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.

Rebecca Oswald

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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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Catalogue no. ROM-9603

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Notes to performers:

In light of the frequent damper pedal changes in ***Sonata no. 1***, after the initial " Ped. " marking, an abbreviated version (𝒫) 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

Sonata no. 1

piano

Rebecca Oswald

Bright, expressive (♩ = ca. 72)

ritard.

una corda *tre corde* *una corda*

Steadily (♩ = 72)

agitato

l.h. *simile*

tre corde

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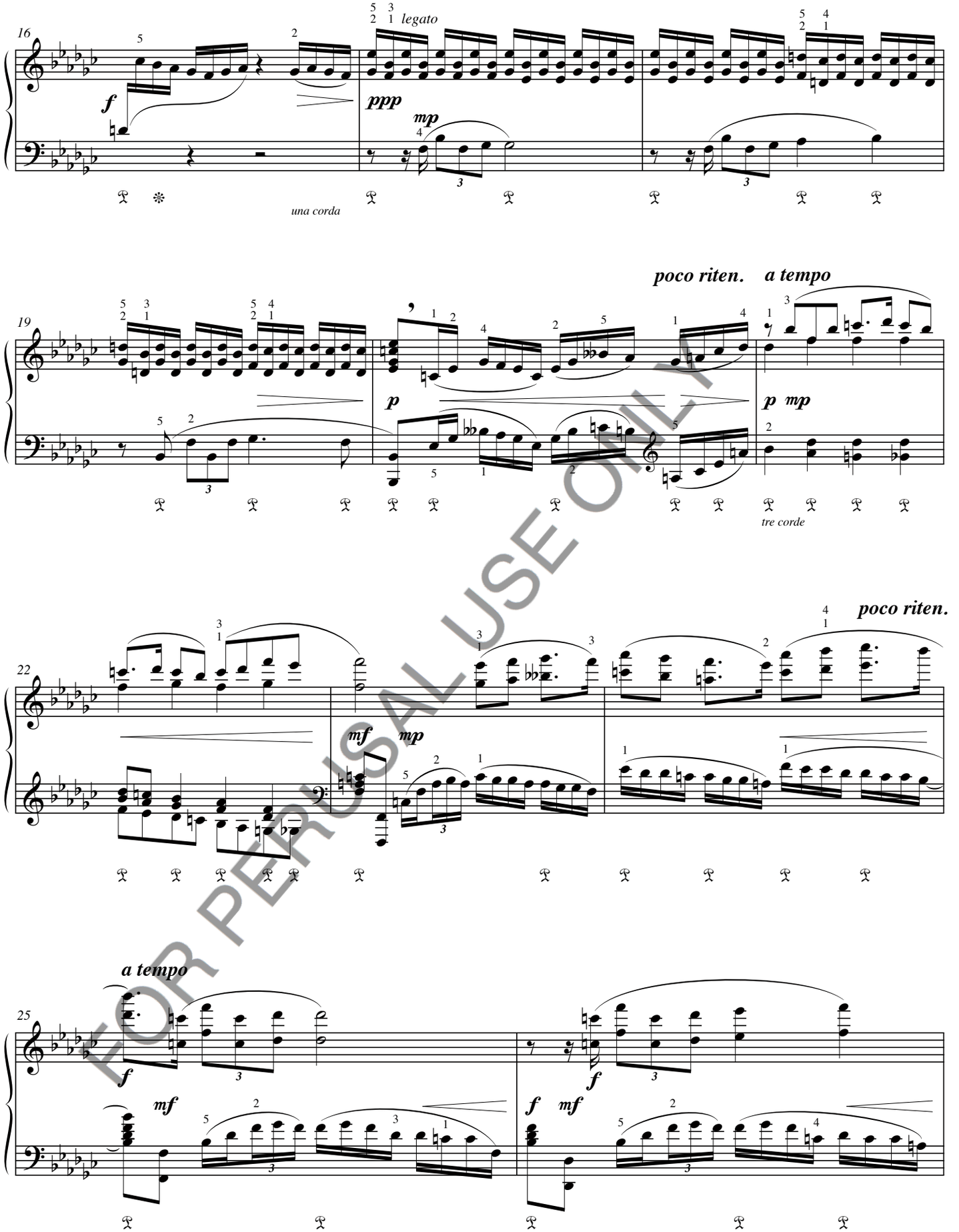

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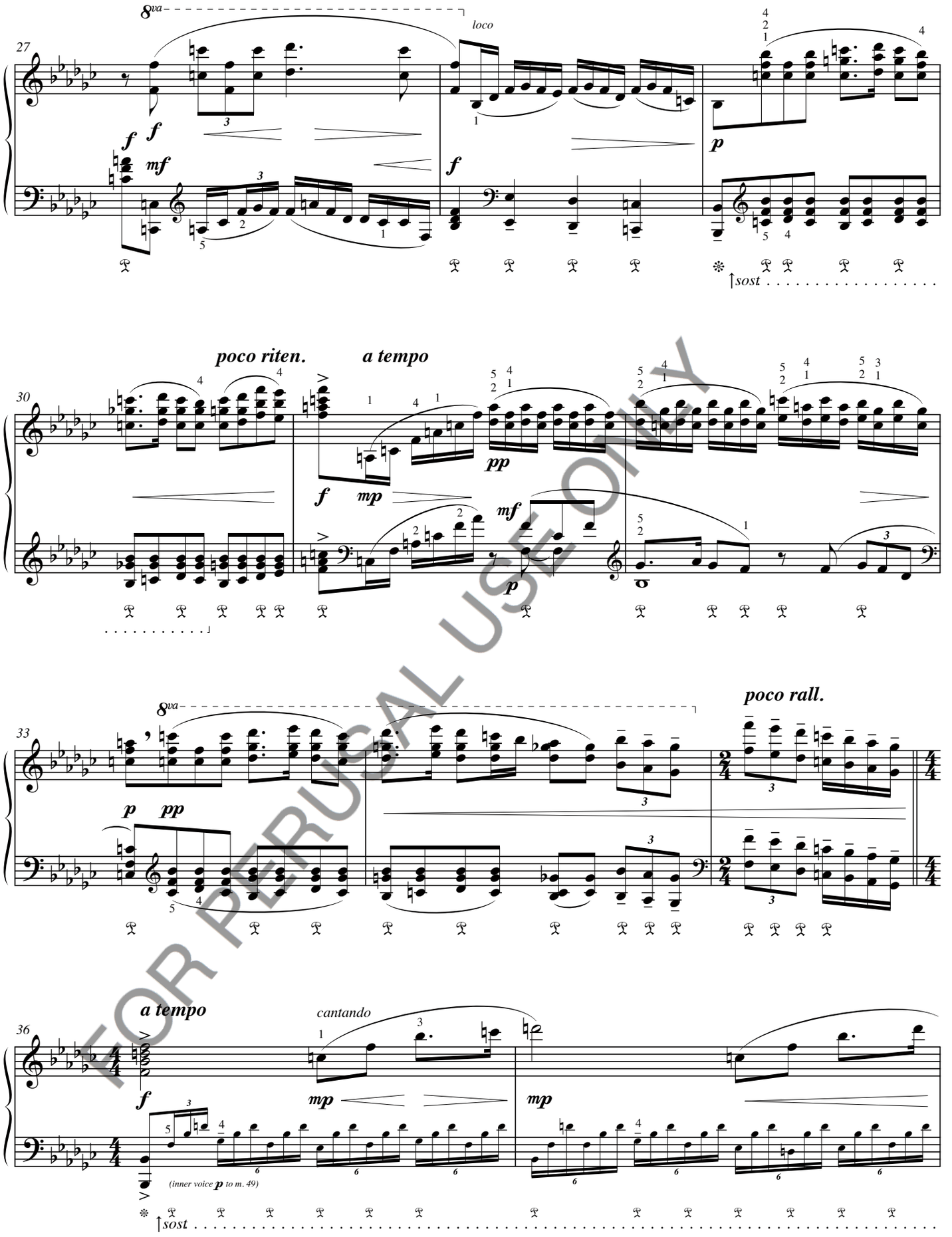

