

Sonata no. 1

piano

Rebecca Oswald
(1996)

Duration 9:00



Rebecca Oswald Music
rebeccaoswald.com

Rebecca Oswald (b. 1958) is an award winning composer and lifelong pianist. Her catalogue includes music for piano as well as other solo instruments, various chamber ensembles, string and full orchestra, art songs, all types of choral ensembles including chorus with orchestra, a clarinet concerto, and an opera. She has also written music for film and games. She holds a Bachelor of Music degree, *summa cum laude*, in music theory and composition from Westminster Choir College (1998), and a Master of Music degree in music composition from the University of Oregon School of Music (2001). For more information please visit rebeccaoswald.com or write to rebecca@rebeccaoswald.com.

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Program notes:

Sonata no. 1 is rather like a dramatic tone poem suggesting a hero's journey (challenges, striving, uncertainty, searching, inner and outer struggles) — one which ends darkly, but with a glimmer of hope. The structure of this single movement work recalls classical sonata allegro form. Inspired by late 19th and early 20th century tonality, the exposition and recapitulation derive from functional, tonal harmony, while the modulatory development uses the overtone scale to explore earlier themes in new ways. *Sonata no. 1* is dedicated to Lillian Livingston, my piano teacher at Westminster Choir College.

Requests:

- (1) Please report all U.S. performances of this work to BMI (classical@bmi.com) and to me (rebecca@rebeccaoswald.com) by emailing a JPG or PDF of a program, flyer, poster, or ticket showing the title of my programmed work(s) and my name (Rebecca Oswald).
- (2) Similarly, please report all non-U.S. performances to the host country's national performance rights organization, to BMI (classical@bmi.com), and to me (rebecca@rebeccaoswald.com).

Many thanks! I hope you enjoy playing *Sonata no. 1*.

— *Rebecca Oswald*



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Notes to performers:

In light of the frequent damper pedal changes in *Sonata no. 1*, after the initial “” marking, an abbreviated version () of that symbol is used to indicate the subsequent damper pedal depressions. Damper pedal lifts () are only indicated if the damper pedal is not immediately depressed again. Additionally, this work requires occasional use of the sostenuto pedal, often applied in a rapid but precisely timed combination with the damper pedal. The music may indicate that the damper pedal be lifted and depressed numerous times during a single sostenuto event. As the sostenuto pedal should only be depressed when the damper is raised and the desired underlying resonant notes held down with the fingers, the sostenuto’s exact beginning is marked by an arrow (typically in a brief moment between markings of the damper pedal being lifted and depressed) followed by the indication “*sost.*”. The end of the sostenuto’s (dotted line) duration is further clarified by a small tick mark.

Sometimes an inner voice is shared between the hands, and in these passages the notated line will cross from one staff to the other while maintaining the inner voice’s rhythm. To highlight the phrases of these inner lines, an S-shaped slur that goes between the two staves of the grand staff may be used.

Do not feel obliged to use the marked fingerings; they are merely suggestions.

The score contains some courtesy accidentals. They are not in parentheses.

to Mrs. Lillian Livingston

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Bright, expressive ($\text{♩} = \text{ca. } 72$)

Steadily (♩ = 72)

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 1 starts with a rest followed by eighth-note pairs. Measure 2 shows sixteenth-note patterns. Measures 3-4 show eighth-note pairs. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note pairs. Measures 9-10 show sixteenth-note patterns. Measure 10 ends with a repeat sign and the instruction "tre corde". Measure numbers 1 through 10 are placed above the notes, and measure numbers 3, 4, 5, and 1 are circled.

16

legato

una corda

3

19

poco riten. a tempo

p mp

tre corde

22

poco riten.

25

a tempo

8va -

loco

27

poco riten.

a tempo

30

8va -

poco rall.

33

a tempo

cantando

36

(inner voice **p** to m. 49)

Sonata no. 1

38

40

42

(8va)

44

46

(8va)

f (p) 3 4 5 6 6 6

pp 3 4 5 6 6 6

loco

8va 3 1 4 5 6 6

mp 3 4 5 6 6 6

* ↑sost

48

(8va)

mp 3 4 5 6 6 6

mf 3 4 5 6 6 6

* ↑sost

* ↑sost

* ↑sost

50

(8va)

f 3 4 5 6 6 6

mf 3 4 5 6 6 6

mp 3 4 5 6 6 6

loco

1 3 1 3

* ↑sost

* ↑sost

* ↑sost

52

p 3 4 5 6 6 6

pp 3 4 5 6 6 6

(*tutti*) 3 4 5 6 6 6

ritard.

