

**J.S. BACH**

# **SINFONIAS**

**(Inventions à 3 voix)**

**N° 1, 2 & 3**

**BWV 787, 788 & 788**

**Pour**  
**QUATUOR DE FLUTES A BEC**  
**S A T B**  
**(original : Clavecin)**

**Les articulations sont suggérées par le transcripteur.  
Elles sont là pour clarifier le contrepoint imitatif.  
Les (rares) ornements sont de Bach. Il est souhaitable  
d'en ajouter selon l'usage de l'époque.**

**TONALITES ORIGINALES :**

BWV 787 : non transposé

BWV 788 : do mineur

BWV 789 : Ré Majeur

**TRANSCRIPTION**

**Pierre Montreuille**

# SINFONIA

BWV 787

Transcription : Pierre Montreuille

J S BACH

(♩ = 80)

8

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Flûte à bec basse

2

8

S

A

T

B

4 <sup>8</sup> A

Soprano (S): Treble clef, melodic line with eighth notes and a dotted quarter note. A box labeled 'A' is above the staff at measure 5.

Alto (A): Treble clef, accompaniment with eighth notes and a dotted quarter note.

Tenor (T): Treble clef, accompaniment with eighth notes and a dotted quarter note.

Bass (B): Bass clef, accompaniment with eighth notes and a dotted quarter note.

6 <sup>8</sup> *tr*

Soprano (S): Treble clef, melodic line with eighth notes and a dotted quarter note. A trill (*tr*) is marked above the staff at measure 7.

Alto (A): Treble clef, accompaniment with eighth notes and a dotted quarter note.

Tenor (T): Treble clef, accompaniment with eighth notes and a dotted quarter note.

Bass (B): Bass clef, accompaniment with eighth notes and a dotted quarter note.

8 <sup>8</sup>

Soprano (S): Treble clef, melodic line with eighth notes and a dotted quarter note.

Alto (A): Treble clef, accompaniment with eighth notes and a dotted quarter note.

Tenor (T): Treble clef, accompaniment with eighth notes and a dotted quarter note.

Bass (B): Bass clef, accompaniment with eighth notes and a dotted quarter note.

10 <sup>s</sup> *tr*

Soprano (S): Treble clef, eighth notes, trill on the second measure.  
Alto (A): Treble clef, eighth notes, rests in the second measure.  
Tenor (T): Treble clef, eighth notes, rests in the second measure.  
Bass (B): Bass clef, eighth notes.

12 <sup>s</sup> **B**

Soprano (S): Treble clef, eighth notes, box B above measure 12.  
Alto (A): Treble clef, eighth notes, rests in measure 12.  
Tenor (T): Treble clef, eighth notes, rests in measure 12.  
Bass (B): Bass clef, eighth notes, rests in measure 12.

14 <sup>s</sup> **C**

Soprano (S): Treble clef, eighth notes, box C above measure 14, fermata on the final note.  
Alto (A): Treble clef, eighth notes, rests in measure 14.  
Tenor (T): Treble clef, eighth notes, rests in measure 14.  
Bass (B): Bass clef, eighth notes, rests in measure 14.

16 <sup>8</sup>

S

A

T

B

18 <sup>8</sup>

S

A

T

B

20 <sup>8</sup>

S

A

T

B

# SINFONIA

BWV 788

Transcription : Pierre Montreuil

J S BACH

(♩ = 68)

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Flûte à bec basse

8

S

A

T

B

3

8

5 A

Soprano (S): Treble clef, key signature of two sharps (F# and C#). Measure 5: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 6: quarter rest, quarter note G4, quarter note F#4, quarter note E4. A circled 'A' is above the first measure.

Alto (A): Treble clef, key signature of two sharps. Measure 5: quarter rest. Measure 6: eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Tenor (T): Treble clef, key signature of two sharps. Measure 5: quarter note G4, quarter rest. Measure 6: quarter rest.

