

Rebecca Oswald

WHEREAS



thirteen songs for solo piano
(2011)

FOR PIANO



Rebecca Oswald Music
rebeccaoswald.com

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2017 edition

Rebecca Oswald

WHEREAS

thirteen songs for solo piano
(2011)

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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 *Whereas*.

— *Rebecca Oswald*



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Catalogue no. ROM-1101

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Preface

These thirteen songs were my creative response to a gift of personal, beautiful, unpublished poems. I recorded these songs in 2011 and released them on a CD called *Whereas*.

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 *Whereas* songs, weighing in from a teacher's perspective. For instance, at the recording session, I had marked my scores with short technical slurs instead of longer phrase slurs. Neil suggested that longer phrase slurs would better help other pianists correctly shape the larger gestures. Also, I occasionally invented or used markings that I've not seen in other piano scores, but that seemed necessary to communicate my intentions accurately. Neil carefully considered each issue and worked with me to find the best possible solution. Here are some examples.

Beginning in measure 37 of song #3 (*My Blue Ocean, Your Eyes*), I borrowed an idea from percussion notation to mark the right hand. The primary melodic notes have open-ended slurs and tenuto marks to indicate that they should be played legato and sustained as long as possible, while the smaller noteheads should be played lightly and quietly. In the indicated polyrhythm, a multilayered, starry effect is achieved.

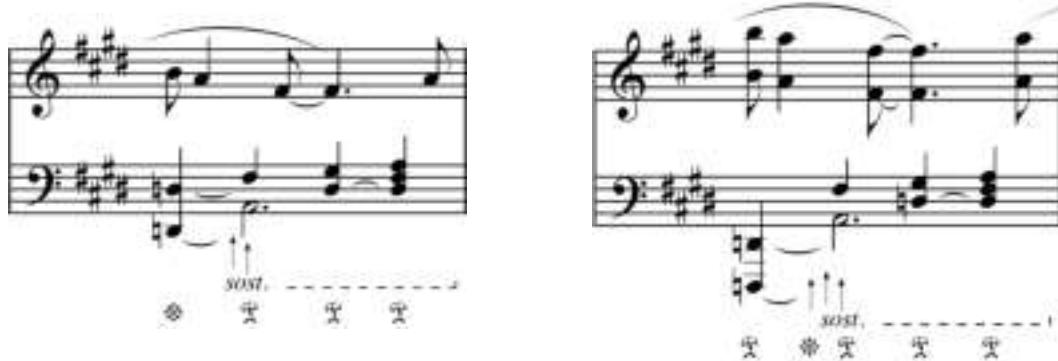
In piano music, damper pedal markings typically appear in one of two formats: long brackets below the grand staff, or the French baroque font “ $\ddot{\text{X}}$ ” indicating depress, and “ $*$ ” indicating lift. In editing the *Whereas* songs, in light of their sometimes frequent, specific pedal changes, 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 “ $\ddot{\text{X}}$ ” to indicate pedal changes after the initial “ $\ddot{\text{X}}$ ” marking in each song, using the “ $*$ ” lift symbol only to mark where the damper is not immediately depressed again.

One interesting capability in piano music is the use of sostenuto pedal. It takes practice to master the technique, but the effort is well worth it. In combination with the damper pedal, the sostenuto can clarify a melodic line and/or harmonic progression while retaining an underlying resonance, allowing for sonorities which would otherwise be impossible. Sostenuto should only be applied when the damper is raised and the desired underlying resonant notes held down with the fingers. I use the sostenuto pedal in several of the *Whereas* songs, and virtually throughout song #5 (*My Solitude is Entrusted to You*). Here is a typical combination of damper and sostenuto markings found in that song:



In the preceding example one would lift (*) the damper pedal on the downbeat, immediately depress and hold the sostenuto pedal (*sost. - - - -*) with the left foot, and continue playing the subsequent notes while applying the damper pedal (\mathfrak{D}) with the right foot wherever marked. The notes “caught” by a sostenuto pedal will resonate until it is lifted; and in the meantime, subsequent notes can be played in any manner desired: for example, staccato, *secco* (without the use of damper), marcato, portato, with finger legato (with or without the damper), or with a sustained, resonant legato, through combined use with the damper. One can depress and lift the damper numerous times during a single sostenuto event. In the *Whereas* scores the (*sost. - - - -*) marking will always clearly indicate the duration of the sostenuto hold. On occasion I also marked a sostenuto’s resonant duration using noteheads and ties.

