

Johann Sebastian Bach

*The Complete
15 Two Part
Keyboard Inventions*

*Transcribed for Solo Classical Guitar
By Richard F. Sayage*

Savage Classical Guitar Transcriptions
www.savageclassical.com
SCGT, Inc. New York, USA
Savage Classical GT



Johann Sebastian Bach.

Discussion Regarding Bach and the Musical Invention

The Invention, as a musical form, though widely associated with Johann Sebastian Bach, is previously discovered within the work of some of his contemporaries, including Johann Pachelbel (1653–1706), and Antonio Vivaldi (1678–1741) among others. Carl Philipp Emanuel Bach later relayed these facts in the published obituary of his father.

History and supportive documentation has shown that Bach intended the earliest Inventions as part of a total work of exercises for one of his sons, Wilhelm Friedemann Bach, in the year 1720, his son being just over the age of 9 years old. This total collection encompassed 62 pieces, which, among others, contained 11 of the original Preludes from the later known, Well Tempered Clavier I, as well as the Three Part Sinfonia, originally titled, “fantasias”, along with pieces written by Telemann (1681-1767) and a partita by George Stölzel (1690-1749). Bach’s instructive technique, historically considered thoughtful and well organized, displays equally impressive dedication to the musical education of his children.

The original fifteen Inventions, originally titled Preambles (“praeambulae”), are found halfway through the overall collection, indicative of their relative difficulty, as Bach prescribed an orderly method to his instruction. The overall collection itself contains a wealth of information and is evidentiary to the following discussion. Open to historical debate is Bach’s real intention with regard to the instruction provided Wilhelm, among other sons and students, namely performance technique or compositional skill. What is clear about Bach, as gathered from myriad written communication, is that they were of equal importance. Certainly, Bach intended strong finger technique to transform into a clearer understanding of the music, its implied message, and the ability of the student to express it satisfactorily. Conversely, the student would attain gradual improvement and enhanced compositional ability by the gathering of ideas, thus, the word “invention”, as Bach later renamed the collection. The development of the “idea” would occur via myriad contrapuntal and other musical technique as demonstrated in the book itself. Bach was firm in his conviction that once the student had a firm grasp of two-part writing that the natural progression to three parts was inevitable. Thus, implying more weight to one is contrary to Bach’s own well-rounded expectations of his students.

The clearest message of the Inventions is that there is no single form ascribed, though the collection of Three Part Sinfonia is decidedly fugal in nature. For the most part, analysis of the form belies their structurally miniature resemblance to larger works, namely: original motive, development of such motif and coda. There are exceptions as can be found in Invention #2, 9 and 13, which are rooted in canonic form, among others. Further analysis of the Inventions displays Bach’s employment of myriad contrapuntal techniques and manipulation of motive within the array of pieces. Examples of double counterpoint, fugue, canon, sonata, as well as repetition and inversion are evident.

The larger point is that Bach was not fixated upon any one methodology when it came to the Inventions, instinctively allowing the musical idea to dictate its own course and development, logically, yet with incredible depth and beauty. A daunting prospect for any aspiring student to peruse the master’s work and wonder, as Mozart did, how is it possible that anyone else could ever write at this level. Fortunately, for all of us, the message behind Bach’s instruction remains as enduring as the haunting lyricism of the music itself.



Note Regarding Tempo, Performance, and Transcription

The original Two Part Inventions, as written by Johann Sebastian Bach, were, as a rule, performed a bit faster than the tempos that may be available to classical guitarists through this collection of work. This, due in large part, to the guitarist's obvious difficulty in performing the two lines smoothly, yet at the appropriate tempo, as marked by the editors of the Bach-Gesellschaft archives, along with the excellent Czerny and the Landshoff keyboard editions as offered by Editions Peters. Ultimately, the goal of the performer is to strengthen their ability to play the pieces at or close to speed, accomplished first by committing the pieces to memory. The second requirement must remain that the performer or student demonstrates overall technical ability and knowledge of the instrument, or a growth towards such. This may seem obvious, but I do not wish to convey false sentiment in describing these pieces. In general, they are not for the faint of heart or ability. Obvious is that, even at a slower tempo, they sound and play wonderfully.

