Full Score

W.M. SOBIESKA

OBOE SONATA

for oboe & piano.
May optionally be performed
for oboe solo.

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I. The Elderberry Tree

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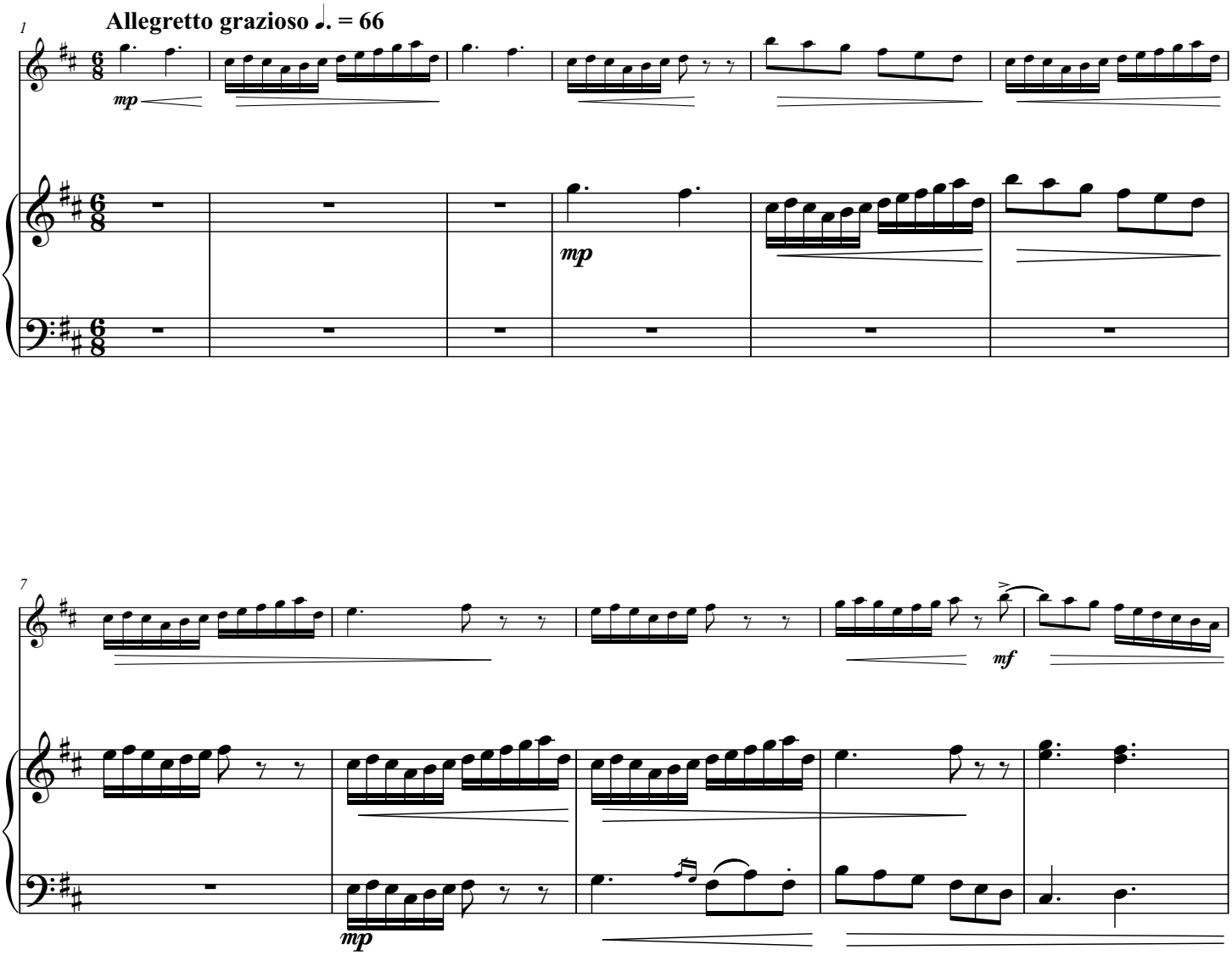

