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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



## Fugue

Violoncello

Andante moderato ♩. = 69

*mf*

Piano

Andante moderato ♩. = 69

*mf*



8



15

*f*

*f*



22

*mf*

*mf*



28

Measures 28-33 of the musical score. The piece is in 12/8 time and B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody consists of eighth and sixteenth notes, while the piano part features chords and moving lines in both hands.

34

Measures 34-39 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with some measures featuring triplets in the left hand.

40

Measures 40-44 of the musical score. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody consists of eighth and sixteenth notes, while the piano part features chords and moving lines in both hands.

45

*poco allarg.**a tempo**poco allarg.**a tempo*

Measures 45-50 of the musical score. The piece is in 12/8 time and B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody consists of eighth and sixteenth notes, while the piano part features chords and moving lines in both hands. The tempo markings *poco allarg.* and *a tempo* are present above the staff. The piano part includes a forte (*f*) dynamic marking.