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PROGRAM NOTES

The six versions of my *Aria and Fugue* were composed and adapted especially for various musical friends and colleagues between 2005 and 2015. The first version was for viola and piano. The *Aria* was composed for violist Hank Dutt of the Kronos Quartet, and pianist Mark Beau Beckham-Shirey, and was premiered by them in June of 2005. The *Fugue* is dedicated to my San Francisco Conservatory colleague, violist Jodi Levitz. The version for violoncello and piano was adapted for cellist Julie Bevan, former faculty member at Brigham Young University, and pianist Douglas Reed. The version for violin and piano was adapted in 2012 for San Francisco-based violinist Gregory Wrenn and pianist Miles Graber. Versions for various instruments and organ were first inspired by my long-time friend and frequently collaborator, Swedish soprano saxophonist Anders Paulsson, who premiered the work in Sweden with organist Andrew Canning in 2009. The adaptation for violoncello and organ was prompted in 2015 by San Francisco-based organist Jonathan Dimmock, violoncellist Angela Lee, and the adaptation for violin and organ soon followed.

The *Aria* features a lyrical, somewhat melancholy melody in the solo instrument which is continually supported by rich, regularly pulsating chords in the accompaniment. Contrasting sections are faster and mysterious in character, with a return to the opening idea. The *Fugue* is based on a subject, both lively and melancholy, in compound meter. This subject is treated with standard devices of development, including inversion and augmentation.

—David Conte

AVAILABLE EDITIONS

Violin and Piano	7941
Viola and Piano	7427
Violoncello and Piano	7428
Soprano Saxophone and Organ	7575
Violin and Organ	8534
Violoncello and Organ	8510

David Conte (b. 1955)

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for Julie Bevan and Douglas Reed

Aria and Fugue

for Violoncello and Piano

David Conte

Aria

Largo serio $\text{♩} = 40$

Violoncello

mp sempre espressivo

Largo serio $\text{♩} = 40$

Piano

p

5

10

15

Musical score for measures 15-19. The top staff is a single melodic line with slurs and ties. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

20

Musical score for measures 20-24. The melodic line continues with a crescendo. The piano accompaniment also features a crescendo. A large watermark "COPYING IS STRICTLY PROHIBITED" is visible across the page.

25

Musical score for measures 25-28. Measure 25 starts with *f* and *accel.*. Measure 26 has *ff* and "Suddenly faster, quasi-cadenza" with a tempo marking of quarter note = 69. The piano accompaniment has sustained chords.

29

Musical score for measures 29-32. Measure 29 starts with *molto rit.* and *p*. Measure 30 has "Fast, mysterious" with a tempo marking of quarter note = 80 and *sul ponticello*. The piano accompaniment includes triplets and a 7-measure rest.

Fugue

Violoncello *mf* Andante moderato ♩. =69

Piano *mf* Andante moderato ♩. =69

8

15

f

22

mf

28

Musical score for measures 28-33. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has one flat, and the time signature is 3/8.

34

Musical score for measures 34-39. The piano accompaniment continues with a consistent eighth-note texture. The vocal line shows some melodic movement. A large watermark is visible across the page.

40

Musical score for measures 40-44. The piano accompaniment features a more complex rhythmic pattern with some sixteenth-note runs. The vocal line has a few notes. The watermark is still present.

45

poco allarg.

a tempo

poco allarg.

a tempo

f

Musical score for measures 45-50. This section includes performance markings: *poco allarg.* and *a tempo* for both vocal and piano parts, and a dynamic marking of *f* (forte) for the piano part. The piano accompaniment has a more active, rhythmic character in the right hand. The watermark is still present.