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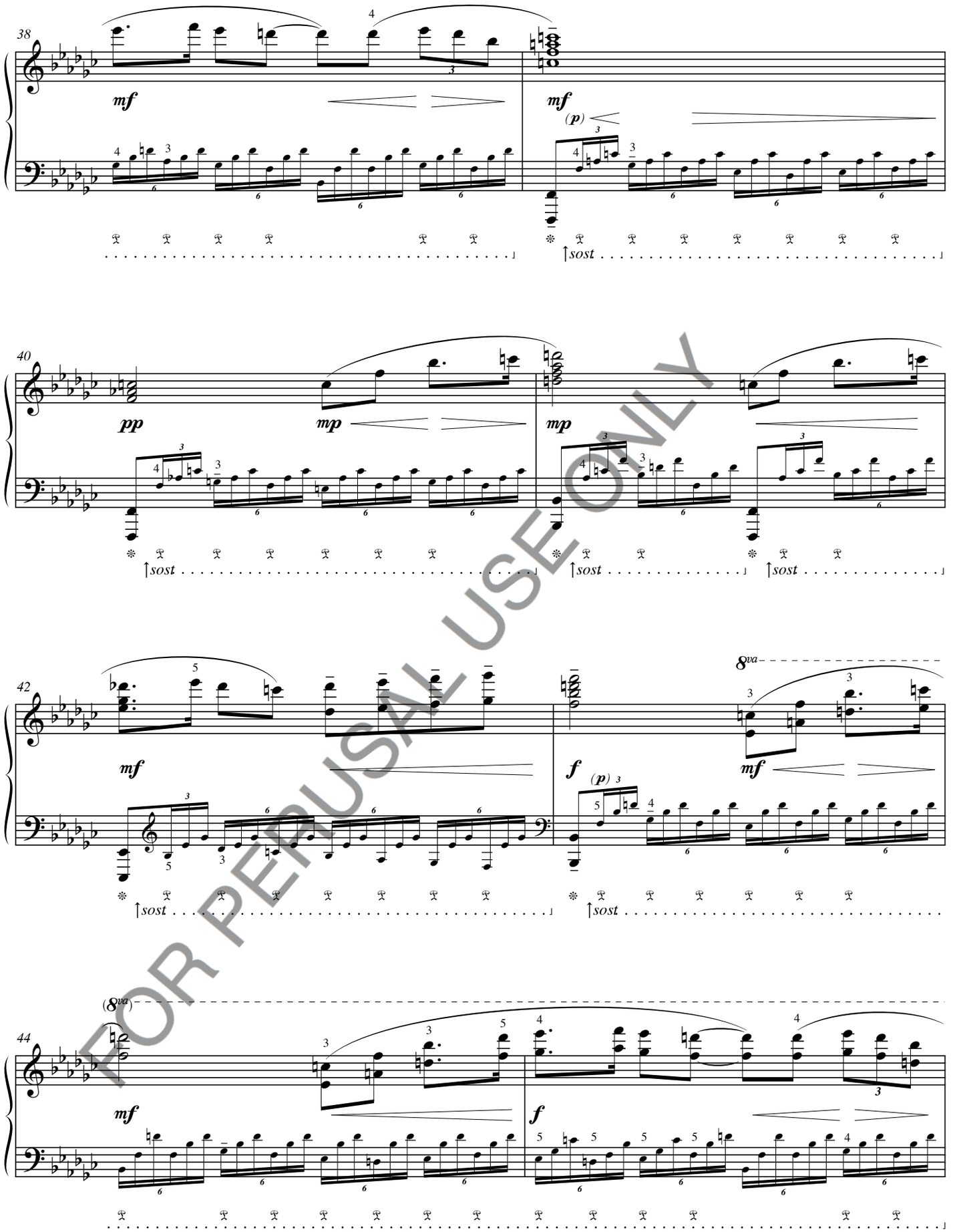

