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"

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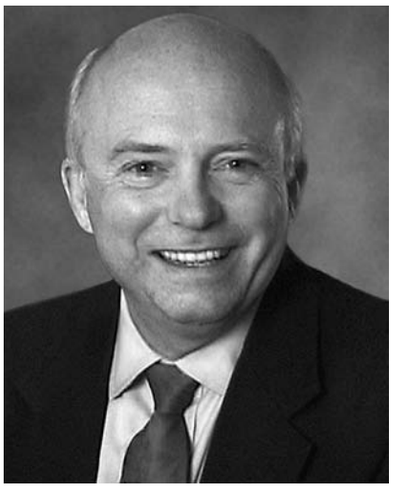

The Arranger/Editor

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.

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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.

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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

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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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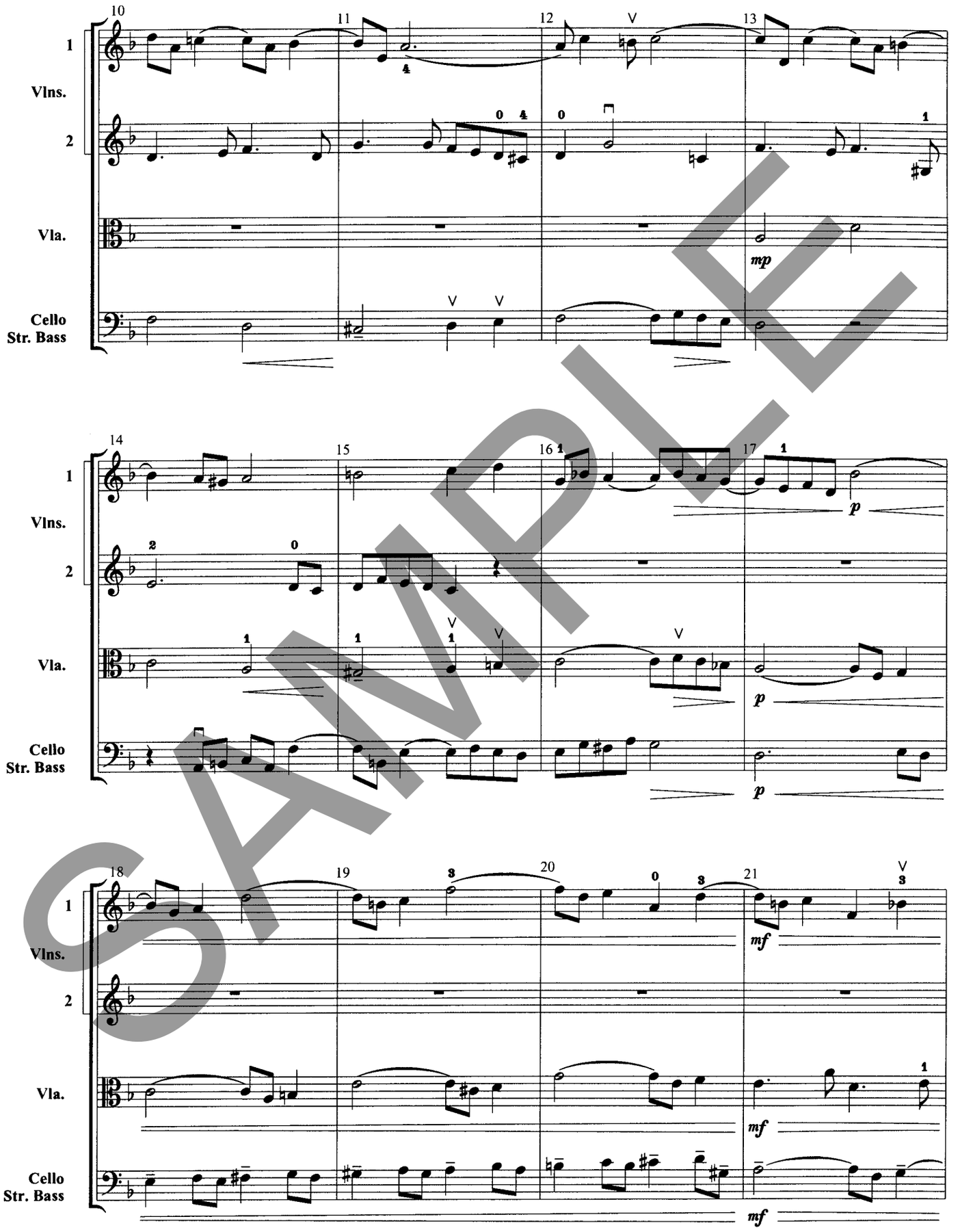
10
11
12
13
1
Vlns.
2
Vla.
Cello
Str. Bass
mp
14
15
16
17
p
18
19
20
21
mf

