

*Alfred's Basic Piano Library*

# Lesson Book • Level 2



Willard A. Palmer ♦ Morton Manus ♦ Amanda Vick Lethco

Alfred's Basic Piano Library

# Piano



## Lesson Book Level 2

Correlated materials to be used with *Lesson Book, Level 2*:

Title	Start on page	Title	Start on page
CLASSIC THEMES, Level 2 . . . . .	14	SECOND PIANO PARTS (for selected pieces from Lesson Books 1B & 2). . . . .	7
COMPOSITION BOOK 2 . . . . .	5	SIGHT READING BOOK 2 . . . . .	2
DUET BOOK 2 . . . . .	2	TECHNIC BOOK 2 . . . . .	6
DUET CASSETTE TAPE (for Duet Books 1B, 2 & 3) . . . . .	2	THEORY BOOK 2 . . . . .	2
EAR TRAINING BOOK 2 . . . . .	2	THEORY THROUGH THE YEAR, Level 2 . . . . .	2
ELEMENTARY MUSICIANSHIP, Book 1 . . . . .	*	TOP HITS! Solo Book 2 . . . . .	7
ENSEMBLE BOOK 2 . . . . .	6	TOP HITS! Christmas Book 2 . . . . .	*
FLASH CARDS, Levels 2-3 . . . . .	4	TOP HITS! Duet Book 2 . . . . .	*
FUN SOLO BOOK 2 . . . . .	6	SHEET MUSIC SOLOS	
GRADUATION BOOK 2 . . . . .	**	Across the Desert . . . . .	12
HYMN BOOK 2 . . . . .	4	Bagatelle . . . . .	7
JAZZ/ROCK COURSE, Level 2 . . . . .	23	Ballade . . . . .	20
MERRY CHRISTMAS! Level 2 . . . . .	*	Blazing Trumpets . . . . .	2
MERRY CHRISTMAS! Ensemble Book 2 . . . . .	*	Cats! . . . . .	*
MUSICAL CONCEPTS BOOK 2 . . . . .	7	Gentle Joke, A . . . . .	16
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RECITAL BOOK 2 . . . . .	2	Rabbit! Rabbit! . . . . .	6
REPERTOIRE BOOK 2 . . . . .	2	Staccato Caprice . . . . .	*
		Toreador, The . . . . .	2
		Variations on an 18th-Century Theme . . . . .	*

\*Teacher's discretion.

\*\*May be used upon completion of Lesson Book 2, before the student begins Lesson Book 3.

A General MIDI disk  (22353) and a Compact Disc  (14545) are available, which include a full piano recording and background accompaniment.

Theory Games Software correlating to Levels 1A-2 (14432) and Levels 3-5 (14433) is available for Macintosh and IBM/Windows-compatible computers.

Willard A. Palmer • Morton Manus • Amanda Vick Lethco

# Get Away!

This piece uses both the **MIDDLE C POSITION** and the **MIDDLE D POSITION**.



## MIDDLE C POSITION

Adapted from themes from  
the Overture to "William Tell,"  
by G. Rossini

### Allegro

1 3

*p* Get a - way, get a-way, got - ta get a - way! Get a horse, get a horse and we'll

