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So You Want to Write a Fugue?

Words and Music by **Glenn Gould**

For Four-Part Chorus
of Mixed Voices
with
Piano Accompaniment

Cover design: courtesy HiFi/Stereo Review who have included a recording of this work with their April 1964 issue.

ED. 2594

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Note

Except for a few places indicated in the score, *forte* should be maintained throughout. However, a suitable Baroque style liberty should be taken in regard to the dynamics, especially in the modulatory passages. Here the conductor should feel free to terrace the dynamics as he desires.

The work may be performed with piano or string quartet accompaniment. Parts for string quartet are available from the publisher on request.

So you want to write a fugue?
You've got the urge to write a fugue
You've got the nerve to write a fugue,
So go ahead and write a fugue that we can sing

Pay no heed to what we've told you,
Give no mind to what we've told you.
Just forget all that we've told you,
And the theory that you've read.
For the only way to write one,
Is just to plunge right in and write one.
So just forget the rules and write one,
Have a try, yes, try to write a fugue.

So just ignore the rules and try,
And the fun of it will get you,
And the joy of it will fetch you,
It's a pleasure that is bound to satisfy.
So why not have a try?
You'll decide that John Sebastian,
Must have been a very personable guy.

But never be clever for the sake of being clever.
For a canon in inversion is a dangerous diversion
And a bit of augmentation is a serious temptation
While a stretto diminution is an odious solution
Never be clever for the sake of being clever
For the sake of showing off.

It's rather awesome isn't it?
And when you're finished writing it,
I think you'll find great joy in it (I hope so) . . .
Well, nothing ventured nothing gained they say . . .
But still it is rather hard to start.
Let us try.

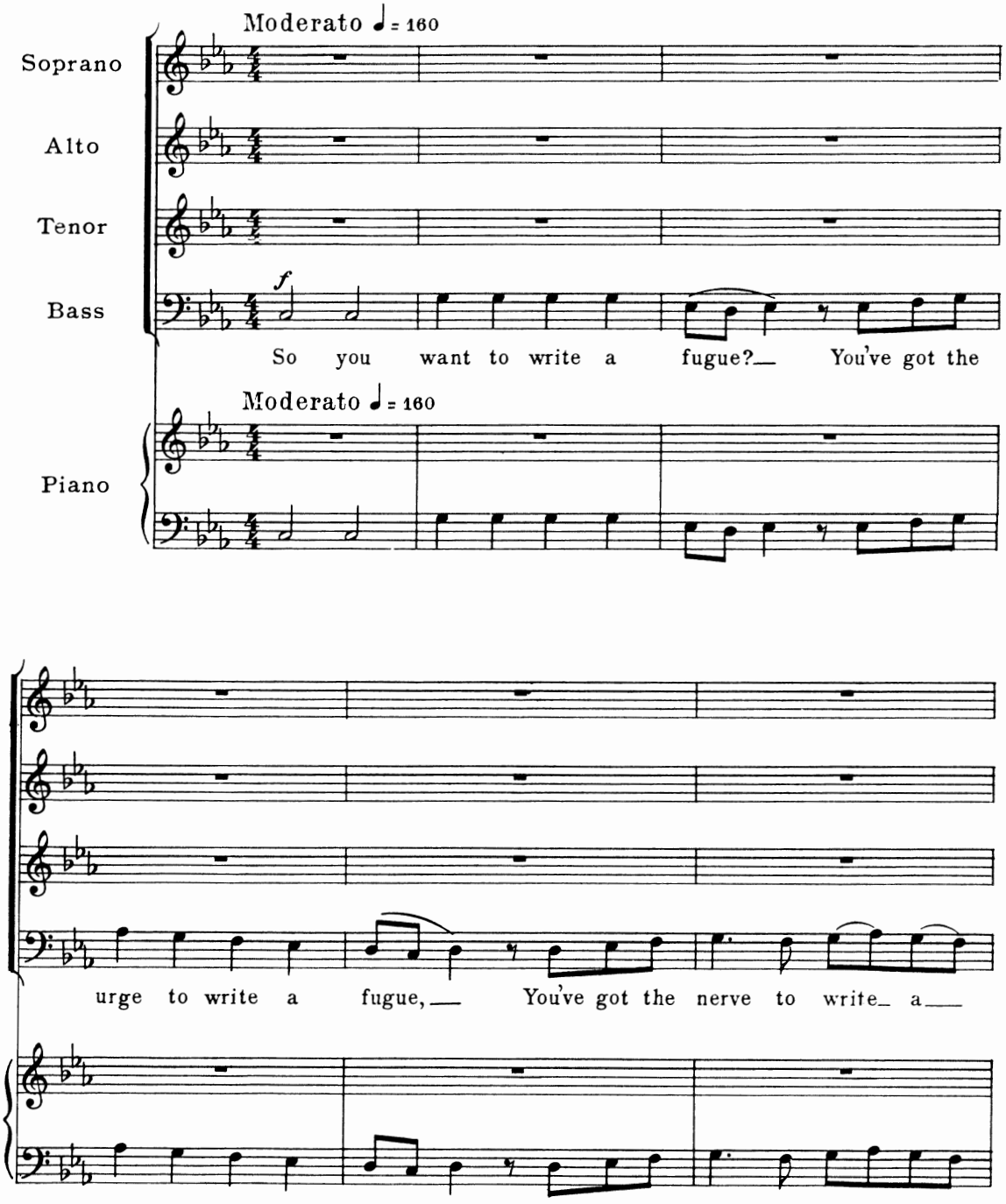
Right now?
We're going to write a fugue right now!

The composer suggests that the text as presented here should be published in the program, whenever possible, when the work is performed. Performing groups may do so, provided the notice "Copyright 1964, by G. Schirmer, Inc., Reprinted by permission." appears on such reprint.

So you want to write a fugue?

For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

Glenn Gould



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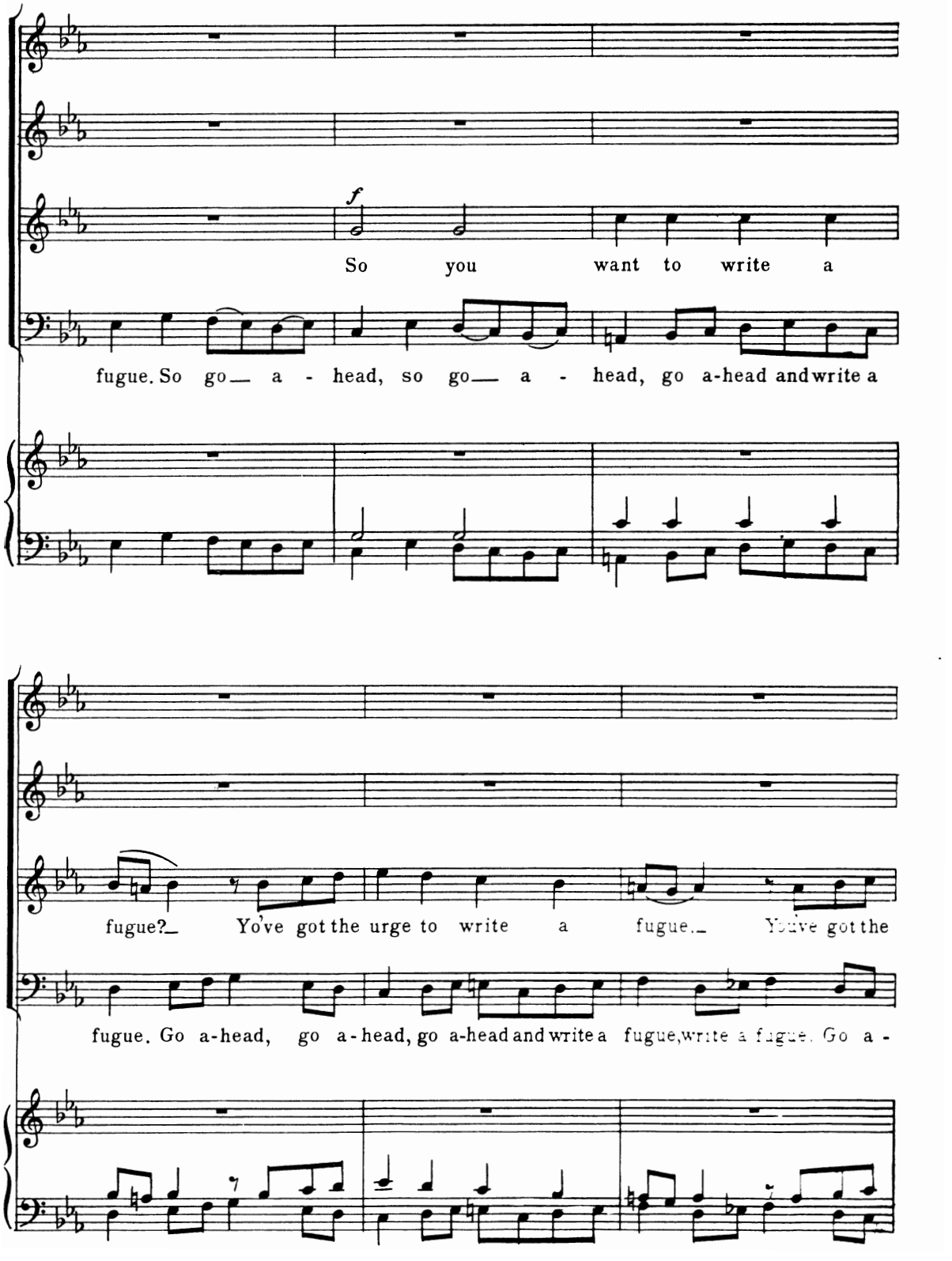
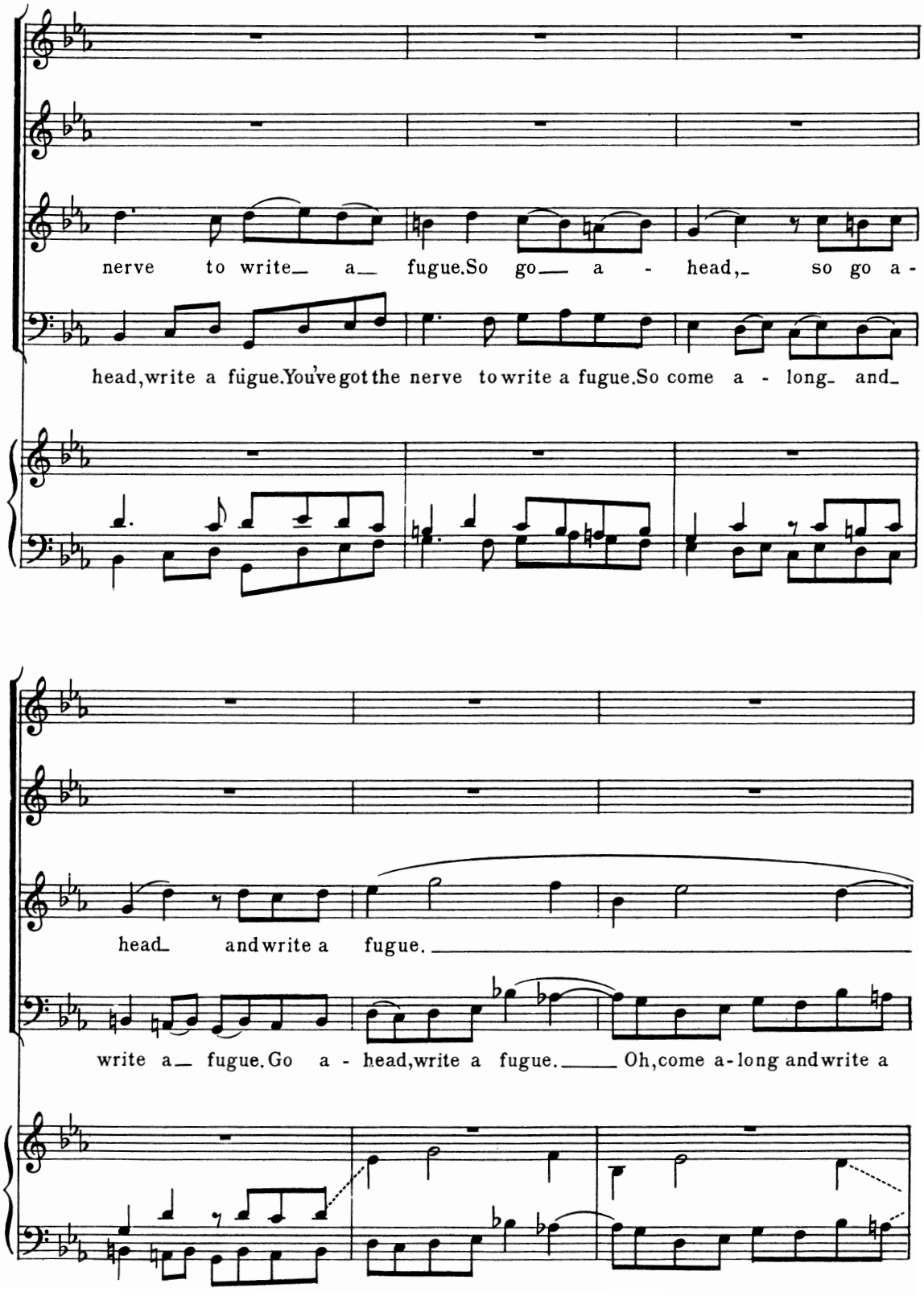
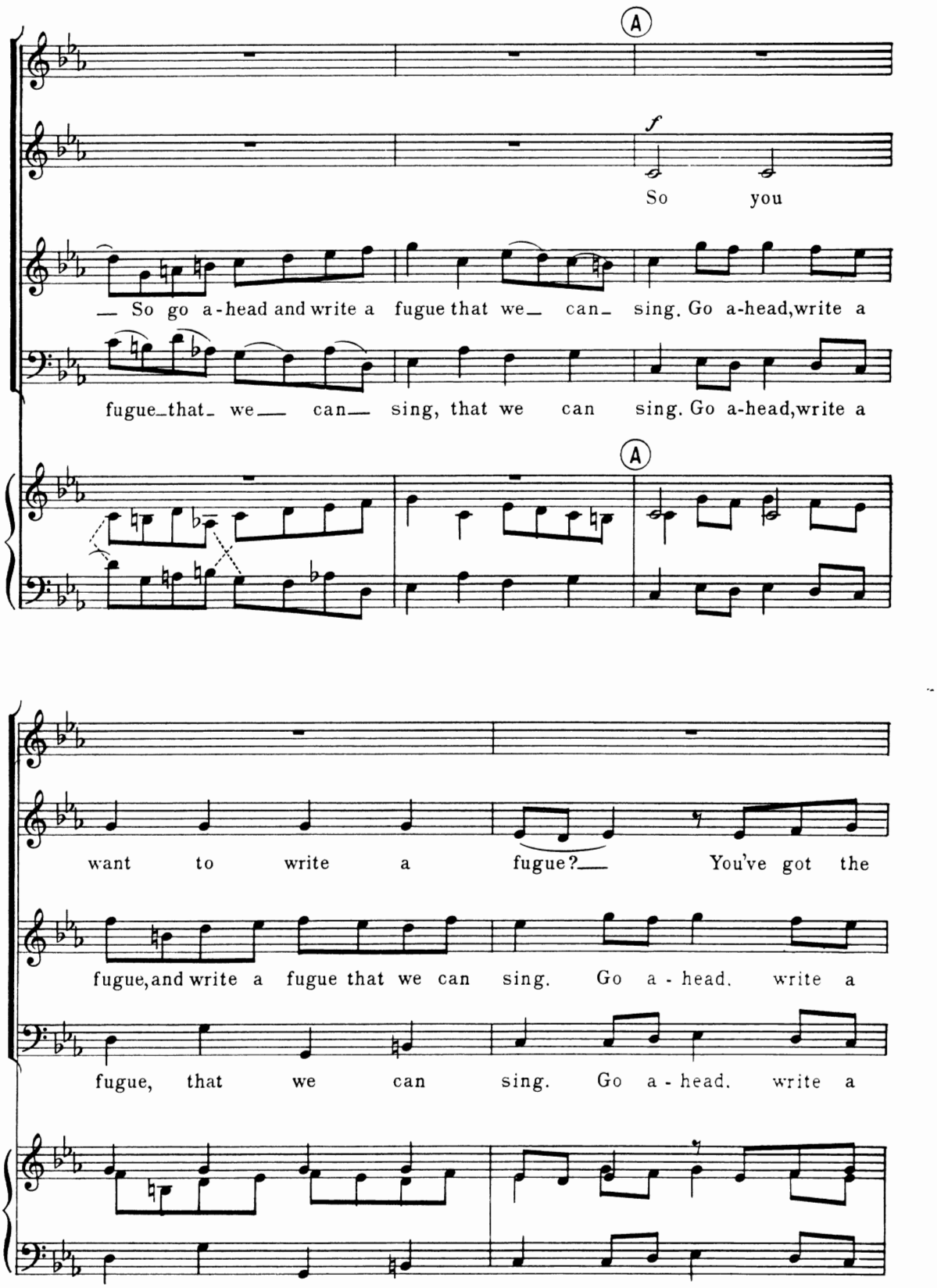
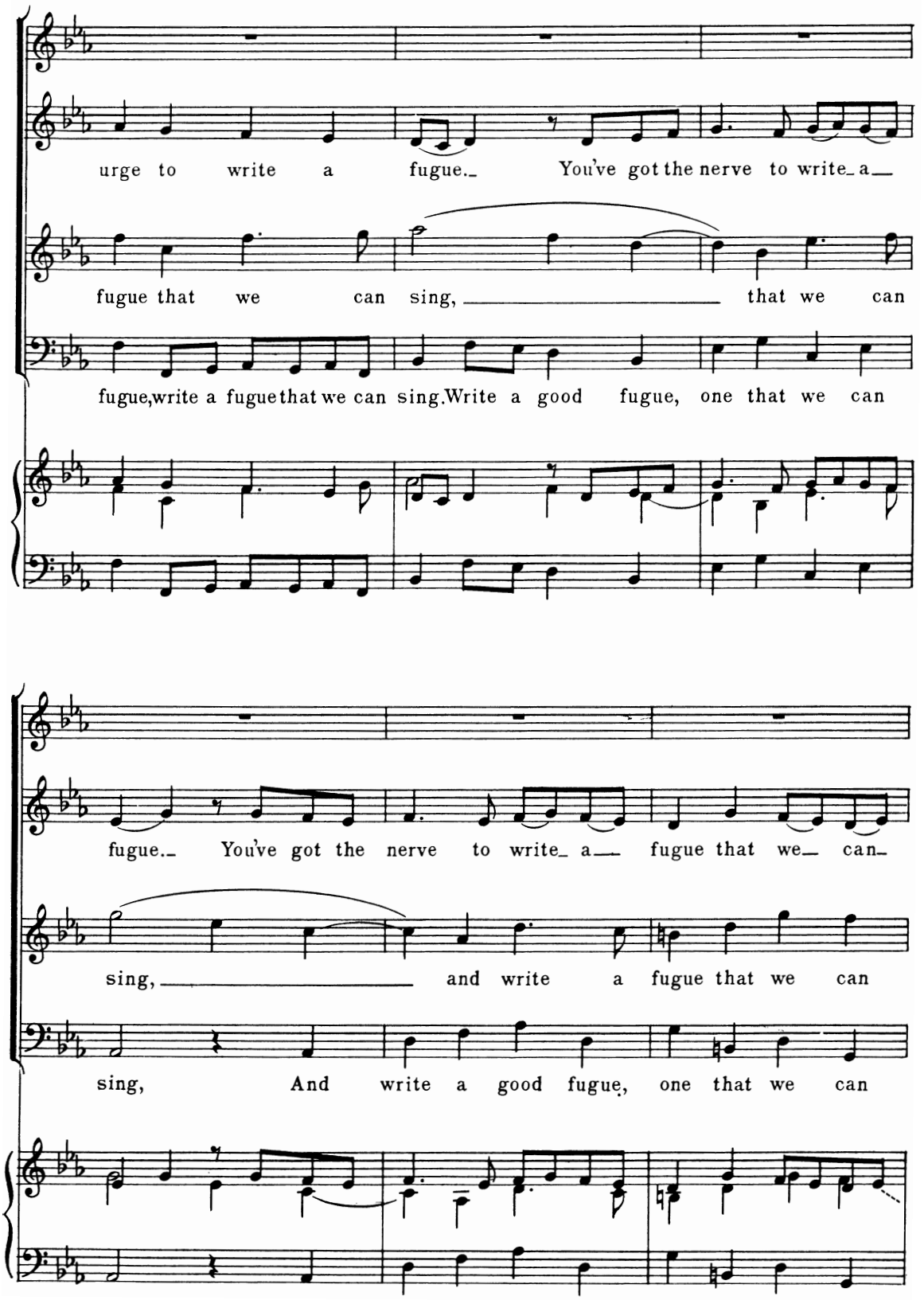
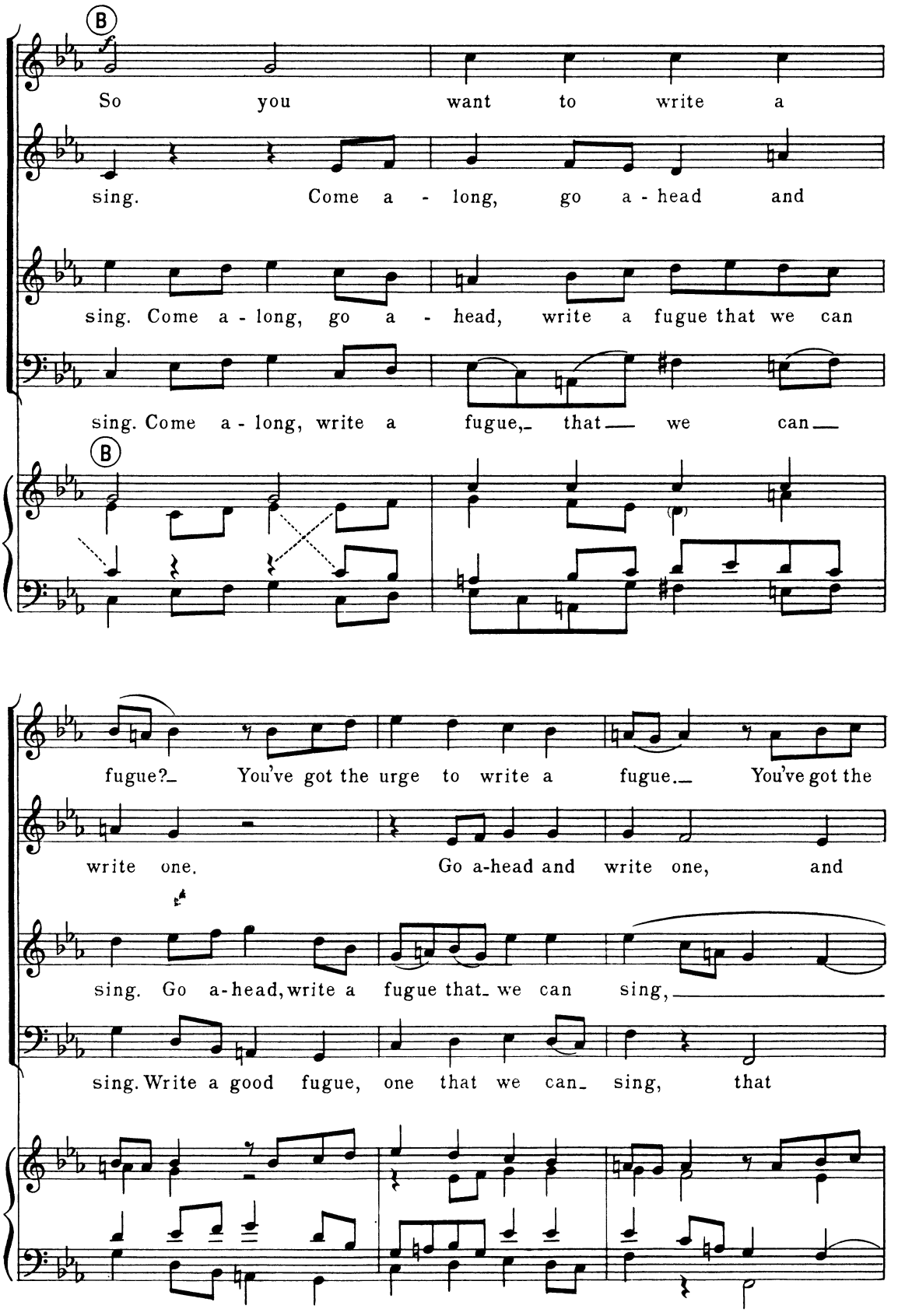
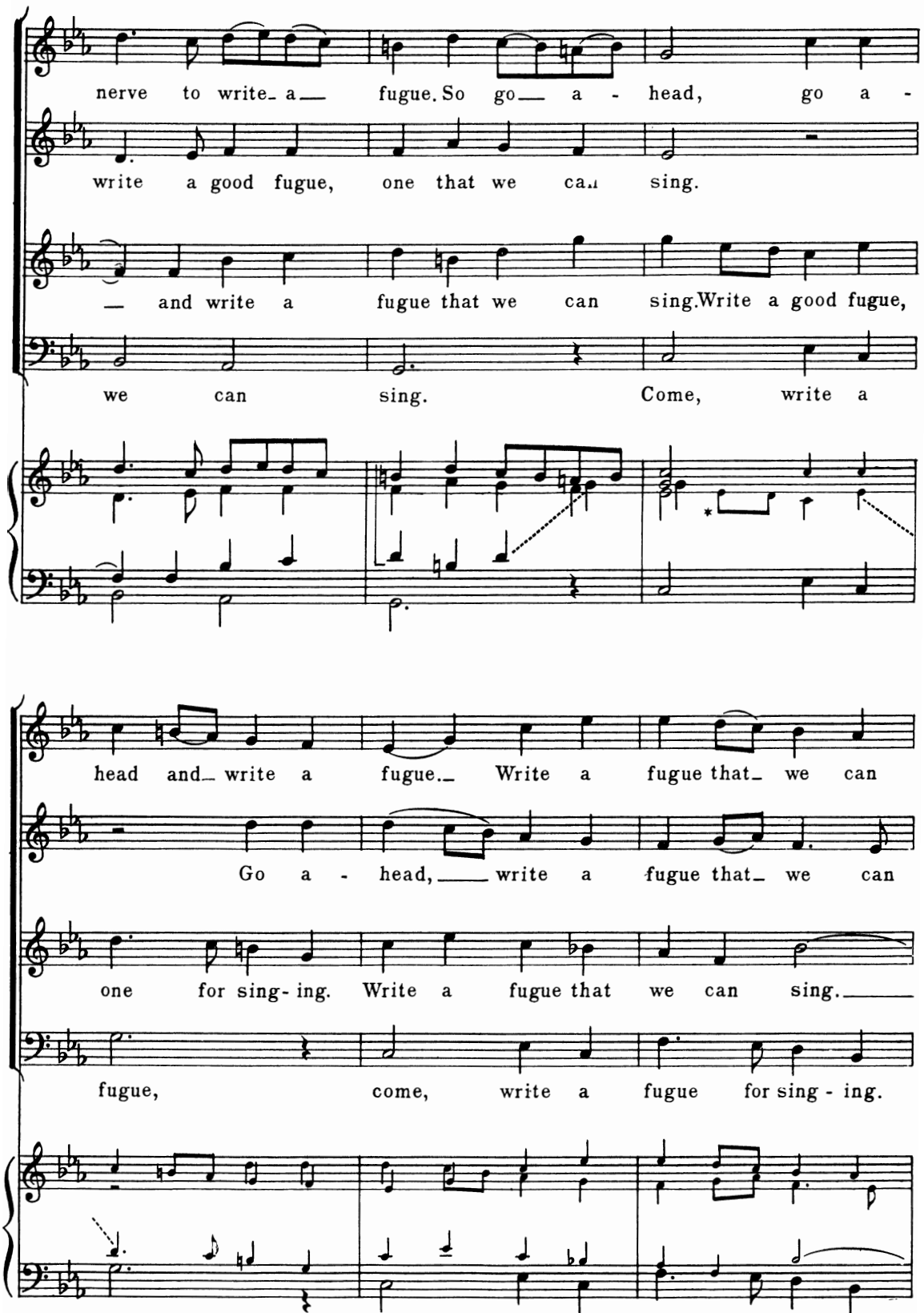