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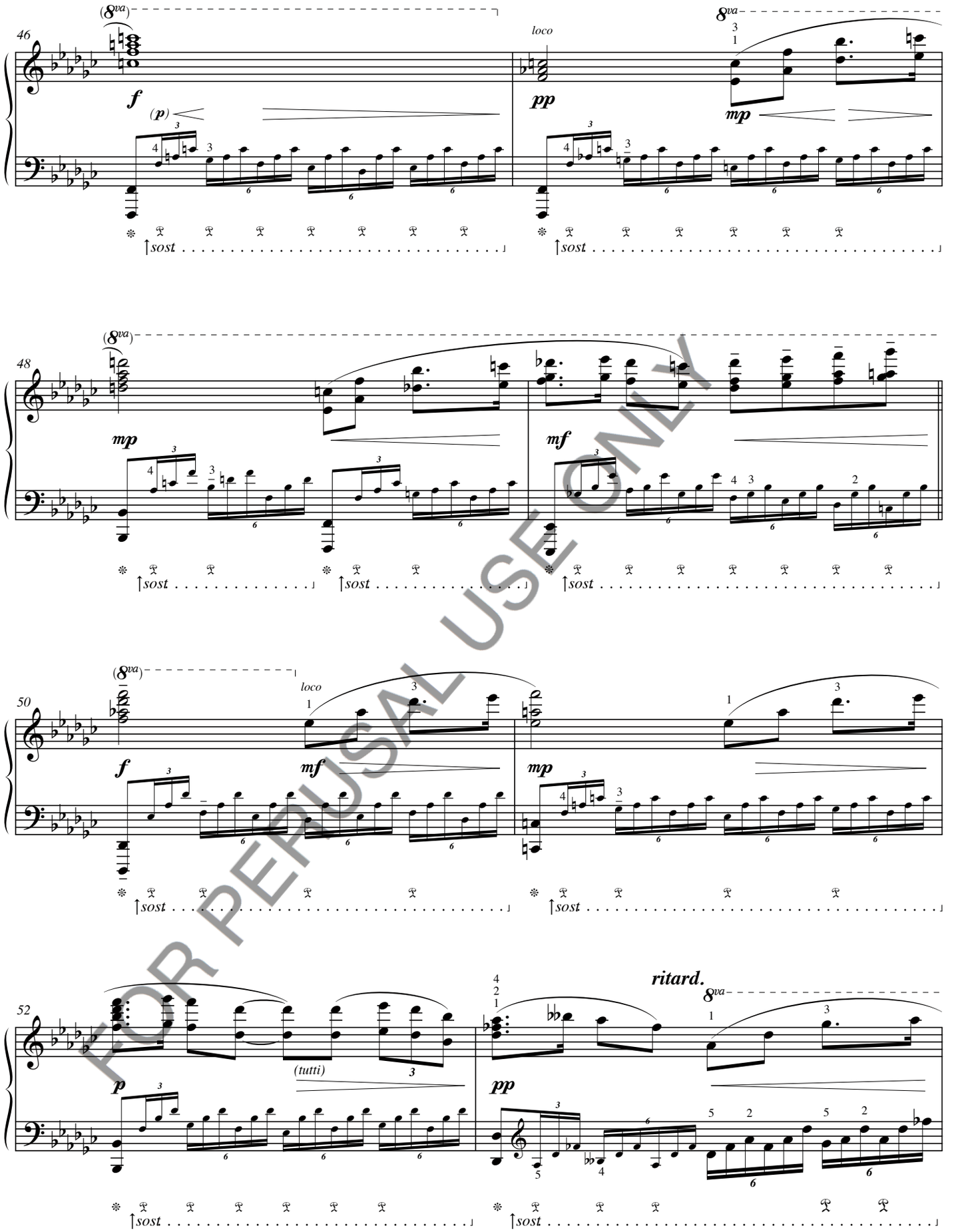

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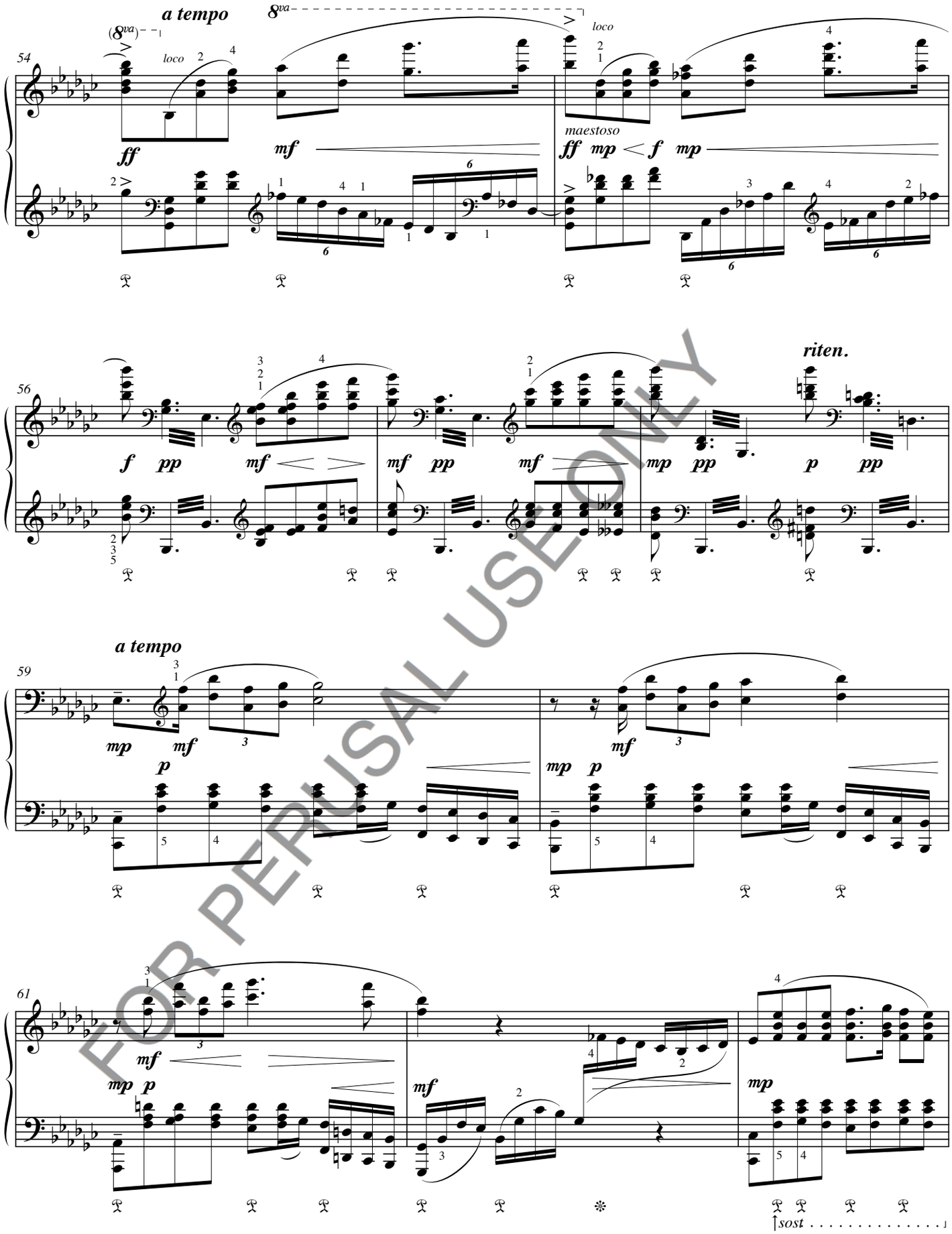