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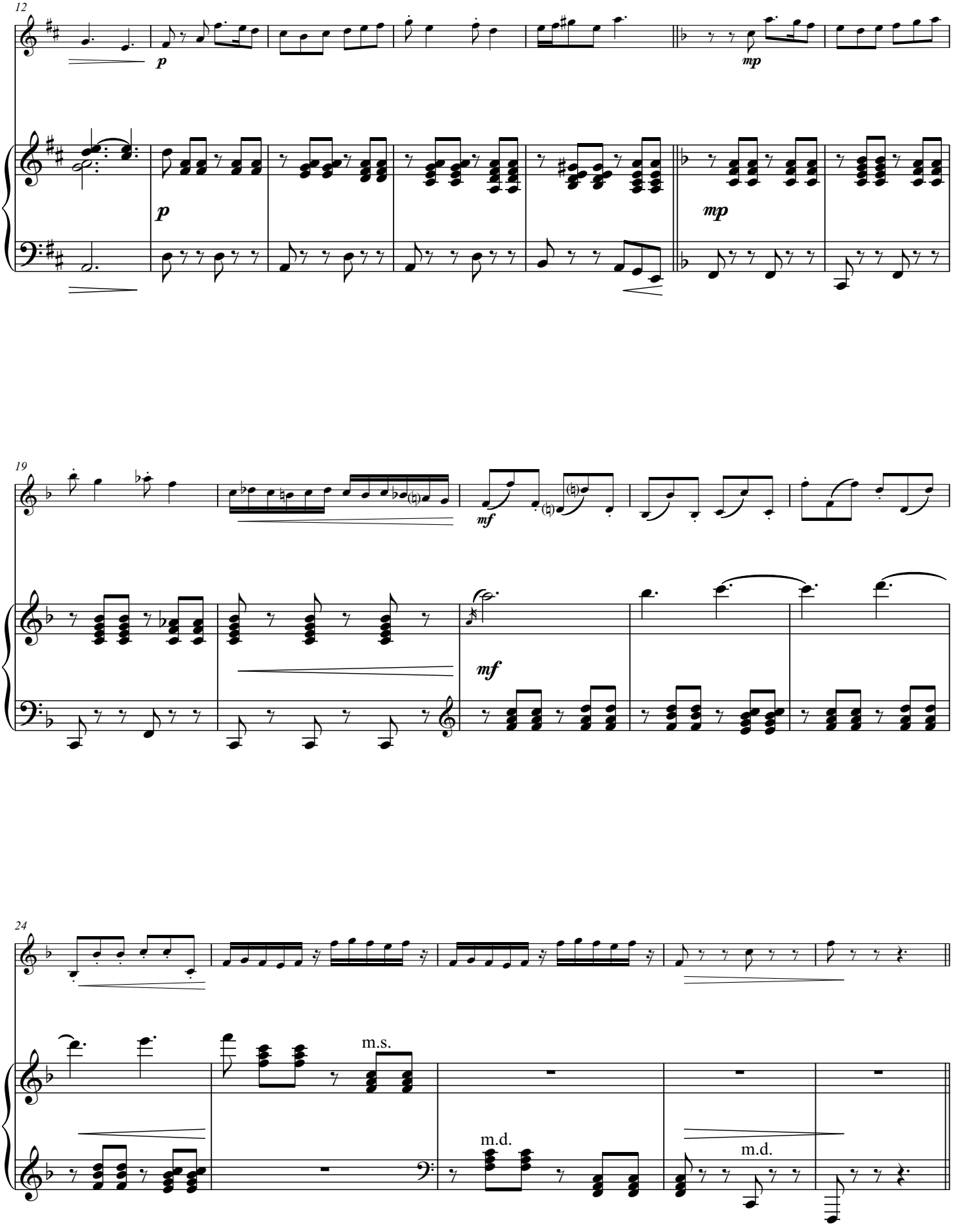
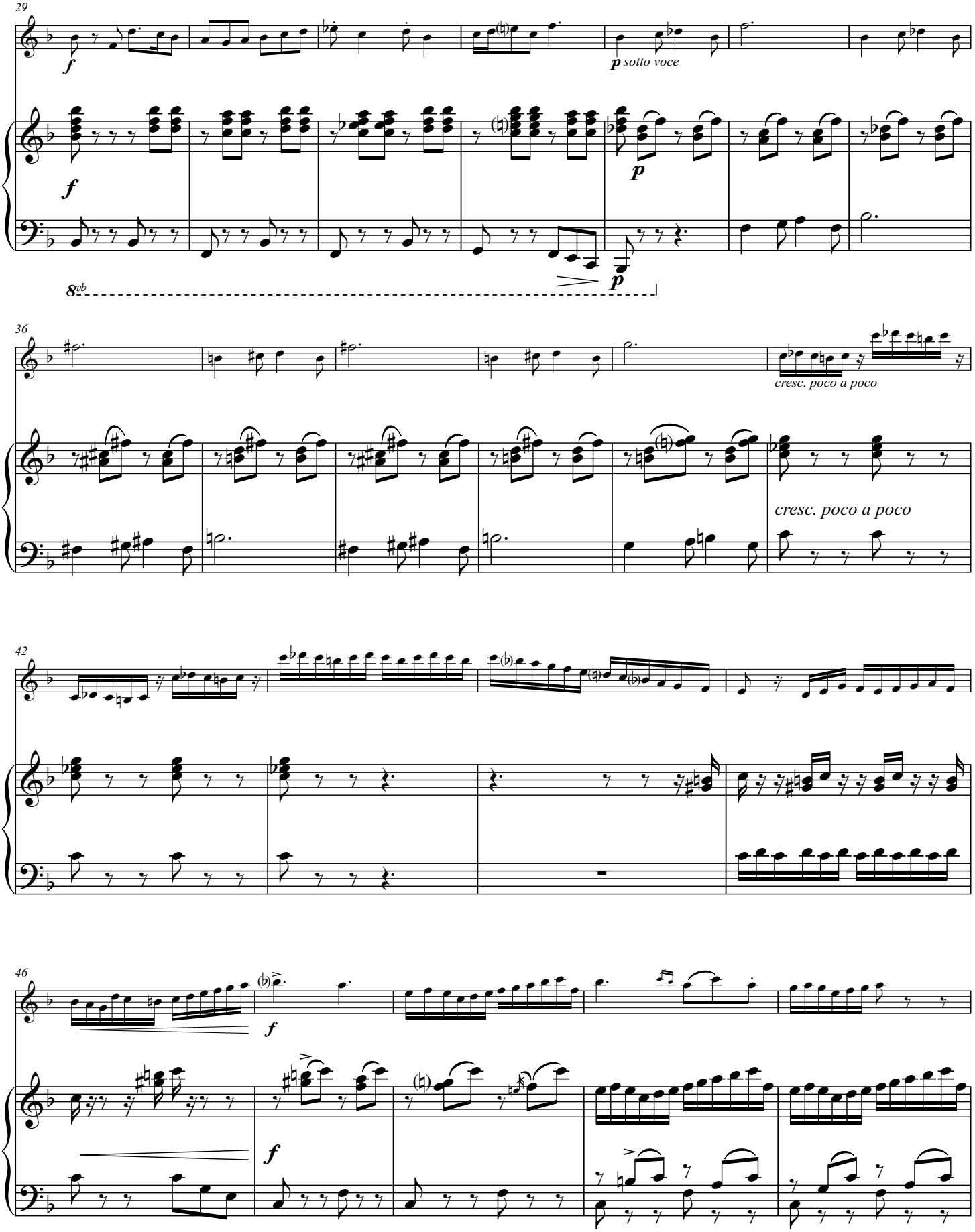
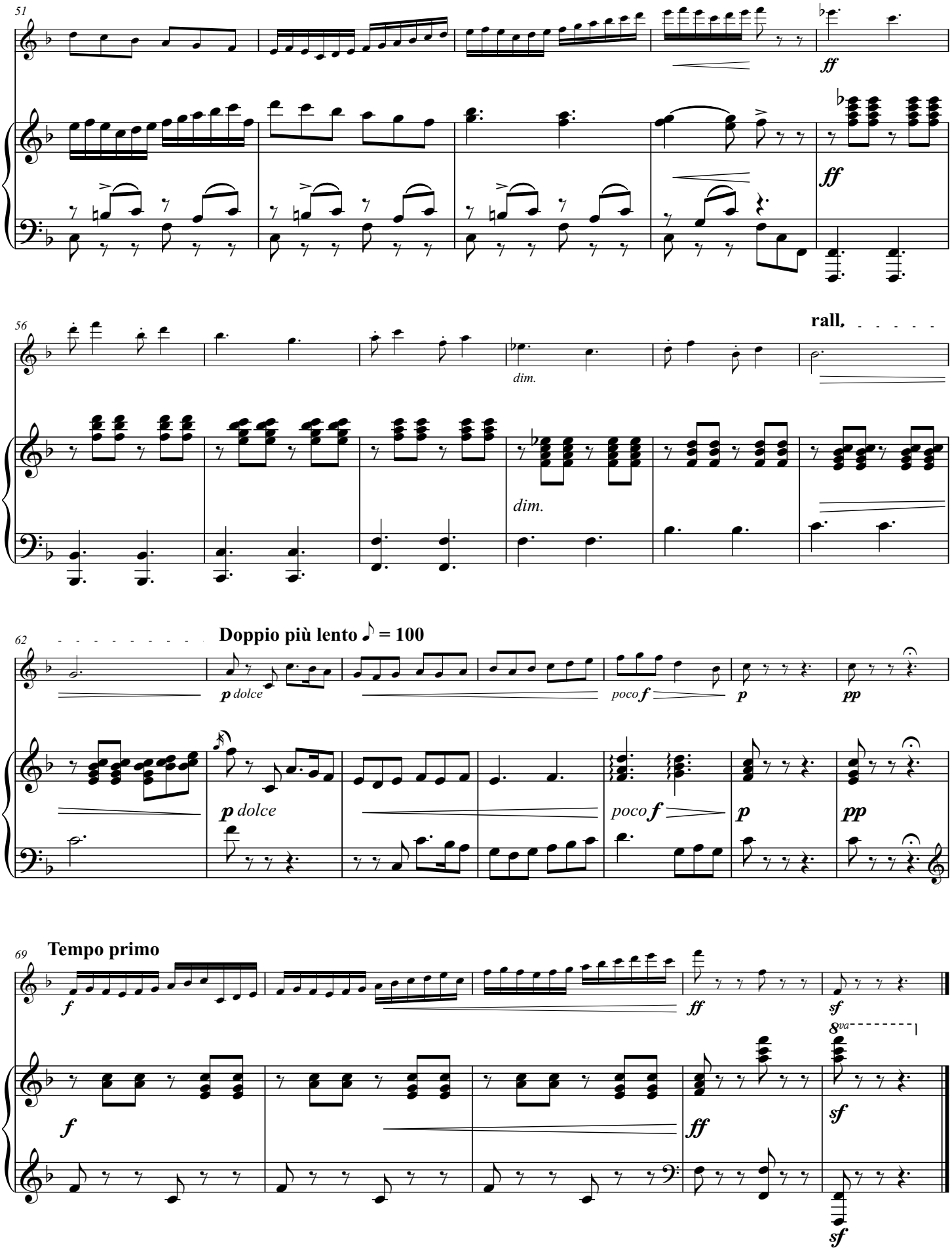

12
p
mp
19
mf
24
m.s.
m.d.
m.d.