f
So you want to write a
fugue. So go a - head, so go a - head, go a-head and write a
fugue? You've got the urge to write a fugue. You've got the
fugue. Go a-head, go a-head, go a-head and write a fugue, write a fugue. Go a -


nerve to write a fugue. So go a - head, so go a -
head, write a fugue. You've got the nerve to write a fugue. So come a - long and
head and write a fugue.
write a fugue. Go a - head, write a fugue. Oh, come a - long and write a

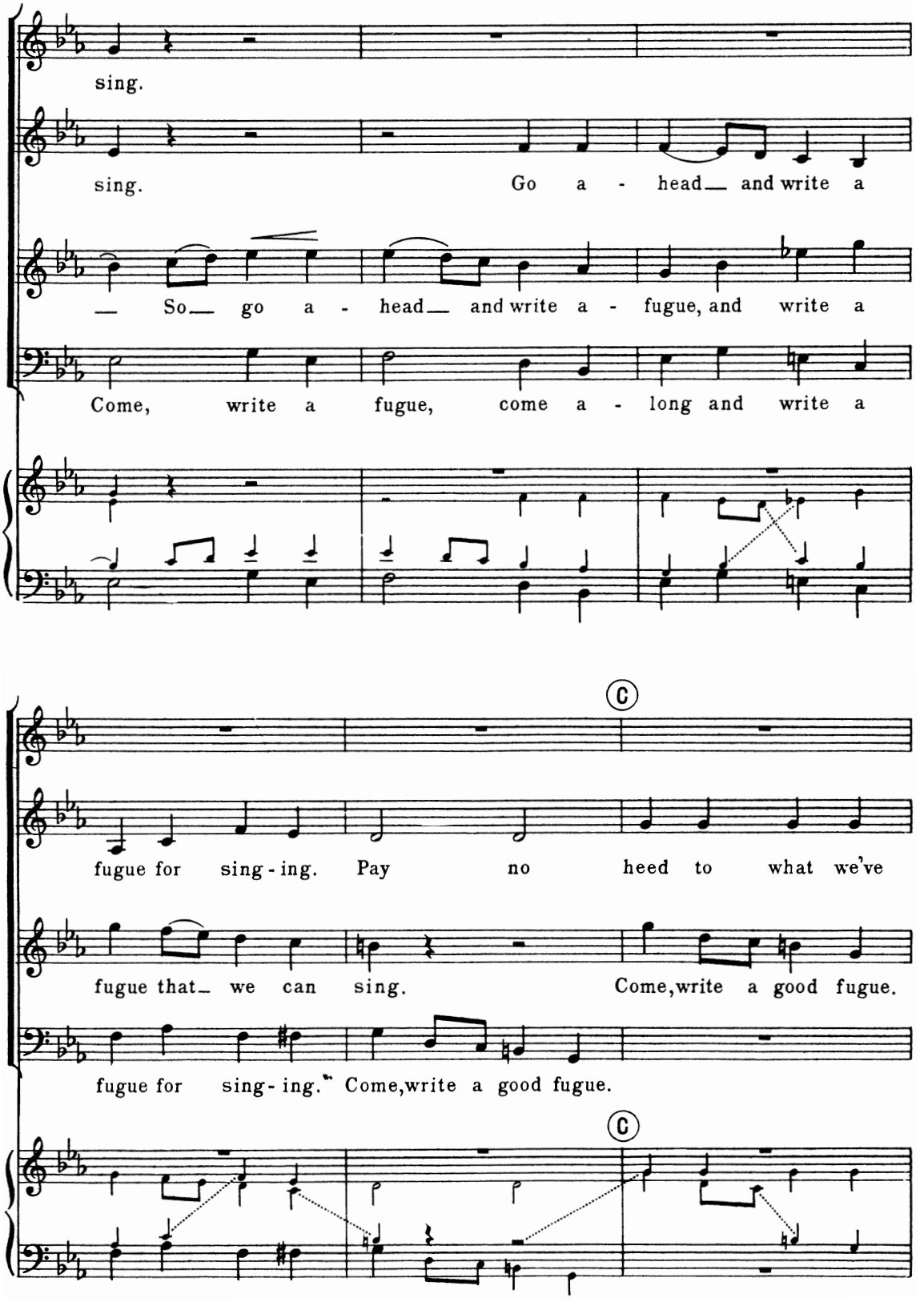

A
f
So you
So go a-head and write a fugue that we can sing. Go a-head, write a
fugue that we can sing, that we can sing. Go a-head, write a
A
want to write a fugue? You've got the
fugue, and write a fugue that we can sing. Go a-head. write a
fugue, that we can sing. Go a-head. write a

