FUGUE NO. 5 IN D MAJOR

from JOHANN SEBASTIAN BACH'S *THE WELL-TEMPERED CLAVIER*, BOOK II

Arranged by

Robert Longfield

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Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Viola
5 - Violoncello
5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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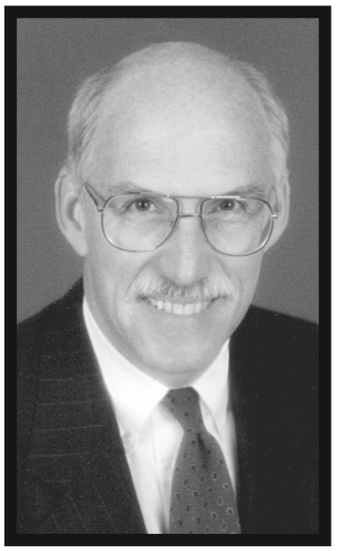

The Arranger

Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan, and was a member of the band under William D. Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years, Mr. Longfield was the band and orchestra director at Davison High School in Davison, Michigan. Since 1987, he has held a similar position at Miami Palmetto Senior High School in Miami, Florida. Mr. Longfield was the recipient of the *Teacher of the Year* award by the Michigan School Band and Orchestra Association. In 1996, he received the *Mr. Holland Award* from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and has over forty publications to his credit. His compositions and arrangements have been played and recorded by bands throughout the United States, as well as in Canada, Europe, and Japan.

About the Music

The fugue reached perfection as a musical form in the hands of Johann Sebastian Bach. His *Well-Tempered Clavier,* which dates back to 1722, contains 24 preludes and fugues, one in each major and minor key. These miniature, Baroque masterpieces were playable on the same keyboard instrument because of the development of the well-tempered method of tuning.

A second book of 24 preludes and fugues was written between 1738 and 1742. This arrangement for strings is of *Fugue No. 5 in D Major* from *Well-Tempered Clavier, Book 2.* Bach's manuscripts did not always have tempo indications. The music of this piece suggests a rather slow but flowing tempo, with a lyrical and *legato* style. The various contrapuntal lines must be carefully balanced, and the repetition of the opening subject should be apparent throughout.

Robert Longfield

String Editing: Dr. Robert McCashin

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CONDUCTOR'S FULL SCORE

Approx. Performance Time = 3:10

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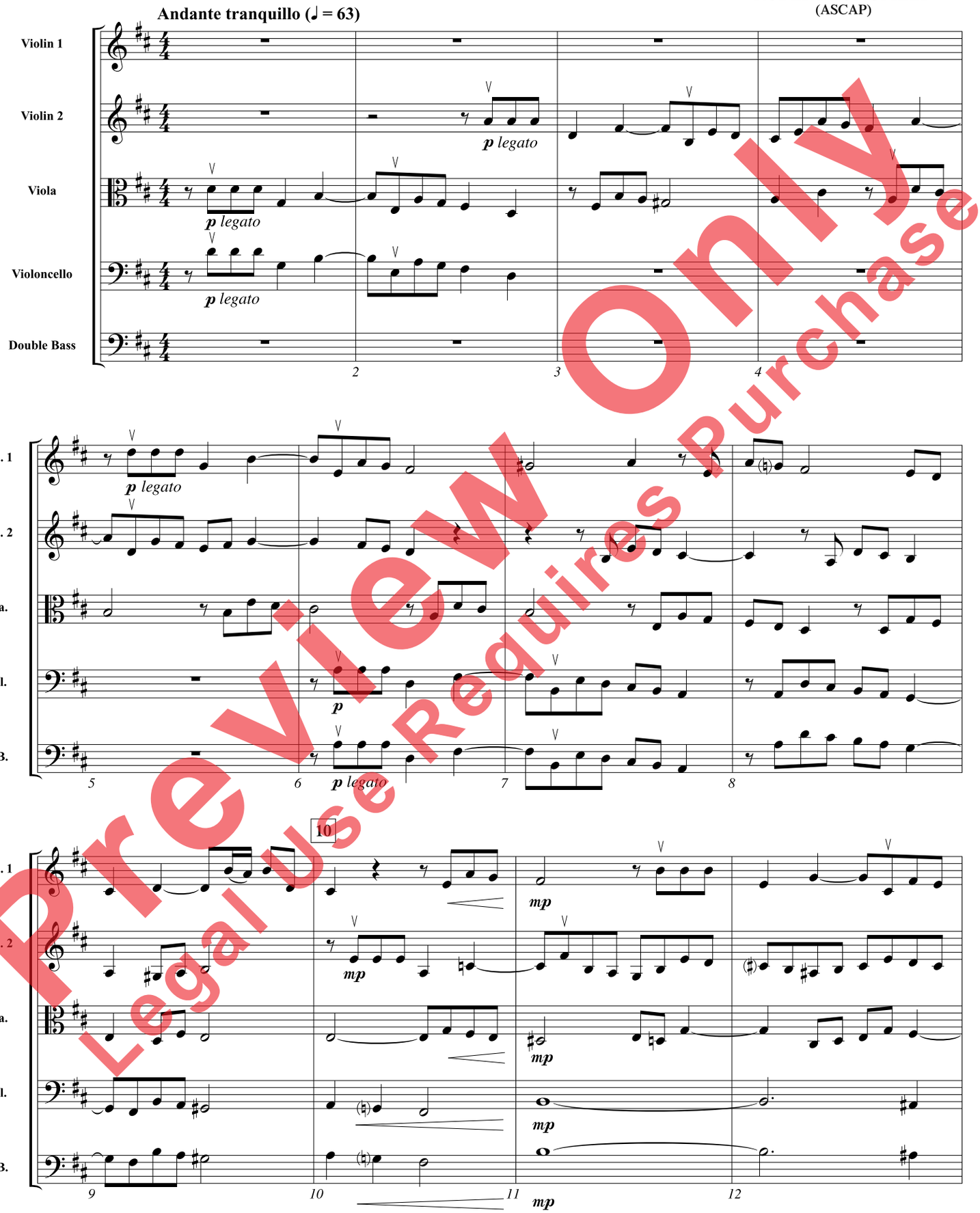
JOHANN SEBASTIAN BACH
Arranged by
ROBERT LONGFIELD
(ASCAP)



