

An Anthology of Piano Music *for the* Left Hand Alone

Compiled and Edited by
Ruby Morgan



CARL FISCHER

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Chaconne for the Left Hand Alone

21

from Partita No. 2 in D Minor, BWV 1004

JOHANN SEBASTIAN BACH (1685-1750)

Arranged for the left hand by
Johannes Brahms and Ruby Morgan

5

10

14

18

f

più f

f

f

mp

p

Etude

53

for the Left Hand Alone, Op. 36

FELIX BLUMENFELD (1863-1931)

Allegro non tanto

1 *cant.* 1 3 1 3 1 3 2 1 4

p

legato molto

3

5

7 *pochiss. rit.* 3 2 5 4 3 1 2 1 5 1 5 3 2 *più f*

9 *8va* 1 4 1 4 2 5 1 3 2 5 1 3 2 5

Etude in F Minor

No. 1 from *Trois Etudes composées pour la Méthode de Moscheles et Fétis*

FRÉDÉRIC CHOPIN (1810-1849)

Arranged by Leopold Godowsky

Allegretto con moto $\text{♩} = 112-126$

p *poco* *poco* *poco* *una corda*

sempre dim.

p *poco a poco cresc.*

poco rall. *dim.*

Prelude and Fugue

99

from *Four Special Studies for the Piano, Left Hand*

MAX REGER (1873-1916)

Grave

f *p*

sempre ben legato *sempre crescendo* *ff* *p espress.*

Liebestod

from *Tristan and Isolde*

RICHARD WAGNER (1813-1883)

Arranged for Piano by *Franz Liszt*

Arrangement for Left Hand by *Ruby Morgan*

Based on an Arrangement by *Paul Wittgenstein*

Introduzione Molto lento

The introduction is in 4/4 time, marked 'Molto lento'. It begins with a grand staff. The right hand starts with a half note G4, followed by a half note F#4, and then a half note E4. The left hand plays a series of chords in the bass. Dynamics include *ff* (fortissimo) and *p* (piano). There are trills marked '(trem.)' in the right hand.

Molto moderato

The first system of the 'Molto moderato' section is in 4/4 time. It features a grand staff. The right hand has a melody starting on G3, moving to F#3, E3, and D3. The left hand plays a continuous eighth-note pattern. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). A trill is marked '[or trem.]'.

The second system continues the 'Molto moderato' section. The right hand has a melody starting on G3, moving to F#3, E3, and D3. The left hand plays a continuous eighth-note pattern. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

The third system continues the 'Molto moderato' section. The right hand has a melody starting on G3, moving to F#3, E3, and D3. The left hand plays a continuous eighth-note pattern. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

The fourth system continues the 'Molto moderato' section. The right hand has a melody starting on G3, moving to F#3, E3, and D3. The left hand plays a continuous eighth-note pattern. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

An Anthology of Piano Music *for the Left Hand Alone*

An Anthology of Piano Music for the Left Hand Alone marks a rare and significant entry to the piano literature as one of the only collections of the oft-neglected left-hand piano repertoire. Serious literature for the left hand alone has a long and storied past. Contained within this volume, the advanced pianist will find a wealth of artistically satisfying repertoire for the left hand that will not only strengthen the hand's technical development, but also make for impressive showpieces on the recital stage.

This volume includes hitherto unpublished gems like Earl Wild's *Etude No. 3 for the Left Hand Alone* (Based on Gershwin's *The Man I Love*) and Ruth Shaw Wylie's *Soliloquy for Piano, Op. 23*, as well as established classics of the repertoire like Godowsky's Chopin arrangements, and modern additions such as Bartok's *Etude for the Left Hand* and especially Corigliano's *Etude No. 1* from *Etude Fantasy* with a previously unpublished ending by the composer, allowing this movement to be a stand-alone work.

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