Please note that the top line, typically played by the right on the keyboard, is in fact, complete. There has been very little editing of the main thematic ideas as originally presented by Johann Sebastian Bach. At the very most, the *octave* of the original suffered the smallest alteration to accommodate the range of performance accommodated by the playing guitarist. Subsequently, the line always brought back to the original as quickly and, hopefully, as deftly as possible. You will notice that some of the pieces play the melodic lines up on the standard D and A strings of the instrument, maintaining harmonic structure on the A and E string. This is not the norm, where most classical guitar pieces are concerned, but there is precedence, found in more advanced performance works, such as Jerry Willard's transcriptions of Bach's Lute Suites. Regardless, they sound proper, somewhat unique and play very well as such.

The left hand, however, has undergone some larger transformation. The feasibility of performance remains the driving issue behind said editing. Where possible, supportive harmonic lines report zero to very little editing. Instances of such found in Invention 13, which remarkably, remained untouched, playing with such passion, among others throughout the book. Conversely, Invention 5 and 8, evidence larger alteration born of necessity, as described earlier. There is evidence of obvious compromise in that octave manipulation must have occurred in some of the pieces. The range of the classical guitar, again, must dictate overall feasibility, as does the alteration of key for some of the pieces in the collection.

One hand or the other may have undergone a slight alteration to accommodate the other where the thematic or melodic line is prevalent, such taking obvious precedence. I assure you that the editing was minimal, born of absolute necessity as described earlier.

Enjoy this new music for the classical/baroque guitar. It is my hope that your journey towards the mastery of these 15 pieces is exhilarating, fulfilling your aspirations of performance, allowing you more insight than already possessed as to the enduring music of the master of counterpoint and the knowledge of our most beautiful instrument.

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Notes Regarding Ornamentation

Ornament Table

Partially extracted from "A Little Lesson Book for Clavier"

Written by Bach for his children in 1720

The image displays two rows of musical notation, each with two staves (treble and bass clef). The first row illustrates four ornaments: 1. **Trillo**: A single note with a trill symbol above it. 2. **Mordant**: A single note with a mordant symbol above it. 3. **Trillo extended**: A single note with a trill symbol above it, followed by a series of sixteenth notes. 4. **Trillo und mordant**: A single note with a trill symbol above it, followed by a mordant symbol and a series of sixteenth notes. The second row illustrates three ornaments: 1. **Cadence**: A single note with a cadence symbol above it. 2. **Doppelt - Cadence**: A single note with a cadence symbol above it, followed by a series of sixteenth notes. 3. **Appoggiatura**: A single note with a sharp symbol above it, followed by a series of sixteenth notes.

A usually hot topic amongst historians and performers, I have chosen to primarily avoid it by relaying Bach's own sentiment on interpretation of his ornaments. The examples above are taken directly from his manuscript as titled above, except for the appoggiatura and the trill with the sharp (#) above it. These last two are accepted baroque norms and should beg little, if any, argument. I have also chosen to limit the ornamentation descriptors to those found within this book.

Accepted is that the baroque trill begins on the higher diatonic, keeping in line with transitional key modulations. The key to any of the ornaments is that they finish as indicated by the note written. Saying this, I must interject, at the risk of massive criticism, that the music and the performer's interpretation must finally dictate first, the choice to make use of the ornament, and secondly, the application of such as dictated by the music itself. This statement supported by the fact that these arrangements are for the classical guitar, thus having zero precedence to guide these specific pieces, though we may refer to numerous guitar interpretations as per myriad well known transcribers and performers of other Bach pieces. We also remain instructed by the written notes of Bach and previous recordings of keyboard based performances, but should we discriminately choose to make use of them, the above is only to serve as a guideline.

It garners much debate, for instance, that the trill or any of its variants are performed as written above. Given that Bach himself wrote this instruction for his children, regarding the explicit interpretation of his ornaments as it pertains to his music, I cannot fathom the basis of the argument, except to simply refer to my previous statement of personal choice and taste.

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Illustration: Bach and his sons, brief musical history

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Invention #1

(BWV 772)

Transcribed by Richard F. Sayage

J.S. Bach (1685 - 1750)

The image displays a musical score for "Invention #1" (BWV 772) by J.S. Bach, transcribed by Richard F. Sayage. The score is presented in five systems, each consisting of two staves. The first system begins with a piano (*p*) dynamic. The second system includes a *cresc* (crescendo) marking. The third system starts with a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system also includes a piano (*p*) dynamic. The score features various musical notations including treble and bass clefs, notes, rests, and fingerings (0-4). The piece is in 4/4 time.

2/3 BIII...
11 *cresc*

13 *f*

15 *p*

17

19 *cresc* *f* BVII...