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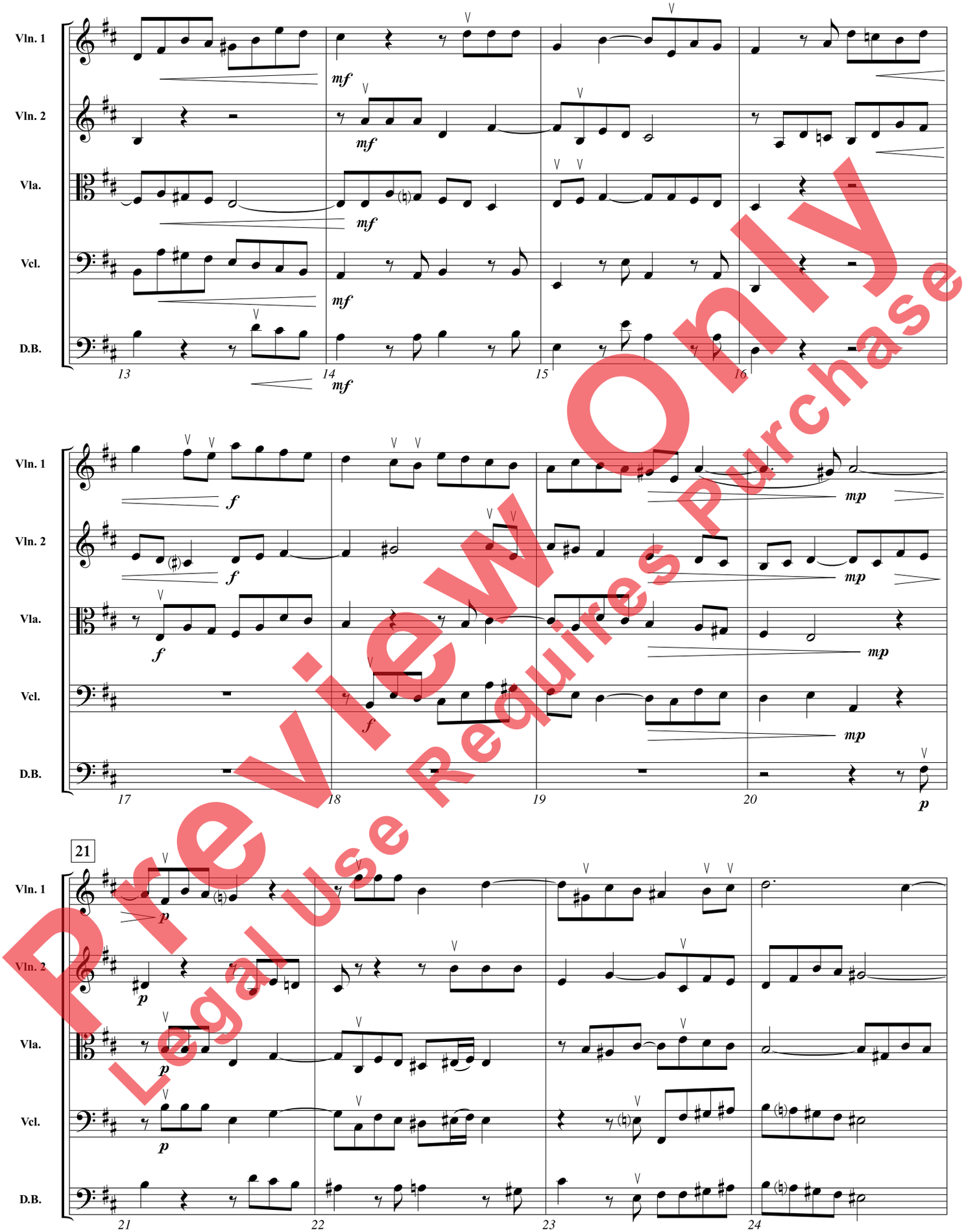