4

ride all day! Get a - way, get a - way, got - ta get a - way! Get a

2

## Move to MIDDLE D POSITION

5 3 2

horse and get a - way! *f* "Gid - dy - ap! Gid - dy - ap!" That is

2/4 2/4

2 5 2

what we'll say as we go rid - ing on our way. "Get a -

2/4 2

long! Get a - long!" That 'll be our song as we go gal - lop -

Move back to  
MIDDLE C POSITION

ing a - long. Get a - way, get a - way, got - ta get a - way! Get a

*p*

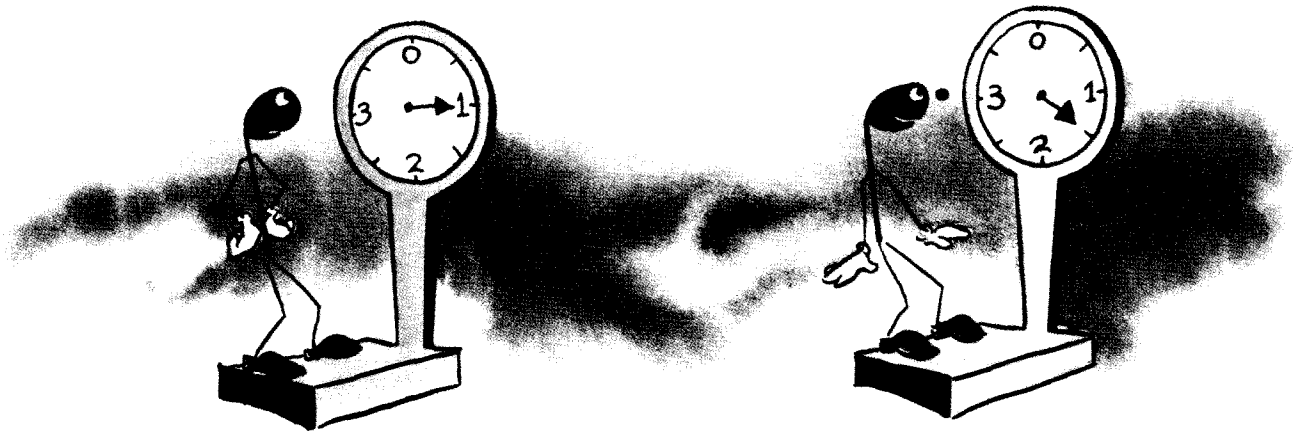
1

1 3 4

horse, get a horse and we'll ride all day! Get a - way, get a - way, got - ta

get a - way! Get a horse and get a - way!

# Introducing Dotted Quarter Notes



A DOT INCREASES THE LENGTH OF A NOTE BY ONE HALF ITS VALUE.

A **dotted half note** is equal to a half note tied to a quarter note.

$$\begin{array}{c}
 \text{Musical notation: a half note tied to a quarter note} \\
 \text{2 COUNTS} + \text{1 COUNT} = \text{3 COUNTS}
 \end{array}
 =
 \begin{array}{c}
 \text{Musical notation: a dotted half note} \\
 \text{3 COUNTS}
 \end{array}$$

A **dotted quarter note** is equal to a quarter note tied to an eighth note.

$$\begin{array}{c}
 \text{Musical notation: a quarter note tied to an eighth note} \\
 \text{1 COUNT} + \text{1/2 COUNT} = \text{1 1/2 COUNTS}
 \end{array}
 =
 \begin{array}{c}
 \text{Musical notation: a dotted quarter note} \\
 \text{1 1/2 COUNTS}
 \end{array}$$

Clap (or tap) the following rhythm. Clap **ONCE** for each note, counting aloud.

2/4

COUNT: "one & two, &"  
or: "quar - ter tie, 8th"

The only difference in the following two measures and those directly above them is the way they are written. They are played the same.

2/4

COUNT: "one & two, &"  
or: "quar - ter dot, 8th"

## MEASURES FROM FAMILIAR SONGS USING DOTTED QUARTER NOTES

1. Count & clap (or tap) the notes.      2. Play & count.      3. Play & sing the words.

### MIDDLE D POSITION

Si - lent night, Ho - ly night,

### MIDDLE C POSITION

1. Deck the halls with boughs of hol - ly,  
2. 'Tis the sea - son to be jol - ly, Fa - la - la - la - la - la - la - la - la - la!

### MIDDLE D POSITION

O beau - ti - ful for spa - cious skies, For am - ber waves of grain,

### LOW G POSITION

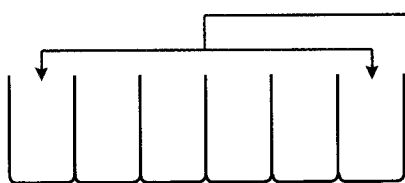
Here comes the bride! All dressed in white!







# Measuring 6ths

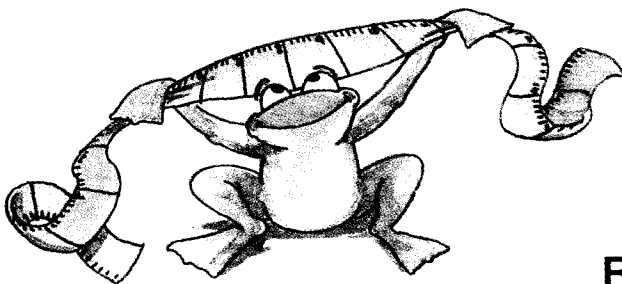


When you skip 4 white keys, the interval is a **6th**.

