

BACH GOES SAX

1

SELECTED WORKS BY J. S. BACH FOR SAXOPHONE AND CLARINET
VÝBER Z DIEL J. S. BACHA PRE SAXOFÓN A KLARINET

Edited by / upravil
Ladislav Fančovič

SAXOPHONE PART
SAXOFÓNOVÝ PART

PERUSAL

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hudebné centrum
MUSIC CENTRE SLOVAKIA

Bratislava 2023

Bach Goes Sax

Selected Movements From Works by J. S. Bach
Arranged for Saxophone and Piano by
Ladislav Fančovič

Vybrané časti z diel J. S. Bacha
pre saxofón a klavír upravil
Ladislav Fančovič

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Bach Goes Sax

At first glance, to connect the saxophone with Johann Sebastian Bach, one of the greatest musical geniuses, may seem bizarre and over-bold. However, as music material his work is ideal for students, to help establish musical feeling and aesthetics. Furthermore, for saxophonists it opens doors to a world of music that was played and composed when their instrument did not yet exist. In J. S. Bach's time, in fact, even the piano did not exist in its present-day form. From this perspective, then, the performance of Bach's music either on piano or saxophone seems to call for comparable courage.

In my view, this selection of 26 movements from Bach's *French, English and German Suites (Partitas)*, originally written for keyboard instruments, is ideal material for making acquaintance with this music in the saxophone context and grasping its specificities. One needs to have a highly developed sense of detail, rhythm, and working with sound, time, intonation, articulation and dynamics. At the same time, it is also an excellent introduction to the world of ornamentation and trills. The individual movements have varying degrees of difficulty in technique and interpretation. For a wind instrument, they help acquire logical breathing habits and an awareness of breathing in the aspect of breathing with the logic of individual parts in the context of the musical whole. The original keyboard individual suites are changed in the saxophone, giving the instrument its best-sounding register. In certain cases, I have deliberately chosen a higher register, with notes above the basic range of the saxophone, which ought to be included in the technical skills of every saxophonist. In the solo part a breathing plan for alto saxophone is also indicated. I recommend memorising the compositions, so that during practice one may concentrate most of all on work with sound, intonation and adequate complex interpretation. I have deliberately not written any fingering in the score, because it is different for each type of instrument, but needless to say, when practising it is very important to fix the fingering into the score. Each saxophone part may be performed on all types of saxophones (soprano, alto, baritone and bass), but having regard to the differences in their sound, I have prepared three piano accompaniments: 1, for alto and baritone saxophone; 2, for soprano saxophone; and 3, for tenor and bass saxophone.

I would like to thank Andreas van Zoeleni, member of the Raschèr Saxophone Quartet and a professor of classical saxophone at the Fontys Academy of Music and Performing Arts in Tilburg, for his inspiration for the publication of this work.

Ladislav Fančovič (translation John Minahane)

Bach Goes Sax

Spojenie saxofónu a Johanna Sebastiana Bacha, jedného z najväčších hudobných géniov, sa môže na prvý pohľad zdať trochu bizarné a odvážne, ale z hľadiska hudobného materiálu je pre študentov jeho hudba priam ideálna na budovanie hudobného cítenia a estetiky. Saxofonistom navyše otvára dvere do sveta hudby, ktorá sa hrala a komponovala v časech, keď tento nástroj ešte neexistoval. V dobe J. S. Bacha dokonca neexistoval ani klavír v jeho súčasnej podobe. Dnes, takže z tohto uhla sa interpretácia Bachovej hudby na klavíri alebo saxofóne môže porovnať s odvážnym činom.

Výber 26 častí z Bachových *francúzskych, anglických a nemeckých suít (Partit)*, pôvodne napísaných pre klávesové nástroje, je pre mňa v saxofónovom kontexte ideálnym materiálom na oboznámenie študentov s touto hudbou a pochopenie jej špecifík. Jedným z cieľov je naučiť sa na detail, rytmus, prácu so zvukom, intonáciu, artikuláciu a dynamiku. Zároveň je to tiež výbornou introdukciou do sveta ornamentácie a tril. Jednotlivé časti majú rozličnú technickú a interpretačnú náročnosť, z hľadiska dychového hudobného štýlu. Pre dychový nástroj pomáhajú vytvárať logické dychové návyky a uvedomiť si súvislosti medzi dychovaním a logikou jednotlivých fráz v rámci hudobného celku. Pôvodné tóniny jednotlivých suít sú zmenené v prospech čo najlepšie znejúceho registra nástroja. V niektorých prípadoch som cielene volil vyšší register pre využitie tónov nad základným rozsahom saxofónu, čo by malo byť súčasťou technických zručností každého saxofonistu. V partoch je vyznačený aj dychový plán pre altový saxofón. Odporúčam naučiť sa skladby naspamäť, aby sa pri cvičení mohol hráč čo najviac sústrediť na prácu so zvukom, artikuláciu a na adekvátnu komplexnú interpretáciu. Do nôt som zámerné nezapísal hmatovú konfiguráciu, pretože je pre každý typ nástroja iná, ale, samozrejme, pri cvičení je veľmi dôležité zapísať si ju do nôt. Každý saxofónový part je možné interpretovať na všetkých typoch saxofónov (sopránový, altový, tenorový, barytónový a basový), no vzhľadom na rozdielnosť ich znenia som pripravil tri klavírne sprievody: 1) pre altový a barytónový saxofón, 2) pre sopránový saxofón a 3) pre tenorový a basový saxofón.

