

# J.S. Bach

## Sinfonias

BWV 788, 791, 792, 797

*arr. David Russell*

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GRAMMY award winner in 2005 for his CD AIRE LATINO, in the category of best instrumental soloist in classical music.

Classical guitarist **David Russell** is world renowned for his superb musicianship and inspired artistry, having earned the highest praise from audiences and critics alike. In recognition of his great talent and his international career, he was named a Fellow of The Royal Academy of Music in London in 1997.

In May 2003 he was bestowed the great honor of being made “adopted son” of Es Migjorn, the town in Minorca where he grew up. Later the town named a street after him, “Avinguda David Russell”.

In November 2003 he was given the Medal of Honor of the Conservatory of the Balearics.

After winning the grammy award, the town of Nigrán in Spain where he resides, gave him the silver medal of the town in an emotional ceremony.

During his studies at the Royal Academy, David Russell won twice the Julian Bream Guitar Prize. Later he won numerous international competitions, including the Andrés Segovia Competition, the José Ramírez Competition and Spain's prestigious Francisco Tárrega Competition .

David Russell spends his time touring the world, appearing regularly at prestigious halls in main cities, such as New York, London, Tokyo, Los Angeles, Madrid, Toronto or Rome. Concert-goers everywhere are in awe of his musical genius and inspired by his captivating stage presence. His love of his craft resonates through his flawless and seemingly effortless performance. The attention to detail and provocative lyrical phrasing suggest an innate understanding of what each individual composer was working to achieve, bringing to each piece a sense of adventure.

In May 2005 he received a homage from the music conservatory of Vigo, culminating with the opening of the new Auditorium, to which they gave the name “Auditorio David Russell”.

In 2009 David was named honorary member of “Amigos de la Guitarra”, the oldest guitar society in Spain.

Since 1995 David Russell has an exclusive recording contract with Telarc International, with which he has recorded sixteen CDs up to now, among them Aire Latino, which received a grammy in 2005.

The New York Times wrote about his performance: “...Mr. Russell made his mastery evident without ever deviating from an approach that places musical values above mere display. It was apparent to the audience throughout the recital that Mr. Russell possesses a talent of extraordinary dimension”.

Upon hearing play in London, Andrés Segovia wrote: “My congratulations on your musicality and guitaristic technique”.

### **Sinfonias BWV 788, 791, 792, 797**

The Inventions and Sinfonias, BWV 772-801, also known as the Two and Three Part Inventions, are a collection of thirty short keyboard compositions composed by Johann Sebastian Bach (1685-1750), consisting of fifteen inventions (two-part contrapuntal pieces) and fifteen sinfonias (three-part contrapuntal pieces). They were originally written by Bach as exercises for the musical education of his students.

Bach titled the collection: “Honest method, by which the amateurs of the keyboard – especially, however, those desirous of learning – are shown a clear way not only (1) to learn to play cleanly in two parts, but also, after further progress, (2) to handle three obligate parts correctly and well; and along with this not only to obtain good inventions (ideas) but to develop the same well; above all, however, to achieve a cantabile style in playing and at the same time acquire a strong foretaste of composition.”

The two groups of pieces are both arranged in order of ascending key, each group covering eight major and seven minor keys.

The inventions were composed in Köthen; the sinfonias, on the other hand, were probably not finished until the beginning of the Leipzig period.

# Sinfonia no 2

BWV 788

J.S. Bach  
1685-1750

arr. David Russell

3

5

7

9

11

II

II

VII

II

13

Musical notation for measures 13-14. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a complex melodic line with triplets and a bass line with chords. Measure 14 continues the melodic line with a second ending bracket labeled "II".

15

Musical notation for measures 15-16. Measure 15 continues the melodic line with a 2/4 time signature change. Measure 16 features a melodic line with a 2/4 time signature and a bass line with chords.

17

Musical notation for measures 17-18. Measure 17 has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with accents and a bass line with chords. Measure 18 continues with a melodic line and a bass line with chords.

18

Musical notation for measures 18-19. Measure 18 continues the melodic line with a 3/4 time signature. Measure 19 features a melodic line with a 3/4 time signature and a bass line with chords.