21 *diminuendo* *rit* *mf*

13 *diminuendo* (6)

15 *p* *diminuendo*

17 *p* (5)

19 *p* *cresc*

22 *f*

25 *rit*

Invention #3

(BWV 774)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

The image displays a musical score for the piece 'Invention #3' (BWV 774) by J.S. Bach, transcribed for guitar. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as dynamics (mf, cresc, f), articulation (accents, slurs), and performance instructions (Bil., 1/2 Bil.). Fingerings are indicated by numbers 1-4 on the fingers and 0 for natural. The piece begins with a mezzo-forte (mf) dynamic and features a crescendo (cresc) leading to a forte (f) dynamic. The score includes several trills and slurs, and is marked with 'Bil.' (Bilioso) and '1/2 Bil.' (half-bilioso) sections. The piece concludes with a final flourish.

This musical score is for a guitar piece titled "Invention #3". It consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 on the fingers and 0 for the open string. The piece features several technical challenges, including double stops and complex chordal textures.

Measures 31-35: *decrease*

Measures 36-40: *p*

Measures 41-45: *mf*, *cresc*

Measures 46-50: *f*

Measures 51-55: *p*

Measures 56-59: *rit.*

Invention #4 (BWV 775)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

p *cresc* *f*

BIII..... 2/3 BIII.....

BIII.....

diminuendo *tr* *tr*

3 5 6

26 *f* *p* *cresc* *poco a poco*

31

36 *f* *p* Bill.....

41 *cresc* *f* Bill.....

46 *diminuendo*

50 Bill.....

17 *BII.....*
cresc *p*

19 *BII.....*
cresc poco a poco

21 *BII.....*

23 *f* *cresc*

25 *f* *BII.....*

27 *mf* *BIV.....* *cresc* *BII.....*

29 *f* *p* *BII.....*

31 *f* *BII.....*

Invention #6 (BWV 777)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as dynamics (*p*, *f*, *mf*, *cresc*, *diminuendo*), articulation (accents, slurs), and fingering (numbers 1-4). Some fingerings are circled. The score includes repeat signs and first/second endings. The piece concludes with a double bar line and repeat dots.

This musical score is for guitar, spanning measures 32 to 63. It is written in treble clef with a key signature of one sharp (F#). The score includes various guitar techniques and dynamic markings:

- Measures 32-36:** Labeled "BIX" and "BVII". Includes a *cresc* marking and fingering numbers like 3, 4, 2, 4, 4, 3, 4, 1, 4, 3, 4, 0, 3, 0, 2, 1, 0, 1, 4, 2, 1, 0, 1, 2, 0.
- Measures 37-41:** Labeled "BII". Includes a *f* marking and a *diminuendo* marking. Fingering numbers include 0, 3, 0, 2, 2, 3, 2, 0, 1, 0, 1, 4, 3, 4, 3, 1, 1, 4, 0, 4, 2, 1, 0, 0, 1, 3, 4, 0, 1, 2, 0, 2.
- Measures 42-47:** Labeled "BII". Includes a *p* marking. Fingering numbers include 0, 2, 3, 0, 2, 4, 0, 2, 4, 2, 0, 3, 4, 4, 1, 0, 2, 4, 3, 1, 1, 1, 0, 1, 2, 2, 2, 3, 2.
- Measures 48-52:** Labeled "BII". Includes a *p* marking and a *cresc poco a poco* marking. Fingering numbers include 4, 1, 0, 0, 1, 0, 4, 1, 0, 2, 0, 4, 0, 3, 1, 4, 4, 0, 2, 2, 0, 1, 2, 4, 0, 3, 0, 1, 2.
- Measures 53-57:** Labeled "BII". Includes a *p* marking and a *cresc* marking. Fingering numbers include 1, 0, 0, 1, 0, 4, 1, 1, 1, 3, 0, 2, 4, 0, 4, 2, 2, 2, 3, 1, 2, 2, 0, 2, 3, 1, 2, 2, 0, 3, 1, 0, 1.
- Measures 58-63:** Labeled "BII". Includes a *f* marking and a *cresc* marking. Fingering numbers include 4, 2, 0, 4, 1, 0, 0, 2, 0, 4, 1, 4, 2, 4, 1, 3, 4, 2, 4, 3, 0, 2, 2, 3, 0, 0, 2, 3, 1, 3, 1, 2.