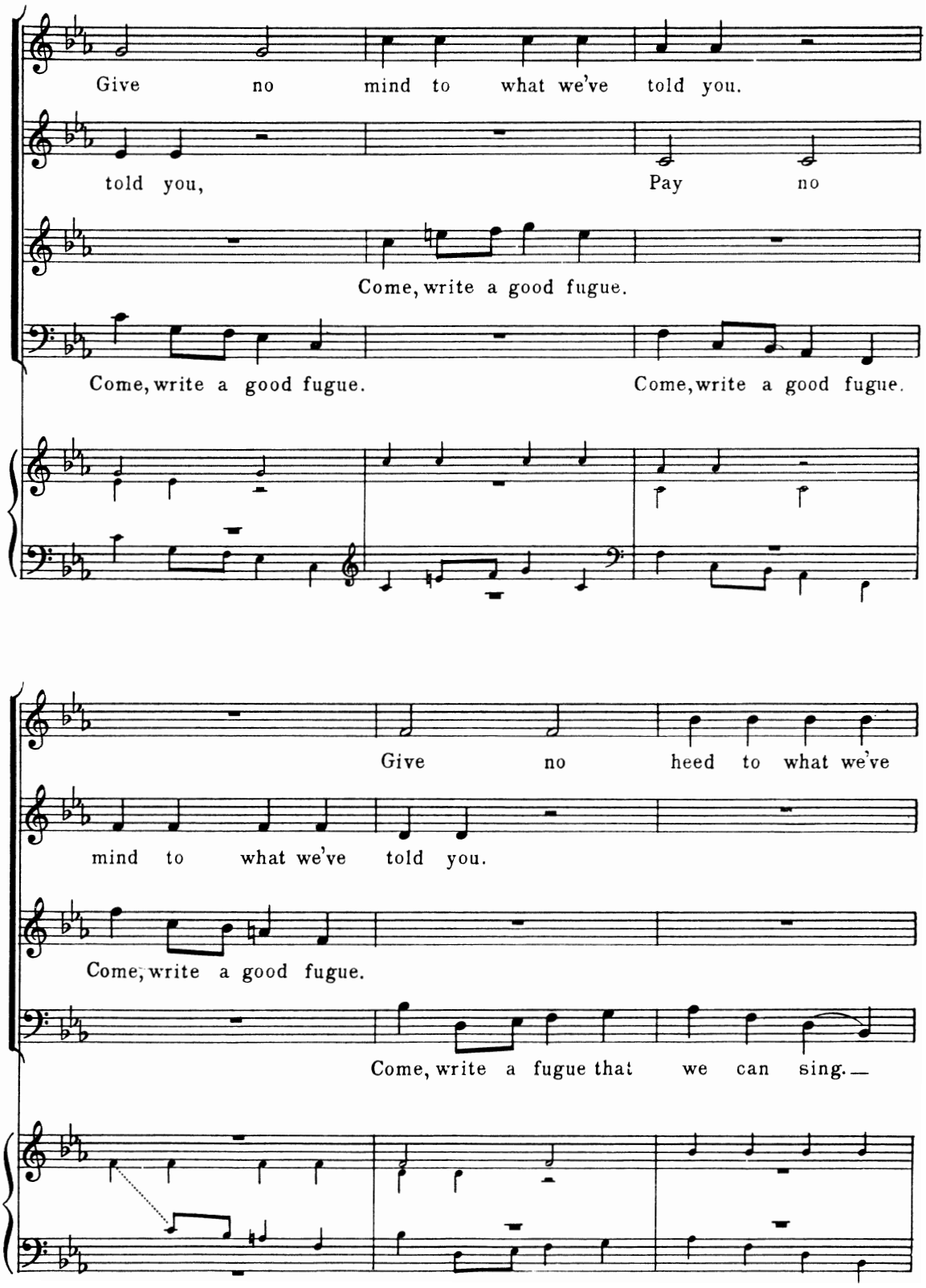

urge to write a fugue. You've got the nerve to write a
fugue that we can sing, that we can
fugue, write a fugue that we can sing. Write a good fugue, one that we can
fugue. You've got the nerve to write a fugue that we can
sing, and write a fugue that we can
sing, And write a good fugue, one that we can

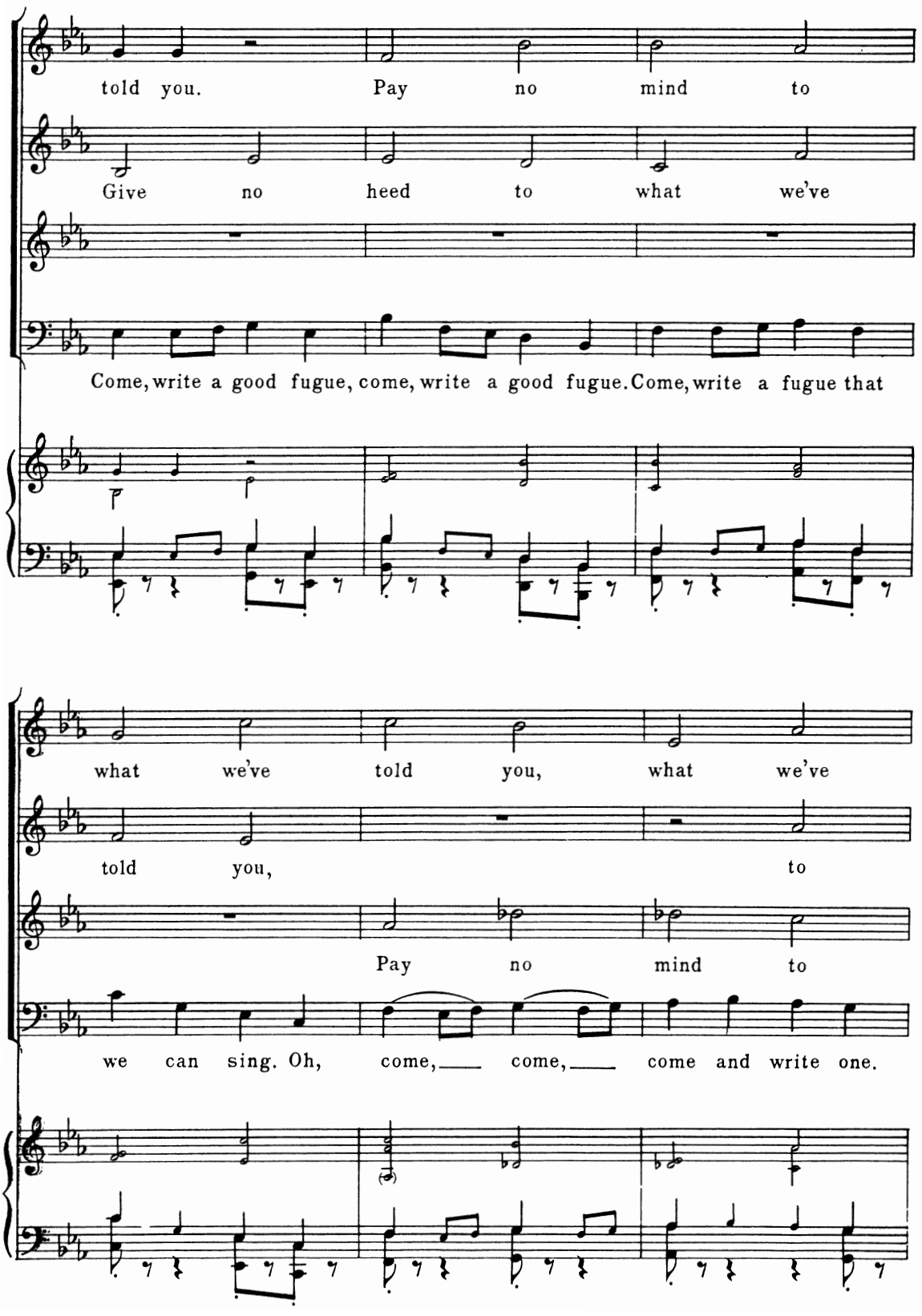

B
So you want to write a
sing. Come a - long, go a - head and
sing. Come a - long, go a - head, write a fugue that we can
sing. Come a - long, write a fugue, that we can
B
fugue? You've got the urge to write a fugue. You've got the
write one. Go a-head and write one, and
sing. Go a-head, write a fugue that we can sing,
sing. Write a good fugue, one that we can sing, that

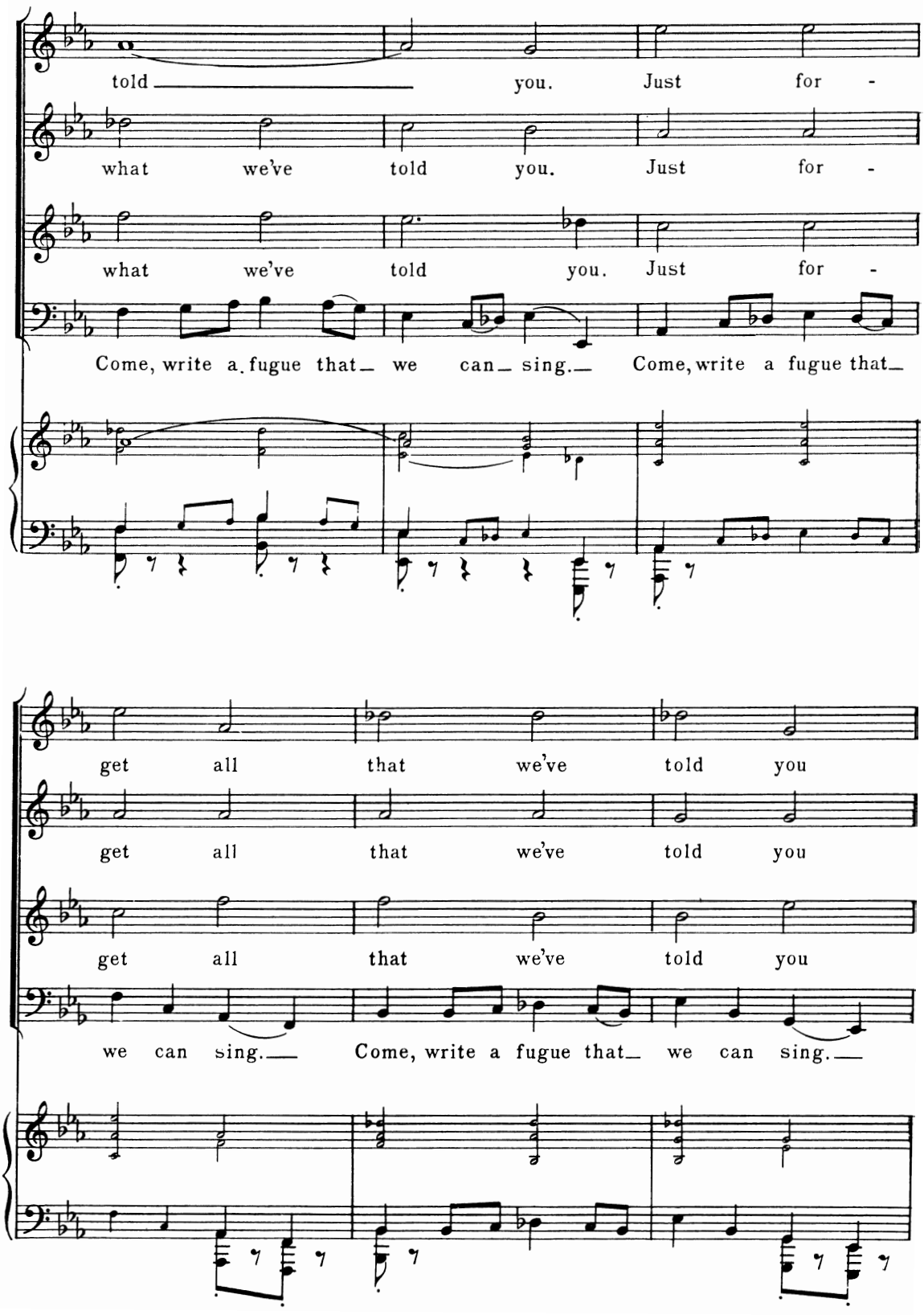


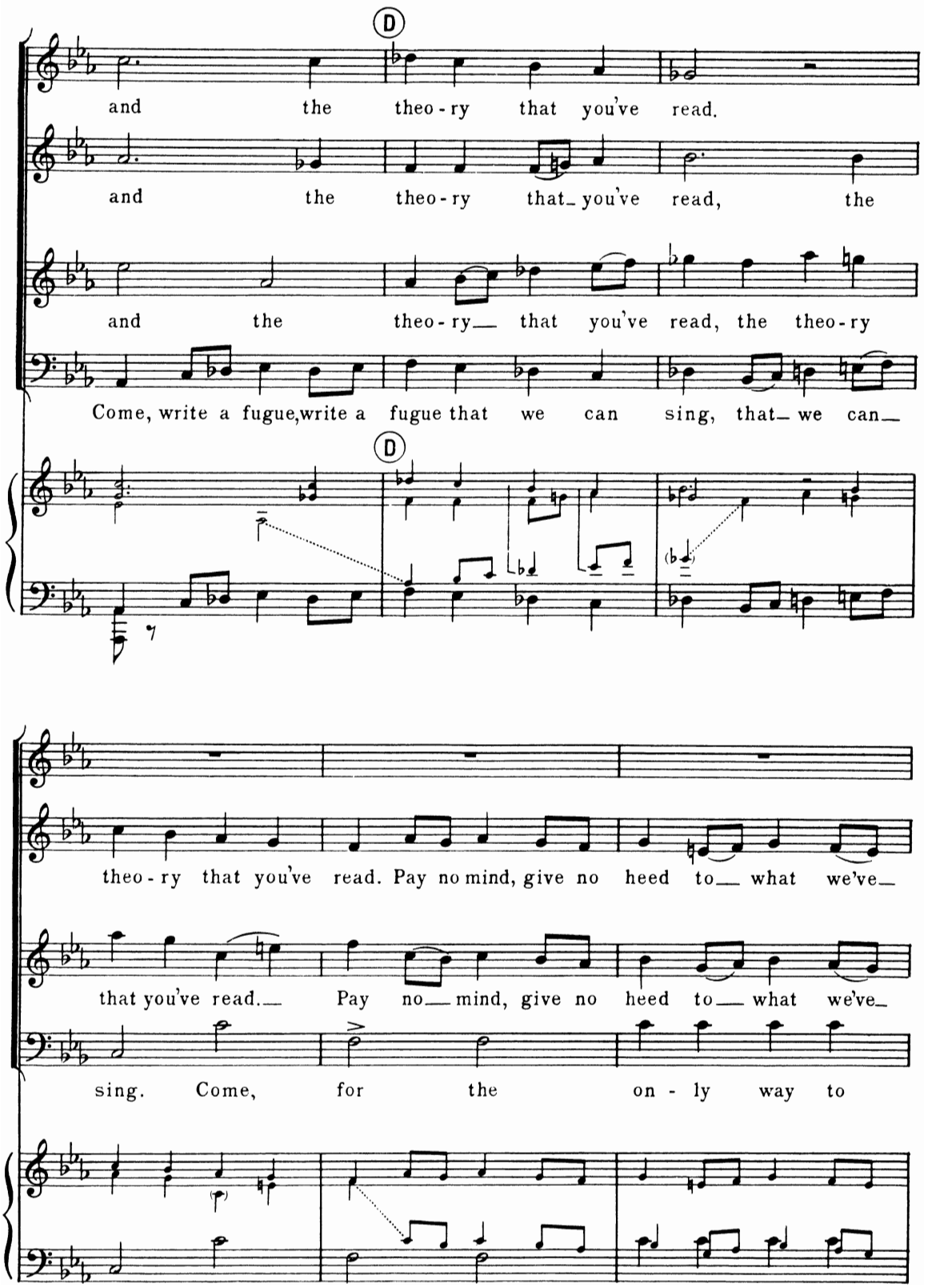
*Small notes are for rehearsal only. They may also be used as a piano accompaniment if a string quartet is not available.

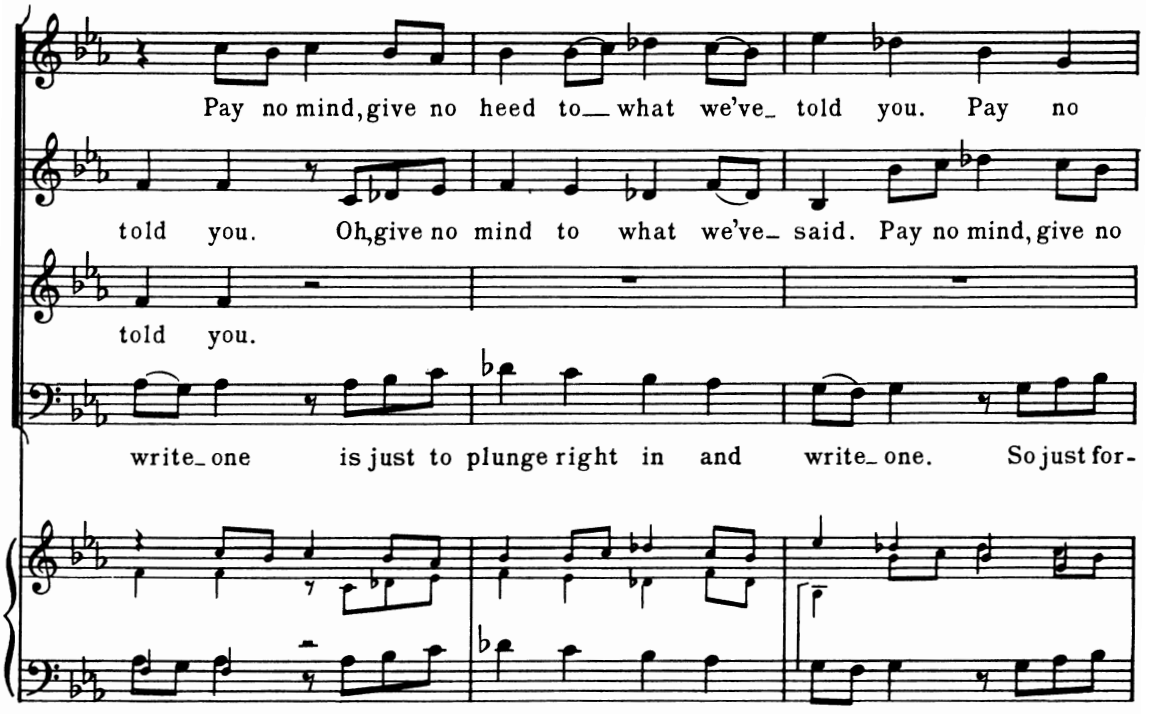

sing.
sing. Go a - head and write a
So go a - head and write a - fugue, and write a
Come, write a fugue, come a - long and write a
C
fugue for sing - ing. Pay no heed to what we've
fugue that we can sing. Come, write a good fugue.
fugue for sing - ing. Come, write a good fugue.
C

