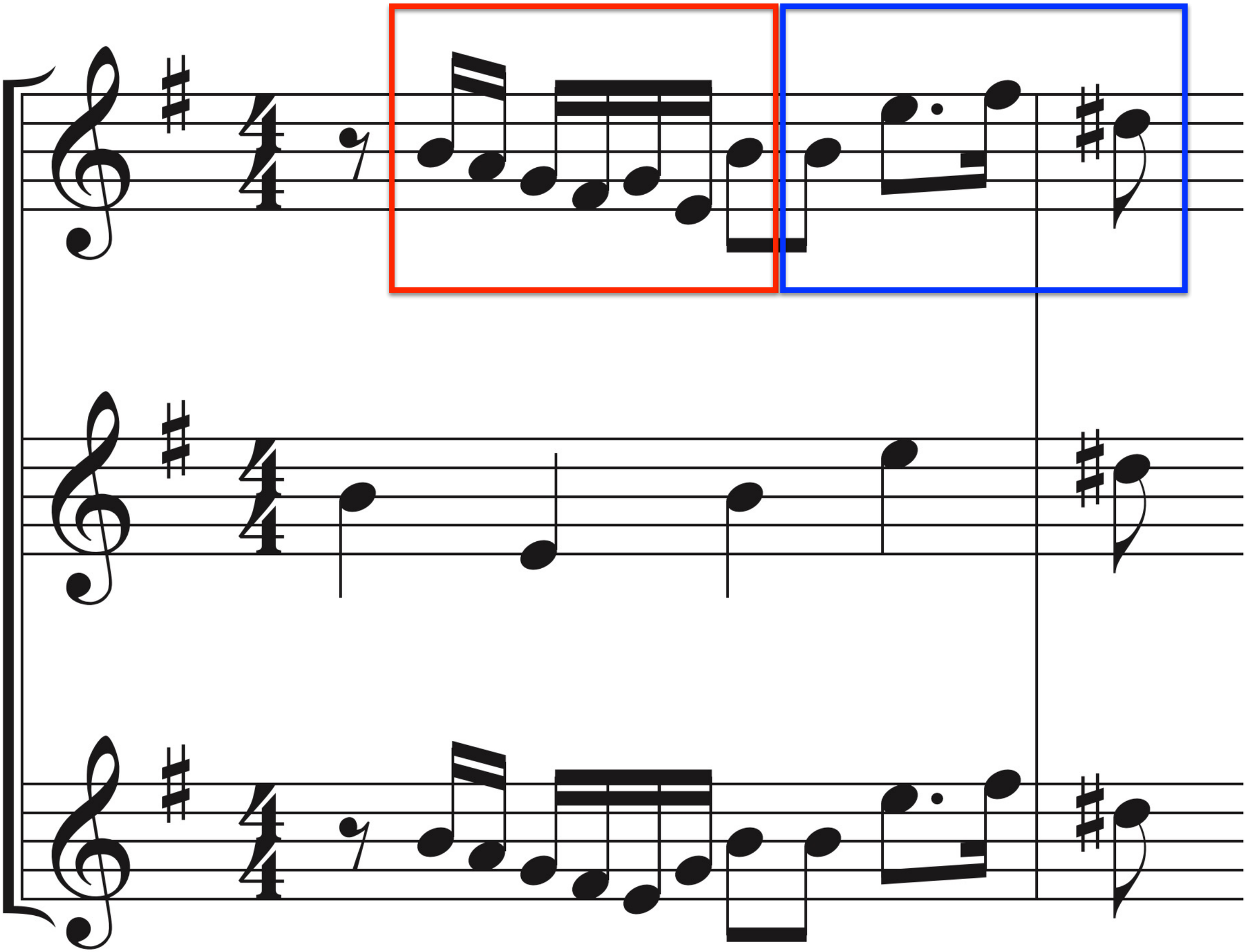
Quelques détails

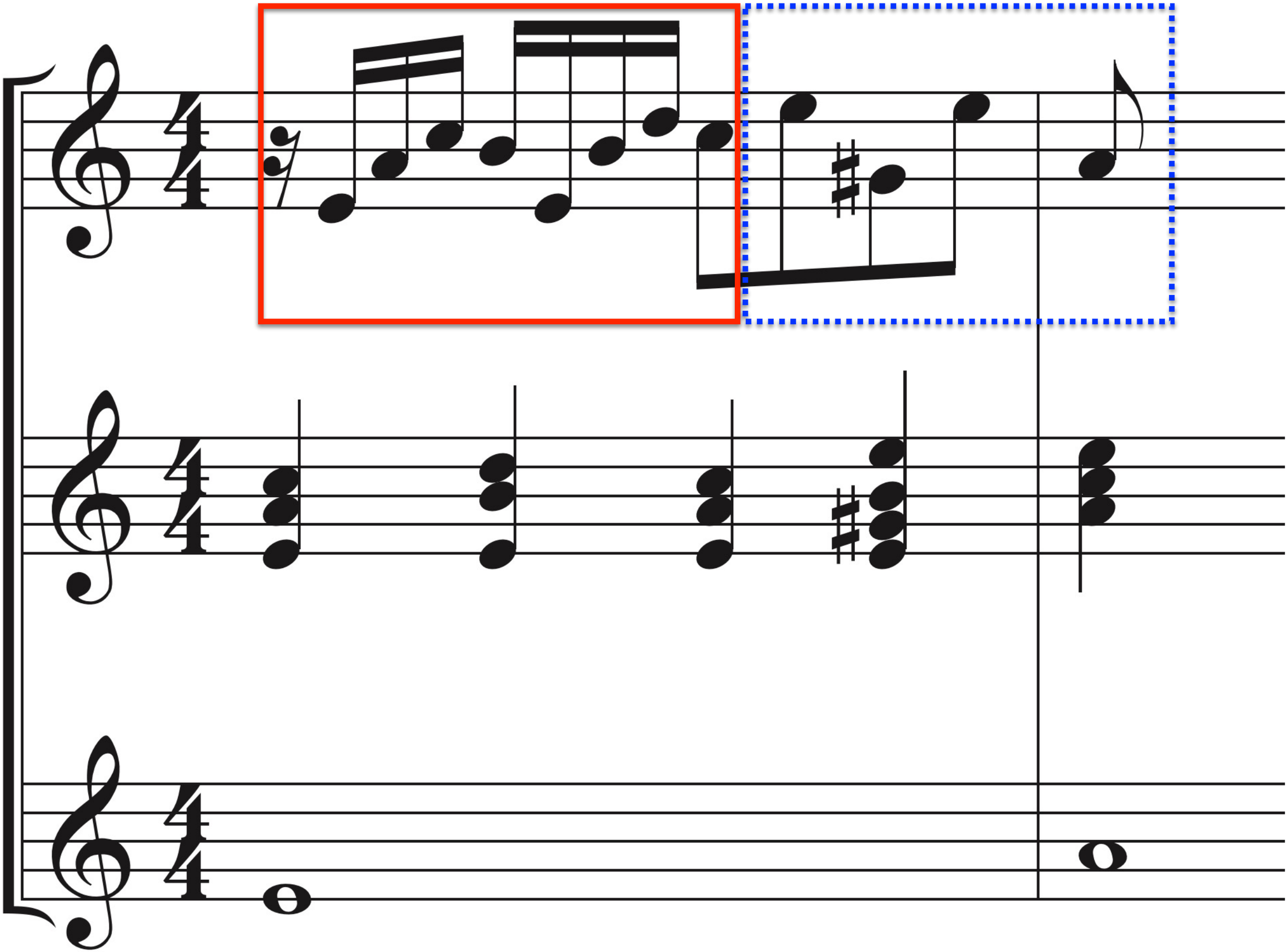
variation possible

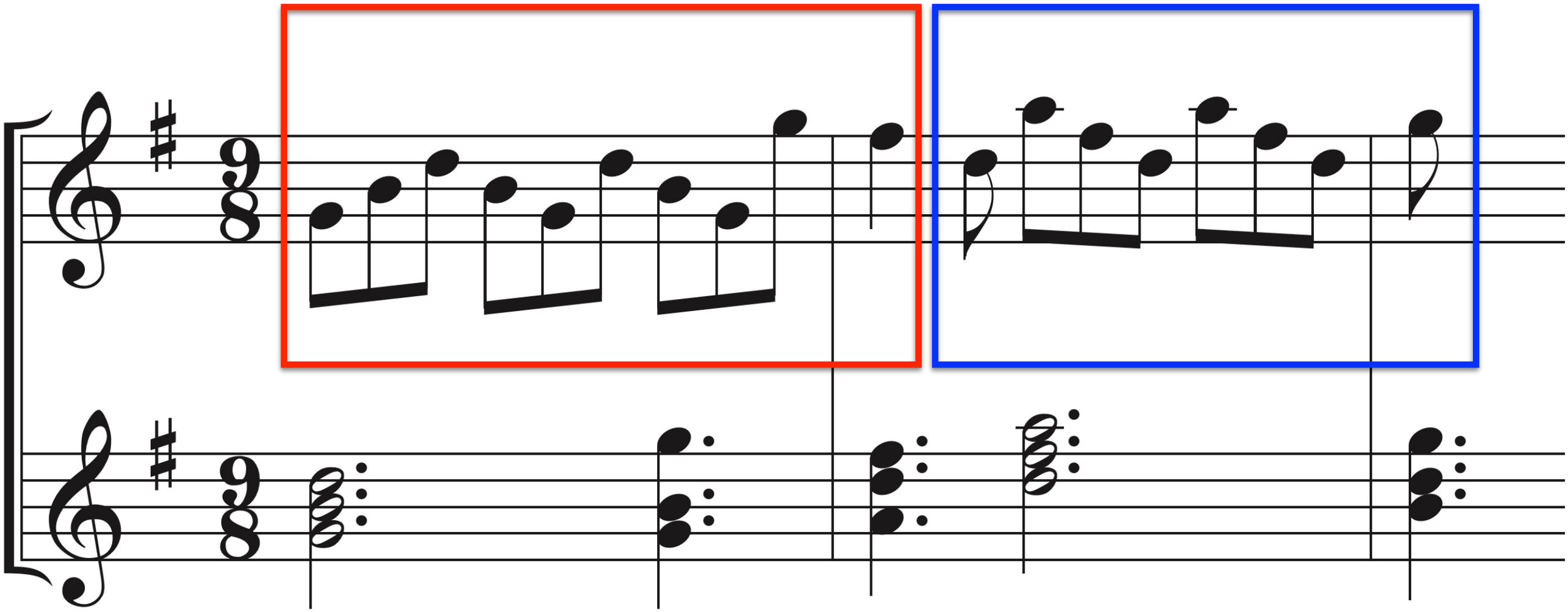
variation de Bach

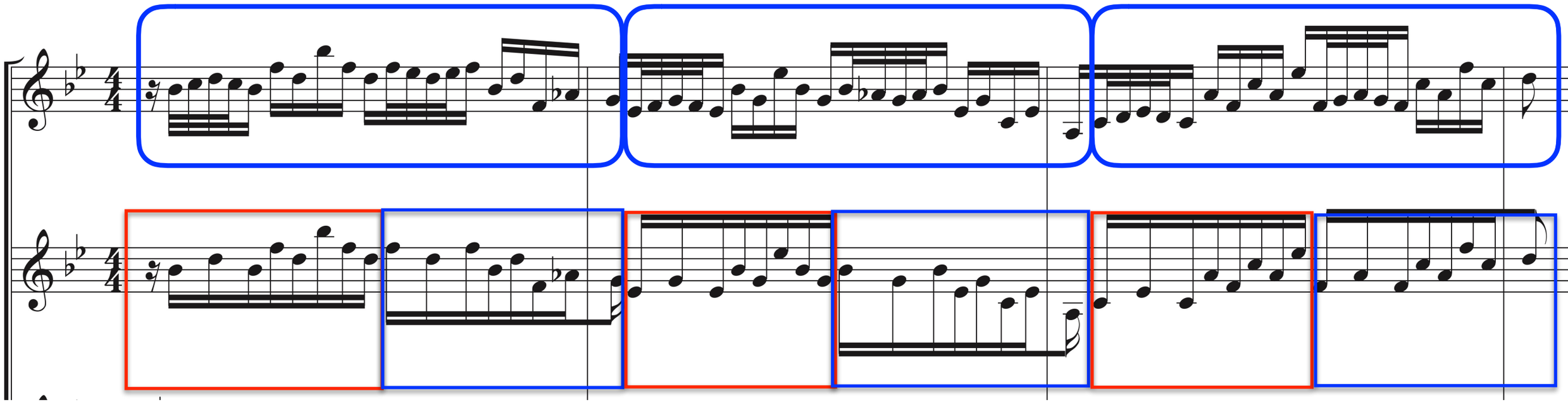

Symétrie
Harmonie sous-jacente











SIb (**B**) ! tonalité de Bach

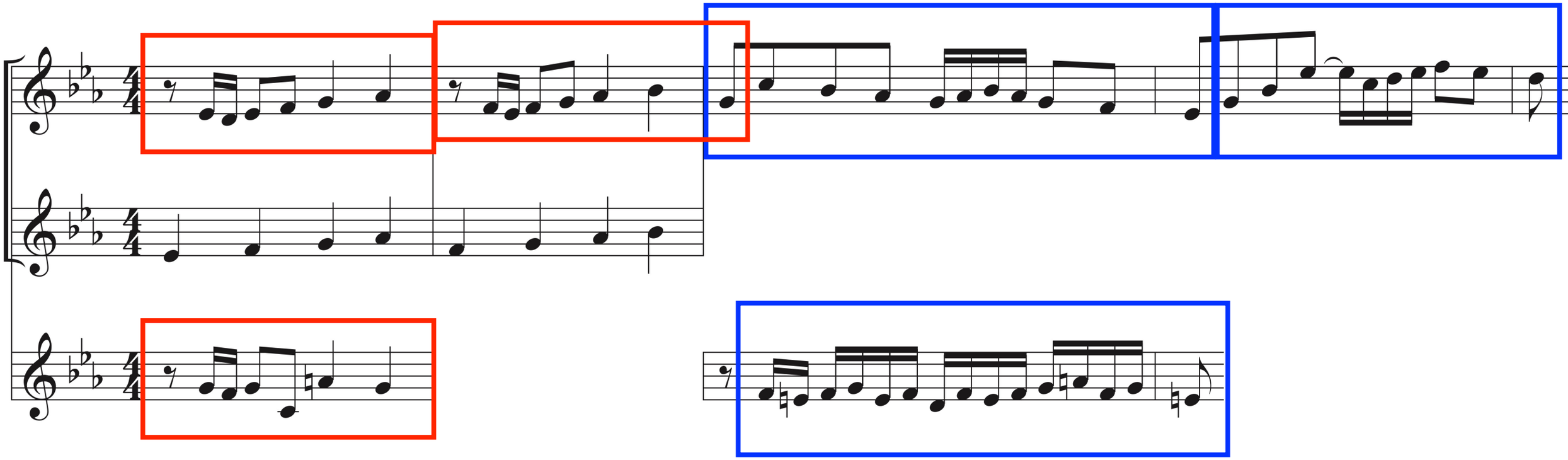
Chaque partie du sujet est composée de **20** notes

C’est ma tonalité (ICH) = **20**

L’invention contient **20** mesures

decresc. rythmique

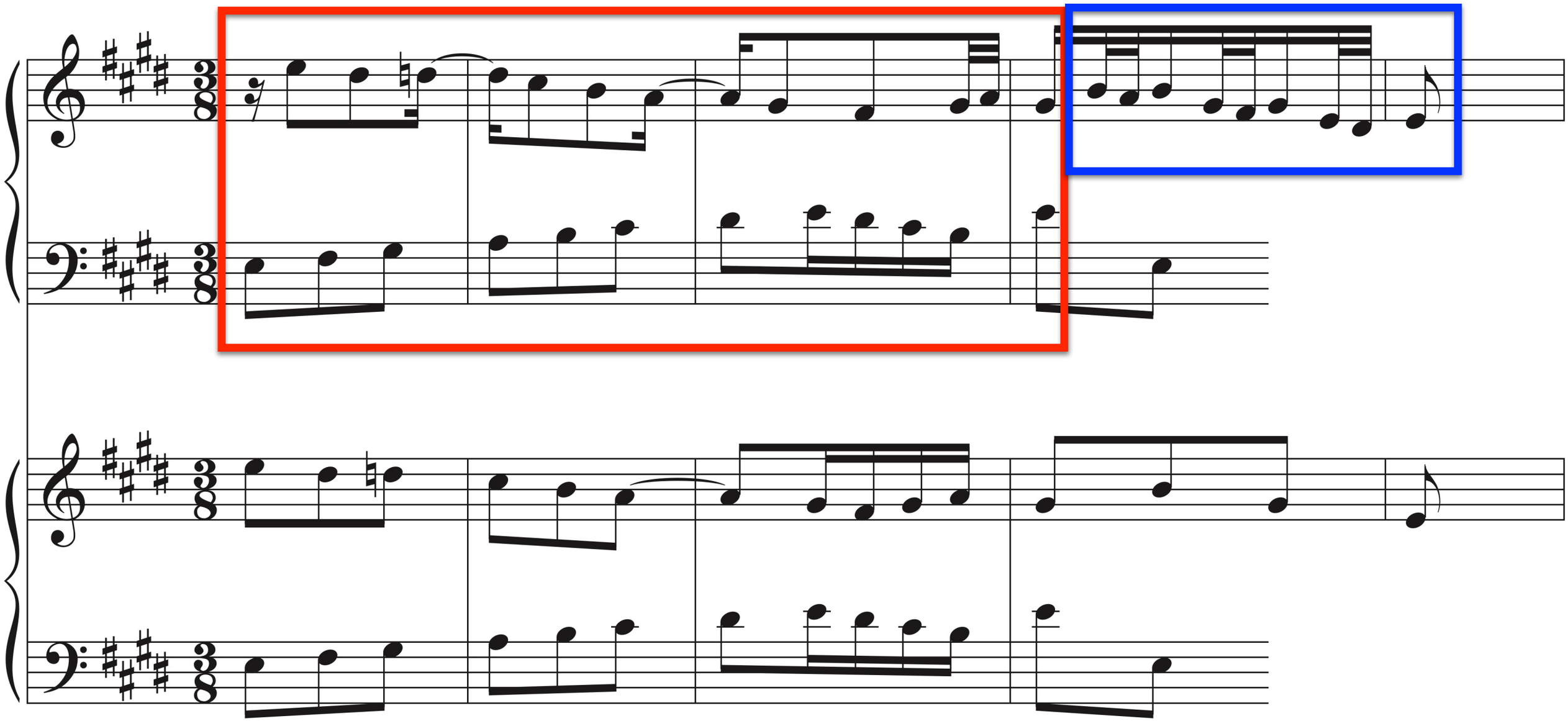
animation …



Sujet de fugue en DO du 2e cahier

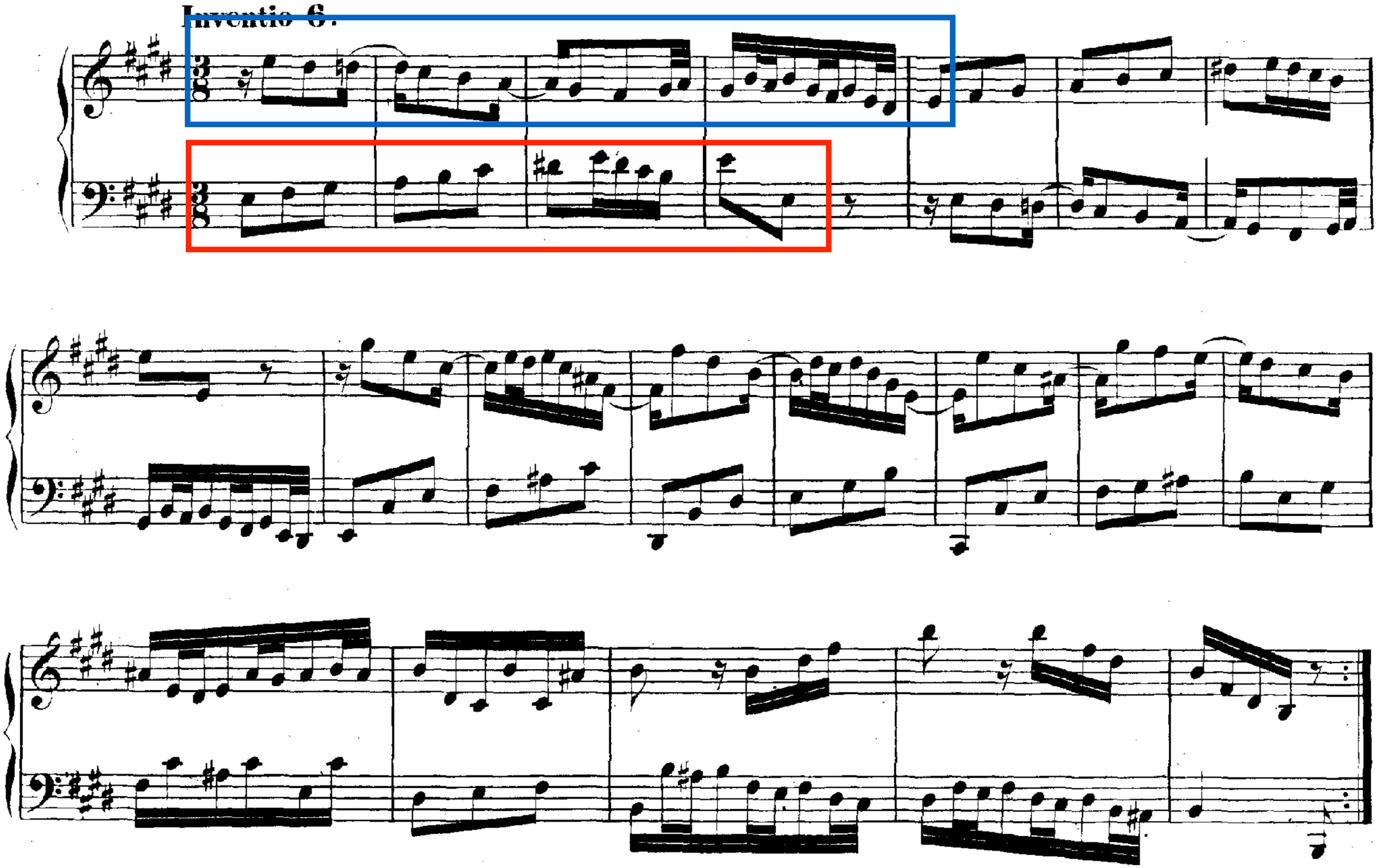
2 sujets ou sujet et contresujet

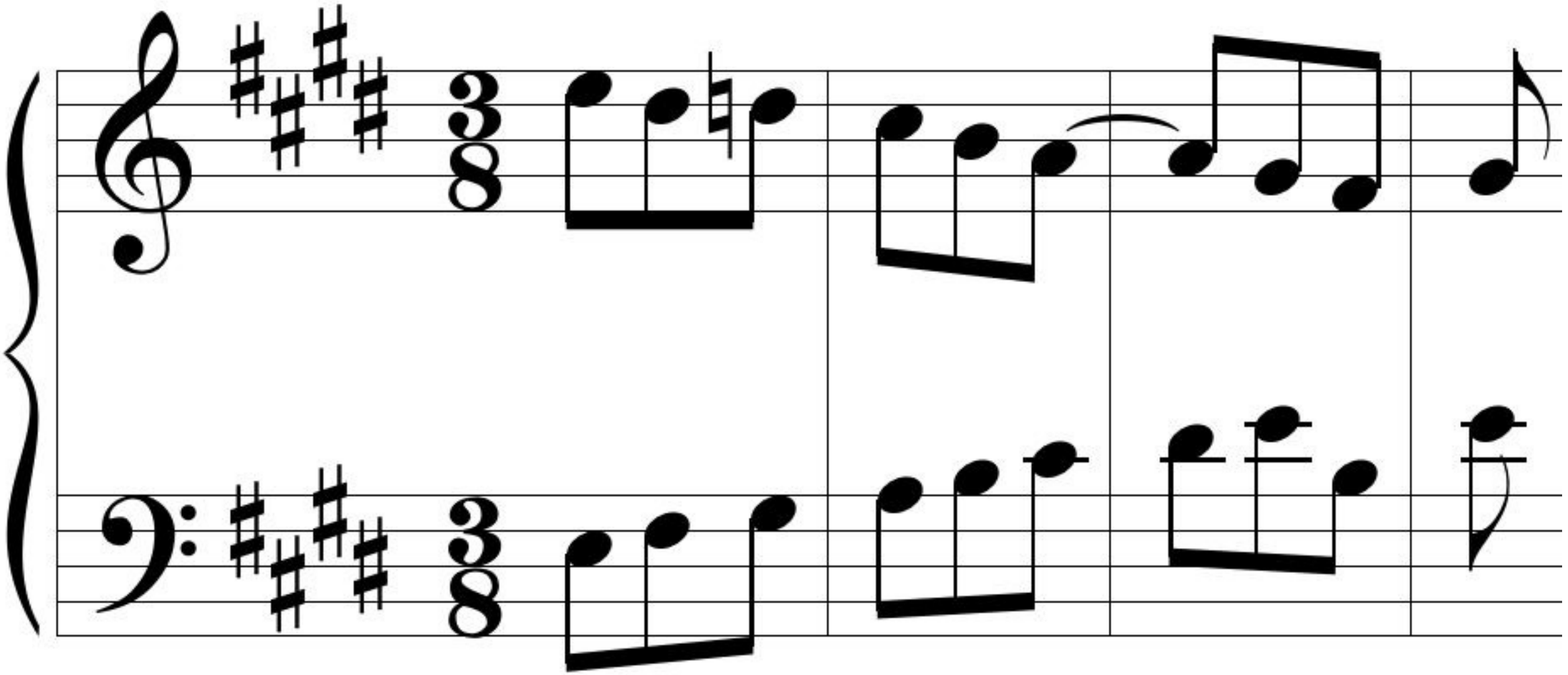
Caractère très « torturé » - chromatisme descendant!



Contrepoint renversable

Mi majeur 2vx


Inventio 6.