Chcel by som poďakovať Andreasovi van Zoelenovi, členovi Raschèr Saxophone Quartet a profesorovi klasického saxofónu na Fontys Academy of Music and Performing Arts v Tilbure, za inšpiráciu pre vydanie tejto publikácie.

Ladislav Fančovič

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Partita No. 4 / Partita č. 4 BWV 828 Minuet

Johann Sebastian Bach (1685 – 1750)
arranged by / úprava: Ladislav Fančovič

♩ = 120

Saxophone

mf *p* *mf*

7 *p* *p cresc.* *f* *f*

13 *p* *cresc.* *f*

18 *p* *cresc.*

24 *f* *p*

Partita No. 5 / Anglická suita č. 5 BWV 810 Sarabande

♩ =

p *cresc.* *mf*

6 *cresc.* *f* *f*

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English Suite No. 6 / Anglická suita č. 6 BWV 811

Double

$\text{♩} = 60$

mf *f*

5 *p* *f*

9 *f* *p*

14 *f*

18 *mf* *p*

22 *cresc.* *f*

1. 2.

English Suite No. 3 / Anglická suita č. 3 BWV 808

Gavotte I

Preview Copy

$\text{♩} = 80$

p *f*

7 1. 2. *p* *mf* *f*

13 *p* *f* tr

19

26 *p* *cresc.*

31 1. 2. *mf*

English Suite No. 3, Anglická suita č. 3 BWV 808
Gavotte II

$\text{♩} = 70$

7 1. 2. *mf* *mf*

13 1. 2. *mf* Gavotte I da capo

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French Suite No. 1 / Francúzska suita č. 1 BWV 812

Minuet I

♩ = 140

p *tr* 1.

9 *tr* *p*

17 *cresc.* *p*

French Suite No. 1 / Francúzska suita č. 1 BWV 812

Minuet I

♩ = 140

p *cresc.*

9 *f* *dim.* *p*

17 *f*

24 *p*

33 *f* *dim.* *p* Minuet I da capo

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English Suite No. 6 / Anglická suita č. 6 BWV 811 Gavotte I

♩ = 80

Measures 1-26 of Gavotte I. Dynamics include *f*, *mf*, *f*, *f*, *mf*, *cresc.*, *f*, *f*, *p*, *cresc.*, *f*, *mf*, *p*, *cresc.*, *f*, *mf*.

English Suite No. 6 / Anglická suita č. 6 BWV 811 Gavotte II

Measures 1-7 of Gavotte II. Dynamics include *p dolce*, *mf*, and *p*.

French Suite No. 1 / Francúzská suita č. 1 BWV 812
Sarabande

$\bullet = 70$

p

6

mf *f*

16 *p*

21

English Suite No. 2 / Anglická suita č. 2 BWV 807
Courante

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$\bullet = 82$

f

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English Suite No. 2 / Anglická suita č. 2 BWV 807

Bourrée I

$\text{♩} = 90$

The musical score consists of eight staves of music in G minor, 3/4 time. The tempo is marked as quarter note = 90. The dynamics and markings are as follows:

- Staff 1: *mf*, *cresc.*
- Staff 2: *f*, *dim.*
- Staff 3: *p*, *cresc.*
- Staff 4: *f*, *tr*, *1.*
- Staff 5: *mf*, *cresc.*
- Staff 6: *f*, *dim.*
- Staff 7: *cresc.*, *f*, *p*
- Staff 8: *cresc.*

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Large horizontal watermark: **Preview Copy**

Large horizontal watermark: **Not For Performance**

50

p *cresc.*

55

f *tr* 1. 2.