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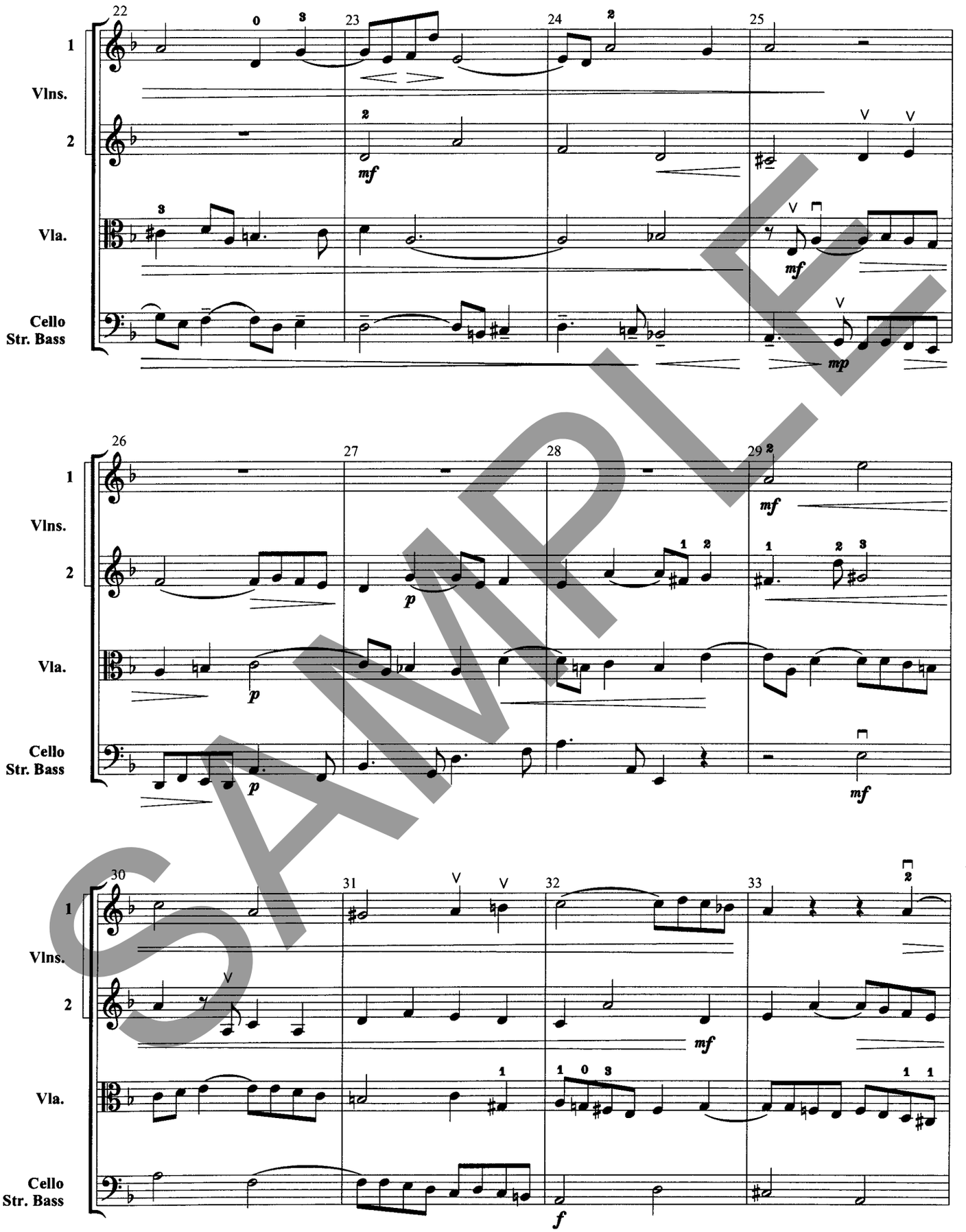
22
23
24
25
1
Vlns.
2
Vla.
Cello
Str. Bass
mf
mp
26
27
28
29
p
mf
30
31
32
33
f