I V I IV (I) IV V I V I

D

I IV V I V I

LES TONALITES ET LEURS AFFECTS

d'après J. Mattheson, Das Neu-Eröffnete Orchester, 1713 *(en italique)* et d'autres sources d'époque

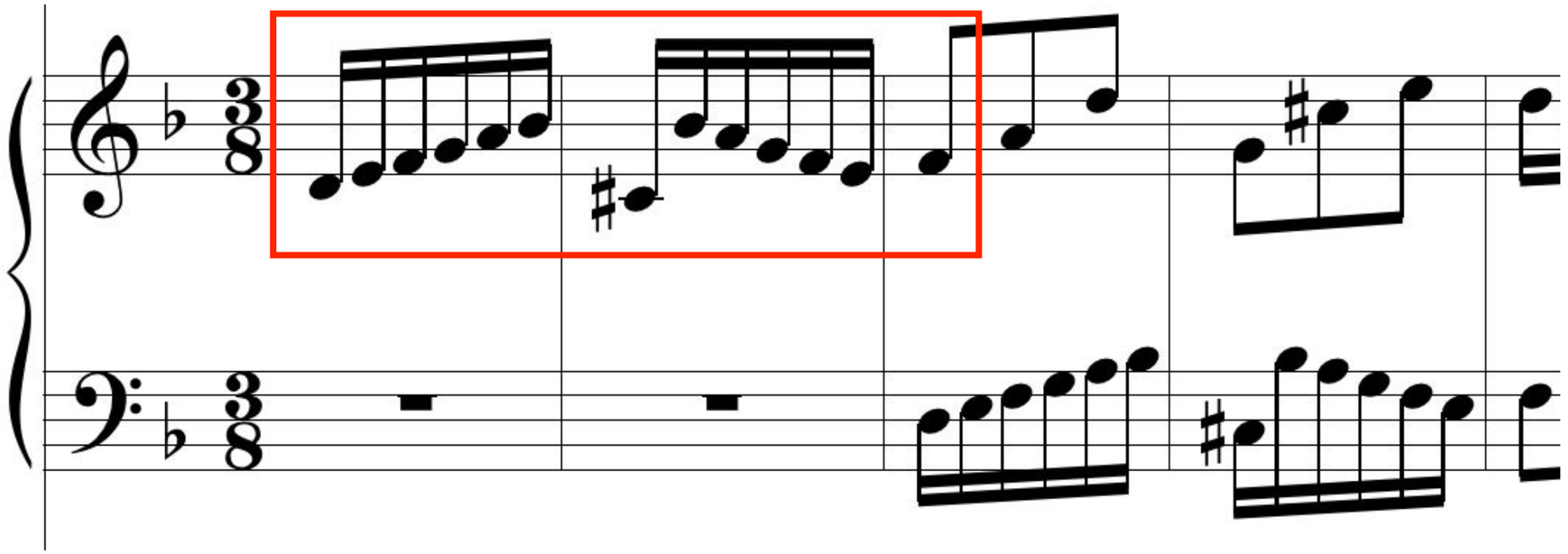
TON	**Majeur**	**Mineur**
DO	*Insolence, effronterie, allégresse, joie*	*Amabilité, tristesse, douceur*
RE	*Vivacité, gaieté, caprice, délicatesse,* entêté, bruyant, réconfortant	*Calme, moelleux, noblesse,* pieux
Mib	*Pathétique,* sérieux, divin (Trinité)	
MI	*Désespoir*, tranchant et pénétrant, en souffrant, avec affliction mortelle	Pensée profonde, affection, tristesse mais avec consolation, *légèreté sans joie*
FA	*Générosité, constance, amour,* naturel (Pastorale), aisé, beau	*Mélancolie noire sans secours,* avec angoisse de mort, résigné
FA#		*Grande affliction,* misanthropie
SOL	*Sérieux, gaieté,* insinuant, racontant	*Sérieux, grâce, beauté extraordinaire,* gaiement et doux, gracieux et tendre, avec plainte adoucie
LA	*Tristesse, plainte,* aussi brillant	*Plainte, calme,* invitant au sommeil
SI b	*Divertissement, magnificence,* très agréable	Sensibilité et tristesse
SI	*Désespoir, dureté*	*Mélancolie, mauvaise humeur*, sans plaisir

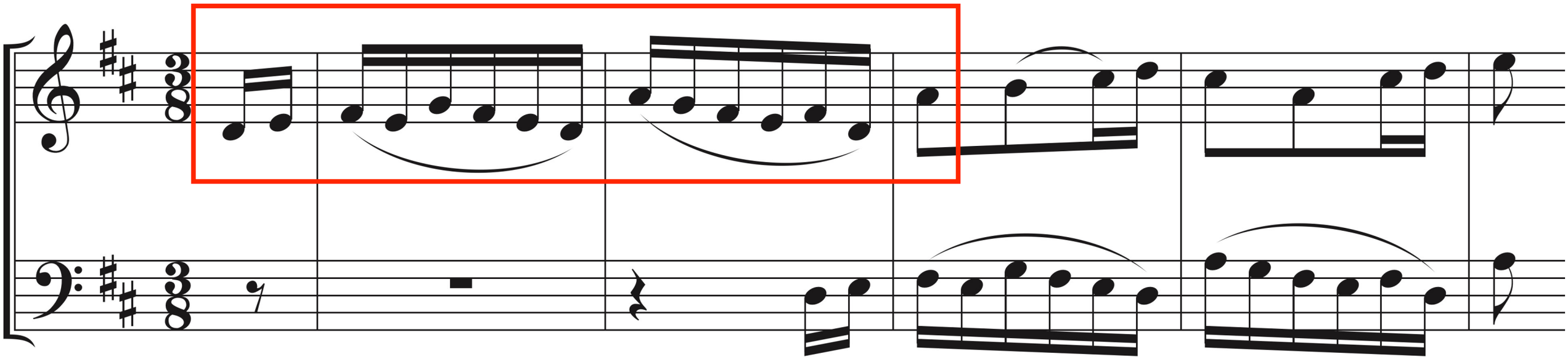
Polyphonie

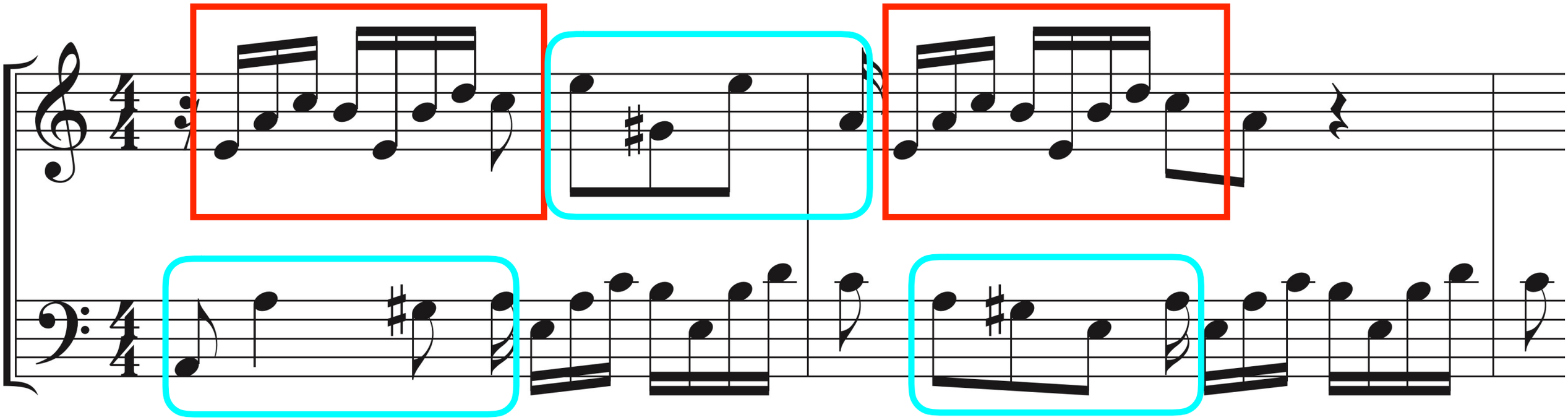
la 2ème voix ?

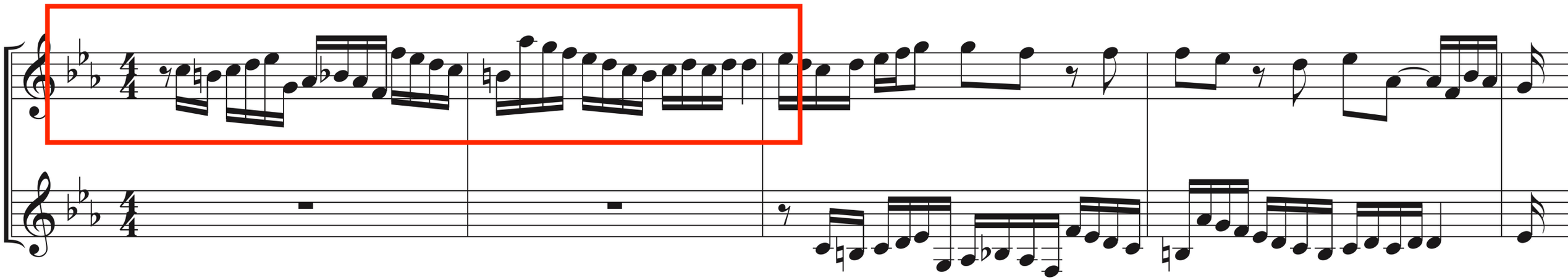
Exposition

Imitation à l’8ve

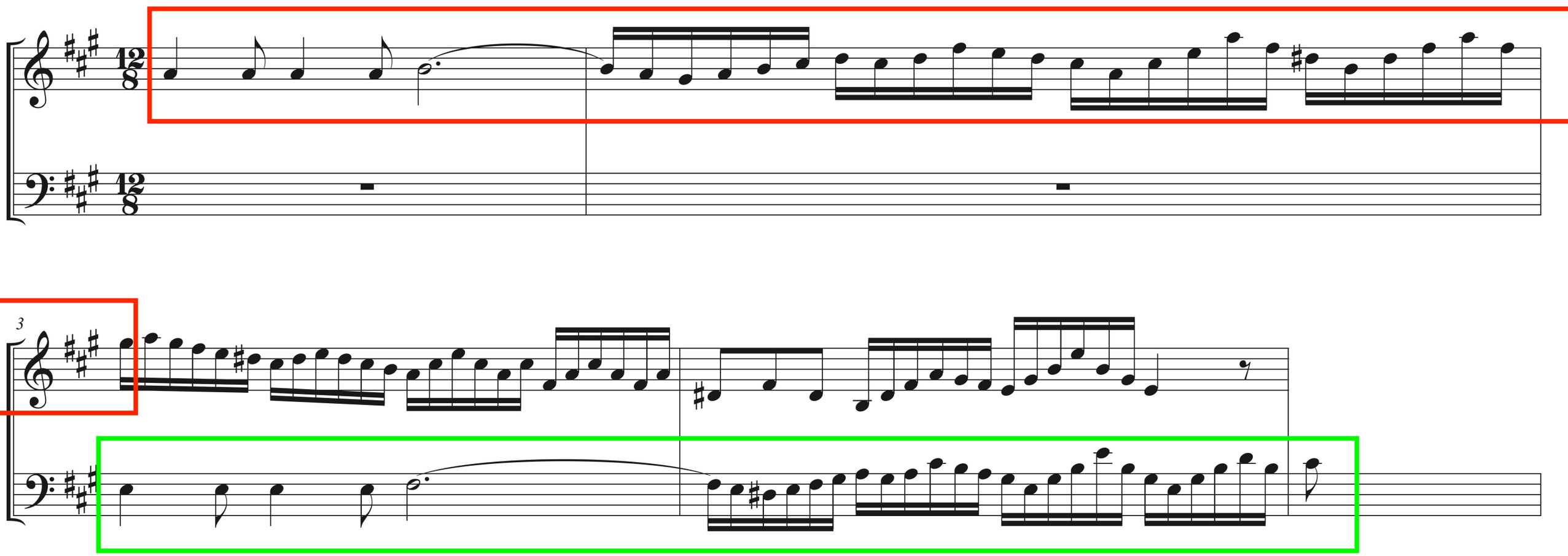




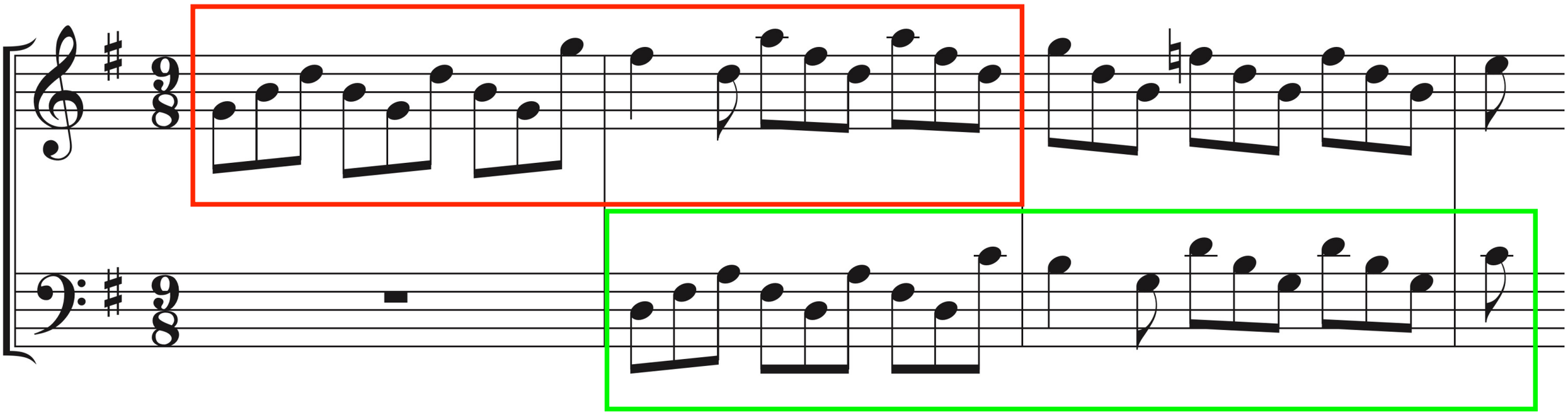




Imitation à la 5te

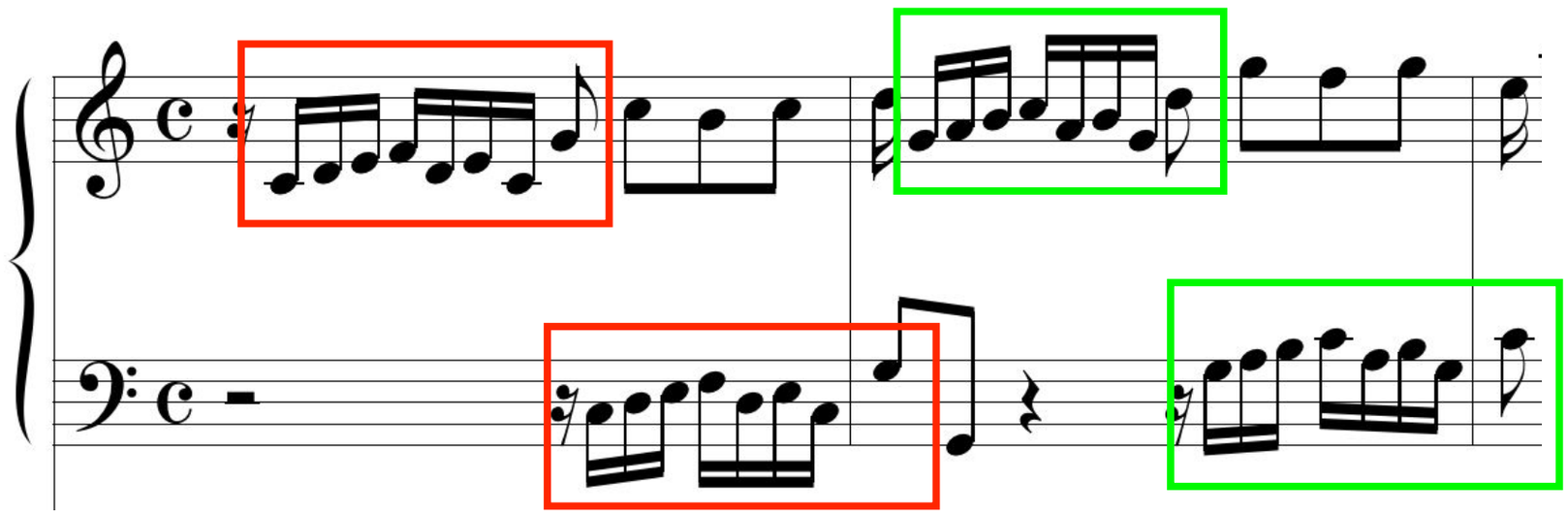


« réponse »



Sujet et réponse se chevauchent : **STRETTE**

Imitation à l’8ve et à la 5te ?



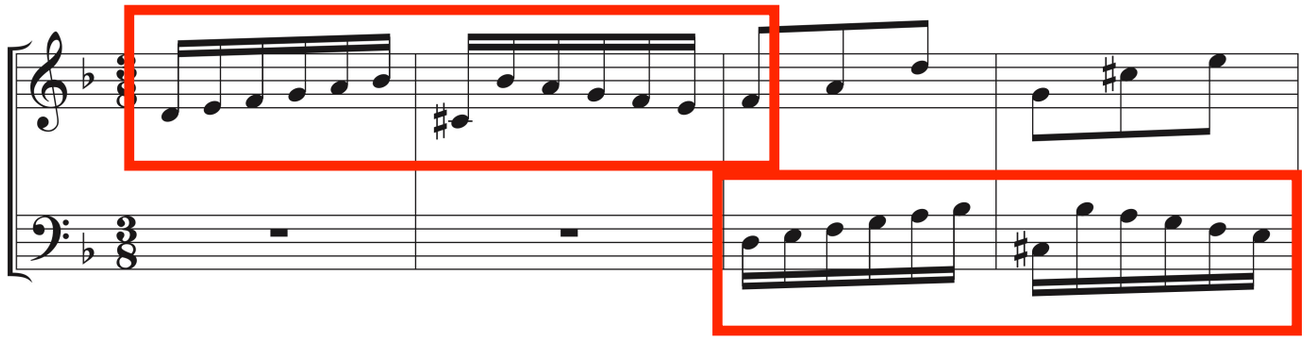
Forme ou « structure »

Invention en ré mineur

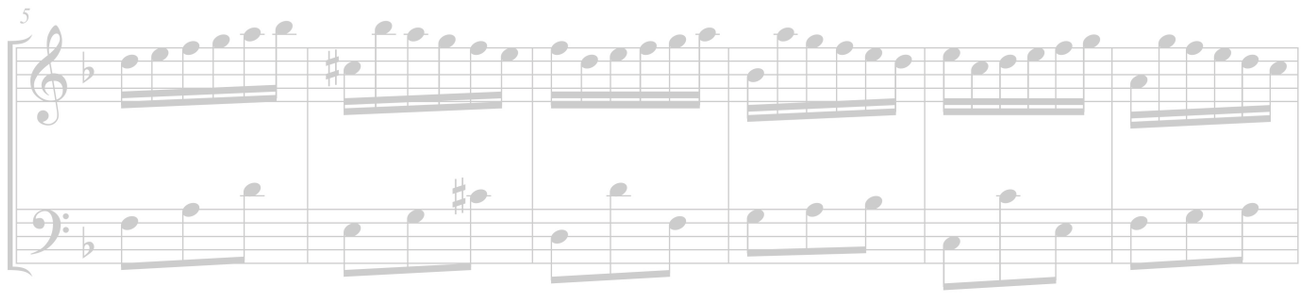
BWV 775

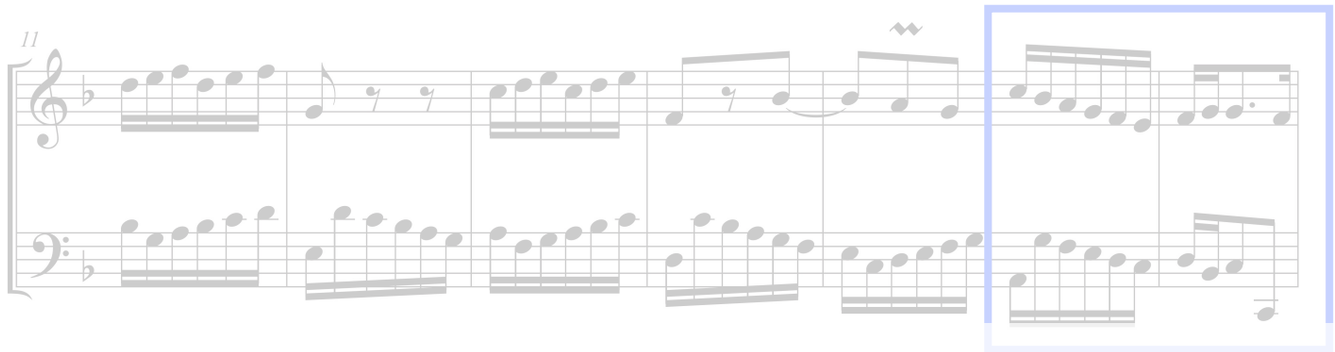
1ère partie

« Exposition »



Episode ou divertissement « modulant »



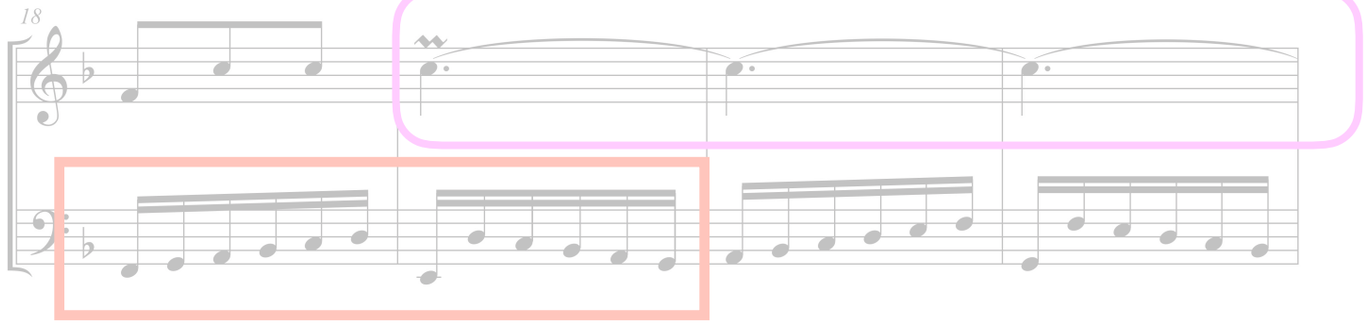


cadence en FA (relatif) « hémiole »

2è partie

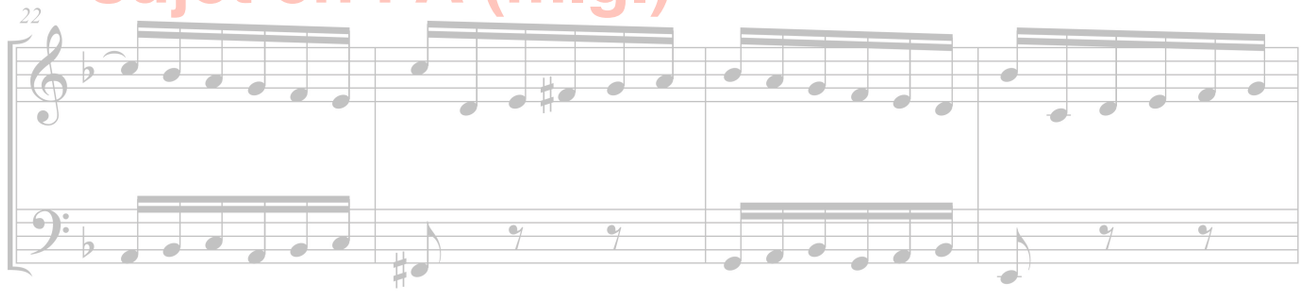
« développement »

V de FA

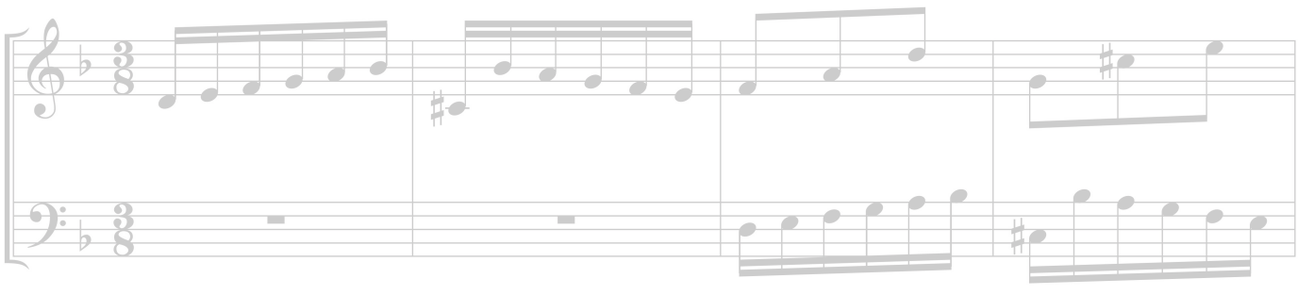


sujet en FA (m.g.)