English Suite No. 2 / Anglická suita č. 2
Bourrée II

$\text{♩} = 80$

p dolce

7

mf *p*

13

mf *f* *dim.*

17

p

23

mf 1. 2. *Bourrée I da capo*

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English Suite No. 3 / Anglická suita č. 3 BWV 808

Sarabande

♩ = 60

mf espressivo *cresc.*

7 *f* *mf* *f* *p cresc.*

15 *f* *dim.*

20 *f*

Partita No. 1 / Partita č. 1 BWV 825

Sarabande

♩ =

f espressivo *dim.*

4 *p* *cresc.* *f*

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7 *p* *f* *p*

10 *cresc.* *f*

13 *f* *p*

16 *cresc.*

19 *dim.* *p* *cresc.*

23 *f* *dim.* *p*

26 *cresc.*

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Partita No. 3 / Partita č. 3 BWV 827

Burlesca

• = 112

mf

7 *p* *cresc.*

12 *f* *p*

17 *p*

23 *p*

29 *cresc.*

33 *f* *p* *cresc.*

37 *f* *dim.* *p*

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24 *p cresc.* *f*

Partita No. 4 / Partita č. 4 BWV 828
Aria

♩ = 76
p *cresc.*

10

16 *mf* *mf* *p* *cresc.*

24 *f* *f* *f* *p* *cresc.*

31 *p*

38 *cresc.* *f* *p*

44 *f* *cresc.*

49 *f* *mf* *f*

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Partita No. 3 / Partita č. 3 BWV 827

Scherzo

♩ = 120

Musical staff 1: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic and ends with a diminuendo (*dim.*) dynamic.

Musical staff 2: Treble clef, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Musical staff 3: Treble clef, first ending (1.) and second ending (2.) markings. Dynamics include forte (*f*), piano (*p*), and mezzo-forte (*mf*).

Musical staff 4: Treble clef, featuring various accidentals and dynamics.

Musical staff 5: Treble clef, ending with a crescendo (*cresc.*) marking.

Musical staff 6: Treble clef, ending with a forte (*f*) dynamic.

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Musical staff 7: Treble clef, first ending (1.) and second ending (2.) markings, ending with a piano (*p*) dynamic.

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French Suite No. 1 / Francúzská suita č. 1 BWV 812
Gigue

♩ = 104

f marcato 3 *tr* *p*

6 *mf* *f*

11 *pia*

15 saxophone *f* *tr* *mf*

20 *f* *p* *mf*

25 *f*

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Used ornaments / Použité ornamenty

upper mordent
vrchný mordent

lower mordent
spodný mordent

mordent with turn
mordent s obalom

mordent between notes
mordent medzi dvoma notami

turn
obal

turn between two notes
obal medzi dvoma notami

tr or / alebo

trill with upper prefix and turn
trilok so začiatkom zhora a obalom

trill with mordent
trilok s mordentom

trill with upper prefix
trilok so začiatkom zhora

trill with lower prefix
trilok so začiatkom zdola

mordent with lower prefix
mordent so začiatkom zdola

appoggiatura
príraz

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BACH GOES SAX

2

PIANO ACCOMPANIMENT FOR SOPRANO SAXOPHONE
KLAVÍRNY SPRIEVOD PRE SOPRANOVÝ SAXOFÓN

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Ladislav Fančovič

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Partita No. 4 / Partita č. 4 BWV 828

Minuet

Johann Sebastian Bach (1685 – 1750)
arranged by / úprava: Ladislav Fančovič

♩ = 120

Soprano Saxophone

Piano

9

17

23

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English Suite No. 6 / Anglická suita č. 6 BWV 811
Sarabande

♩ = 60

mf *f* *p* *f*

♩ = 60

mf legato *f* *p*

8 *f* *p*

14 *f* *mf*

20 *p* *cresc.* *f*

p *cresc.*

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English Suite No. 3 / Anglická suita č. 3 BWV 808
Gavotte I

$\text{♩} = 80$

p

$\text{♩} = 80$

p

4

f

f

8

1.

p

f

1.

2.

mf

f

12

p

p

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English Suite No. 3 / Anglická suita č. 3 BWV 808

Gavotte II

$\text{♩} = 70$

mf *mf* *mf*

p *p*

6

12

mf *mf*

Gavotte I da capo

Partita No. 2 / Partita č.2 BWV 826

Sarabande

mf

$\text{♩} = 60$
legato

mf

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French Suite No. 1 / Francúzska suita č. 1 BWV 812

Minuet I

J = 140

p

J = 140

p

7

1. 2.

p

14

cresc.

cresc.

20

f *p*

tr

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French Suite No. 1 / Francúzska suita č. 1 BWV 812
Minuet II

$\text{♩} = 140$

p

$\text{♩} = 140$

p

6

f

f

11

p

dim.