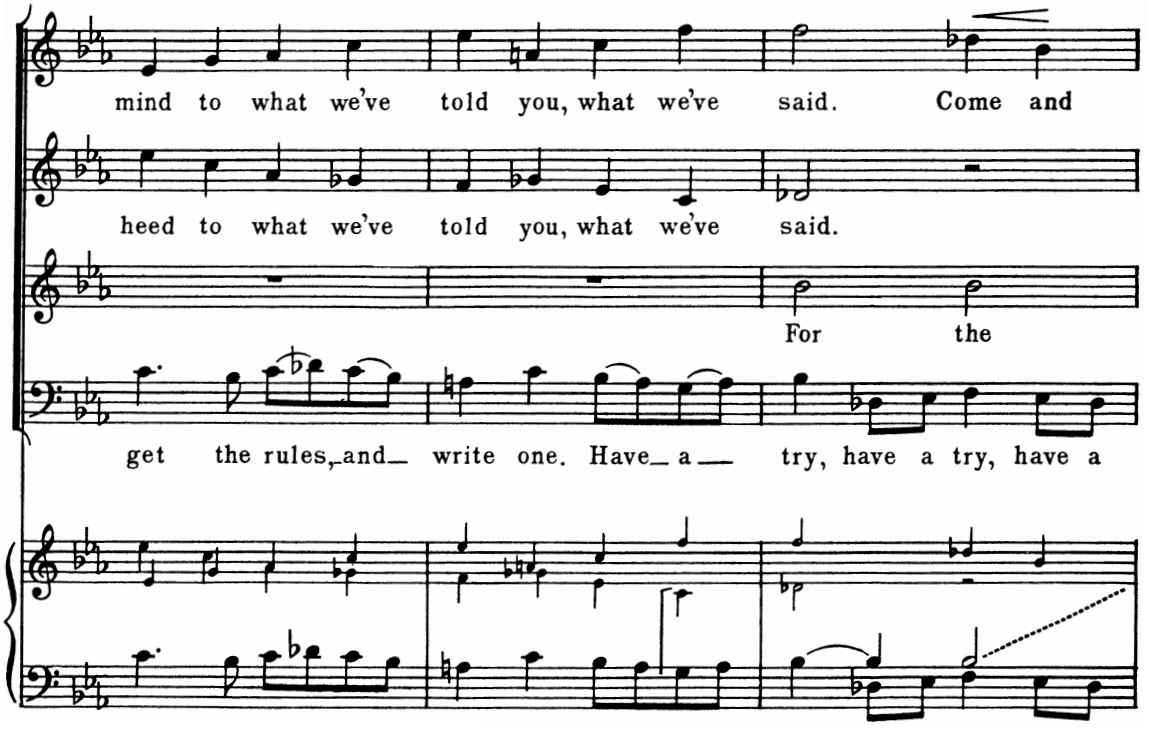

Give no mind to what we've told you.
told you, Pay no
Come, write a good fugue.
Come, write a good fugue. Come, write a good fugue.
Give no heed to what we've
mind to what we've told you.
Come, write a good fugue.
Come, write a fugue that we can sing.

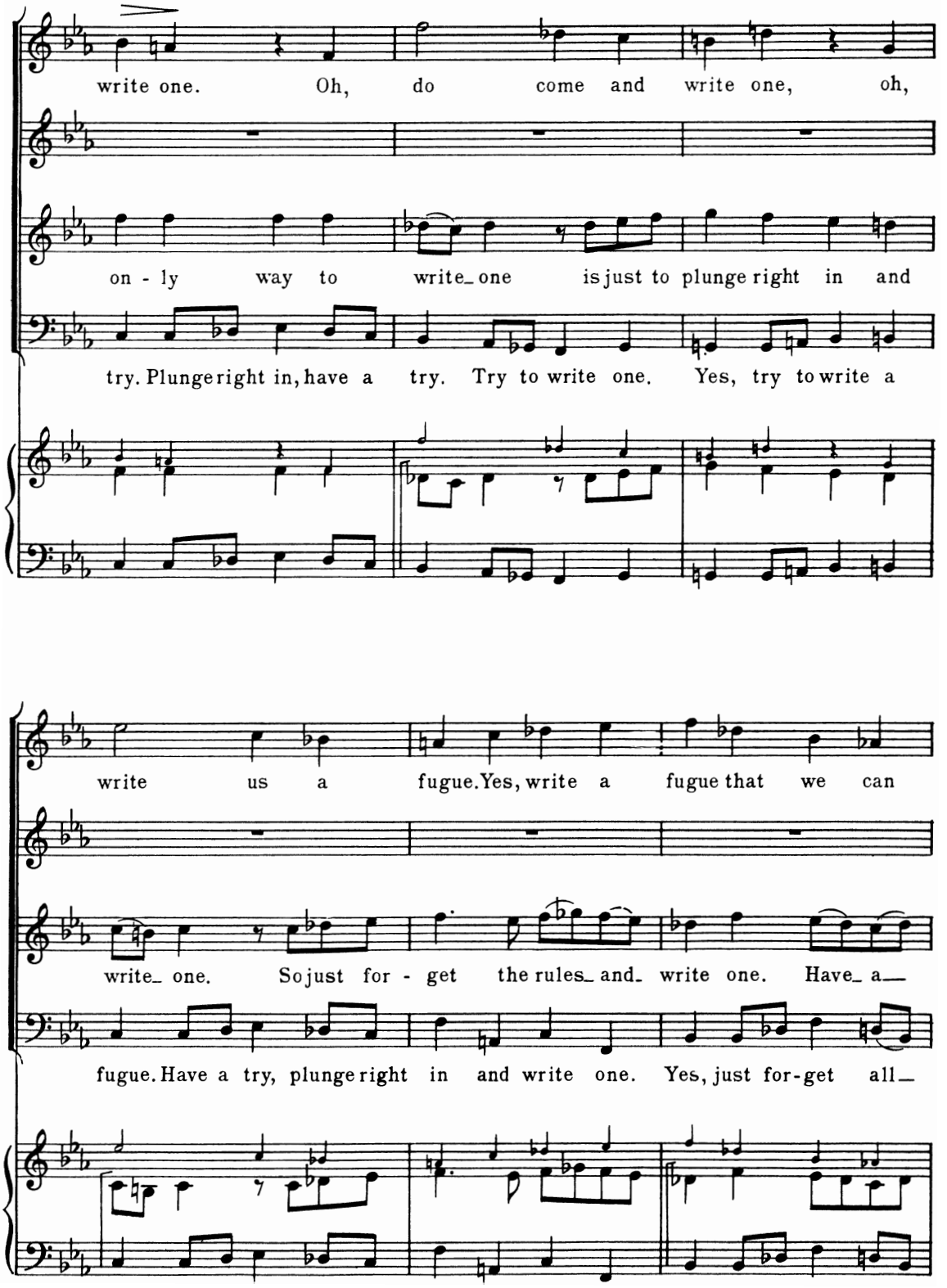

told you. Pay no mind to
Give no heed to what we've
Come, write a good fugue, come, write a good fugue. Come, write a fugue that
what we've told you, what we've
told you, to
Pay no mind to
we can sing. Oh, come, come, come and write one.

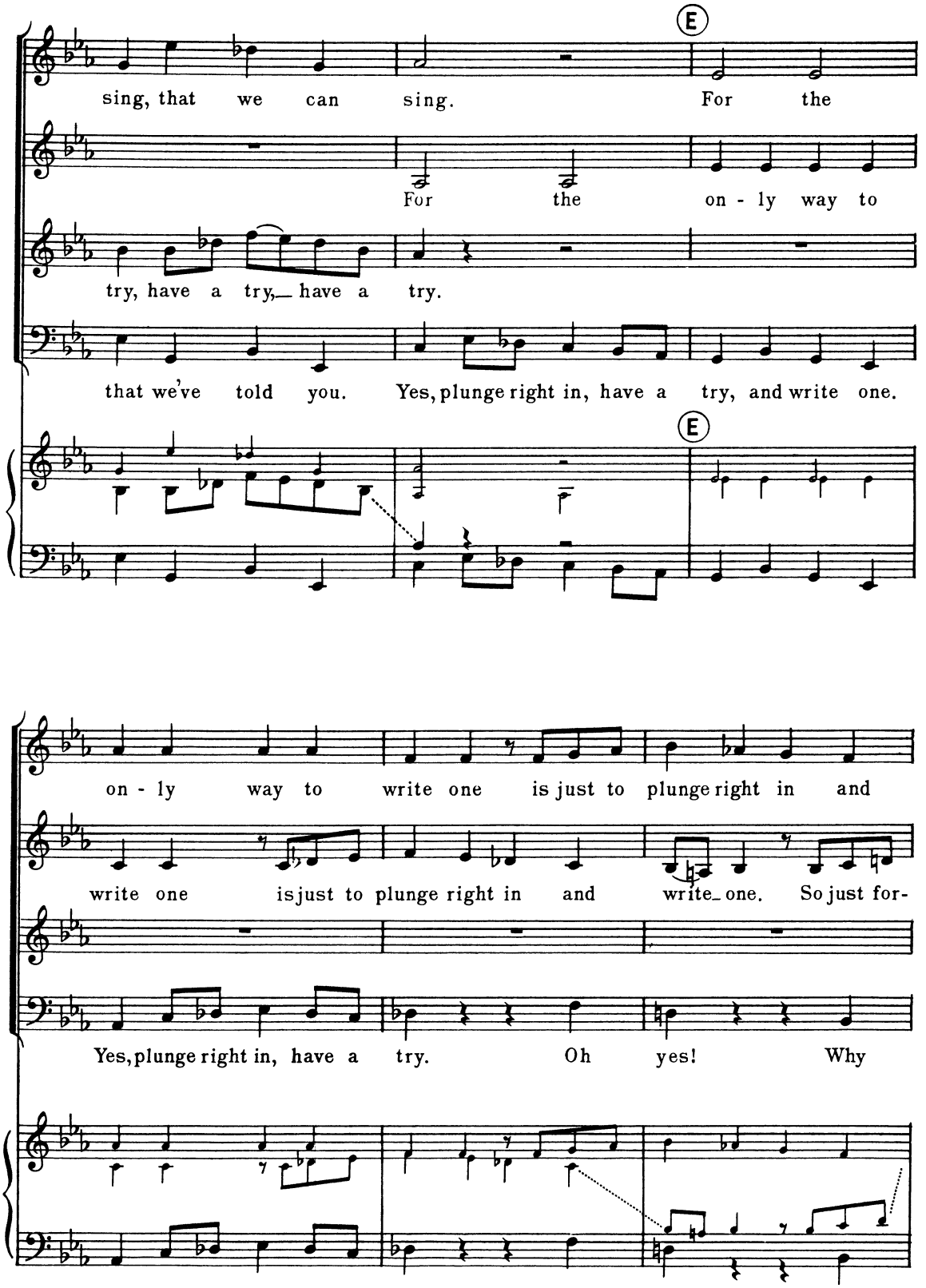

told you. Just for -
what we've told you. Just for -
what we've told you. Just for -
Come, write a fugue that we can sing. Come, write a fugue that
get all that we've told you
get all that we've told you
get all that we've told you
we can sing. Come, write a fugue that we can sing.

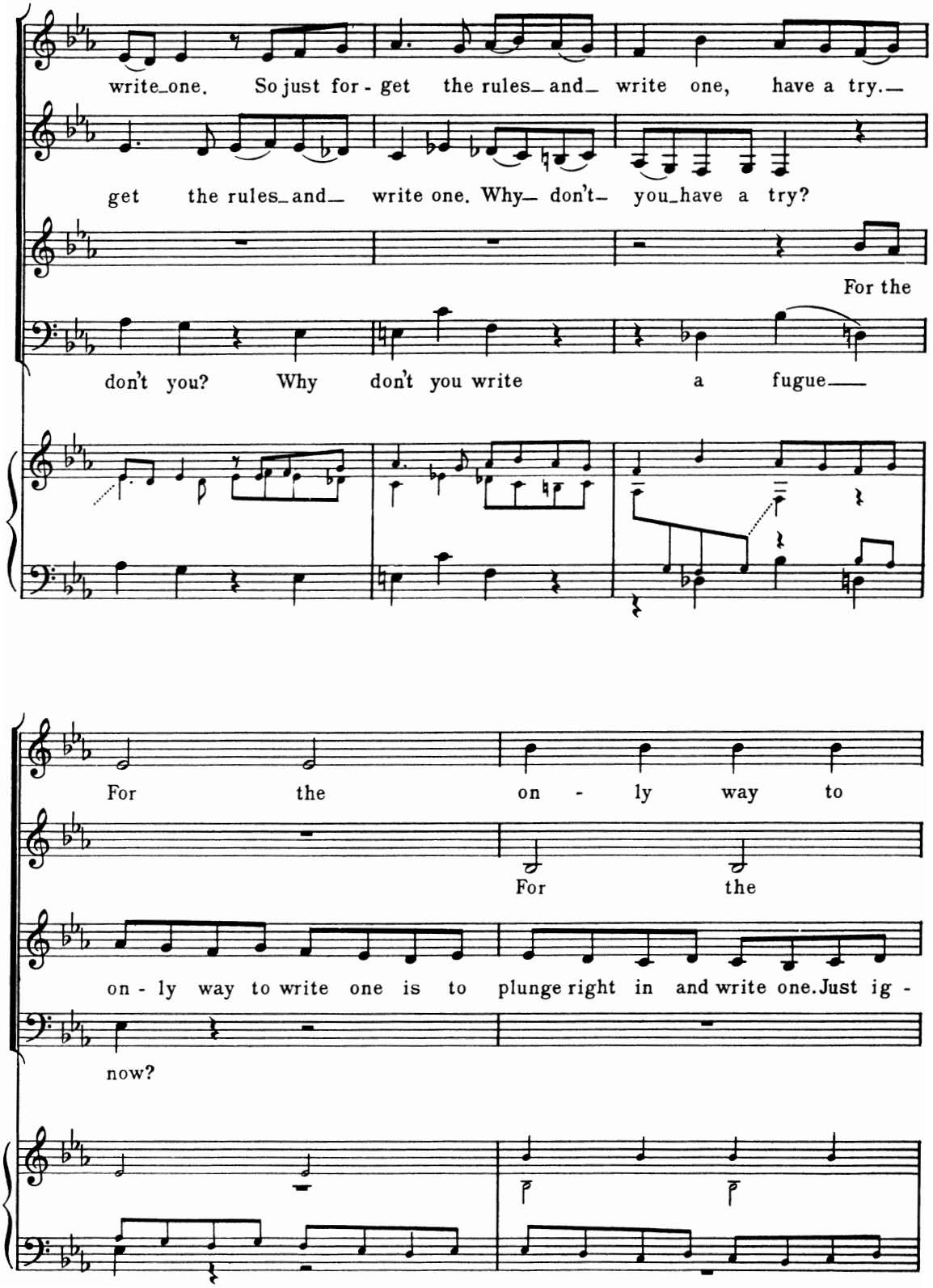

D
and the theo - ry that you've read.
and the theo - ry that you've read, the
and the theo - ry that you've read, the theo - ry
Come, write a fugue, write a fugue that we can sing, that we can
D
theo - ry that you've read. Pay no mind, give no heed to what we've
that you've read. Pay no mind, give no heed to what we've
sing. Come, for the on - ly way to

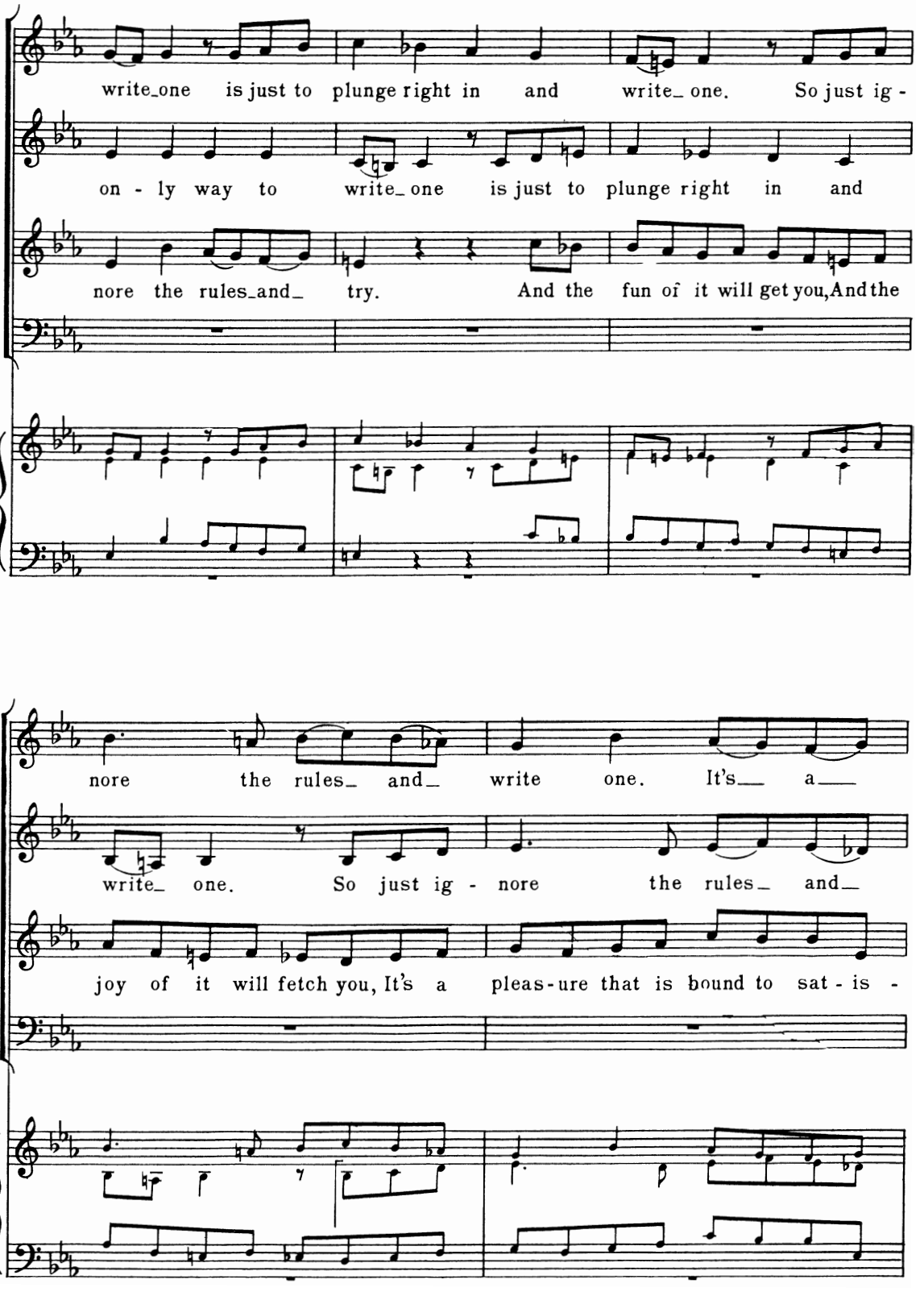

Pay no mind, give no heed to what we've told you. Pay no
told you. Oh, give no mind to what we've said. Pay no mind, give no
told you.
write one is just to plunge right in and write one. So just for-

