

Bach Invention No. 8

1. Form

- a) Locate and label one PAC in C major, and one PAC in F major directly on the score.
- b) Label each occurrence of the the complete subject (**S**) directly on the score.
- c) Label each occurrence of the the complete counter subject (**CS**) directly on the score.
- d) Locate and label all episodes (**Ep**) directly on the score.

2. Harmony

- a) Provide functional chord symbols for measures 1-12.
- b) Name the tonicized key in the following measures:

m. 10 _____

m. 16 _____

m. 24 _____

m. 26 _____

- c) Name the sequence outlined between m. 18-24.
 Descending Fifths Descending Thirds Ascending Fifths
- d) Name the sequence outlined between m. 24-26.
 Descending Fifths Descending Thirds Ascending Fifths
- e) The eighth note figures in these sequences resemble:
 the subject an inversion of the subject
 the countersubject an inversion of the countersubject

3. Counterpoint

- a) Do presentations of the subject and countersubject ever feature melodic inversion?
 yes no
- b) Do presentations of the subject and countersubject ever feature harmonic inversion?
 yes no
- c) How is the pitch material of the subject “less strict” than the pitch material of the countersubject?

- d) Which areas of the piece least resemble the original subject and countersubject?
 the episode on the first page the episodes on the second page
 the cadential areas the sequences on the second page

Invention No.8

J.S. Bach

The image displays the first 13 measures of the musical score for Invention No. 8 by J.S. Bach. The score is written for two staves, Treble and Bass, in a 3/4 time signature with a key signature of one flat (B-flat). The piece begins with a treble clef and a bass clef. The first system (measures 1-3) shows the treble staff starting with a quarter rest followed by a quarter note, and the bass staff starting with a quarter rest followed by a quarter note. The second system (measures 4-6) features a treble staff with a continuous eighth-note pattern and a bass staff with a simple quarter-note accompaniment. The third system (measures 7-9) continues the eighth-note pattern in the treble and the quarter-note accompaniment in the bass. The fourth system (measures 10-12) shows the treble staff with a more complex melodic line and the bass staff with a steady eighth-note accompaniment. The fifth system (measures 13) concludes with a treble staff ending on a quarter note and a bass staff with a quarter note.

16

Musical score for measures 16-18. The piece is in B-flat major (one flat) and 4/4 time. Measure 16 features a simple melody in the right hand and a bass line in the left hand. Measure 17 introduces a more complex, flowing melody in the right hand. Measure 18 continues the right-hand melody with a slight change in the bass line.

19

Musical score for measures 19-21. Measure 19 has a melody in the right hand with a sharp sign on the second note. Measure 20 continues the right-hand melody. Measure 21 features a more active right-hand melody with eighth notes.

22

Musical score for measures 22-24. Measure 22 has a busy right-hand melody with many eighth notes. Measure 23 continues this pattern. Measure 24 shows a change in the right-hand melody, becoming more melodic.

25

Musical score for measures 25-27. Measure 25 has a melody in the right hand. Measure 26 features a very active right-hand melody with many eighth notes. Measure 27 continues the right-hand melody.

28

Musical score for measures 28-30. Measure 28 has a busy right-hand melody with many eighth notes. Measure 29 continues this pattern. Measure 30 shows a change in the right-hand melody, becoming more melodic.

31

Musical score for measures 31-33. Measure 31 has a busy right-hand melody with many eighth notes. Measure 32 continues this pattern. Measure 33 shows a change in the right-hand melody, becoming more melodic. The piece ends with a double bar line.