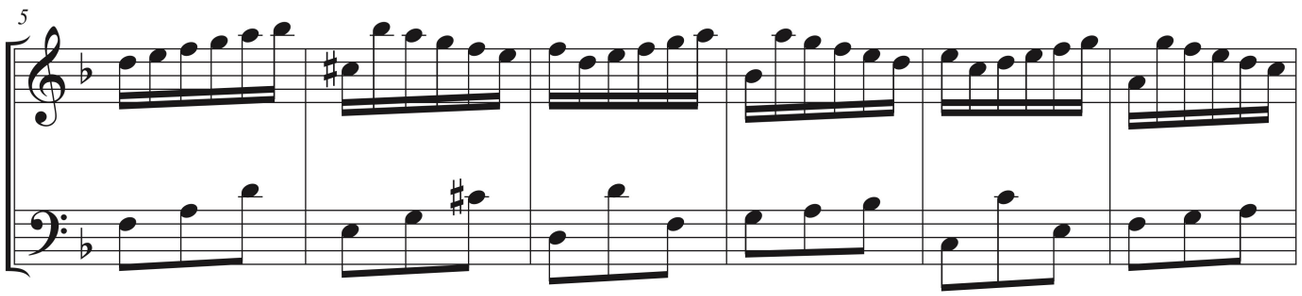
Episode ou divertissement



1ère partie

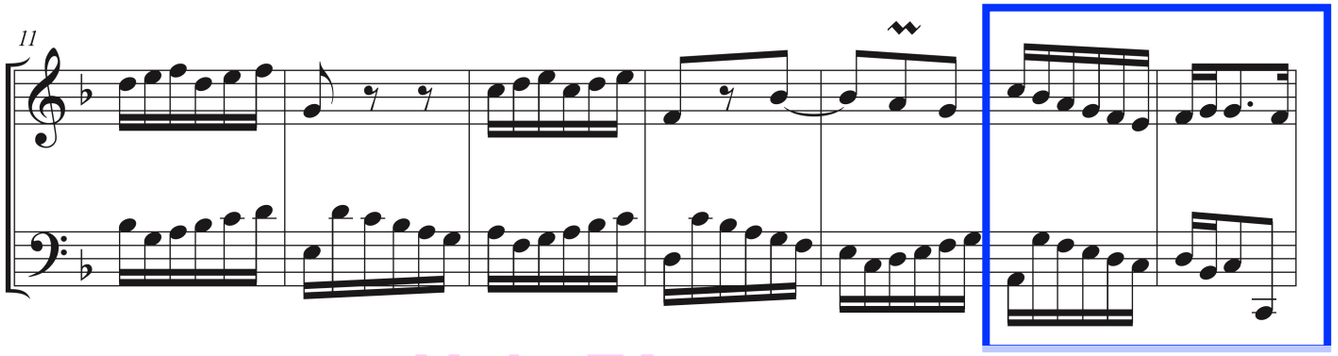


Episode ou divertissement « modulant » vers FA



(FA)

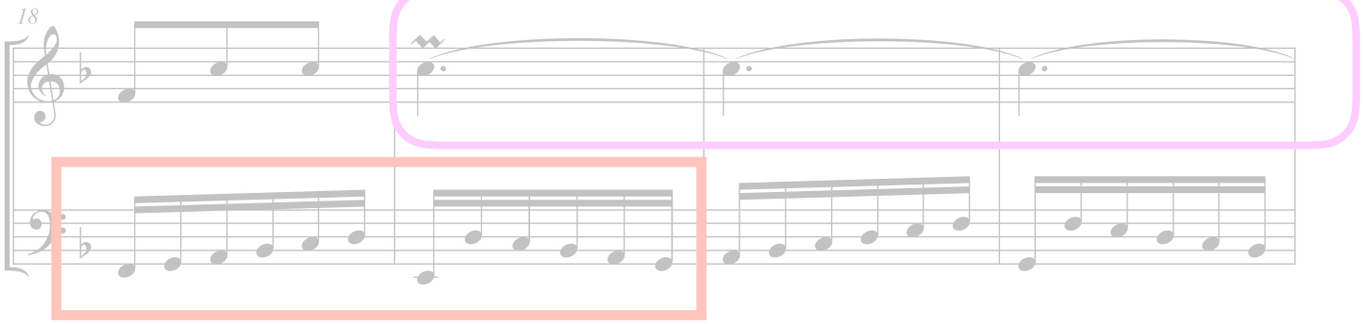
prolongation



cadence en FA (relatif) « hémiole »

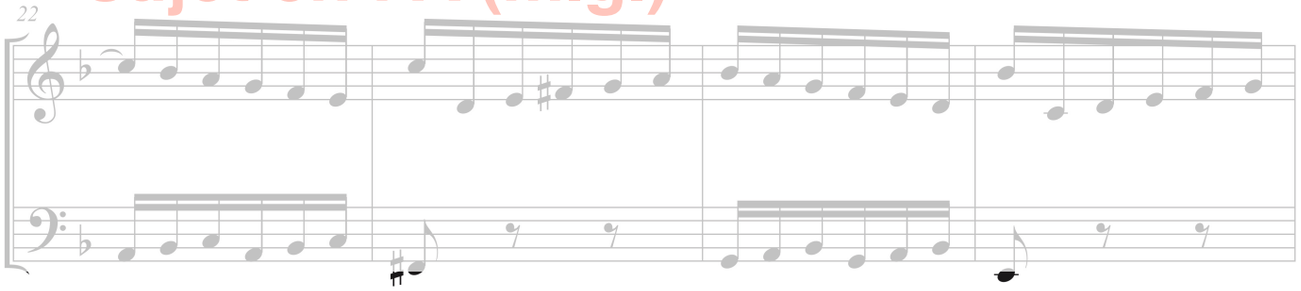
2è partie « développement »

V de FA

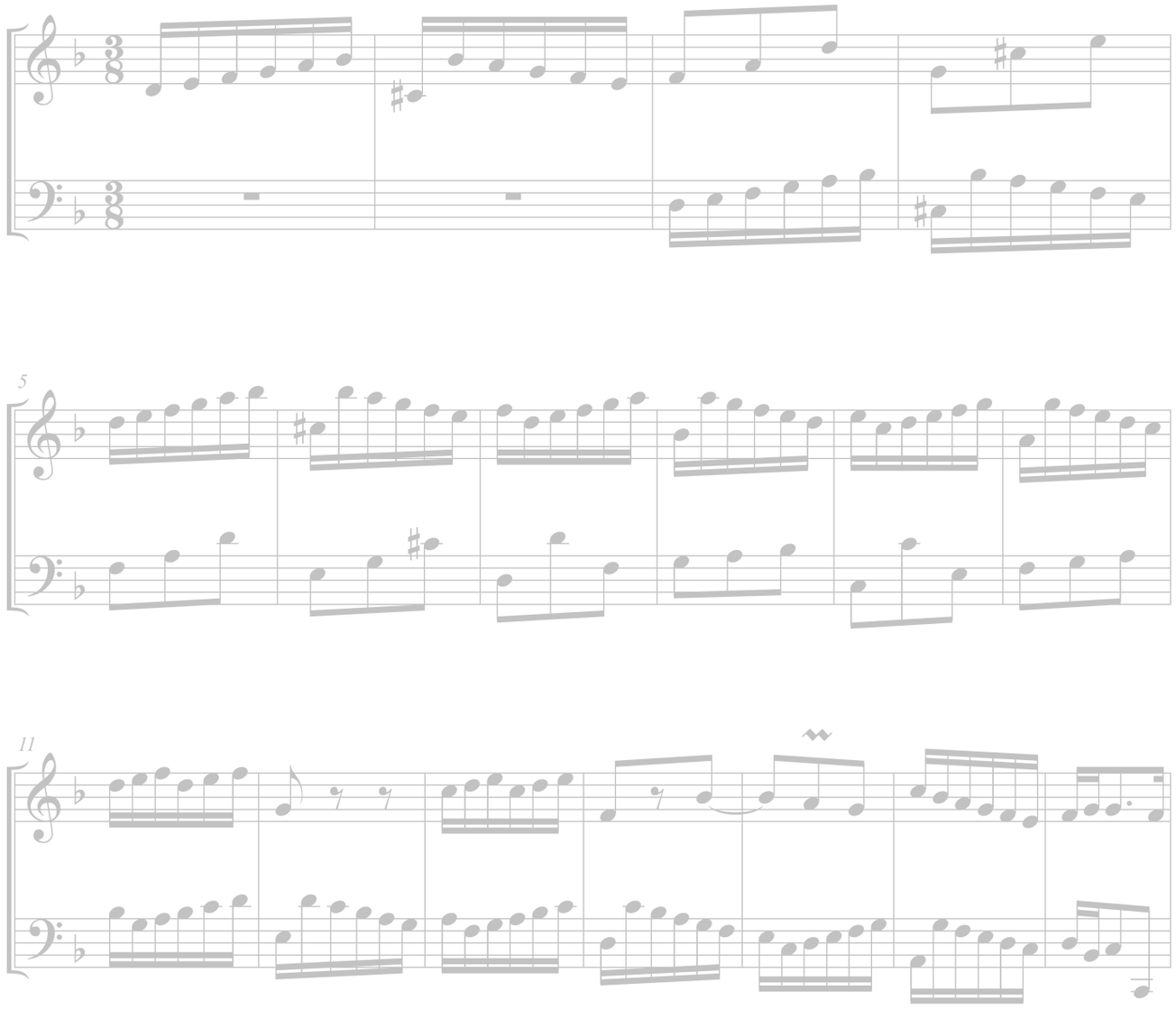


sujet en FA (m.g.)

Episode ou divertissement



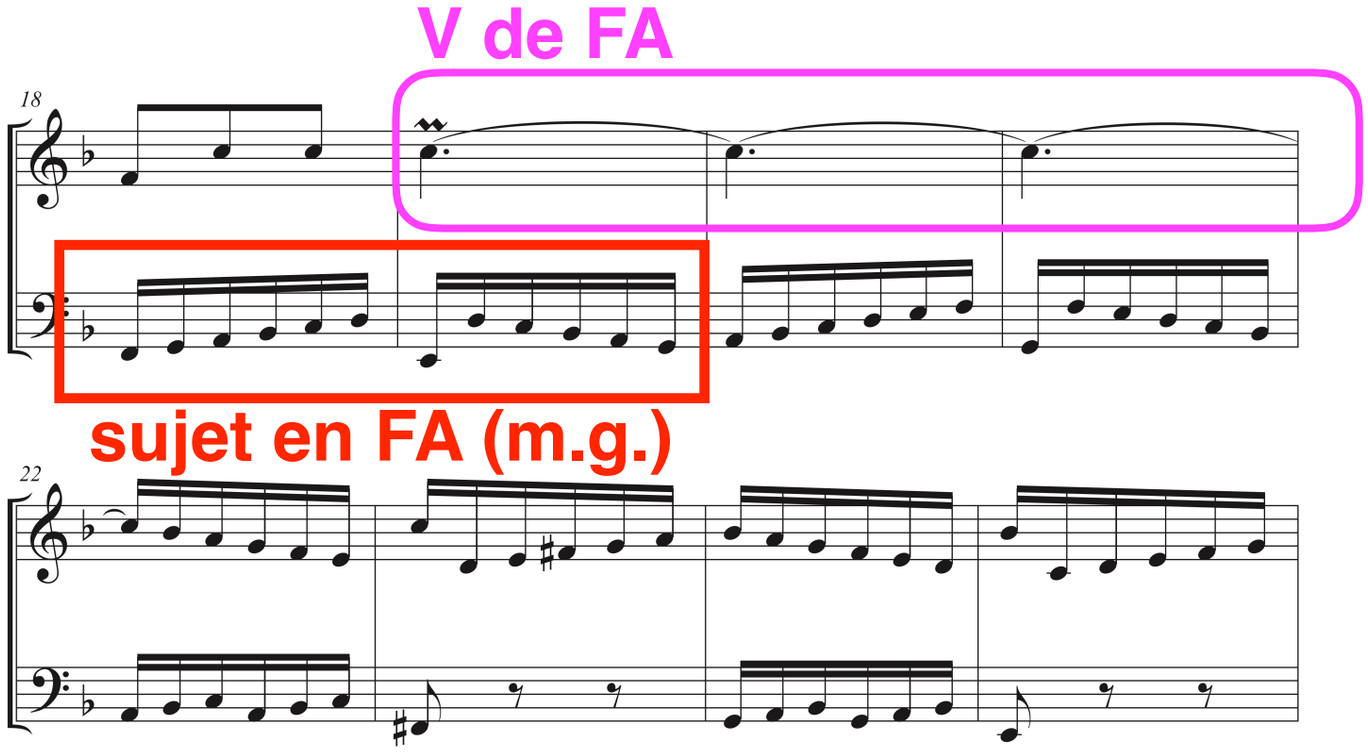
1ère partie



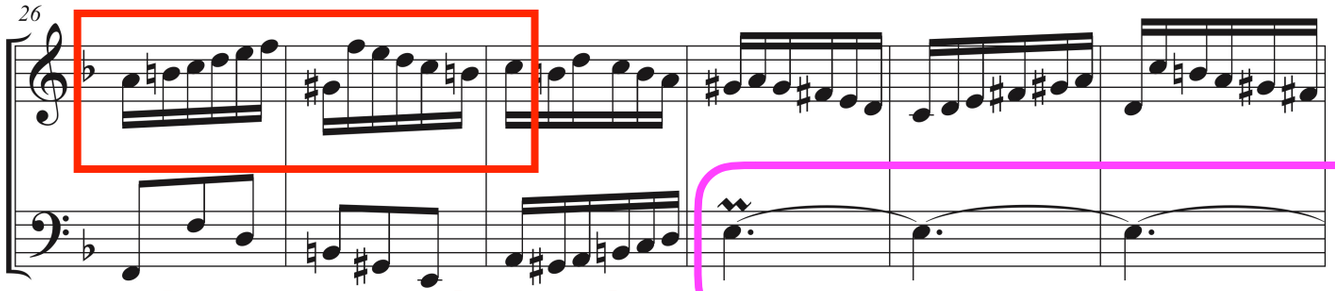
Sujet à
l'autre main

2è partie
« développement »

Episode ou
divertissement

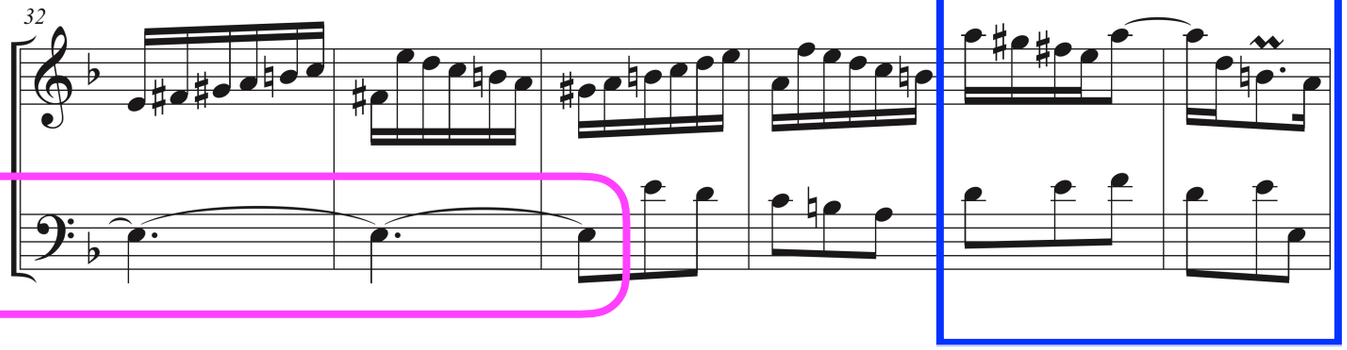


modulation en
la mineur
(ton de la dominante)



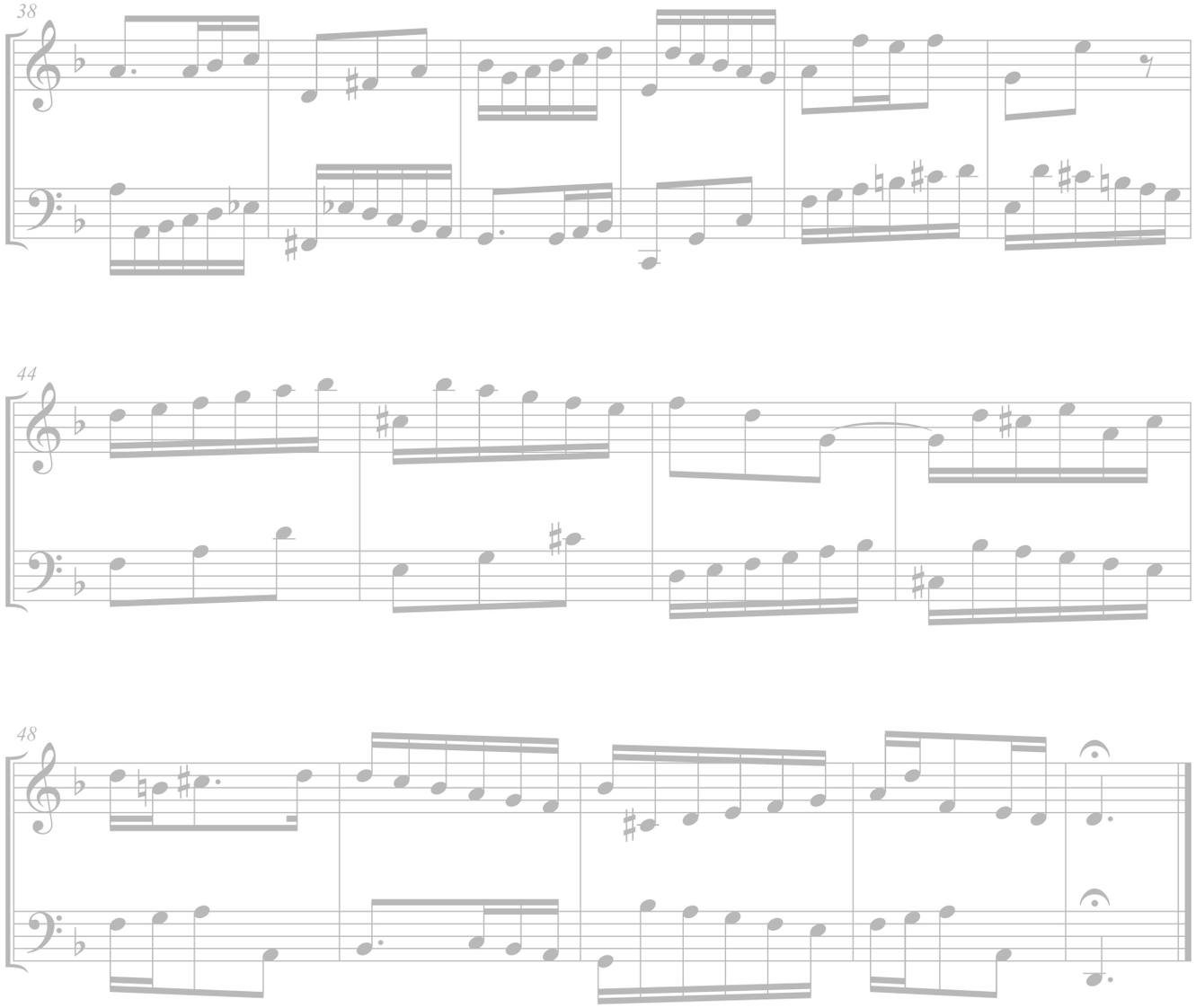
sujet en la (m.d.)

V de la



cadence
en la min
(dominante)
« hémiole »

3è partie
« transition »
vers ré



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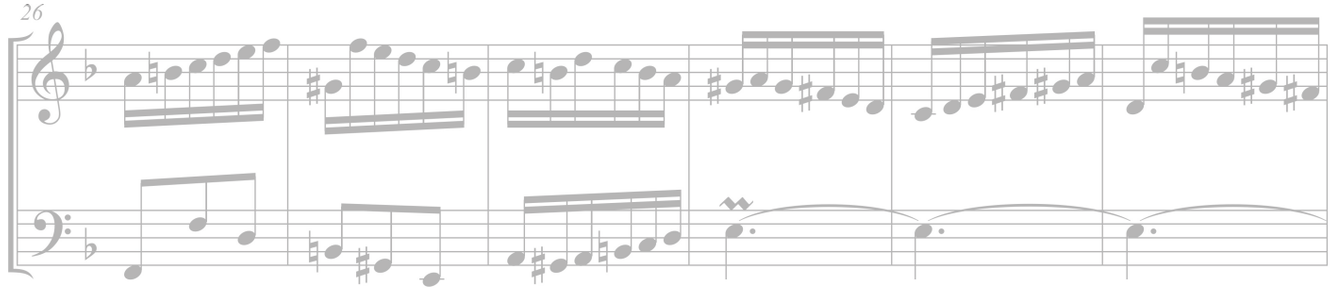

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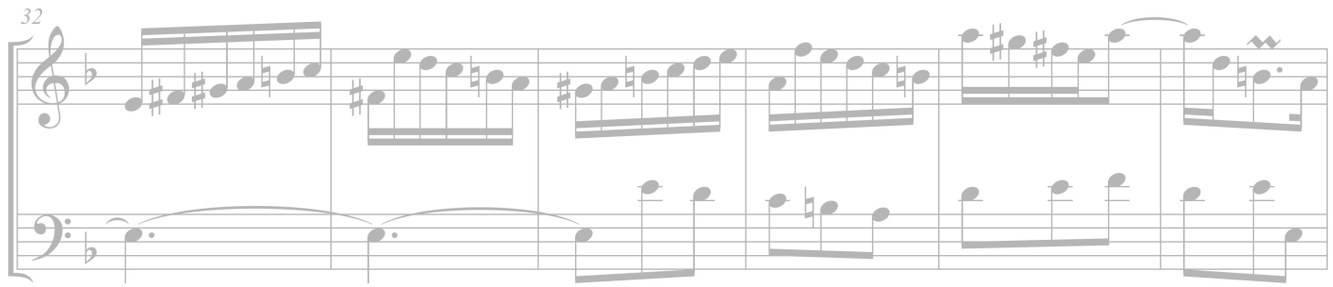

3è partie « transition » vers ré

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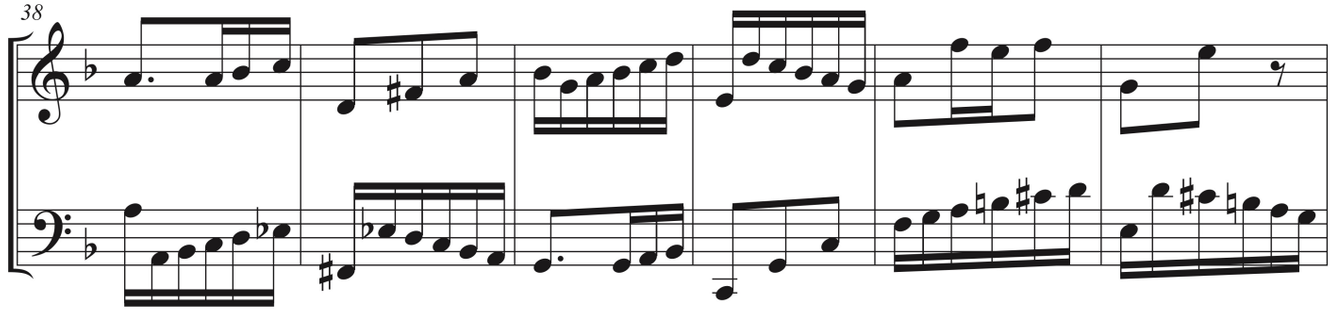

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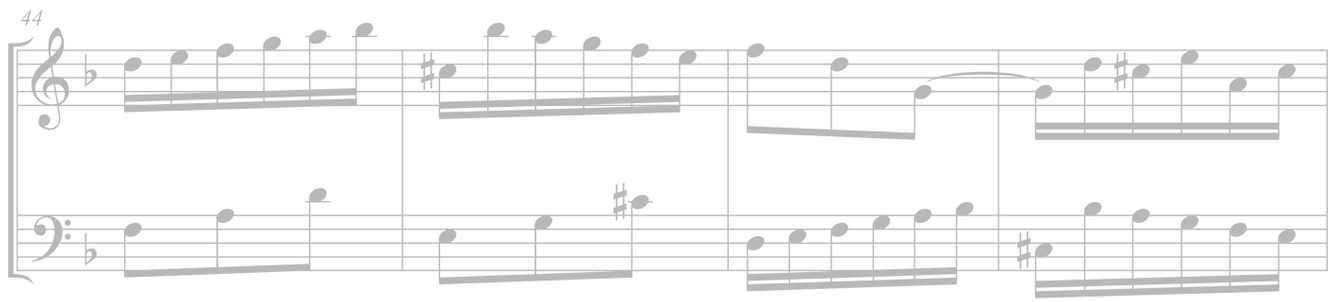

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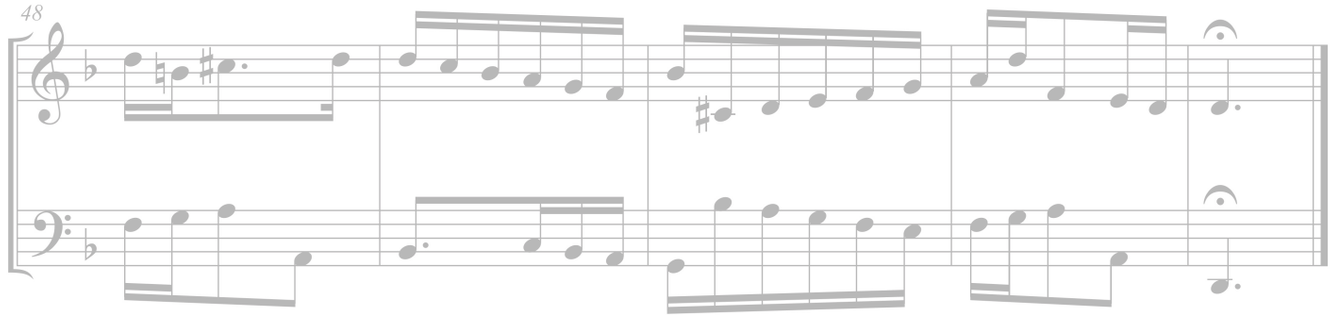
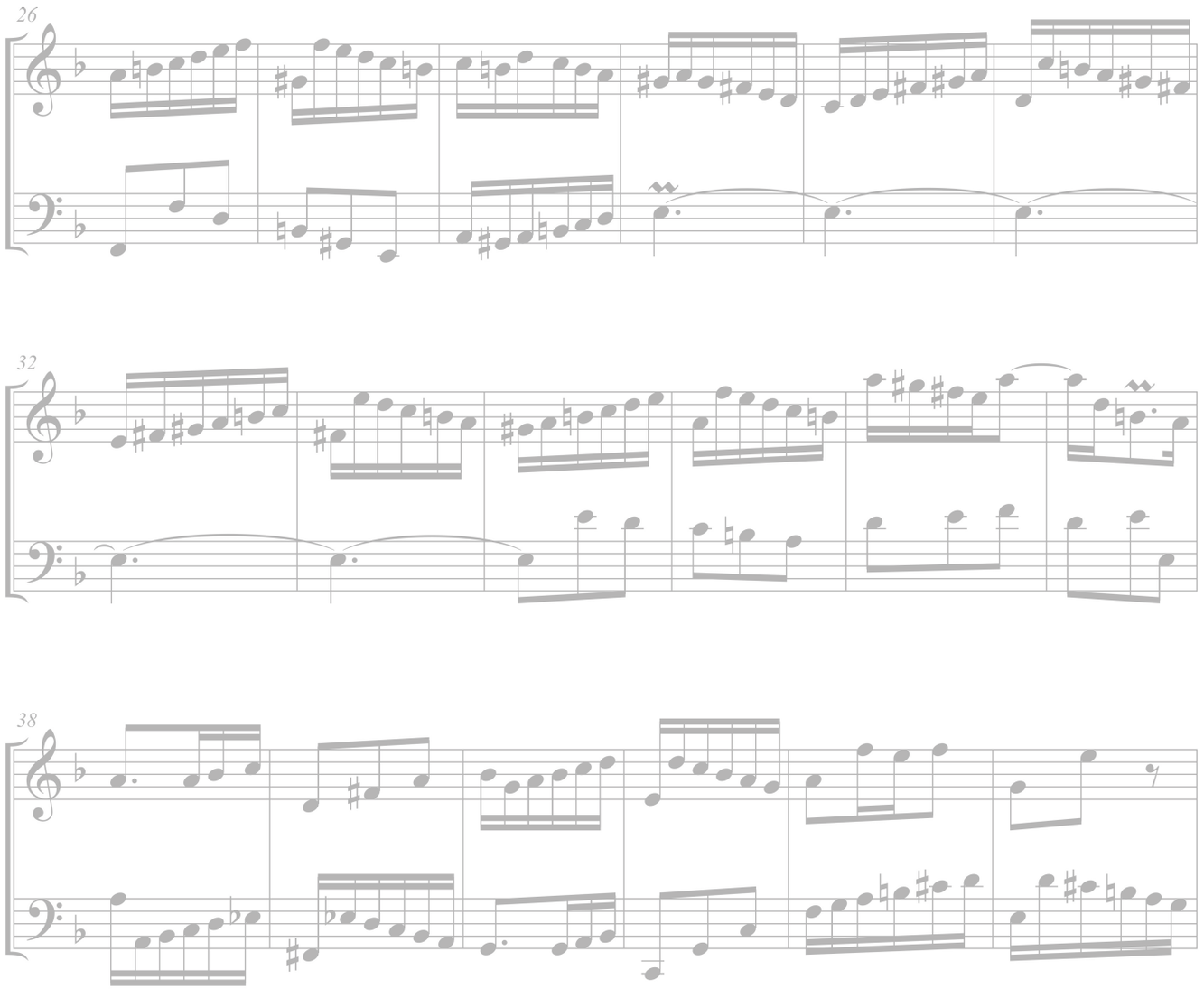
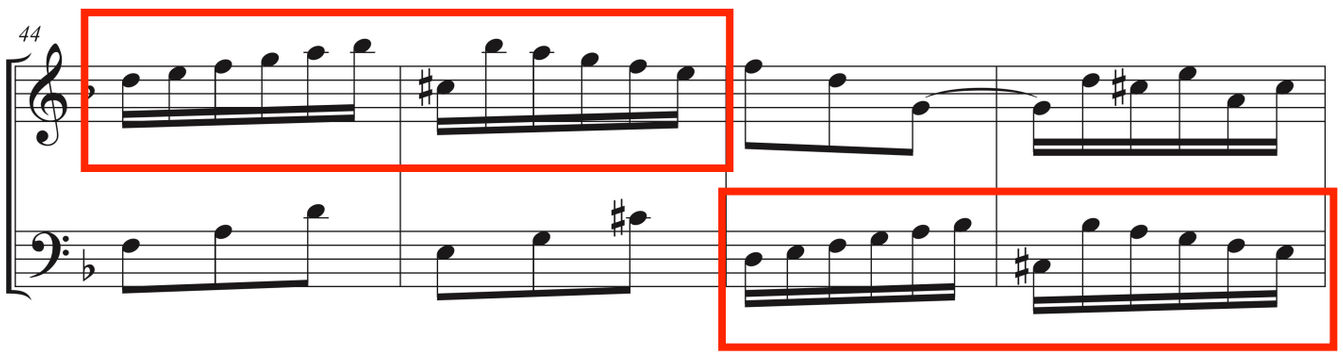
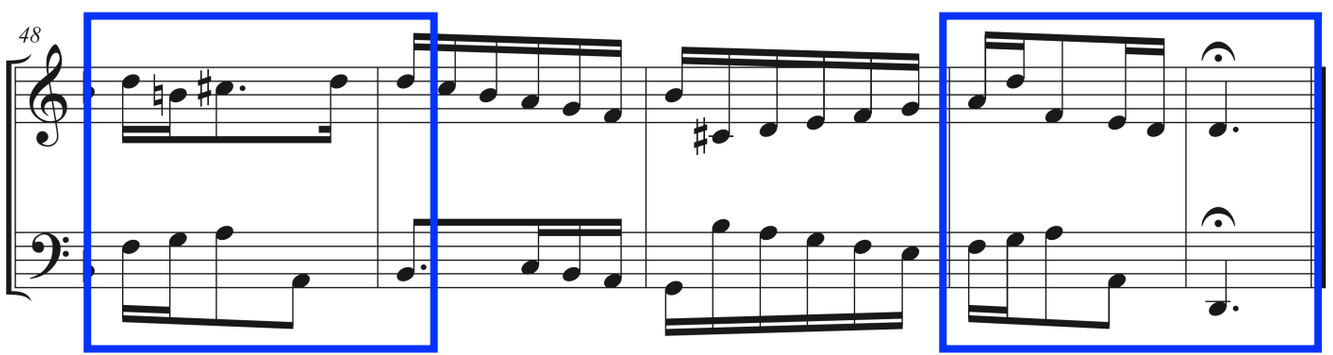