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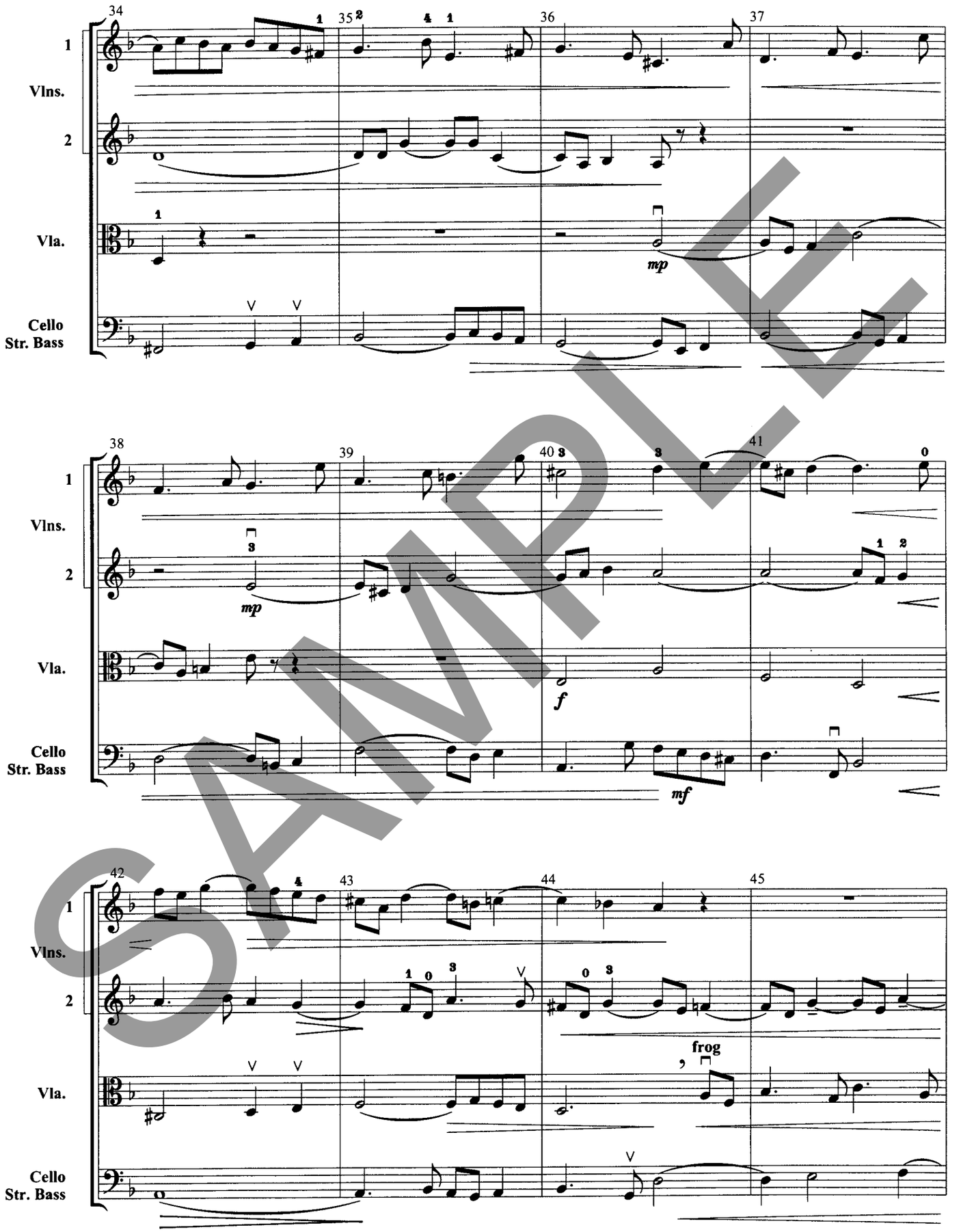
34
35
36
37
1
Vlns.
2
Vla.
Cello
Str. Bass
mp
38
39
40
41
mp
f
mf
42
43
44
45
frog

