# alexis Bakond

Cameroon, Yaoundé

# Inventions à la Bach-Ond (Op. 26-36)

## About the artist

With a self-taught training, The sacred vocal music is certainly my first reason to write, but how not to be tempted by the poetry of the instrument, which goes well beyond what the human voice can offer. ..

**Qualification:** Soloist; Tenor soloist in Rhumsiki-Fako Opera Cameroon. Technical Director Piccoli (Children's choir) Organist at St Peter the Apostle Parish of Messamendongo (Yaoundé)

**Artist page :** https://www.free-scores.com/Download-PDF-Sheet-Music-alex-orel.htm

## About the piece

| | |
|---|---|
| **Title:** | Inventions à la Bach-Ond [Op. 26-36] |
| **Composer:** | Bakond, alexis |
| **Arranger:** | Bakond, alexis |
| **Copyright:** | alexis Bakond © All rights reserved |
| **Publisher:** | Bakond, alexis |
| **Instrumentation:** | Piano solo |
| **Style:** | Studies |

## alexis Bakond on free-scores.com

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First added the : 2013-10-22

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# Alexis Bakond

## Inventions à la Bach-Ond

**Op. 26-36**

**Inclue une étude du rythme Assiko (Bassa-Cameroun) à deux voix**

Partition pour piano seul

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# Alexis Bakond

## Inventions à la Bach-Ond

### Op. 26-36

### Inclue une étude du rythme Assiko (No 11) à deux voix

Partition pour piano seul

Editée par Alexis Bakond

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**Une pensée pour :**

- **Jean Sebastien Bach, grand maître de cette forme, et dont l'influence en cet opus se perçoit.**
- **Tous les mordus de cet instrument (enseignants, élèves, pianistes accomplis) dont les cordes ficellent très souvent nos réticences pour laisser couler la passion.**
- **Mes grands-pères (Nyemeck Simon et Bakond Jean) qui en tant que musicologues africains, chefs de chœur et compositeurs, m'auront marqué du sceau de notre culture dès les premières heures de ma vie.** *Demeurez en paix !*

**Note :**

- Les tempi des différents morceaux ne doivent pas trop s'éloigner de ceux suggérés.
- La technique, par ailleurs très moyenne dans cet opus n'obstruera pas l'interprétation.
- Les triolets de double-croches, particulièrement dans les No 3 et 10, doivent se distinguer des gruppettos et des arpèges.
- L'accentuation et le phrasé sont très importants.
- « Toute œuvre musicale est faite pour être recréée ».

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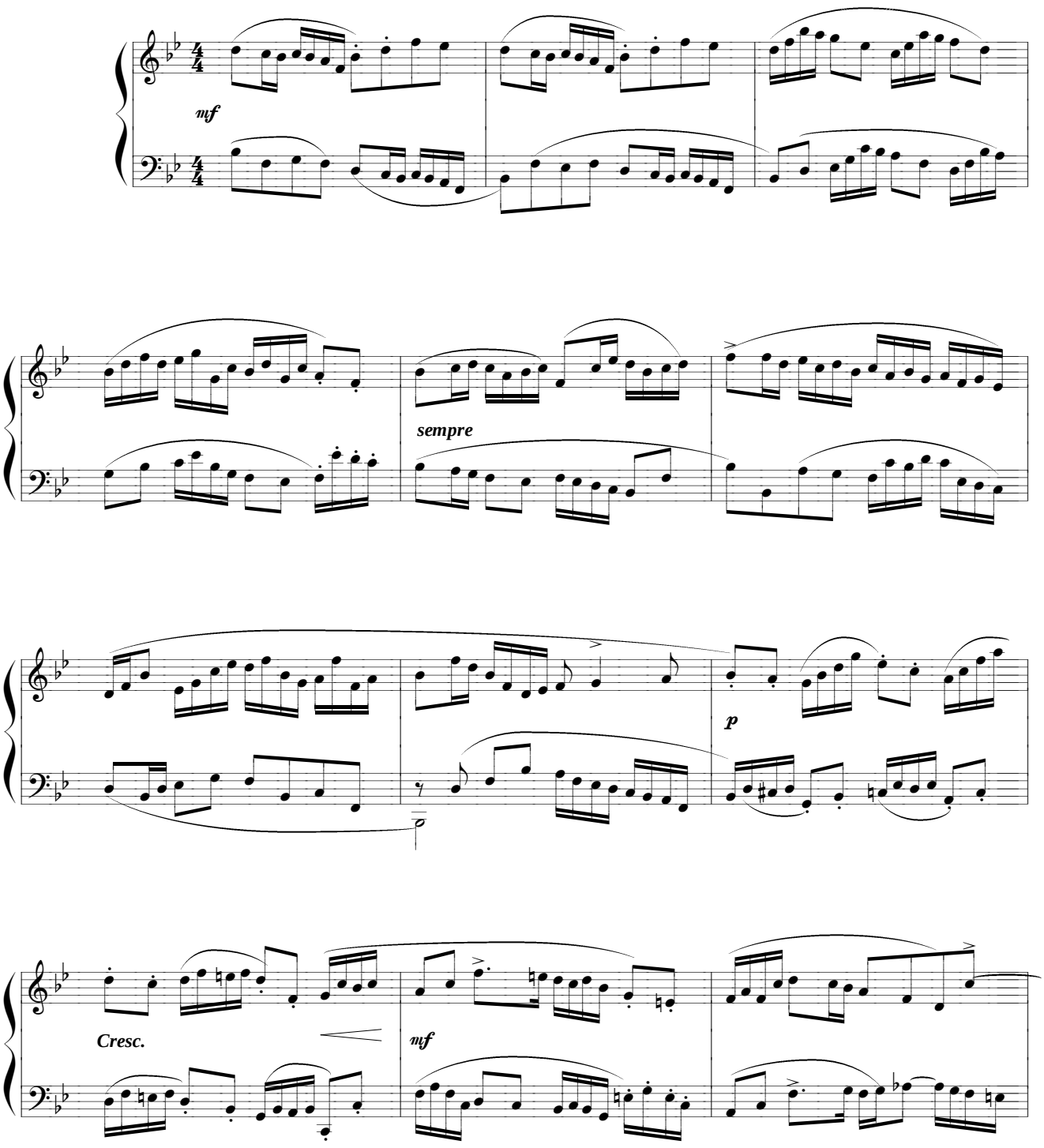
# *Inventions à deux voix pour piano*

***Op. 26 à 36***

***No 1***

**Moderato** ♩. 75-82

*Alexis Bakond*



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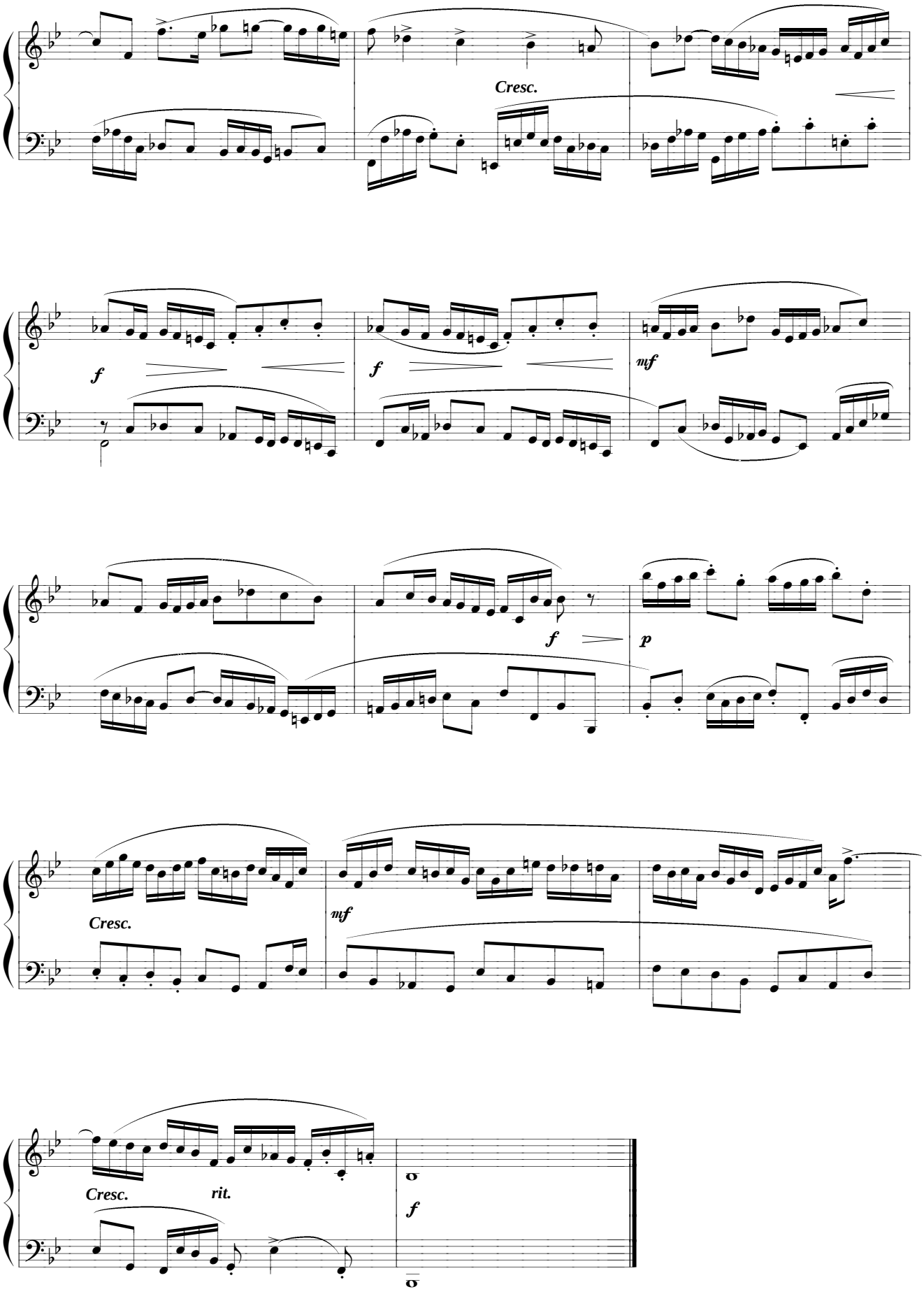