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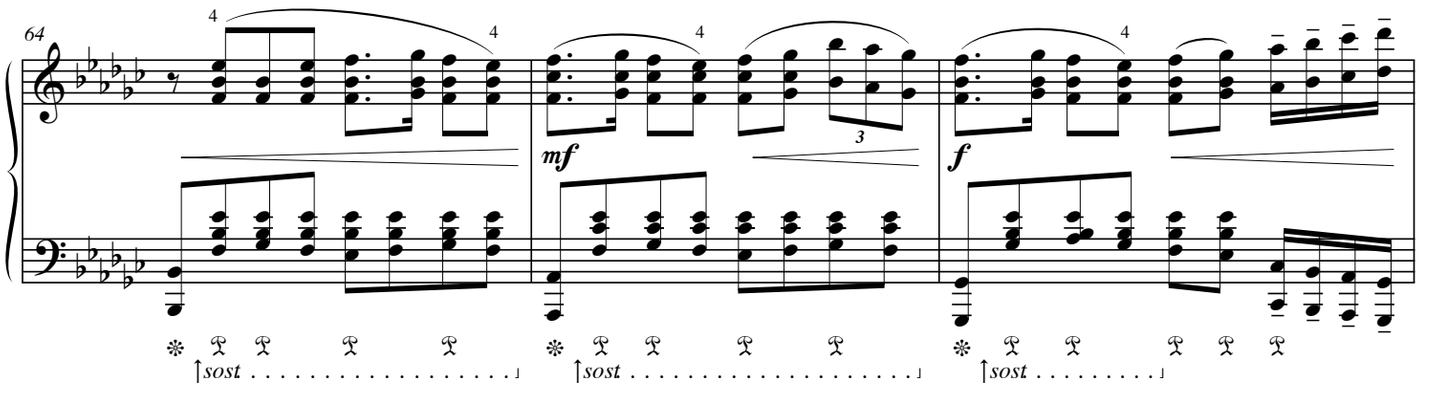
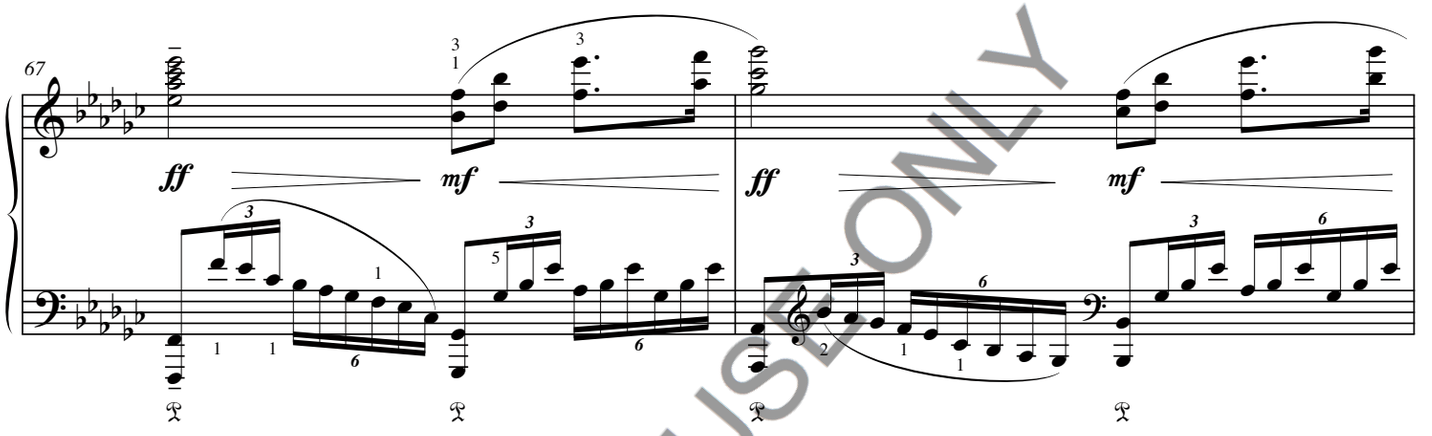
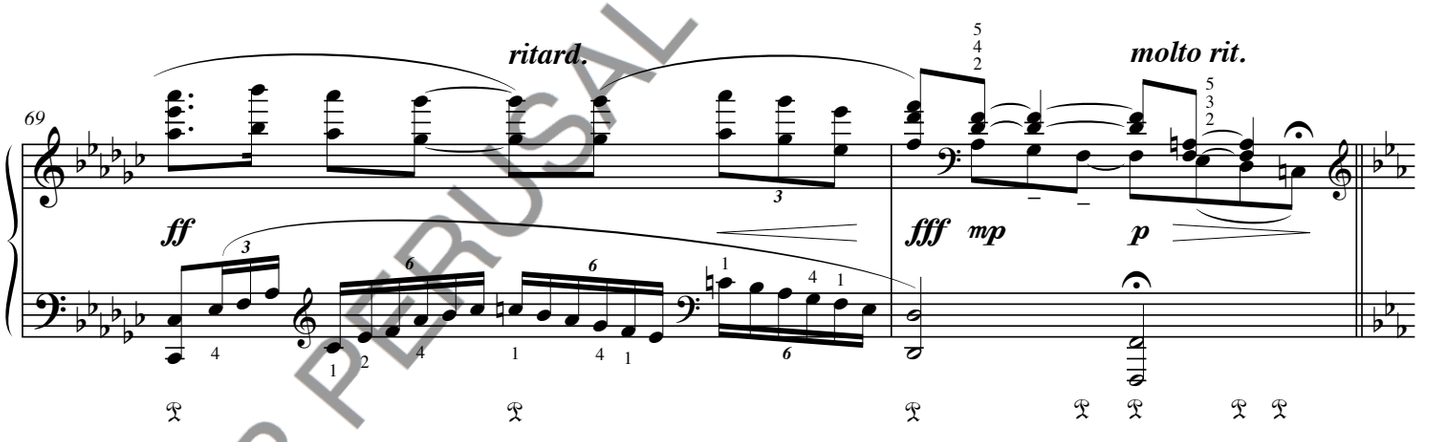
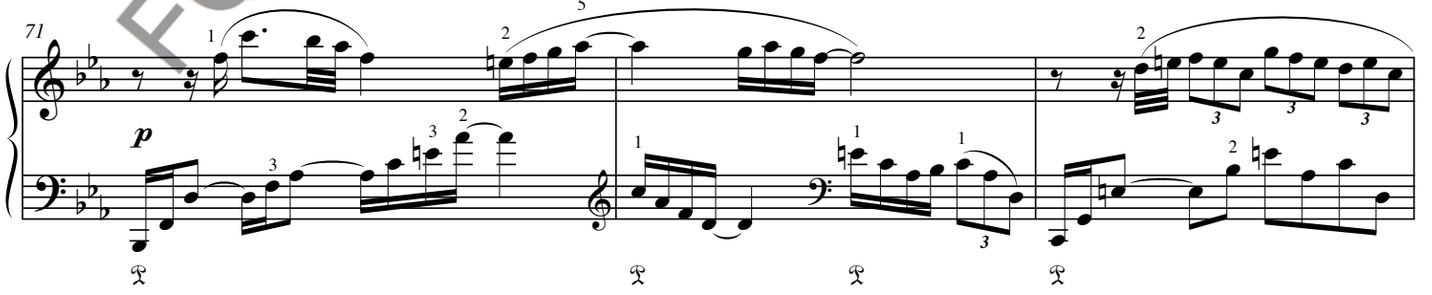