« Réexposition »



cadence rompue



cadence finale

1ère partie

Exposition	2 entrées du sujet en ré mineur
Epis. mod. phase 1	ré mineur vers FA majeur (ton du relatif)
Epis. mod. phase 2	confirmation de FA majeur
Cadence parfaire en FA majeur	hémiole

2ème partie

Développement

Sujet en FA majeur

Epis. mod. phase 1 — Fa majeur

Epis. mod. phase 2 — modulation vers la mineur (ton de la dominante)

Cadence parfaite en la mineur — hémiole

3ème partie

Transition modulante vers ré mineur

Réexposition 2 entrées en ré mineur

Cadence « rompue » en ré mineur hémiole

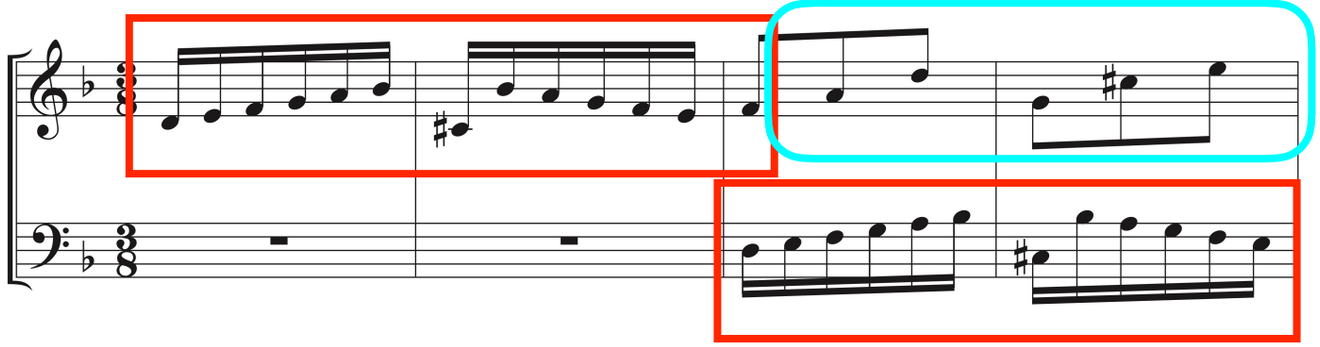
Cadence parfaite en ré mineur hémiole

Détails

les présentations du sujet complet et morcelé

1ère partie

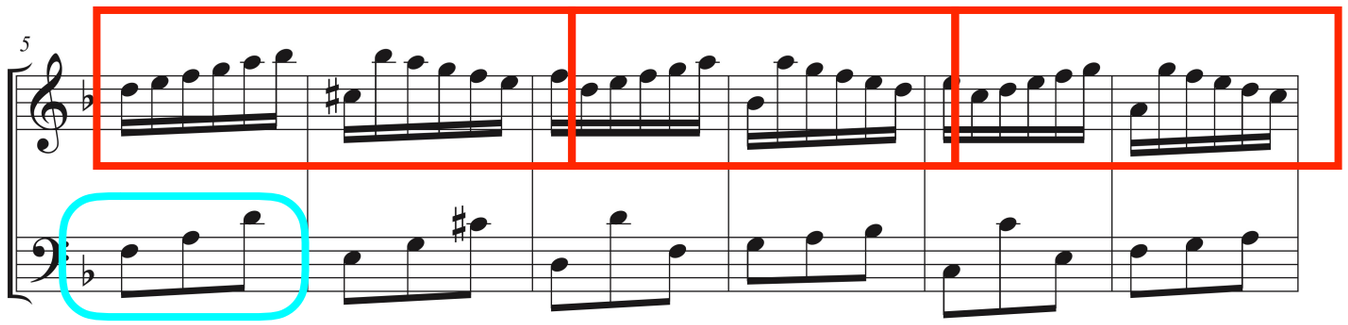
« Exposition »



Episode modulant

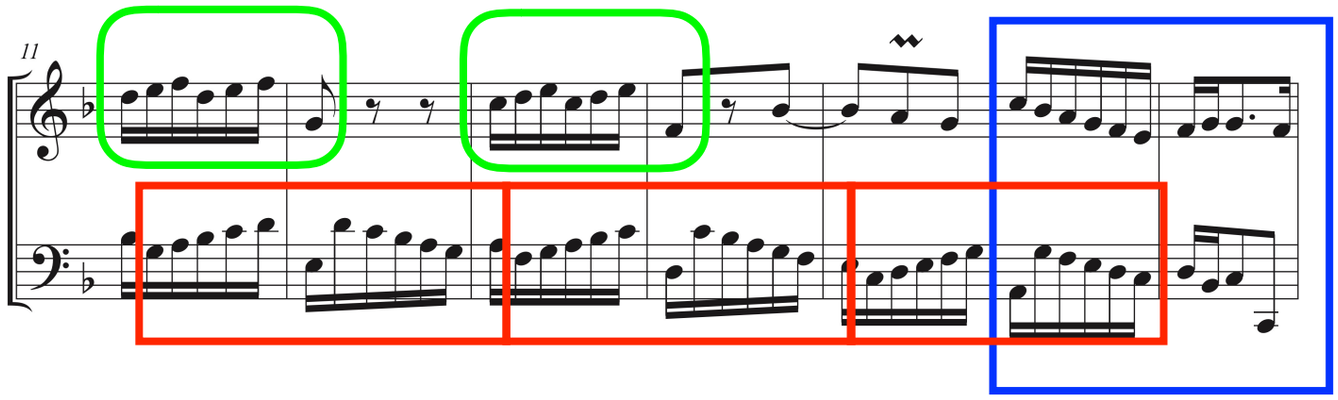
Divertissement

phase 1



phase 2

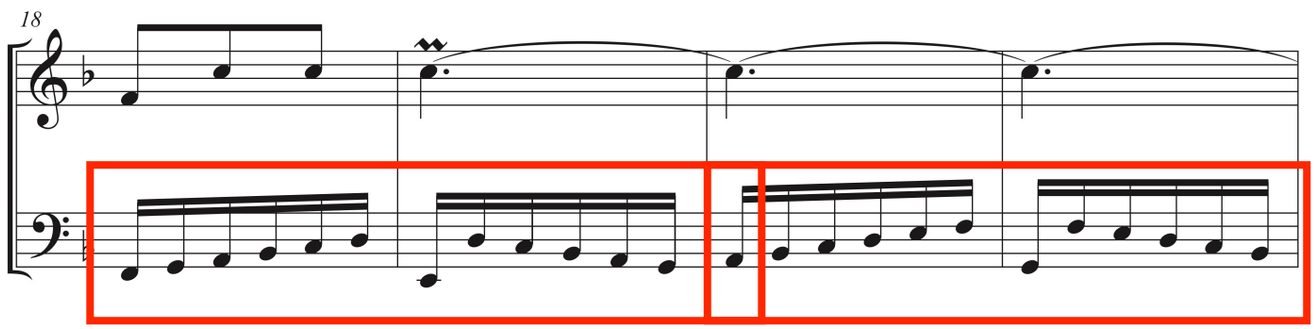
« prolongation »



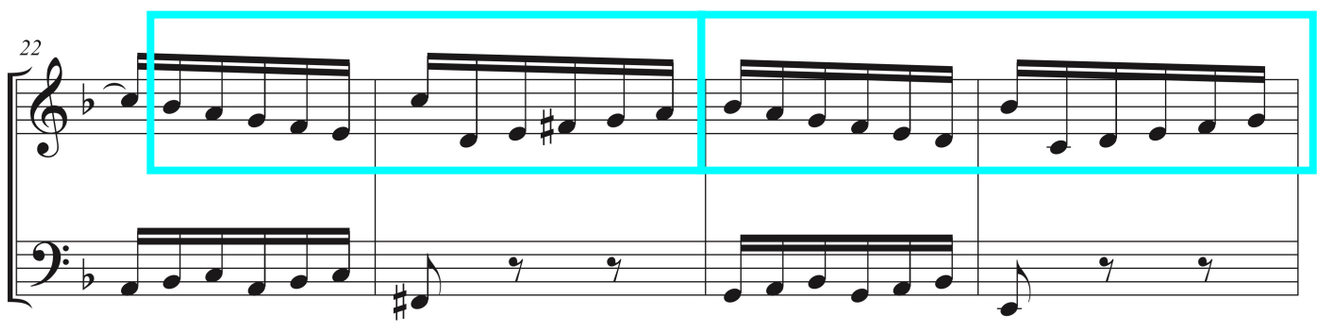
cadence

2ème partie

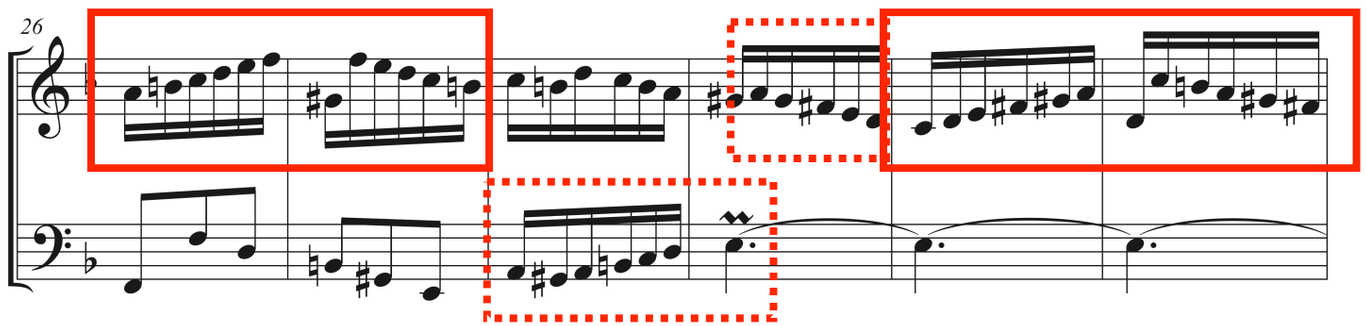
développement

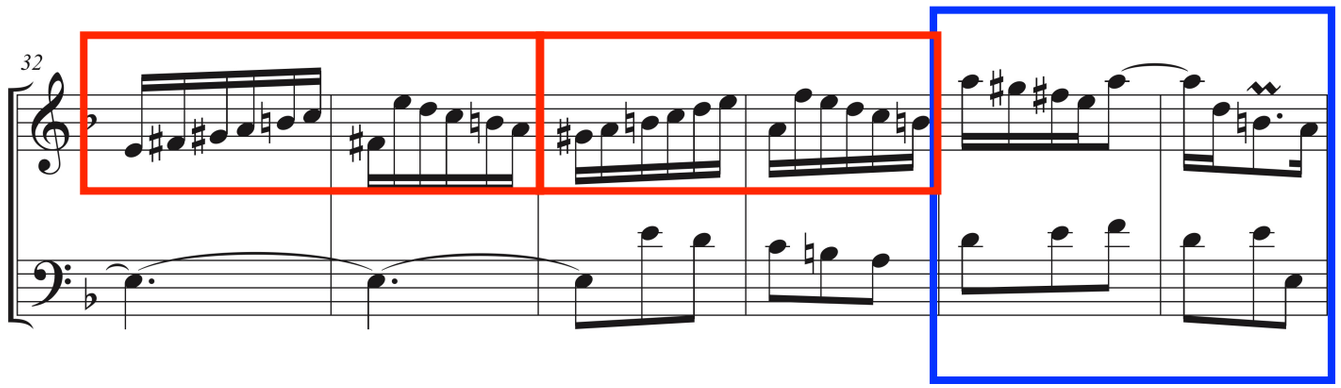


sujet renversé



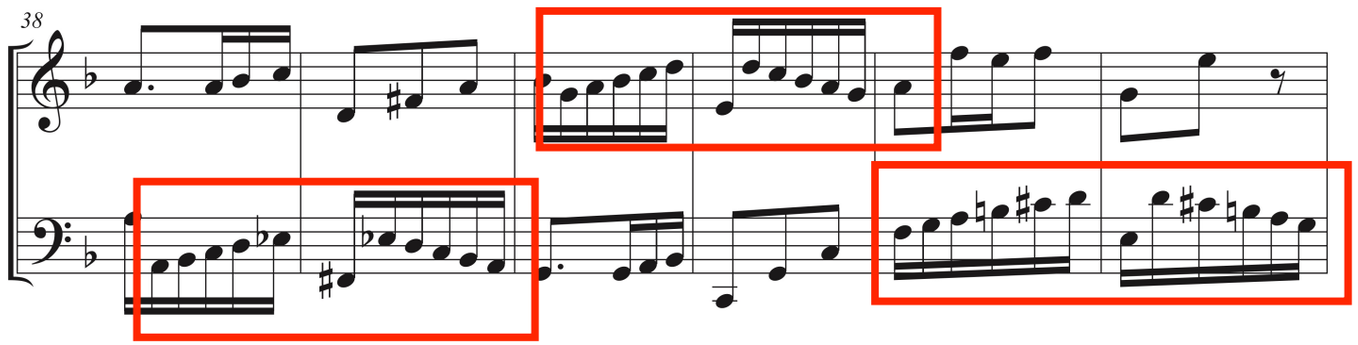
sujet en la mineur



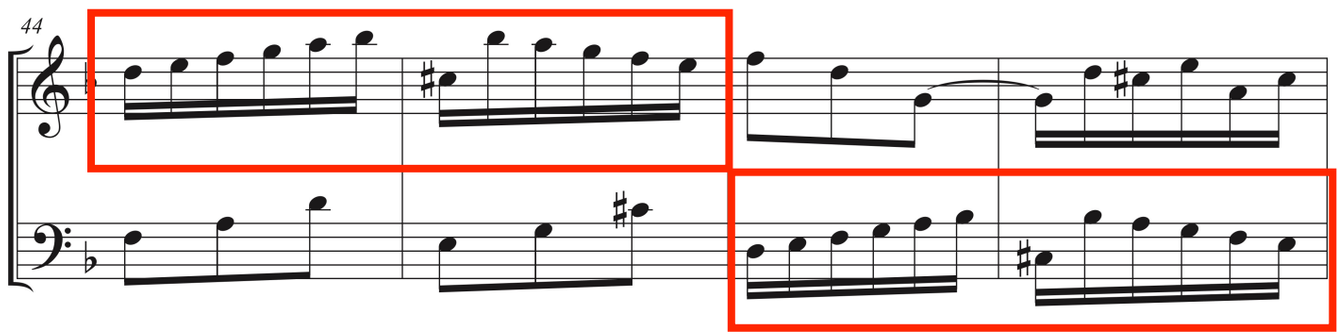


cadence

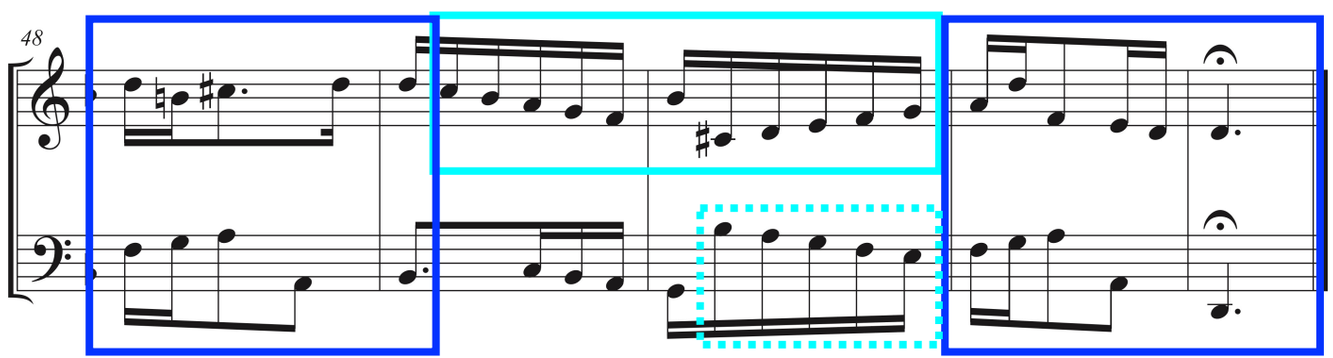
3è partie « transition » vers ré



« Réexposition »



cad. rompue

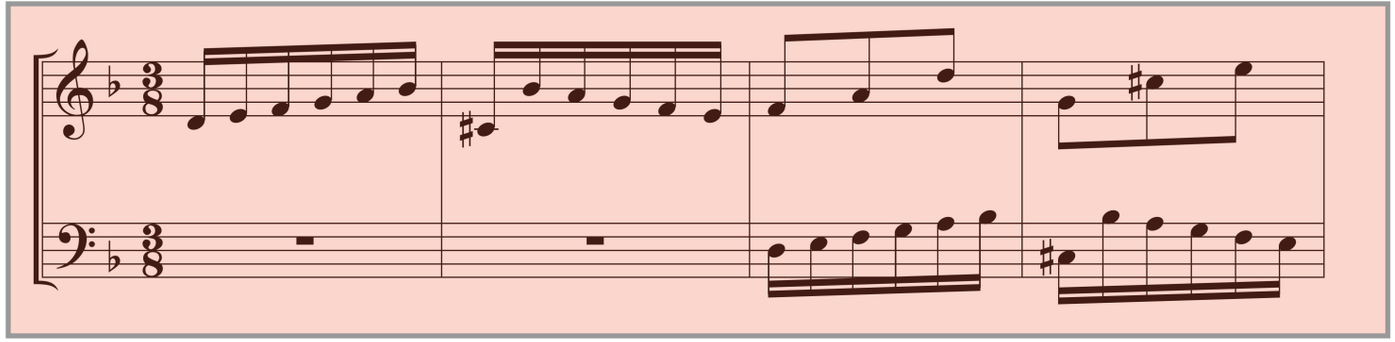


cad. parfaite

Ecoute commentée

1ère partie

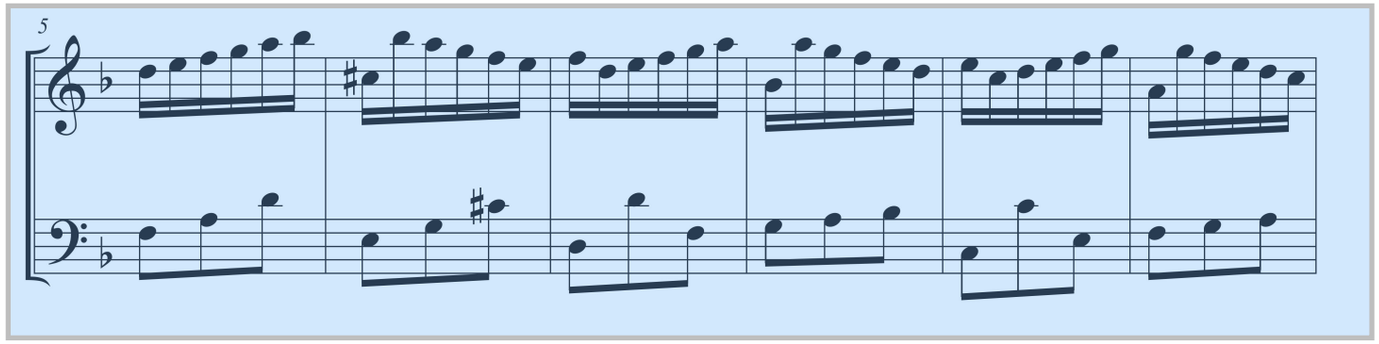
« Exposition »



Episode modulant

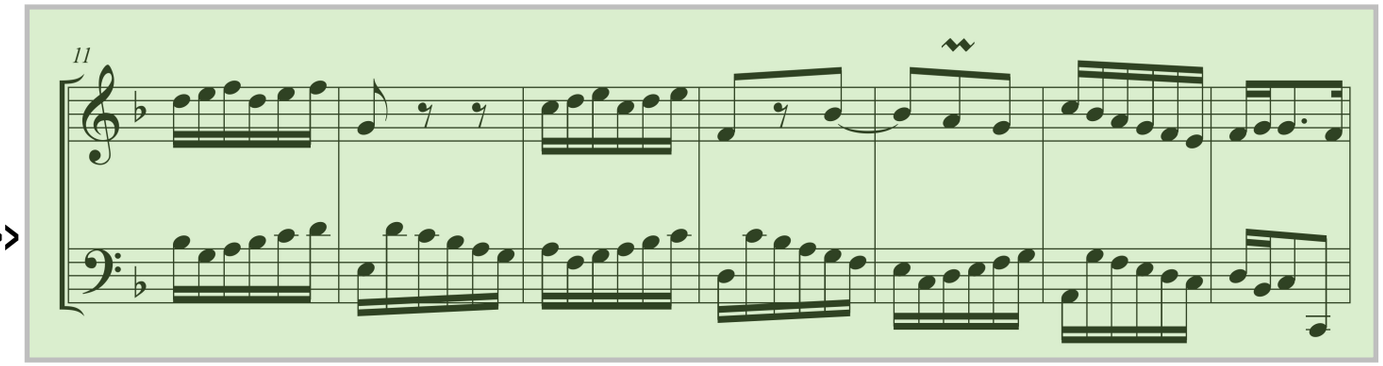
Divertissement

phase 1



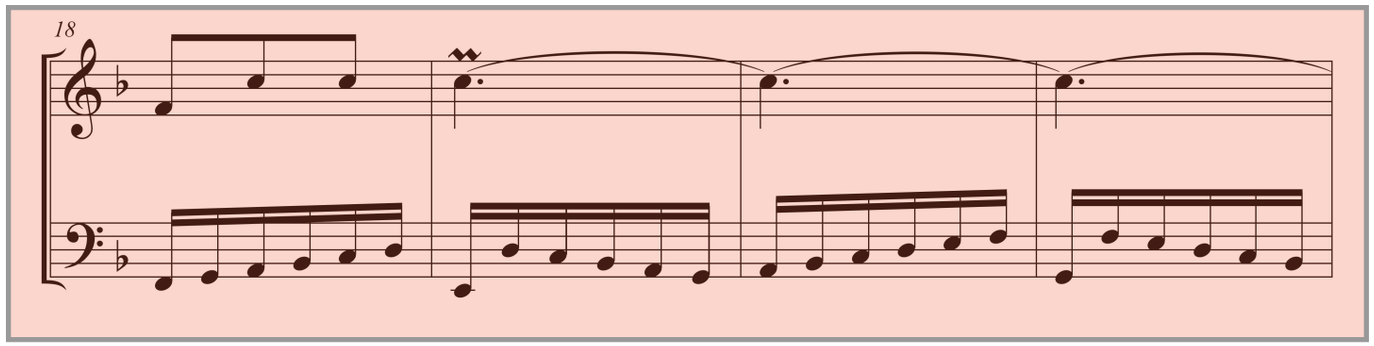
phase 2

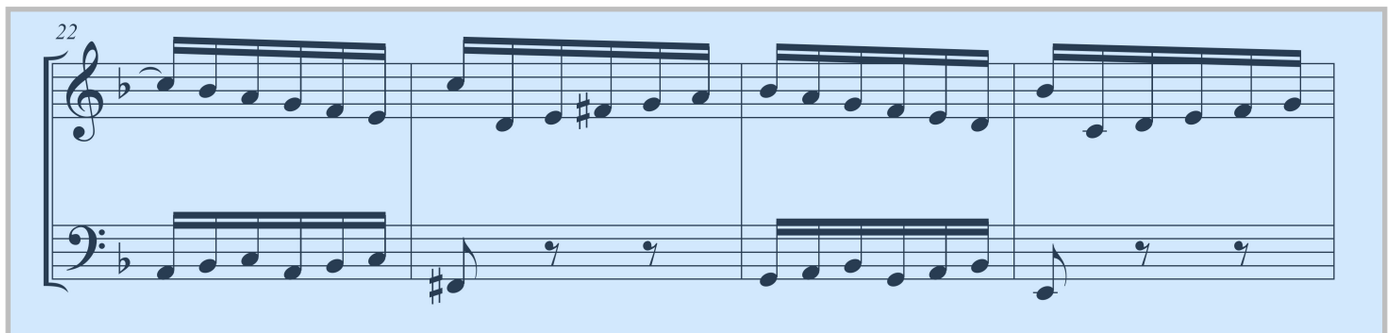
« prolongation »