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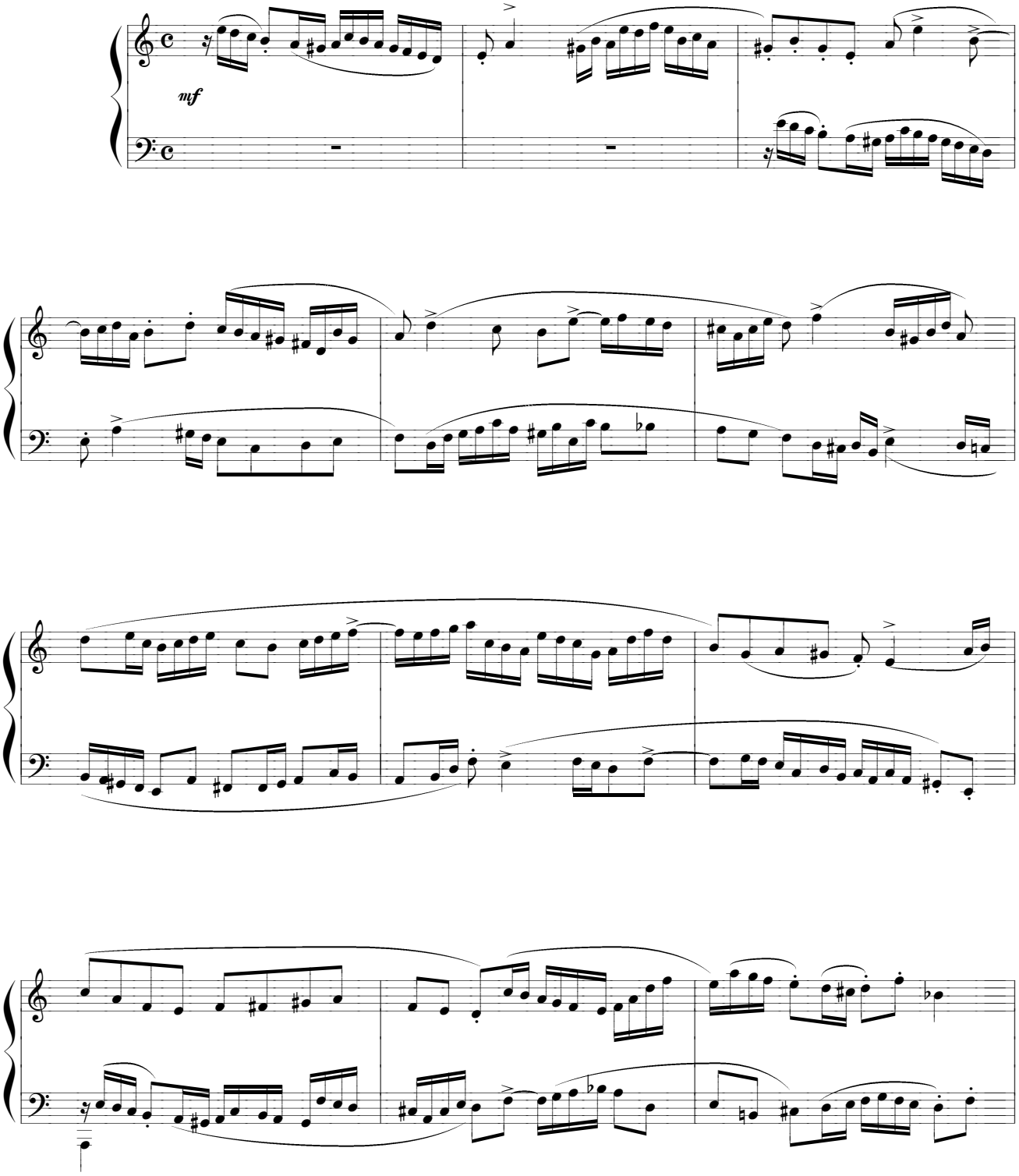
# *Inventions à deux voix pour piano*

***No 2***

**Moderato** ♩ 85 *Alexis Bakond*



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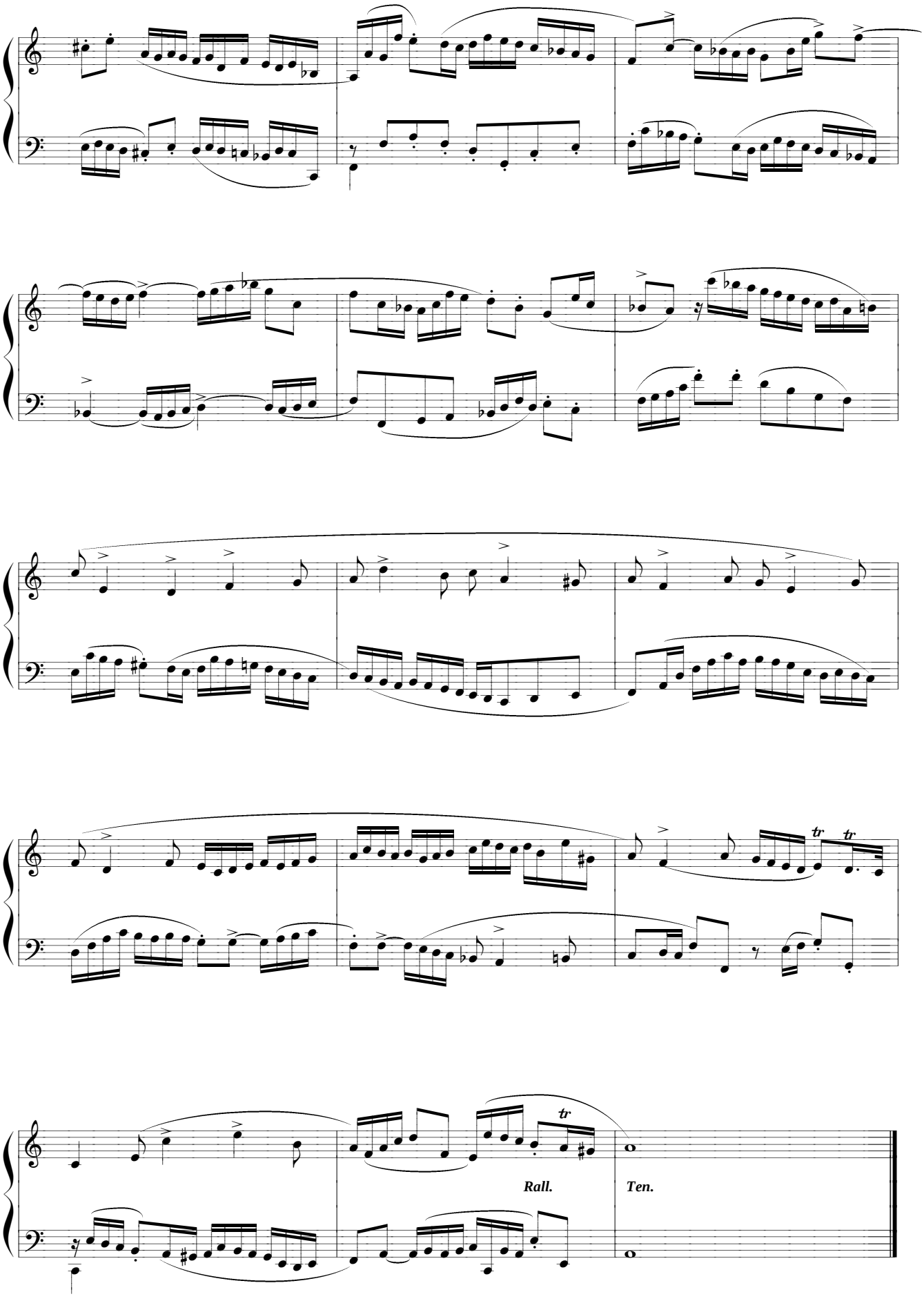




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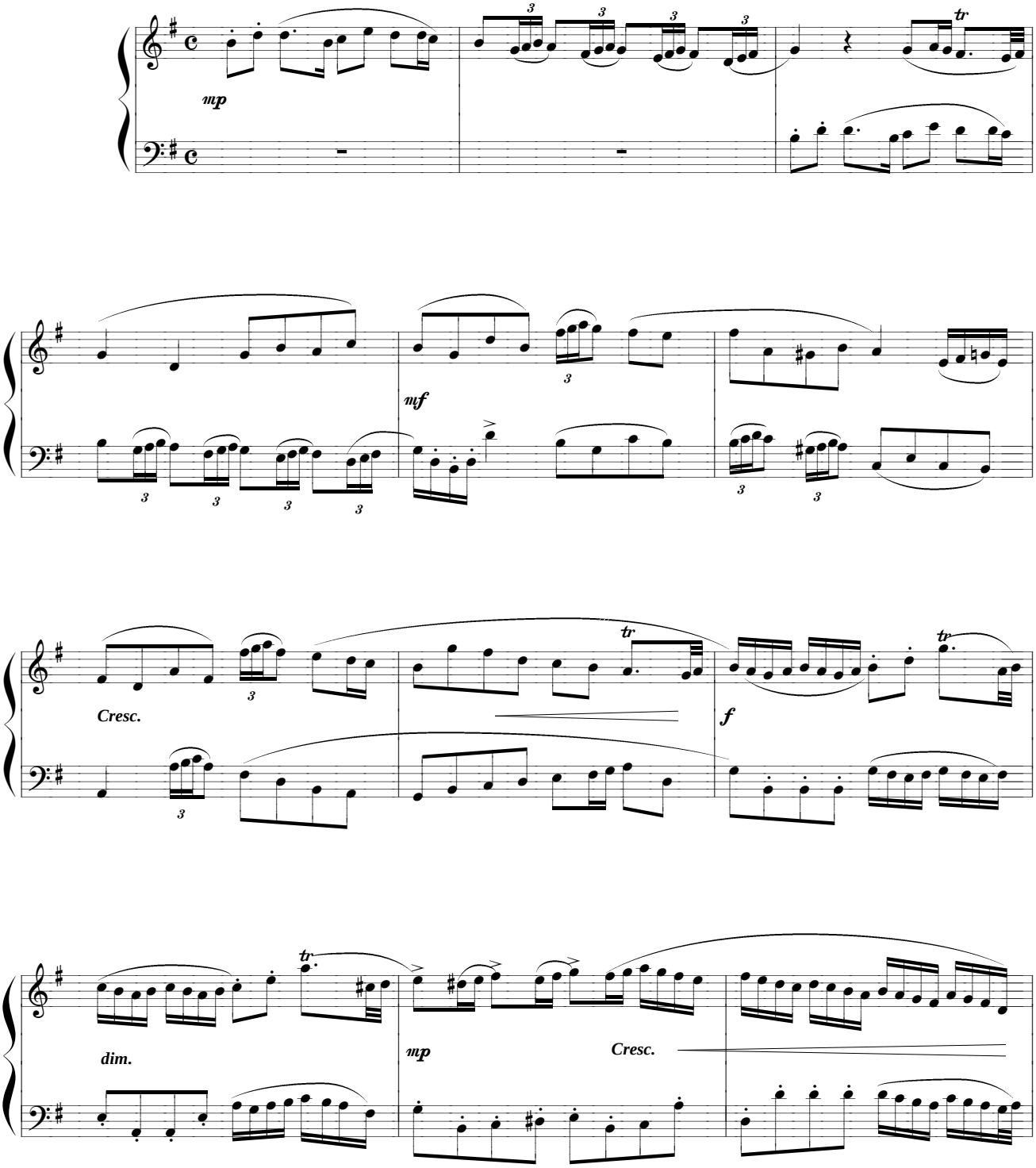
# *Inventions à deux voix pour piano*

