Rebecca Oswald

October Wind

thirteen songs for solo piano
(2005)

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Rebecca Oswald Music
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2017 edition

Rebecca Oswald

October Wind

thirteen songs for solo piano
(2005)

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(2) Similarly, please report all non-U.S. performances of any of these songs 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 the songs from ***October Wind***.

— *Rebecca Oswald*

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Preface

October Wind is a retrospective album, a collection of songs for solo piano written between 1981 and 2005. They are mostly late-intermediate to advanced level of difficulty. Unless otherwise specified, they should be played expressively with a modest amount of rubato.

My friend and colleague Neil Patton, a fellow composer and pianist, maintains an active piano studio in Eugene, Oregon, U.S. (www.neilpatton.net). Neil provided invaluable assistance in the editing of the *October Wind* songs, weighing in from a teacher's perspective.

In piano music, damper pedal markings typically appear in one of two formats: long brackets below the grand staff, or the French baroque font " 𝆏 " indicating depress, and " ✻ " indicating lift. In editing the *October Wind* songs, in light of their sometimes frequent, specific pedal changes, I found both of these formats visually distracting. Inspired by a similar marking in the Henle Urtext edition of Mendelssohn's *Lieder ohne Worte,* I created the glyph " 𝆐 " to indicate pedal changes after the initial " 𝆏 " marking in each song, using the " ✻ " lift symbol only to mark when the damper is not immediately depressed again.

The *October Wind* songs make frequent use of finger legato and suspensions that resolve after barlines or damper changes. Some of the marked fingerings are neither the most obvious nor the easiest, but for my hands they best shape both the small motives and the longer phrases while achieving the desired balance between outer and inner voices. Do not feel obliged to use the marked fingerings; they are merely suggestions.

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, I occasionally used an S-shaped slur that goes between the two staves of the grand staff.

The scores contain some courtesy accidentals. They are not in parentheses.

After the editing was complete, Neil Patton ranked each piece according to its difficulty and identified the basic challenges a student might encounter while studying a given piece. His assessments and a list of comparably difficult works from classical literature appear on the following pages.

I hope you enjoy playing the *October Wind* songs, and I welcome your feedback. If you have any questions, please feel free to contact me (rebecca@rebeccaoswald.com).

—Rebecca Oswald

Difficulty Rankings

In order to determine the difficulty of the individual pieces from the *October Wind* collection, I chose to use the Syllabus difficulty scale used by the Oregon Music Teachers' Association in their annual Syllabus Evaluations (levels I through X). I have slightly modified this scale to make level X a somewhat higher difficulty level, representing repertoire of an extremely advanced level.

Following my rankings for each piece in the collection, I have listed representative pieces from the standard teaching literature for each level of the scale in order to provide comparative examples. Please note that, while none of the *October Wind* pieces require extended periods of great speed on the part of the performer/student, they often require other advanced techniques (*i.e.*, octaves, difficult key signatures, awkward fingerings, etc.). These issues may earn a piece a higher difficulty ranking than may at first be apparent upon looking over the piece.

— Neil Patton

Song:	*Ranking number and comments:*
1. October Wind	**VII** (Some difficulty in octaves and key signature)
2. Truth	**VI/VII** (Difficult LH reach for smaller hands; otherwise simple to learn)
3. The Rhythm of Snow	**IX** (Some melody passages in LH)
4. New Leaf	**VIII** (Difficult key signatures, octave technique)
5. Perseids	**VIII**
6. Think	**VII** (Changing key signatures)
7. Regatta	**VII/VIII**
8. Reunion	**VIII**
9. Dancing with Unseen Friends	**VII/VIII** (Odd meters, but fits well in the hands)
10. Periwinkle Blue	**V** (Changing key signatures)
11. Blessing Bowl	**VI** (Some syncopation)
12. A Starfish Serenade	**VI** (Right hand only)
13. Embrace	**VIII**

Comparable Pieces by Ranking Number

Level I
Bartók: *Mikrokosmos I*
Kabalevsky: A Little Joke (from *Twenty-Four Little Pieces, Op. 39*)

Level II
Svoboda: A Toy Soldier; Rocking Chair
Bartók: *First Term At the Piano*: nos. 5, 6
Satie: What the Tulip Princess Says