Invention #7 (BWV 778)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance markings and technical annotations:

- System 1:** Starts with a *mf* dynamic. Includes a first ending bracket labeled "1/2 BIV" and a second ending bracket labeled "BVI". Fingerings are indicated with numbers 1-4. A circled "2" is at the end of the first ending.
- System 2:** Continues the piece. A circled "3" is at the beginning of the first staff. A circled "2" is above the first ending.
- System 3:** Includes a circled "3" above the first ending. Dynamics include *p* and *cresc*.
- System 4:** Starts with a *f* dynamic. Includes a first ending bracket labeled "1/2 BII". Dynamics include *f* and *p*.

This musical score is for guitar, spanning measures 11 to 24. It is written in treble clef with a key signature of one sharp (F#). The score is divided into six systems, each with a two-staff layout (treble and bass clefs). Measure numbers 11, 13, 15, 17, 19, and 21 are indicated at the start of their respective systems. The notation includes various guitar-specific techniques: **BII** (B-flat II) is marked above several measures (11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24); **BIV** (B-flat IV) is marked above measure 20. Dynamics include *cresc* (crescendo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). Performance markings include accents (*>*), slurs, and vibrato (*v*). Fingering numbers (1-4) are provided for many notes. Some notes in measures 19 and 20 are circled (3, 5, 6, 5, 5, 5). The score concludes with a double bar line and a repeat sign in measure 24.

Invention #8 (BWV 779)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

p

f *diminuendo*

cresc *f*

diminuendo *p*

mf

16

BI

19

f

22

diminuendo *cresc*

25

BI, BIII, *f*

28

BI, BIII, *cresc*

31

f

Invention #9 (BWV 780)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

The musical score for Invention #9 (BWV 780) is presented in five systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various ornaments (BIV, BII, BIII, BVI) and dynamic markings (mf, cresc, f, p). Fingerings are indicated by numbers 1-4. Measure numbers 4, 7, 10, and 13 are marked at the beginning of their respective systems.

16 *p* BI, BI,

19 *diminuendo* *mf* BI, BI,

22 *f*

25 *diminuendo*

28 *p* *mf* BIV

31 *f* *rit.* 1/3 BI, BI,

Invention #10

(BWV 781)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

BIII..... BH.....

f

diminuendo

f

p *cresc* BH.....

10

1/2 BIII.....

f *mf*

13

Musical staff 16-18. Treble clef, key signature of one sharp (F#). Staff 16 starts with measure 16. Fingerings are indicated by numbers 1-4 and 0. A *cresc* marking is present at the end of the staff.

Musical staff 19-21. Treble clef, key signature of one sharp (F#). Staff 19 starts with measure 19. Fingerings are indicated by numbers 1-4 and 0. A *f* marking is present in the middle of the staff.

Musical staff 22-24. Treble clef, key signature of one sharp (F#). Staff 22 starts with measure 22. Fingerings are indicated by numbers 1-4 and 0.

Musical staff 25-27. Treble clef, key signature of one sharp (F#). Staff 25 starts with measure 25. Fingerings are indicated by numbers 1-4 and 0. A *cresc* marking is present in the middle of the staff.

Musical staff 28-30. Treble clef, key signature of one sharp (F#). Staff 28 starts with measure 28. Fingerings are indicated by numbers 1-4 and 0. A *BII.....* marking is present above the staff. A *f* marking is present in the middle of the staff, and a *rit* marking is present towards the end.

Musical staff 31-33. Treble clef, key signature of one sharp (F#). Staff 31 starts with measure 31. Fingerings are indicated by numbers 1-4 and 0. A *diminuendo* marking is present in the middle of the staff.

Invention #11

(BWV 782)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

The musical score for Invention #11 (BWV 782) by J.S. Bach, transcribed by Richard F. Sayage, is presented in a single system with two staves (treble and bass clef). The piece is in G major and 3/4 time. The score consists of 11 measures. The first measure is marked *p* (piano). The second measure is marked *cresc* (crescendo). The third measure is marked *f* (forte). The fourth measure is marked *rit* (ritardando). The score is divided into sections labeled BII, BVII, 1/2 BV, and 2/3 BII. The score includes various musical notations such as dynamics (*p*, *cresc*, *f*, *rit*), articulation (*tr*), and fingering numbers (1-4). The score is printed in black ink on a white background.

