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## Program Notes

*Sonata for Violoncello and Piano* was written especially for Cellist Emil Miland. As a performer, Mr. Miland has frequently appeared with many of the world's finest singers, and his playing for me has always embodied many features of vocal technique, including a special kind of *portamento*, and varying speeds of *vibrati*. To that end, I fashioned in this piece long, arching melodies that are unabashedly lyrical and romantic in character.

The first movement, marked *Allegro moderato appassionato*, is cast in an expansive sonata-allegro form, and its trajectory unfolds with bold, sweeping gestures. Though firmly in D major, the entire melodic and harmonic texture of the movement is highly chromatic, giving the musical character a sense of heightened inflection and intensity.

The second movement is a *Passacaglia* in F minor built on a three-measure bass line which includes all twelve tones of the chromatic scale. The mood of the movement is predominantly solemn and serious, though there is a recurring contrasting section based on a more lyrical, expressive theme. The variations on the ground bass become progressively more rhythmically animated, leading to a climax featuring the second melodic idea. The work ends solemnly, with the cello moving from its highest register down to come to rest on its lowest note, the open C string.

The third movement I call a *Lied*, as it is modeled on songs by Schubert and Schumann. The movement is a quietly expressive Andante in the sunny and regal key of E $\flat$  major, featuring a singing line in the cello's middle register, accompanied by steady eighth-note repeated chords in the piano. The accompaniment includes continuously rising lines in the inner voices, and the cello takes up this rising line in the climax of the movement.

The fourth movement is a spirited *Gigue* in D major and 9/8 time built on three contrasting themes: the first dance-like, the second humorous, the third broadly sung and lyrical. The first theme from the first movement is quoted in the last section of this movement, leading to a restatement of the lyrical theme and the dance theme. The movement concludes with a brisk and lively coda.

—David Conte

# Sonata for Violoncello and Piano

David Conte

## I.

Andante ♩ = 92 *rall.* Allegro moderato appassionato ♩ = 112

The musical score is written for Cello and Piano. It begins with a Cello part that has a rest for the first two measures, followed by a melodic line starting in measure 3. The Piano part starts with a series of triplets in the right hand and a bass line in the left hand. The tempo and dynamics change throughout the piece, with markings for *mf*, *mp*, and *rall.* The score is divided into three systems, with measure numbers 4 and 7 indicated at the beginning of the second and third systems respectively. A large 'Copyrighted Material' watermark is overlaid on the score.

10

Cel. *f*

Pno. *f*

13

Cel. *p*

Pno. *p*

**Poco meno mosso, deliberamente**  
♩ = 104

*rit.*

**Moderato**  
♩ = 96

17

Cel. *p*

Pno. *mp*

20

Cel. *mp* *mf*

Pno. *p* *mp*

23

Cel.

Pno. *l.h.*

27

Cel.

Pno. *mf*

31 *rit.* **Allegro moderato scherzando** ♩ = 112

Cel. *mf* *tr*

Pno. *mp*

34 *tr*

Cel.

Pno.

37

Cel.

Pno.

## II. Passacaglia

Adagio serio ♩ = 60

Piano *p*

4

Pno.

7

Cel. *mp*

Pno.

10

Cel.

Pno.

13 *rit.* Più mosso, espressivo ♩ = 69 *rit.*

Cel. *mf*

Pno. Più mosso, espressivo ♩ = 69 *mp* *rit.*

18 *mp* *mf* *mf*

Cel. *mp* *mf*

Pno. *p* *mf*

Come prima ♩ = 60

21 *mp* *mp* *mp*

Cel. *mp* *cresc. poco a poco*

Pno. *mp* *cresc. poco a poco*



### III. Lied

Andante, always serenely confident and expressive ♩ = 52

Piano

Measures 1-4 of the piano accompaniment. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present at the beginning.

Pno.

Measures 5-7 of the piano accompaniment. The right hand continues the melodic line, which becomes more active with sixteenth notes in measure 7. The left hand maintains the eighth-note accompaniment. A *p* dynamic marking is present.

Pno.

Measures 8-10 of the piano accompaniment. Measure 8 features a triplet in the right hand. Measure 9 has a *mp* dynamic marking. Measure 10 is marked *poco rall.* and ends with a fermata. The left hand accompaniment continues throughout.

Cel.

Measures 11-14 of the cello part. The music is in 3/4 time with a key signature of two flats. The cello plays a simple, sustained melodic line. A *mp sempre sostenuto* dynamic marking is present. The tempo is marked *a tempo* with a quarter note equal to 52 (♩ = 52).

Pno.

Measures 15-18 of the piano accompaniment. The right hand continues the melodic line, and the left hand continues the eighth-note accompaniment. A *p* dynamic marking is present at the start of the system.

15

Cel.

Pno.

19

Cel.

Pno.

23

Cel.

Pno.

*mf* *mp*

*mf* *p*

27

Cel. *mf* *poco rall.* *a tempo* ♩ = 52 *p*

Pno. *mp* *poco rall.* *a tempo* ♩ = 52 *p*

31

Cel.

Pno. *mf* *r.h.*

35

Cel. *mp* *mf*

Pno. *p*

# IV. Gigue

Allegro giocoso ♩ = 132

Cel. *mf*

Pno. *mf*

5

Cel.

Pno.

8

Cel. *f*

Pno. *f*

11 *pizz.*  
Cel. *mp*

Pno. *mp* *p*

14 *f sub.*

Pno.

17 *arco*  
Cel. *f*

Pno. *mf*

20

Cel. *mf* *f*

Pno. *f*

23

Cel.

Pno.

25

Cel.

Pno.

28

Cel.

Pno.