

BACH TO BACH

J.S. Bach and C.P.E. Bach
Arranged by Robert Stanton

1. TOCCATA IN D MINOR

Adagio $\text{♩} = 52$

Soprano Sax.
Alto Sax.
Tenor Sax.
Baritone Sax.

This section is an Adagio piece with a tempo of 52 quarter notes per minute. It is written for four voices: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is in D minor and 3/4 time. The Soprano, Alto, and Tenor parts feature intricate sixteenth-note patterns, while the Baritone part provides a steady bass line. Dynamics include *mf* and *f*.

A Allegro $\text{♩} = 92$

S. Sax.
A. Sax.
T. Sax.
B. Sax.

This section is an Allegro piece with a tempo of 92 quarter notes per minute. It is written for four voices: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is in D minor and 3/4 time. All voices play a rhythmic pattern of eighth notes. Dynamics include *p* and *pp*.

B

S. Sax.
A. Sax.
T. Sax.
B. Sax.

This section is marked with a 'B' and continues the rhythmic pattern from section A. It is written for four voices: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is in D minor and 3/4 time. Dynamics include *pp* and *mf*.

2. SOLFEGGIETTO

Prestissimo (in 1)

The musical score is written for four voices: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'Prestissimo (in 1)'. The score is divided into three systems, each with four staves.

System 1: The Soprano part begins with a rest, followed by a melodic line starting on G4. The Alto, Tenor, and Bass parts enter with rhythmic accompaniment. Dynamics include *mp* and *mf*.

System 2: This system features a section marked with a circled 'A'. The Soprano part has a dynamic of *f* (forte) and then *mf* (mezzo-forte). The Alto, Tenor, and Bass parts continue with their accompaniment, also marked with *f* and *mf*.

System 3: This system features a section marked with a circled 'B'. The Soprano part has a dynamic of *p* (piano) and then *mf*. The Alto, Tenor, and Bass parts continue with their accompaniment, marked with *p* and *mf*.

The score concludes with a final melodic flourish in the Soprano part, marked *mf*, and a final accompaniment line in the Bass part, marked *mf*.