

# Table of Contents

<p>  <i>Gentle Waves</i> .....  <i>broken chords</i> </p>	<p>           Ludvig Schytte .....4         </p>
<p>  <i>Night Star</i> .....  <i>shaping phrases with two and three voices</i> </p>	<p>           Carl Czerny .....6         </p>
<p>  <i>The Joke</i> .....  <i>five-finger patterns, staccato</i> </p>	<p>           Ludvig Schytte .....8         </p>
<p>  <i>The Tennis Game</i> .....  <i>five-finger patterns, staccato, LH chords</i> </p>	<p>           Ludvig Schytte .....10         </p>
<p>  <i>Left Hand Sings</i> .....  <i>LH melody with RH chords</i> </p>	<p>           Ludvig Schytte .....12         </p>
<p>  <i>The Chase</i> .....  <i>two-note slurs, extended hand positions,            broken chords</i> </p>	<p>           Cornelius Gurlitt .....14         </p>
<p>  <i>The Bear</i> .....  <i>LH melodic octaves, articulations</i> </p>	<p>           Vladimir Rebikov .....16         </p>
<p>  <i>Minuet</i> .....  <i>hands together in parallel motion,            two-note slurs</i> </p>	<p>           Johann Wilhelm Hässler .....18         </p>
<p>  <i>Hungarian Folk Song</i> .....  <i>LH broken chords with small rotation,            five-finger patterns</i> </p>	<p>           Béla Bartók .....20         </p>
<p>  <i>The Music Box</i> .....  <i>five-finger patterns, Alberti bass</i> </p>	<p>           Louis Köhler .....22         </p>
<p>  <i>Giga</i> .....  <i>descending scales</i> </p>	<p>           Samuel Arnold .....24         </p>
<p>  <i>Happiness (adapted)</i> .....  <i>LH five-finger patterns, articulations,            melodic shaping</i> </p>	<p>           Albert Löschhorn .....26         </p>
<p>  <i>Soldier's Song</i> .....  <i>articulations, extended hand positions</i> </p>	<p>           Louis Köhler .....28         </p>
<p>  <i>Track Meet</i> .....  <i>building velocity and shaping phrases            with five-finger patterns</i> </p>	<p>           Cornelius Gurlitt .....30         </p>
<p> <i>Glossary</i> .....         </p>	<p>           .....32         </p>

NOTE: Most titles are editorial.

## BEFORE YOU PLAY

- On the closed key cover, tap the rhythm for measures 1–8, hands together. Count the ♩. ♪ rhythm pattern carefully. Another way to write it would be ♩ ♪ ♪
- Circle the note that is played by the RH thumb in measure 7. Notice that it changes in measure 8.
- On the piano keyboard, silently “play” measures 13–15 with the LH.

## AS YOU PLAY

Listen to make your LH melody very *legato* and expressive. Give special attention to the melodic “shape” in measures 13–16 (  $\langle mf \rangle$  ).

## TRANSPOSE

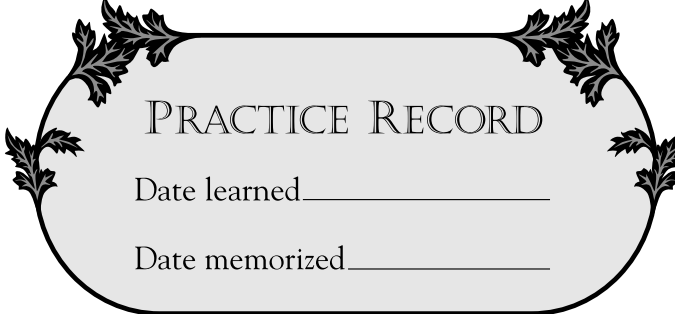
- *Left Hand Sings* is written in G major.
- Transpose measures 1–8 to C major.

## CREATE

Imagine another instrument (other than piano) playing the LH melody. Which of the following instruments might sound best?

*Circle one:* flute, cello, xylophone, trumpet

Why? \_\_\_\_\_



PRACTICE RECORD

Date learned \_\_\_\_\_

Date memorized \_\_\_\_\_

## Composer Facts

Ludvig Schytte (1848–1909), *see page 4.*

# Left Hand Sings

Op. 108, No. 12

Ludvig Schytte

Moderato

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is Moderato. The right hand (RH) plays a series of chords, with fingering 5, 3, 1 indicated above the first two measures. The left hand (LH) plays a melodic line with a slur over measures 1-2 and 3-4, with a fingering 1 indicated below the first measure. The dynamics are *p* (piano) for the RH and *mf* (mezzo-forte) for the LH.

Musical score for measures 5-8. The RH continues with chords, with fingering 5, 4, 1 indicated above the third measure. The LH continues with a melodic line, with a slur over measures 5-8 and a fingering 5 indicated below the fifth measure. The dynamics are *p* for the RH and *mf* for the LH.

Musical score for measures 9-12. The RH plays chords with a dynamic of *pp* (pianissimo). The LH continues with a melodic line with a slur over measures 9-12 and a dynamic of *mp* (mezzo-piano).

Musical score for measures 13-16. The RH plays chords with a dynamic of *mf* (mezzo-forte) in measures 13-14, *poco rit.* (poco ritardando) in measure 15, and *p* (piano) in measure 16. The LH continues with a melodic line with a slur over measures 13-16 and a fingering 4, 3, 2, 1, 2, 4 indicated below the first two measures.