

ENGLISH FUGUE

William Selby
Arranged by Art Sheinberg

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Violin III (Viola )	3
Viola	5
Cello	5
String Bass	5

TO THE DIRECTOR

Art Sheinberg has discovered a gem from the late English Baroque keyboard literature and expertly scored it to sound as if it were originally for strings. The violin II and viola parts are often doubled, as are the cello and bass parts; there are essentially three parts throughout. This gives a full and balanced sound which accommodates uneven instrumentation. Violin I parts are in third position much of the time, and alternate fingering given for the other parts will keep other advanced players busy. The piece is in D major throughout, with the exception of brief excursions into A and B minor. Full of rhythmic drive and sparkling counterpoint, the piece is a sure winner with students and an excellent vehicle to teach detached style and ensemble independence.

ABOUT THE COMPOSER/ARRANGER:

Art Sheinberg is a string teacher with the Albuquerque Public Schools and is director of the Albuquerque Junior Orchestra. Mr. Sheinberg is an active performer on the viola da gamba and other early string instruments with Música Antigua de Albuquerque. He was named Music Educator of the Year in 1992 by the New Mexico Music Educators Association.

From the String Editor...

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Toward that end, alternate fingerings, bowings and/or parts have been provided where appropriate.

- All bowings and fingerings are in the score and parts.
- Each measure is numbered in the score and parts for easy reference in rehearsal.
- Standard fingerings are above the staff and alternate fingerings are below in parentheses. Alternate fingerings are usually for more advanced players.
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable)

x	= go into extended hand position
-	= shift
1-4	= standard fingerings (used as reminders or position indicators)
(1-4)	= alternate fingerings (usually more advanced)
≡≡/vv	= sometimes used instead of dots under the slur
(≡)/(v)	= alternate bowings, staggered bow changes or retake
,	= lift/retake
↑/↓	= high/low finger placement
WB	= use a whole bow
LH	= play in the lower half of the bow
M	= play in the middle of the bow
UH	= play in the upper half of the bow
Fr	= start at the frog
Tip	= start at the tip

I hope these features will simplify and clarify the teaching/rehearsal process. Your suggestions are welcomed.

English Fugue

3

CONDUCTOR SCORE

Duration - 2:30

William Selby (1738 - 98)

Arr. by Art Sheinberg

Allegro Moderato (staccato 's)

Violin I

Violin II

Viola
(Violin III)

Cello

String Bass



Vln. I

Vln. II

Vla.

Cello

Str. Bass



4323

36 37 4 0 38 39 4 40 4

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *f*

Cello *f*

Str. Bass *f*

41 42 0 43 44 4

Vln. I

Vln. II

Vla.

Cello

Str. Bass

45

46

Vln. I

Vln. II

Vla.

Cello

Str. Bass

50

51

52

53

54

Vln. I

Vln. II

Vla.

Cello

Str. Bass

55 56 57 58 59

Vln. I

Vln. II

Vla.

Cello

Str. Bass

WB

(-4)

60 61 62 63 64

Vln. I

Vln. II

Vla.

Cello

Str. Bass

LH

LH

(-4)

(-3 4)

(-1)

(-2 -4)

65 66 67 68 69

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

70 71 72 73

Vln. I *f* (1) (1)

Vln. II *f* 4

Vla. *f* 0

Cello *f* (-3) (-1)

Str. Bass *f*

74 75 76 77 78 79

Vln. I

Vln. II

Vla.

Cello

Str. Bass

mf *mf* *f* *f*

(-1) (4) (1) 4 1 3 2

80 81 82 83 84

Vln. I

Vln. II

Vla.

Cello

Str. Bass

f *f* *f* *f*

4 1 2 -0 2 4 2 4 4 4

[illegible]

Violin I: Measures 91-95. Measure 91: *mf*. Measure 92: *mf*. Measure 93: *mf*. Measure 94: *cresc.*. Measure 95: *cresc.*. Fingerings: 4, 93, 0, 94, -1, 2, 3, 4, 95, 1, 1, 1, 2, 3. *div.* 2, 3.

Violin II: Measures 91-95. Measure 91: *mf*. Measure 92: *mf*. Measure 93: *mf*. Measure 94: *cresc.*. Measure 95: *cresc.*. Fingerings: 4, 93, 0, 94, -1, 2, 3, 4, 95, 1, 1, 1, 2, 3. *div.* 2, 3.

Viola: Measures 91-95. Measure 91: *mf*. Measure 92: *mf*. Measure 93: *mf*. Measure 94: *cresc.*. Measure 95: *cresc.*. Fingerings: 4, 93, 0, 94, -1, 2, 3, 4, 95, 1, 1, 1, 2, 3. *div.* 2, 3.

Cello: Measures 91-95. Measure 91: *mf*. Measure 92: *mf*. Measure 93: *mf*. Measure 94: *cresc.*. Measure 95: *cresc.*. Fingerings: 4, 93, 0, 94, -1, 2, 3, 4, 95, 1, 1, 1, 2, 3. *div.* 2, 3.

String Bass: Measures 91-95. Measure 91: *mf*. Measure 92: *mf*. Measure 93: *mf*. Measure 94: *cresc.*. Measure 95: *cresc.*. Fingerings: 4, 93, 0, 94, -1, 2, 3, 4, 95, 1, 1, 1, 2, 3. *div.* 2, 3.

96 97 98 99 100 101

Vln. I *f*

Vln. II

Vla.

Cello *f*

Str. Bass *f*

102 103 104 105 106 4 107 108 (V)

Vln. I (1) (1) *cresc.* *rit.* *ff* (V)

Vln. II *cresc.* *rit.* *ff* (V)

Vla. *cresc.* *rit.* *ff* (V)

Cello *cresc.* *rit.* *ff* (V)

Str. Bass *cresc.* *rit.* *ff* (V)