Musical notation for measures 11-12. The system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melodic line with various fingerings (e.g., 0 4 1, 0 1 1 0, 1 0 2 0) and a bass line with chords and single notes. A dynamic marking of *mf* is present. A wavy hairpin indicates a crescendo leading into measure 12, which contains a triplet of eighth notes (2 4) and a quarter note (0 1).

Musical notation for measures 13-14. The system continues with the same notation as the previous system. Measure 13 includes a triplet of eighth notes (4 0 1 3) and a quarter note (0 3). Measure 14 features a melodic line with a wavy hairpin and a dynamic marking of *cresc*. The system concludes with a wavy hairpin and a dynamic marking of *cresc*.

Musical notation for measures 15-16. The system continues with the same notation. Measure 15 includes a triplet of eighth notes (4 0 4 0) and a quarter note (1 3 3 4). Measure 16 features a melodic line with a wavy hairpin and a dynamic marking of *mf*. The system concludes with a wavy hairpin and a dynamic marking of *mf*.

Musical notation for measures 17-18. The system continues with the same notation. Measure 17 includes a triplet of eighth notes (4 0 1 3) and a quarter note (1 0). Measure 18 features a melodic line with a wavy hairpin and a dynamic marking of *mf*. The system concludes with a wavy hairpin and a dynamic marking of *mf*.

Musical notation for measures 19-20. The system continues with the same notation. Measure 19 includes a triplet of eighth notes (0 1 1 4) and a quarter note (2 3). Measure 20 features a melodic line with a wavy hairpin and a dynamic marking of *cresc*. The system concludes with a wavy hairpin and a dynamic marking of *cresc*.

Musical notation for measures 21-22. The system continues with the same notation. Measure 21 includes a triplet of eighth notes (3 0 1 4) and a quarter note (0 1 3 4). Measure 22 features a melodic line with a wavy hairpin and a dynamic marking of *diminuendo*. The system concludes with a wavy hairpin and a dynamic marking of *p*.

Invention #12

(BWV 783)

Transcribed by Richard F. Sayage

J.S. Bach (1685 - 1750)

BII..... > BIV..... BII..... 1/2 BII.....

f *p* *cresc*

BII..... 1/2 BIV..... BII.....

f *p* *cresc* (4)

BII..... BVII..... (3)

f *diminuendo* *f* *diminuendo*

p *cresc*

BII..... BI..... BVI (2)

f *p* *cresc*

11 *f* *p* *cresc poco a poco*

13 *f*

15 *diminuendo* *diminuendo* *p*

17 *cresc*

19 *cresc*

21 *f* *tr*

Invention #13

(BWV 784)

Transcribed by R.F. Sayage

J.S. Bach (1685-1750)

mf

mf

diminuendo

mf

f

diminuendo

BIN

BV

1/2 BII

BII

BII

Musical notation for measures 11-12. The system consists of two staves. The upper staff contains a melodic line with various fingerings and a dynamic marking of *p*. The lower staff contains a bass line with fingerings. A bracket labeled "Bl." spans measures 11 and 12. A *cresc* marking is placed between the two staves.

Musical notation for measures 13-14. The system consists of two staves. The upper staff contains a melodic line with fingerings and a dynamic marking of *f*. The lower staff contains a bass line with fingerings. A bracket labeled "Bl." spans measures 13 and 14. Circled numbers 5, 4, 4, and 5 are placed below the lower staff.

Musical notation for measures 15-16. The system consists of two staves. The upper staff contains a melodic line with fingerings and a dynamic marking of *p*. The lower staff contains a bass line with fingerings. A bracket labeled "Bl." spans measures 15 and 16. A circled number 1 is placed below the lower staff. A *cresc* marking is placed between the two staves.

Musical notation for measures 17-18. The system consists of two staves. The upper staff contains a melodic line with fingerings and a dynamic marking of *f*. The lower staff contains a bass line with fingerings. Brackets labeled "BlIII" and "1/3 Bl" are placed above the upper staff. A circled number 5 is placed below the lower staff.

Musical notation for measures 19-20. The system consists of two staves. The upper staff contains a melodic line with fingerings. The lower staff contains a bass line with fingerings.

Invention #15

(BWV 786)

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

p *mf*

cresc

f

diminuendo

12 *p* *cresc* BII.....

14 *mf* *cresc*

16 *f*

18 *diminuendo* *mf* BII.....