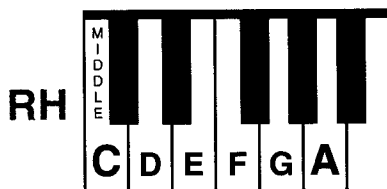
6ths are written **LINE-SPACE** or **SPACE-LINE**.

UP a 6th      DOWN a 6th

UP a 6th      DOWN a 6th



**5 FINGERS** can play **6 NOTES**: C D E F G A



This is C POSITION plus 1 note (A) played with RH 5.

1 2 3 4 5 5

RH 5 plays G or A!

Say the names of these intervals as you play!

## MELODIC INTERVALS

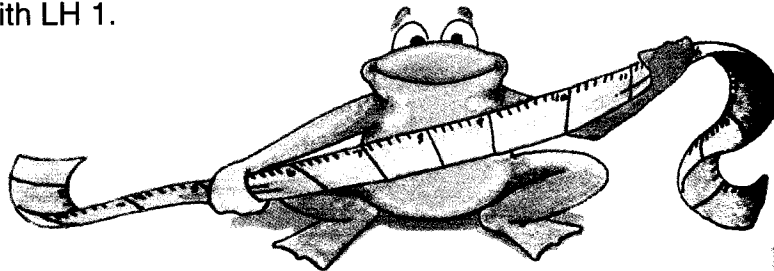
## HARMONIC INTERVALS



This is C POSITION plus 1 note (A) played with LH 1.

5 4 3 2 1 1

LH 1 plays G or A!



Say the names of these intervals as you play!

## MELODIC INTERVALS

2nd    3rd    4th    5th    6th

## HARMONIC INTERVALS

2nd    3rd    4th    5th    6th

Practice this WARM-UP before playing *LAVENDER'S BLUE*.

# Lavender's Blue

**Allegro moderato**

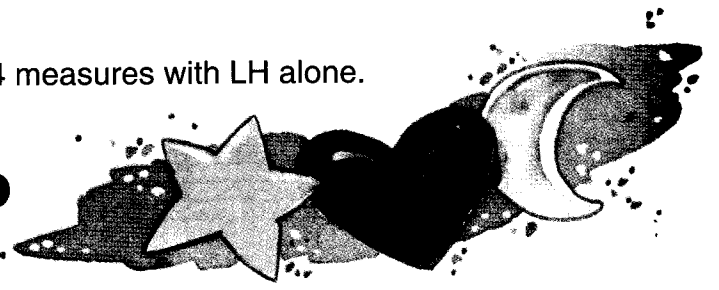
*mf*

1. Lav - en - der's blue, dil - ly, dil - ly, Lav - en - der's green.  
 2. Who told you so, dil - ly, dil - ly, Who told you so?

When I am King, dil - ly, dil - ly, You shall be Queen!  
 'Twas my own heart, dil - ly, dil - ly, That told me so!

*p ritardando*

SUGGESTION: For a WARM-UP, practice the first 4 measures with LH alone.



# When You Grow Up

Willard A. Palmer

**Allegro moderato**

*mf*

1. When you grow up, what would you like to be? A  
 2. When you grow up, what would you like to do? Have

1 5 1 5 1 4 3

2 1 2 4 5 1 3

moth - er or a fa - ther with a fine fam - i - ly? You could  
 all the things good for - tune brings when wish - es come true? You could

1 2

fly to the moon, or per - haps to a star, Or  
 win world - wide fame, or per - haps be a star, Or

5 5 4

1 2 1 3

sim - ply be loved for what - ev - er you are.  
 sim - ply be loved for what - ev - er you are.

OPTIONAL: After playing the piece twice, repeat the last line slowly and softly with both hands *8va*.

This piece uses  $\frac{2}{4}$  and  $\frac{4}{4}$  time, changing time signatures in each measure.

