

Kjos String Orchestra
Grade 4
Full Conductor Score
SO156F
\$6.00

J.S. Bach
Gerald Fischbach, Arranger and Editor

Contrapunctus I
from "The Art of Fugue"





The Arranger/Editor

Gerald Fischbach is professor of violin and string pedagogy at the University of Maryland-College Park, where he is chair of the string division. He has appeared to high critical acclaim as violin soloist and chamber musician throughout North America, Europe, Russia, China, Malaysia, Australia, and New Zealand. He has recorded for CRI and Archive.

As a teacher and string pedagogue, Dr. Fischbach has distinguished himself working with students of all ages, and has established an outstanding rapport with private studio teachers and school music educators. His private students are winners of numerous prestigious awards and competitions. His articles and columns frequently appear in professional journals in America and abroad. In addition, Dr. Fischbach is director of the renowned International Workshops.

He is in great demand around the globe as workshop presenter, adjudicator, clinician, and guest conductor. He conducts frequently for All-State and regional festival orchestras.

Dr. Fischbach has served as president of the American String Teachers Association, North Central Region Chairperson for ASTA, and Strings Program Chairperson for national conventions of MTNA. He is a former president of ASTA-Michigan. He has been awarded Honorary Life Membership of the String Teachers and Players Association of New Zealand. His biography appears in the International *Who's Who in Music*.

Gerald Fischbach is co-author of *Viva Vibrato!*, a comprehensive course of study for the development of vibrato for violin, viola, cello, and string bass.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 10 - Cello/String Bass
- 1 - Full Conductor Score

Additional scores and parts are available.

The Composition

With *The Art of Fugue*, Johann Sebastian Bach has left a legacy of the state of the art of eighteenth-century counterpoint. It is a collection of fugues and canons of every description, culminating in a grand quadruple fugue, which sadly, failing health and eyesight, and ultimately death, prevented Bach from completing.

The first *Contrapunctus* is a fugue of mystical grace and power. Deceptively sophisticated, it is a work that inspires great concentration and commitment from players.

No slurs have been added to the original. All other markings (bowings, fingerings, dynamics, accents) are editorial suggestions. Following are a few additional suggestions for score study, rehearsal, and style.

Rehearsal Suggestions

The meter is *alla breve*, but your players will find four beats per measure helpful.

The longer note values present some particularly tricky counting traps, especially in the inner voices. As you study the score, read through each individual part, to identify the challenging spots for each section. Any note value longer than a dotted quarter is a potential problem.

Measures 1-16: The four-measure fugue subject is a rainbow, reaching a gentle high energy point at the third downbeat, and falling away at the end. It is this energy shape, as well as the melody, which identifies the fugue subject through the course of the work. The opening half notes are bell-like, articulated and sustained, but with little syllabic diminuendos.

The fourth measure tie poses an ensemble challenge. In early rehearsals, ask your players to say aloud, “One and two and three” while playing the first note. To practice this, and the shape of the fugue subject, it is useful to spend a little time having everybody play their first entrance together (1st Vln. starts in m. 5, 2nd Vln. starts in m. 1, etc.).

Measures 18-25: The dash (in the cello part here) is meant throughout as the gentlest member of the accent family, a kind of syllabic stress.

Measure 23: The 2nd Violins have had a long time out; cue their entrance. For the next several measures, the Violas and 2nd Violins (following their fugue subject) have tricky note values which need patient, repetitive attention.

Measures 36-38: Here, the alto part dips below the 2nd Violin register, and it is passed for a couple measures to the Viola. When the 2nd Violins take it up again in measure 38, they begin the most rhythmically challenging ten measures in the piece.

Measure 56: It’s been a long wait for the basses! You could have them double the celli from the beginning, but the impact of the appearance of that register for the first time here is powerful, if your bassists can be patient.

Measures 70-71: Hold the last note full value, and release suddenly on beat 4.

Measures 73-74: A *ritardando* into measure 74 helps the complex eighth note conversation come through clearly. Restore tempo in measure 74, perhaps *meno mosso*.

Measures 77-78: A *ritardando* to the end is effective. Subdivide eighth notes from beat 3 of measure 77.

Contrapunctus I

from "The Art of Fugue"

Full Conductor Score
Approx. time - 2:55

J. S. Bach (1685-1750)
Arranged and edited by Gerald Fischbach

The image shows the first nine measures of the musical score for Contrapunctus I. The score is written for Violins (1 and 2), Viola, and Cello/Double Bass. The tempo is marked as quarter note = 108. The key signature is one flat (B-flat major). The score includes various musical notations such as notes, rests, and dynamics. A large 'SAMPLE' watermark is overlaid on the score.

Measures 1-5: Violins 1 and 2 have notes, with dynamics *mp* and *mp*. Viola and Cello/Double Bass are silent.

Measures 6-9: Violins 1 and 2 continue with notes and dynamics. Viola and Cello/Double Bass are silent. A note in the Cello/Double Bass part at measure 9 is marked *mp*.

Instructions: "bass tacet until m. 56" is written below the Cello/Double Bass staff at measure 9.

Note: The 1st and 2nd Violin, and Viola parts feature two sets of fingerings. The top fingerings are for a more advanced group and a more sophisticated sound. The bottom fingerings are for a less advanced group and a simpler sound.

