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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

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to Hank Dutt and Mark Beau Beckham-Shirey

Aria and Fugue

for Viola and Piano

David Conte

Aria

Viola

Largo serio $\text{♩} = 40$

mp sempre espressivo

Piano

Largo serio $\text{♩} = 40$

p

5

10

15

20

25

29

Fugue

Andante moderato ♩. =69

Viola *mf*

Piano *mf*

8

15

22

28

Musical score for measures 28-33. The system includes a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The music features a steady eighth-note accompaniment in the piano and a vocal line with eighth-note patterns.

34

Musical score for measures 34-39. The system includes a vocal line in bass clef and a piano accompaniment in grand staff. The piano accompaniment continues with eighth-note patterns, and the vocal line has some melodic movement.

40

Musical score for measures 40-44. The system includes a vocal line in bass clef and a piano accompaniment in grand staff. The piano accompaniment features a more complex rhythmic pattern with some chords.

45

Musical score for measures 45-50. The system includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line starts with a *poco allarg.* marking and a *f* dynamic, then returns to *a tempo*. The piano accompaniment also has a *poco allarg.* marking and a *f* dynamic. The system concludes with a double bar line and a key signature change to one flat.