Level III
J. S. Bach: Minuet in G Major; Minuet in G minor
Beethoven: German Dance no. 1
Schumann: First Loss
Kabalevsky: A Fable (from *24 Pieces for Children*)

Level IV
J. S. Bach: Musette; Minuet in D minor (BWV 132)
Mozart: Allegro in B♭ Major (KV3)
Burgmüller: Pastorale and The Clear Stream (from *25 Progressive Studies, Op. 100*)
Kabalevsky: Variations on a Russian Folk Song

Level V
J. S. Bach: Menuet in E Major (BWV 817, from *French Suite no. 6*); Little Prelude in C Major (BWV 939)
Beethoven: Bagatelle in C minor
Burgmüller: Ballade, Op. 100 no. 15
Shostakovich: A Sad Fairy Tale

Level VI
J. S. Bach: Short Prelude in F Major (BWV 927)
Beethoven: Sonata, Op. 49 no. 2 in G Major: 2nd mvt. ("Tempo di Menuetto")
Clementi: Sonatina, Op. 36 no. 3 in C Major
Chopin: Prelude, Op. 28 no. 6 in B minor
Kabalevsky: Prelude and Fugue, Op. 61

Level VII
J. S. Bach: Two-Part Inventions: nos. 4, 8, 14
C. P. E. Bach: Solfeggietto in C minor
Beethoven: Sonata, Op. 49 no. 2: 1st mvt.
Chopin: Mazurka, Op. 68 no. 3 in F Major
Mendelssohn: Venetian Gondola Song, Op. 19 no. 6 in G minor
Debussy: Petit Negre
Prokofiev: Vision no. 1 from *Visions Fugitives*

Level VIII
J. S. Bach: Two-Part Inventions: nos. 12, 13, 15
Beethoven: Sonata, Op. 27 no. 2 in C♯ minor ("Moonlight"): 1st mvt.
Clementi: Sonatinas: Op. 36 no. 5 in G Major; Op. 36 no. 6 in D Major
Chopin: Prelude, Op. 28 no. 15 in D♭ Major ("Raindrop")
Liszt: Consolation no. 4 in D♭ Major
Debussy: Reverie
Copland: In Evening Air
Kabalevsky: Sonatina, Op. 13 no. 2 in G Major
Prokofiev: Vision no. 10 from *Visions Fugitives*

Level IX
J. S. Bach: Three-Part Inventions (Sinfonias): nos. 1, 6, 11, 13
Scarlatti: Sonatas: A Major (K113), A minor (K7), C Major (K513), C minor (K115)
Beethoven: Sonata, Op. 13 in C minor ("Pathetique"): 3rd mvt.
Mozart: Sonata in F Major: 3rd mvt. (K280)
Brahms: Intermezzos: Op. 76 no. 7 in A minor; Op. 116 no. 2 in A minor; Op. 119 no. 1 in B minor
Chopin: Nocturne in C♯ minor (Post.)
Debussy: Arabesque no. 1 in E Major; Prelude, "Footsteps in the Snow"
Rachmaninoff: Romance, Op. 10 no. 6 in F minor
Poulenc: *Trois mouvements perpétuels:* no. 3, Alerte
Prokofiev: Vision no. 7 from *Visions Fugitives*

Level X
J. S. Bach: any Prelude and Fugue from *The Well-tempered Clavier*, Books 1 and 2
J. S. Bach: Fantasia in C minor (BWV 906)
Beethoven: Sonata, Op. 13 in C minor ("Pathetique"): 1st mvt.
Mozart: Sonata in F Major (K332)
Brahms: Rhapsody, Op. 70 no. 2 in G minor
Mussorgsky: The Great Gate of Kiev (from *Pictures at an Exhibition*)
Rachmaninoff: Prelude, Op. 3 no. 2 in C# minor
Gershwin: Prelude no. 1, Allegro Ben Ritmato (from *Three Preludes*)
Prokofiev: Scherzo, Op. 33b

October Wind

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Truth

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The Rhythm of Snow

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Perseids

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Think

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Regatta

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Reunion

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Dancing With Unseen Friends

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Periwinkle Blue

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Blessing Bowl

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