Two Part Inventions

(in various keys)

for two recorders

Inventions #1 to #15

BWV 772 - 786

J.S. Bach

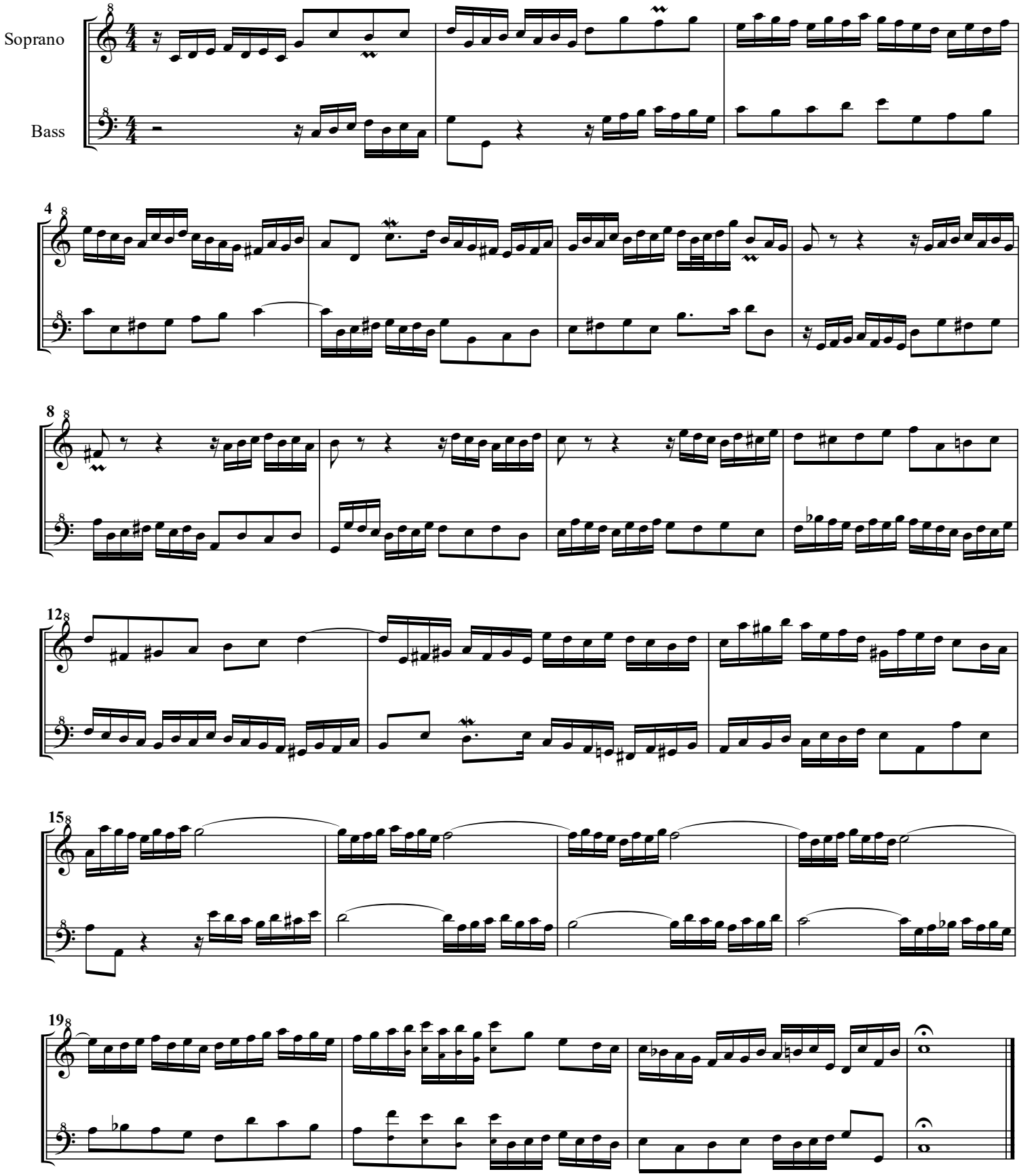
Transcribed by Boyd Osgood

Score

Invention #1 in C Major

BWV772

J. S. Bach
Trans. Boyd OSgood

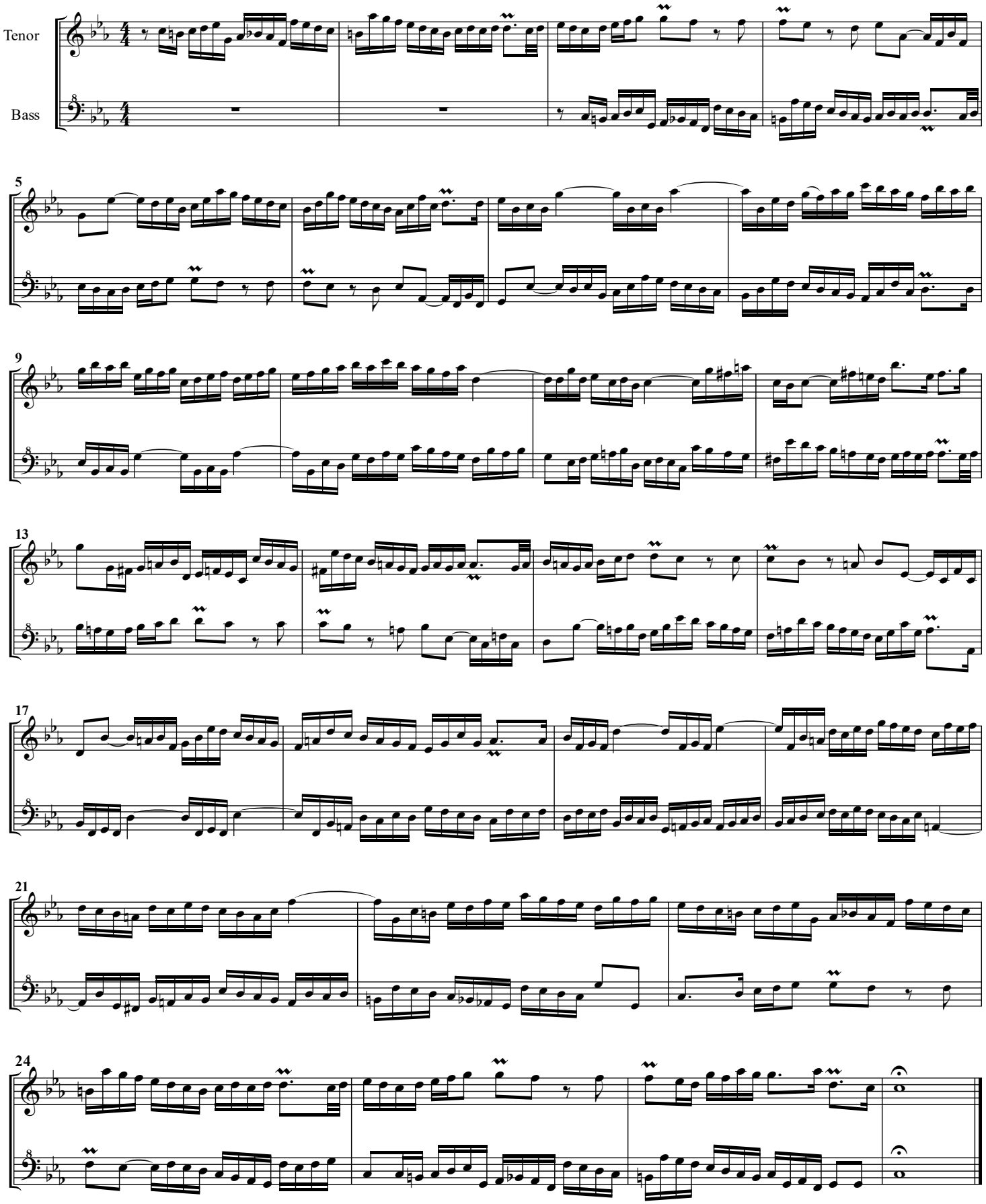


Invention #2 in C Minor

Score

BWV773

J. S. Bach
Trans. Boyd OSgood

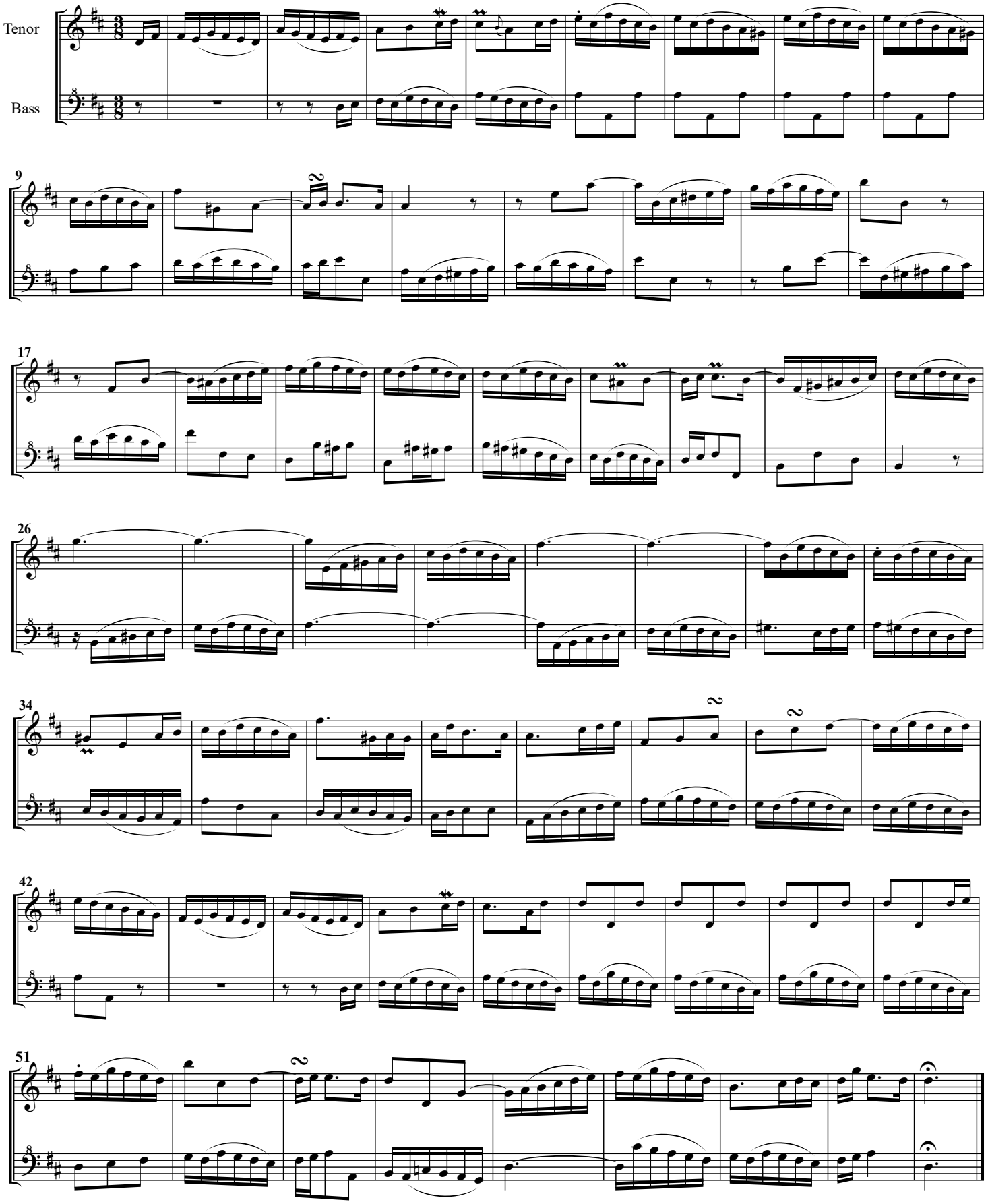


Score

Invention #3 in D Major

BWV774

J. S. Bach
