

# Friday Morning Fugue

fugal improvisation for any combination of instruments

Pamela J. Marshall

Note 1: All material can be repeated ad lib. Chords or double stops ad lib.

## Intro

Note 2: After first chord, Rhythmic Impetus, Long Tones or Subject can come next, ad lib.

Long Tones

## Part 1

3 Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.

7 Subject

Countersubject 1

Countersubject 2

(upper or lower ad lib)

Accompaniment options, repeat ad lib in any octave

## Acc1

## Acc2

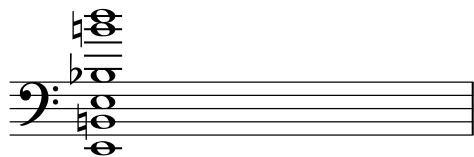
## Acc3

*articulation ad lib.*

## Acc4

*articulation ad lib.*

**Transition** Note 3: arrive at long tone one by one or two by two, then begin Part 2.



(Choose a note)

**Part 2**

New Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.



**Subject**



Accompaniment options, repeat ad lib in any octave

**Acc1**



**Acc2**



**Countersubject 1**



**Coda** Note 4: Gravitate to coda when you hear it begin.  
Choose option A or B. Play final bar together.

**A**



**B**



In C - Bass clef

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7 Subject

Countersubject 1

Countersubject 2

(upper or lower ad lib)

Acc1  
Accompaniment options, repeat ad lib in any octave

Acc2

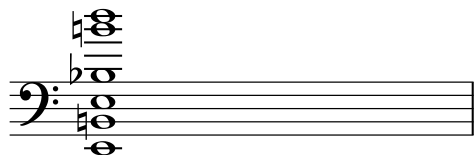
Acc3

*articulation ad lib.*

Acc4

*articulation ad lib.*

**Transition** Note 3: arrive at long tone one by one or two by two, then begin Part 2.



(Choose a note)

**Part 2**

New Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.



**Subject**



Accompaniment options, repeat ad lib in any octave

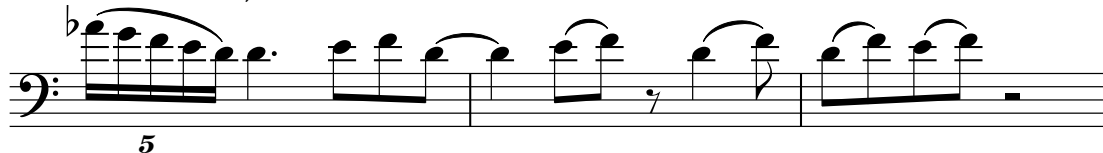
**Acc1**



**Acc2**



**Countersubject 1**

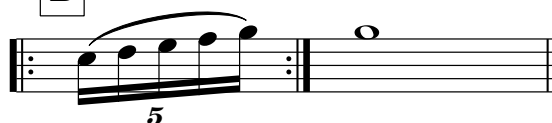


**Coda** Note 4: Gravitate to coda when you hear it begin.  
Choose option A or B. Play final bar together.

**A**



**B**



In Bb

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Note 1: All material can be repeated ad lib. Chords or double stops ad lib.

## Intro

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Long Tones

## Part 1

3 Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.

7 Subject

Countersubject 1

Countersubject 2

Accompaniment options, repeat ad lib in any octave

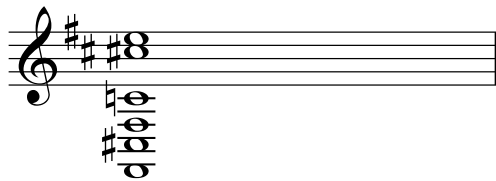
Acc1

Acc2

Acc3

Acc4 articulation ad lib.

**Transition** Note 3: arrive at long tone one by one or two by two, then begin Part 2.



(Choose a note)  
**Part 2**

New Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.



Subject



Accompaniment options, repeat ad lib in any octave

Acc1



Acc2



Countersubject 1



**Coda** Note 4: Gravitate to coda when you hear it begin.  
Choose option A or B. Play final bar together.

**A**



**B**



In A

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Note 1: All material can be repeated ad lib. Chords or double stops ad lib.

## Intro

Note 2: After first chord, Rhythmic Impetus, Long Tones or Subject can come next, ad lib.

## Part 1

3 Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.

7 Subject

Countersubject 1

Countersubject 2

Accompaniment options, repeat ad lib in any octave

Acc1

Acc2

Acc3

*articulation ad lib.*

Acc4

*articulation ad lib.*

**Transition** Note 3: arrive at long tone one by one or two by two, then begin Part 2.

(Choose a note)

**Part 2**

New Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.