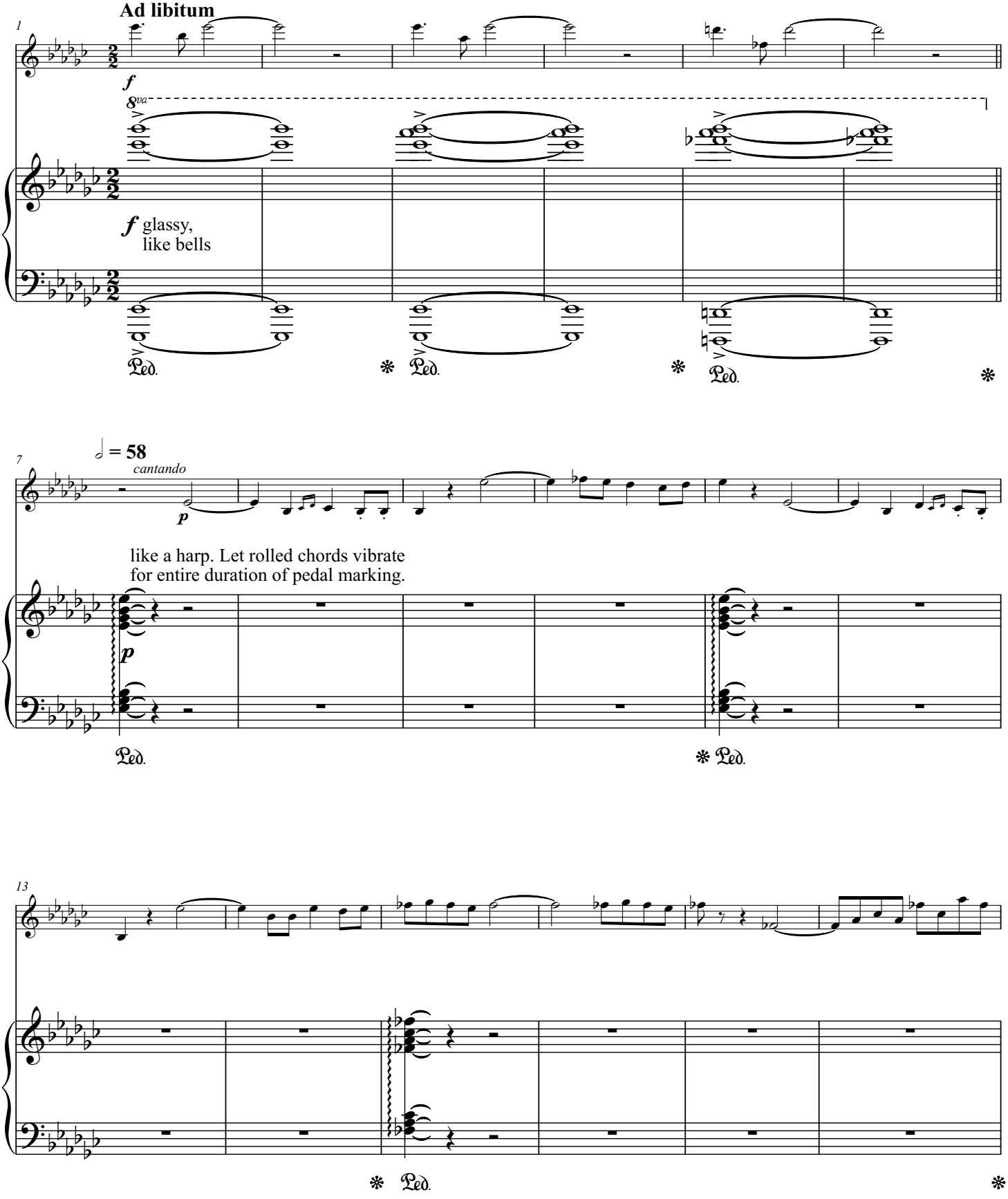

29
f
p sotto voce
f
p
8vb
p
36
cresc. poco a poco
cresc. poco a poco
42
46
f
f

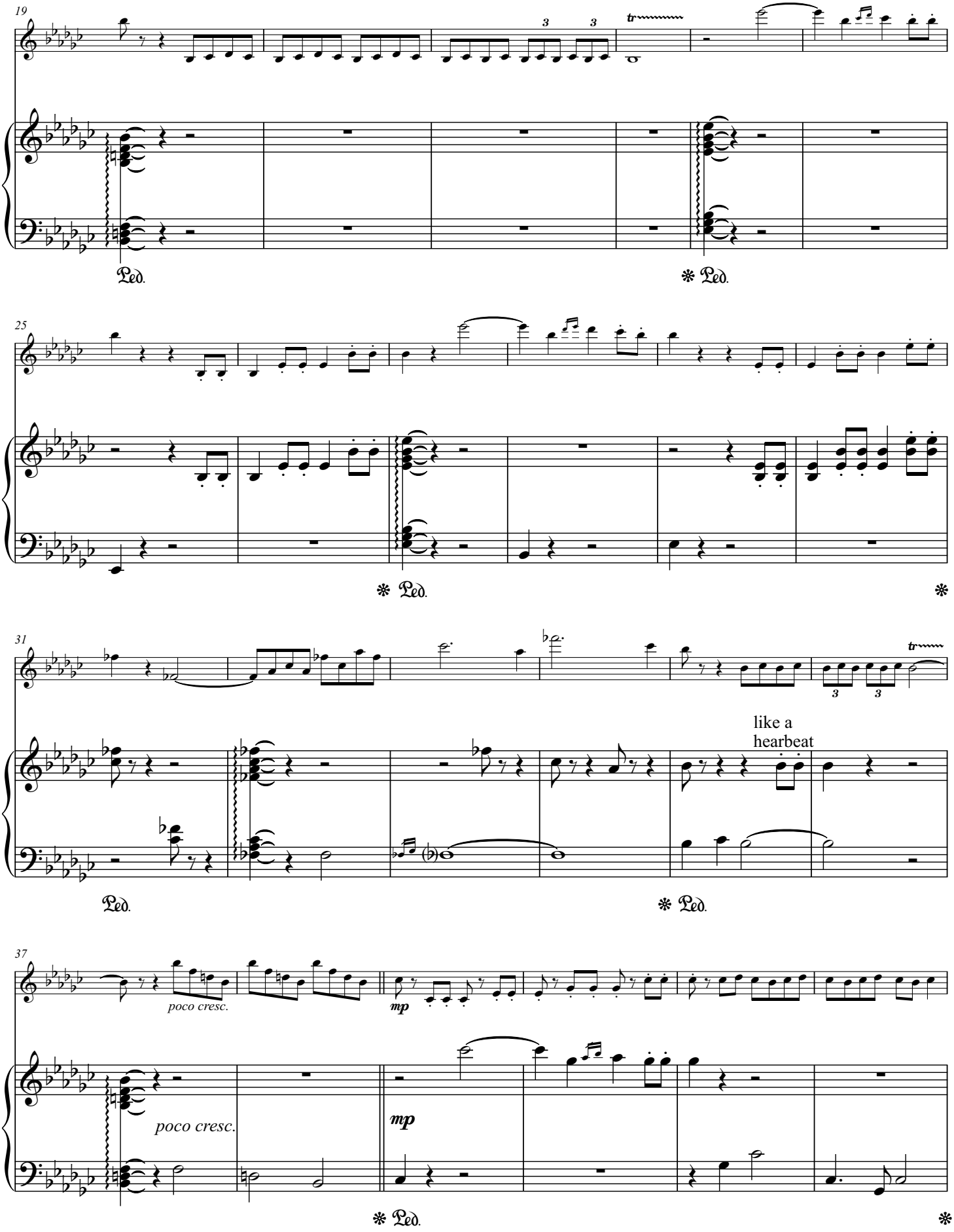

51
ff
ff
56
rall.
dim.
dim.
62
Doppio più lento ♪ = 100
p dolce
poco f
p
pp
p dolce
poco f
p
pp
69
Tempo primo
f
ff
sf
8va
f
ff
sf
sf