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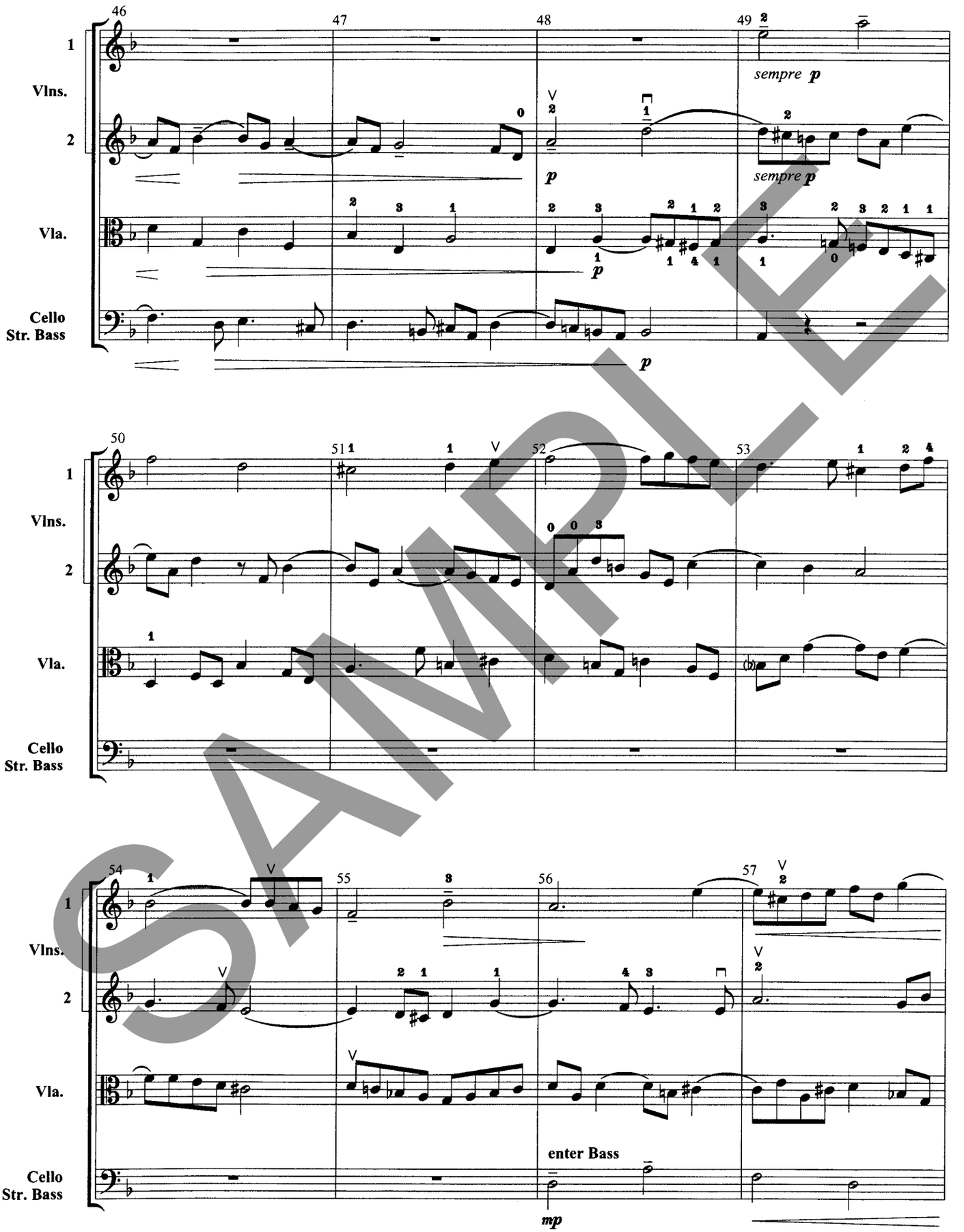
46
47
48
49
1
Vlns.
2
Vla.
Cello
Str. Bass
sempre p
sempre p
p
p
p
50
51
52
53
1
Vlns.
2
Vla.
Cello
Str. Bass
54
55
56
57
1
Vlns.
2
Vla.
Cello
Str. Bass
enter Bass
mp