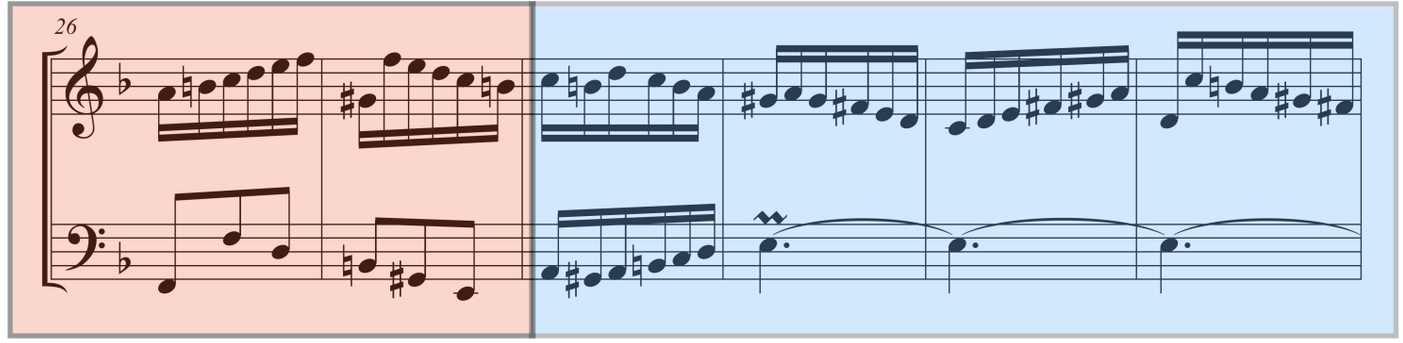
2ème partie

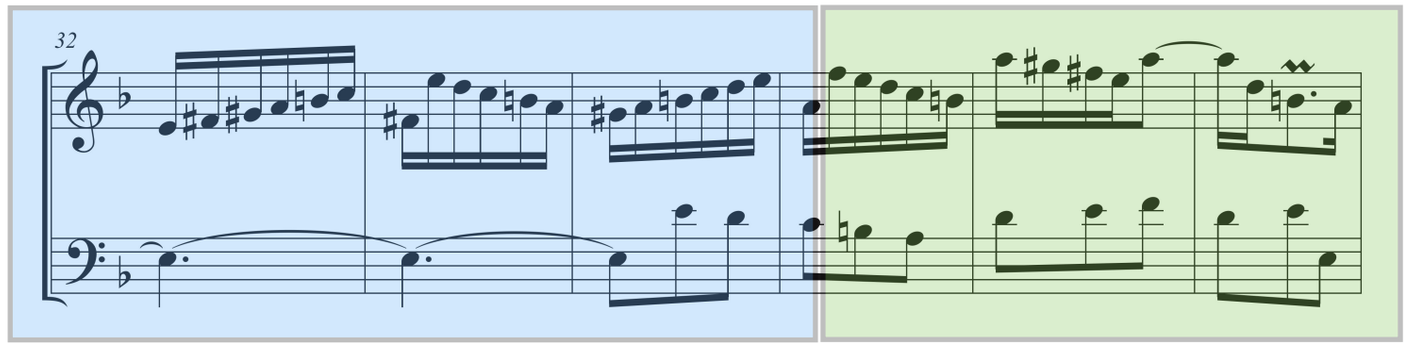
développement



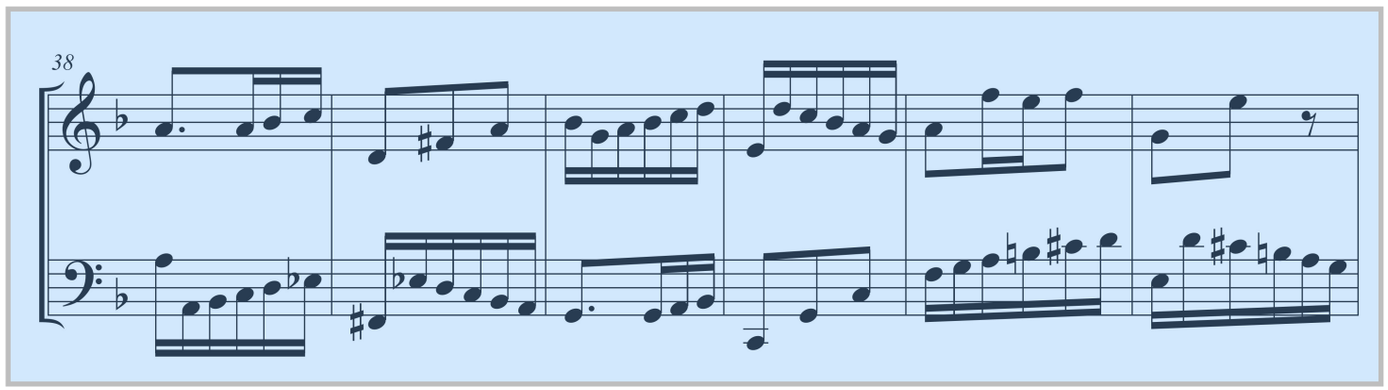


sujet en la mineur

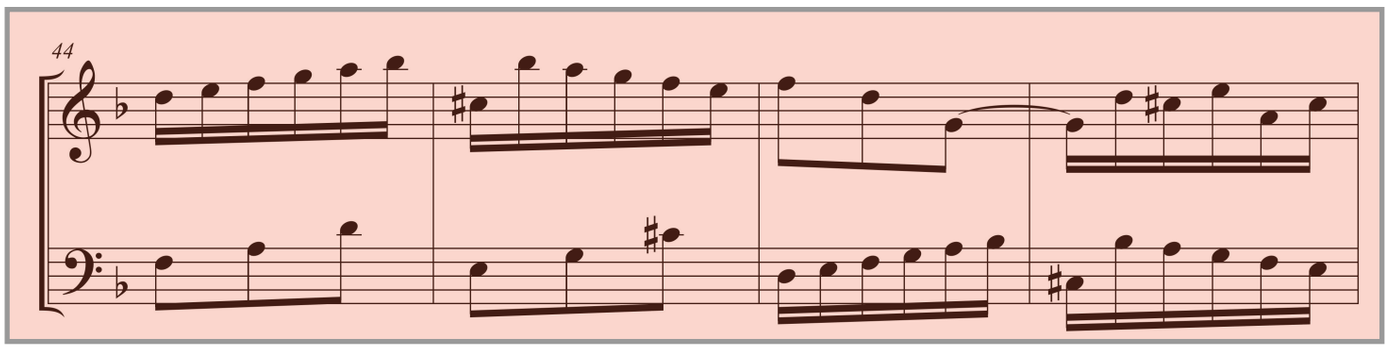




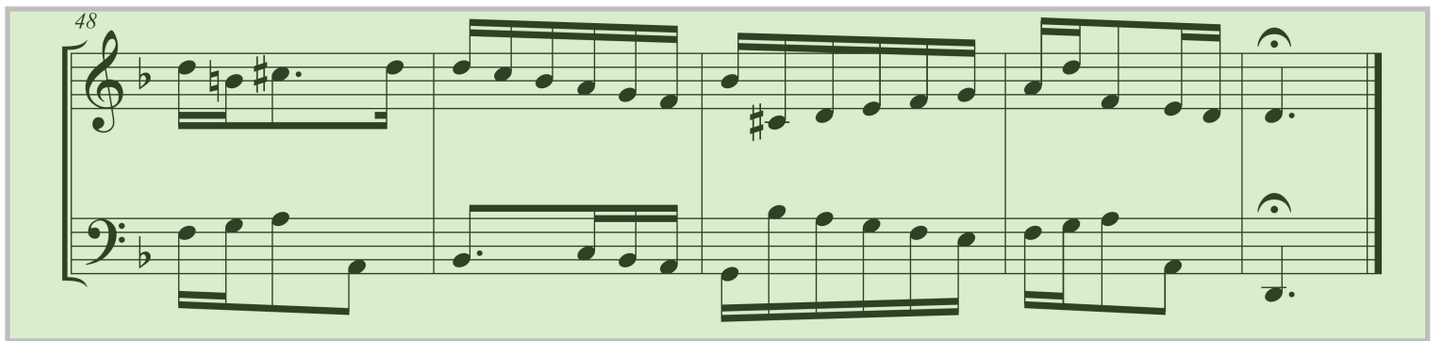
3è partie « transition » vers ré



« Réexposition »



Conclusion



I V

5

I V I = (VI) II V I

11

Hémiole

IV VII III VI II V III VI II V

Forme générale

Invention en DO majeur

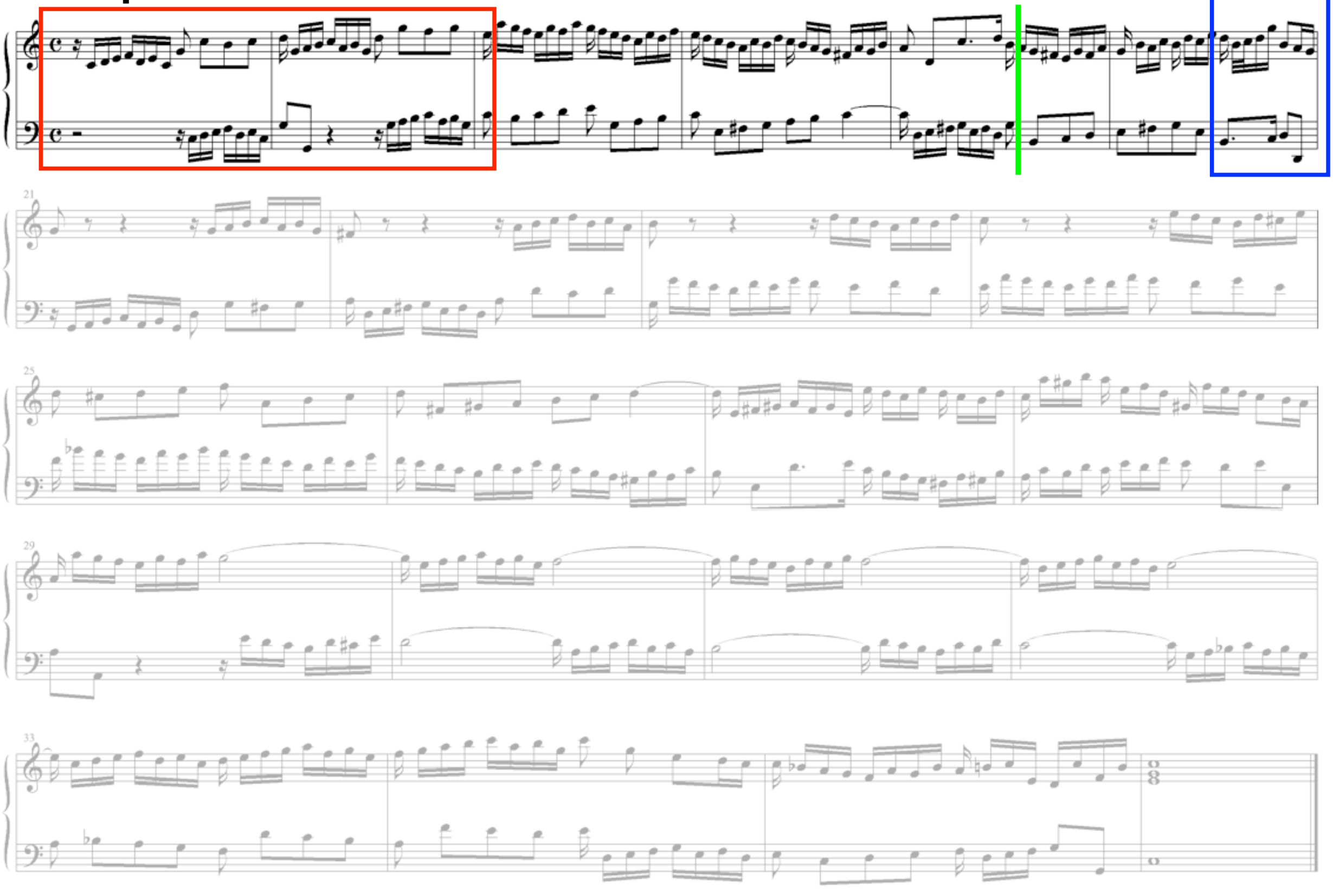
BWV 772

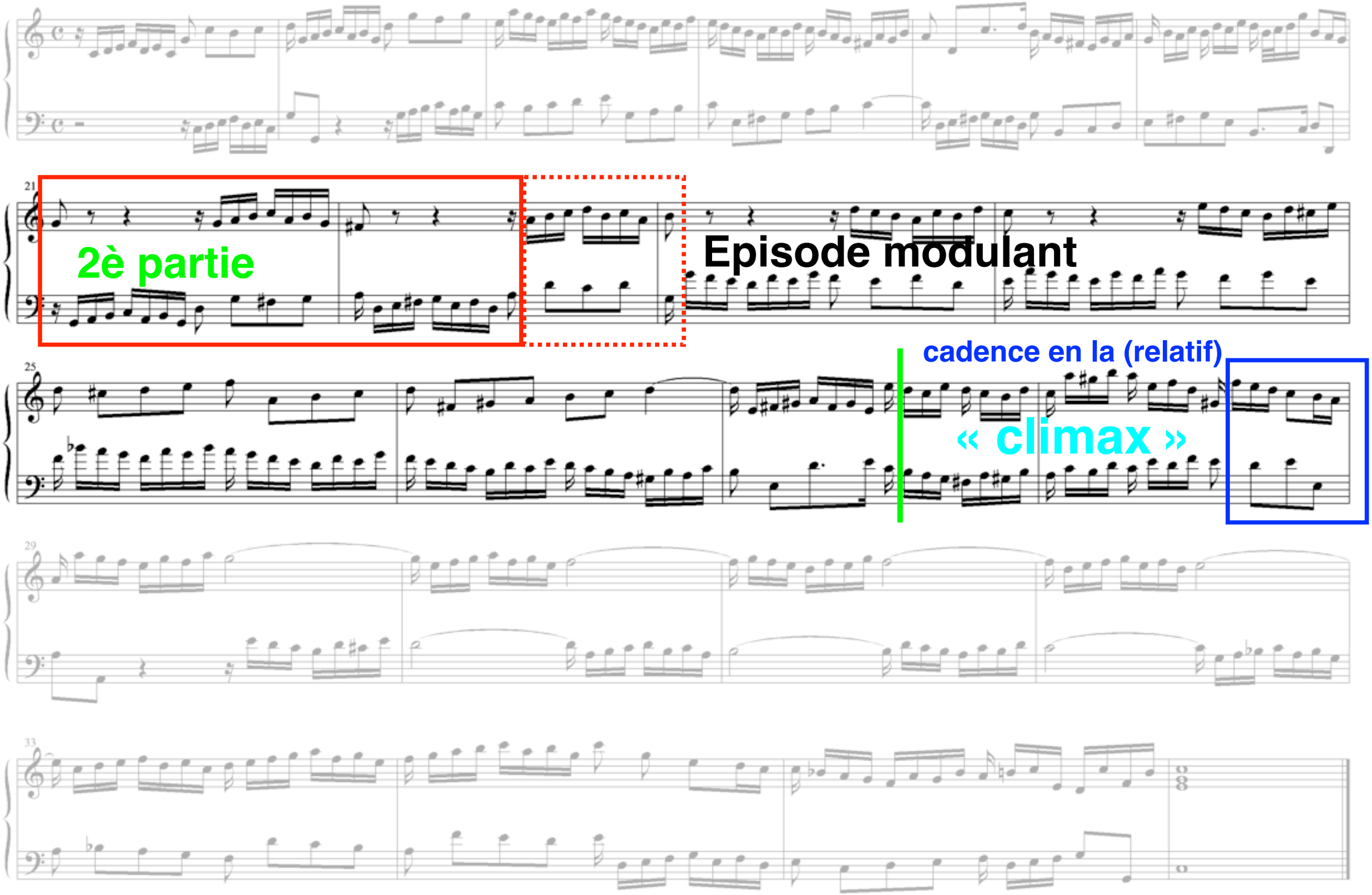
1ère partie

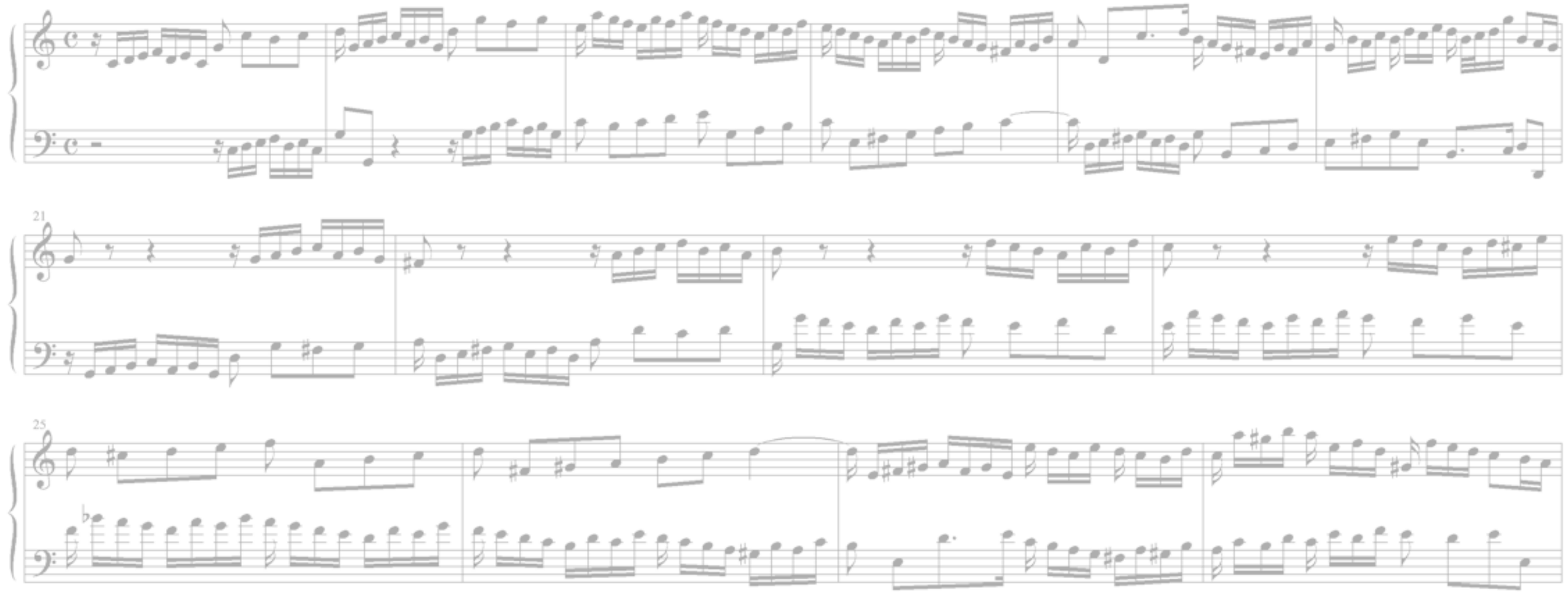
« Exposition »

Episode modulant

cadence
en SOL
(dominante)



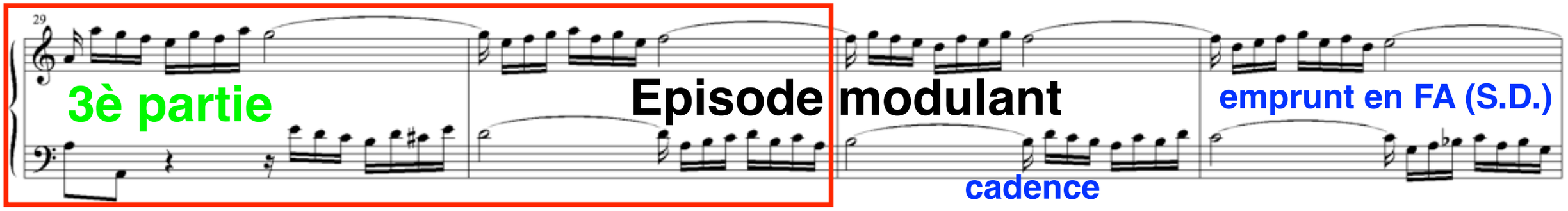

21
2è partie
Episode modulant
25
cadence en la (relatif)
« climax »
29
33



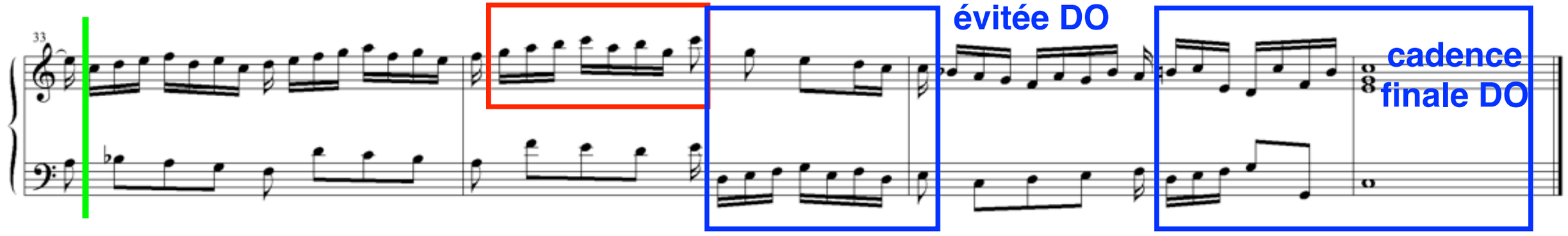
21

25

29


3è partie
Episode modulant
emprunt en FA (S.D.)

33


cadence
évitée DO
cadence
finale DO

1ère partie

Exposition

2 entrées du sujet
2 entrées de la « réponse »

Epis. mod. phase 1

modulation vers SOL majeur (dom.)

Epis. mod. phase 2

confirmation de SOL majeur

Cadence parfaire en SOL majeur

2ème partie

Exposition à la dom.

2 entrées du sujet
1 entrées de la « réponse »

Epis. mod. phase 1

modulation vers la mineur

Epis. mod. phase 2

confirmation de la mineur

Cadence parfaite en la mineur

3ème partie

Epis. mod. phase 1 la mineur vers DO maj.

Epis. mod. phase 2 préparation de la cadence

Cadence « évitée » en DO majeur

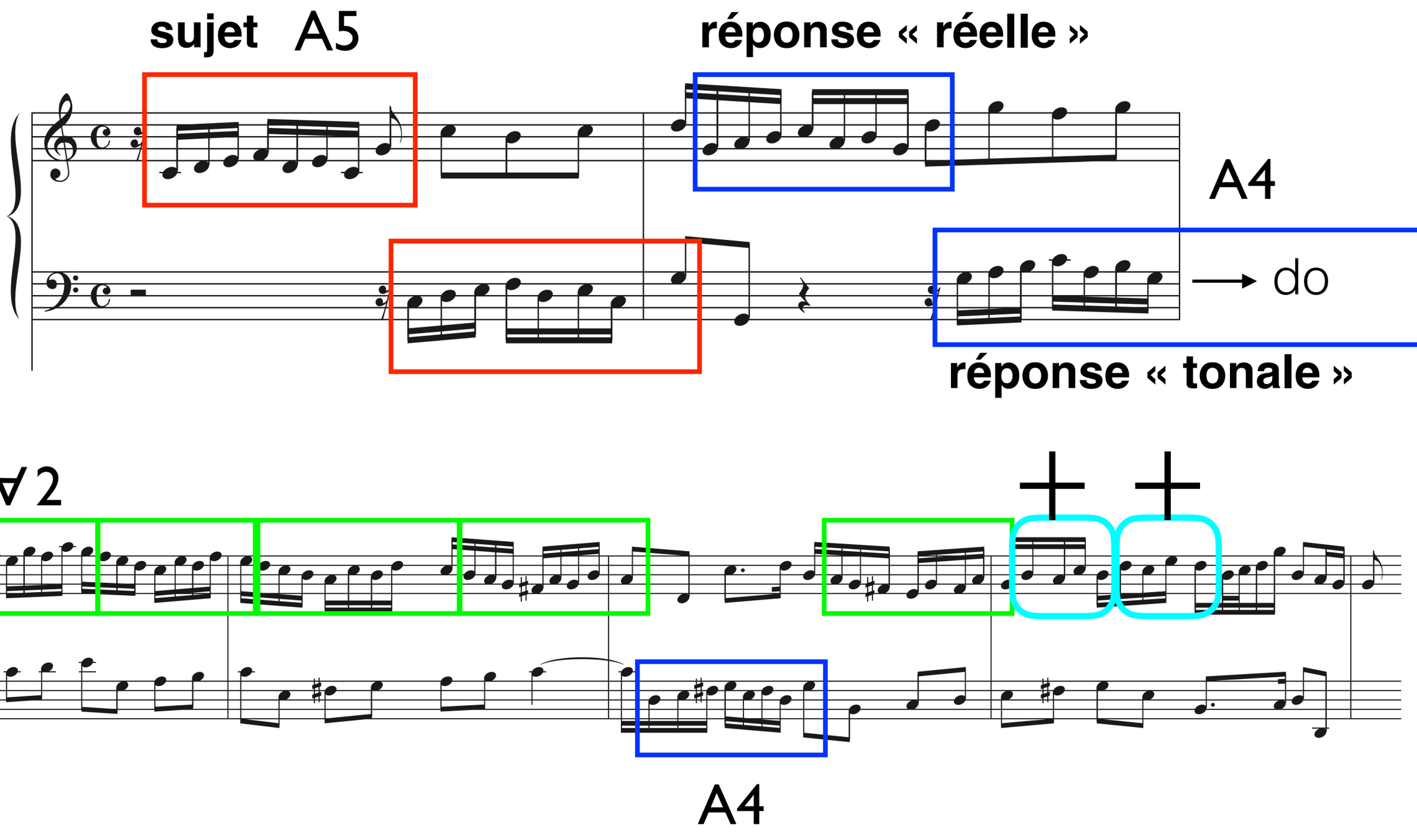
Cadence parfaite en DO majeur

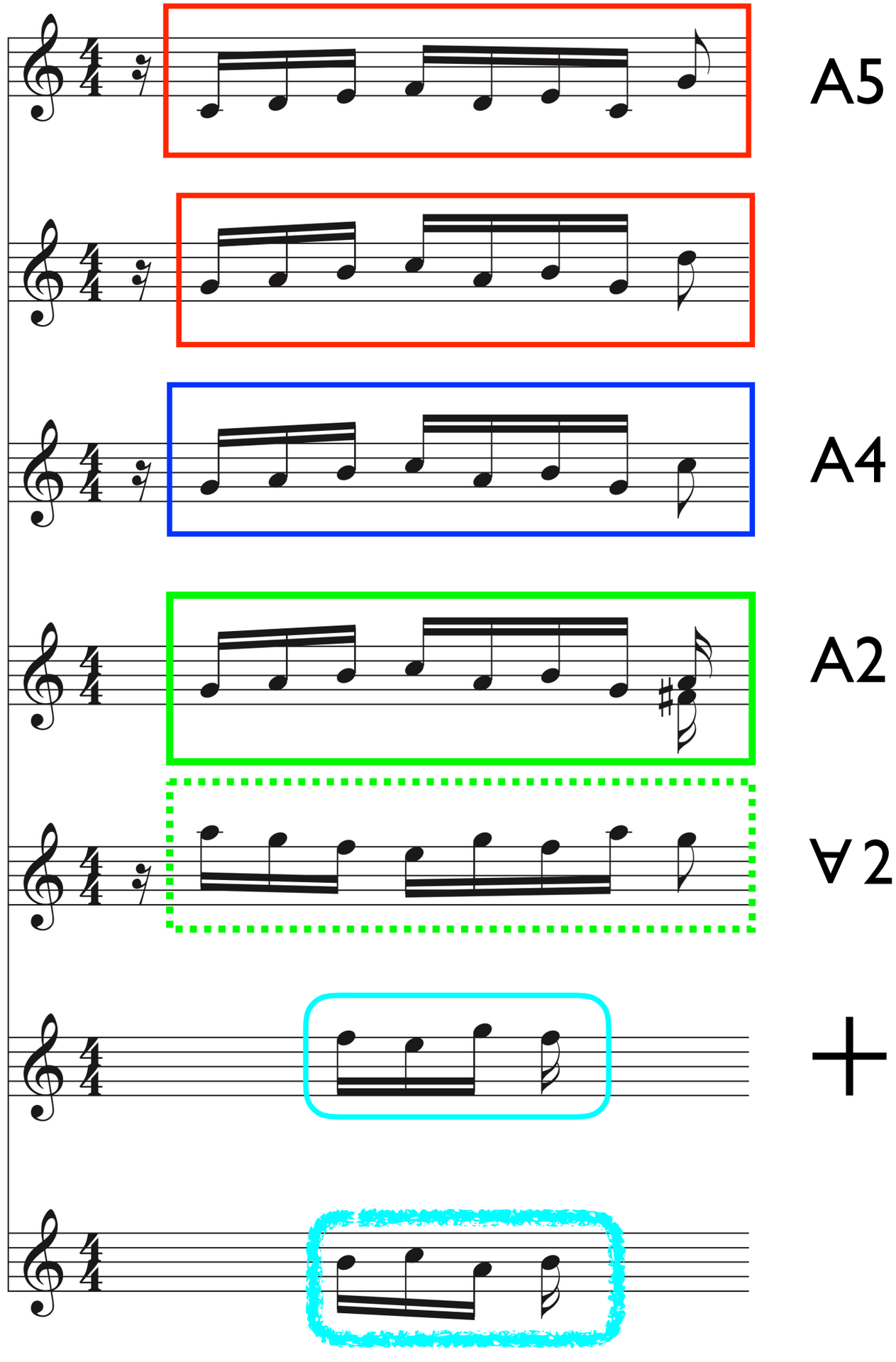
Détails

les présentations du sujet complet et morcelé

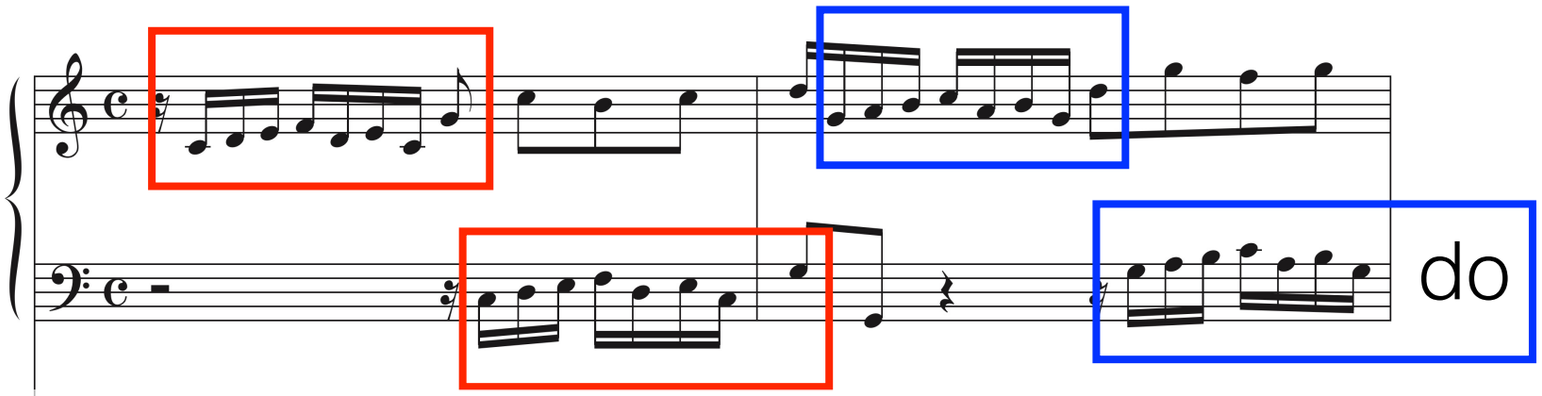
Forme et « fonction »