***No 3***

**Allegretto scherzando** ♩. 100-110

*Alexis Bakond*



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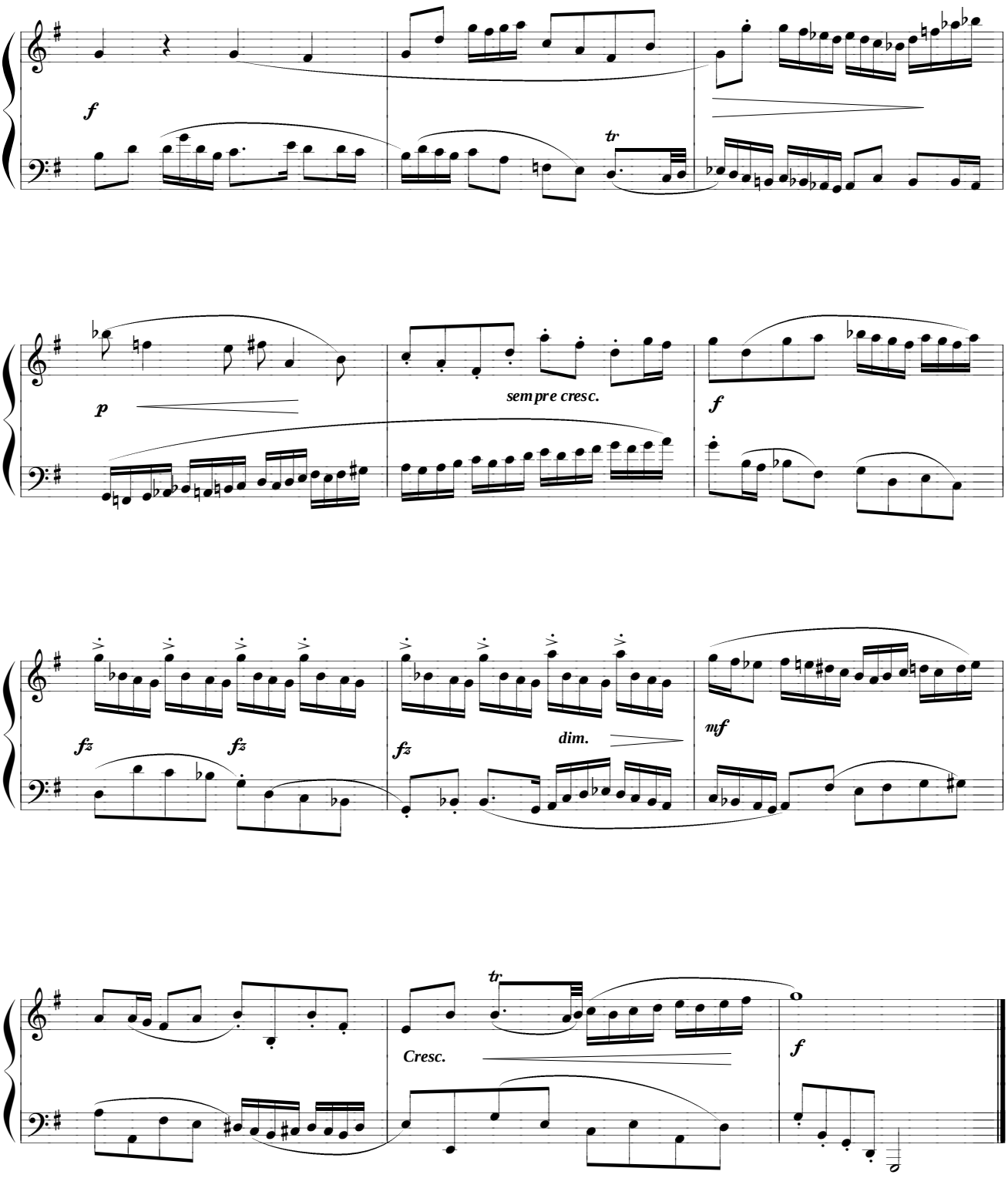




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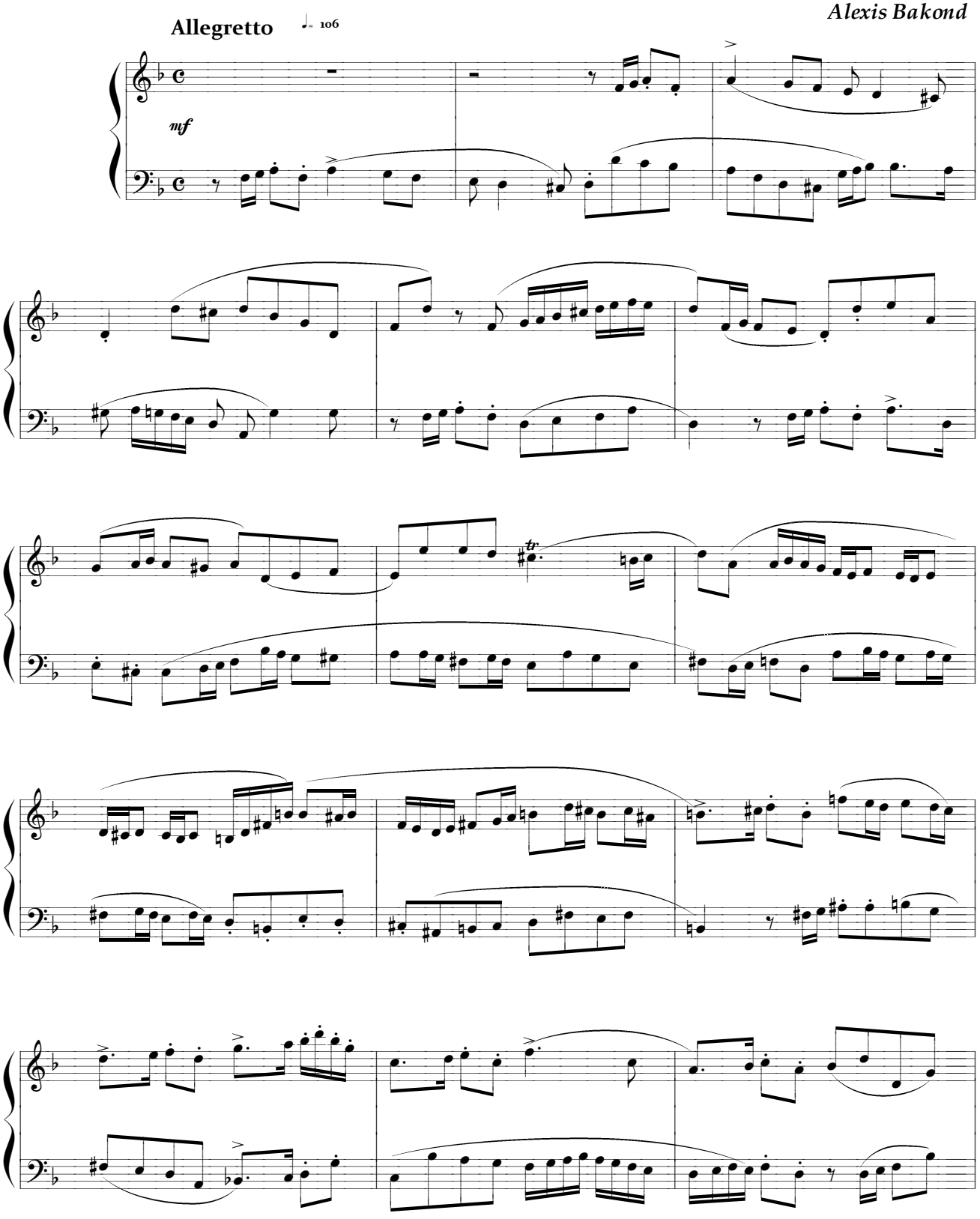
# *Inventions à deux voix pour piano*

***No 4***

*Alexis Bakond*



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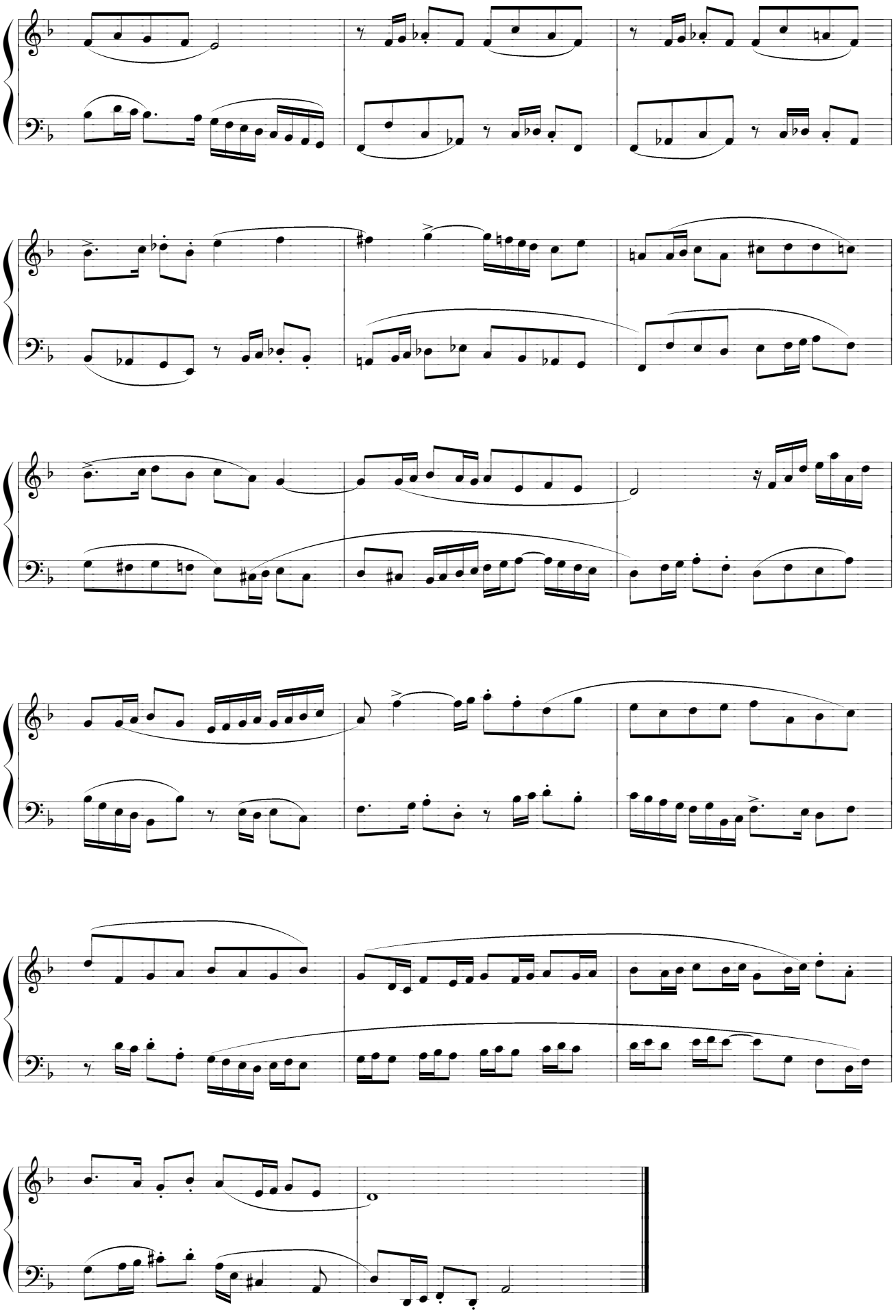