COUNT: 1 - 2 | 1 - 2 - 3 - 4 | etc.



# Kum-ba-yah!\*

Andante

2nd time both hands 8va

*mf-p*

1. Kum - ba - yah, my Lord,  
2. Some - one's pray - ing, Lord,

Kum - ba - yah!  
Kum - ba - yah!

Kum - ba - yah, my Lord,  
Some - one's pray - ing, Lord,

Kum - ba - yah!  
Kum - ba - yah!

Kum - ba - yah, my Lord,  
Some - one's pray - ing, Lord,

Kum - ba - yah!  
Kum - ba - yah!

Oh Lord,  
Oh Lord,

Kum - ba - yah!  
Kum - ba - yah!

# Measuring 6ths in G Position

RH



This is G POSITION plus 1 note (E) played with RH 5!

5 FINGERS can play 6 NOTES:  
G A B C D E



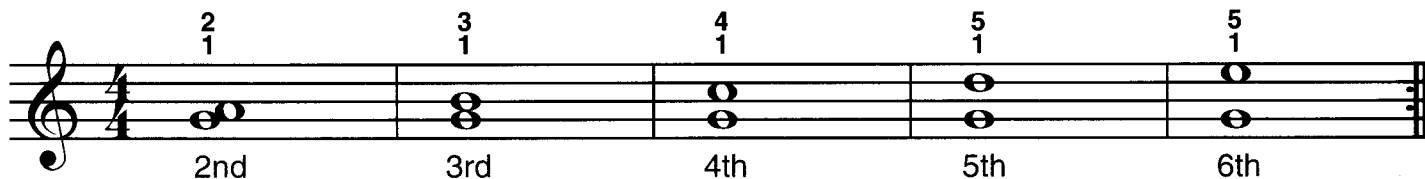
RH 5 plays D or E!

Say the names of the intervals as you play!

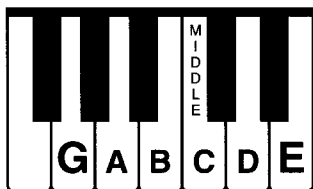
## MELODIC INTERVALS



## HARMONIC INTERVALS



LH



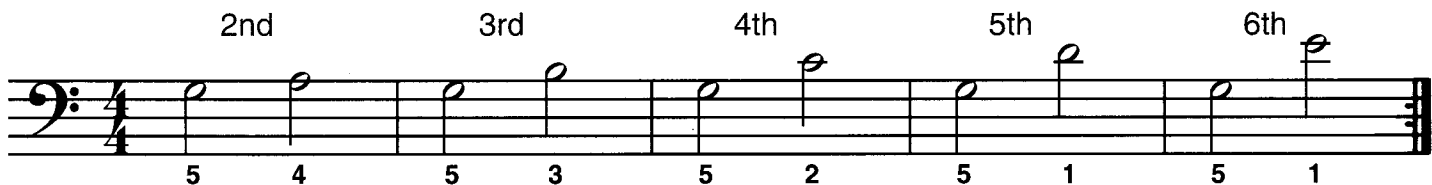
This is G POSITION plus 1 note (E) played with LH 1!



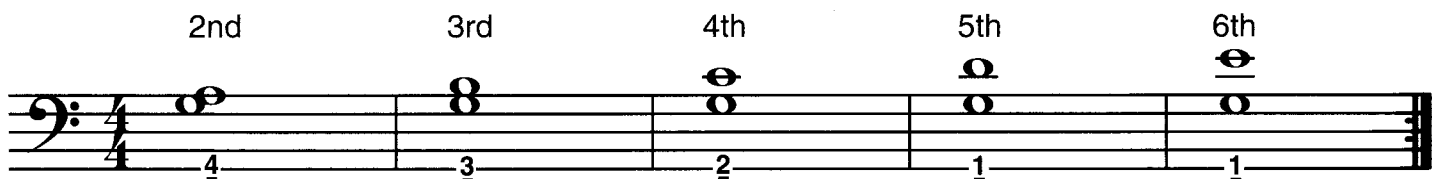
LH 1 plays D or E!

Say the names of the intervals as you play!

## MELODIC INTERVALS



## HARMONIC INTERVALS



# 18th Century Dance



This piece uses the positions shown on page 12.