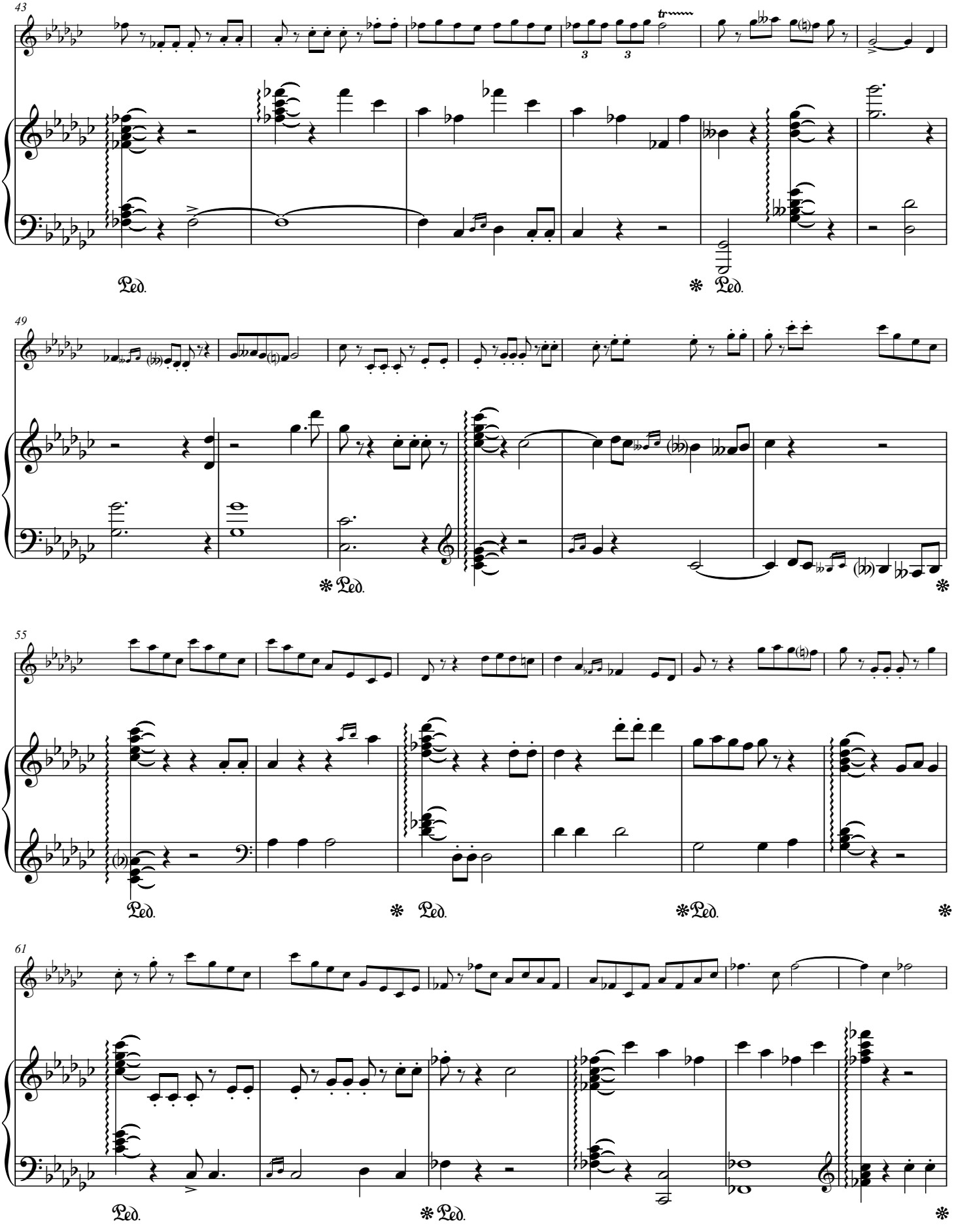
intentionally quiet

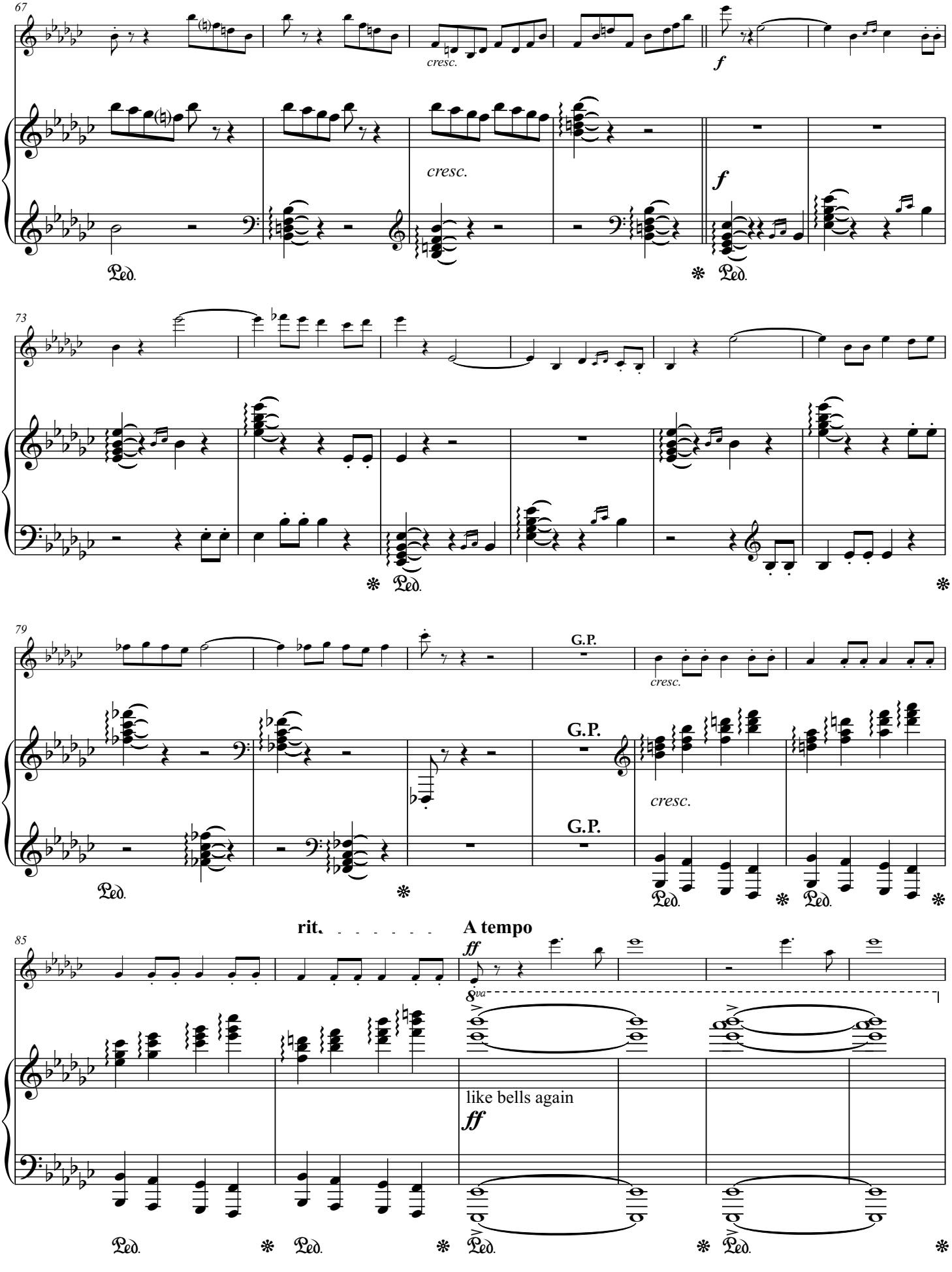
for Halim

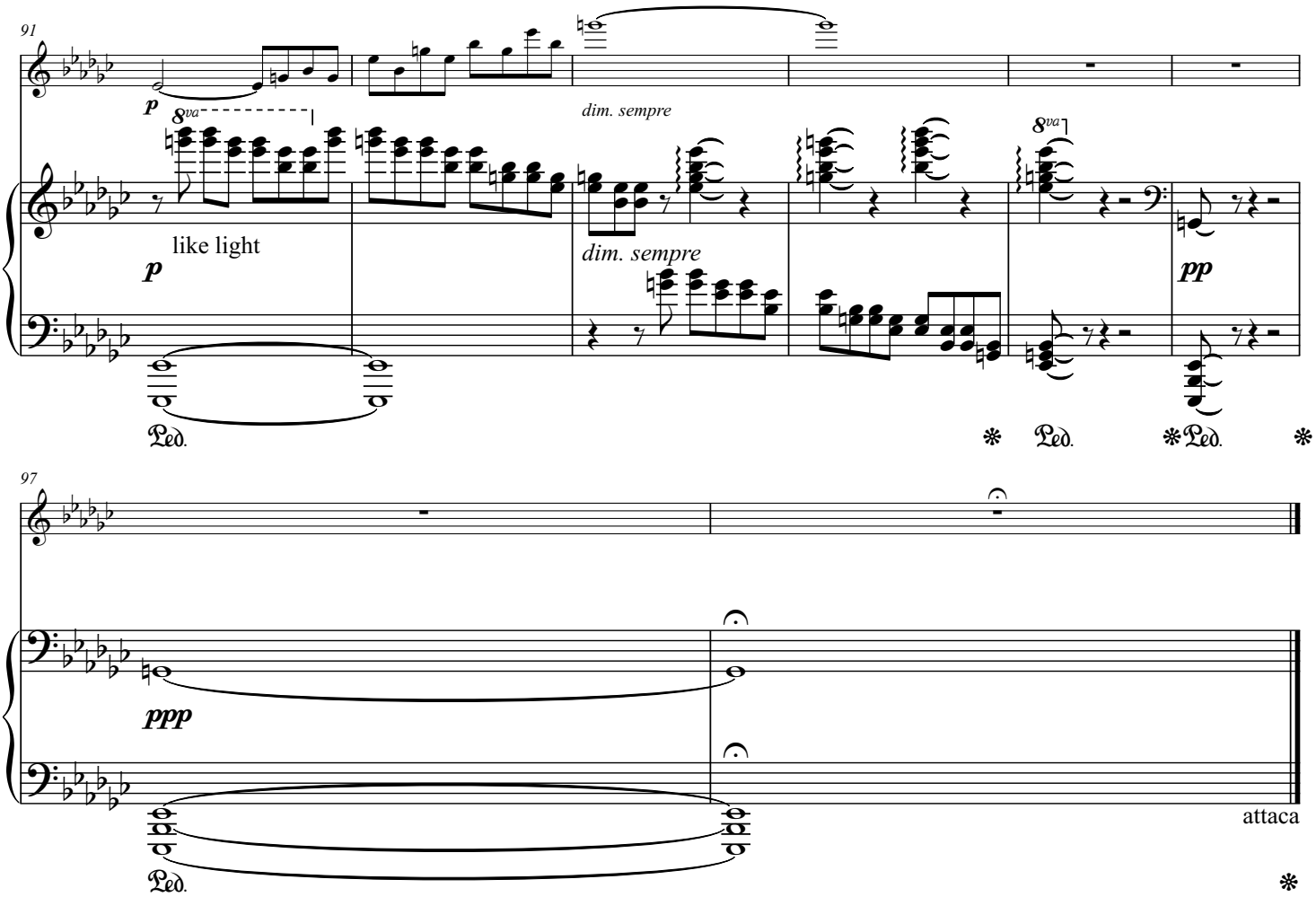
II. Refractions of Ancient Egypt




19
Ped.
Ped.
25
Ped.
Ped.
31
like a
hearbeat
Ped.
Ped.
37
poco cresc.
mp
poco cresc.