8va 1 3 1 3

4 2 1 5 2 5 2

5 4 6 6 6 6

* ↑sost

* ↑sost

* ↑sost

Sonata no. 1

a tempo

54

(8^{va}) -> loco 2 4
ff 8^{va}-

mf

2> 1 4 1 6 6 6

> 2 1
maestoso ff mp < f mp

3 4 2
6

R R R R

56

3 4
2 1

f pp mf <> <>
mf pp mf mp pp p pp

2 3 5 R R R R R

riten.

a tempo

59

3 1
mp mf 3
p

5 4 R R R R

mp p
5 4 R R R R

61

3 1
mf 3
mp p

mp p
3 2 R R R R

4
2

mp
5 4 R R R R

sost

Musical score for piano, page 10, measures 64-67. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is B-flat major (indicated by three flats). Measure 64 starts with a half note followed by a fermata. The right hand plays eighth-note chords in groups of four, indicated by a bracket above the notes and the number '4'. The left hand provides harmonic support. Measure 65 begins with a dynamic 'mf' (mezzo-forte). The right hand continues its eighth-note chordal pattern. Measure 66 begins with a dynamic 'f' (forte). Measure 67 concludes the section. The score includes several grace notes marked with asterisks (*), some with 'sost' (sustained) markings. The piano keys are shown with black and white dots to indicate pitch.

A musical score for piano, page 67. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four flats. The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic (ff) and a grace note. Measure 2 begins with a piano dynamic (mf). Measure 3 starts with another forte dynamic (ff). Measure 4 begins with another piano dynamic (mf). Various performance instructions are placed above specific notes: '1' appears twice in measure 1, '3' appears three times in measure 2, '5' appears once in measure 2, '6' appears twice in measure 1 and once in measure 2, and '2' appears once in measure 4. Measures 5 and 6 show more complex patterns with multiple notes per beat. The score is annotated with a large, semi-transparent watermark reading 'ISSUE ONLY' diagonally across the page.

Musical score for piano, page 10, measures 69-70. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 69 starts with a dynamic ***ff***. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 70 begins with a ***ritard.*** (ritardando) instruction above the right hand's eighth-note chords. The dynamics change to ***fff mp*** (fortississimo, mezzo-forte). The right hand continues with eighth-note chords, and the left hand provides harmonic support. The score concludes with a dynamic ***p*** (pianissimo).

Moonlit, poco rubato ($\text{♩} = \text{ca. } 54$)

Musical score for piano, page 10, measures 71-75. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 71 starts with a dynamic *p*. The right hand plays a sixteenth-note pattern with grace notes, while the left hand provides harmonic support. Measure 72 continues this pattern. Measure 73 begins with a bass note followed by a sixteenth-note pattern. Measure 74 features a bass line with eighth-note chords. Measure 75 concludes with a final bass note. Fingerings (1, 2, 3) and slurs are used to guide the performer.

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74

poco rit. *a tempo*

una corda

77

poco rit. *a tempo*

tre corde

80

poco rall. *a tempo*

83

3-5

85

86

87

88

89

90

91

92

93

Sonata no. 1

ritard.

a tempo

95 *una corda*

8va *l.h. sopra*

loco

tre corde

98 *mf*

ten.

agitato

ff (inner voices **p** to m. 102)

sost.

100 *f*

mf

8va

102 *(p)*

pp

mf

sost.

poco rit.

104

f *mf* *f* *(tutti)*

sost

8va—

106

a tempo

ff maestoso

sost

109

ff *f* *ff*

mf

ff *mf* *ff*

sost

15^{ma} - - - - - 8^{va} - - - - - *loco*

118

molto rit.

fff

p

pp

a tempo

poco rit.

Dark, expressive (♩ = ca. 72)

ritard.

allarg.

una corda

121

FOR PERUSAL USE ONLY

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