The relative timing between the notes and the sostenuto and damper pedals in song #5 (*My Solitude is Entrusted to You*) is especially quick and critical, so that the sostenuto pedal will only “catch” the desired notes. To clarify the precise timing, the music is marked with two or three upward arrows as shown:



In the example on the left, the damper is lifted on the downbeat to avoid sustaining the right hand’s downbeat. The melody must be played with finger legato, and the left hand octave sustained as long as possible. The melody resolves to a chord tone on the second half of the first beat. The sostenuto pedal needs to be depressed while the left hand octave and the resolved melodic note are held (and not the right hand’s downbeat note), immediately before the left hand leaps to the second beat. The first (upper) arrow indicates timing for the sostenuto pedal to be applied. The second (lower) arrow asks the player to depress the damper to sustain the left hand notes on the second beat, then proceed as marked. The example on the right is similar but slightly more complicated: the damper is depressed on the first beat and lifted after the melodic resolution on the second half of the first beat; after the damper lifts, the sostenuto pedal is quickly depressed and held, and then on the second beat the damper is again depressed.

The *Whereas* 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.

I enjoy writing elegant counterpoint. In the *Whereas* songs, occasionally two (and in one song, even three) contrapuntal voices are played by a single hand. In terms of four part vocal harmony (soprano, alto, tenor, bass), sometimes the melody occurs in the alto or tenor; in fact, three of the songs begin with the melody in the tenor. In some cases I added a small arrow (→) to indicate the melody; at other times I marked two different dynamic levels simultaneously — one for the right hand, the other for the left.

Occasionally a note, chord, or phrase should be played more quietly than its surrounding texture. These instances are marked in different ways depending on the context. Sometimes the quiet notes are smaller; other times there is a brief top-bracket marking a secondary dynamic level; on song #6 (*The Gentle Rain of Your Pure Love*) I merely indicate that the left hand should be played one dynamic level quieter than marked throughout the song.

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.

Pianists are often asked to make a melody or a phrase breathe, as if sung. In composing the *Whereas* songs I pursued the idea of musical respiration — the rising and falling, or expansion and contraction — of various musical elements in relation to each other: elements such as a song's range, dynamics, counterpoint, inner and outer voices, its rhythmic simplicity or complexity, consonance or dissonance, texture, its modulations and tonicizations, its relative brightness or darkness in terms of key centers, and in some cases even the meter and form.

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 *Whereas* 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 *Whereas* 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 *Whereas* 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, odd meters, etc.). These issues may earn a piece a higher difficulty ranking than may at first be apparent upon looking over the piece.

— Neil Patton

<i>Song:</i>	<i>Ranking number and comments:</i>
1. The Whisper of the Meaning	VII / VIII (Odd and changing meters; changing key signatures; some difficult hand spreads)
2. The Constantly Pulsing Universe Inside Me	VIII (Odd meter, but it falls into place soon)
3. My Blue Ocean, Your Eyes	X (Requires tricky and precise melodic voicing; large leaps in right hand)
4. Each Flower Will Sing Your Song	VIII (Uses sostenuto pedal)
5. My Solitude Is Entrusted to You	VIII / IX (Extensive use of sostenuto pedal; large leaps in left hand)
6. The Gentle Rain of Your Pure Love	VI
7. The Place Where Dreams Shine and Fade	VIII / IX (Some difficult hand spreads)
8. While Trying to Get Used to Your Absence	IX (Large leaps; “French” double-dot style rhythm)
9. To Solace My Heart	VI
10. I Must Have Revealed You	IX (Requires precise voicing)
11. You Have Never Left	VII (Odd meter)
12. A Complete Life in Our Hands	IX / X (Odd meter, but falls into place soon; frequent key signature changes; requires confident technique)
13. Ordinary Bliss	VII (Odd meter; not technically difficult, but requires mature dynamic expression)

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 (“Pathétique”): 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 (“Pathétique”): 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

The Whisper of the Meaning

Rebecca Oswald

Contemplative; *poco rubato* ($\text{♩} = \text{c. } 140$)

4
2
1

p
mp

4
1

7

meno

4
1

13

mp

Rit. simile

4
1
2
1

riten.

a tempo

25

31

37

43

49

poco riten.