19

Musical notation for measures 19-20. Measure 19 has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a first ending bracket labeled "I" and a bass line with chords. Measure 20 continues with a melodic line and a bass line with chords.

20

Musical notation for measures 20-21. Measure 20 continues the melodic line with a 3/4 time signature. Measure 21 features a melodic line with a 3/4 time signature and a bass line with chords.

21

Musical notation for measures 21-22. Measure 21 has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a first ending bracket labeled "V" and a bass line with chords. Measure 22 continues with a melodic line and a bass line with chords.

22 *V* *a m i*  
④ *p p i p i* ④ ⑤

23 *V*  
⑥ *p* *i p i m* ⑥

25

26

27 *II*

29 ② ③ ④

31 *II*

# Sinfonia nº 5

BWV 791

arr. David Russell

J.S. Bach

*a i m*  
040

②

IV

3

II

141

3

6

131

141

II

020

9

141

IV

2



20

II V

22

VI ① VI ① I *tr*

212 212

25

II ① ① *a i m p* *a i m a m i* VII ①

28

II ① ① 141 141



30

Musical score for measures 30-31. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 30 features a melodic line in the right hand with a slur over the first two notes and a fermata over the third. The left hand provides a rhythmic accompaniment. Measure 31 continues the melodic and accompanimental patterns, with a fermata over the final note of the right hand.

32

Musical score for measures 32-33. Measure 32 shows a melodic phrase in the right hand starting with a slur and a fermata. The left hand accompaniment consists of eighth notes. Measure 33 continues the melodic and accompanimental lines, ending with a fermata in the right hand.

34

Musical score for measures 34-35. Measure 34 includes fingerings (2, 1, 4) and accents (080, 141) over the first and fourth notes of the right hand. Measure 35 continues the melodic and accompanimental lines, with accents (080, 141) over the first and fourth notes of the right hand.

37

Musical score for measures 37-38. Measure 37 features a melodic line in the right hand with a slur and a fermata, and a fingering of 21. The left hand accompaniment includes a fingering of 080. Measure 38 concludes the piece with a final chord in the right hand and a fermata.

# Sinfonia n° 6

BWV 792

J.S. Bach

arr. David Russell

The musical score is written for a single melodic line in G major (one sharp) and 3/8 time. It consists of 19 measures. The notation includes various fingering techniques such as natural harmonics (indicated by '0'), double naturals, and specific fingerings (1-4). Roman numeral markers (VII, II, IX, IV) are placed above the staff to indicate chord positions. Measure numbers 4, 7, 10, 16, and 19 are circled. The bass line is indicated by a '2' below the staff, suggesting a two-fingered bass line.

22 VII ② V

25 VII ② ⑥ ③ ④ II

28 II

31 VII VII ③ ⑤ ①

34 II ④ ⑤

37 VII VII VII IX

39 IV IV ②



37

Musical staff 37: Treble clef, key signature of one sharp (F#). Measures 37-41. Includes fingerings 2, 3, 0, 3, 1, 3, 4, 4, 1 and a circled 4.

42

Musical staff 42: Treble clef, key signature of one sharp (F#). Measures 42-46. Includes chord labels VII, IV, V and fingerings 1, 2, 4, 2, 1, 4, 3, 4, 3, 3, 0.

47

Musical staff 47: Treble clef, key signature of one sharp (F#). Measures 47-52. Includes fingerings 3, 2, 4, 2, 0, 4, 1, 3, 4, 4, 7, 4, 3, 0.

53

Musical staff 53: Treble clef, key signature of one sharp (F#). Measures 53-57. Includes chord label I and fingerings 7, 3, 4, 4, 1, 0, 1, 3.

58

Musical staff 58: Treble clef, key signature of one sharp (F#). Measures 58-61. Includes fingerings 1, 3, 0, 2, 1, 4, 3, 1, 2, 3, 3, 1.

62

Musical staff 62: Treble clef, key signature of one sharp (F#). Measures 62-66. Includes fingerings 0, 4, 1, 4, 2, 1, 4, 2.

67

Musical staff 67: Treble clef, key signature of one sharp (F#). Measures 67-71. Includes "a i m" marking, measure number 141, and a circled 20.