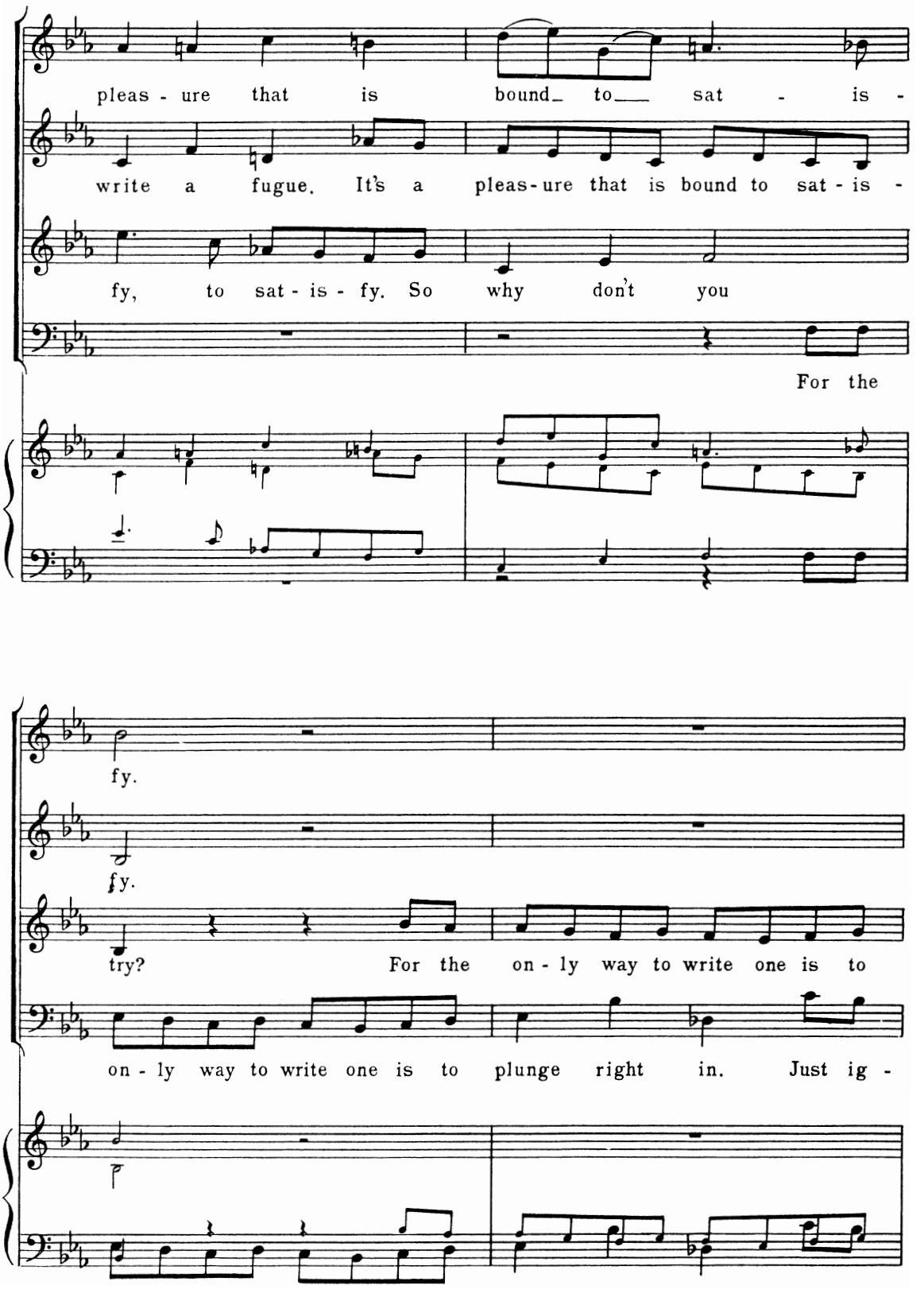

mind to what we've told you, what we've said. Come and
heed to what we've told you, what we've said.
For the
get the rules, and write one. Have a try, have a try, have a

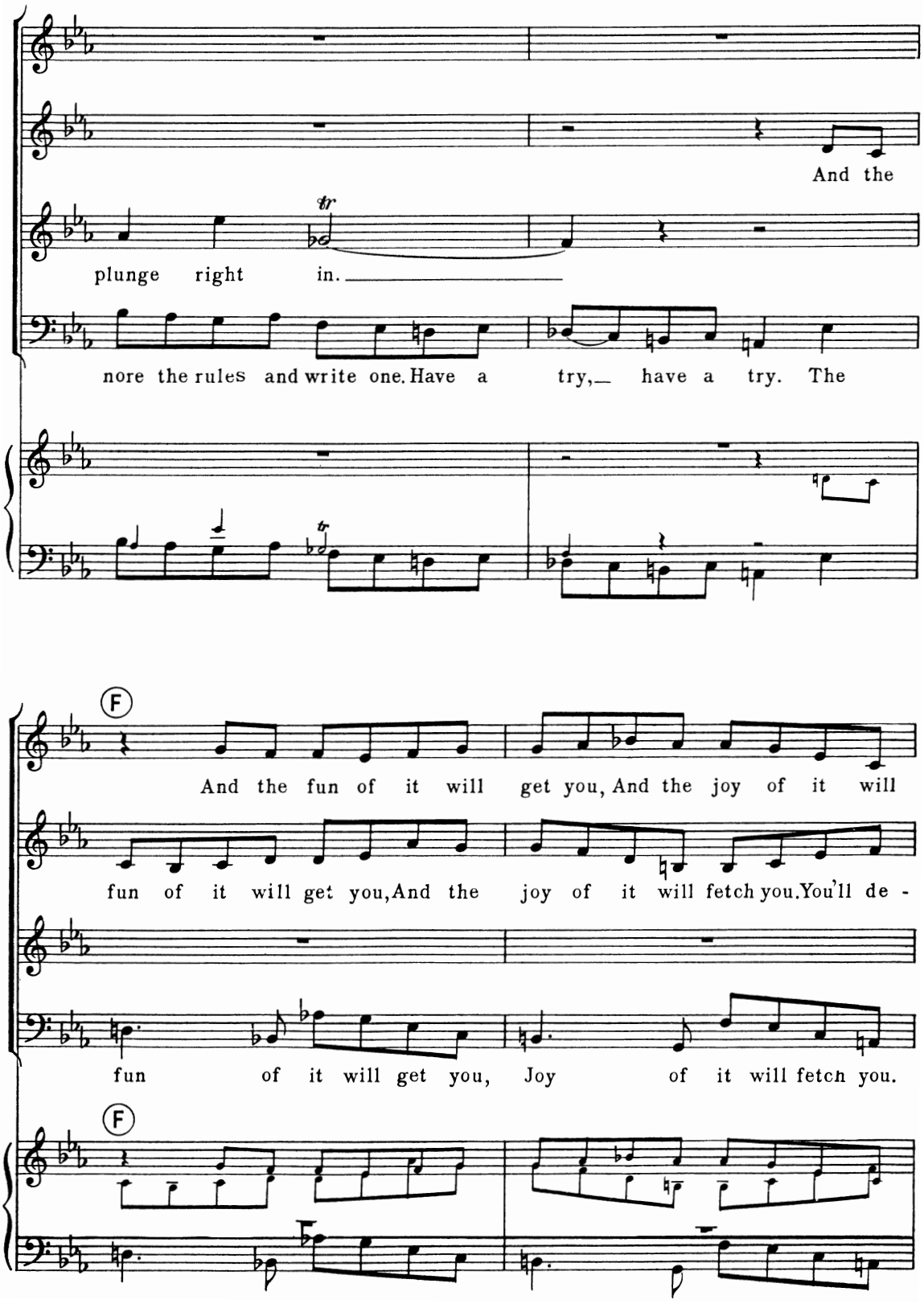

write one. Oh, do come and write one, oh,
on - ly way to write_ one is just to plunge right in and
try. Plunge right in, have a try. Try to write one. Yes, try to write a
write us a fugue. Yes, write a fugue that we can
write_ one. So just for - get the rules_ and_ write one. Have_ a__
fugue. Have a try, plunge right in and write one. Yes, just for-get all__

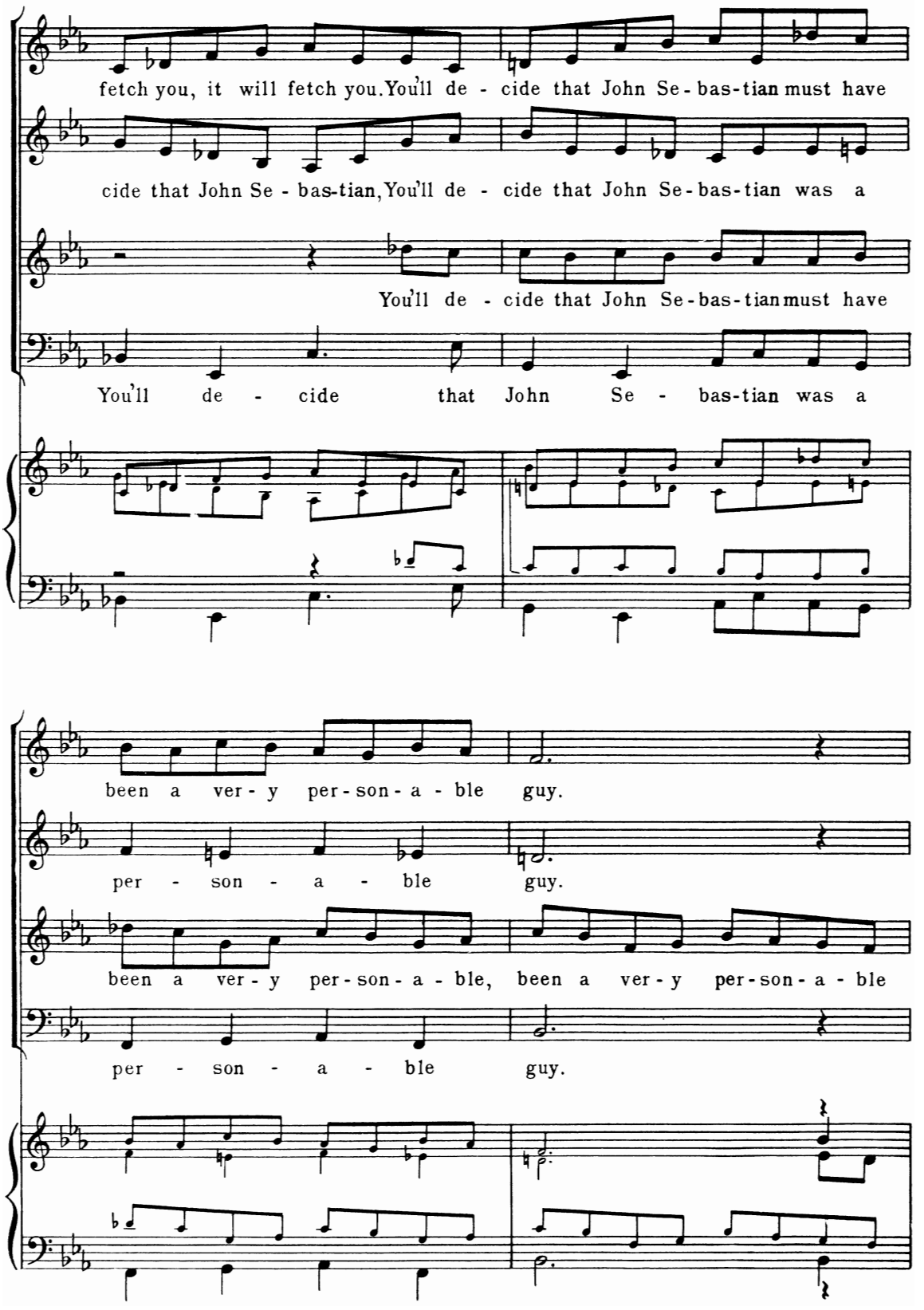

E
sing, that we can sing. For the
For the on - ly way to
try, have a try, have a try.
that we've told you. Yes, plunge right in, have a try, and write one.
E
on - ly way to write one is just to plunge right in and
write one is just to plunge right in and write one. So just for-
Yes, plunge right in, have a try. Oh yes! Why

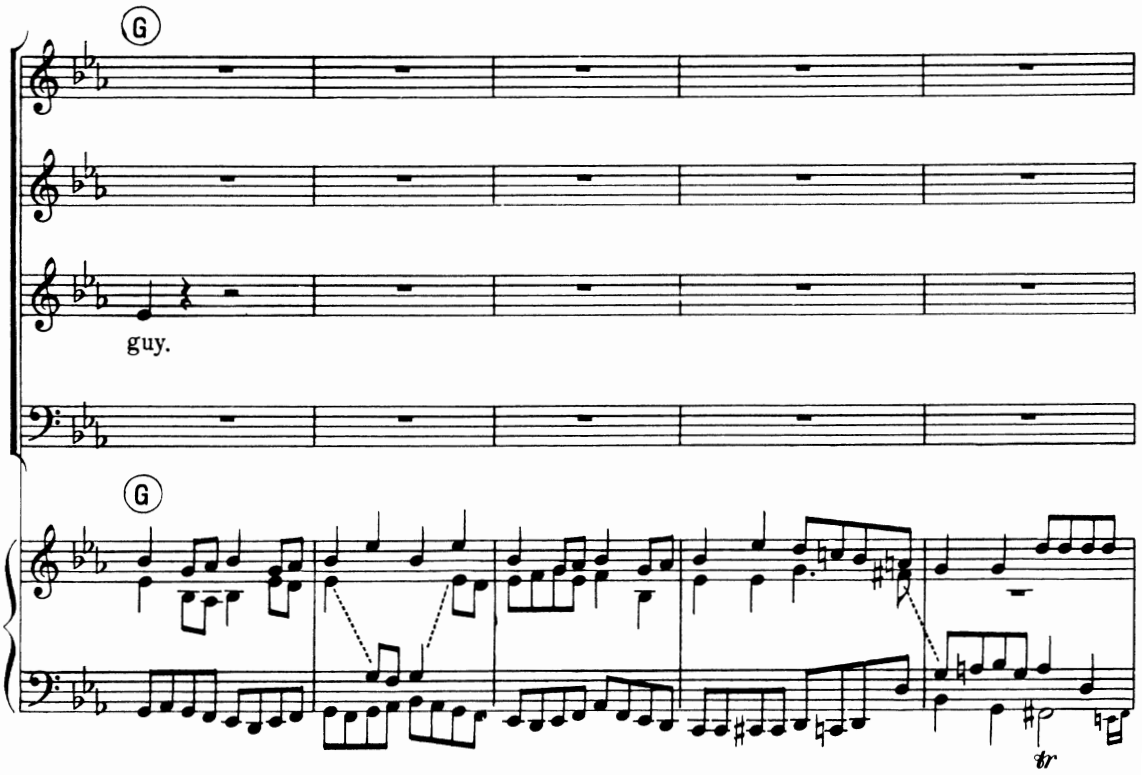

write_one. So just for - get the rules_and_ write one, have a try._
get the rules_and_ write one. Why_ don't_ you_have a try?
For the
don't you? Why don't you write a fugue___
For the only way to
For the
on - ly way to write one is to plunge right in and write one. Just ig -
now?