55 *a tempo*

mp

61 3
1
più

riten.

67 3
1
a tempo

mf

f

>

3
1
mp

71

75 3
2 1

FOR PRACTICE ONLY

79

f

3 1 4 2

3 1 3 1

Ad.

83

4 2 3 1

f *p*

2 2 1

sost. 1

R *R* *** *R* *R* *R*

87

p *p* *mp*

3 1 3 1

mf *mf*

R *R* *R* *R* *R* *R*

poco riten.

91

mp

3 1 3 1

R *R* *R*

Ad. simile

97

103

109

poco rit.

115

The Constantly Pulsing Universe Inside Me

Rebecca Oswald

Slowly, freely

Unwavering ($\text{♩} = 288$)

10

6

10

14

Reo.

Reo. simile

sim. (sempre legato)

18

4 4 5 4

22

3 3 3 2 3

26

4 4 5 mp

30

1 3 3 3 5

34

4 4 4 3

38

mp

2 2 4 3 4 4

2 2 4 3 4 4

p

42

mp

mf

Po. *P*

46

f

mf

P *P*

50

mp

mf

P *P*

54

f

P

57

mf

5

4

4

ꝝ

60

2

3

3

3

2

mp

ꝝ

ꝝ

ꝝ

ꝝ

64

2

2

4

4

5

mf

4

ꝝ

ꝝ

ꝝ

ꝝ

68

mp

4

4

4

4

ꝝ

ꝝ

ꝝ

71

f

1

5

3

3

(r.h. meno *f*)

8va

mf

ꝝ

74

74

75

76

77

78

79

80

81

82

83

84

85

86

90

94

98

(hands remain crossed to the end)

102

106

My Blue Ocean, Your Eyes

Rebecca Oswald

Deep ($\text{J.} = \text{c. } 50$), *poco rubato*

12/8
p

ritard.

5
mp \nearrow *mf* *p* \nearrow

Più mosso ($\text{J.} = \text{c. } 60$)

9
mp più
10 *più*
11 *più*
12 *più* *più*
Ré. simile

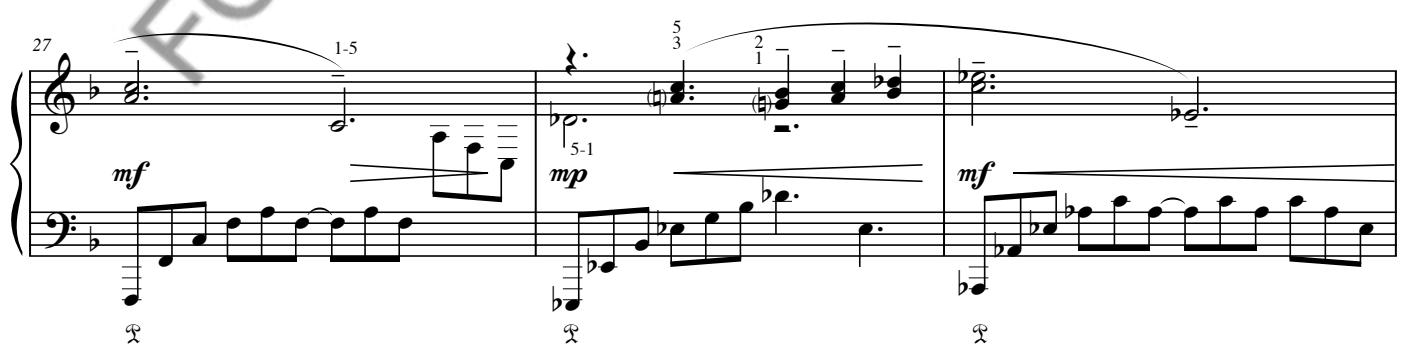
12
mf 1
13 2 5
14 2/1
15 2 2

15 2-5 *poco rit.* *a tempo*


18 4 *più* 5


21 3 *mf* 4


24 *poco rit.* *a tempo*


27 1-5 *mf* 5


poco rit.