Trans. Boyd OSgood

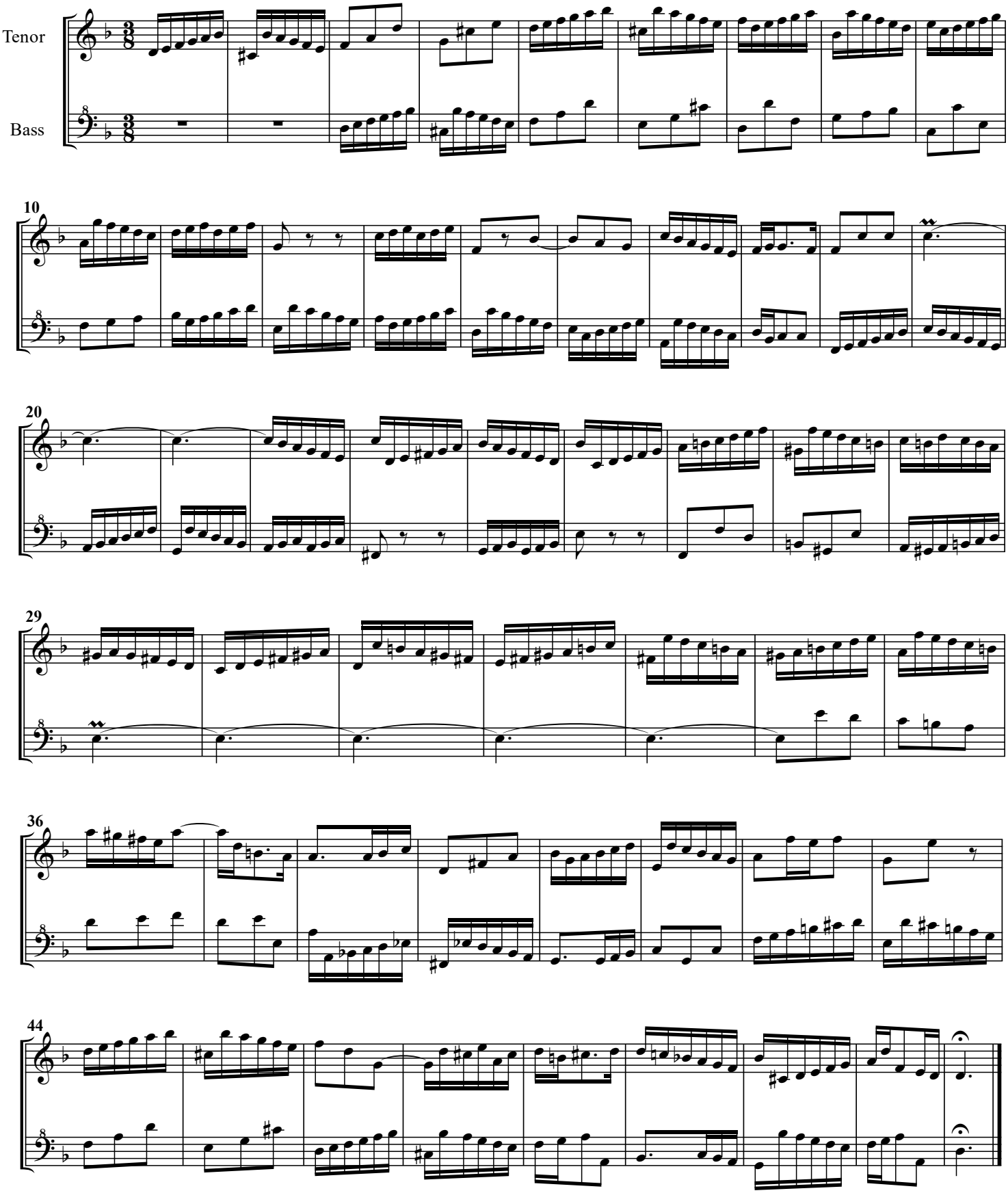


Score

Invention #4 in D Minor

BWV775

J. S. Bach
Trans. Boyd OSgood

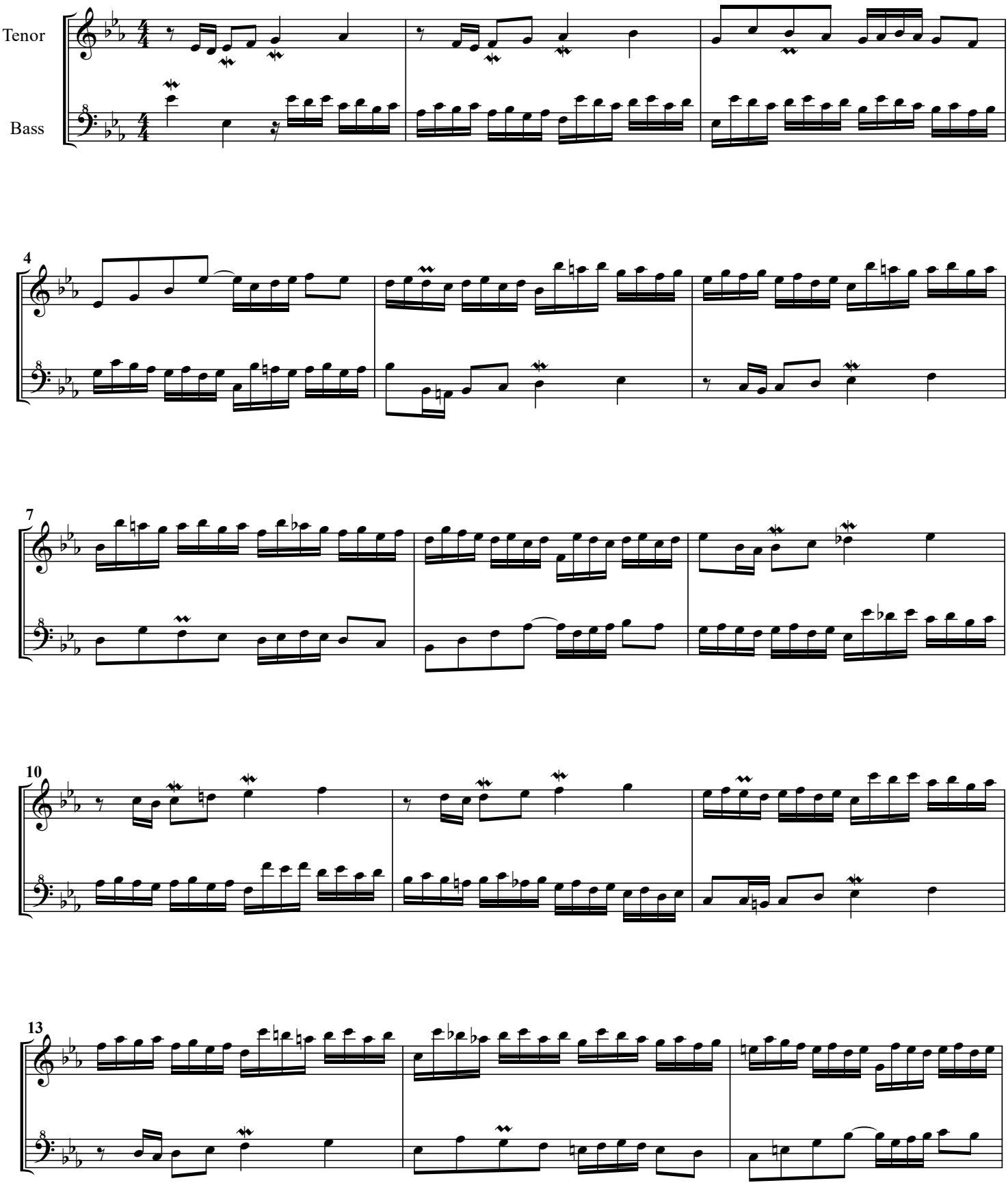


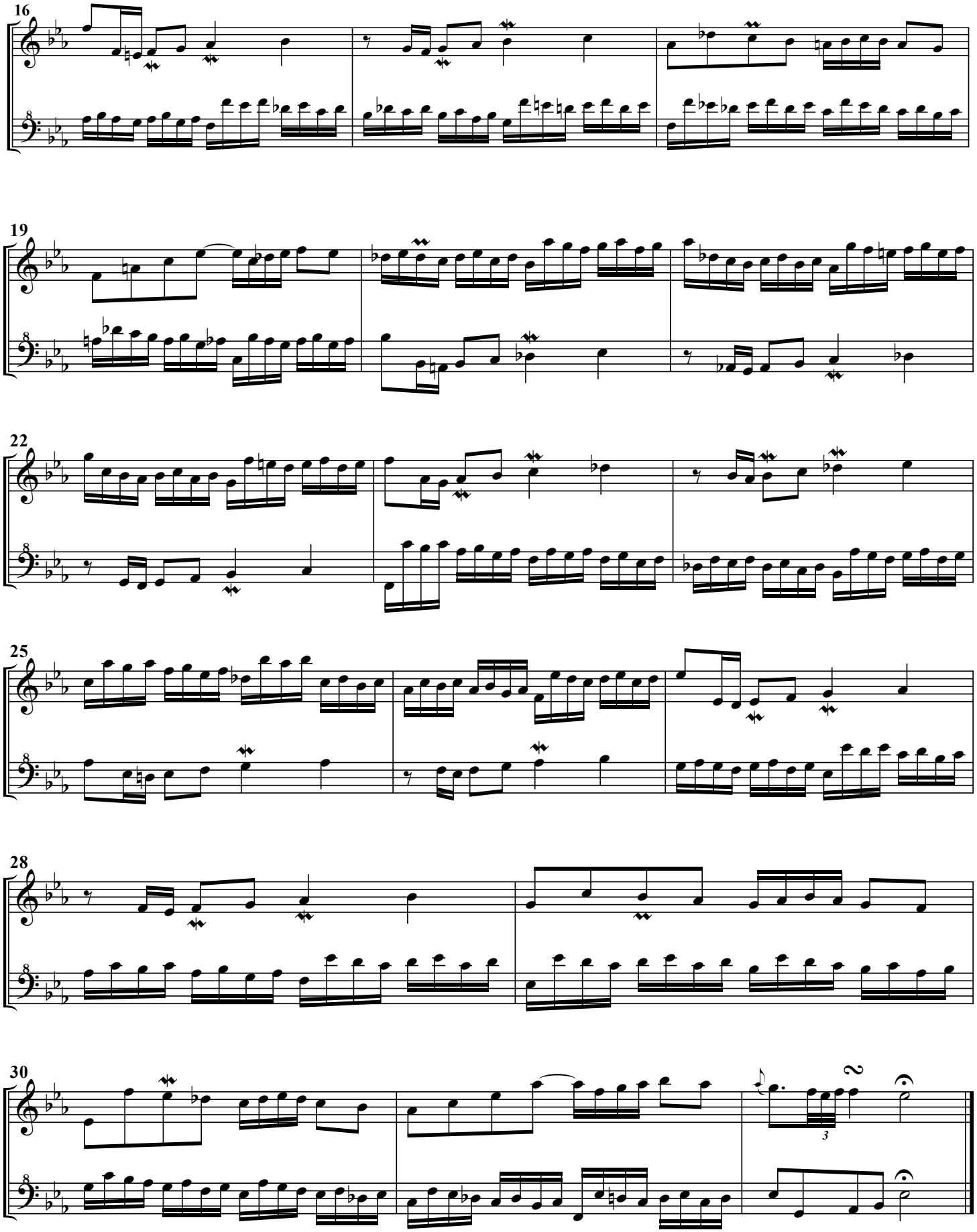
Score

Invention #5 in Eb Major

BWV776

J. S. Bach
Trans. Boyd OSgood



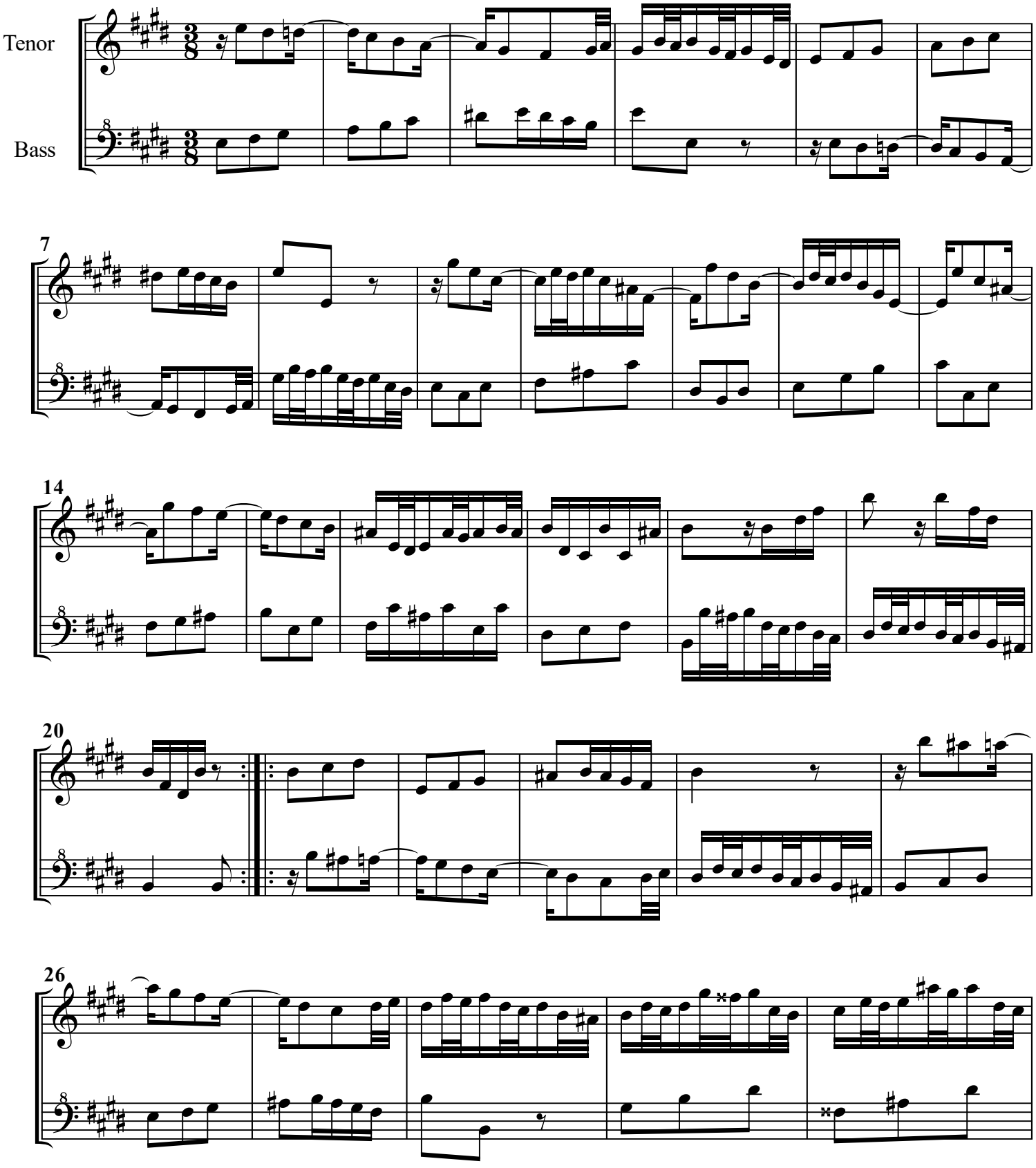

16
19
22
25
28
30

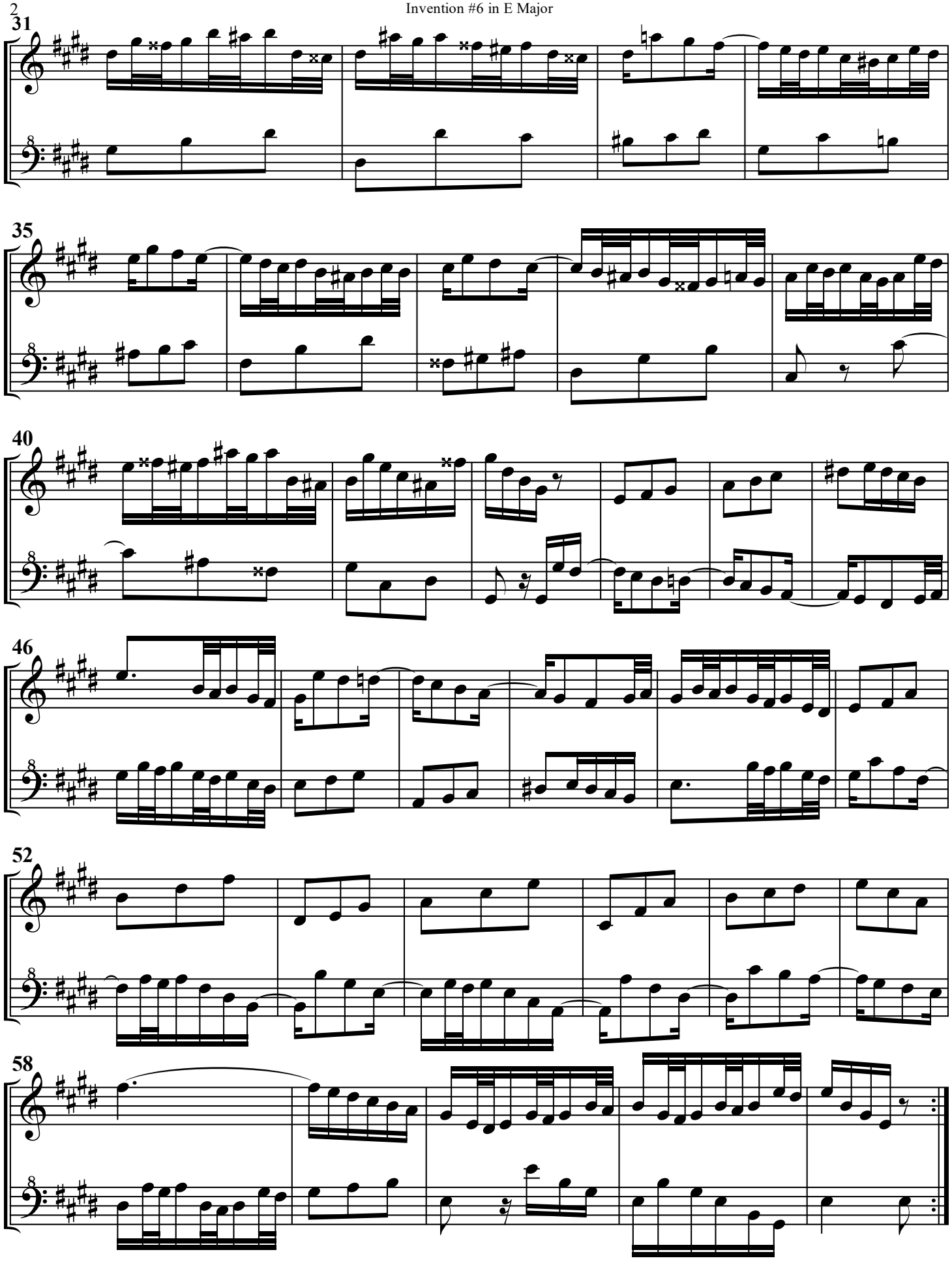
Score

Invention #6 in E Major

BWV777

J. S. Bach