mp
Ped.
Ped.


43
Ped.
Ped.
49
Ped.
55
Ped.
Ped.
Ped.
61
Ped.
Ped.

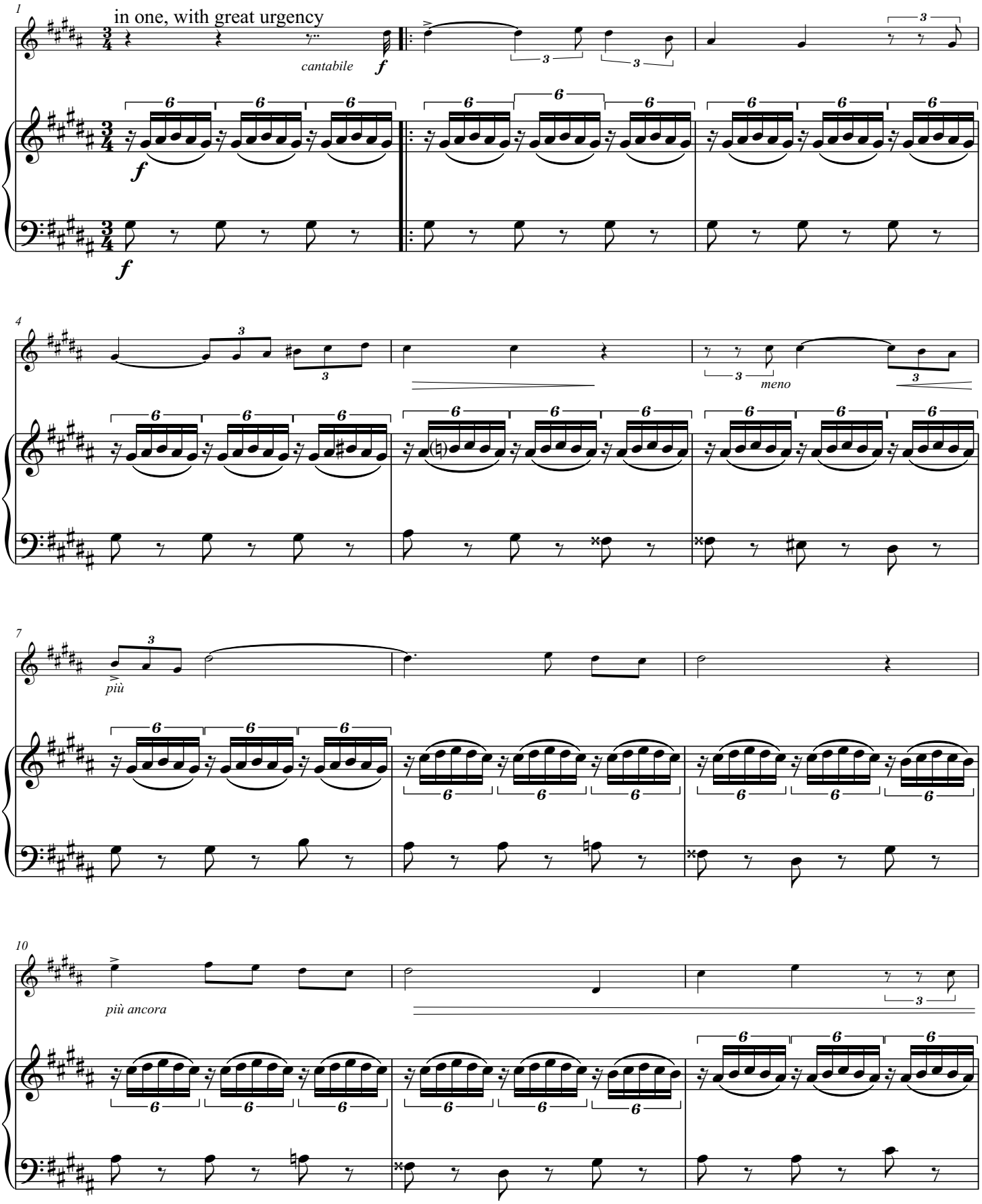

67
cresc.
f
cresc.
f
Ped.
Ped.
73
Ped.
Ped.
79
G.P.
cresc.
G.P.
G.P.
cresc.
Ped.
Ped.
Ped.
Ped.
85
rit.
A tempo
ff
8va
like bells again
ff
Ped.
Ped.
Ped.
Ped.
Ped.