Subject

Accompaniment options, repeat ad lib in any octave

Acc1

Acc2

Countersubject 1

**Coda** Note 4: Gravitate to coda when you hear it begin.  
Choose option A or B. Play final bar together.

A

B



In F

# Friday Morning Fugue

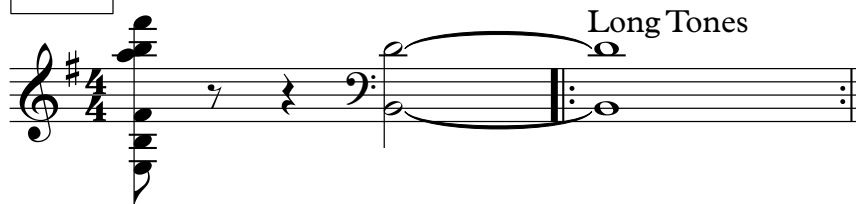
Pamela J. Marshall

fugal improvisation for any combination of instruments

Note 1: All material can be repeated ad lib. Chords or double stops ad lib.

Intro

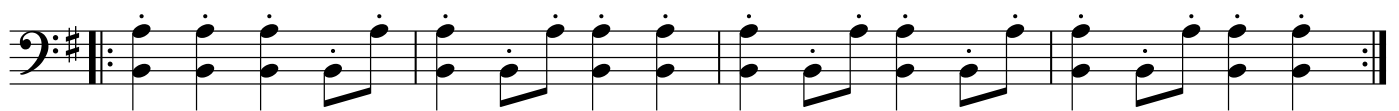
Note 2: After first chord, Rhythmic Impetus, Long Tones or Subject can come next, ad lib.



Musical notation for the Intro section, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a chord in the right hand and a bass line in the left hand. A bracket labeled "Long Tones" spans the final two measures, which contain sustained notes in both hands.

Part 1

3 Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.



Musical notation for the Rhythmic Impetus section, written in bass clef with a key signature of one sharp (F#). It consists of a series of eighth notes in the right hand and chords in the left hand, creating a steady rhythmic pattern.



Musical notation for the Subject section, written in treble clef with a key signature of one sharp (F#). It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. A bracket labeled "5" indicates a five-measure phrase.



Musical notation for Countersubject 1 and Countersubject 2, both in treble clef with a key signature of one sharp (F#). Countersubject 1 is a sixteenth-note pattern. Countersubject 2 is a melodic line with a bracket labeled "7" and the instruction "(upper or lower ad lib)".

Accompaniment options, repeat ad lib in any octave

Acc1



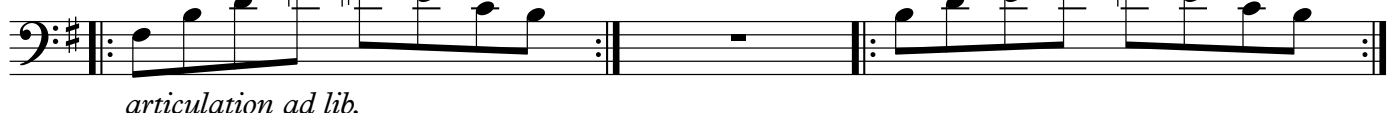
Musical notation for Accompaniment option 1 (Acc1), written in treble clef with a key signature of one sharp (F#). It consists of a series of eighth notes.

Acc2



Musical notation for Accompaniment option 2 (Acc2), written in treble clef with a key signature of one sharp (F#). It consists of a series of eighth notes.

Acc3



Musical notation for Accompaniment option 3 (Acc3), written in bass clef with a key signature of one sharp (F#). It consists of a series of eighth notes.

*articulation ad lib.*

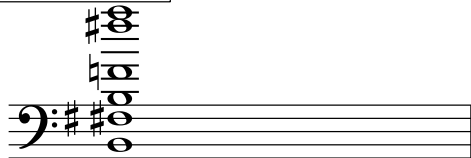
Acc4



Musical notation for Accompaniment option 4 (Acc4), written in bass clef with a key signature of one sharp (F#). It consists of a series of eighth notes.

*articulation ad lib.*

**Transition** Note 3: arrive at long tone one by one or two by two, then begin Part 2.



(Choose a note)

**Part 2**

New Rhythmic Impetus. Play at any time, fade in and out. Repeat any subsection as desired.



Subject



Accompaniment options, repeat ad lib in any octave

Acc1



Acc2



Countersubject 1



**Coda** Note 4: Gravitate to coda when you hear it begin.  
Choose option A or B. Play final bar together.

**A**



**B**