Trans. Boyd OSgood




31
35
40
46
52
58

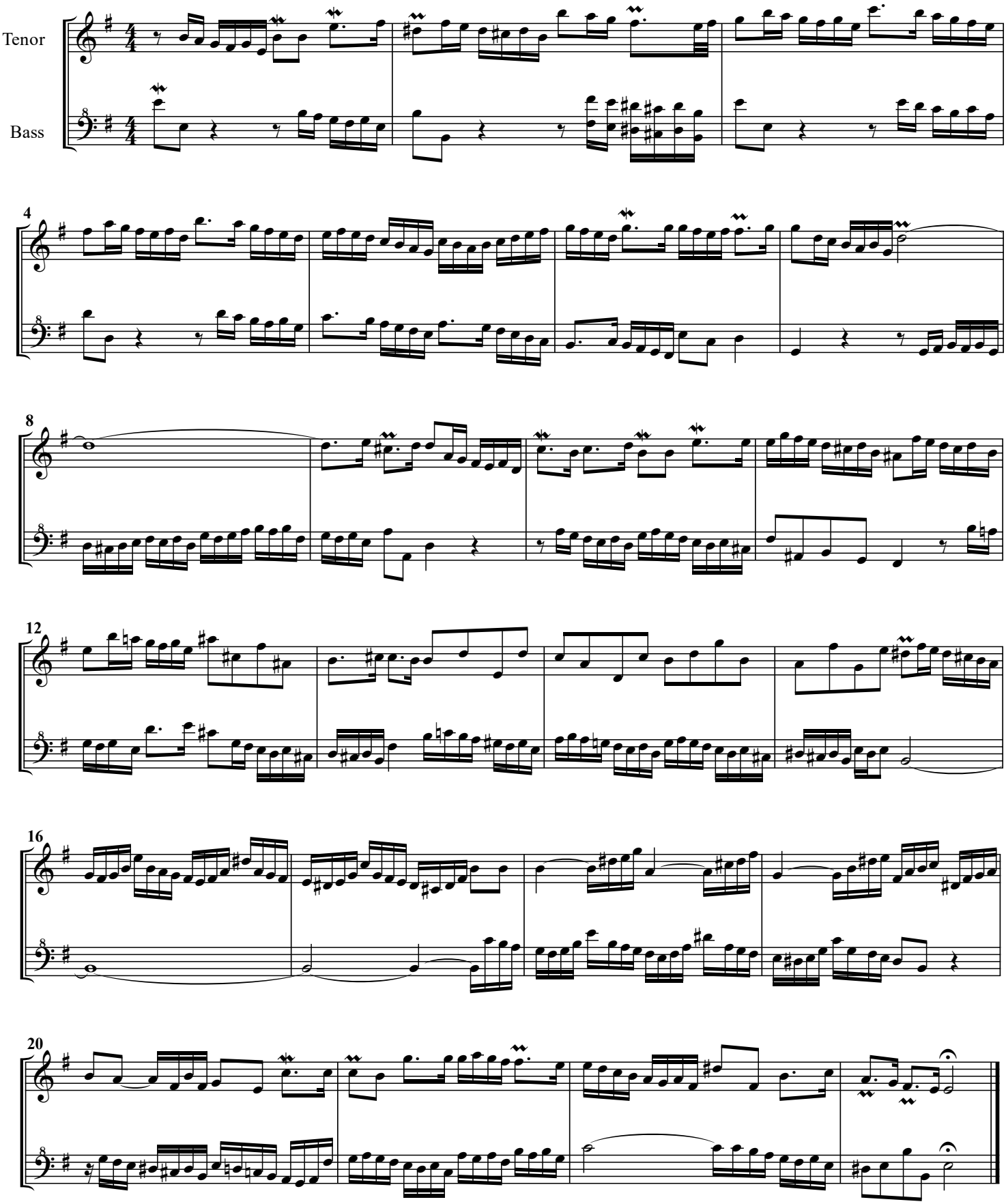
Invention #7 in E Minor

Score

BWV778

J. S. Bach

Trans. Boyd OSgood



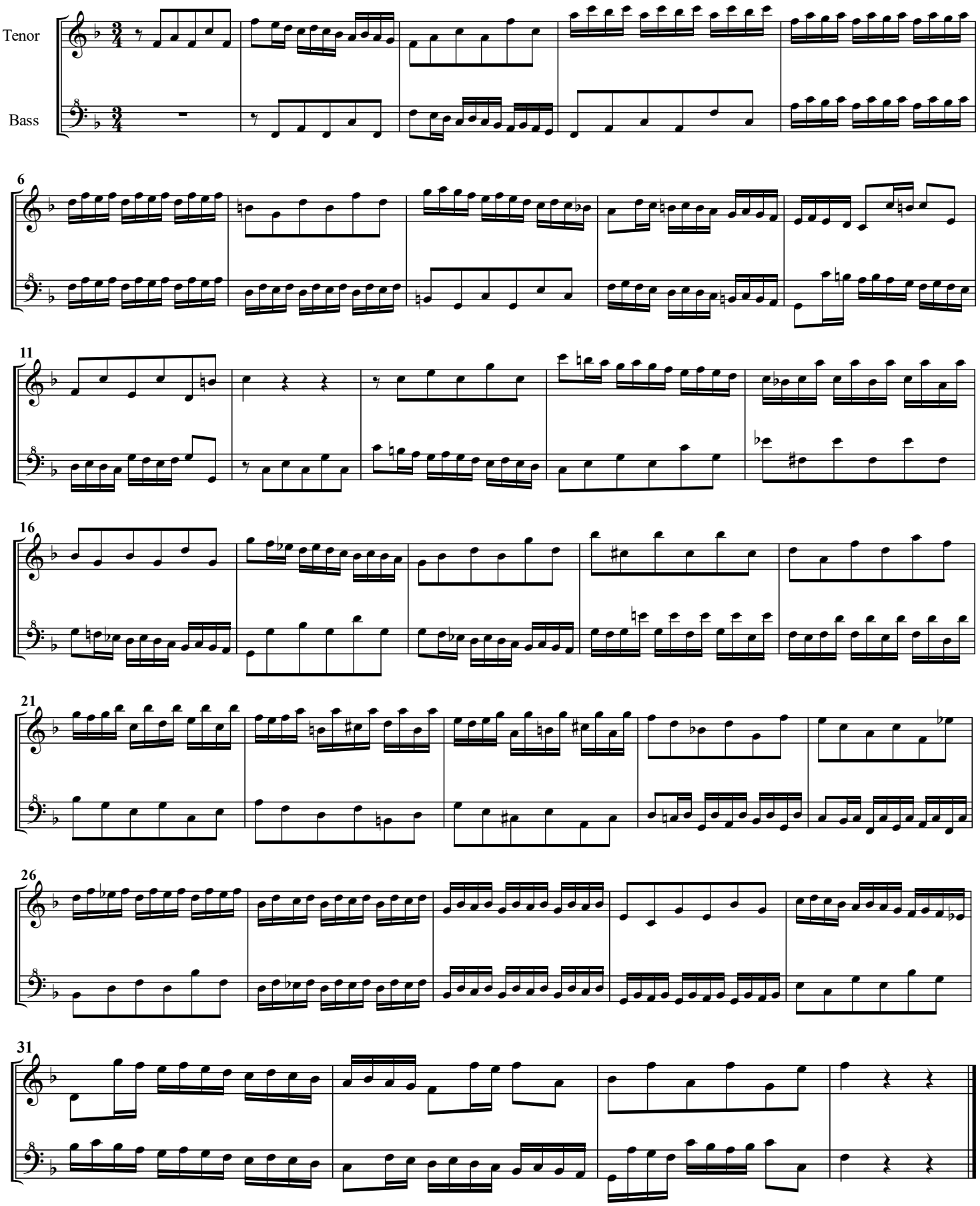
Invention #8 in F Major

Score

BWV779

J. S. Bach

Trans. Boyd OSgood



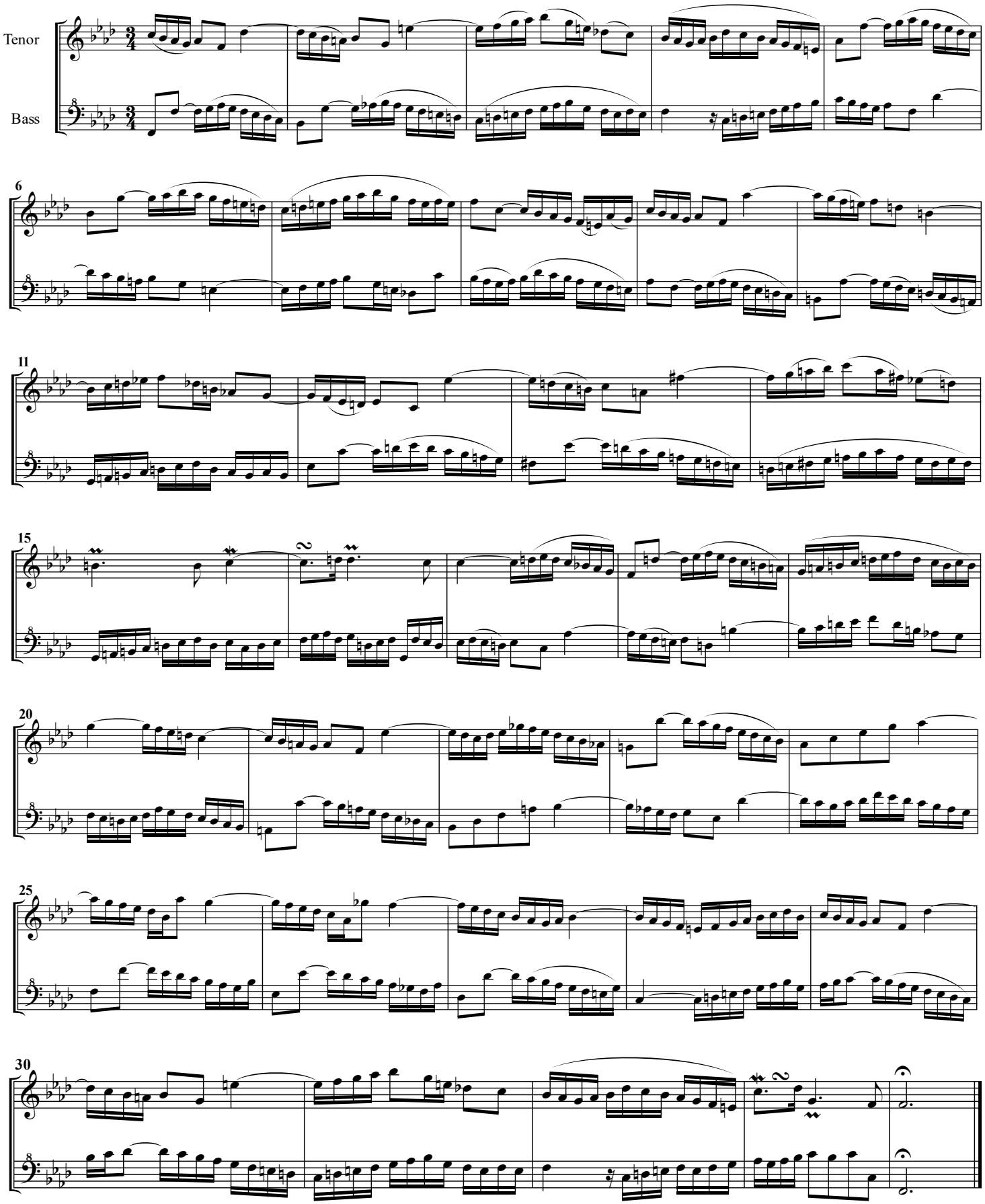
Invention #9 in F Minor

Score

BWV780

J. S. Bach

Trans. Boyd OSgood

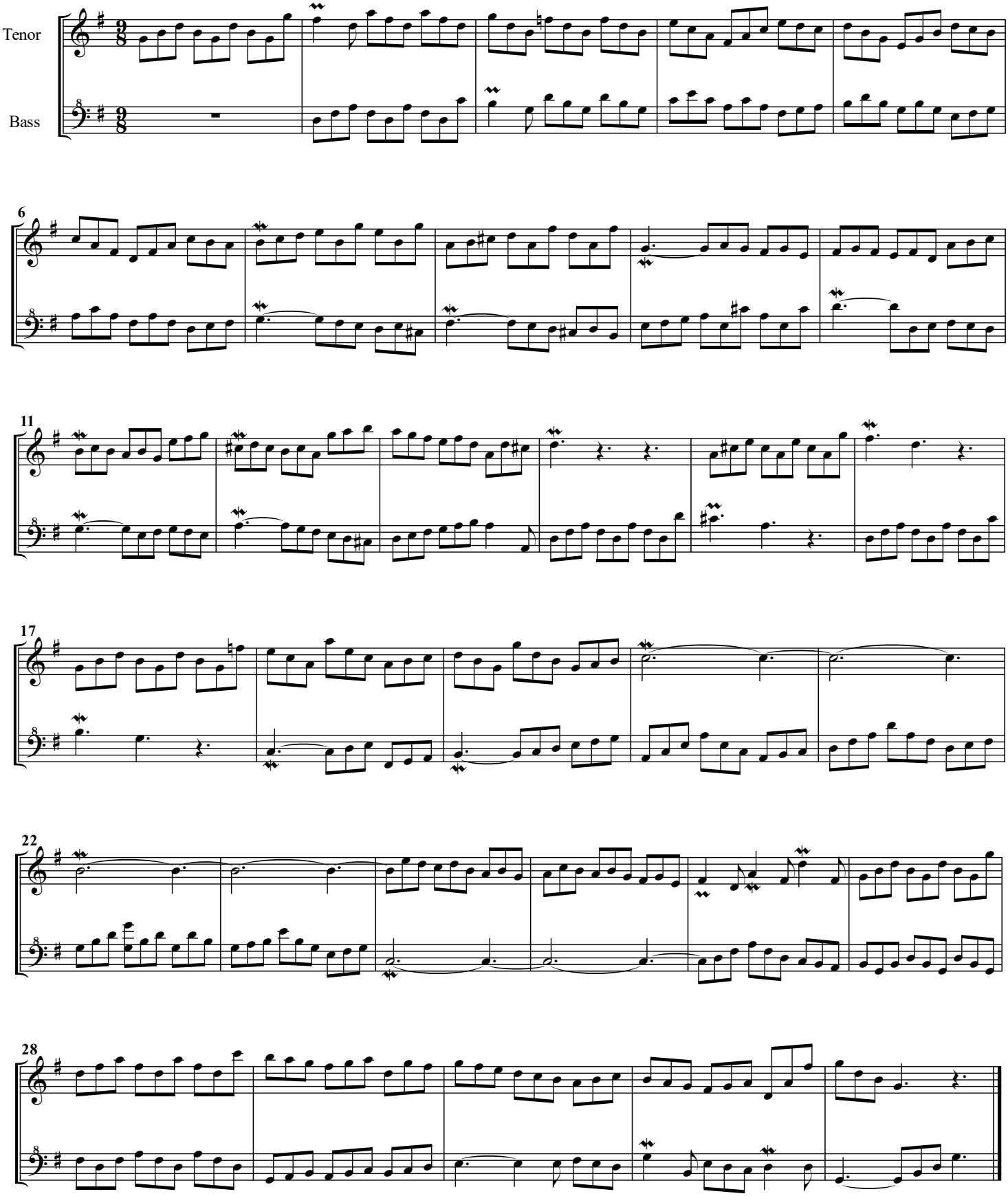


Score

Invention #10 in G Major