## Andante moderato

2nd time both hands 8va

1

*f-p*

5 1 5 1 4

2 5 3 5 1 5 2 5

2nd time both hands 8va

4 1 5 1 5 1 4

*f-p*

1 5 1 5 2 5 3 5

Both hands 8va

1

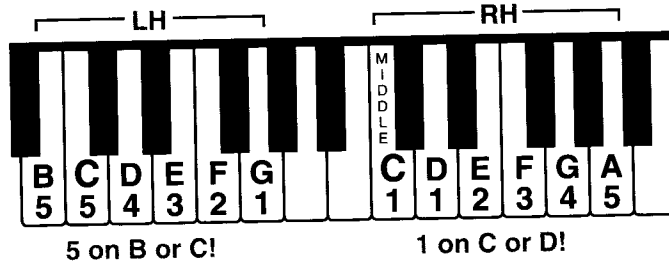
*f* *p*

4

*mf* *f* *ritard.\**

1 5 1 5

When you play in positions that include 6 or more notes, any finger may be required to play 2 notes.



**RH INTERVALS, from A down to C:**

**LH INTERVALS, from G down to B:**

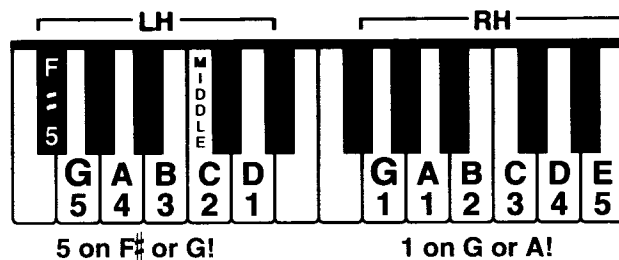
# London Bridge



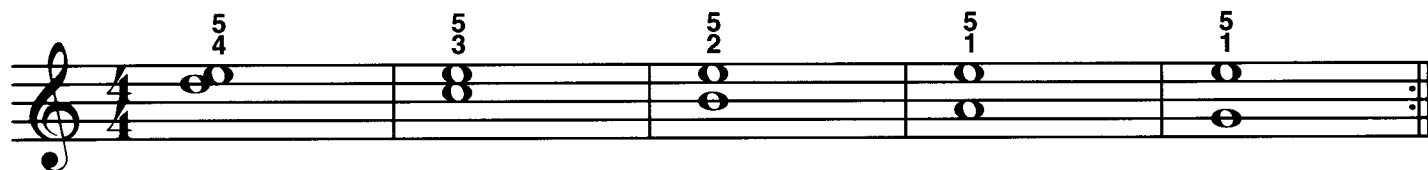
**Allegro**

*2nd time play RH 8va*

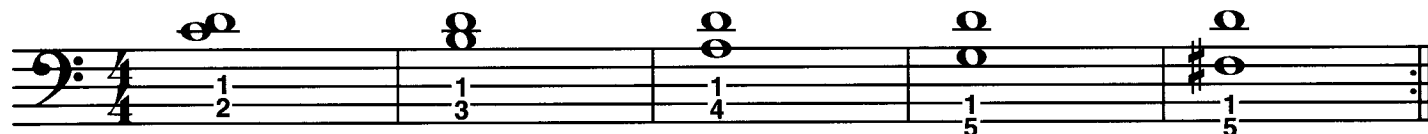
The original London bridge, about which this song was written, was in danger of falling down



RH INTERVALS, from E down to G:



LH INTERVALS, from D down to F#:



# Nick Nack Paddy Wack

(This Old Man)

**Allegro moderato**

*2nd time play RH 8va*



## Moving Up & Down the Keyboard in 6ths

In the following exercises, the hands are no longer confined to one position!  
Each hand plays 6ths, moving 1 and 5 up and down the keyboard to neighboring keys.

RH 6ths, MOVING FROM **A**<sub>C</sub> UP TO **E**<sub>G</sub> AND BACK.

Begin with RH 1 on MIDDLE C.



LH 6ths, MOVING FROM **C**<sub>E</sub> DOWN TO **F**<sub>A</sub> AND BACK.

Begin with LH 1 on MIDDLE C.



