

Clarinet 1 in B $\flat$

DrFeezell.com

# Trios from the Three-Part Inventions

Sinfonia 1, BWV 787

J.S. Bach (1685-1750)

Original key: Concert C major

Arr. Mark Feezell

$\text{♩} = 88$

*mf*

5

9

12

15

18

Clarinet 1 in B $\flat$ 

DrFeezell.com

# Trios from the Three-Part Inventions

Sinfonia 2, BWV 788

J.S. Bach (1685-1750)

Original key: Concert C minor

Arr. Mark Feezell

$\text{♩} = 60$

*mp*

4

8

11

14

16

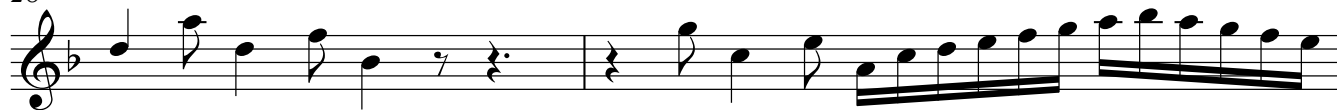
20

22

25

3

28



30



Clarinet 1 in B $\flat$ 

DrFeezell.com

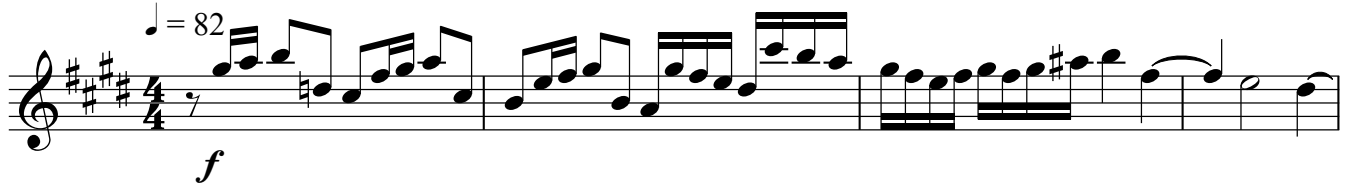
# Trios from the Three-Part Inventions

Sinfonia 3, BWV 789

J.S. Bach (1685-1750)

Original key: Concert D major

Arr. Mark Feezell



# Trios from the Three-Part Inventions

Sinfonia 4, BWV 790

J.S. Bach (1685-1750)

Original key: Concert D minor

Arr. Mark Feezell

$\text{♩} = 84$

*mf*

Musical notation for measures 1-3. The first measure starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking is quarter note = 84. The dynamic marking is *mf*. The notation includes eighth and sixteenth notes with slurs and ties.

4

Musical notation for measures 4-6. The notation continues with eighth and sixteenth notes, slurs, and ties.

8

Musical notation for measures 7-10. The notation continues with eighth and sixteenth notes, slurs, and ties.

11

Musical notation for measures 11-13. The notation continues with eighth and sixteenth notes, slurs, and ties.

14

Musical notation for measures 14-16. The notation continues with eighth and sixteenth notes, slurs, and ties.

17

Musical notation for measures 17-19. The notation continues with eighth and sixteenth notes, slurs, and ties.

20

Musical notation for measures 20-22. The notation continues with eighth and sixteenth notes, slurs, and ties, ending with a double bar line.

Clarinet 1 in B $\flat$

DrFeezell.com

# Trios from the Three-Part Inventions

Sinfonia 5, BWV 791

J.S. Bach (1685-1750)

Original key: Concert C major

Arr. Mark Feezell

$\text{♩} = 72$

*p*