BWV781

J. S. Bach
Trans. Boyd OSgood



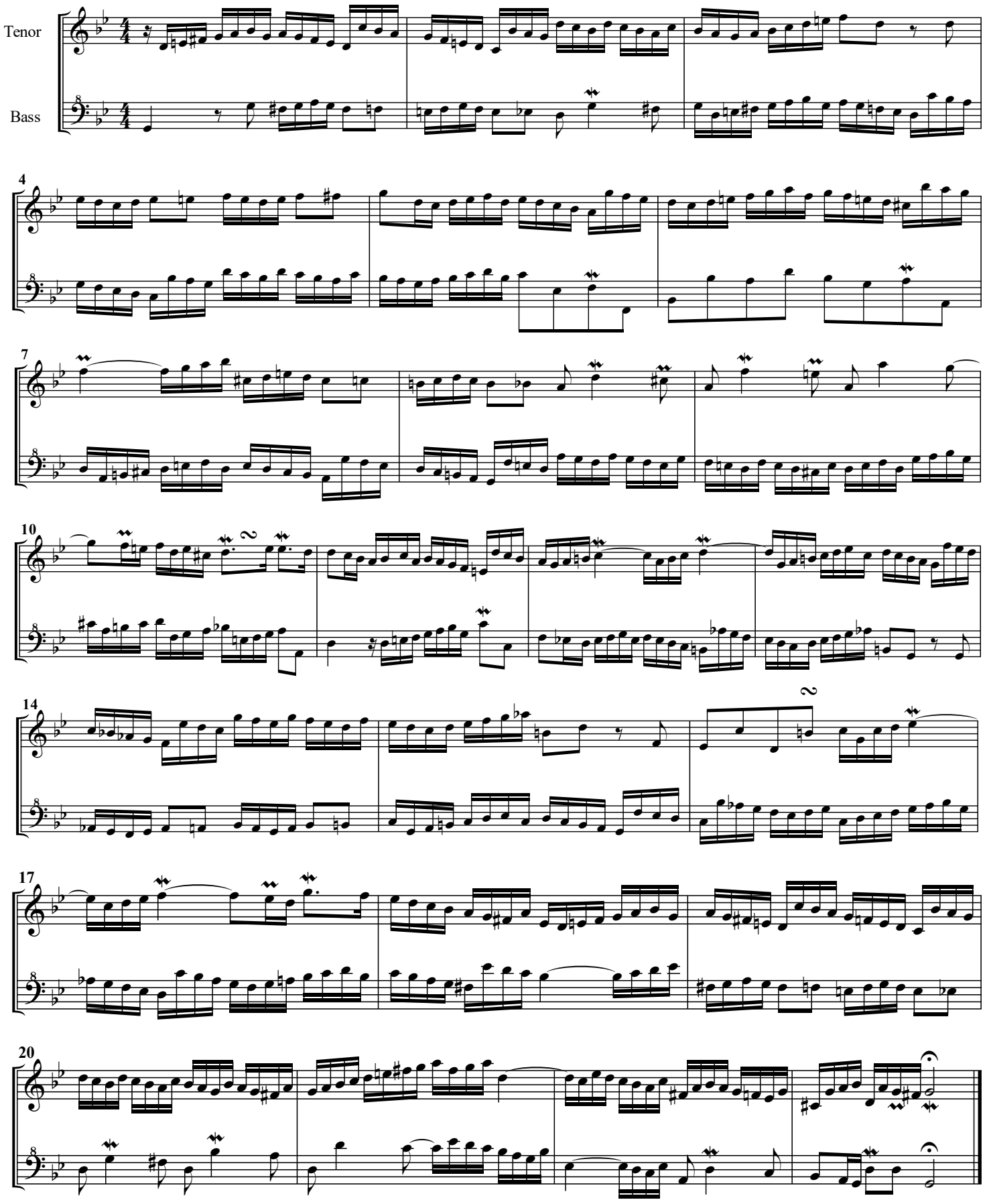
Invention #11 in G Minor

Score

BWV782

J. S. Bach

Trans. Boyd OSgood

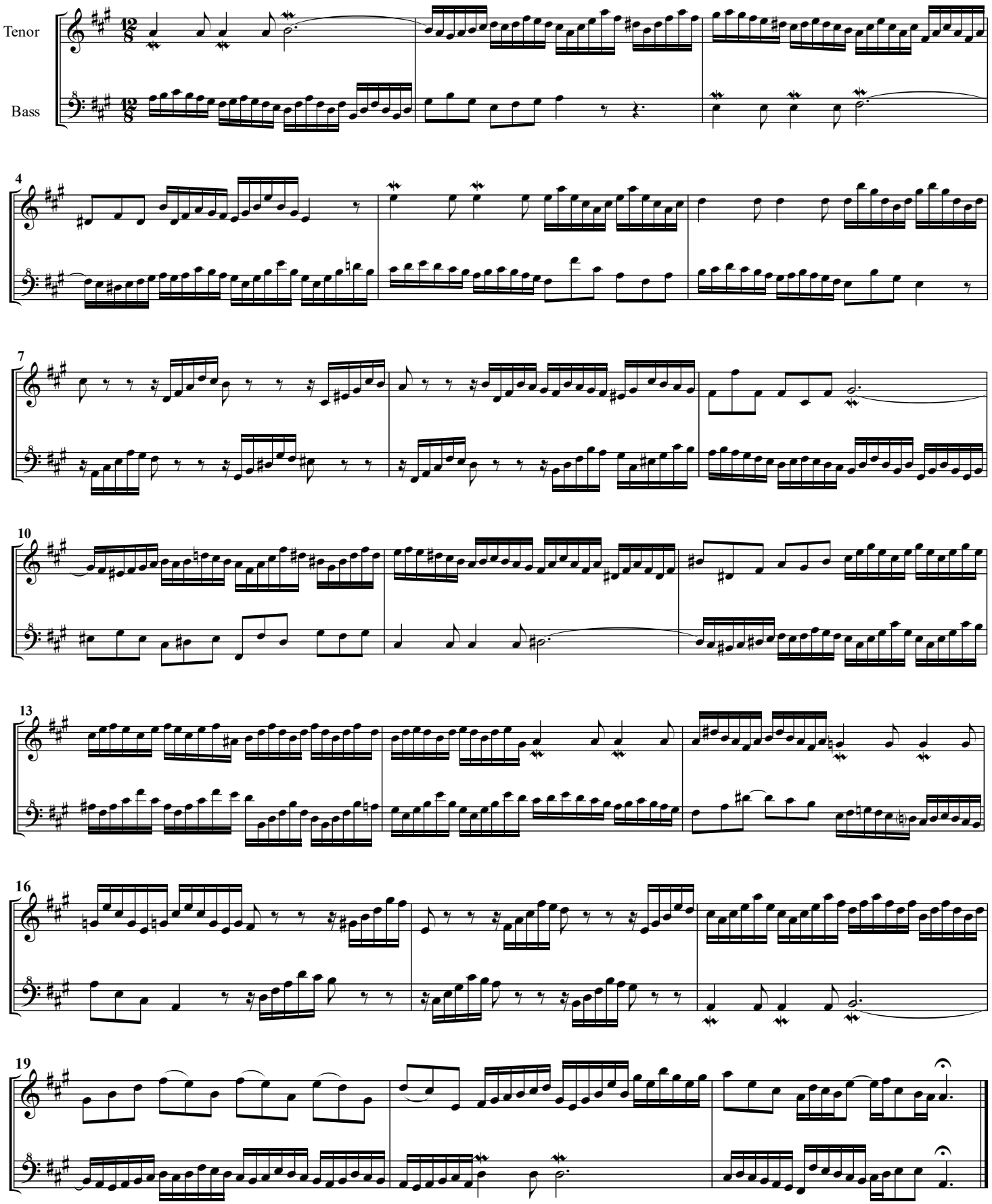


Invention #12 in A Major

Score

BWV783

J. S. Bach
Trans. Boyd OSgood



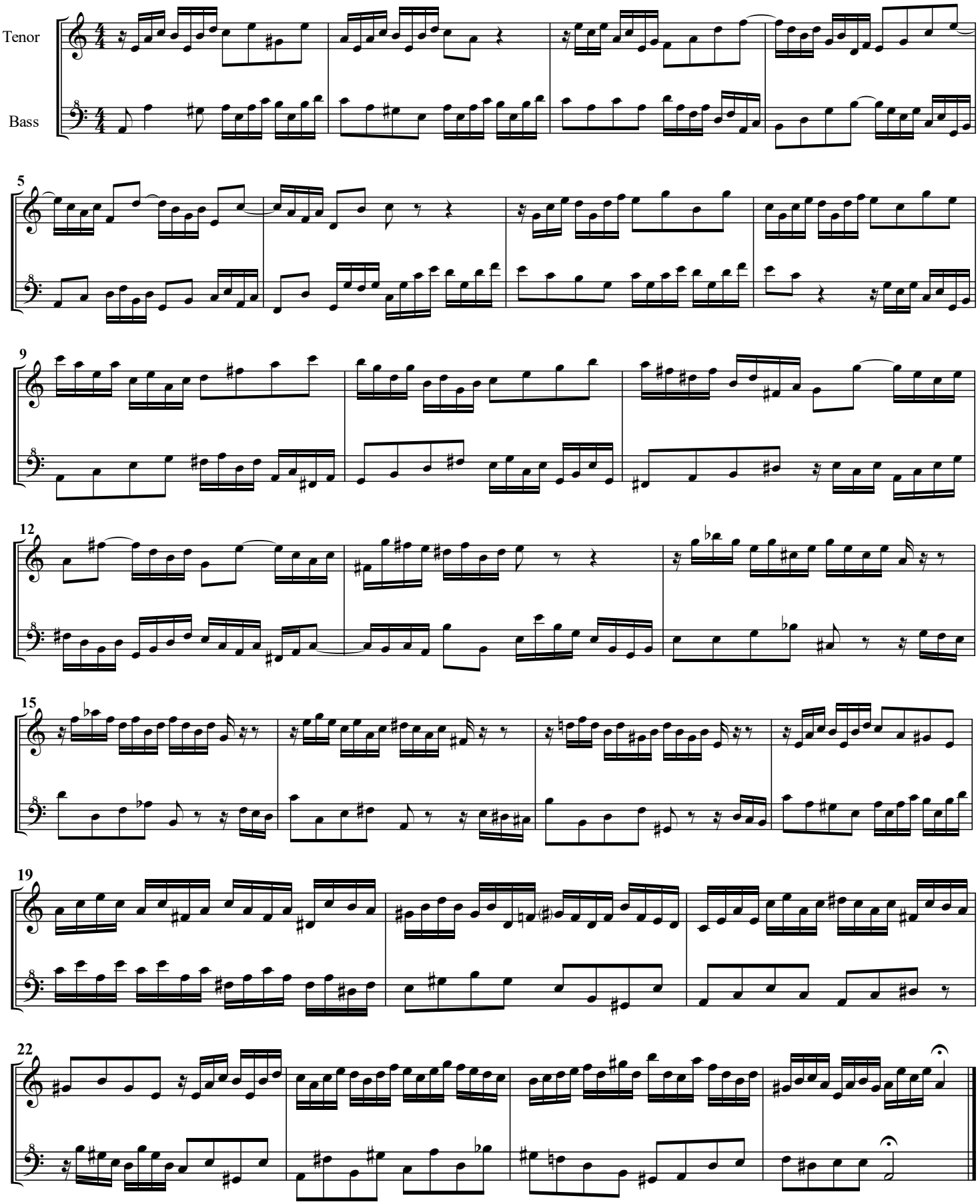
Invention #13 in A Minor

Score

BWV784

J. S. Bach

Trans. Boyd OSgood



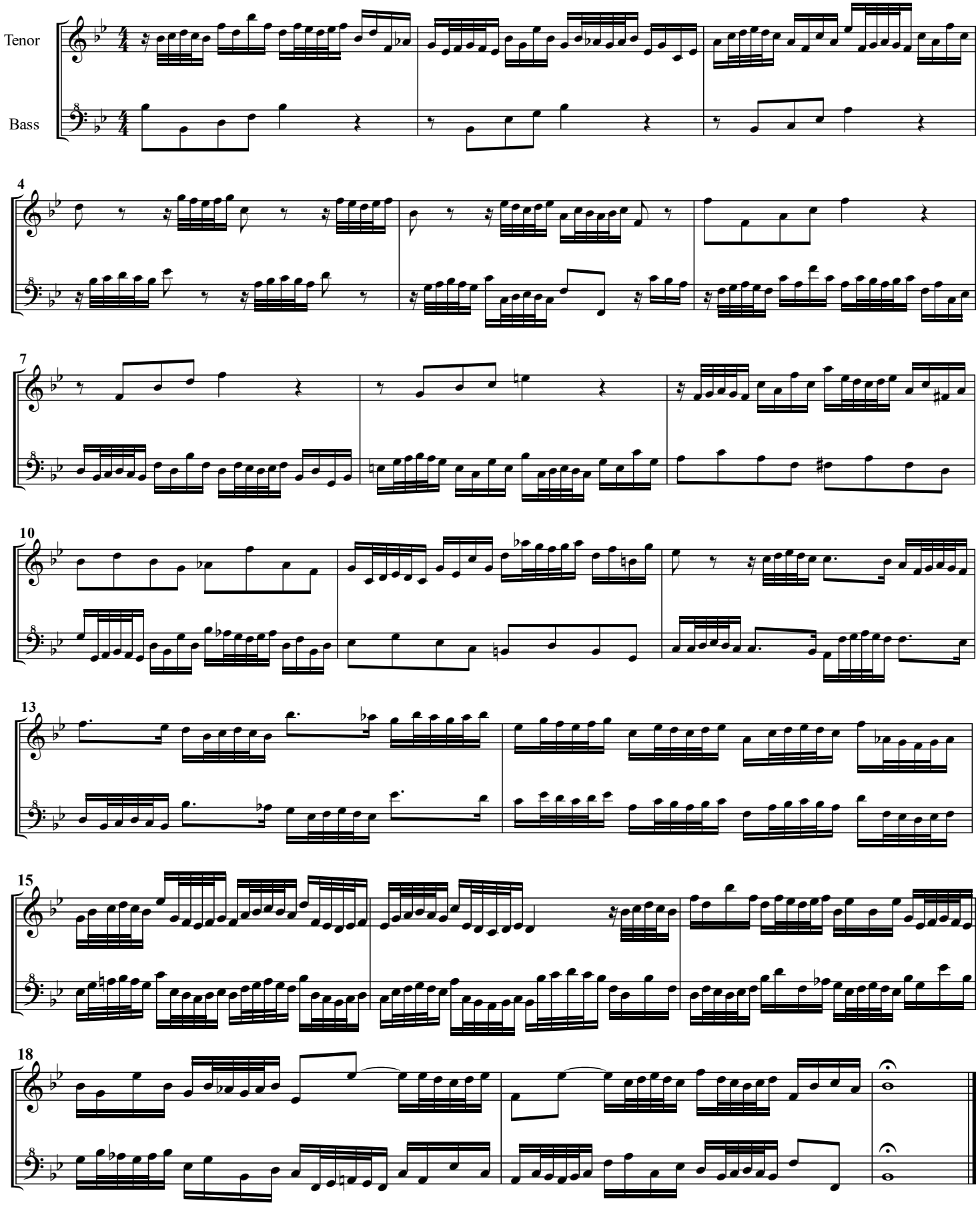
Invention #14 in Bb Major