a tempo

30

f

mp

f

f

*small notes **ppp** and quasi-staccato*

ff

2

1 *2* *1* *2* *1* *1* *3* *1* *3* *1*

3-5

4

1 *2* *1* *2* *1* *1* *3* *1* *3* *1*

8va

loco

mp

1 *3* *1* *3* *1*

8va

loco

4

1 *2* *1* *2* *1* *1* *3* *1* *3* *1*

8va

loco

2

2

1 *2* *1* *2* *1* *1* *3* *1* *3* *1*

p

45

mp

8va - - - - - *loco*

8va - - - - - *4*

(*8va*) - - - - - *loco*

49 *mf*

8va - - - - - *4* *2* *1* *1* *4* *4* *4* *loco*

8va - - - - - *2*

ff *mp*

poco rit.

8va

8va

pppp

Each Flower Will Sing Your Song

Rebecca Oswald

Charming ($\text{J} = 63$)

p *l.h.* *poco rit.* *a tempo*

Reo.

mf

mp

meno

mf

poco rit.

a tempo

13

r.h. delicatissimo
l.h. quasi staccato

sost.

mp pp

sost.

17

mp

mp p

pp

mp

sost.

sost.

sost.

20

mf p

mp

sost.

sost.

sost.

sost.

sost.

sost.

sost.

24

mf

f

sost.

sost.

sost.

sost.

sost.

sost.

sost.

Sheet music for piano, four staves:

- Staff 1 (Treble):** Measures 27-28. Dynamics: *f p*, *mf*, *p*. Performance: *poco rit.*, *a tempo*. Fingerings: 3-5, 2-5. Pedal markings: *sost.*, ** R*.
- Staff 2 (Bass):** Measures 27-28. Dynamics: *p*.
- Staff 3 (Treble):** Measures 29-30. Dynamics: *mf*, *mp*. Fingerings: 2, 5, 1-2. Pedal markings: *sost.*, *R*.
- Staff 4 (Bass):** Measures 29-30. Dynamics: *mp*.
- Staff 5 (Treble):** Measures 33-34. Dynamics: *mf*, *meno*, *mp*, *mf*. Fingerings: 4, 2 3 5 3 2. Pedal markings: *R*.
- Staff 6 (Bass):** Measures 33-34. Dynamics: *mf*.
- Staff 7 (Treble):** Measures 35-36. Dynamics: *p*. Fingerings: 5 2, 2, 1, 1, 1 4. Performance: *poco rit.*, *meno*. Pedal markings: *R*.
- Staff 8 (Bass):** Measures 35-36. Dynamics: *p*.

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My Solitude is Entrusted to You

Rebecca Oswald

Desolate ($\text{♩} = 69$)

*small notes
lontano*

pp

5

sost.

10

cresc.

mf

p

15

** → : a low or middle voice has the melody*

19

p *8va*

meno

sost. * R R R R * R R R R * R R R R * R R R R

23 4 *mf* *r.h. 2* *p* *l.h. 1*

sost. * R R R R * R R R R * R R R R * R R R R

27 5 4 1 1 *mp*

sost. * R R R R * R R R R * R R R R * R R R R

31 3 *meno* *mp*

sost. * R R R R * R R R R * R R R R * R R R R

35

1

mf

mp p

sost. * R R R R

36

1 4 1 5

37

1

5

sost. * R R R R

38

1

5

sost. * R R R R

39

5

small notes ppp

mf

sost. * R R R R

42

sost. R R R R R R

45

2 3

3 5

2 4

f

sost. * R R R R

48 4.5 5.4 8va 6

sost. *sost.* *sost.*

51 *f* *p* 3 4 1

sost. *sost.* *sost.*

54 3 1 4 1 1 3 6 *ff*

sost. *sost.* *sost.* *sost.* *sost.*

57 *mf* 3 *mp* 5

sost. *sost.* *sost.*

60

sost.

meno

poco riten. *a tempo*

mf *f* *ff*

sost.

sost.

sost.

meno

sost.

sost.

ff

fff

ff

mp

sost.

sost.

sost.