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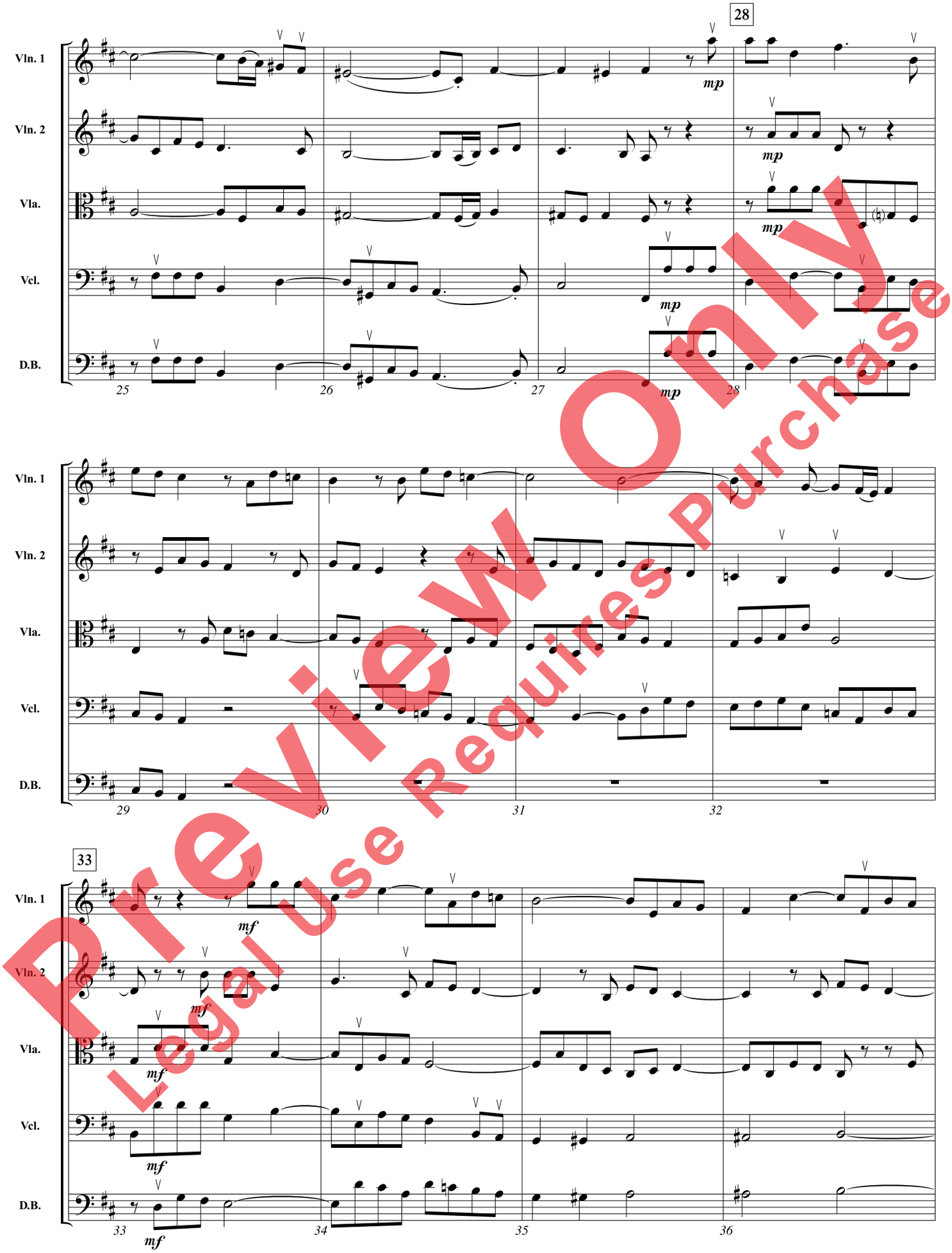