Score

BWV785

J. S. Bach

Trans. Boyd OSgood



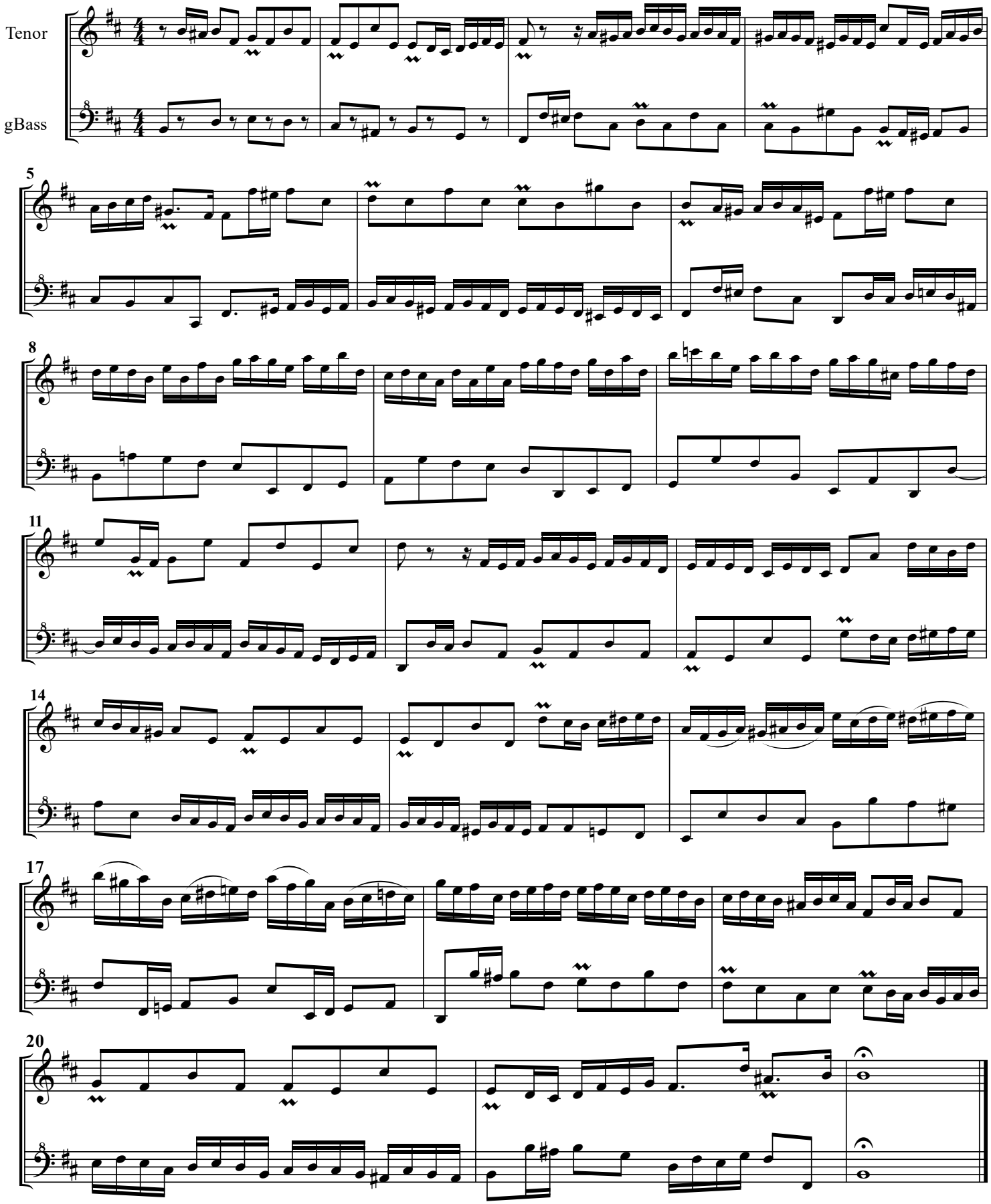
Invention #15 in B Minor

Score

BWV786

J. S. Bach

Trans. Boyd OSgood



In 2011 to 2012 I transcribed the Bach 2 and 3 part inventions so that I could play them with my friends. Over the years I have gotten much pleasure playing these. Baroque counterpoint is so much fun to play, and Bach is the master. In no way have I intended these to be academically rigorous. Almost all of the adjustments of the parts to fit on the instruments are accomplished by octave shifts. Choices were made to make the counterpoint work and have pleasing part leading.

The two part inventions are mostly for tenor and bass. That is because I prefer the bigger instruments. They of course can be played on soprano and bass if you prefer. This would avoid some of the part crossings caused by the range adjustments.

I have purposefully not given any tempo marks. I feel that you should play at a tempo that is comfortable for you, a tempo that gives you the most enjoyment. In generating MIDI files to go with these, I had to decide on a tempo. I tended to choose tempos slower than, for instance, the 1904 Carl Fisher Inc keyboard edition edited by Carl Czerny (on IMSLP). For home practice with these MIDI files, I use MidiPlay_v1p17.exe. It can be downloaded for free at https://www.onworks.net/software/windows/app-midiplay?amp=0. It allows you to set whatever tempo you like and adjust the volumes or mute individual parts.

I apologize to those people with a bass that does not have a low F#. I made no effort to avoid that. Some people have suggested that some of the pieces in unfamiliar keys should be transposed to keys that are more comfortable on recorders. I kept all of them in the original keys.

ENJOY!