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# *Inventions à deux voix pour piano*

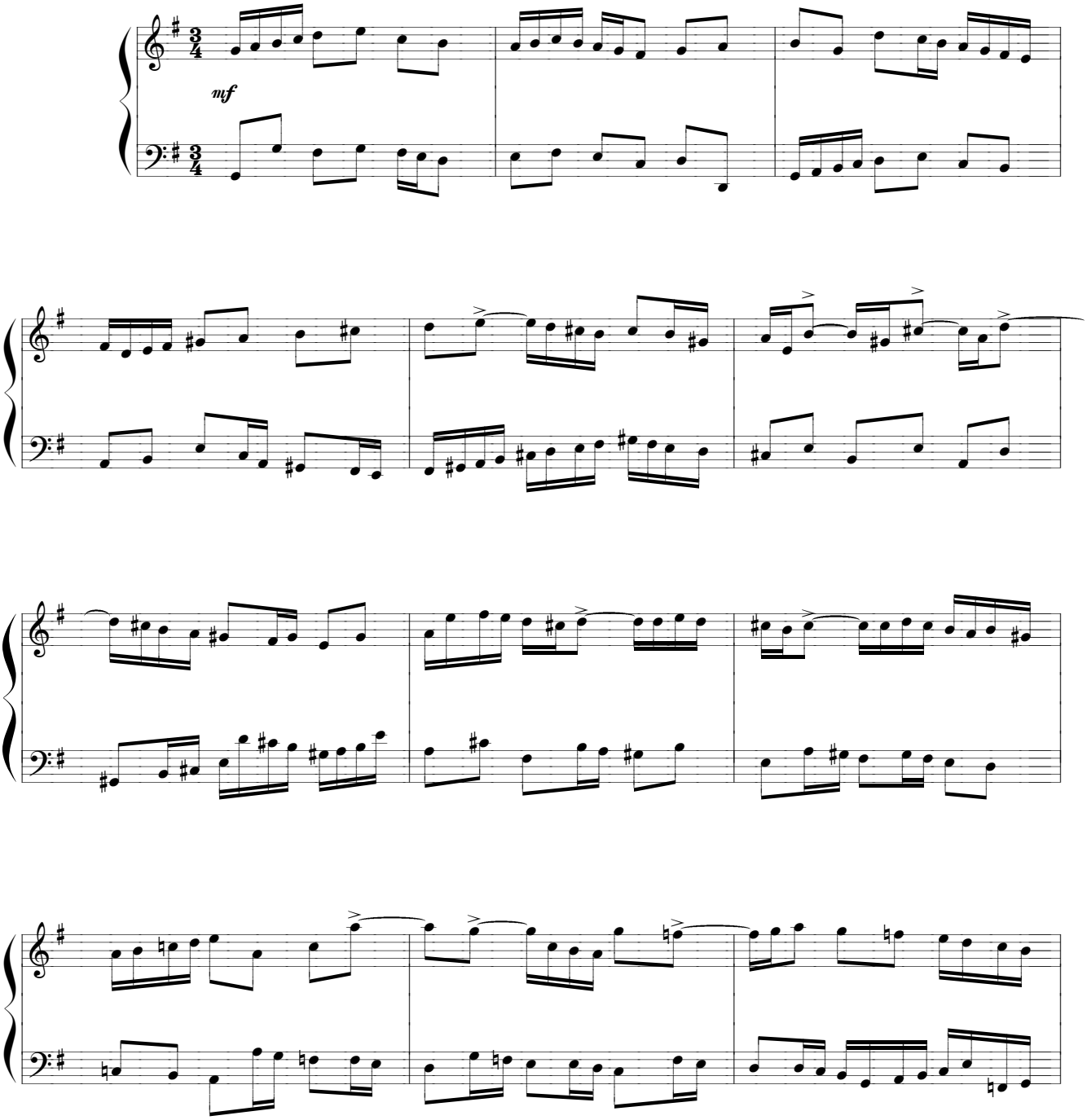
***No 5***

**Andante cantabile** ♩= 75-80

*Alexis Bakond*

*Molto legato e semplice*

*mf*





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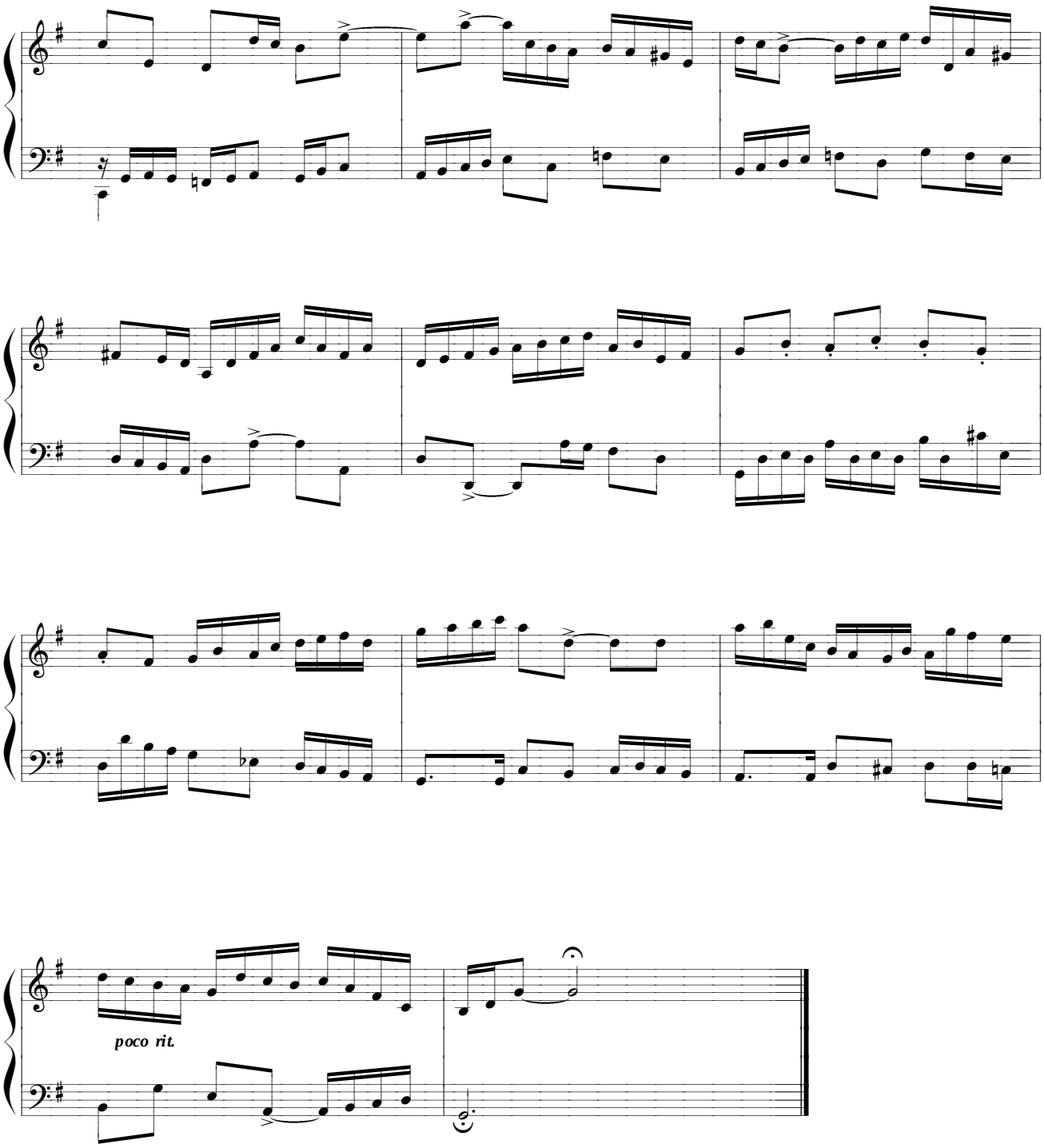