72

poco a poco rit.

8va
small notes
lontano

pp *pp* *pp*

SOST. *SOST.*

77

The Gentle Rain of Your Pure Love

Rebecca Oswald

Tranquil ($\text{♩} = 65$)

*Play l.h. one dynamic level less than marked, throughout.

17 2

21 5

poco rit. *a tempo*

25 riten. Poco più mosso ($\text{♩} = 70$)

29 4 4

33 1

Sheet music for piano, featuring two staves (treble and bass) in common time and a key signature of one flat. The music consists of five staves, each starting with a dynamic instruction:

- Staff 1 (Measures 37-40): *mf*
- Staff 2 (Measures 41-44): *mp*
- Staff 3 (Measures 45-48): *f*
- Staff 4 (Measures 49-52): *mf*
- Staff 5 (Measures 53-56): *mf*

Performance markings include slurs, grace notes, and dynamics such as *meno* (mezzo-forte), *8vb* (octave below), and measure numbers 2 and 4 above certain notes.

poco rit.

57

p *p* *p* *p* *p*

a tempo

61

p *pp* *ppp*

ritard.

ritard.

ritard.

ritard.

ritard.

The Place Where Dreams Shine and Fade

Rebecca Oswald

Sparkling (♩. = 66)

small notes pp

poco rit. *a tempo*

7

12

17

22

f

mp

p

28

poco rit.

a tempo

8va

pp

35

(8va)

p

pp

p

41

mp

pp

35

8va

p

pp

p

41

mp

pp

Musical score page 31, measures 47-51. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 47 starts with a forte dynamic. Measure 48 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 49 continues the sixteenth-note patterns. Measure 50 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 51 concludes with a forte dynamic.

Musical score page 31, measures 53-57. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 53 starts with a eighth-note bass note followed by sixteenth-note patterns. Measure 54 continues the sixteenth-note patterns. Measure 55 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 56 concludes with a eighth-note bass note followed by sixteenth-note patterns.

Musical score page 31, measures 58-62. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 58 starts with a forte dynamic. Measure 59 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 60 concludes with a eighth-note bass note followed by sixteenth-note patterns. Measure 61 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 62 concludes with a eighth-note bass note followed by sixteenth-note patterns.

Musical score page 31, measures 63-67. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 63 starts with a eighth-note bass note followed by sixteenth-note patterns. Measure 64 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 65 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 66 begins with a eighth-note bass note followed by sixteenth-note patterns. Measure 67 concludes with a eighth-note bass note followed by sixteenth-note patterns.

poco rit.

a tempo

poco rit.

68

p

pp

p

mp

mf

f

mf

mp

8va

f

FOR PRACTICAL USE ONLY

Musical score for piano, page 33, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 90 starts with a dynamic of (8^{va}) . The right hand plays a series of chords and eighth-note patterns, with fingerings 2, 5, 4, 2, 1 above the notes. The left hand provides harmonic support. Measures 91 and 92 continue this pattern with dynamics *ff* and *fff* respectively. Measure 93 shows a transition with a dynamic of *poco rit.* The right hand plays eighth-note patterns with fingerings 2, 1, 2, 1. Measure 94 concludes the section with a dynamic of *mf* and the instruction "let ring". The right hand plays eighth-note patterns with fingerings 1, 2, 1, 2, 1. The left hand provides harmonic support throughout the section.

