

Preface

Composed for his young son Wilhelm Friedemann, the Sinfonias BWV 787–801 were considered by Bach to be music exercises “[...] to achieve a cantabile style in the playing and at the same time acquire a strong foretaste of composition”. They were written while Bach was Music Director in Köthen. This period was a particularly productive one for Bach: He completed his famous unaccompanied Cello Suites, Violin Partitas and Sonatas as well as the Brandenburg Concertos, not to mention countless cantatas and choral works. Although very busy, Bach took great care in the musical education of his children and, like many great teachers, care in the teaching tools that he created for them. Upon completing his two-part Inventions (BWV 772–786), he started work right away on his three-part Inventions, also known as Sinfonias. The two sets of Inventions/Sinfonias are organized in identical fashion, in ascending order by key. This method of organization was not employed with the idea of the pieces becoming progressively difficult but rather to make them easier to locate within the collection. Once the pupil mastered the two-part counterpoint, they would progress onwards to tackle the thicker textures found in the Sinfonias, which Bach completed later while in Leipzig. The Sinfonias are fugal in texture, each starting first with two voices with adding a third later.

Note on the edition

The aim of **paladino music** is to produce practical modern editions. Our arrangements of these fifteen Bach pieces are presented in their original order.

While we have not added any dynamic markings, we have included our articulations in the score. Special thanks to David Samuel and Martin Rummel for their help in this area.

*Eric Lamb
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