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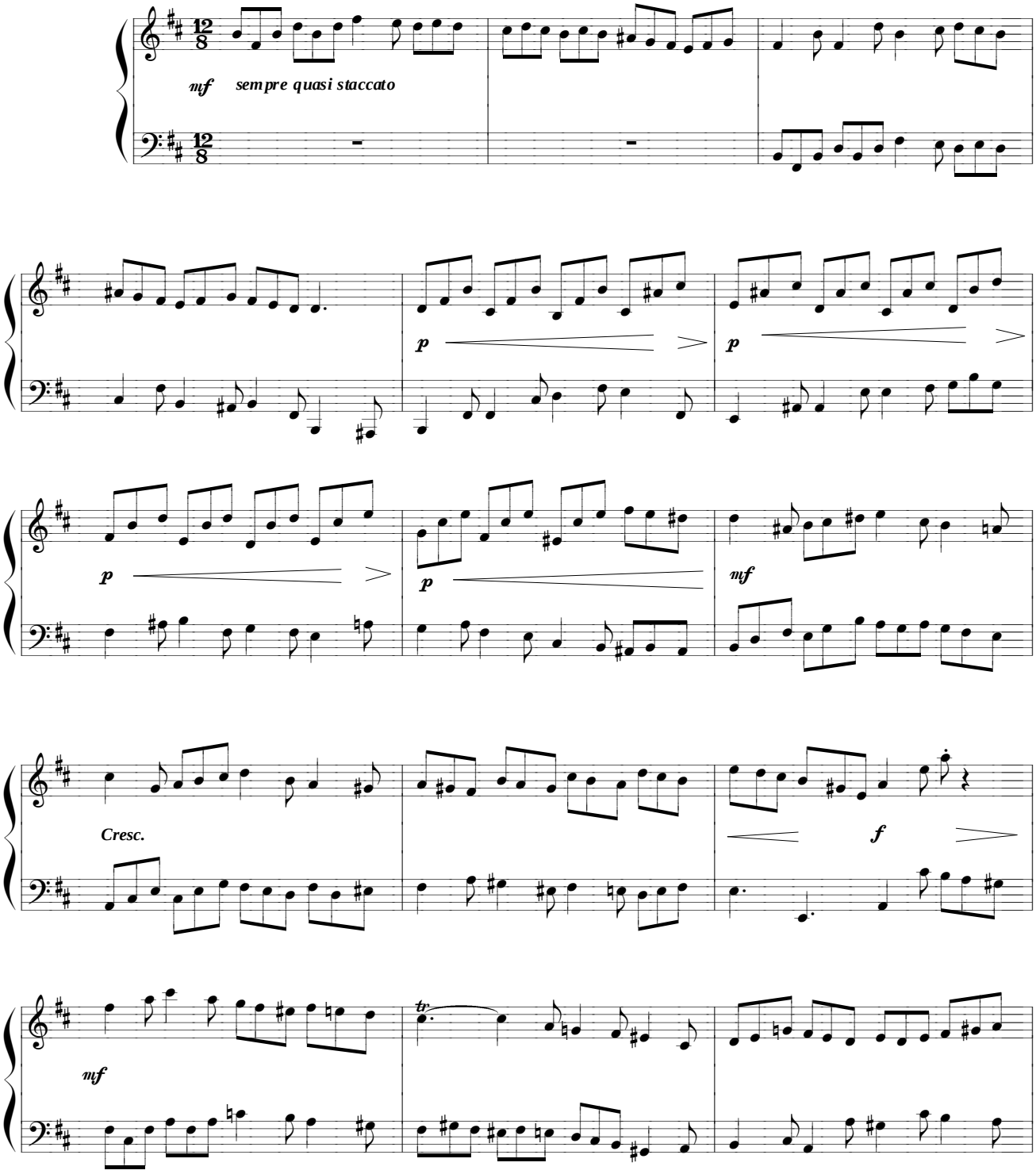
# *Inventions à deux voix pour piano*

***No 6***

**Allegretto comodo** *Alexis Bakond*



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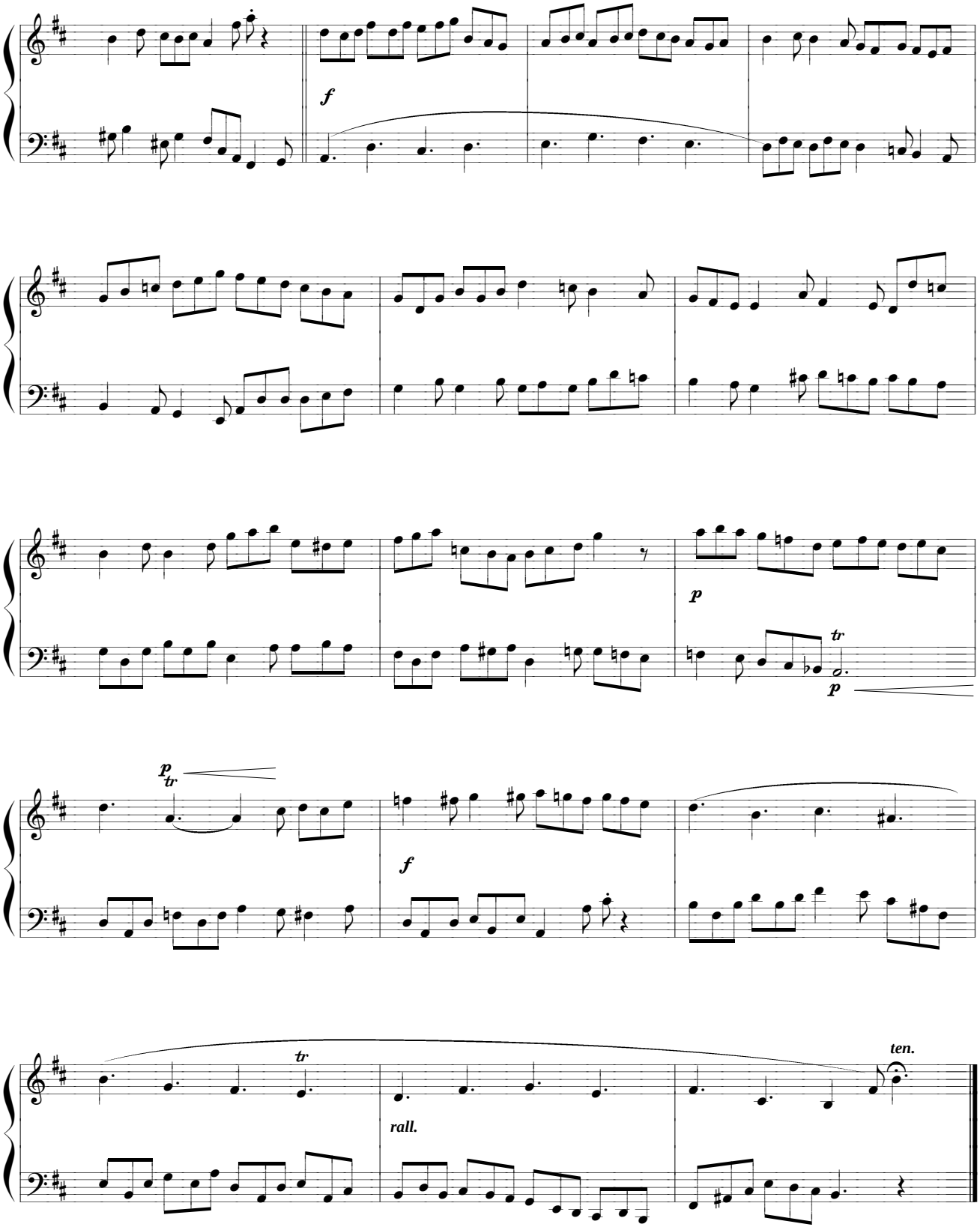
**Vivace subito**



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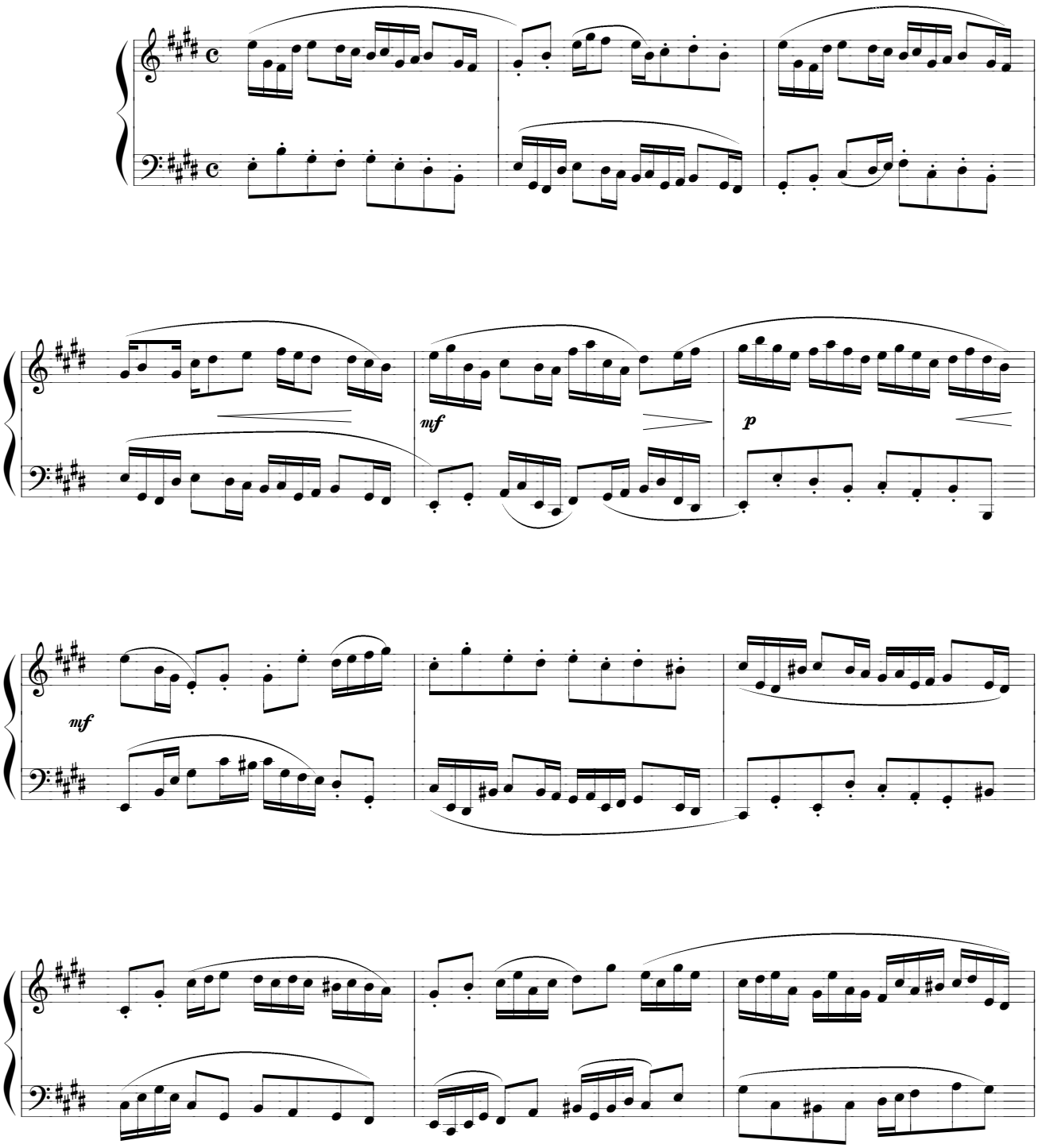
# *Inventions à deux voix pour piano*