Mesures 1 à 7

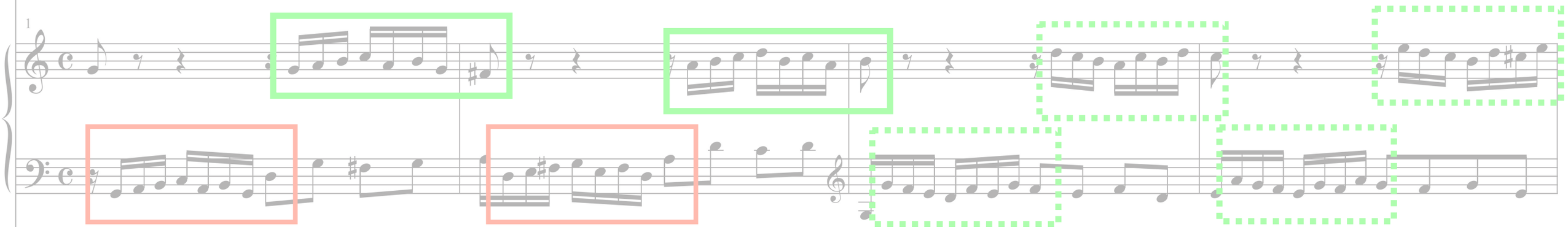



A5
A4
A2
∀2
+

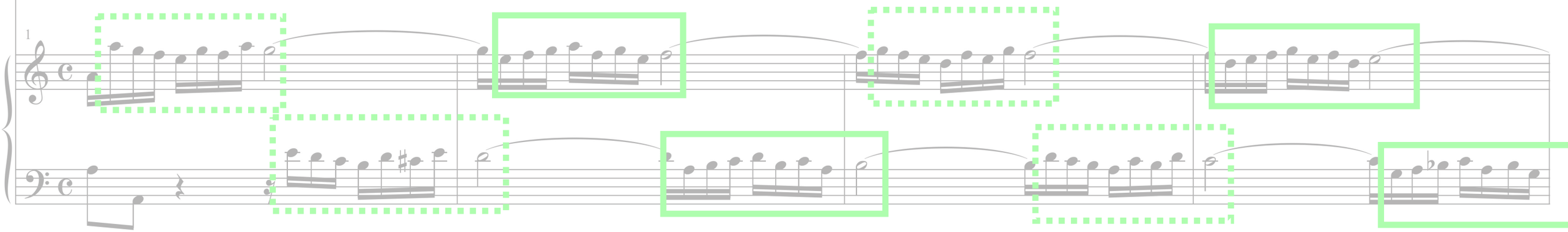
mesures 1 et 2



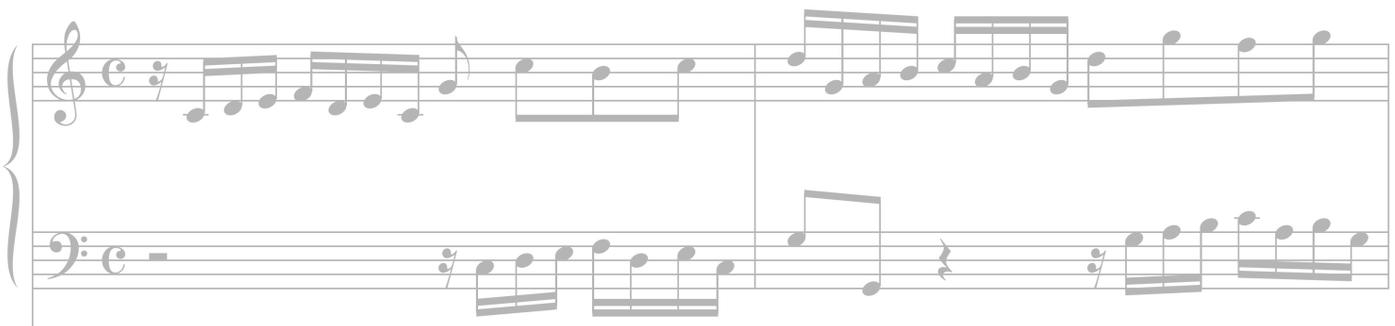
mesures 7 et 10



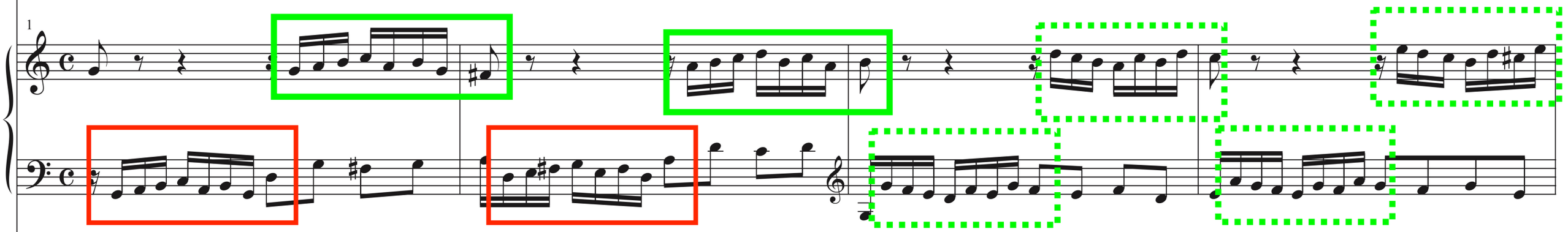
mesures 15 et 18



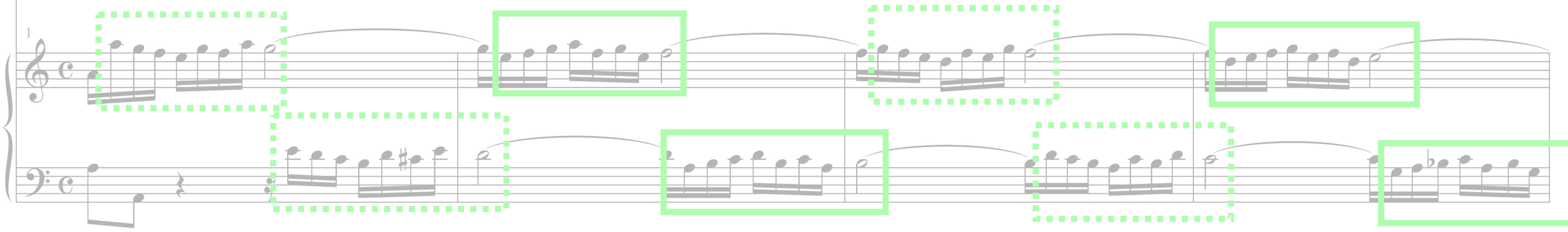
mesures 1 et 2



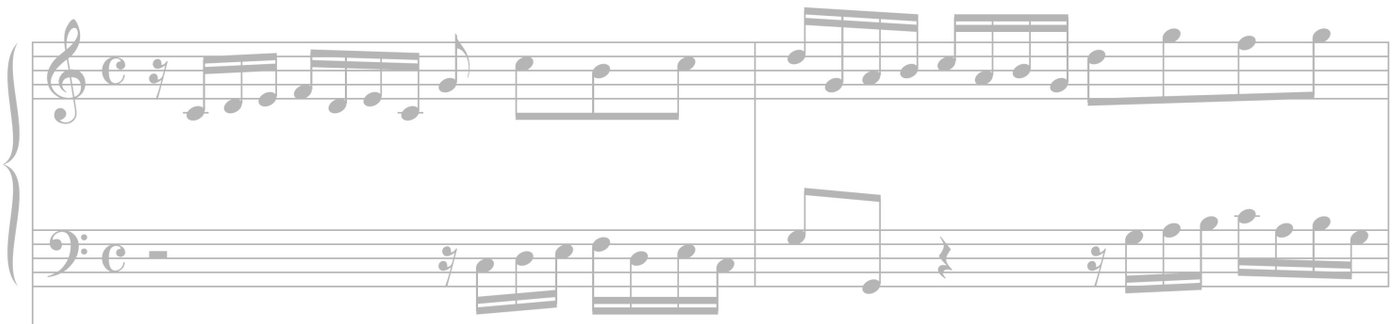
mesures 7 et 10



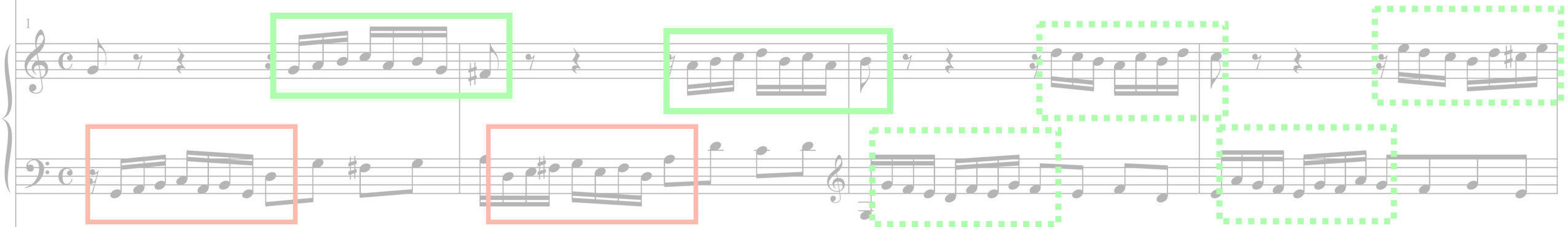
mesures 15 et 18



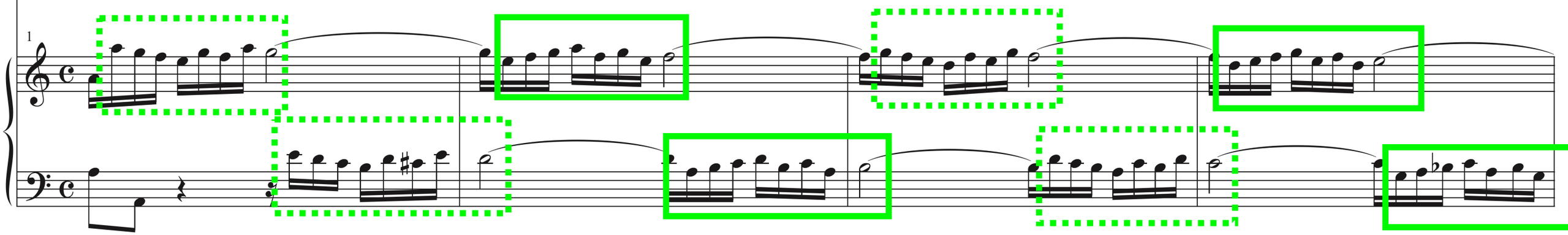
mesures 1 et 2



mesures 7 et 10



mesures 15 et 18



mesures 3 et 6

mesures 11 et 14

« climax »

B A C H
2 1 3 8

Mesure 14

mesures 19 et 22

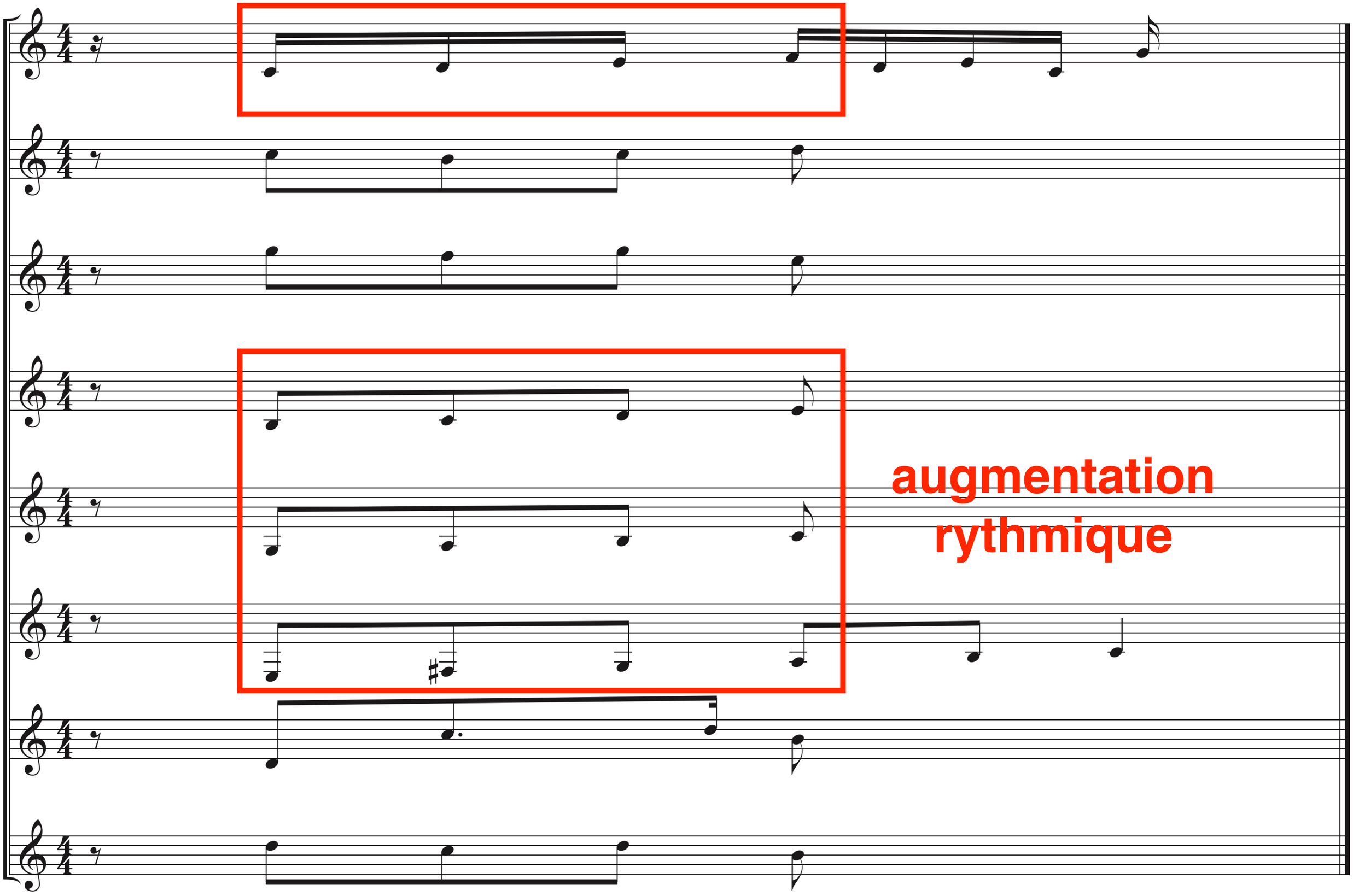
3VX pour terminer !

21

25

29

33


augmentation
rythmique

Ecoute commentée

21

25

29

33

Forme générale

Invention en SIb majeur

BWV 785

1ère partie « Exposition »

Slb

Episode non modulant

1/2 cadence

Divertissement

4

2ème partie

FA

« Exposition à la Dom.»

7

10

4

(sol)

développement.

phase 1

10

(Slb)

do

phase 2 - canon

(climax) phase 3

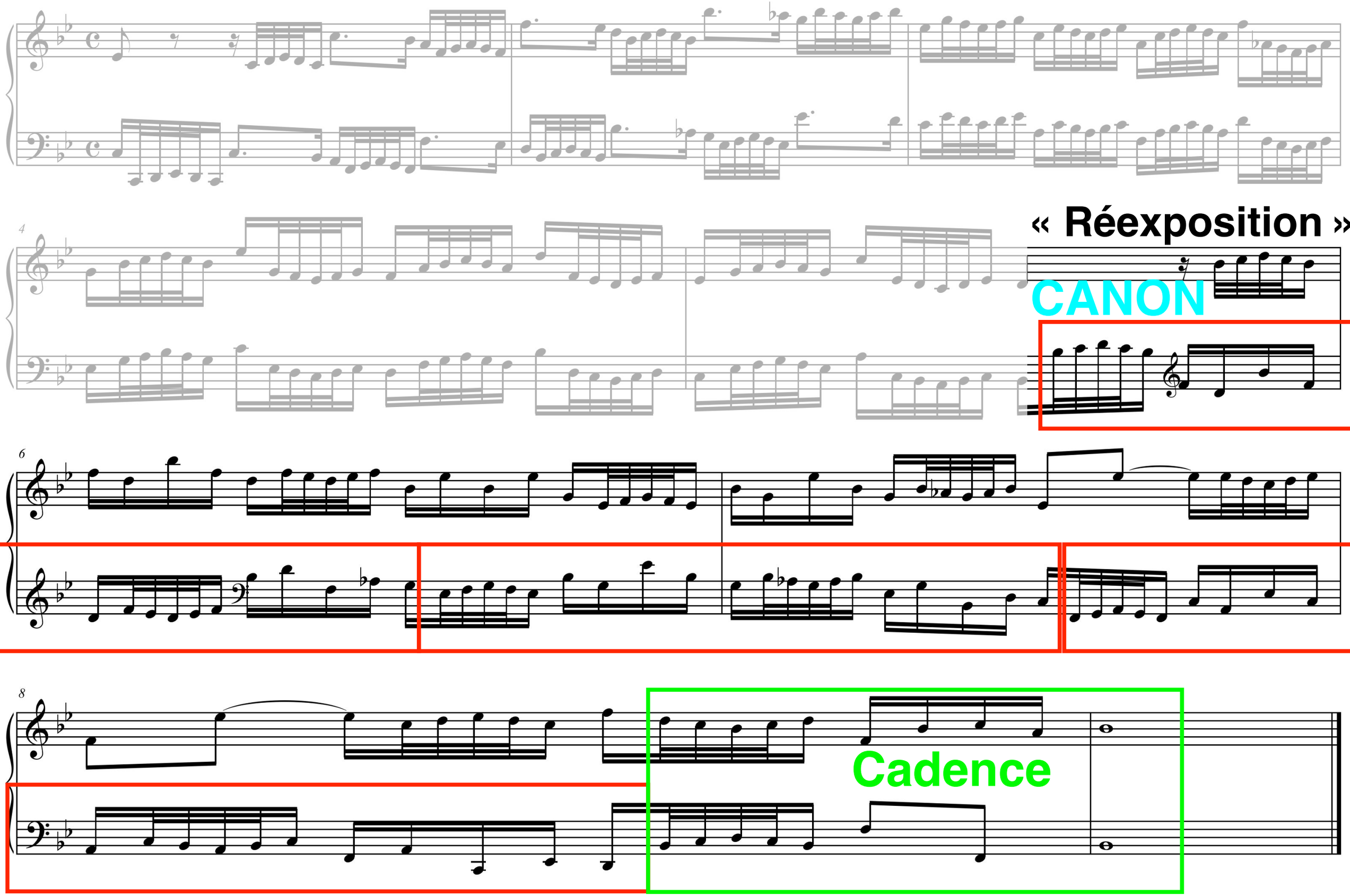
do vers Slb

4

(cadence)

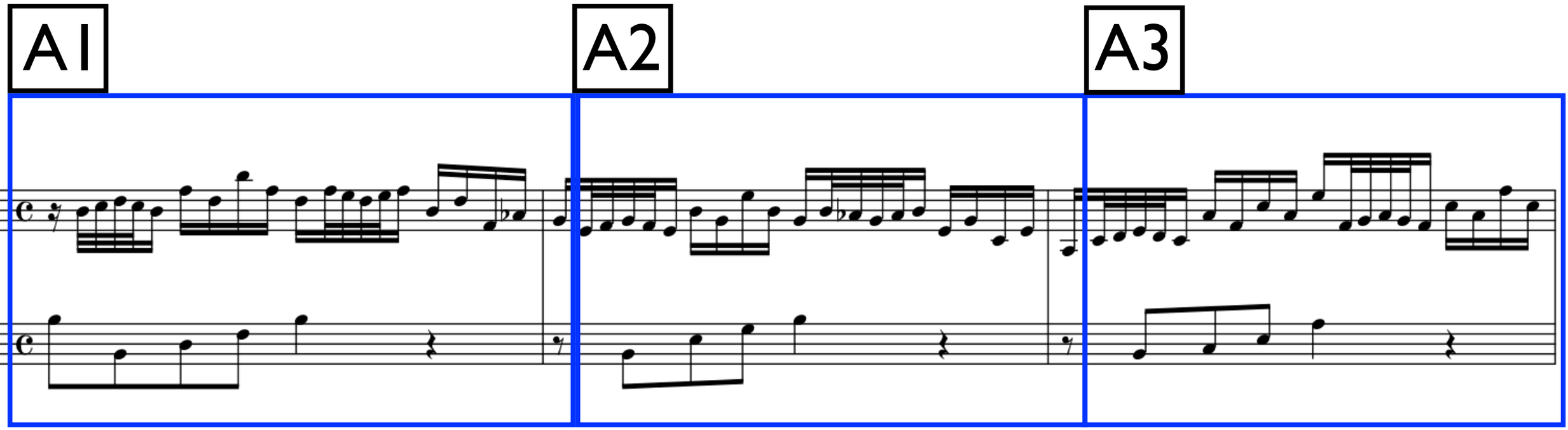
6

8


« Réexposition »
CANON
Cadence

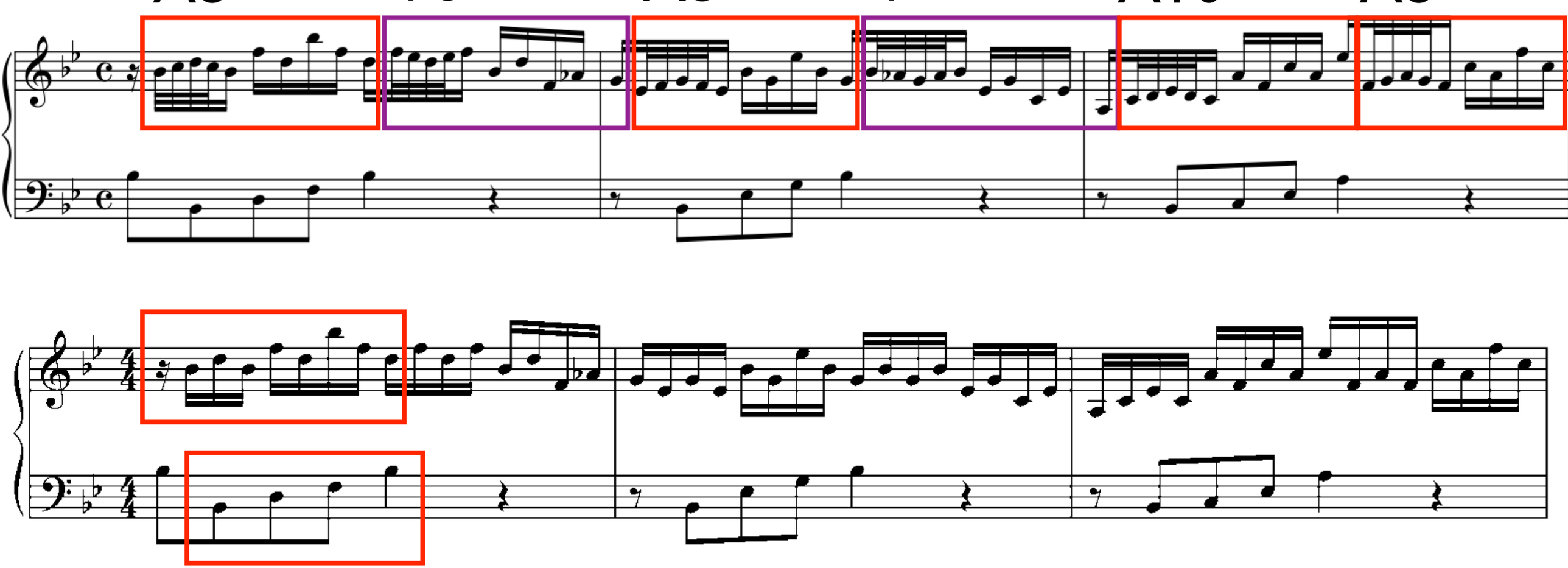
Détails

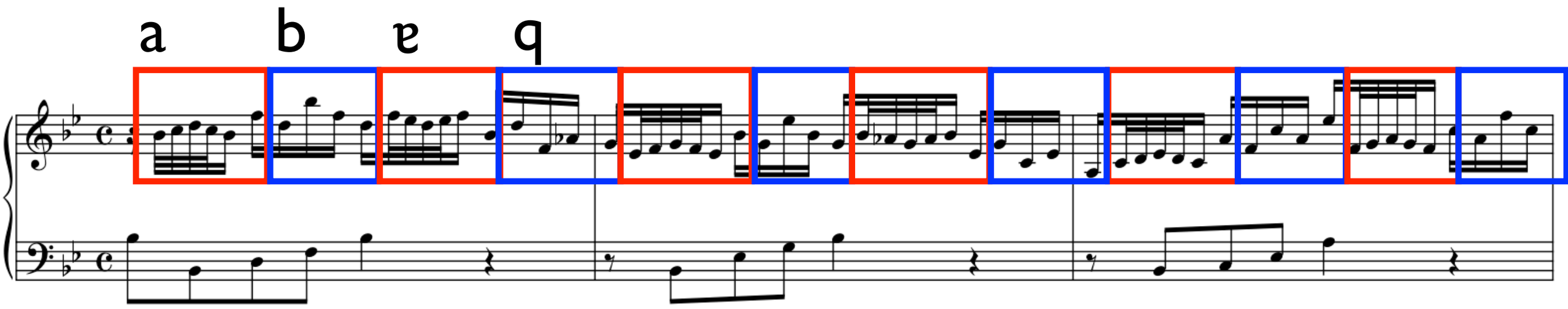
les présentations du sujet complet et morcelé