Moonlit, poco rubato (♩ = ca. 54)



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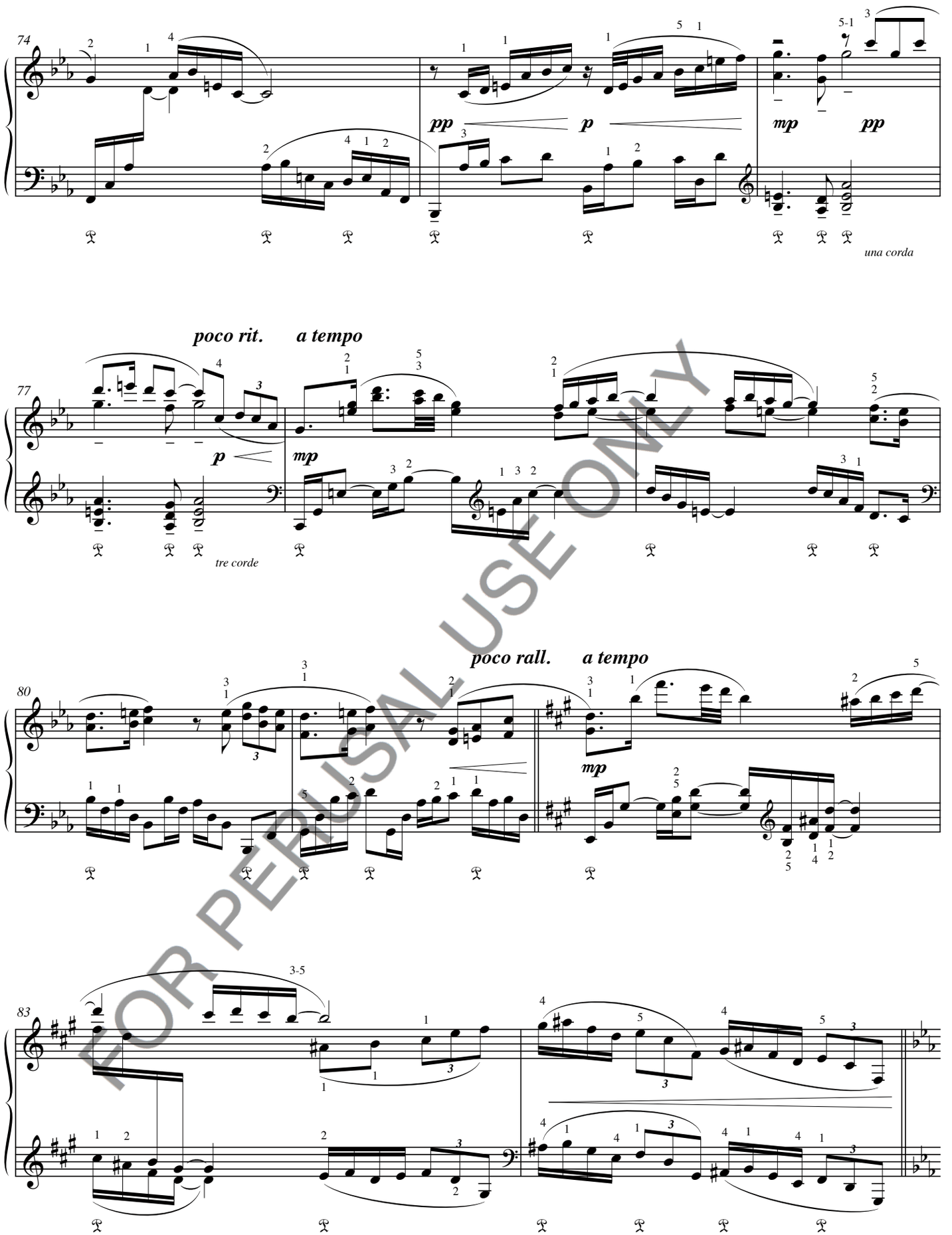

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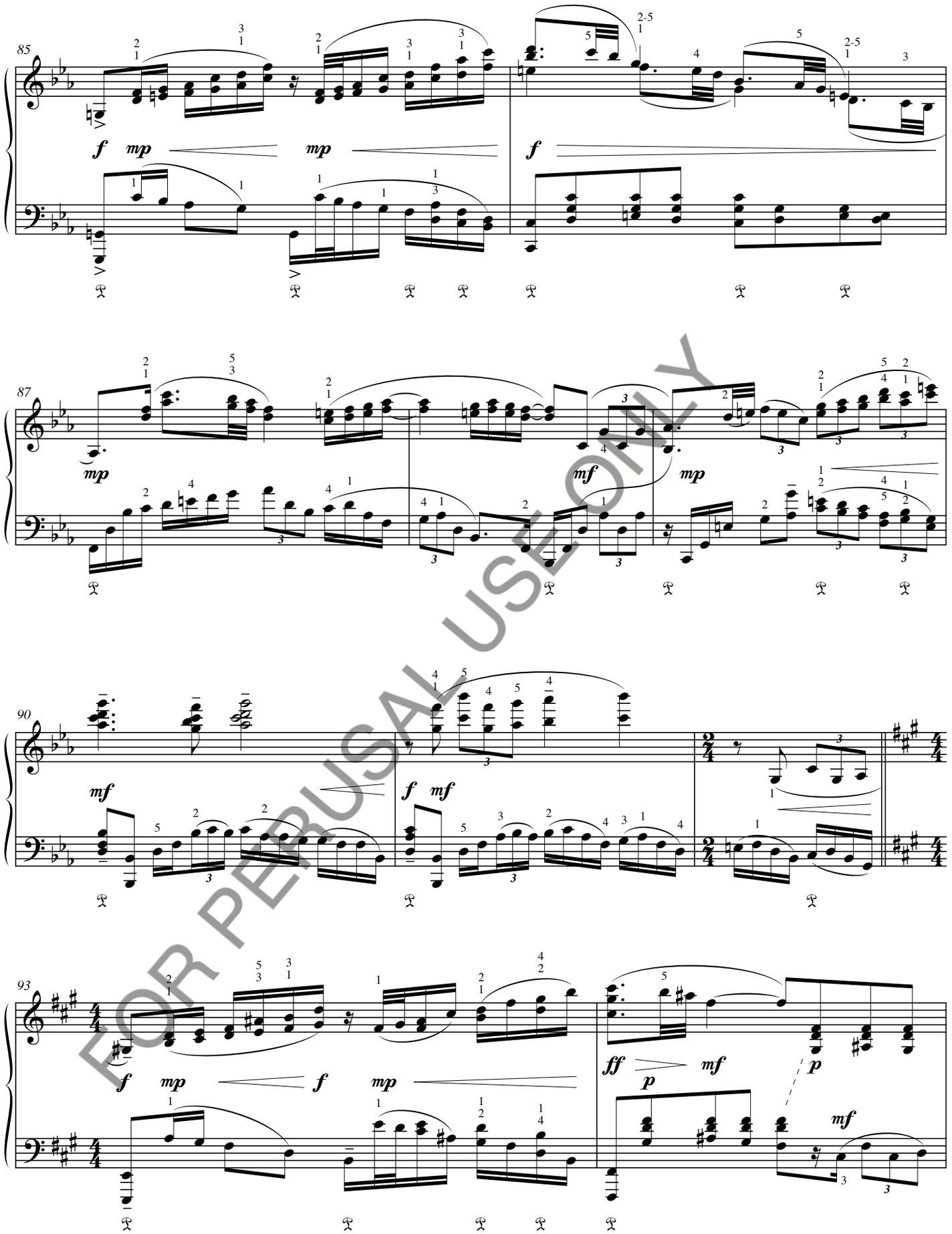