Bass (B): Bass clef, key signature of two sharps. Measure 5: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 6: quarter rest, quarter note G3, quarter note F#3, quarter note E3.

7

Soprano (S): Treble clef, key signature of two sharps. Measure 7: half note G4 with a trill. Measure 8: quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. A slur covers measures 7 and 8.

Alto (A): Treble clef, key signature of two sharps. Measure 7: quarter note G4, quarter rest. Measure 8: quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. A slur covers measures 7 and 8.

Tenor (T): Treble clef, key signature of two sharps. Measure 7: quarter rest. Measure 8: quarter rest.

Bass (B): Bass clef, key signature of two sharps. Measure 7: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 8: quarter note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

9

Soprano (S): Treble clef, key signature of two sharps. Measure 9: eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Measure 10: quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter rest. A slur covers measure 9.

Alto (A): Treble clef, key signature of two sharps. Measure 9: quarter rest. Measure 10: quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

Tenor (T): Treble clef, key signature of two sharps. Measure 9: quarter rest. Measure 10: quarter rest.

Bass (B): Bass clef, key signature of two sharps. Measure 9: quarter note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 10: quarter note G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

11 <sup>8</sup> **B**

S  
A  
T  
B

13 <sup>8</sup> **C**

S  
A  
T  
B

15 <sup>8</sup> **D**

S  
A  
T  
B



17 <sup>8</sup>

S

A

T

B

18 <sup>8</sup>

S

A

T

B

19 <sup>8</sup> **E**

S

A

T

B

20

S

A

T

B

Musical score for measures 20-21. The score is in G major (one sharp) and 4/4 time. Soprano (S) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Alto (A) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Tenor (T) has a whole rest. Bass (B) has a melodic line starting on G3, moving to A3, B3, C4, with a slur and a fermata.

21

S

A

T

B

Musical score for measures 21-22. The score is in G major (one sharp) and 4/4 time. Soprano (S) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Alto (A) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Tenor (T) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Bass (B) has a whole rest.

22

S

A

T

B

Musical score for measures 22-23. The score is in G major (one sharp) and 4/4 time. Soprano (S) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Alto (A) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Tenor (T) has a melodic line starting on G4, moving to A4, B4, C5, with a slur and a fermata. Bass (B) has a whole rest.

23

S

A

T

B

Musical score for measures 23-24. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. Measure 23 features a soprano line with a slur over a half note and a quarter note, and an eighth rest. The alto line has a half note and a quarter note. The tenor line has a half note and a quarter note. The bass line has a whole rest. Measure 24 continues with similar patterns, including a slur over a half note and a quarter note in the soprano line, and a half note and a quarter note in the alto line. The tenor line has a half note and a quarter note. The bass line has a whole rest.

25

S

A

T

B

Musical score for measures 25-26. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. Measure 25 features a soprano line with a slur over a half note and a quarter note, and an eighth rest. The alto line has a half note and a quarter note. The tenor line has a half note and a quarter note. The bass line has a whole rest. Measure 26 continues with similar patterns, including a slur over a half note and a quarter note in the soprano line, and a half note and a quarter note in the alto line. The tenor line has a half note and a quarter note. The bass line has a whole rest.

26

S

A

T

B

Musical score for measures 26-27. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. Measure 26 features a soprano line with a slur over a half note and a quarter note, and an eighth rest. The alto line has a half note and a quarter note. The tenor line has a half note and a quarter note. The bass line has a whole rest. Measure 27 continues with similar patterns, including a slur over a half note and a quarter note in the soprano line, and a half note and a quarter note in the alto line. The tenor line has a half note and a quarter note. The bass line has a whole rest.