20 20 20

A8 ∀8 A8 ∀9 A10 A8





I IV V

péd Tonique

4

7

10

Canon

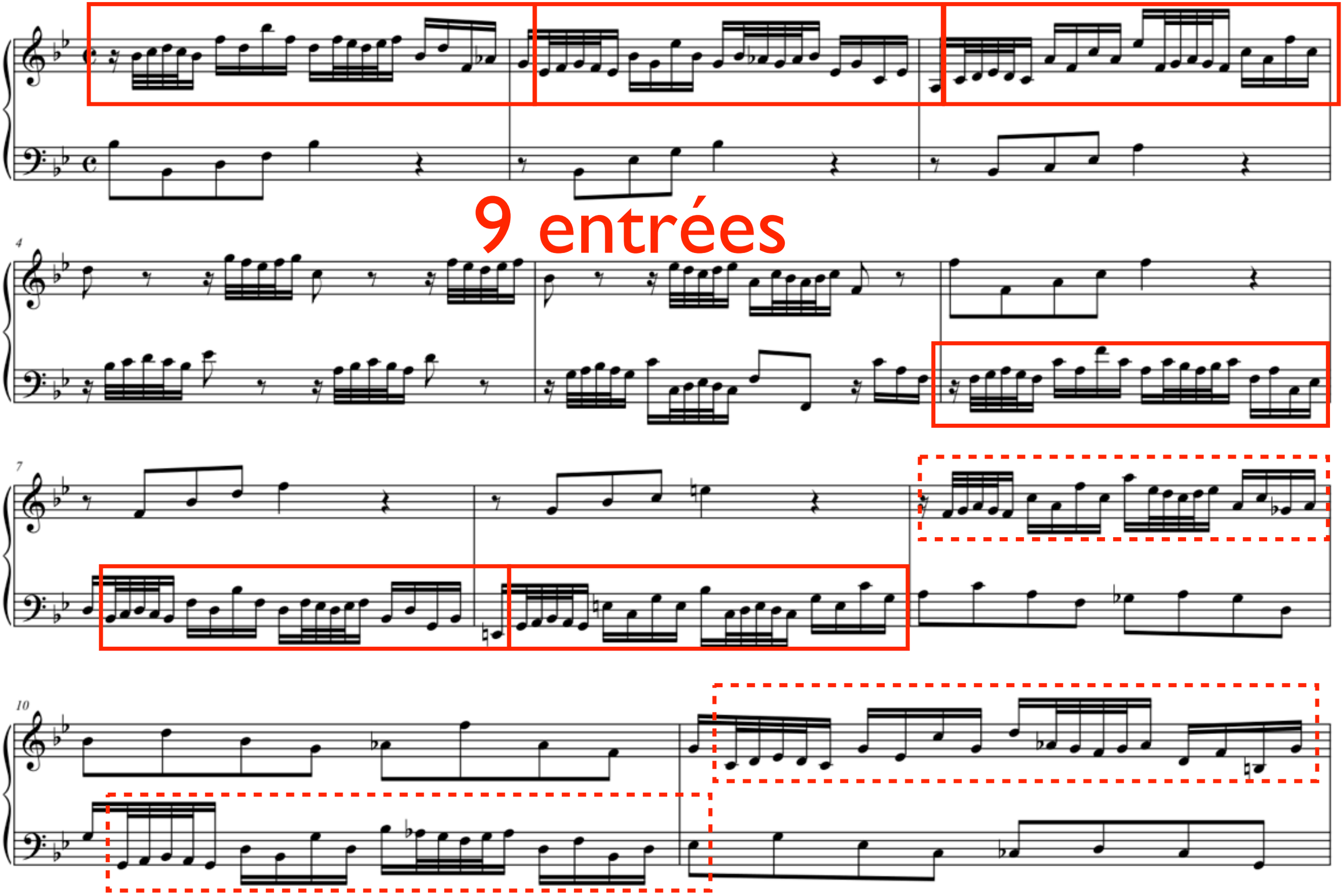
4

Canon

6

8

Esothérisme


9 entrées

12

15

5 entrées

17

19

14 entrées

B A C H

2 + 1 + 3 + 8

20 mesures

B = SIb

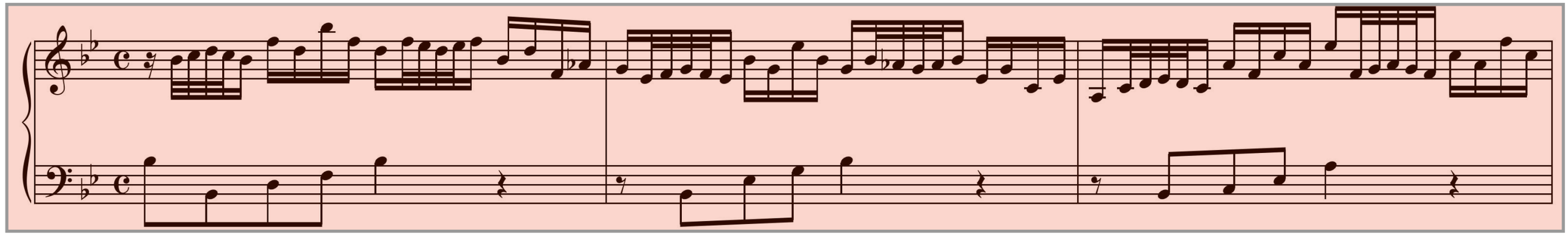
B A C H

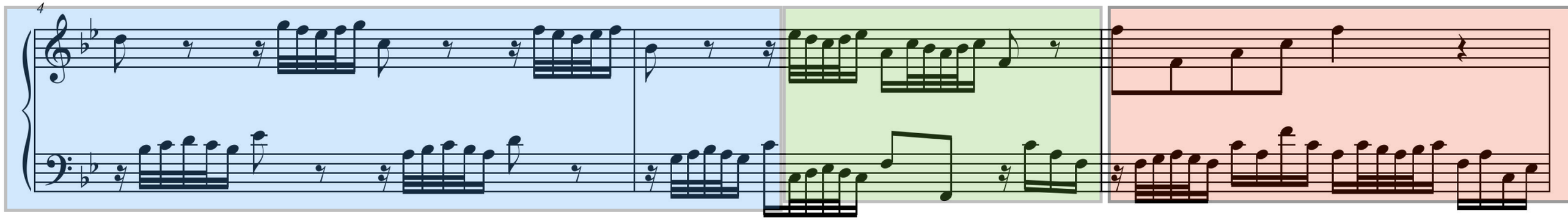
SIb = «ma tonalité»

I C H

9 + 3 + 8 = 20

Ecoute commentée

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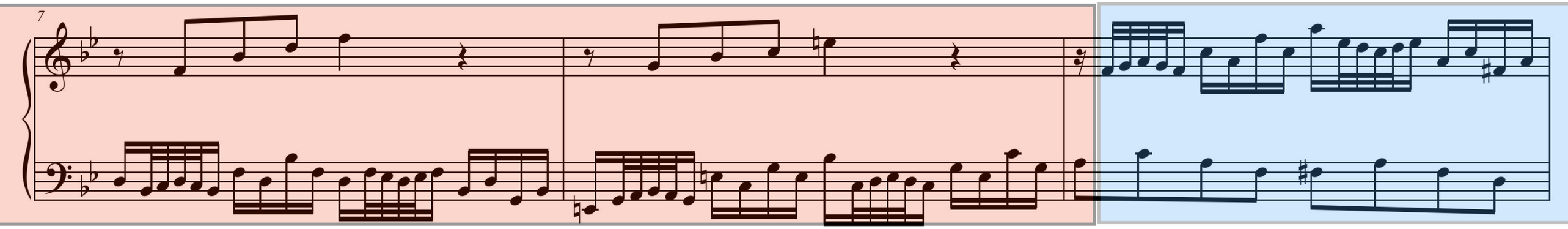
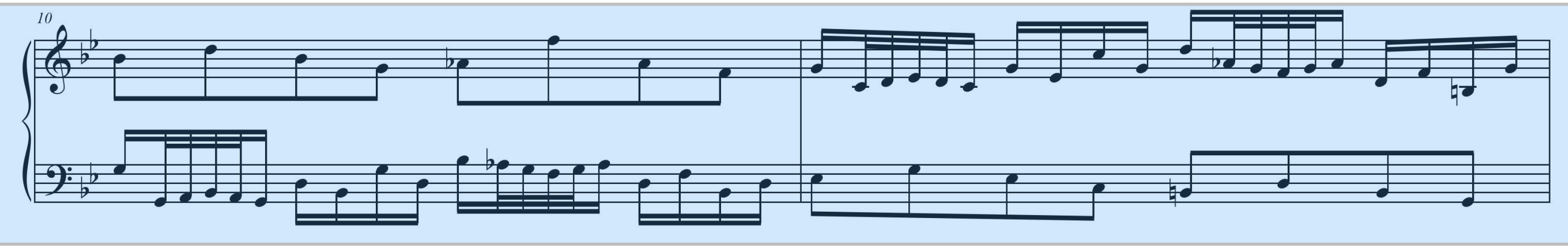
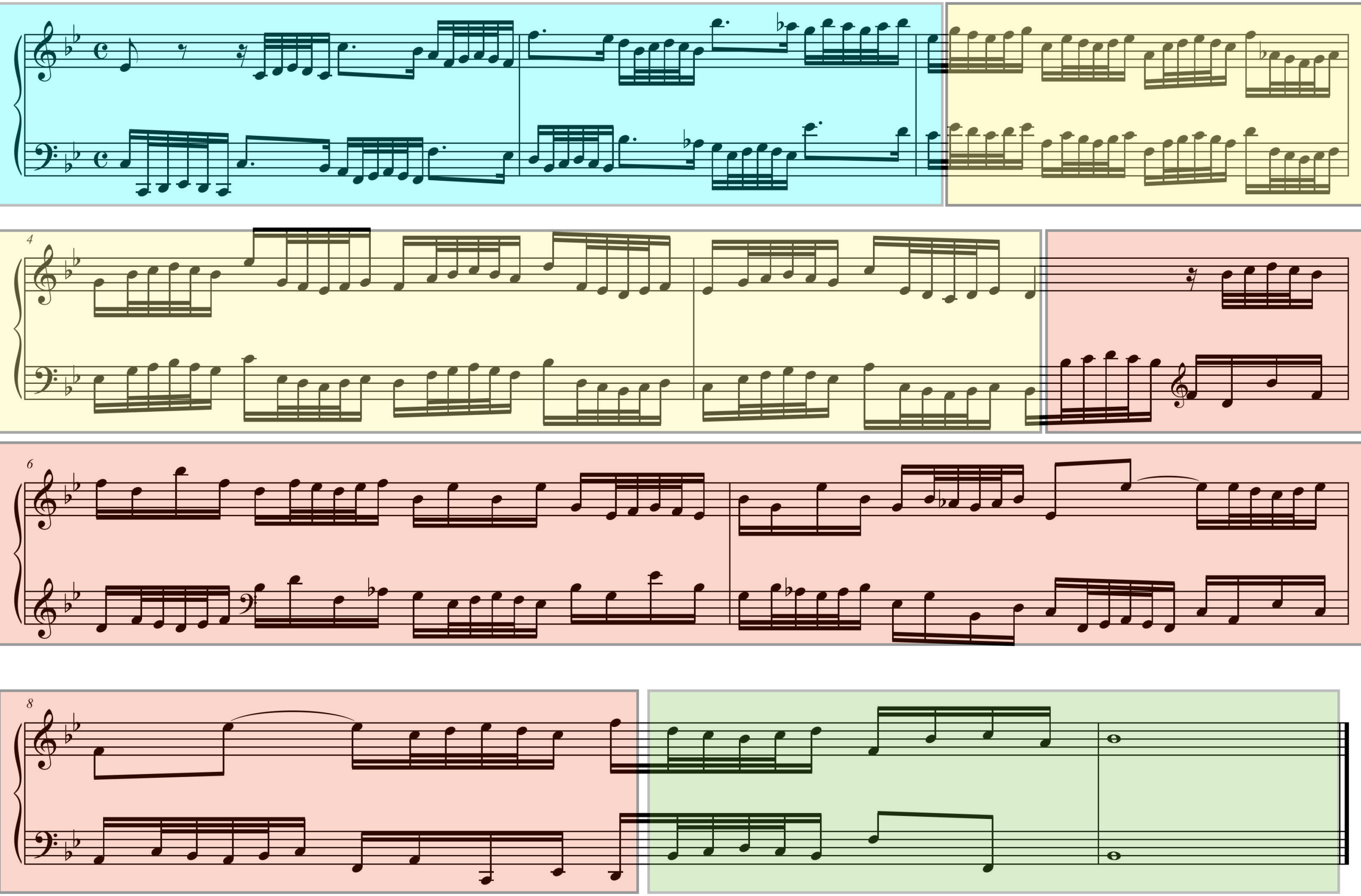

7


10


4
6
8

Forme générale

Invention en la mineur

BWV 784

1ère partie « Exposition »

Episode modulant - vers DO

5

cadence

9

13

« Exposition » au relatif (DO)

2ème partie

Episode modulant - vers mi

cadence

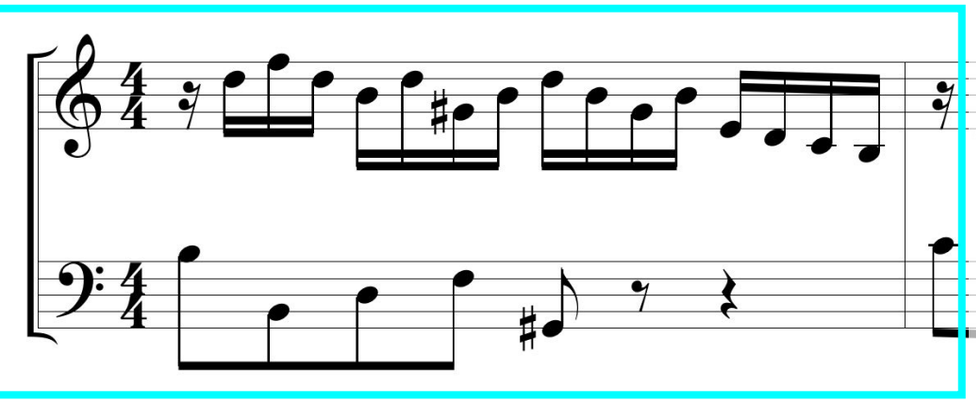
5

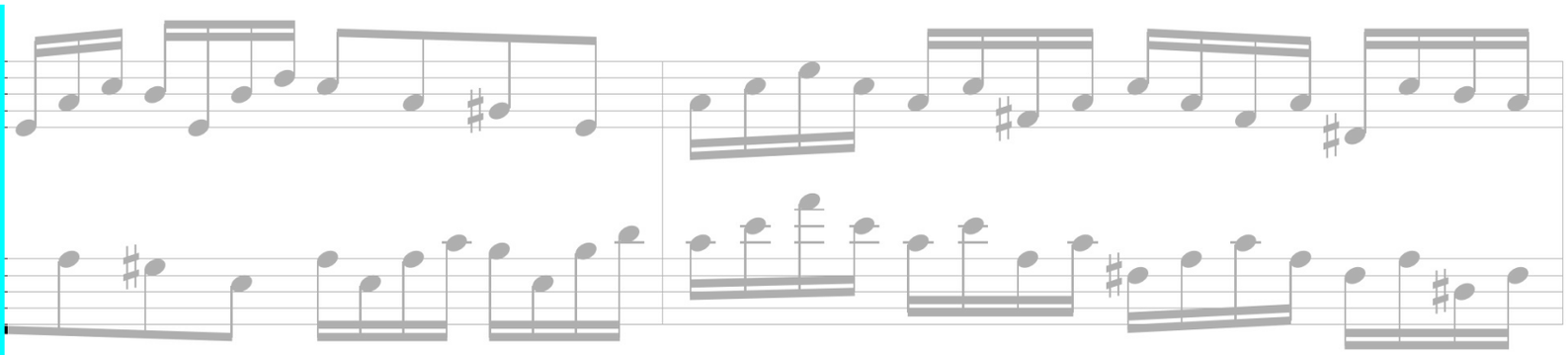
9

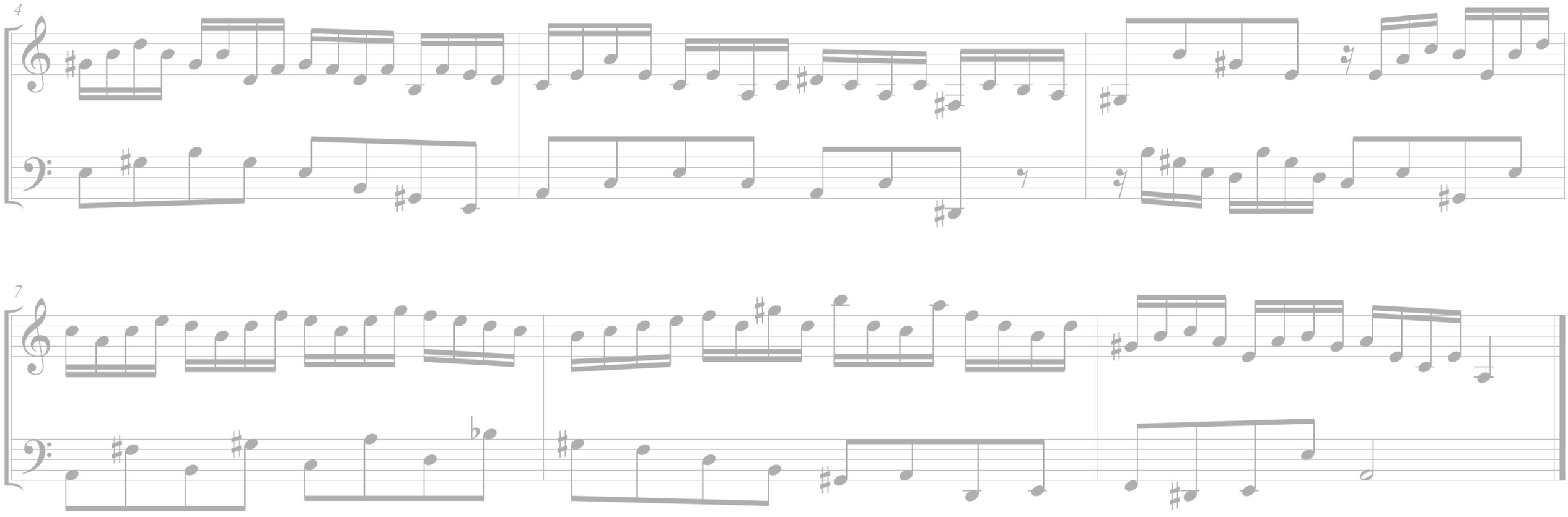
3ème partie

13

transition modulante vers la





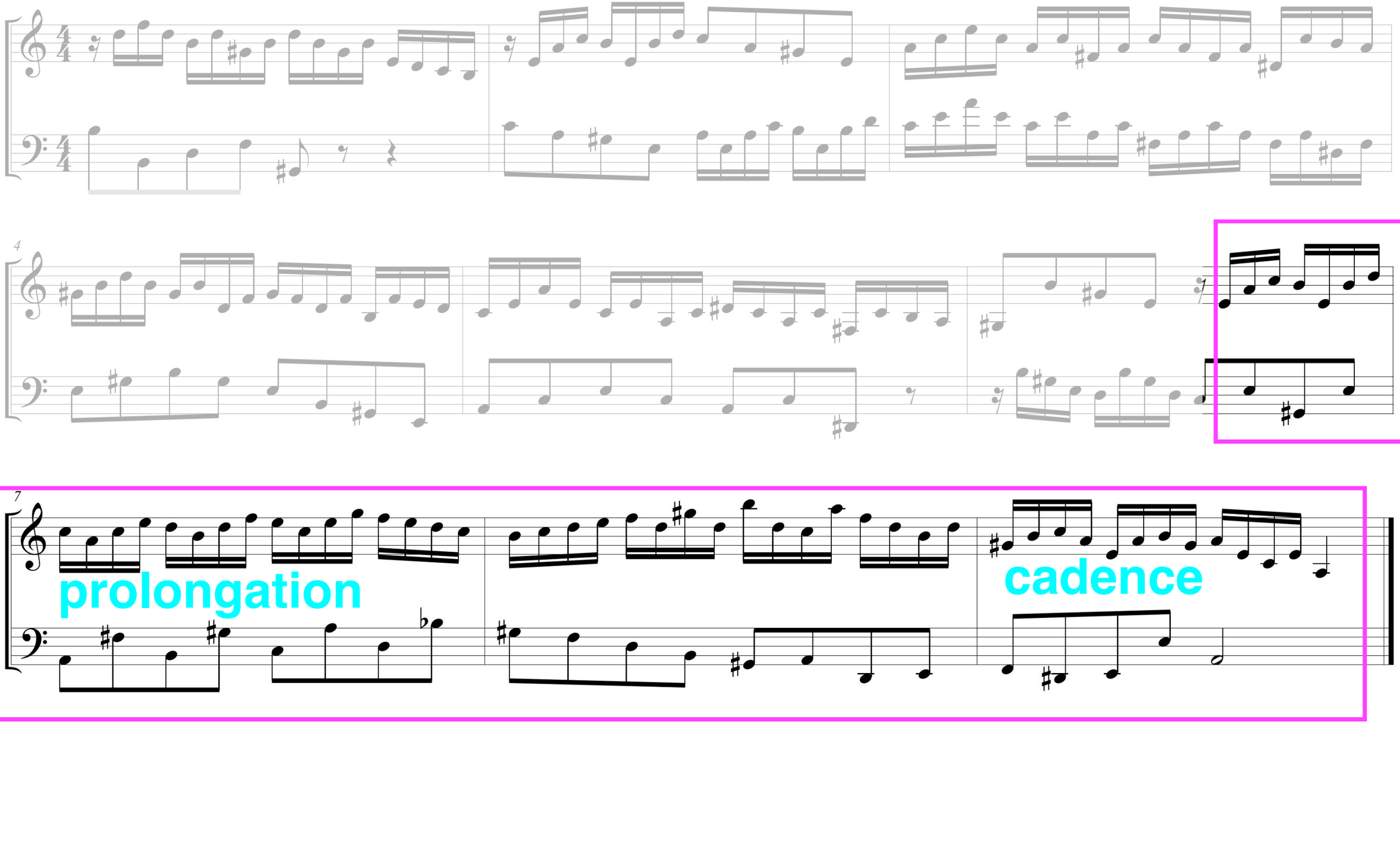


4ème partie - réexposition

prolongation

4

7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prolongation
cadence

a

b

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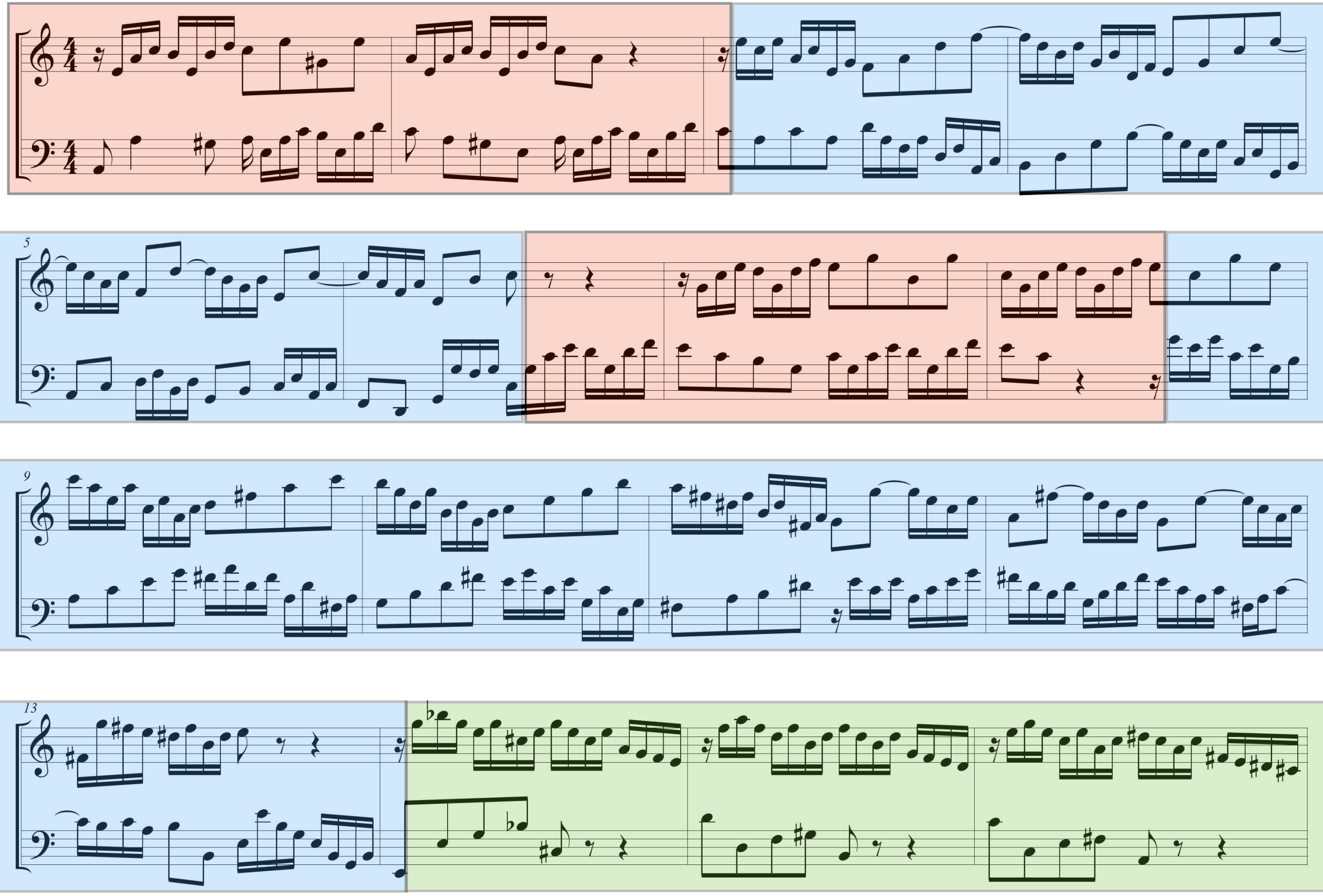
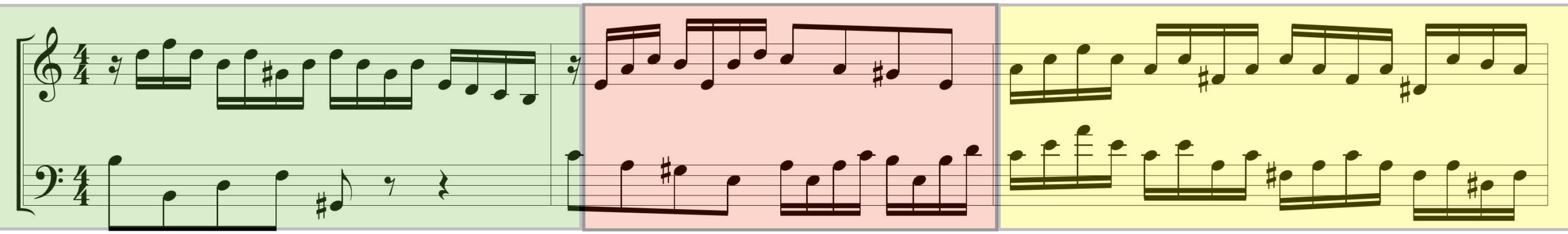
a