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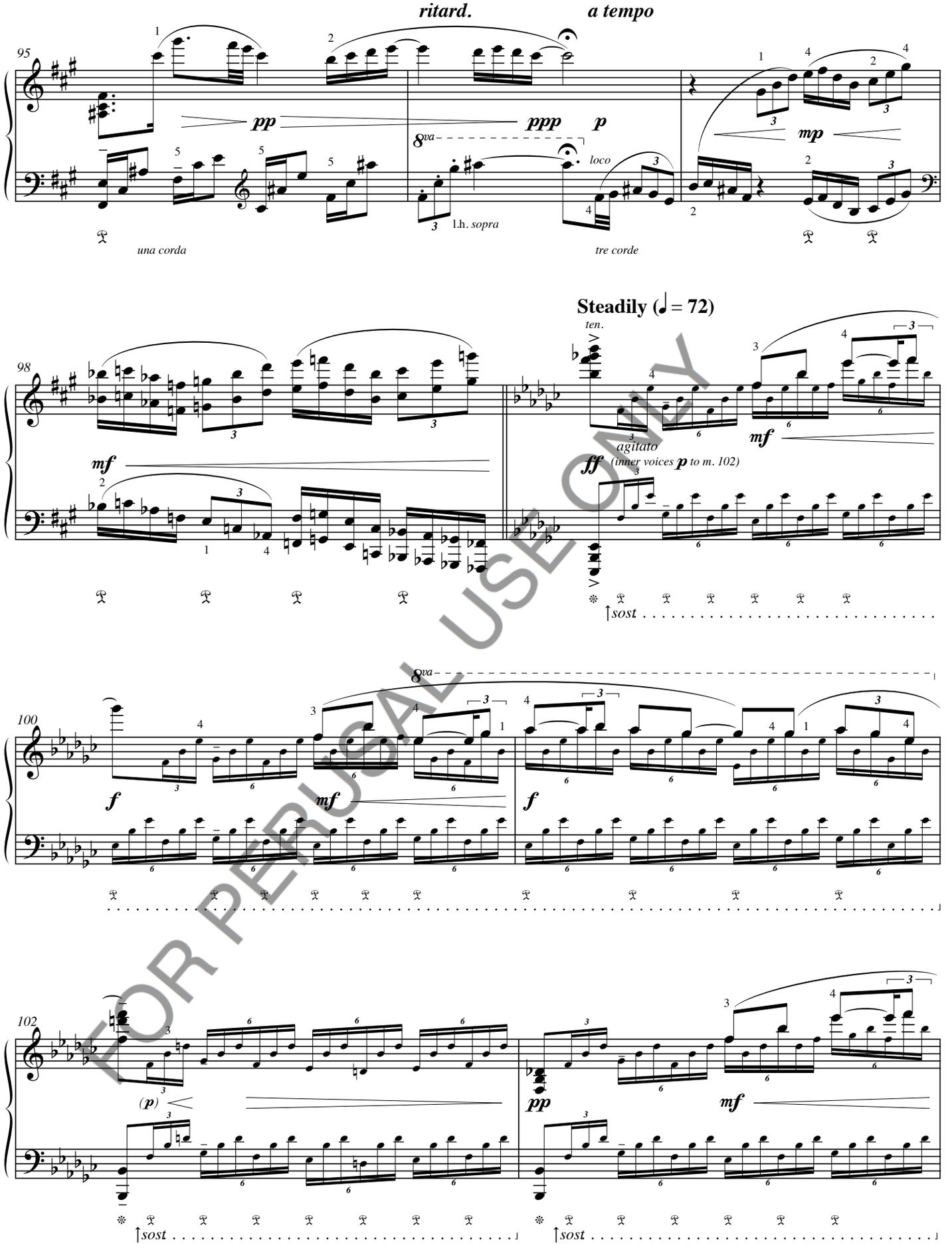