***No 7***

**Andantino quasi moderato** ♩= 76 *Alexis Bakond*



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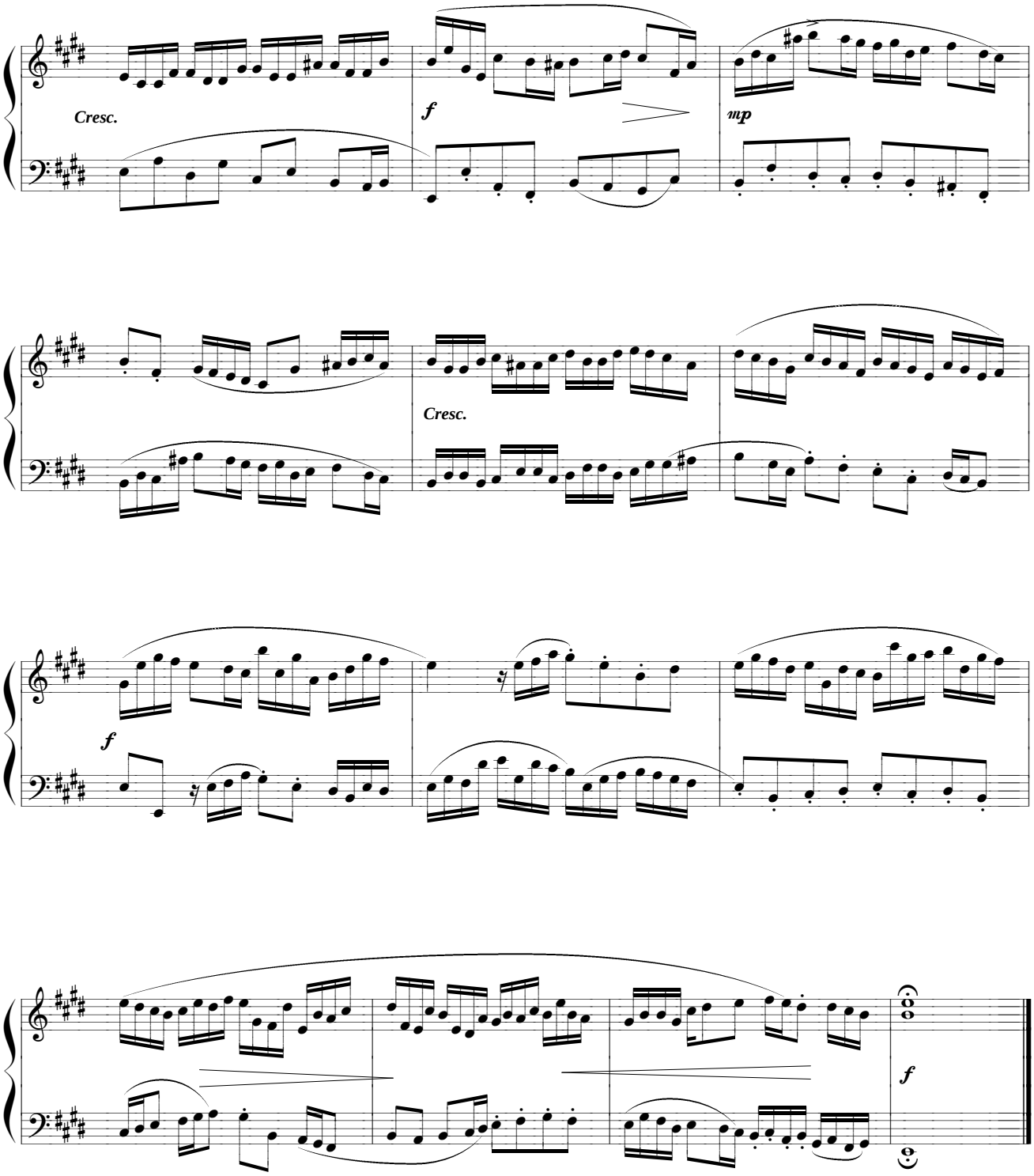




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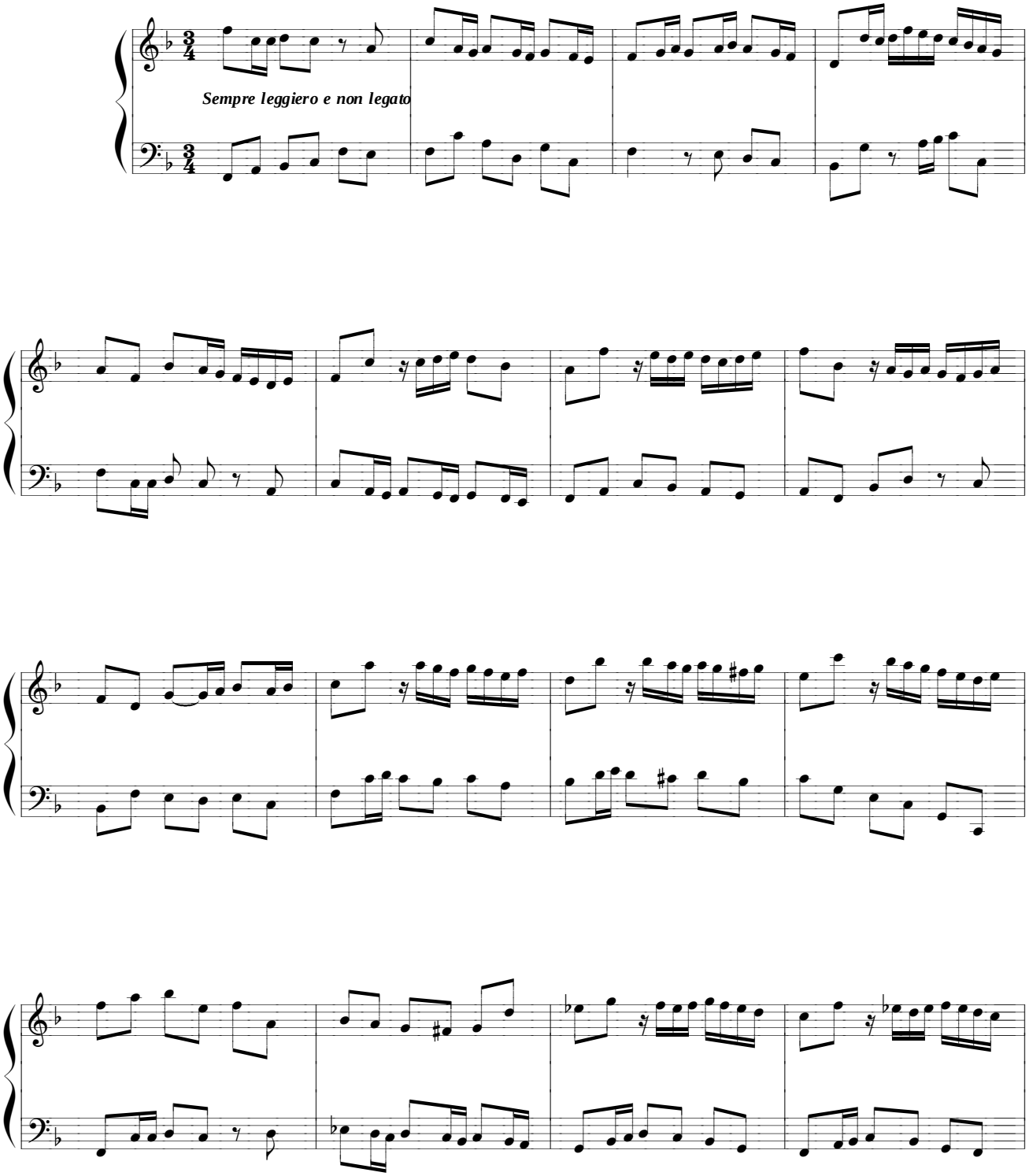
# *Inventions à deux voix pour piano*

***No 8***

**Allegro ma non troppo** ♩. 110-116

*Alexis Bakond*



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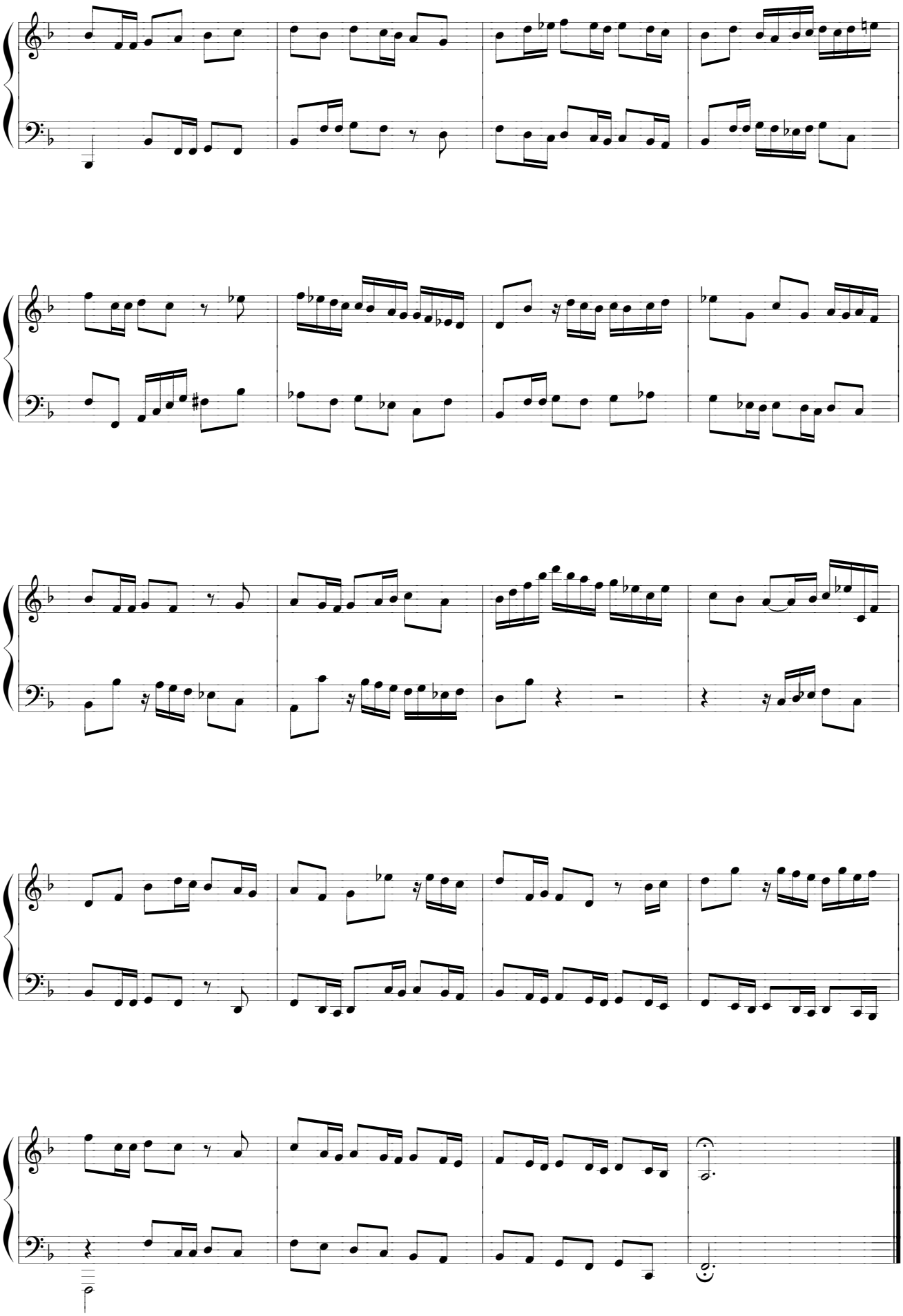