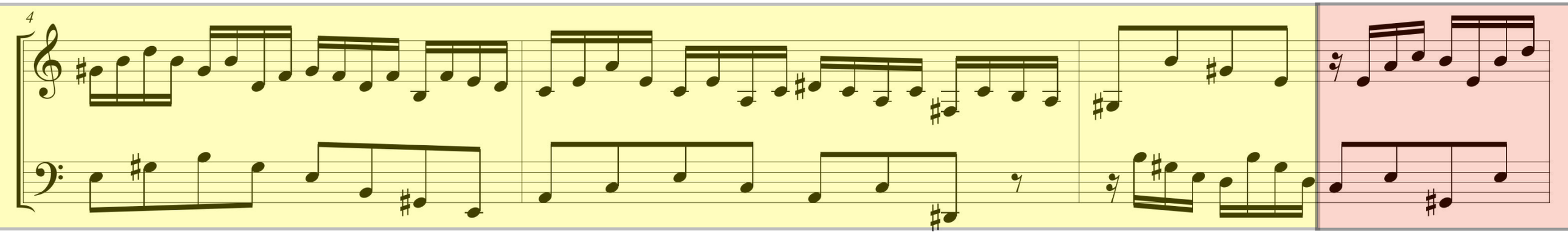
9

13

Ecoute commentée



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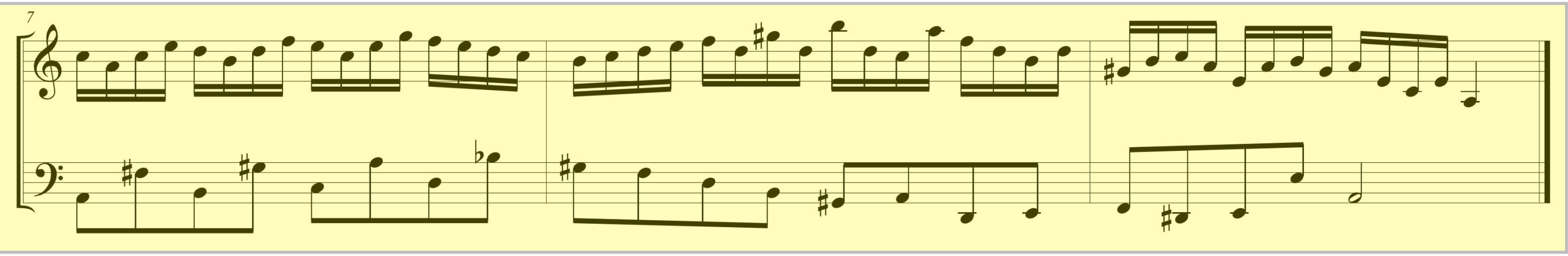
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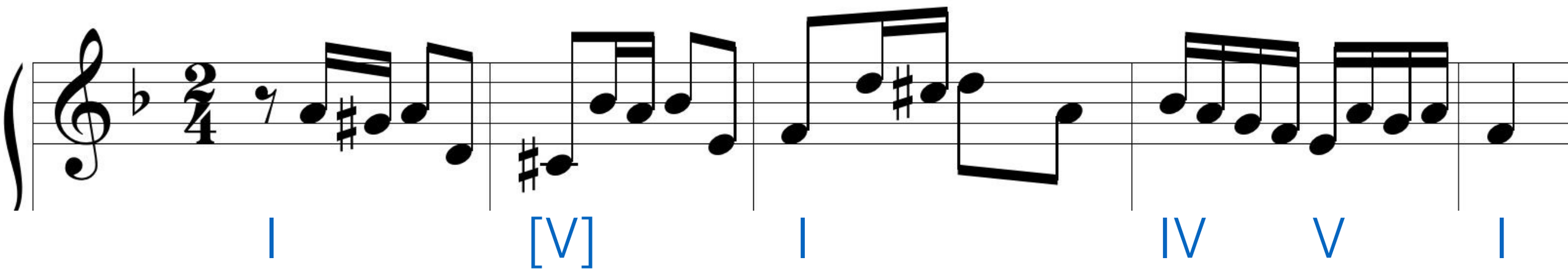
Ecrire une invention

I IV I V I

[V] II V

RE



VII
D

III

I

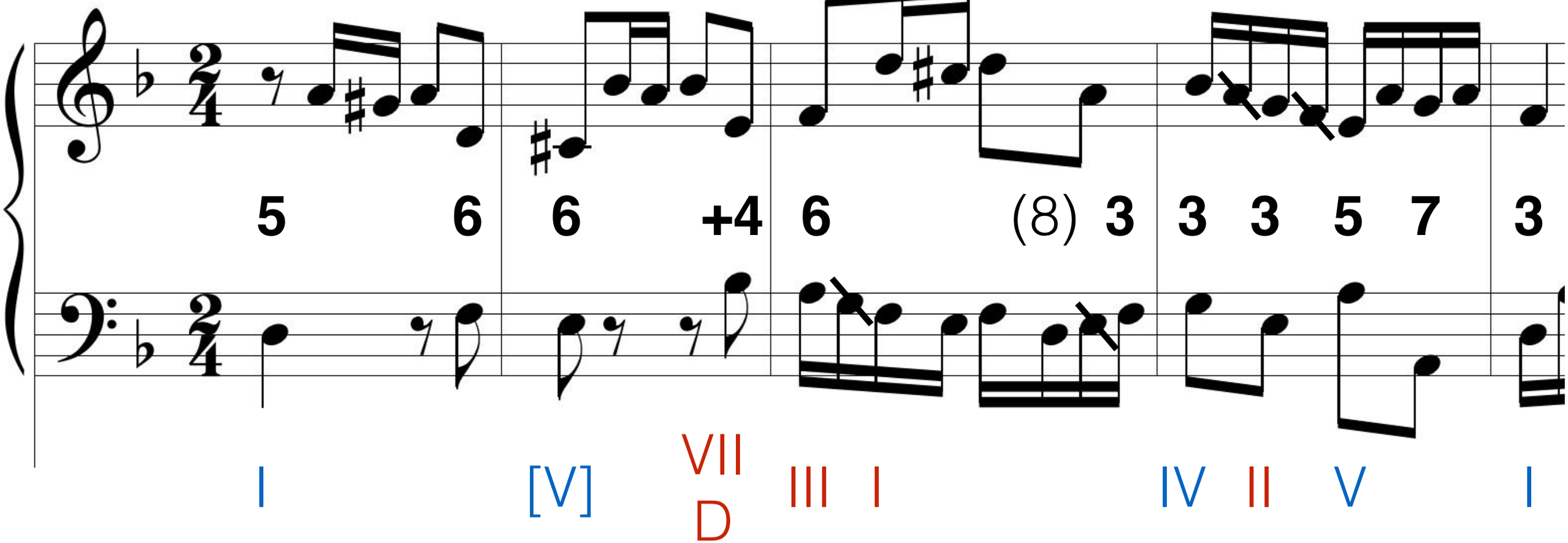
I
D

II

[II]
D

VI

I
D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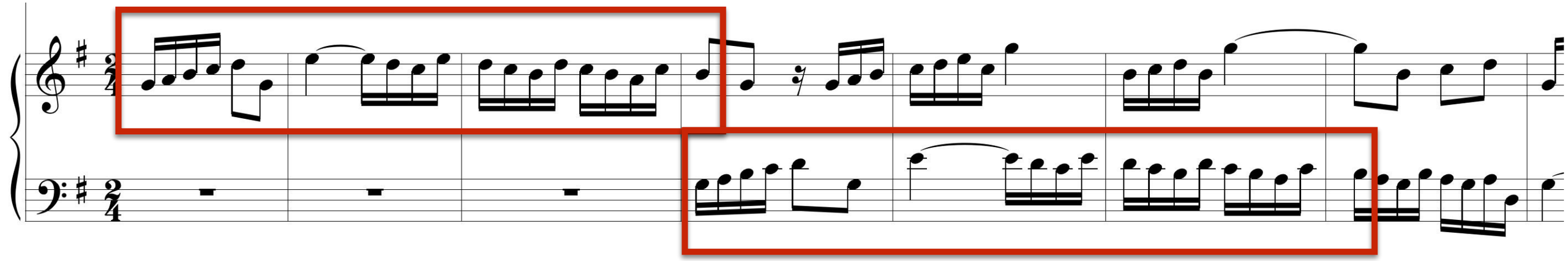
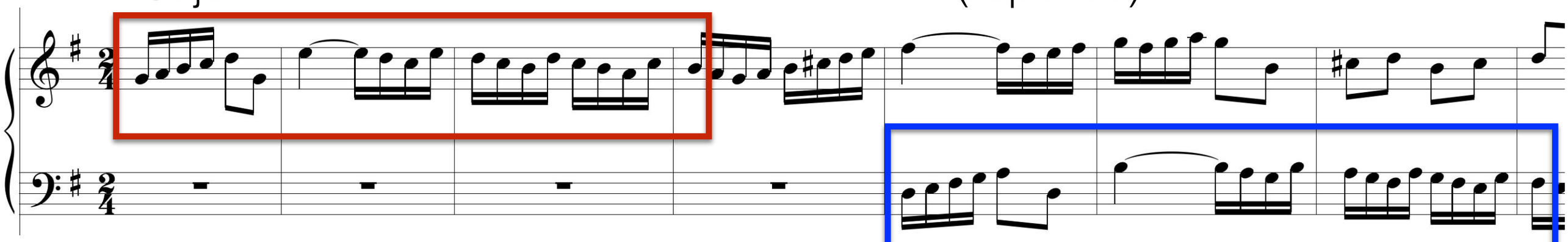
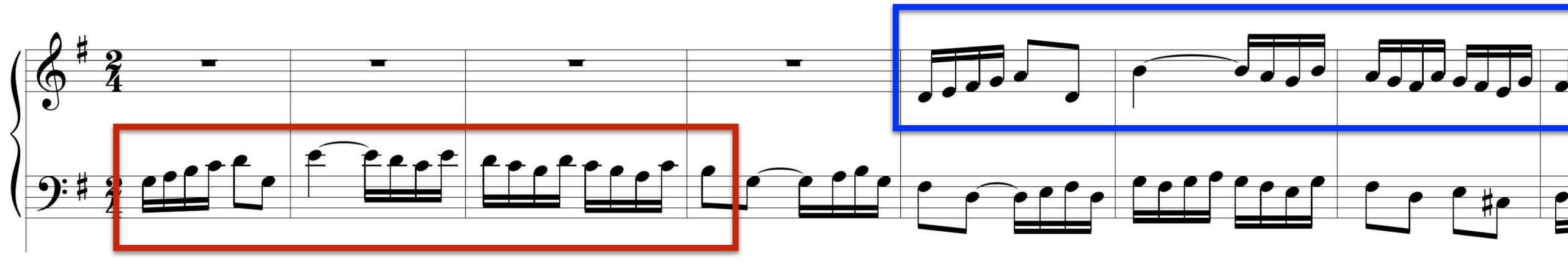
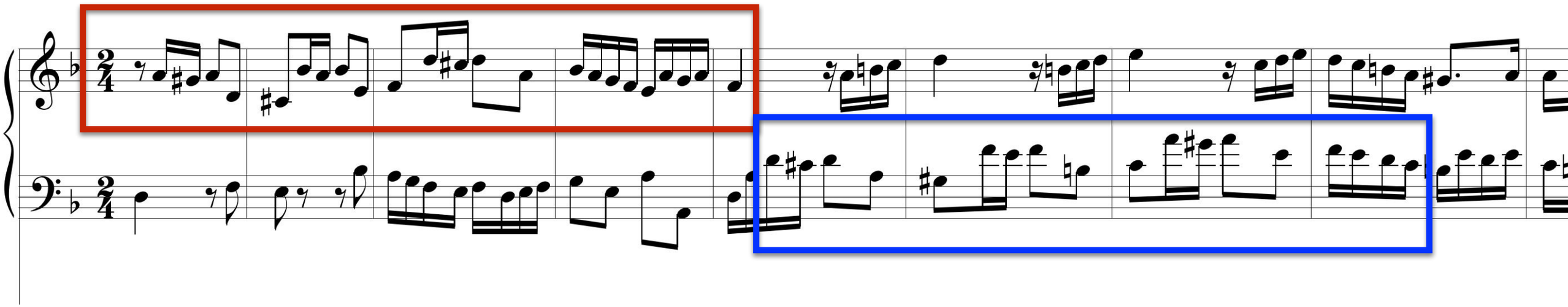


Sujet

RE (réponse)







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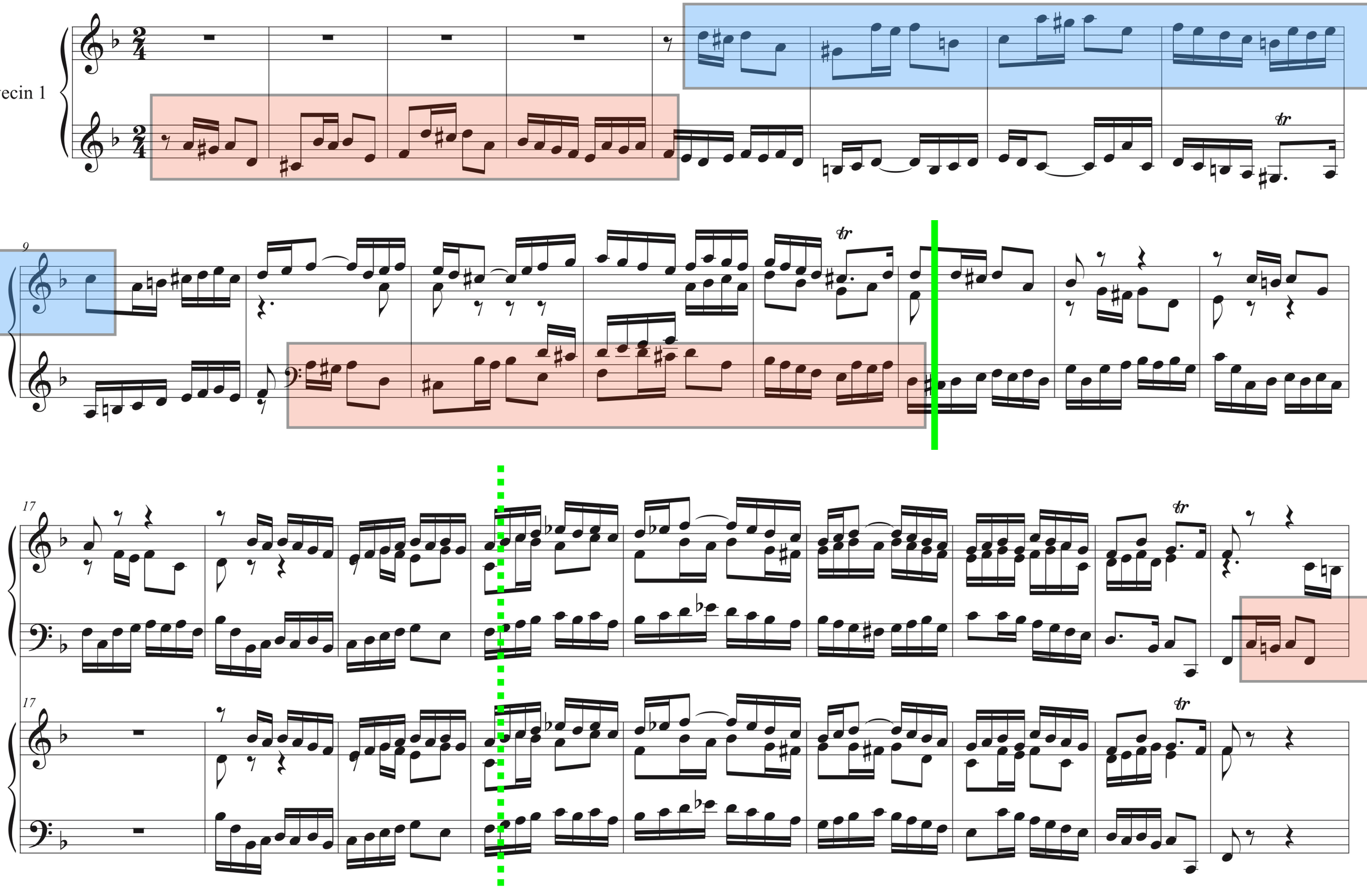
Cadence en la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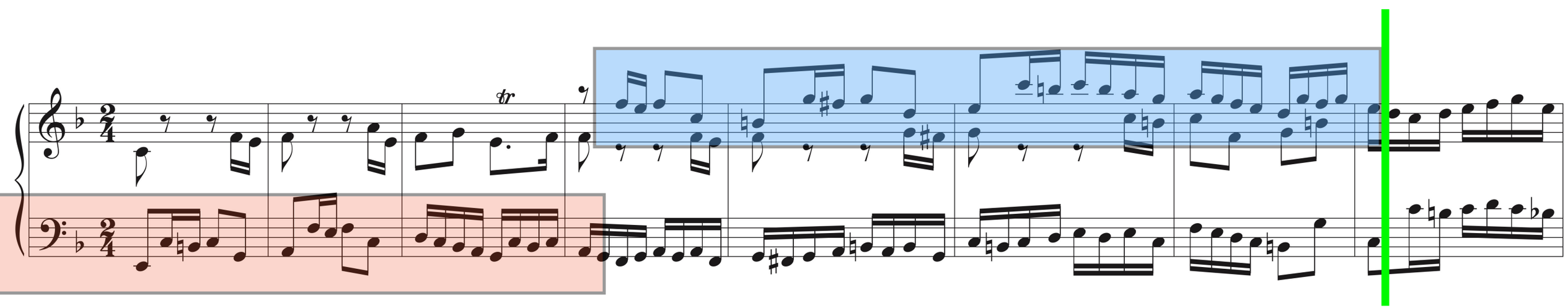

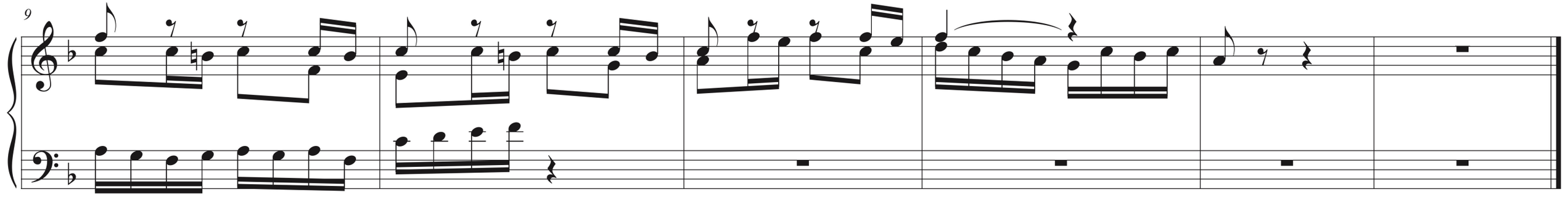
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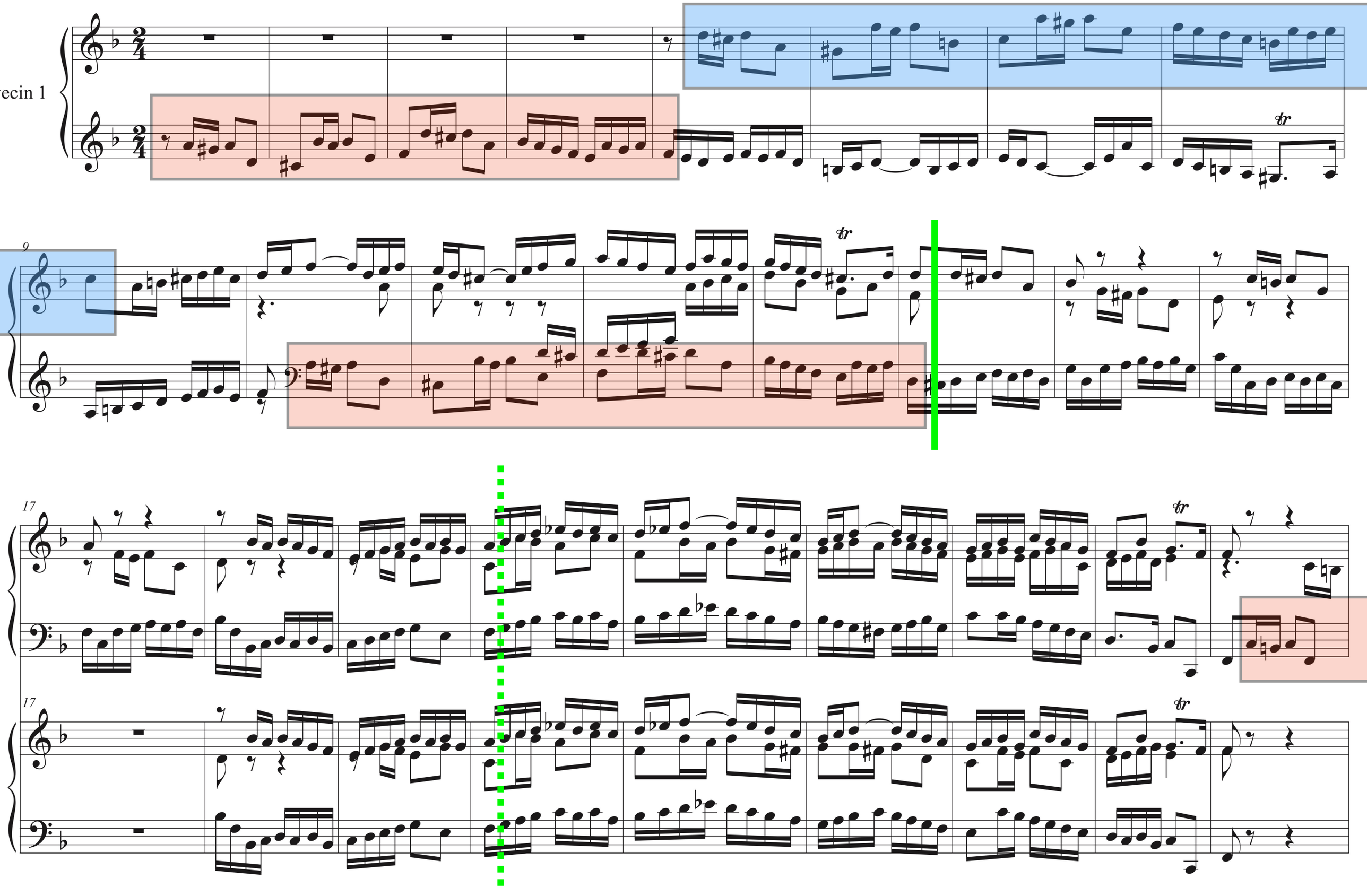
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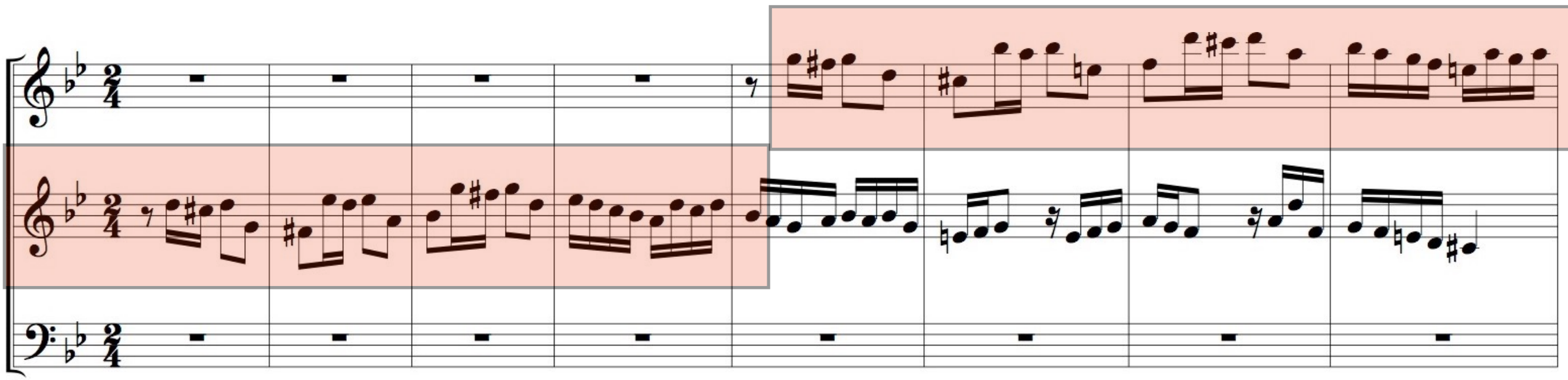

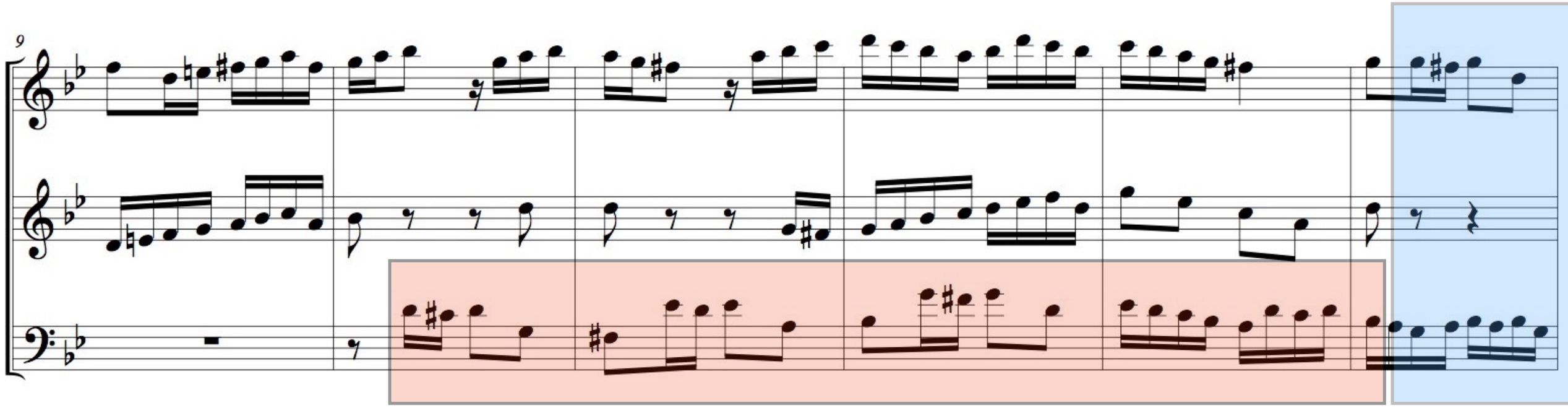
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Inventer une sujet
à partir de l'harmonie

I IV V I

I VI IV V

I VI IV-II V

14 notes

VI I IV II [V]