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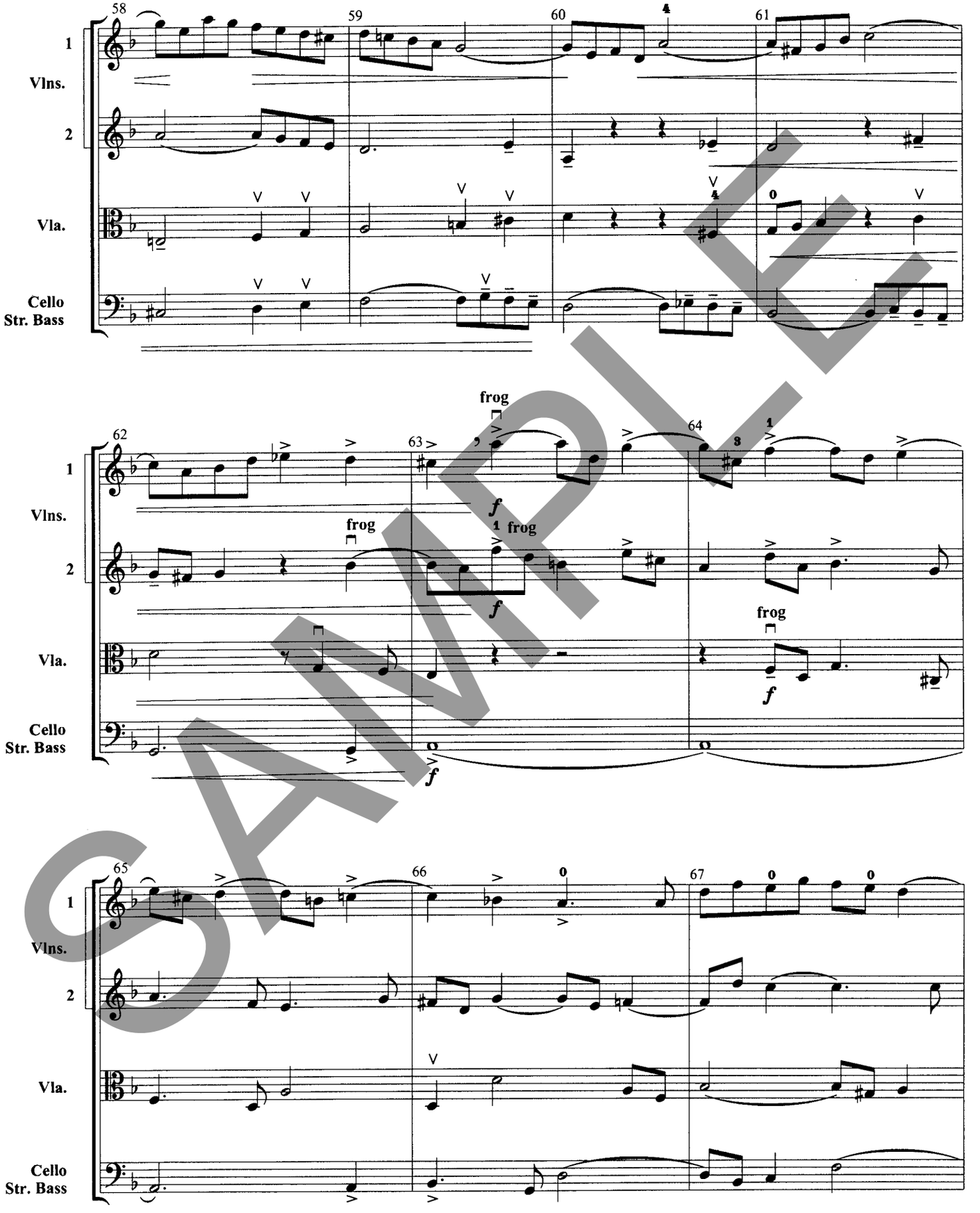