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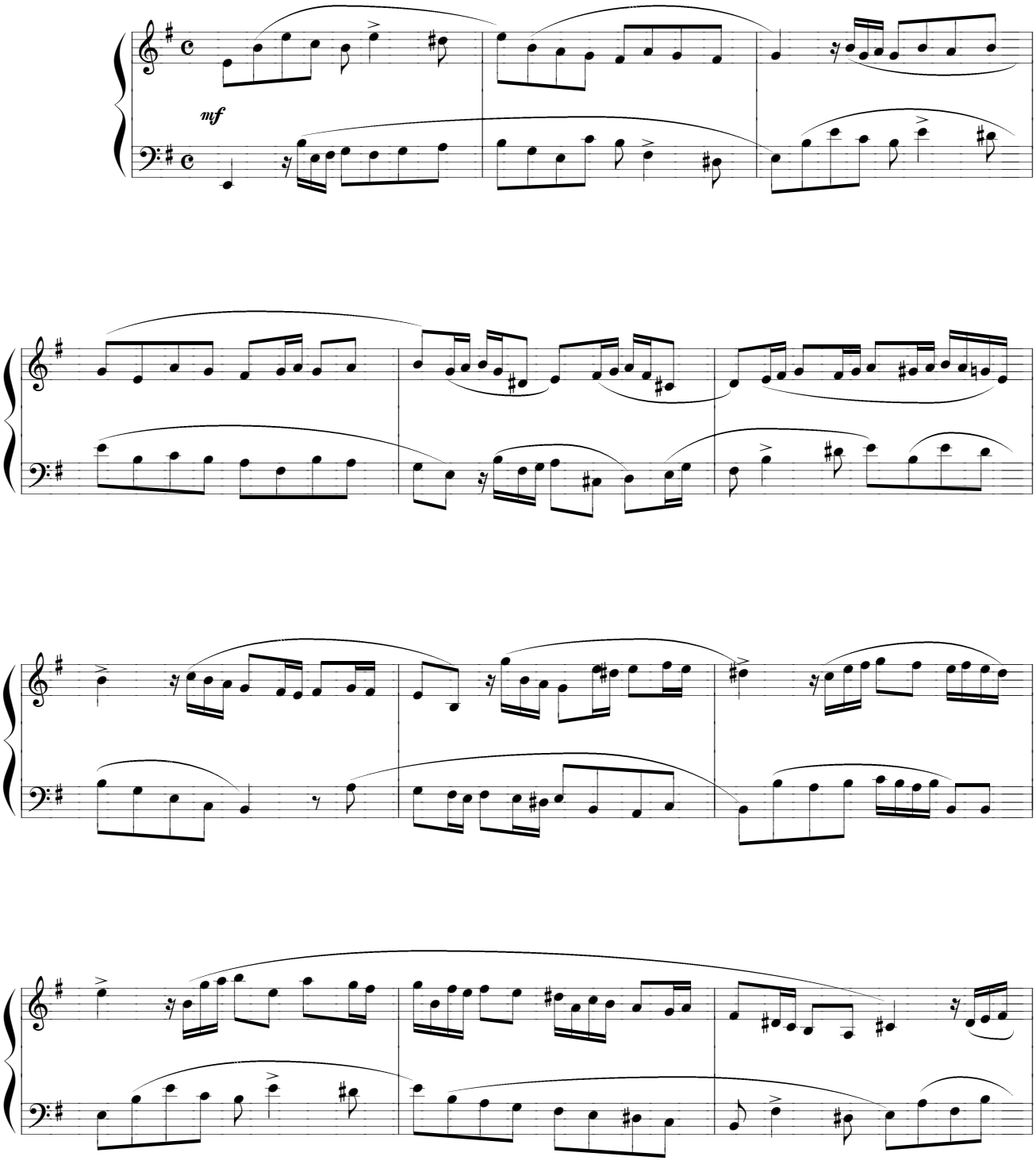
# *Inventions à deux voix pour piano*

***No 9***

**Moderato** *Alexis Bakond*



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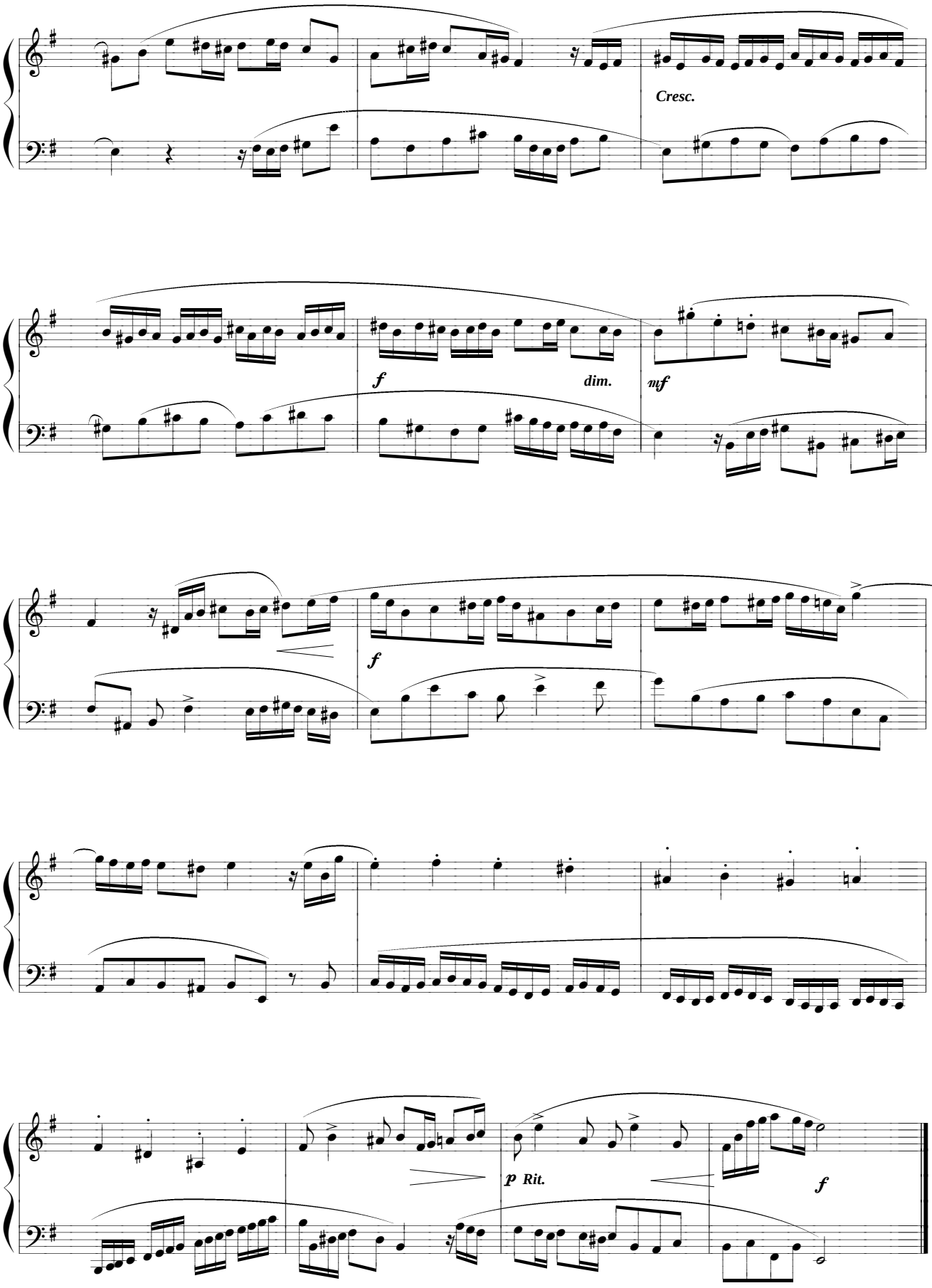