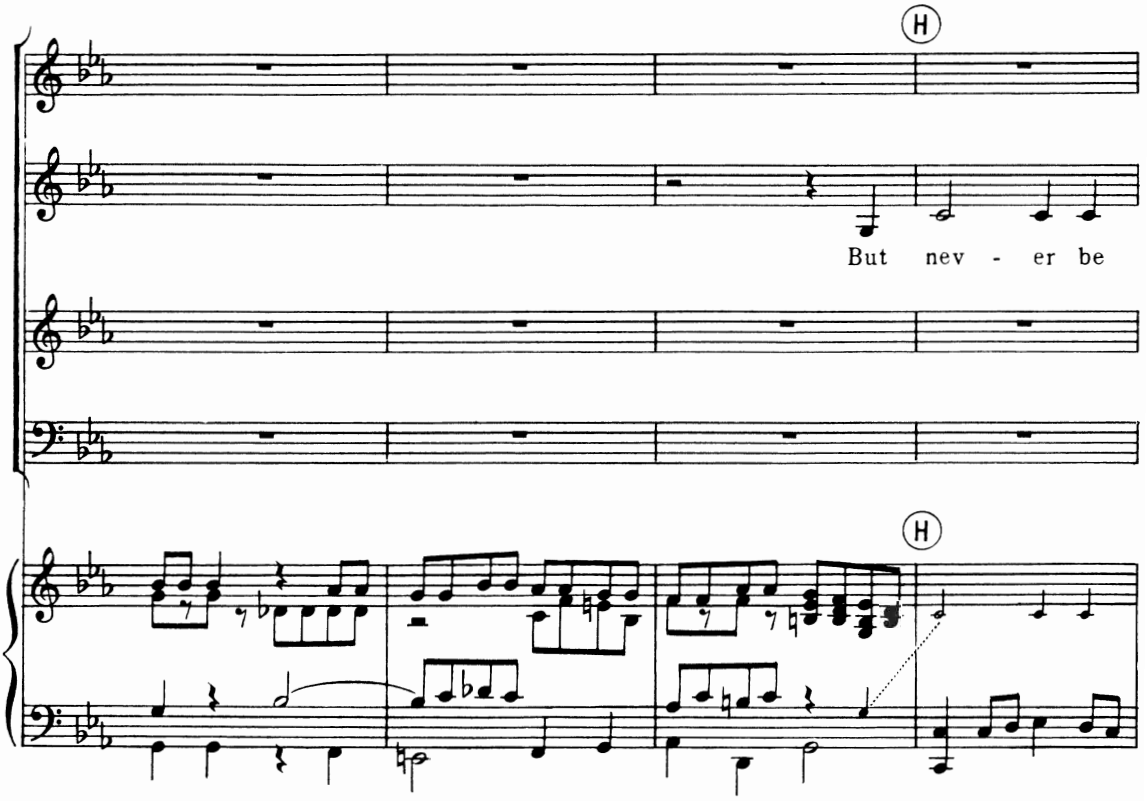

write_one is just to plunge right in and write_ one. So just ig -
on - ly way to write_ one is just to plunge right in and
nore the rules_and_ try. And the fun of it will get you, And the
nore the rules_ and_ write one. It's_ a_
write_ one. So just ig - nore the rules_ and_
joy of it will fetch you, It's a pleas-ure that is bound to sat - is -

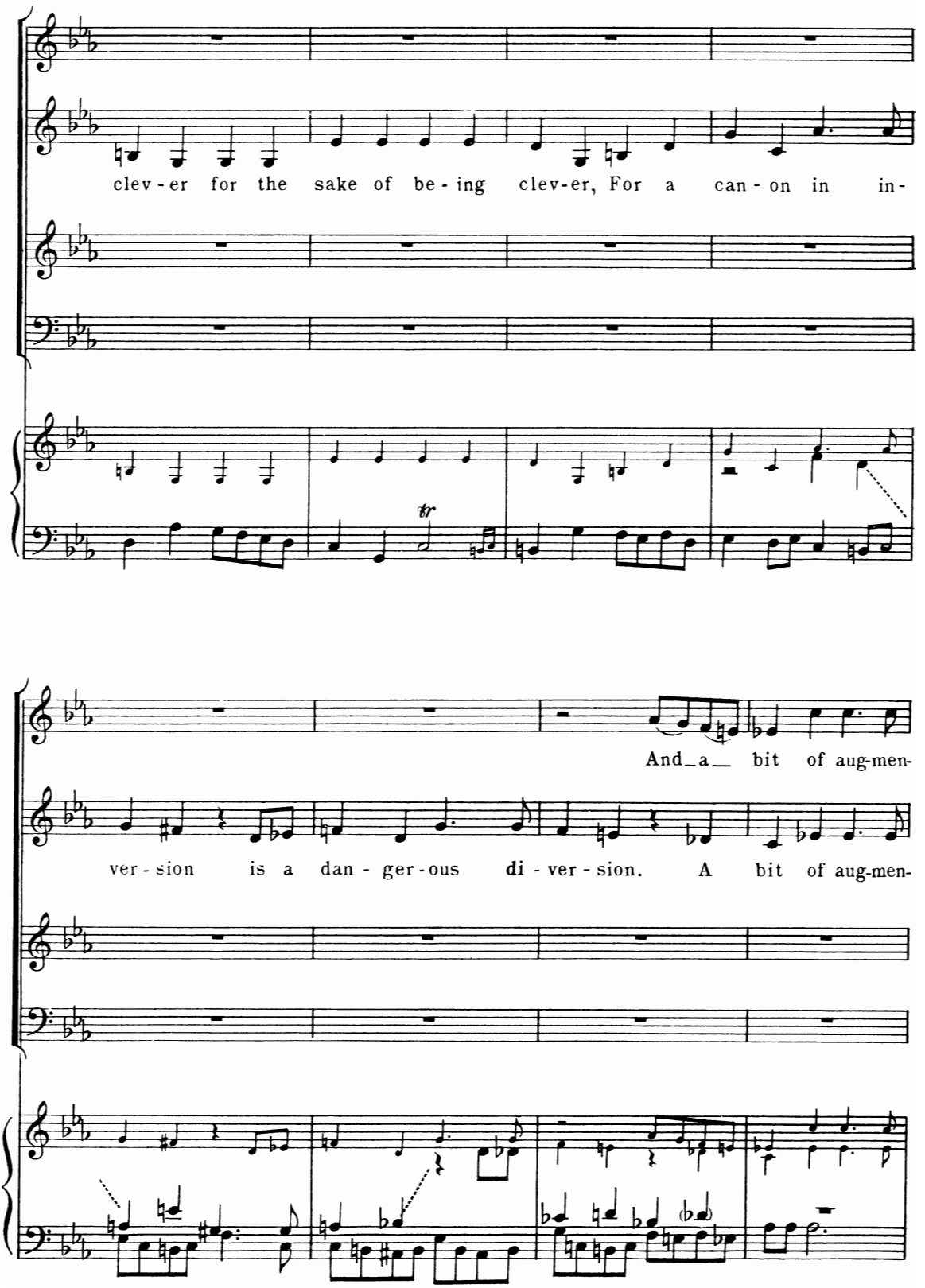

pleas - ure that is bound to sat - is -
write a fugue. It's a pleas-ure that is bound to sat - is -
fy, to sat - is - fy. So why don't you
For the
fy.
fy.
try? For the on - ly way to write one is to
on - ly way to write one is to plunge right in. Just ig -

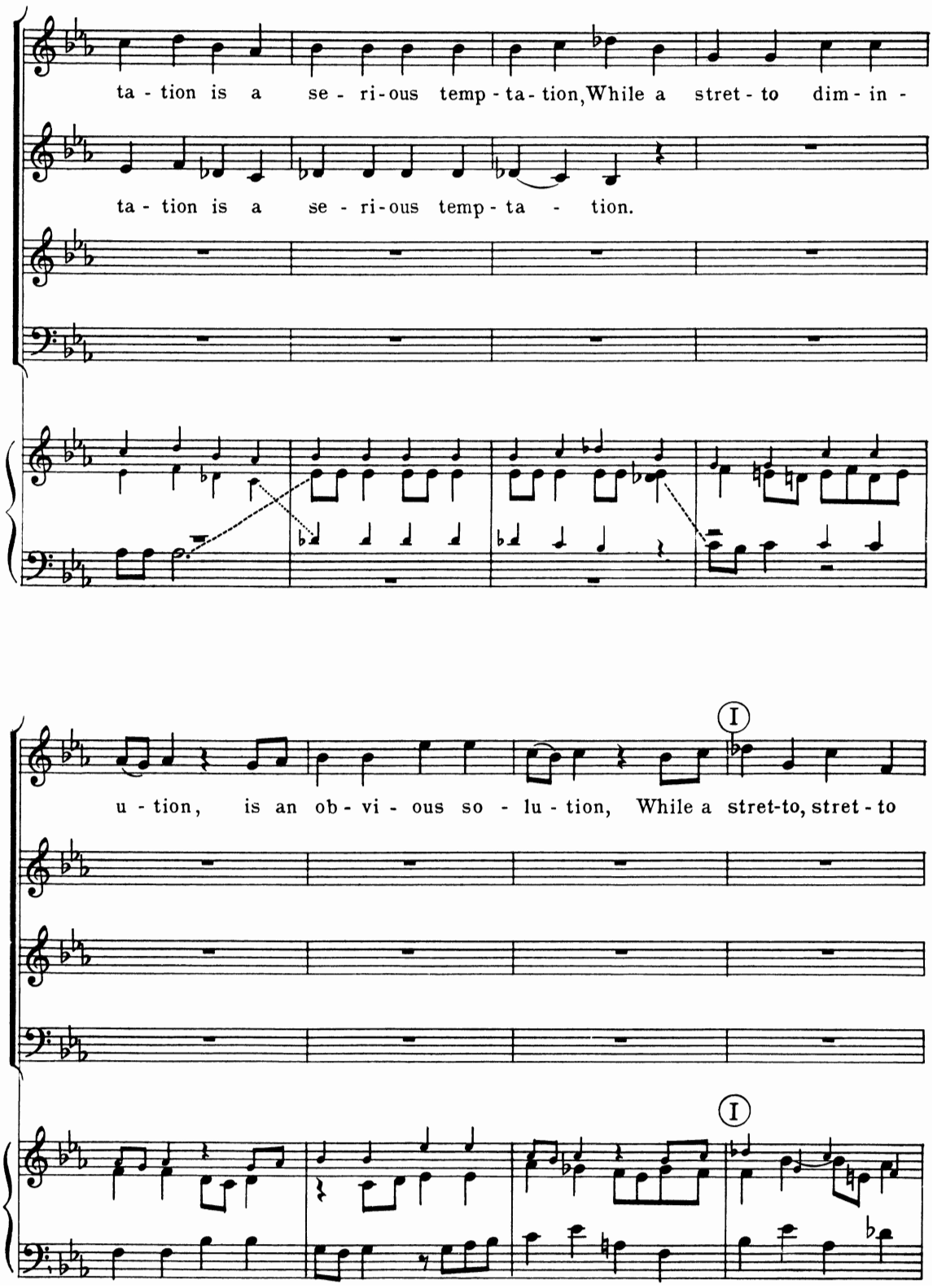

And the
plunge right in.
nore the rules and write one. Have a try, have a try. The
(F)
And the fun of it will get you, And the joy of it will
fun of it will get you, And the joy of it will fetch you. You'll de -
fun of it will get you, Joy of it will fetch you.
(F)

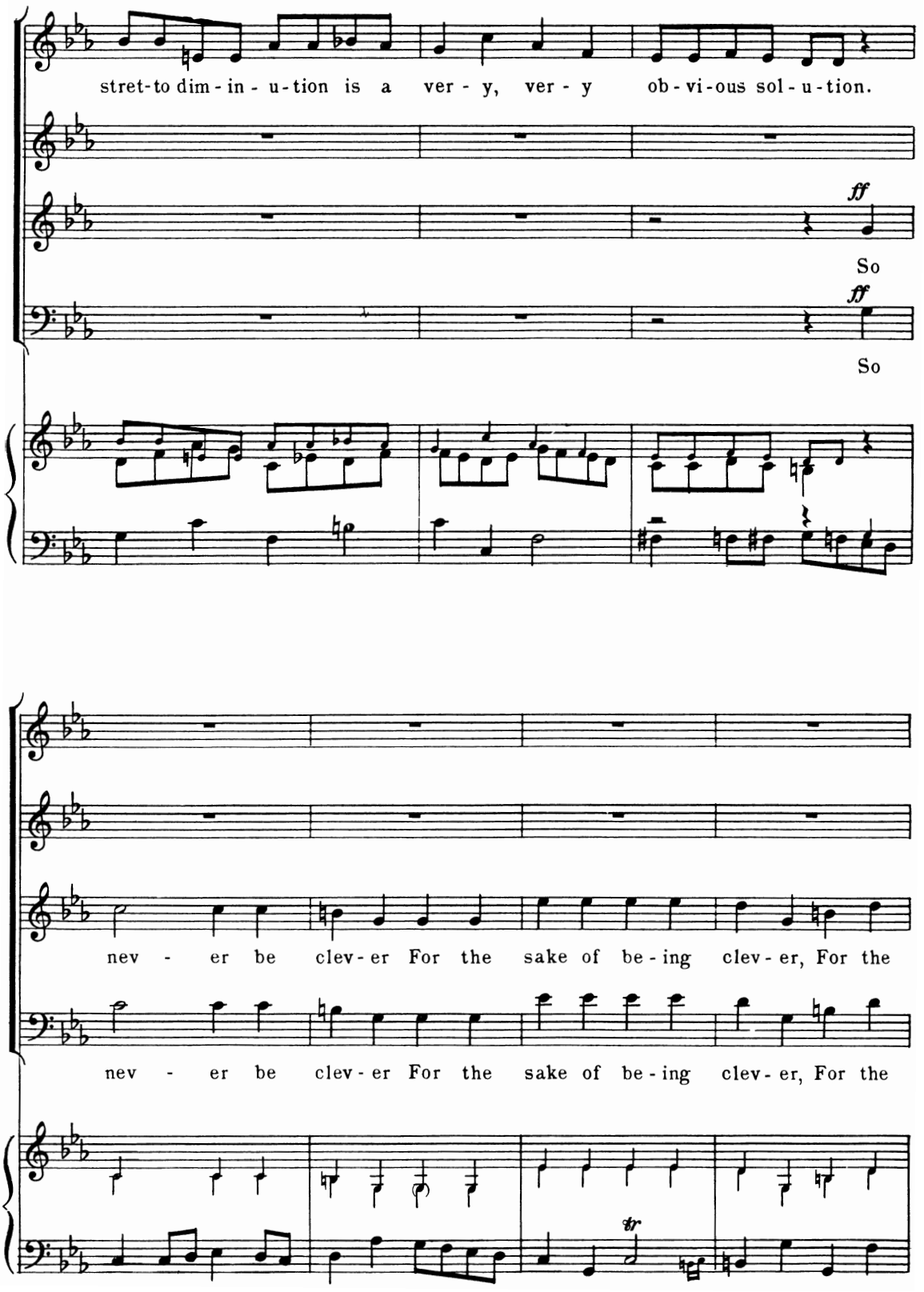

fetch you, it will fetch you. You'll de - cide that John Se - bas-tian must have
cide that John Se - bas-tian, You'll de - cide that John Se - bas-tian was a
You'll de - cide that John Se - bas-tian must have
You'll de - cide that John Se - bas-tian was a
been a ver - y per - son - a - ble guy.
per - son - a - ble guy.
been a ver - y per - son - a - ble, been a ver - y per - son - a - ble
per - son - a - ble guy.