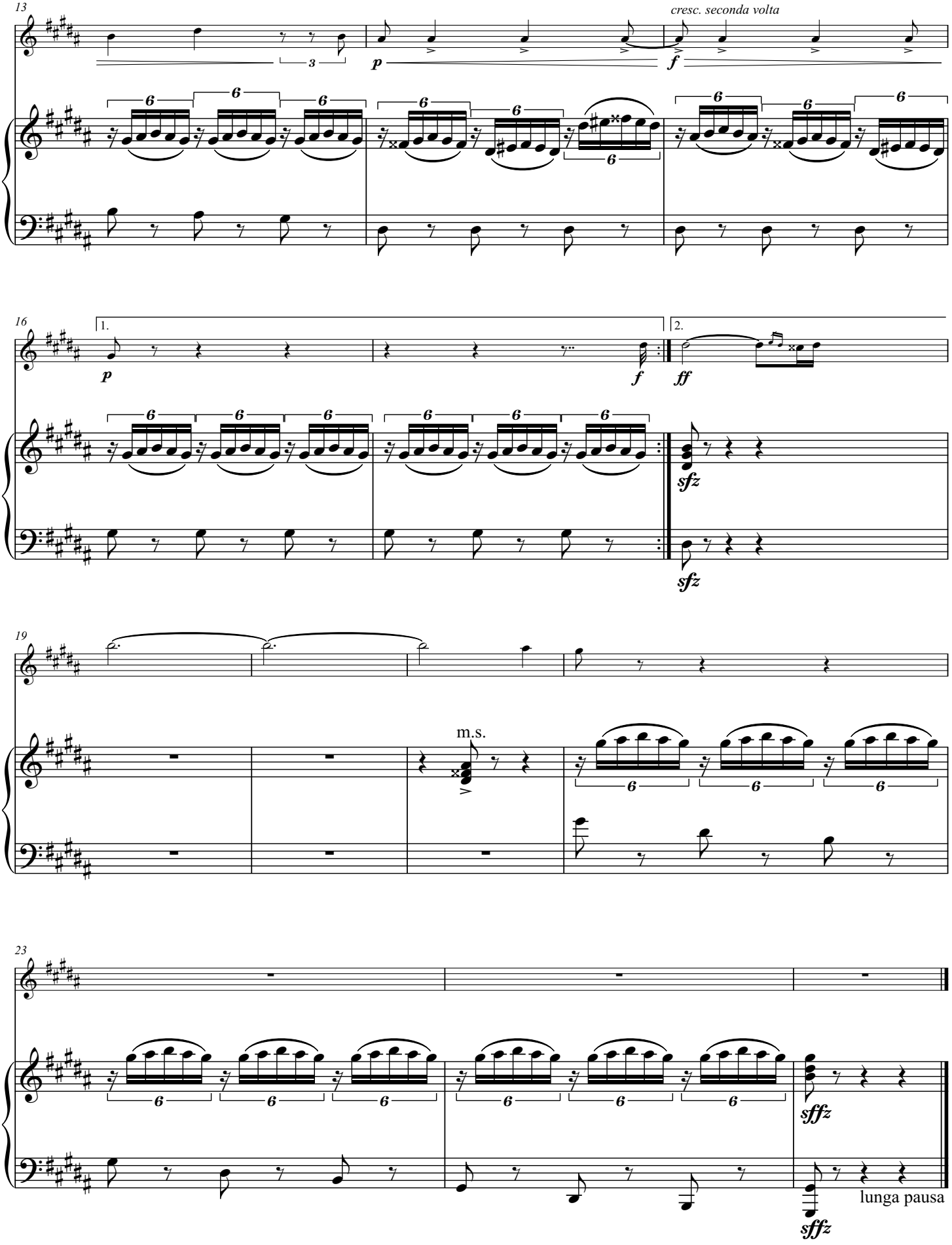

91
p
8va
like light
p
dim. sempre
dim. sempre
8va
pp
Ped.
Ped.
Ped.
97
ppp
attaca
Ped.