While Trying to Get Used to Your Absence

Rebecca Oswald

Epic ($\text{d.} = 48$)

(tempo rather strict; grace notes as fast as possible)

mp

2-1 1 2

3

4

3-1

5-3

II

3-1

mf

mf

2

4

2

p

p

mp

mf

16

3

2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

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988

989

990

991

992

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996

997

998

999

1000

21

p

4

26

p

4

8va

1

4

f

2

31

riten.

a tempo

5

1 2 3 1

f

mp

mf

3

5

2

mf

37

mp

3

2

2

43

f

ff

f

p

8va

Musical score for piano, 5 staves, measures 49 to 72.

Measure 49:

- Top staff: Treble clef, 4 dots. Dynamics: *pp*. Fingerings: 4. Articulation: *una corda*.
- Bottom staff: Bass clef, 4 dots.

Measure 55:

- Top staff: Treble clef, 4 dots. Fingerings: 4. Articulation: *2-1*.
- Bottom staff: Bass clef, 4 dots. Fingerings: 4. Articulation: *tre corde*.

Measure 61:

- Top staff: Treble clef, 4 dots. Fingerings: 1, 4. Articulation: *mp*, *p*. Dynamics: *subito ff*.
- Bottom staff: Bass clef, 4 dots. Fingerings: 2, 5, 3, 1, 2.

Measure 67:

- Top staff: Treble clef, 3. Articulation: *3-1*.
- Bottom staff: Bass clef, 3.

Measure 72:

- Top staff: Treble clef, 4. Articulation: *3*. Fingerings: 5, 3-2, 3.
- Bottom staff: Bass clef, 3. Fingerings: 3, 1, 3.

76 4
3-1 fff fff f
R R R R

81 8va
ff f
R R

86 8va
ff 2
R R R R

91 fff
R R R R

96 *8va --*
mp *p*
una corda *2* *3*

101 *2-1* *1 2* *3* *mf* *fff*
tre corde *2* *3*

106 *f* *1* *>* *1* *>* *1* *>* *1* *>*

III *v* *2* *4* *ritard.* *ppp* *8va*
mp *p*

To Solace My Heart

Rebecca Oswald

Spacious; molto rubato

The sheet music consists of four staves of musical notation, likely for a solo instrument and piano accompaniment. The top two staves are for the solo instrument, and the bottom two staves are for the piano. The music is in 4/4 time throughout.

- Staff 1:** Treble clef. Dynamics: **p** (pianissimo) and **sempre e molto legato**. Performance instruction: **Spacious; molto rubato**.
- Staff 2:** Treble clef. Measures 6-11. Dynamics: **#** (sharp), **pp** (pianississimo), **p** (pianissimo).
- Staff 3:** Bass clef. Measures 12-16. Dynamics: **mp** (mezzo-pianissimo), **p** (pianissimo).
- Staff 4:** Bass clef. Measures 17-21. Dynamics: **p** (pianissimo), **mp** (mezzo-pianissimo).

Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5, 1-2, 1-3, 1-5, 2-5, 3-2, 3-5), slurs, and grace notes. The piano part includes bass notes and harmonic indications.

22

1 3 4

2

3

sost.

1 5

sost.

sost.

ritard.

ten.

1
l.h. 1

3

sost.

I Must Have Revealed You

Rebecca Oswald

Mysterious, flowing; *poco rubato* ($\text{♩} = \text{c. } 70$)

1

p

Rit.

3

p

5

mp

7

mp

p

ritard.

a tempo

9 4 3 3 5

mp

II 4 4

5

11 4 5

5

13 4

mf

15 5 4

mf

17 3 2 7

poco rit.

a tempo

mf — *p*

mp

Musical score for piano, five staves, measures 19 to 27.

Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *meno*. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *più*. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mf*. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *meno*. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mf*. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mp*. Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mf*. Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *meno*.

Musical score for piano, four staves, measures 29 to 35.

Measure 29: Treble staff: *più*, measure number 29, dynamic *f*. Bass staff: measure number 5, dynamic *f*.

Measure 31: Treble staff: *meno*, measure number 31, dynamic *f*. Bass staff: measure number 5, dynamic *f*.

Measure 33: Treble staff: dynamic *poco rit.* Bass staff: dynamic *ff*, dynamic *mp*.