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English Suite No. 6 / Anglická suita č. 6 BWV 811

Gavotte I

f *mf* *f*

f *mf* *f*

non legato

6 *f* *mf*

11 *cresc.* *f*

16 *p cresc.* *f*

PERUSAL

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Not For Performance

5 *mf*

10 *p* *pp*

15 *cresc.* *f* *p*

21 *cresc.* *f* *p* *mf* *p*

1. 2. *mf*

1. 2. *p*

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Gavotte I da capo

Partita No. 6 / Partita č. 6 BWV 830
Air

p dolce
p
legato
p
p
mf *p dolce*
mf *p*
mf *p*
mf *p*
cresc.
cresc.

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French Suite No. 1 / Francúzska suita č. 1 BWV 812
Sarabande

♩ = 70
p

♩ = 70
p

7
p
p
mf

13
f
p

19

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English Suite No. 2 / Anglická suita č. 2 BWV 807
Courante

$\text{♩} = 82$

$\text{♩} = 82$

f

non legato

p cresc.

f

f

10

1.

1.

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English Suite No. 2 / Anglická suita č. 2 BWV 807
Bourrée I

$\text{♩} = 90$

mf *cresc.*

$\text{♩} = 90$

mf *non legato*

f *dim.*

p *cresc.*

f *tr.* 1. 2.

1. 2.

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English Suite No. 2 / Anglická suita č. 2 BWV 807

Bourrée II

♩ = 80

First system of musical notation (measures 1-6). The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a repeat sign and a first ending bracket. The lower staff is in bass clef. Dynamics include *p dolce* in the upper staff and *p dolce* in the lower staff.

Second system of musical notation (measures 7-13). The upper staff has a first ending bracket over measures 8-9. The lower staff has a first ending bracket over measures 10-11. Dynamics include *mf*, *p*, *cresc.*, and *f*.

Third system of musical notation (measures 14-19). The upper staff has a first ending bracket over measures 15-16. The lower staff has a first ending bracket over measures 17-18. Dynamics include *p*.

Fourth system of musical notation (measures 20-24). The upper staff has a first ending bracket over measures 21-22. The lower staff has a first ending bracket over measures 23-24. Dynamics include *mf*, *p*, and *mf*.

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Bourrée I da capo

English Suite No. 3 / Anglická suita č. 3 BWV 808

Sarabande

♩ = 60

mf espressivo *cresc.* *f*

♩ = 60

mf *f* *p cresc.* *f*

mf *f* *p cresc.* *f*

Partita No. 1 / Partita č. 1 BWV 825

Sarabande

f espressivo *dim.* *p* *cresc.*

♩ = 52

f *dim.* *p* *cresc.*

f *cresc.*

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English Suite No. 4 / Anglická suita č. 4 BWV 809

Minuet I

♩ = 120

f *tr* *mf*

9 *cresc.* *tr* 1. *tr*

18 2. *f* *dim.* *p* 1. *dim.* *p* 2.

27 *cresc.* *f* 1. 2.

cresc. 1. 2.

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Not For Performance

English Suite No. 4 / Anglická suita č. 4 BWV 809
Minuet II

♩ = 120

p *cresc.* *f*

1. 2.

♩ = 120

p *cresc.* *f*

1. 2.

10

p *cresc.* *f*

p *cresc.* *f*

19

dim. *p* *mf*

p *mf*

27

f *tr*

1. 2.

1. 2.

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Minuet I da capo

Partita No. 3 / Partita č. 3 BWV 827

Burlesca

♩ = 112

mf

mf

p

f dim.

p

f dim.

p

p

p

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English Suite No. 2 / Anglická suita č. 2 BWV 807

Sarabande

♩ = 60

f *p cresc.*

9 *mf cresc.* *f* *p* *f*

17 *p cresc.* *f* *mf*

23 *p* *cresc.* *f*

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English Suite No. 2 / Anglická suita č. 2 BWV 807

Sarabande

Alternative ornamented version / Ornametálna variácia

♩ = 60

f *p cresc.*

8 *mf cresc.* *f* *f*

15 *mf cresc.* *f* *mf*

22 *p* *p cresc.* *f*

p *p cresc.* *f*

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Partita No. 4 / Partita č. 4 BWV 828

Aria

p

p

cresc.

f

cresc.

f

15

mf

mf

p

mf

p

22

cresc.

f

p

cresc.

p

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Partita No. 3 / Partita č. 3 BWV 827

Scherzo

f *dim.*

f

5 *p cresc.*

9 *f* *p*

13 *mf*

p *mf*

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French Suite No. 1 / Francúzska suita č. 1 BWV 812

Gigue

♩ = 104

f marcato 3 *p*

♩ = 104

f marcato 3 *p*

f marcato

6 *mf* *f*

mf *f*

11 *f* *f*

15 *f* *p*

p

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