So You Want to Write a Fugue?

Words and Music by Glenn Gould

For Four-Part Chorus of Mixed Voices with Piano Accpaniment

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

ED. 2594

G. SCHIRMER, Inc.
Distributed by

Hal Leonard Publishing Corporation
7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213
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 try.

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 inversions is a dangerous illusion
And a bit of augmentation is a certain temptation.
While a stretto diminution is an actual 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 (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

Soprano

Alto

Tenor

Bass

So you want to write a fugue? — You've got the urge to write a fugue, — You've got the nerve to write a...
So you want to write a fugue. So go ahead, so go ahead, go ahead and write a fugue? You've got the urge to write a fugue. Go ahead, go ahead, go ahead and write a fugue.
nerve to write a fugue. So go ahead, so go ahead, write a fugue. You've got the nerve to write a fugue. So come along and head, and write a fugue. Go ahead, write a fugue. Oh, come along and write a
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

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
So you want to sing. Come along, go ahead and sing. Come along, go ahead, write a fugue that we can sing. Come along, write a fugue— that we can sing? You've got the urge to write a fugue— You've got the urge to write one. Go ahead and write one, and sing. Go ahead, write a fugue that we can sing. Write a good fugue, one that we can sing, that
nerve to write a fugue. So go ahead, go ahead, write a good fugue, one that we can sing.

—and write a fugue that we can sing. Write a good fugue, we can sing. Come, write a

head and write a fugue. Write a fugue that we can

Go ahead, write a fugue that we can one for singing. Write a fugue that we can sing.

fugue, come, write a fugue for singing.

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

Go ahead and write a

So go ahead and write a fugue, and write a

Come, write a fugue, come along and write a

fugue for singing. Pay no heed to what we've

fugue that we can sing. Come, write a good fugue.

fugue for singing. Come, write a good fugue.
Give no mind to what we've told you.

Pay no

Come, write a good fugue.

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,
Pay no mind to
we can sing. Oh, come, come, come and write one.
Come, write a fugue that we can sing. Come, write a fugue that we can sing.

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.
and the theory that you've read.
and the theory that you've read, the
and the theory that you've read, the theory
Come, write a fugue, write a fugue that we can sing, that we can

theory 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 only 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, the only 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 forget the rules and write one. Have a fugue. Have a try, plunge right in and write one. Yes, just forget all_
For the only way to try, have a try, have a try.

that we've told you. Yes, plunge right in, have a try, and write one.

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 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

only way to write one is to plunge right in and write one. Just ig

now?
The only way to write one is just to plunge right in and 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.
pleasure that is bound to satisfy, to satisfy. So why don't you try? For the only way to write one is to plunge right in. Just ig
And the plunge right in.

more the rules and write one. Have a try, have a try. The

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.
fetch you, it will fetch you. You'll decide that John Sebastian must have
cide that John Sebastian, you'll decide that John Sebastian was a
You'll decide that John Sebastian must have

been a very personable guy.

personable guy.
been a very personable, been a very personable

personable guy.
clever for the sake of being clever, For a canon in in-

And a bit of augmentation is a dangerous diversion. A bit of augmentation.
ta-tion is a se-ri-ous tempt-a-tion, While a stret-to dim-in-
ta-tion is a se-ri-ous tempt-a-tion.

u-tion, is an ob-vi-ous so-lu-tion, While a stret-to, stret-to
stret-to diminution is a very, very obvious solution.

never be clever For the sake of being clever, For the
sake of showing off.

Never be clever for the sake of showing
But never be clever for the sake of being

So you want to write a fugue? You've got the
clever, for the sake of show

urge to write a fugue. You've got the nerve to write a
No, never be clever for the

fugue. So go-ahead and try to write one, try to write one.

sake of being clever. 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
— 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,

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.
Write us a fugue that we can sing. Come along now.

Write a fugue that we can sing. Now come along.

Write us a fugue right now.

Slower $\downarrow = c.144$

It's rather awesome, isn't it?

And when you've finished writing it I think you'll find a great joy in it.

Slower $\downarrow = c.144$
(Hope so.) Well, nothing ventured nothing gained, they say. But still it

Well?

Yes.

Well?

Why not?

Well?

Yes.

is rather hard to start. Let us try. Right now?
Now we're going to write a fugue.

Now we're going to write a fugue.

Now we're going to write a fugue right now.

write a good one.

We're going to write a fugue right now.

write a good one.