28 <sup>8</sup>

S

A

T

B

30 <sup>8</sup>

S

A

T

B

32 <sup>8</sup>

S

A

T

B

# SINFONIA

BWV 789

Transcription : Pierre Montreuille

J S BACH

(♩ = 80)

Flûte à bec soprano

Flûte à bec alto

Flûte à bec Ténor

Flûte à bec basse

S

A

T

B

S

A

T

B

7 8

S

A

T

B

Musical score for measures 7 and 8. The Soprano (S) part begins with a melodic line starting on G4, moving up to A4, B4, and C5, then descending. The Alto (A) part has a similar melodic line, starting on G4 and moving up to A4, B4, and C5. The Tenor (T) part is mostly silent, with a few notes. The Bass (B) part has a bass line starting on G2, moving up to A2, B2, and C3, then descending.

9

S

A

T

B

A

Musical score for measures 9 and 10. The Soprano (S) part has a melodic line starting on G4, moving up to A4, B4, and C5, then descending. The Alto (A) part has a melodic line starting on G4 and moving up to A4, B4, and C5. The Tenor (T) part has a melodic line starting on G4 and moving up to A4, B4, and C5. The Bass (B) part has a bass line starting on G2, moving up to A2, B2, and C3, then descending. A box labeled 'A' is placed above the Soprano part in measure 9.

11

S

A

T

B

Musical score for measures 11 and 12. The Soprano (S) part has a melodic line starting on G4, moving up to A4, B4, and C5, then descending. The Alto (A) part is mostly silent. The Tenor (T) part has a melodic line starting on G4 and moving up to A4, B4, and C5. The Bass (B) part has a bass line starting on G2, moving up to A2, B2, and C3, then descending.

13 <sup>8</sup>

S  B

A 

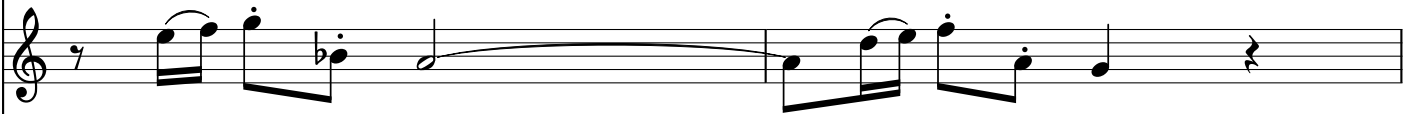
T 

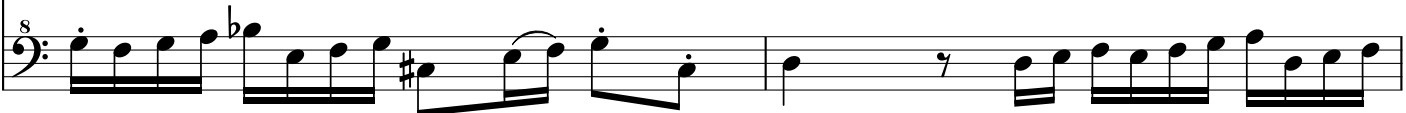
B 

15 <sup>8</sup>

S 

A 

T 

B 

17 <sup>8</sup>

S 

A 

T 

B 

19 **C**

Musical score for measures 19-20, system C. The Soprano (S) part begins with a treble clef and a key signature of one flat (B-flat). The Alto (A) part begins with a treble clef and a key signature of one flat. The Tenor (T) part is a whole rest. The Bass (B) part begins with a bass clef and a key signature of one flat. The system is marked with a 'C' in a box.

21

Musical score for measures 21-22. The Soprano (S) part continues with a treble clef and a key signature of one flat. The Alto (A) part is a whole rest. The Tenor (T) part begins with a treble clef and a key signature of one flat. The Bass (B) part continues with a bass clef and a key signature of one flat.

23 **D**

Musical score for measures 23-24, system D. The Soprano (S) part begins with a treble clef and a key signature of one flat. The Alto (A) part begins with a treble clef and a key signature of one flat. The Tenor (T) part begins with a treble clef and a key signature of one flat. The Bass (B) part begins with a bass clef and a key signature of one flat. The system is marked with a 'D' in a box.