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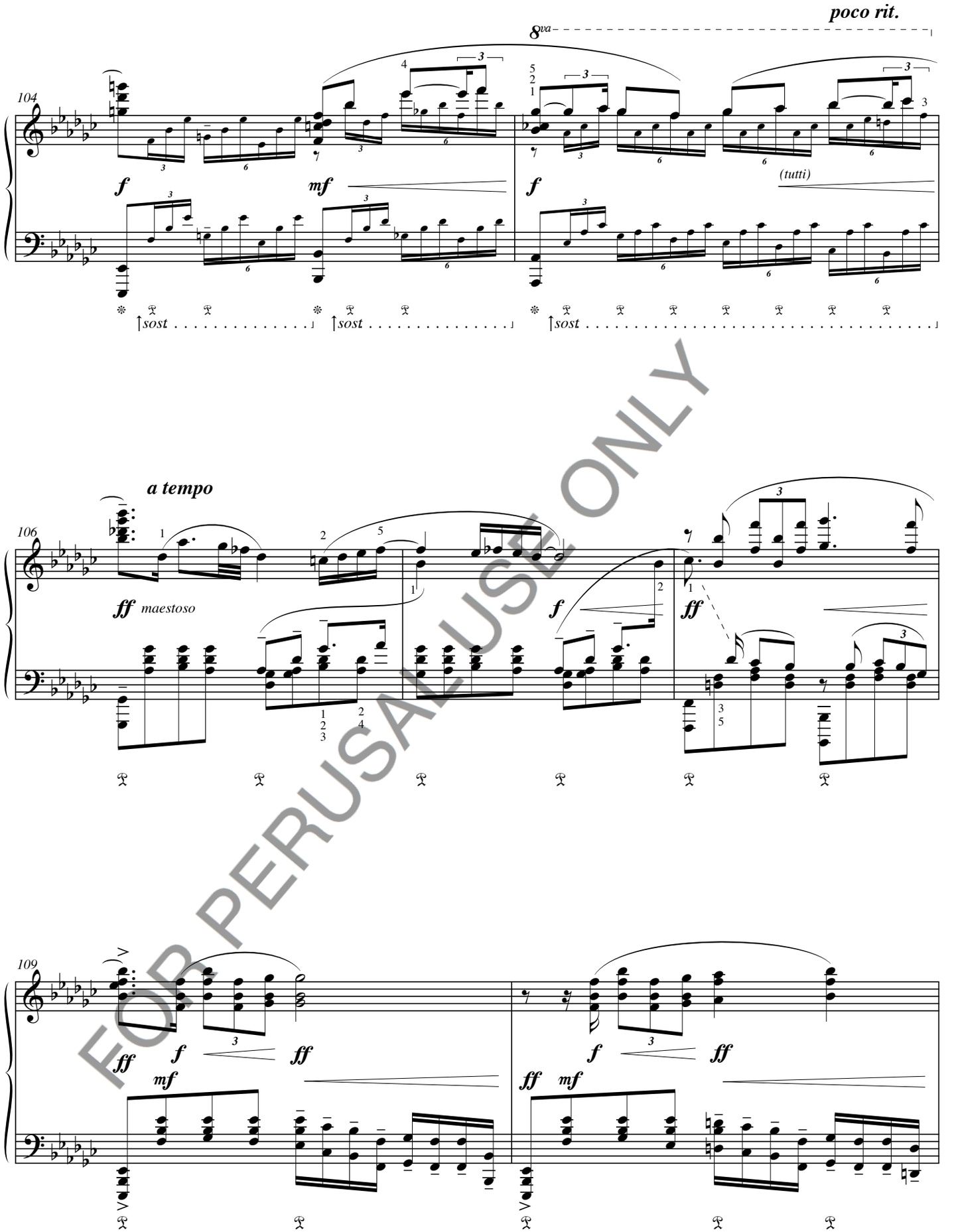

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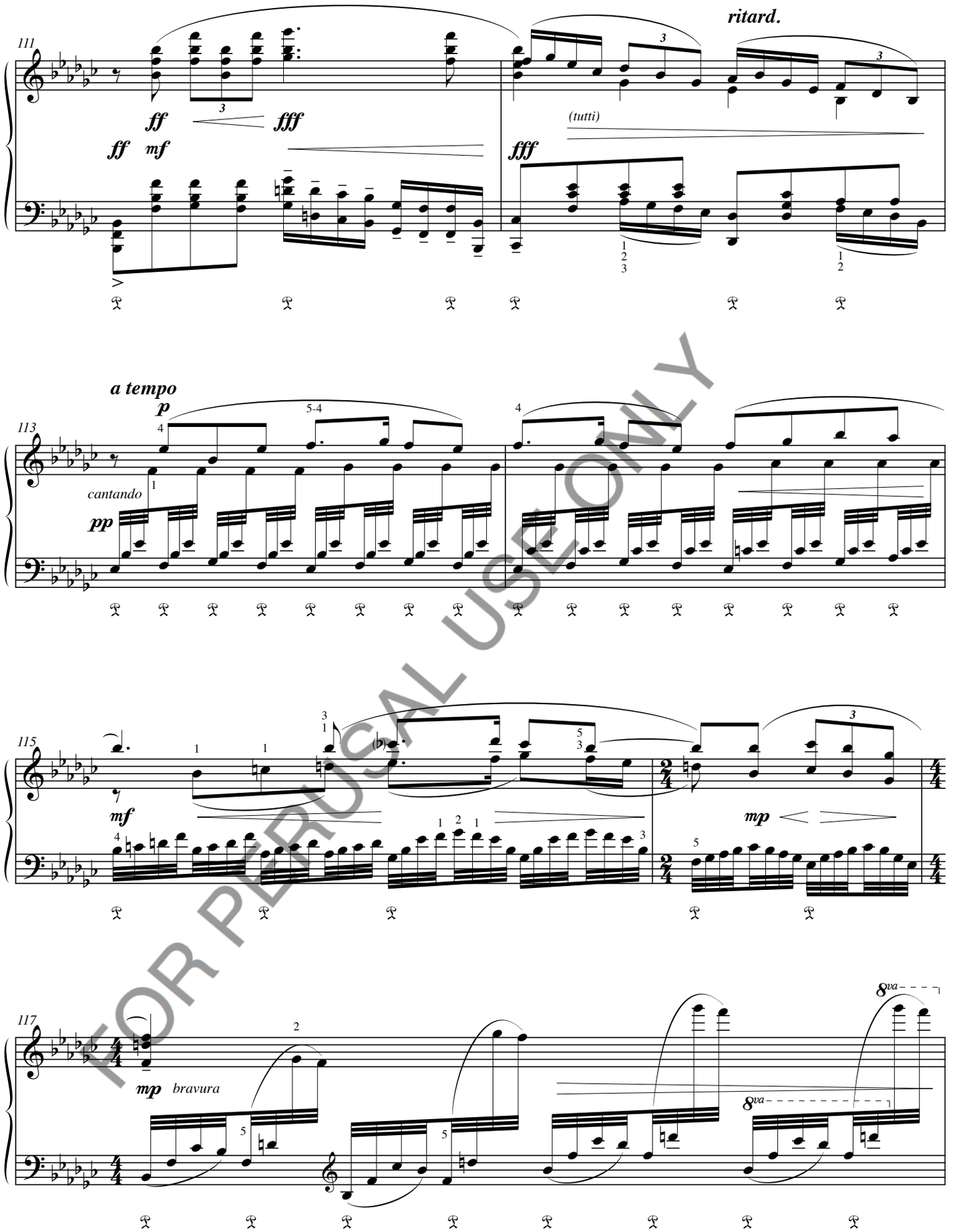