Measure 35: Treble staff: dynamic *ritard.* Bass staff: dynamic *p*, dynamic *slow*.

37

5

4

4

39

3

4

4

5

5

41

mp

5

4

5

5

43

p

ritard.

a tempo

45

46

molto rit.

ff

a tempo

ritard.

ppp

r.h.

slow

You Have Never Left

Rebecca Oswald

With great warmth (♩ = c. 42), *poco rubato*

The sheet music for "You Have Never Left" is composed for piano solo in 3/8 time, with a key signature of two flats. The music is divided into five staves, each starting with a treble clef and a bass clef. Fingerings are indicated above the notes, and dynamics such as *mp*, *mf*, and *poco rit.* are used. Performance instructions like "sempre molto legato" and "a tempo" are also present. The piano keys are labeled with Roman numerals 1 through 5, corresponding to the fingers used for specific chords or notes. The music includes various rests and note heads, with some notes having stems pointing up and others down. The overall style is lyrical and expressive, with a focus on the piano's ability to convey warmth and emotion.

ritard. *a tempo*

16

20

24

28

32

ritard.

a tempo

$\begin{matrix} 4 \\ 1 \end{matrix}$

f

mf

mp

$\begin{matrix} 1 \\ 2 \end{matrix}$

$\begin{matrix} 2 \\ 1 \end{matrix}$

36

$\begin{matrix} 4 \\ 1 \end{matrix}$

$\begin{matrix} 4 \\ 1 \end{matrix}$

$\begin{matrix} 4 \\ 1 \end{matrix}$

mf

mp

$\begin{matrix} 4 \\ 1 \end{matrix}$

$\begin{matrix} 4 \\ 1 \end{matrix}$

40

poco rit.

a tempo

$\begin{matrix} 4 \\ 1 \end{matrix}$

mf

mp

$\begin{matrix} 4 \\ 1 \end{matrix}$

$\begin{matrix} 4 \\ 1 \end{matrix}$

44

$\begin{matrix} 4 \\ 1 \end{matrix}$

mf

5

mp

$\begin{matrix} 4 \\ 1 \end{matrix}$

$\begin{matrix} 4 \\ 1 \end{matrix}$

48

meno

ritard.

a tempo

p 1

52

meno

4

ritard.

a tempo

p meno

56

ritard.

a tempo

ritard.

p meno

pp

A Complete Life In Our Hands

Rebecca Oswald

Exuberant ($\text{♪} = 280$)

4

mf

3 1

p

2 5

5

f

emphasis simile

9

mp

f

13

mf

mp

17

sost.

22

p legato

mf

26

p

più

mp

30

mf

mp

mp

più

34

mf

mp

mf p

sost.

3

2 1

1

4

3

2 1

1

4

* 3 2 1 2 3

38

<*mf*> *mp*

f mp

sost.

2

4

1

1

2

3

2

1

2

3

2

1

42

<*f*> *mf*

ff

f *legato*

3 1

2

1

1

5

1

1

2

1

1

46

< >

f

2

2

1

5

2

2

1

5

2

1

50

54

58

62

66

mp

mf

mp

p

pp

(*8va*)

mp

mp

p

pp

73

p

mp

p *portato*

pp

77

pp

81

1 5

p

2

85

mp

2

89

mf

1 3 1 2

2

93

ff

2

emphasis simile

sost.

97

mf

ff

101

f

mp

105

fp

f

109

mf

fff

113

fff

ffff

3 5 2 5 1 2 5 1

sost.

Ordinary Bliss

Rebecca Oswald

Peaceful, constant ($\text{♩} = 116$)

1

2

3

4

5

3 4

legato sim.

7

mp

13

p

vocal simile

19

mp

p

* → : a low or middle voice has the melody

25

meno

31

mp molto legato

37

mf mp

43

3-5 1-3

mf mp

49

meno

55

61

67

73

79

pp

p

legato sim.
mp

mf

f

ff

sost.

*Reo. R R R R * R R R R R R R R*

85

91

97

103

109

poco a poco rit.

ppp

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