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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 Gregory Wrenn, violin, and Miles Graber, piano

Aria and Fugue

for Violin and Piano

David Conte

Aria

Violin

Largo serioso $\text{♩} = 40$

mp sempre espressivo

Piano

Largo serioso $\text{♩} = 40$

p

5

10

15

15

20

cresc. poco a poco

cresc. poco a poco

20

25

accel.

Suddenly faster, quasi-cadenza

$\text{♩} = 69$

ff

Suddenly faster, quasi-cadenza

$\text{♩} = 69$

f

ff

25

29

molto rit.

Fast, mysterious $\text{♩} = 80$

sul ponticello

p

Fast, mysterious $\text{♩} = 80$

p

29

Fugue

Andante moderato ♩. = 69

Violin

mf

Piano

Andante moderato ♩. = 69

mf

8

15

f

22

mf

mf

28

Measures 28-33 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measures 28-30 contain whole rests in the top staff. Measures 31-33 show the top staff with eighth-note patterns. The piano accompaniment in the grand staff is continuous throughout.

34

Measures 34-39 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measures 34-39 show the top staff with eighth-note patterns. The piano accompaniment in the grand staff is continuous throughout.

40

Measures 40-44 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measures 40-44 show the top staff with eighth-note patterns. The piano accompaniment in the grand staff is continuous throughout.

45

Measures 45-50 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measures 45-46 are marked *poco allarg.* (ritardando). Measures 47-50 are marked *a tempo*. A forte (*f*) dynamic is indicated at the beginning of measure 47. The piano accompaniment in the grand staff is continuous throughout.