



These special solos give the left hand an opportunity to play both melody and accompaniment, thus providing a means to develop technical dexterity as well as to improve note reading.

Every piece in the book was arranged for the left hand alone. By adjusting the fingering, however, the pieces may be played by the right hand alone.

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Revolving Door

(Left hand alone)

H. Maylath Op. 163
Adapted by John W. Schaum

Allegretto

mp

This system contains the first four measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Allegretto' and the dynamics are 'mp'. The key signature has one sharp (F#) and the time signature is 3/4.

This system contains measures 5 through 8. The right hand continues its melodic development with slurs and fingerings, and the left hand maintains its accompaniment. The notation includes slurs and fingerings for both hands.

This system contains measures 9 through 12. The right hand's melody continues with slurs and fingerings, and the left hand's accompaniment remains consistent. The notation includes slurs and fingerings for both hands.

This system contains measures 13 through 16, concluding the piece. The right hand's melody ends with a final flourish, and the left hand's accompaniment concludes with a final chord. The notation includes slurs and fingerings for both hands.

Scotch Poem

(Left hand alone)

E.A. MacDowell Op.31, No.2
Adapted by John W. Schaum

Andante

mf

mf *pp*

pp *mf*

rit.