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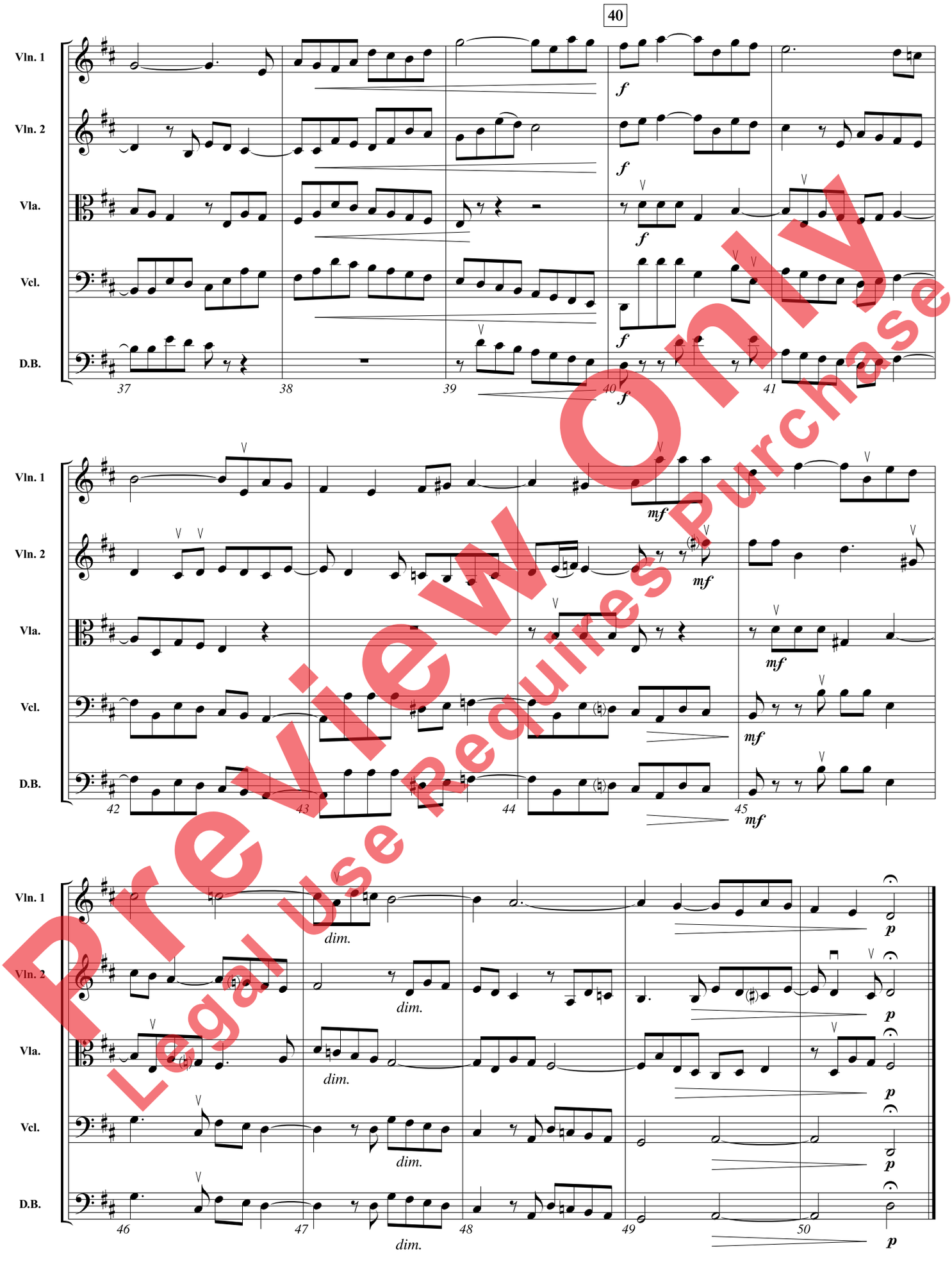

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