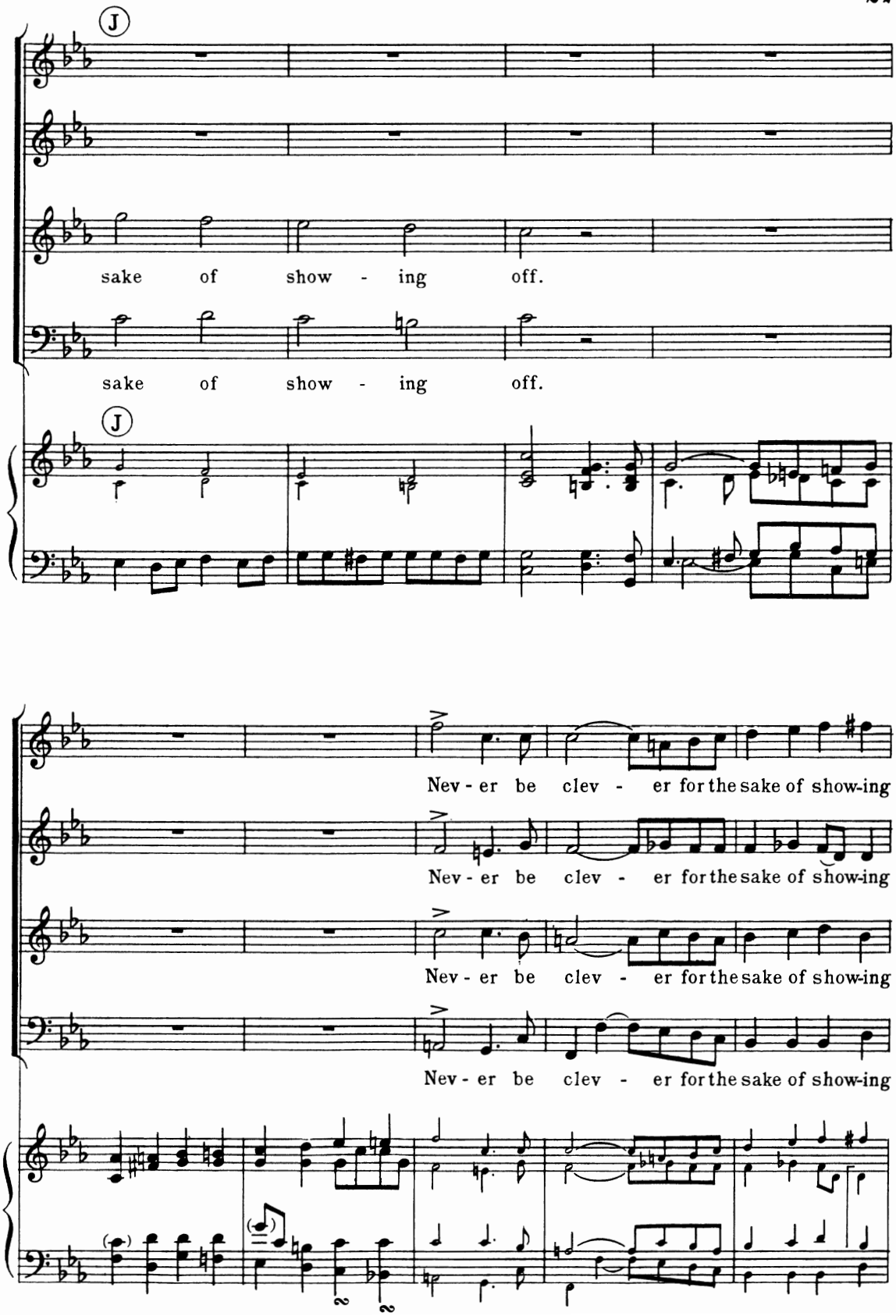

G
guy.
G
tr

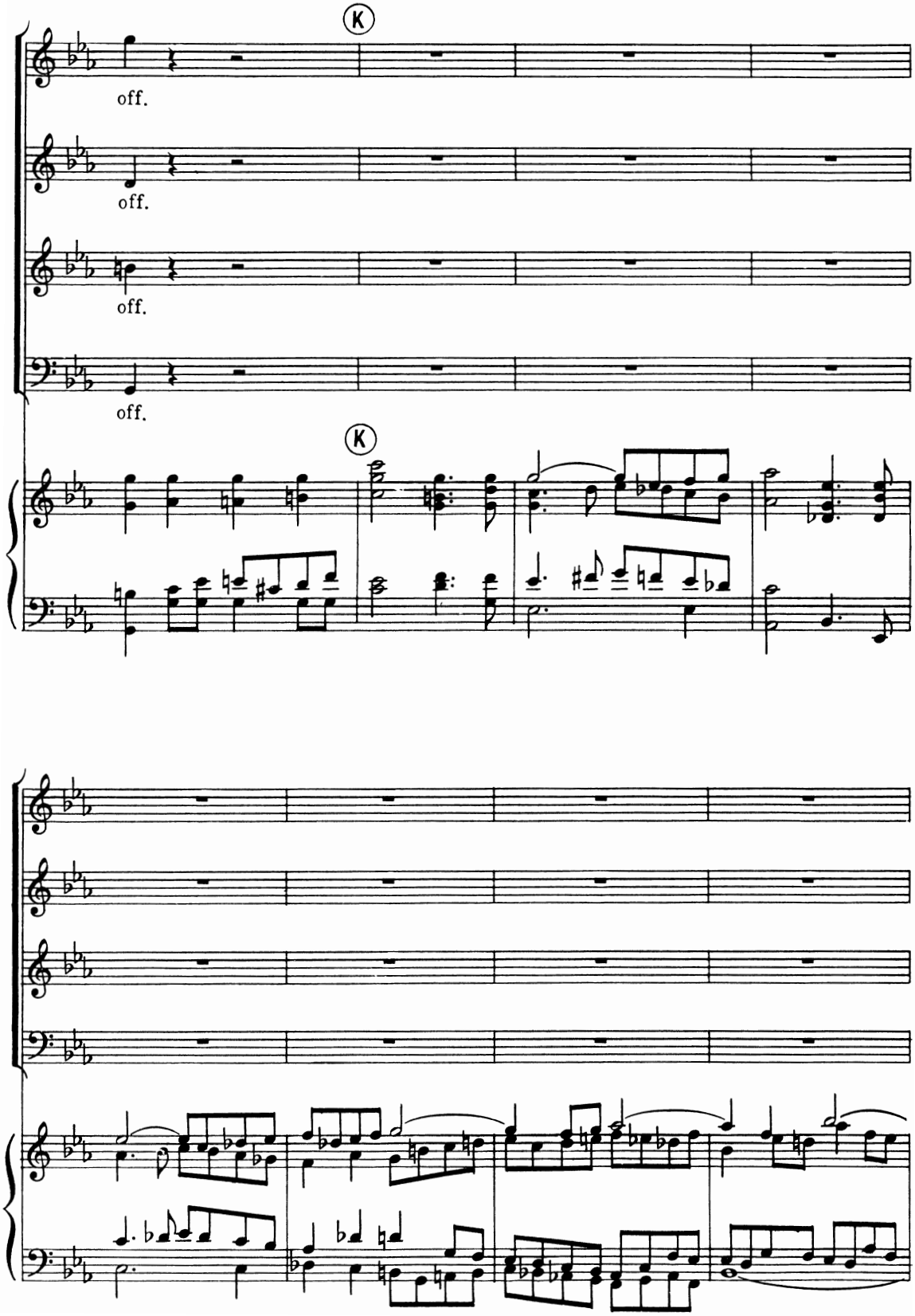

H
But nev - er be
H

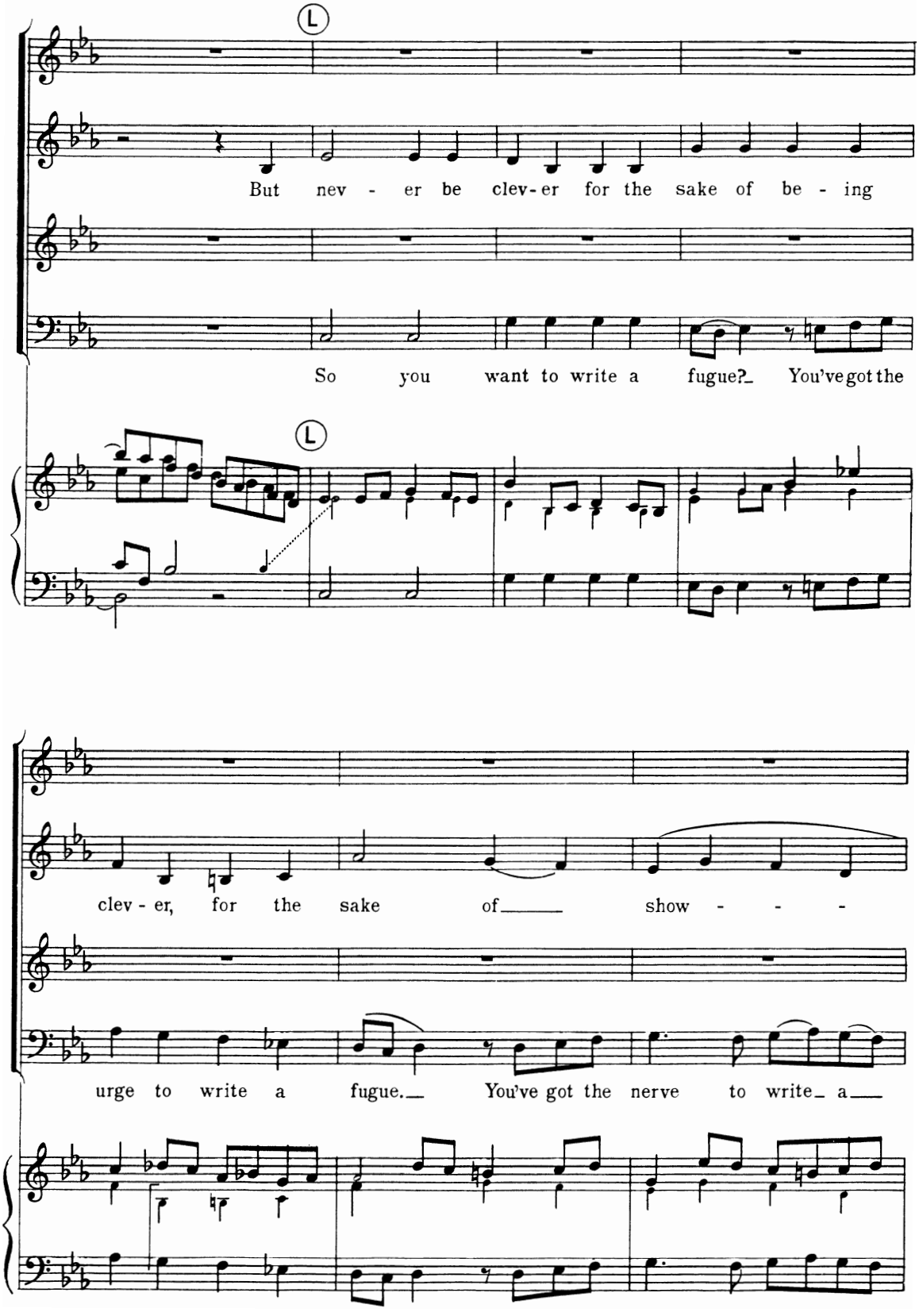

clev - er for the sake of be - ing clev-er, For a can - on in in-
tr
And_a_ bit of aug-men-
ver - sion is a dan - ger - ous di - ver - sion. A bit of aug-men-

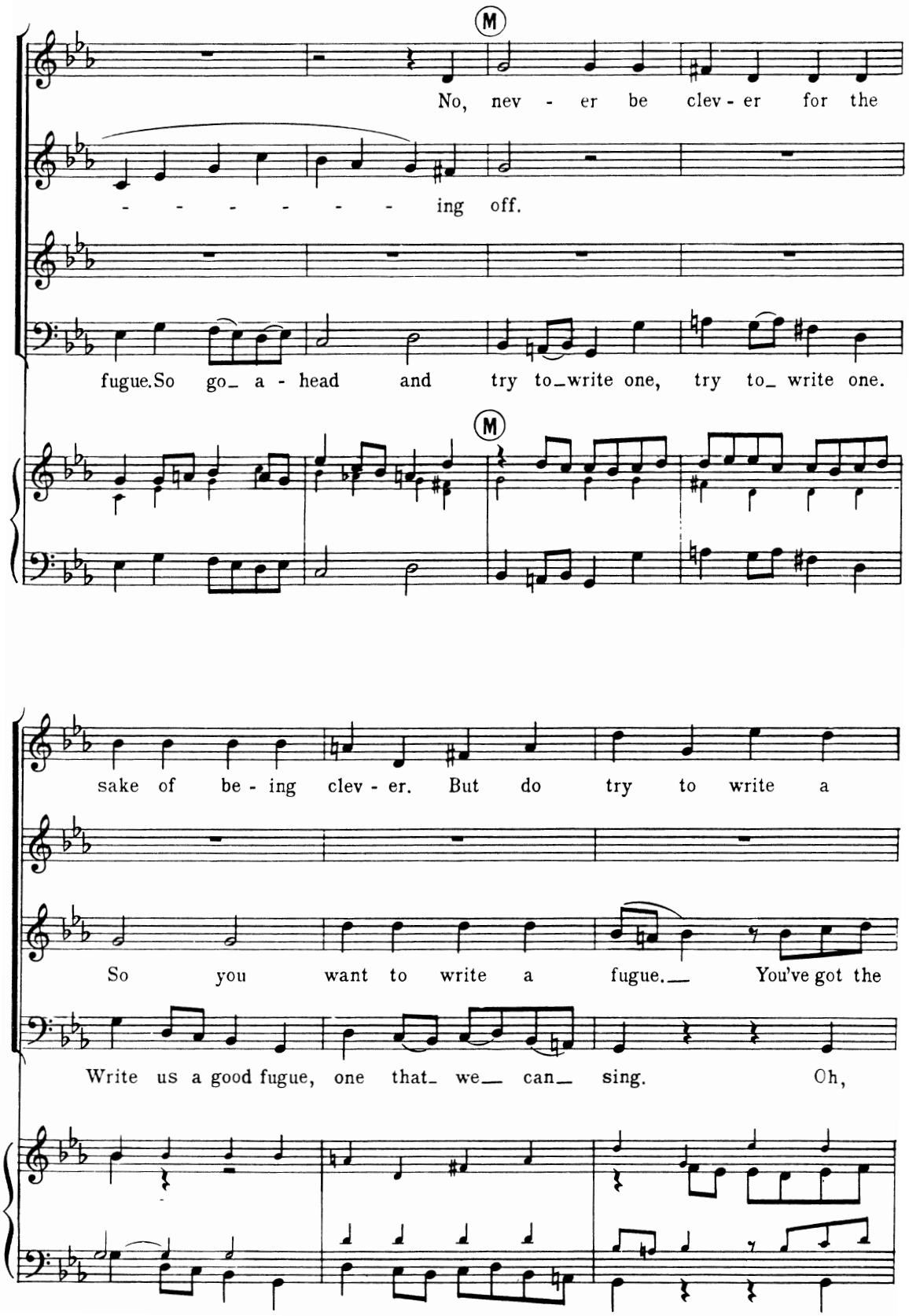

ta - tion is a se - ri-ous temp - ta - tion, While a stret - to dim - in -
ta - tion is a se - ri-ous temp - ta - tion.
u - tion, is an ob - vi - ous so - lu - tion, While a stret-to, stret - to
I
I

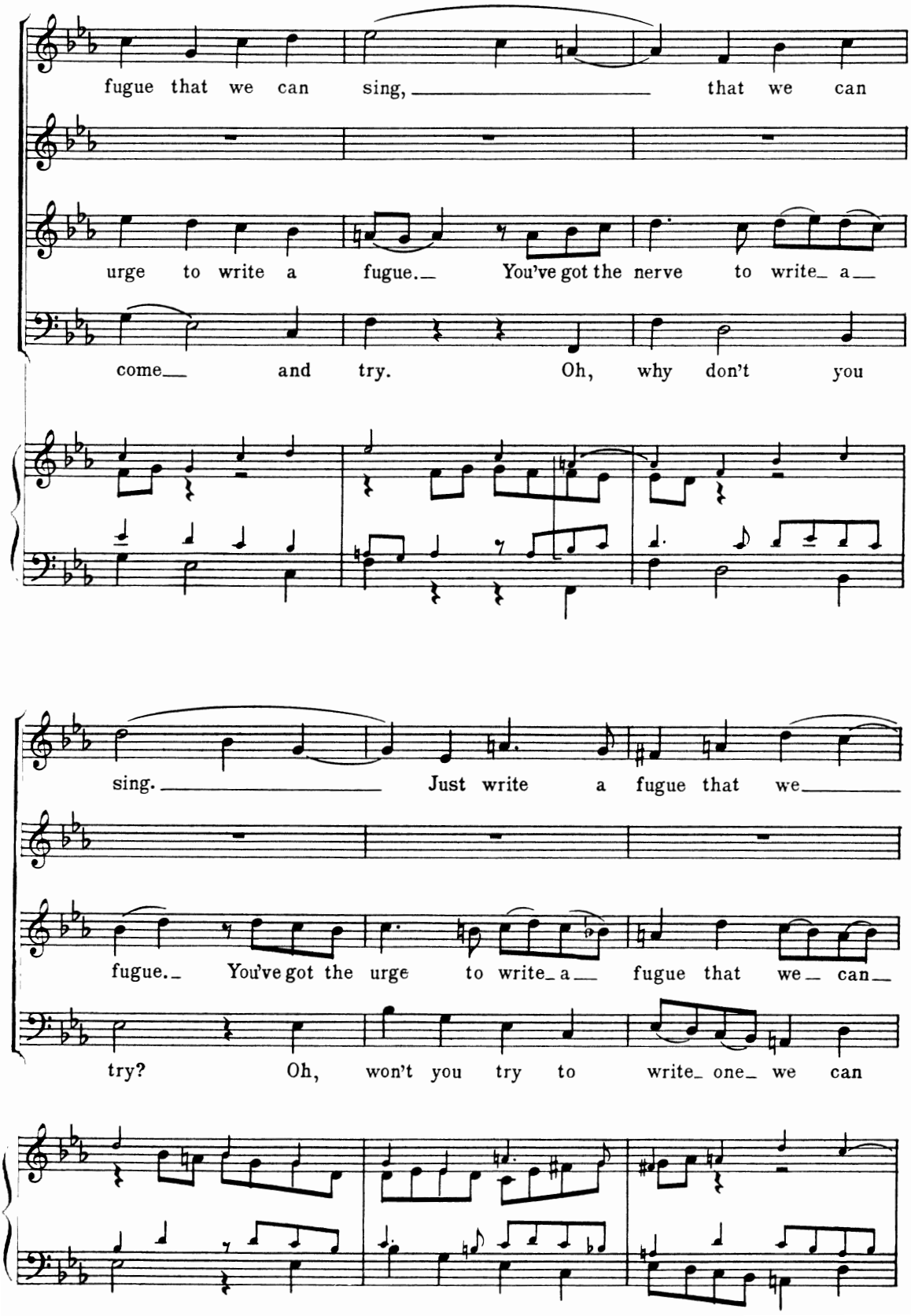

stret-to dim-in-u-tion is a ver-y, ver-y ob-vi-ous sol-u-tion.
ff
So
ff
So
nev-er be clev-er For the sake of be-ing clev-er, For the
nev-er be clev-er For the sake of be-ing clev-er, For the
tr