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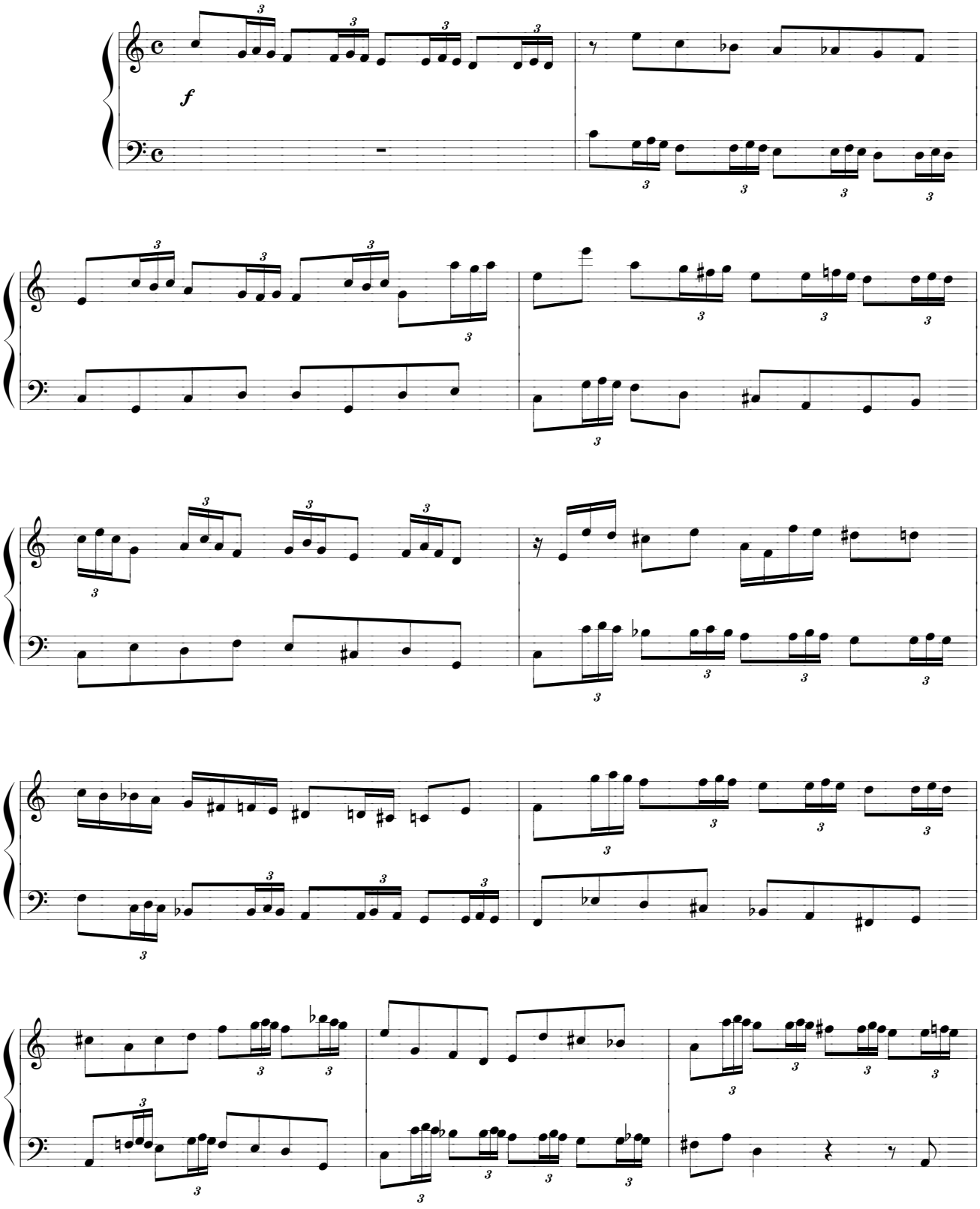
# *Inventions à deux voix pour piano*

***No 10***

**Allegretto giocoso**

*Alexis Bakond*



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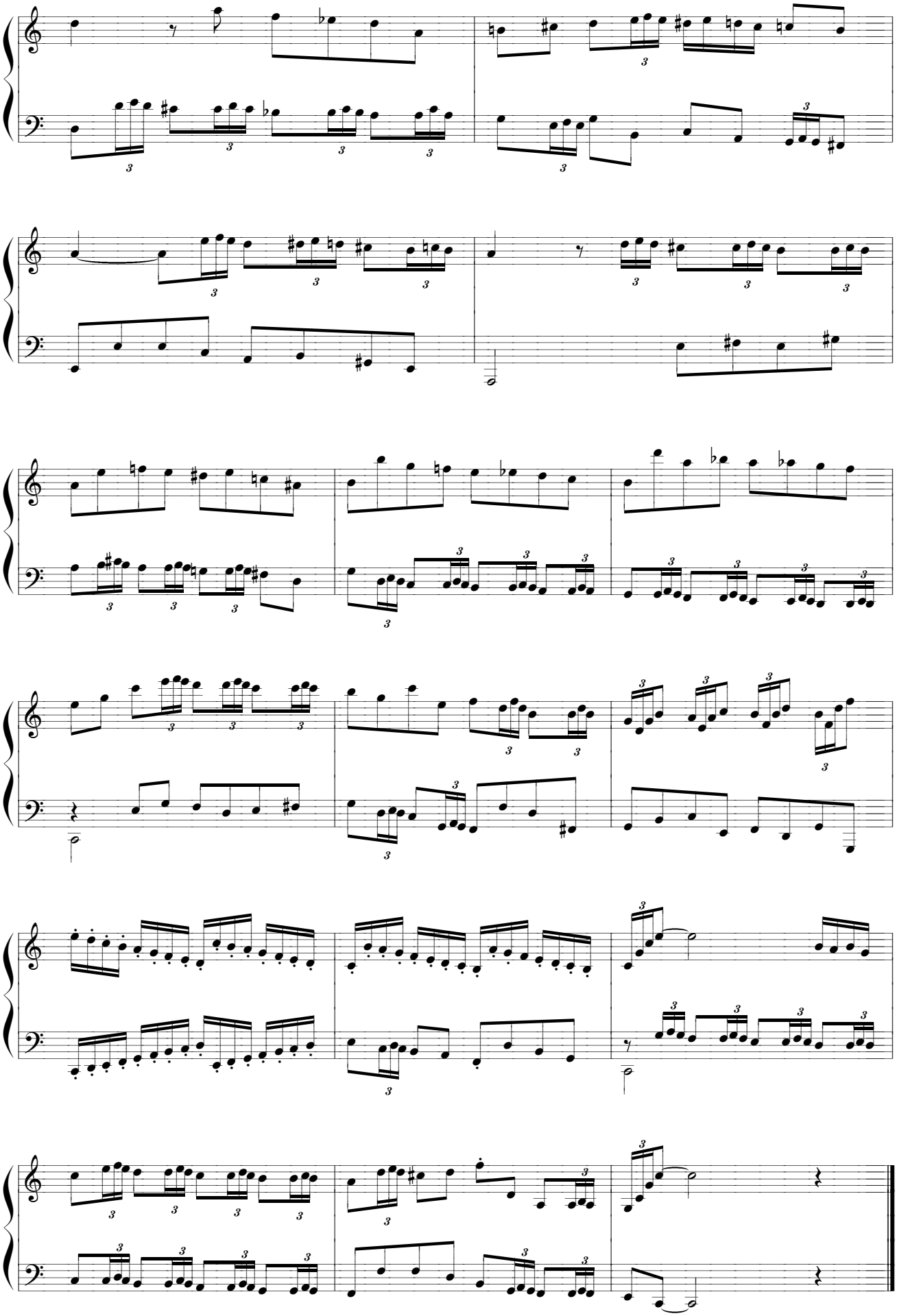



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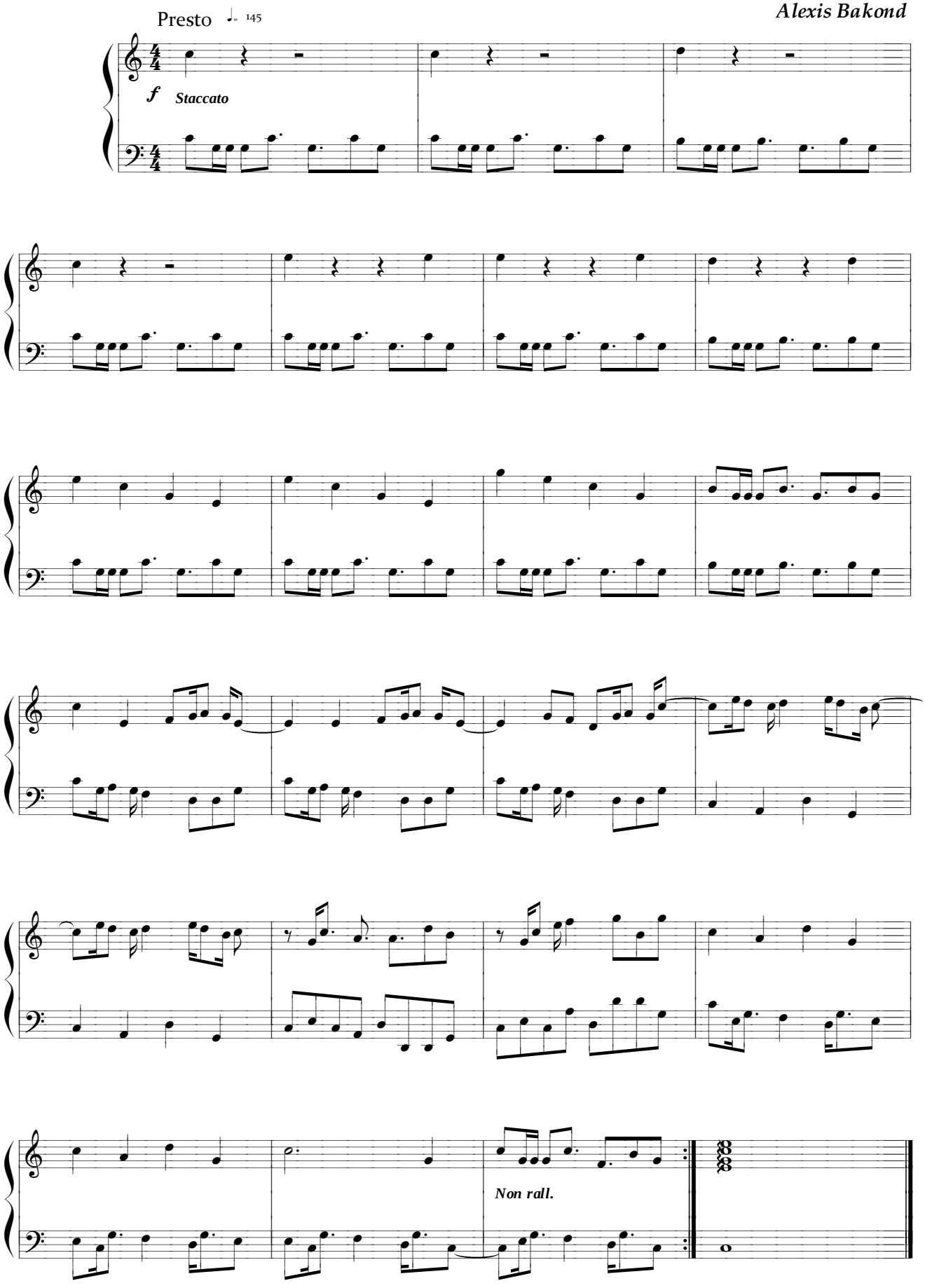
# *Inventions à deux voix pour piano*

## *No 11*

*Rythme de l'Assiko: Danse Bassa (Tribu Camerounaise)*

*Alexis Bakond*



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