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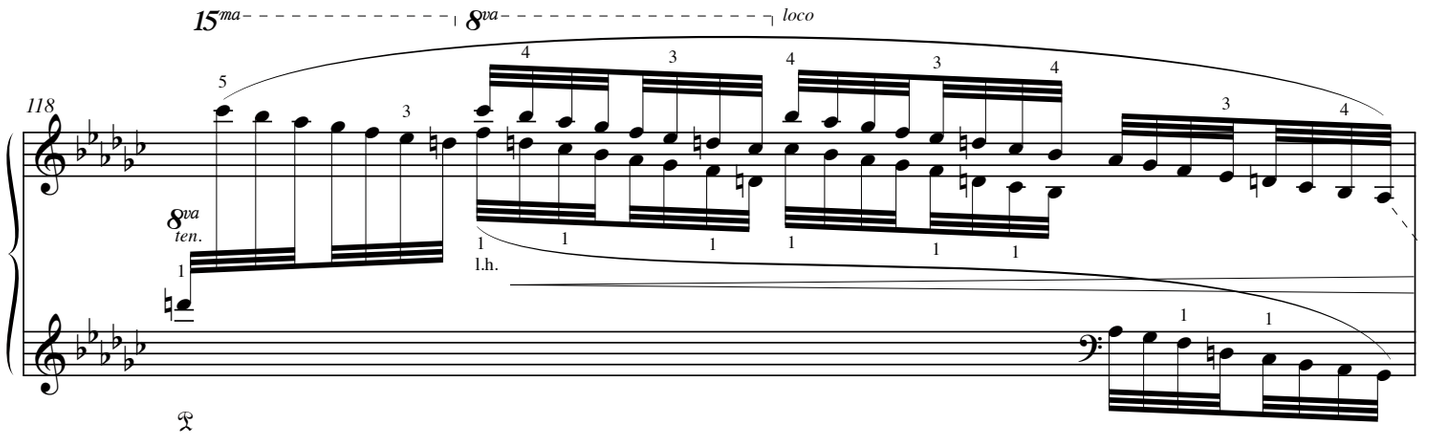

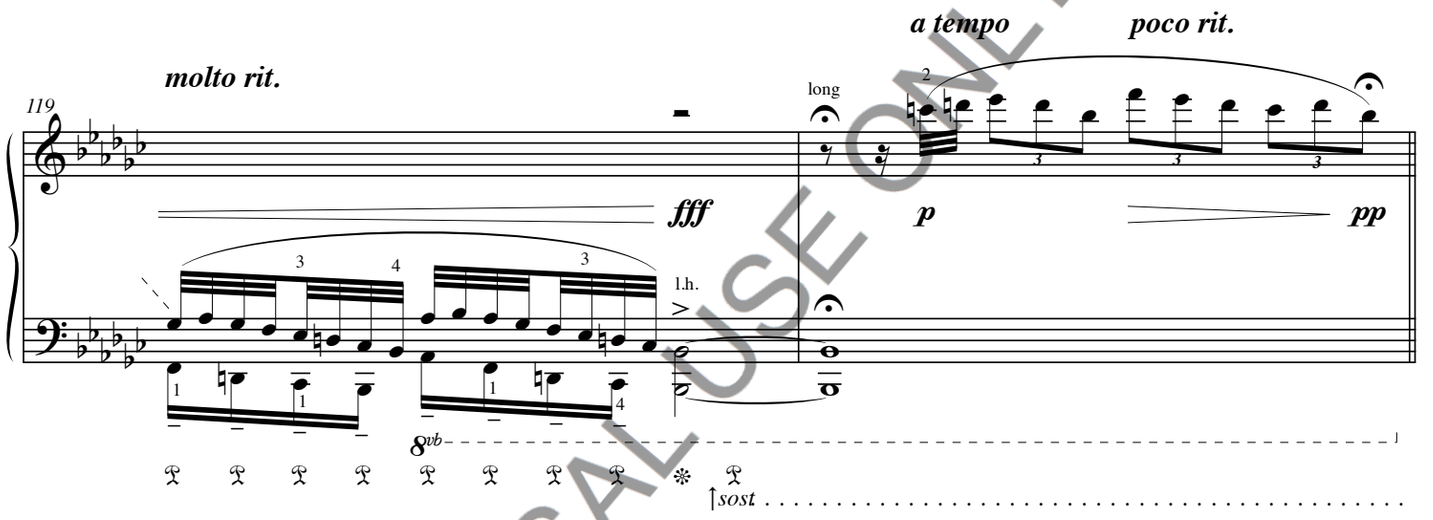

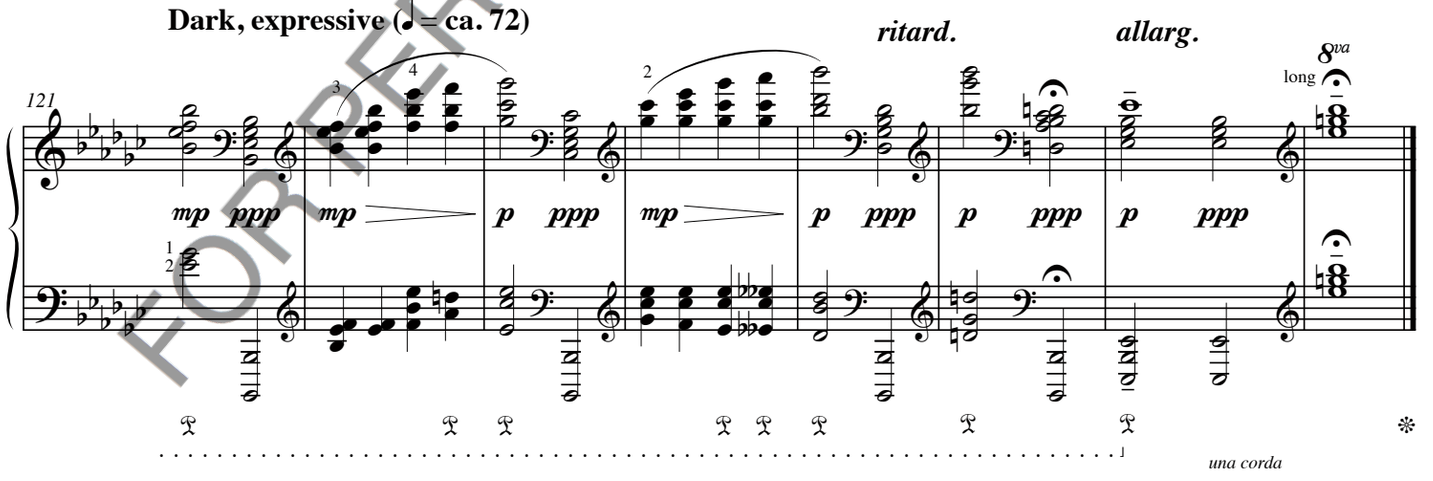

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