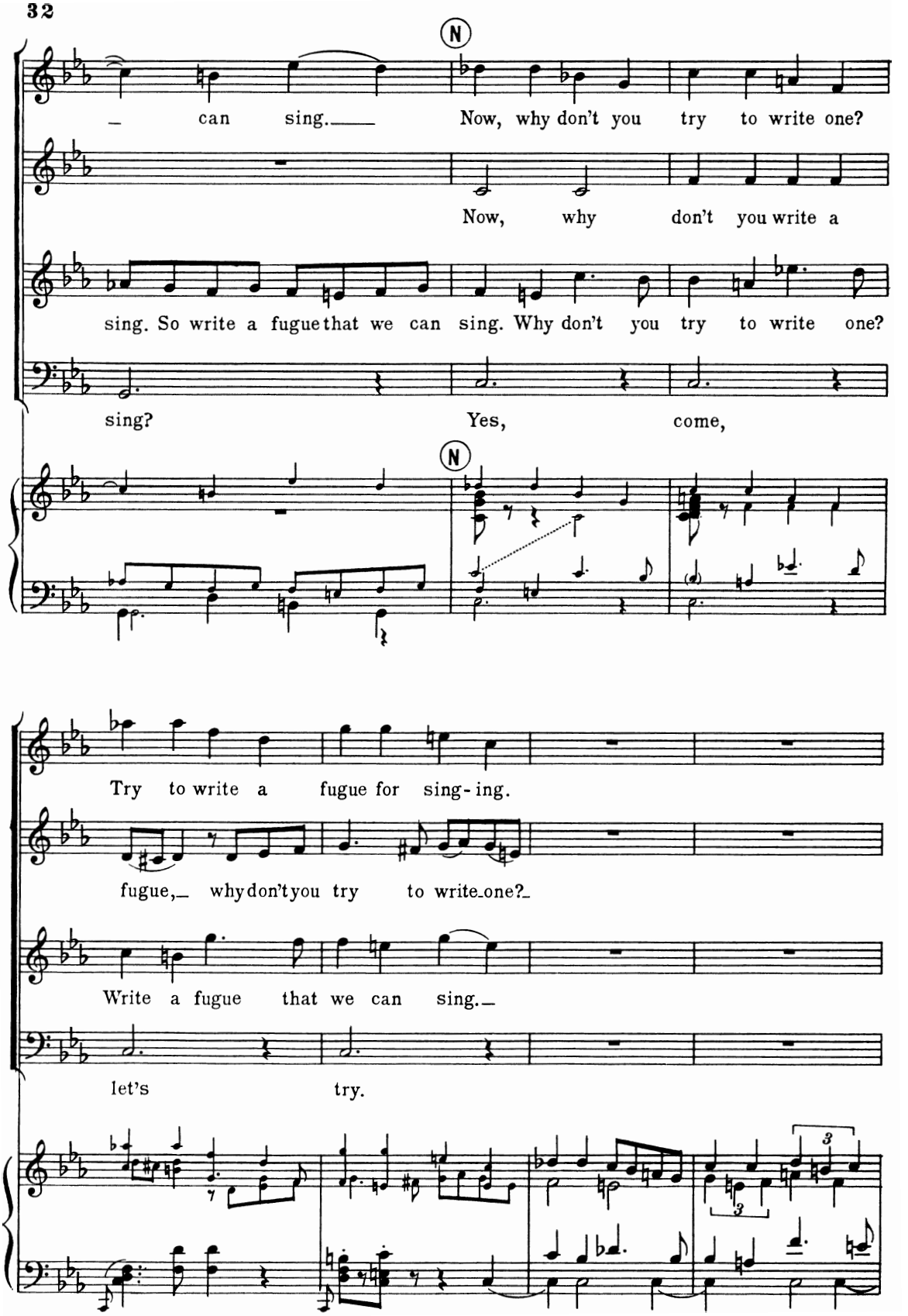

J
sake of show - ing off.
sake of show - ing off.
J
Nev - er be clev - er for the sake of show-ing
Nev - er be clev - er for the sake of show-ing
Nev - er be clev - er for the sake of show-ing
Nev - er be clev - er for the sake of show-ing

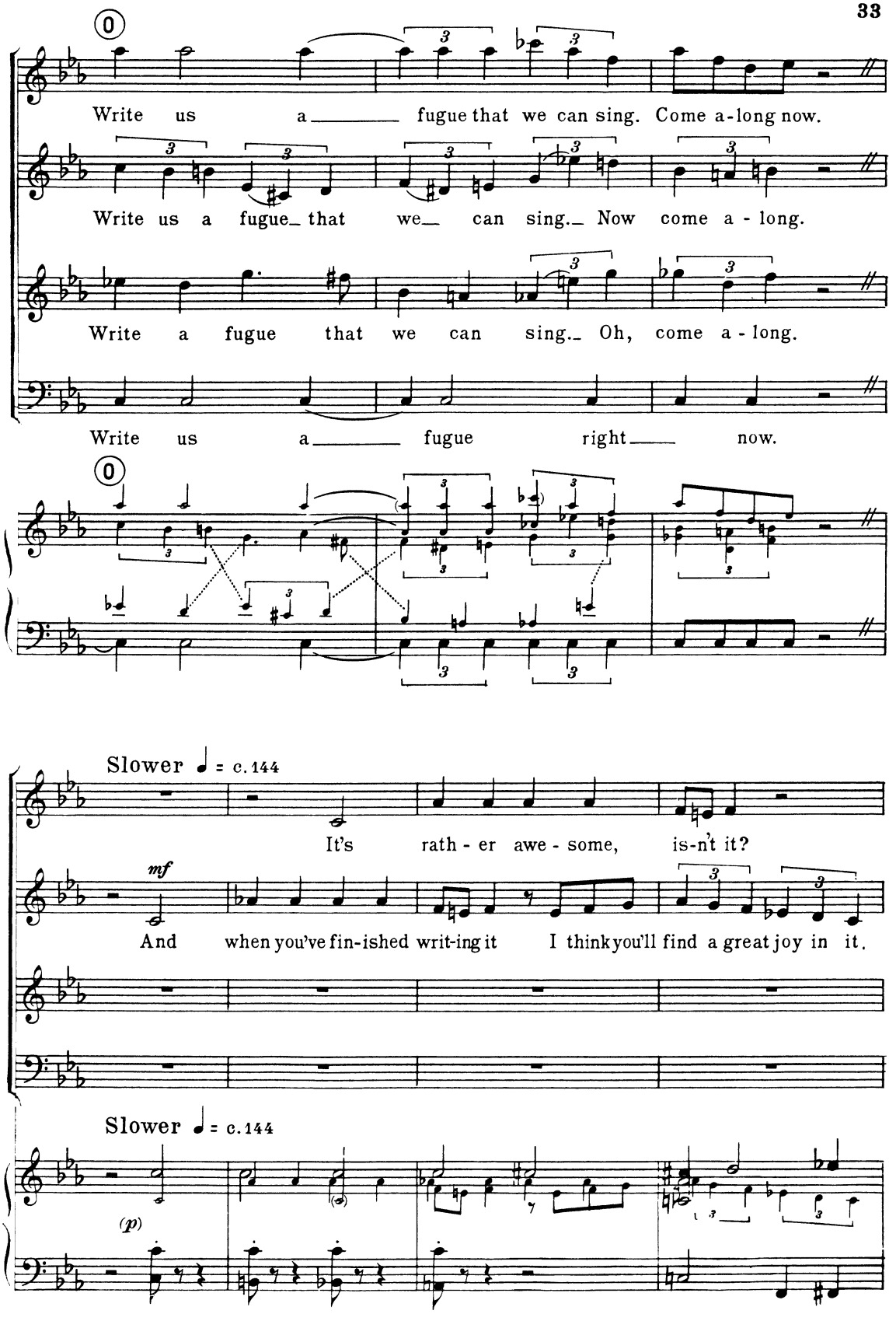

K
off.
off.
off.
off.
K

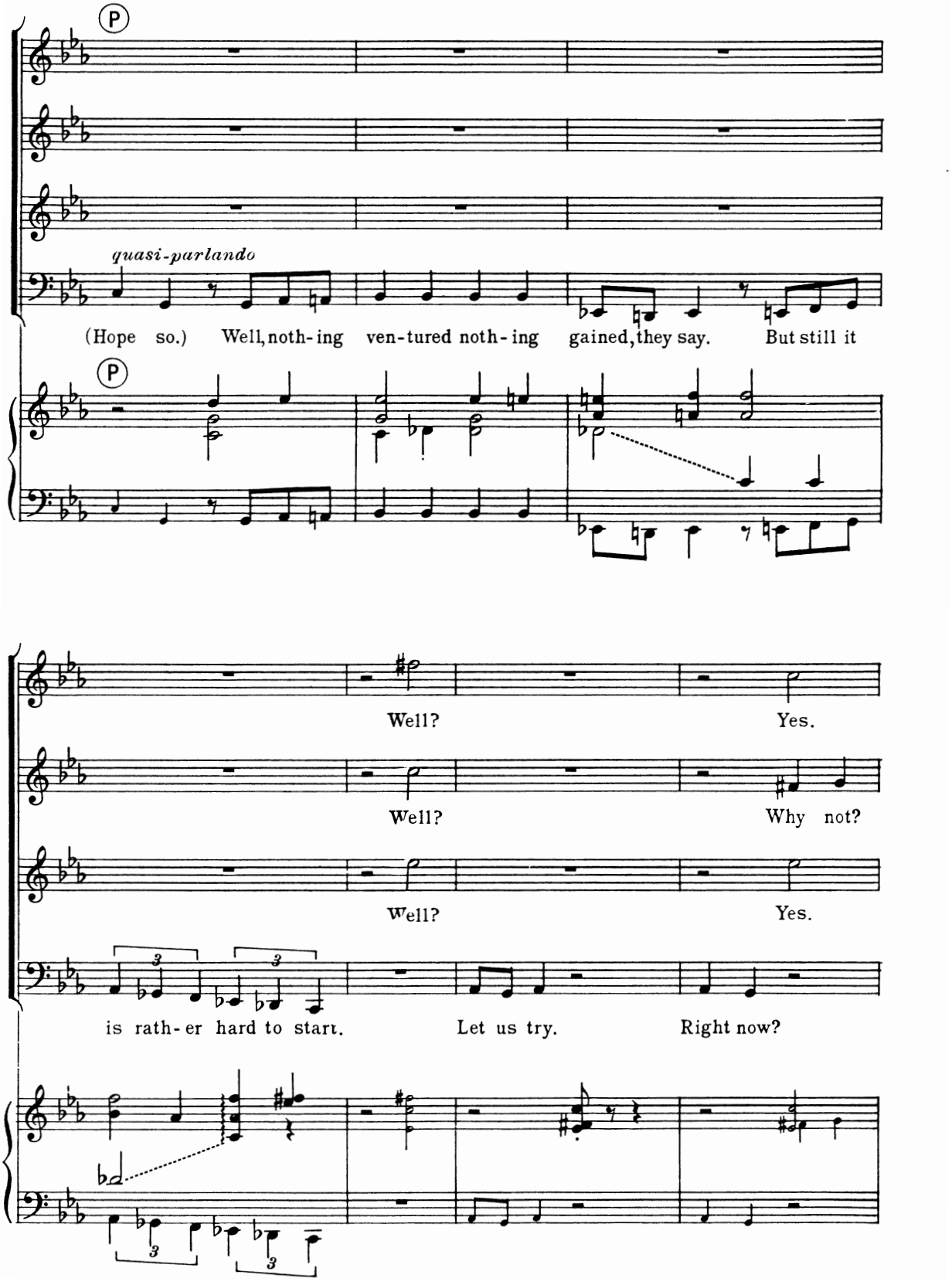

L
But nev - er be clev-er for the sake of be - ing
So you want to write a fugue? You've got the
L
clev - er, for the sake of show - - -
urge to write a fugue. You've got the nerve to write a

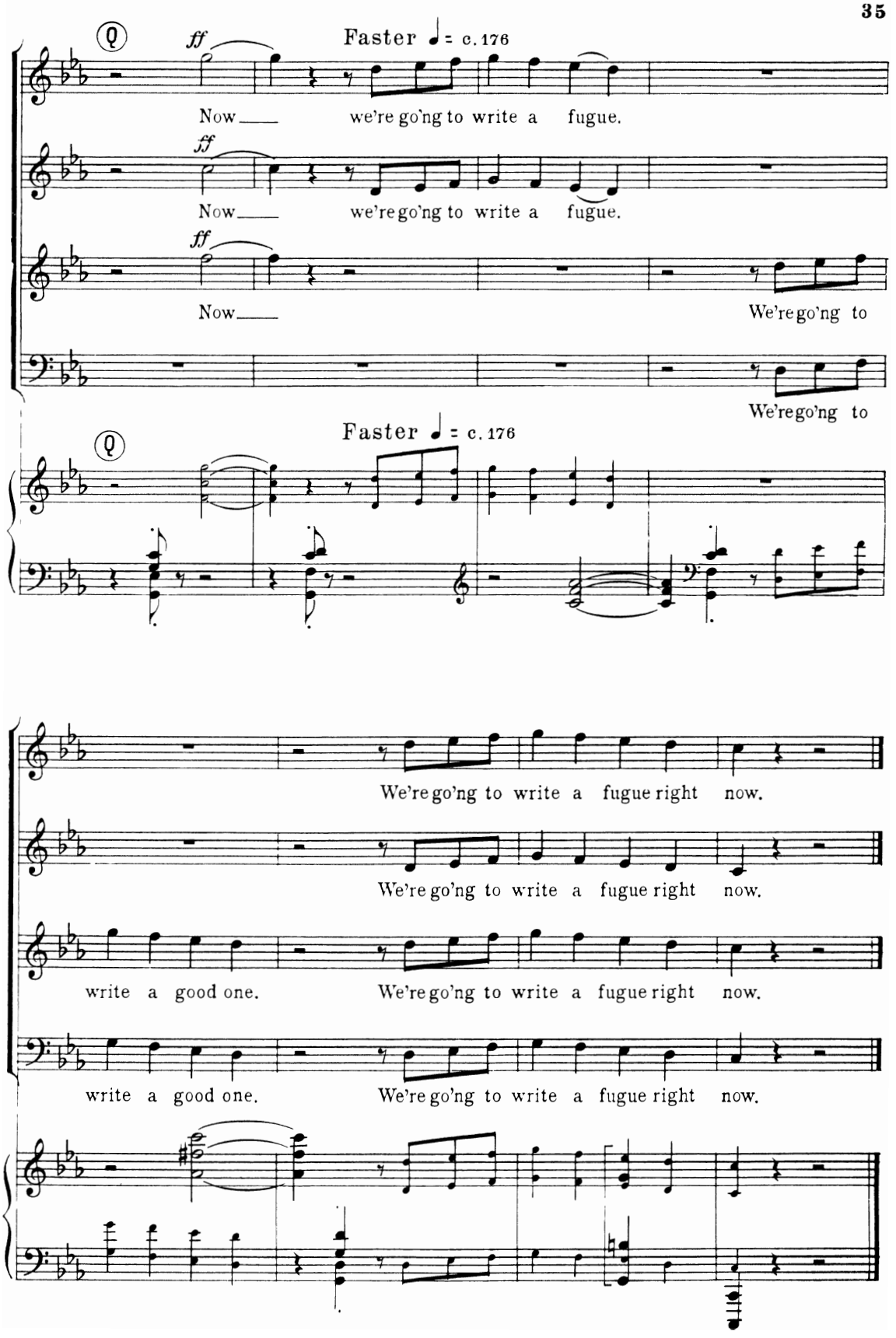

No, nev - er be clev - er for the
- - - - - - - ing off.
fugue. So go_ a - head and try to_write one, try to_ write one.
sake of be - ing clev - er. But do try to write a
So you want to write a fugue.__ You've got the
Write us a good fugue, one that_ we__ can_ sing. Oh,


fugue that we can sing, that we can
urge to write a fugue. You've got the nerve to write a
come and try. Oh, why don't you
sing. Just write a fugue that we
fugue. You've got the urge to write a fugue that we can
try? Oh, won't you try to write one we can


N
– can sing.—
Now, why don't you try to write one?
Now, why don't you write a
sing. So write a fugue that we can sing. Why don't you try to write one?
sing?
Yes, come,
N
Try to write a fugue for sing-ing.
fugue,— why don't you try to write one?—
Write a fugue that we can sing.—
let's try.
3
3


Write us a fugue that we can sing. Come a-long now.
Write us a fugue that we can sing. Now come a - long.
Write a fugue that we can sing. Oh, come a - long.
Write us a fugue right now.
Slower ♩ = c.144
It's rath - er awe - some, is-n't it?
mf
And when you've fin-ished writ-ing it I think you'll find a great joy in it.
Slower ♩ = c.144
(p)


P
quasi-parlando
(Hope so.) Well, noth-ing ven-tured noth-ing gained, they say. But still it
P
Well? Yes.
Well? Why not?
Well? Yes.
is rath-er hard to start. Let us try. Right now?


Faster ♩ = c. 176
ff
Now we're go'ng to write a fugue.
Now we're go'ng to write a fugue.
Now
We're go'ng to
We're go'ng to
Faster ♩ = c. 176
We're go'ng to write a fugue right now.
We're go'ng to write a fugue right now.
write a good one.
We're go'ng to write a fugue right now.
write a good one.
We're go'ng to write a fugue right now.