III. Stanzas

Presto ♩ = 132

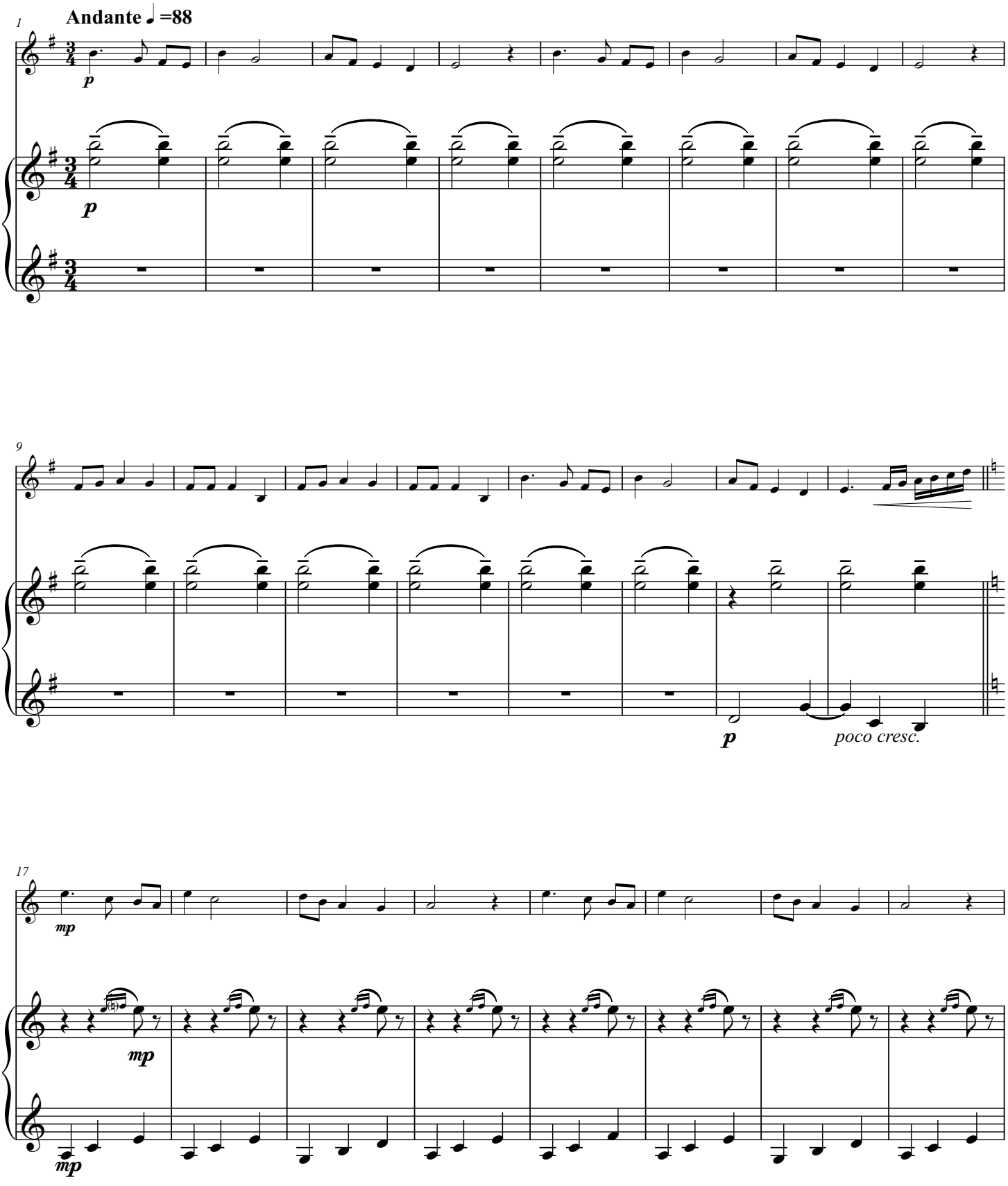
in one, with great urgency

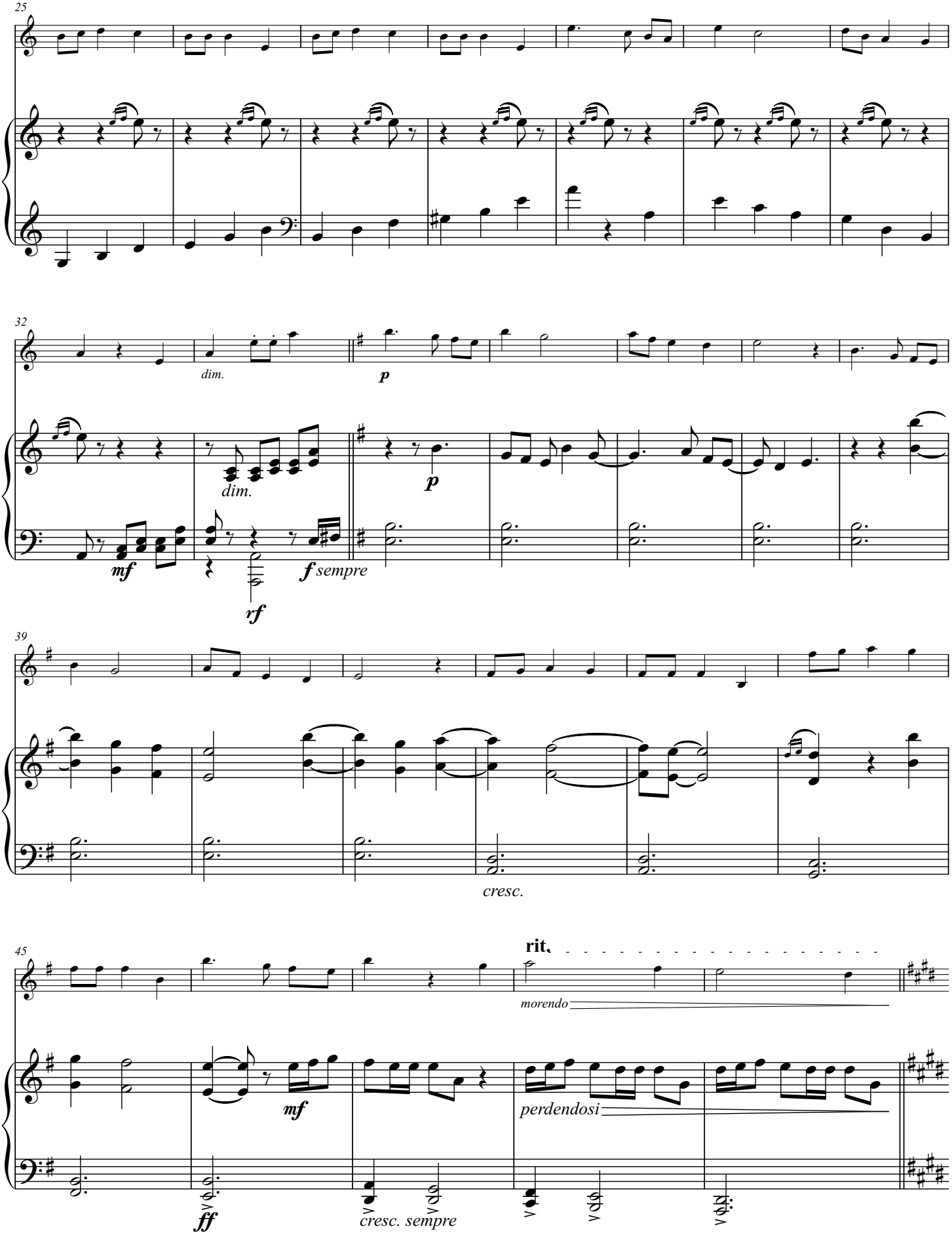


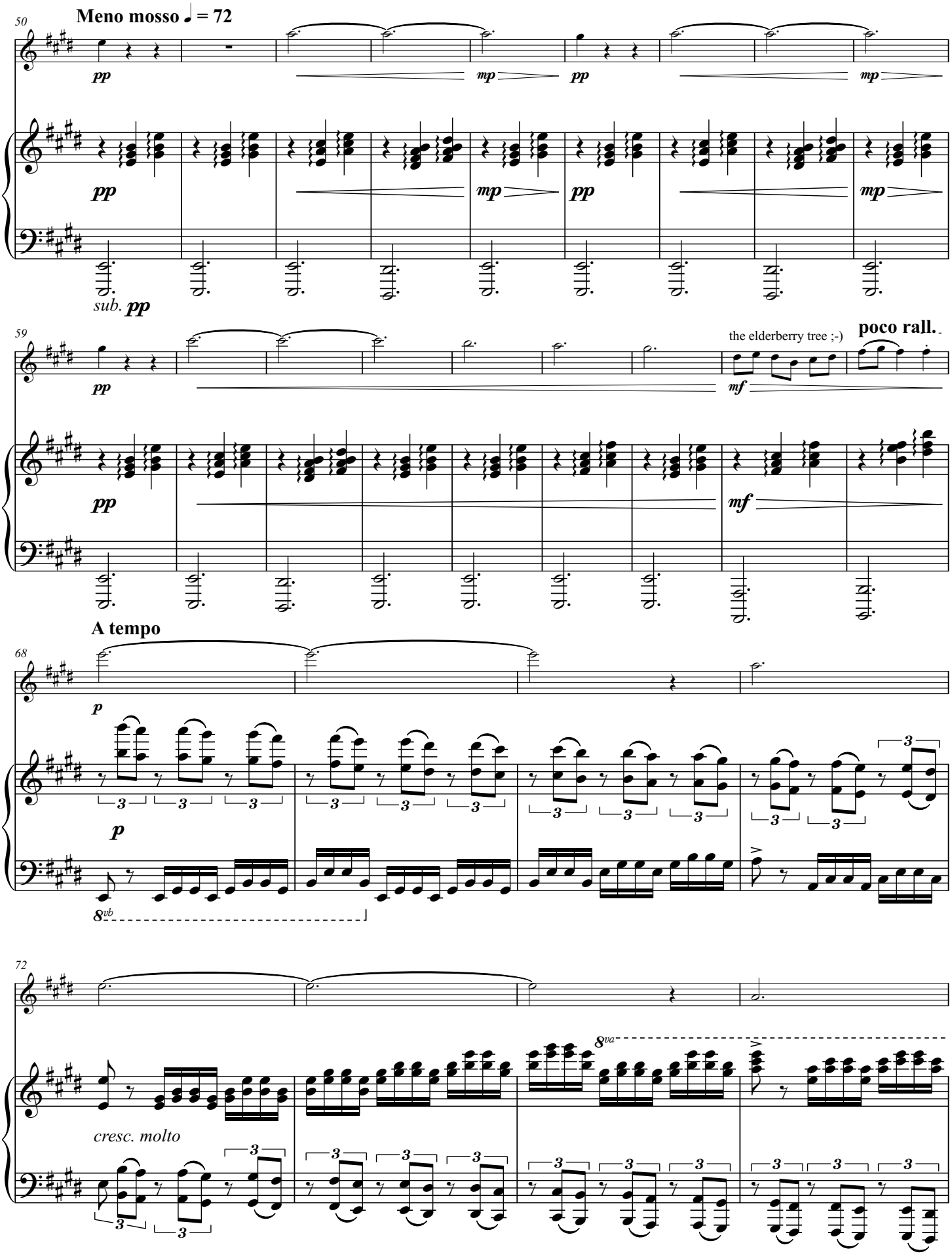

13
cresc. seconda volta
p
f
16
1.
2.
p
f
ff
sfz
sfz
19
m.s.
23
sffz
sffz
lunga pausa

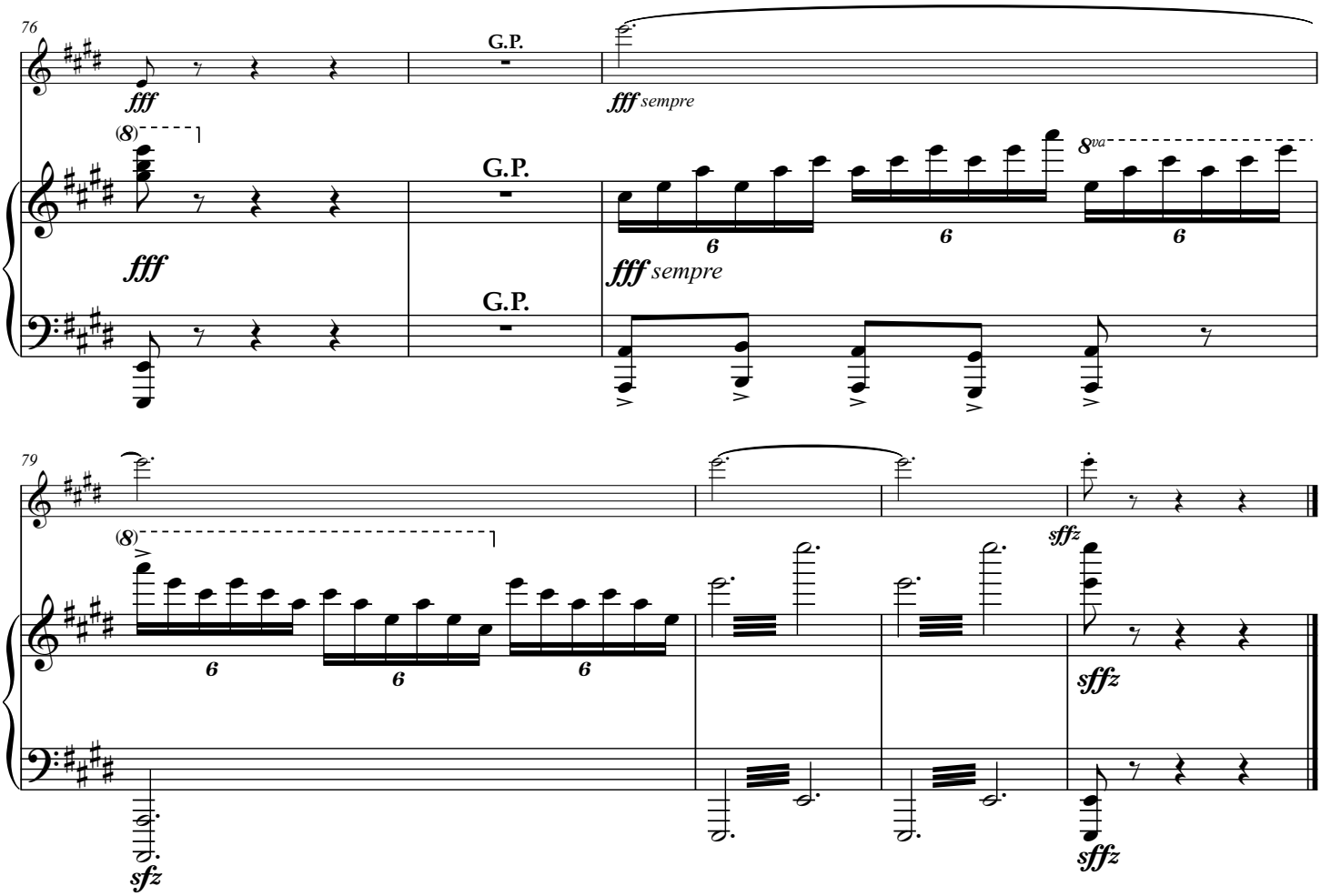
This version of the final movement should be used if the sonata is being performed with piano. If performing on oboe solo please use version IVa.

