

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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1 *Allegretto grazioso* ♩. = 66

7

mp *mf*

12

p *mp*

19

mf *mf*

24

mf *m.s.* *m.d.* *m.d.*

29

f *p sotto voce*

f *p*

p

8^{vb}

36

cresc. poco a poco

cresc. poco a poco

42

46

f

f

51

ff

56

dim.

rall.

62

Doppio più lento ♩ = 100

p dolce

poco f

p

pp

69

Tempo primo

f

ff

sf

8^{va}

intentionally quiet

for Halim

II. Refractions of Ancient Egypt

1 **Ad libitum**

f
8va

f glassy,
like bells

Ped. * Ped. * Ped. *

7 $\text{♩} = 58$
cantando

p

like a harp. Let rolled chords vibrate
for entire duration of pedal marking.

p

Ped. * Ped.

13

* Ped. *

19

Ped. ** Ped.*

25

** Ped.* *

31

Ped. ** Ped.*

like a heartbeat

37

poco cresc. *mp*

poco cresc. *mp*

** Ped.* *

43

tr

3 3

Ped. * Ped.

49

* Ped. *

55

Ped. * Ped. * Ped. *

61

Ped. * Ped. *

67

cresc. *f*

cresc. *f*

Ped. * Ped.

73

cresc. *f*

* Ped. *

79

G.P. *cresc.*

G.P. *cresc.*

G.P.

Ped. * Ped. *

85

rit. A tempo

ff *Gua*

like bells again *ff*

Ped. * Ped. * Ped. * Ped. *

91

p *8va* *dim. sempre*

like light *p* *dim. sempre* *pp*

Ped. * *Ped.* * *Ped.* *

97

ppp

Ped. *attaca* *

III. Stanzas

Presto ♩ = 132

in one, with great urgency

1

cantabile **f**

4

meno

7

più

10

più ancora

13 *cresc. seconda volta*

p *f*

16

1. *p* *f* *ff*

2. *sfz* *sfz*

19

m.s.

23

sfz *sfz*

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

1 **Andante** ♩ = 88

9

p *poco cresc.*

17

mp *mp* *mp*

Detailed description of the musical score: The score is for a prelude in 3/4 time, one sharp (F#). It is divided into three systems. The first system (measures 1-8) starts with a melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Andante' with a metronome marking of ♩ = 88. The dynamics are marked 'p' (piano). The second system (measures 9-16) continues the melody and accompaniment. The dynamics are marked 'p' and 'poco cresc.' (poco crescendo). The third system (measures 17-24) continues the melody and accompaniment. The dynamics are marked 'mp' (mezzo-piano).

25

32

39

45

50 **Meno mosso** ♩ = 72

pp *mp* *pp* *mp*

pp *mp* *pp* *mp*

sub. pp

59 *pp* *mf* **poco rall.**

the elderberry tree ;-)

pp *mf*

pp *mf*

A tempo

68 *p* *p*

p *p*

8^{vb}

72 *cresc. molto* *8^{va}*

p *cresc. molto*

8^{va}

76

Musical score for measures 76-78. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 76: Treble clef has a quarter note G5, a quarter rest, and a quarter rest. Bass clef has a quarter note G2, a quarter rest, and a quarter rest. Dynamic: *fff*. Measure 77: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Measure 78: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Performance instructions: "G.P." (Grave Performance) is written above the treble clef and below the bass clef in measures 77 and 78. A slur covers the whole notes in measures 77 and 78. In measure 78, the treble clef has an 8va marking above the G5 note. The bass clef has six sixteenth notes (G2, A2, B2, C3, D3, E3) with a "6" below them, and a slur over them. Dynamic: *fff* sempre.

79

Musical score for measures 79-81. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 79: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Measure 80: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Measure 81: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Performance instructions: "G.P." is written above the treble clef and below the bass clef in measures 79 and 80. A slur covers the whole notes in measures 79 and 80. In measure 81, the treble clef has an 8va marking above the G5 note. The bass clef has six sixteenth notes (G2, A2, B2, C3, D3, E3) with a "6" below them, and a slur over them. Dynamic: *fff* sempre.

82

Musical score for measures 82-84. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 82: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Measure 83: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Measure 84: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Performance instructions: "G.P." is written above the treble clef and below the bass clef in measures 82 and 83. A slur covers the whole notes in measures 82 and 83. In measure 84, the treble clef has an 8va marking above the G5 note. The bass clef has six sixteenth notes (G2, A2, B2, C3, D3, E3) with a "6" below them, and a slur over them. Dynamic: *fff* sempre.

85

Musical score for measures 85-87. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 85: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Measure 86: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Measure 87: Treble clef has a whole note G5. Bass clef has a whole note G2. Dynamic: *fff*. Performance instructions: "G.P." is written above the treble clef and below the bass clef in measures 85 and 86. A slur covers the whole notes in measures 85 and 86. In measure 87, the treble clef has an 8va marking above the G5 note. The bass clef has six sixteenth notes (G2, A2, B2, C3, D3, E3) with a "6" below them, and a slur over them. Dynamic: *fff* sempre.

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

1 **Andante** ♩ = 88

p

9

17 *mp*

25 *rit.* *morendo*

33 **Meno mosso** ♩ = 72

p cantabile

39

45 *poco rall.* *f*

51 **A tempo**

p cresc. *ff* *sfz*

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