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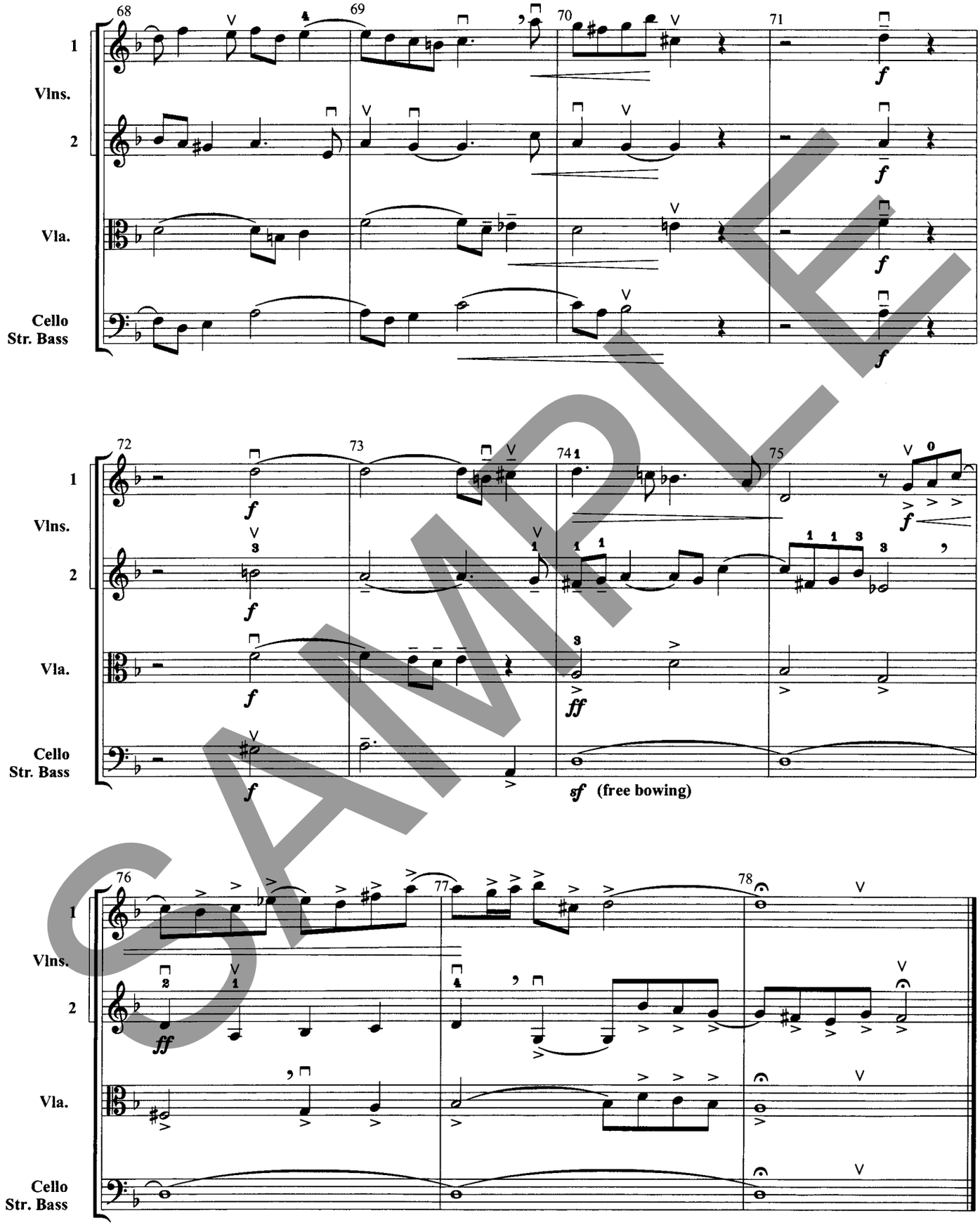
68
69
70
71
1
Vlns.
2
Vla.
Cello
Str. Bass
f
72
73
74
75
ff
sf (free bowing)
76
77
78

SAMPLE

SAMPLE

SAMPLE