IV. Prelude



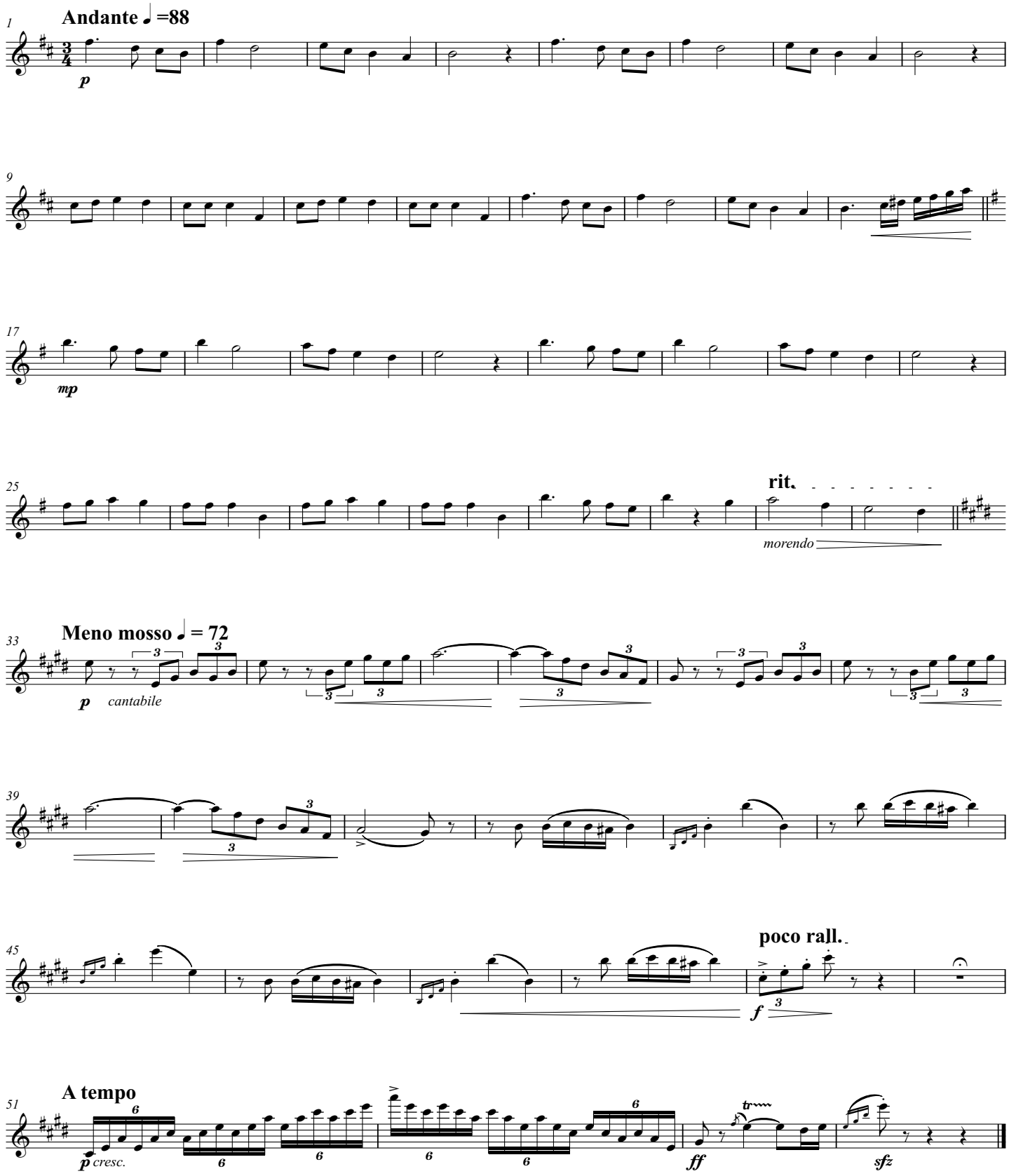

25
32
dim.
p
dim.
p
mf
f sempre
rf
39
cresc.
45
rit.
morendo
mf
perdendosi
ff
cresc. sempre


Meno mosso ♩ = 72
50
pp
mp
pp
mp
pp
mp
pp
mp
sub. pp
59
pp
the elderberry tree ;-)
poco rall.
mf
pp
mf
A tempo
68
p
p
8vb
72
8va
cresc. molto


76
G.P.
fff
fff sempre
(8)
G.P.
fff
fff sempre
8va
G.P.
79
(8)
sffz
sfz
sffz
sffz

This version of the final movement should be used if the sonata is being performed on oboe solo. If performing with piano, please use version IV.

IVa. Prelude



SOME THOUGHTS

Sometime during my sophomore year of high school, I ran across the claim that an early version of the oboe first appeared in Ancient Egypt. This was in a handbook introducing orchestral instruments, and whatever the accuracy of the statement, it stuck around with me ever since, for so many years, in fact, that when I decided to write an oboe sonata, I referenced it in the second movement, which is dedicated in memory of the Egyptian composer Halim El-Dabh, a phenomenal artist and a dear friend of my family.

That it is of such a unique character is not out of place in this sonata. From the beginning I envisioned it as a collection of four highly varied, downright disparate, episodes. The differences between them leave spaces for the imagination, and if there is a binding factor to the whole work, it is a colorful and vivid tone -- occasionally bordering on the spastic.

Ironically, perhaps the most unpredictable thing about it is the nod to the Romantic convention of cyclicism in m. 65 of the fourth movement (piano version). And while the whole undertaking may be a trip through various time periods, styles, and modes of pacing, I do feel that there exists a linear progression over the course of the four movements from the concrete to the abstract.

As a surprise, as archaic as the folklike tune opening the finale may sound, the music prior to it may be even more so. The Prelude suggests a cyclic nature to time itself -- or at least has one hoot of a time trying to break chronology and the level-headed approach to existence.

I hope you enjoy playing it as much as I enjoyed writing it, or -- if you are a misfortunate member of the audience -- then that you find it agreeable to have a listen!

-Wanda

P.S. Not that this makes any difference to anyone, but in keeping with the miscellaneous momentum of the music, I am providing Polish translations to the movement titles:

I. Bez czarny
II. Pogłosy starożytnego Egiptu
III. Strofy
IV. Preludium