20 *cresc.* *rit* *diminuendo*



Johann Sebastian Bach was born on March 21, 1685, in the town of Eisenach, the seventh and youngest child of Johann Ambrosius and Maria Elisabeth Bach. Born to a family name that already had become synonymous with “musician”, Bach’s future elite status as a musical intellect or composer was neither foreseeable nor expected. As he matured, Bach’s ability to adhere to his finely developed sense of structure coupled with the expansion of his own musical and scientific development must rank high among the reasons for his list of achievements as composer and musicologist, which may only briefly be summarized by the following works:

- *The Well Tempered Clavier, Inventions, Sinfonia*: Musical idea within Major and Minor Tonality
- *The Art of Fugue*: Fugue and Canonic Structure
- *Brandenburg Concertos, Keyboard Concertos*: Instrumentation
- *The Chromatic Fantasy & Fugue*: Harmonic Boundary Expansion
- *Chorales, Cantatas and Arias*: Vocal and Instrumentation
- *Works for Unaccompanied Cello, Flute, Violin*: Polyphonic Extension

Two works, widely circulated after Bach’s death in 1750, laid the eventual foundation for tonal harmony: The Well Tempered Clavier and the collection of four-part Chorales. His methods and principles of harmony, thorough bass, and counterpoint, all cohesively combined, irrevocably changed the face of European music theory.

Johann Sebastian Bach

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15 Two Part
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*Alternate Tunings for Select Pieces
Transcribed for Solo Classical Guitar
By Richard F. Sayage*

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SCGT, Inc. New York, USA

Invention #3
(BWV 774)
Original in D Major

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

mf

6

11

16

21

26

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

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25

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Invention #9
(BWV 780)
Original in F Minor

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

BIV.....

BVII.....

BVII.....

BVI.....

BIV.....

4

7

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13

(2)

(5)

(6)

(4)

(5)

2 3

16

19

BIII-----

22

BIII-----

25

BIV-----

28

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Invention #15
(BWV 786)
Original in B Minor

Transcribed by Richard F. Sayage

J.S. Bach (1685-1750)

The image displays a musical score for the piece 'Invention #15' in B minor by Johann Sebastian Bach, transcribed for guitar. The score is written on five systems of a grand staff (treble and bass clefs). The first system includes dynamic markings 'p' (piano) and 'mf' (mezzo-forte). The second system contains fingering numbers 1, 2, 3, and 4. The third system contains fingering numbers 6, 7, 8, 9, and 10. The fourth system contains fingering numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The fifth system contains fingering numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical notation for measures 12 and 13. Measure 12 starts with a treble clef and a common time signature. The melody in the treble clef begins with a quarter rest, followed by eighth notes. The bass clef accompaniment consists of quarter notes. Measure 13 continues the melodic and harmonic patterns.

Musical notation for measures 14 and 15. Measure 14 features a treble clef and a common time signature. The melody includes a quarter rest followed by eighth notes, with a fermata over the final note. The bass clef accompaniment includes a four-measure rest in the first measure. Measure 15 continues the piece.

Musical notation for measures 16 and 17. Measure 16 starts with a treble clef and a common time signature. The melody is composed of eighth notes. The bass clef accompaniment consists of quarter notes. Measure 17 continues the melodic and harmonic patterns.

Musical notation for measures 18 and 19. Measure 18 starts with a treble clef and a common time signature. The melody is composed of eighth notes. The bass clef accompaniment consists of quarter notes. Measure 19 continues the melodic and harmonic patterns.

Musical notation for measures 20 and 21. Measure 20 starts with a treble clef and a common time signature. The melody includes a quarter rest followed by eighth notes, with a fermata over the final note. The bass clef accompaniment includes a four-measure rest in the first measure. Measure 21 concludes the piece with a double bar line.

Invention #5
(BWV 776)
Original in E♭ Major

Transcribed by Richard F. Sayage

J.S. Bach (1685 - 1750)

The image displays a musical score for the piece 'Invention #5' by J.S. Bach, BWV 776, in E-flat major. The score is arranged for guitar and consists of eight systems of two staves each. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 on the left hand and 1-5 on the right hand. A circled '5' is placed below the second system. A 'Bib.' (basso continuo) line is indicated with a dotted line above the staff in the seventh system. The score concludes with a final cadence in the eighth system.

This page of musical notation is for guitar and consists of eight systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. The systems are numbered 17, 19, 27, 23, 25, 27, 29, and 31. The notation is written in a single system per line, with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-4. There are also some rests and dynamic markings. The piece concludes with a double bar line and a fermata over the final note.

BII.....

BIII BII, BIII.....

BII.....