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10 11 12 V 13

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

mp

Detailed description: This system covers measures 10 to 13. Violin 1 (Vlns. 1) has a melodic line with slurs and accents, marked with fingerings 4 and 1. Violin 2 (Vlns. 2) has a similar melodic line with fingerings 0, 4, 0, and 1. Viola (Vla.) is mostly silent, with a single note in measure 13 marked *mp*. Cello and Double Bass (Cello Str. Bass) play a bass line with slurs and accents, marked with 'V' for breath marks.

14 15 16 1 17 1

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

p

Detailed description: This system covers measures 14 to 17. Violin 1 (Vlns. 1) has a melodic line with slurs and accents, marked with fingerings 1 and 1. Violin 2 (Vlns. 2) has a melodic line with fingerings 2 and 0. Viola (Vla.) has a melodic line with slurs and accents, marked with fingerings 1, 1, 1, and V. Cello and Double Bass (Cello Str. Bass) play a bass line with slurs and accents, marked with 'V' for breath marks. Dynamics include *p* in measures 17 and 18.

18 19 20 0 21 V 3

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

mf

Detailed description: This system covers measures 18 to 21. Violin 1 (Vlns. 1) has a melodic line with slurs and accents, marked with fingerings 3 and 3. Violin 2 (Vlns. 2) is mostly silent. Viola (Vla.) has a melodic line with slurs and accents, marked with fingerings 1 and 1. Cello and Double Bass (Cello Str. Bass) play a bass line with slurs and accents, marked with 'V' for breath marks. Dynamics include *mf* in measures 21 and 22.

22 0 3 23 24 2 25

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

Musical score for measures 22-25. The score is for four parts: Violins 1 and 2, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). Measure 22: Vln 1 has a half note G4 with a fermata, Vln 2 has a whole rest, Vla has a quarter note G3, and Cello/Str. Bass has a half note G2. Measure 23: Vln 1 has a quarter note A4, Vln 2 has a quarter note G4, Vla has a quarter note A3, and Cello/Str. Bass has a quarter note A2. Measure 24: Vln 1 has a quarter note B4, Vln 2 has a quarter note A4, Vla has a quarter note B3, and Cello/Str. Bass has a quarter note B2. Measure 25: Vln 1 has a quarter note C5, Vln 2 has a quarter note B4, Vla has a quarter note C4, and Cello/Str. Bass has a quarter note C3. Dynamics include *mf* and *mp*. There are also some markings like '0', '3', '2', and '2' above notes.

26 27 28 29 2

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

Musical score for measures 26-29. The score is for four parts: Violins 1 and 2, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). Measure 26: Vln 1 has a whole rest, Vln 2 has a quarter note G4, Vla has a quarter note G3, and Cello/Str. Bass has a quarter note G2. Measure 27: Vln 1 has a whole rest, Vln 2 has a quarter note A4, Vla has a quarter note A3, and Cello/Str. Bass has a quarter note A2. Measure 28: Vln 1 has a whole rest, Vln 2 has a quarter note B4, Vla has a quarter note B3, and Cello/Str. Bass has a quarter note B2. Measure 29: Vln 1 has a quarter note C5, Vln 2 has a quarter note B4, Vla has a quarter note C4, and Cello/Str. Bass has a quarter note C3. Dynamics include *p* and *mf*. There are also some markings like '1', '2', '1', '2', '3' above notes.

30 31 V V 32 33 2

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

Musical score for measures 30-33. The score is for four parts: Violins 1 and 2, Viola, and Cello/Double Bass. The key signature has one flat (B-flat). Measure 30: Vln 1 has a quarter note G4, Vln 2 has a quarter note G4, Vla has a quarter note G3, and Cello/Str. Bass has a quarter note G2. Measure 31: Vln 1 has a quarter note A4, Vln 2 has a quarter note A4, Vla has a quarter note A3, and Cello/Str. Bass has a quarter note A2. Measure 32: Vln 1 has a quarter note B4, Vln 2 has a quarter note B4, Vla has a quarter note B3, and Cello/Str. Bass has a quarter note B2. Measure 33: Vln 1 has a quarter note C5, Vln 2 has a quarter note B4, Vla has a quarter note C4, and Cello/Str. Bass has a quarter note C3. Dynamics include *mf* and *f*. There are also some markings like 'V', 'V', '1', '1', '0', '3', '1', '1' above notes.

1 Vlns. 1 34 1 35 2 36 37

2 Vlns. 2

Vla. 1 *mp*

Cello Str. Bass V V

1 Vlns. 1 38 39 40 3 41 0

2 Vlns. 2 *mp* 1 2

Vla. *f*

Cello Str. Bass *mf*

1 Vlns. 1 42 43 44 45

2 Vlns. 2 1 0 3 V 0 3

Vla. V V *frog*

Cello Str. Bass V

46 47 48 49

Vlns. 1 *sempre p*

Vlns. 2 *p* *sempre p*

Vla. *p*

Cello Str. Bass *p*

50 51 52 53

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello Str. Bass *p*

54 55 56 57

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello Str. Bass *enter Bass* *mp*

58 59 60 61

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

62 63 64

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

frog

f

f

f

65 66 67

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

V

68 69 70 71

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

72 73 74 75

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

sf (free bowing)

76 77 78

Vlns. 1

Vlns. 2

Vla.

Cello Str. Bass

SAMPLE

SAMPLE

KPS