## Lone Star Waltz

This piece combines the positions used in *LONDON BRIDGE*  
with MOVING UP & DOWN THE KEYBOARD IN 6ths.



**Moderato**

*2nd time both hands 8va*

Musical notation system 1. Treble clef: *f*, 5 1, 5 1, etc. Bass clef: *mp*, 1/2, 1/3.

Musical notation system 2. Treble clef: continuation of the first system. Bass clef: continuation of the first system.

Musical notation system 3. Treble clef: *p*, 4/3, 4/2. Bass clef: *mf*, 1/5, 1/5, etc.

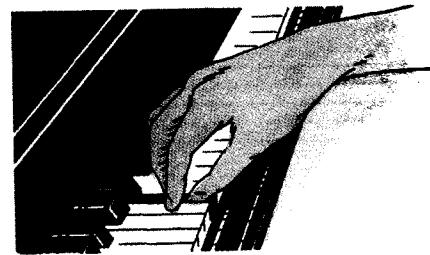
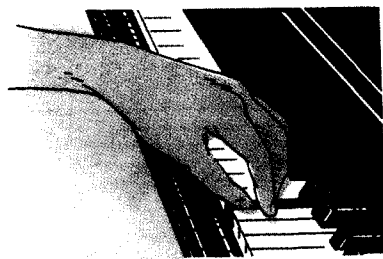
Musical notation system 4. Treble clef: continuation of the third system. Bass clef: continuation of the third system.

*D. C. al Fine*

## Crossing RH 2 over 1

In this exercise, each phrase begins with a new hand position, one key LOWER than the one before.

Begin the 1st phrase with 5 on F,  
the 2nd phrase with 5 on E,  
the 3rd phrase with 5 on D, etc.

## Crossing LH 2 over 1

In this exercise, each phrase begins with a new hand position, one key HIGHER than the one before.

Begin the 1st phrase with 5 on G,  
the 2nd phrase with 5 on A,  
the 3rd phrase with 5 on B, etc.



# On the Bridge at Avignon

(SUR LE PONT D'AVIGNON)

French Folk Song

**Allegro moderato**

1 3 1 2 1

*p* *mf*

 The first system of musical notation consists of two staves (treble and bass clef) in 4/4 time. The melody is in the treble clef. The first two measures are marked *p* (piano) and the last three measures are marked *mf* (mezzo-forte). Fingerings are indicated by numbers 1, 2, 3, 1, 2, 1 above the notes. The bass line consists of chords and single notes.

3 1 2 1 2

*p* *mp*

 The second system of musical notation continues the melody and bass line. It is marked *p* for the first two measures and *mp* for the last three. Fingerings are indicated by numbers 3, 1, 2, 1, 2 above the notes. The system ends with the word "Fine".

1

*p* *mf*

 The third system of musical notation continues the melody and bass line. It is marked *p* for the first two measures and *mf* for the last two. The system ends with the instruction "D. C. al Fine".

*D. C. al Fine*

This is a song about another rickety bridge, a very wide one, located in the city of Avignon, in France.

# Malagueña

*Malagueña*, pronounced “mah-lah-GAIN-yah,” is a title given to certain types of Spanish dances and songs composed or improvised in a style that originated in the Spanish region of Málaga.

There are many *malagueñas*, just as there are many *tangos* and *waltzes*. The melody divided between the hands at the beginning and end of this piece, as well as the descending LH and RH patterns in the middle sections, are characteristic of the style.

In this piece the LH begins in TREBLE CLEF. In measures 7–9, 27–29 and 31–33, the RH plays in BASS CLEF.



## NEW DYNAMIC SIGNS

***ff*** (*fortissimo*)  
means VERY LOUD.

***pp*** (*pianissimo*)  
means VERY SOFT.

### Allegro moderato

Spanish Folk Melodies

*pp* LH 5 3 1 *crescendo* RH 3 5 1 2  
 RH rest  
 LH rest  
*ff*  
*mf legato*

First system of musical notation, measures 1-3. The right hand (RH) features a triplet of eighth notes (G4, A4, B4) in measure 1, followed by quarter notes (C5, B4, A4) in measure 2, and a dotted half note (G4) in measure 3. The left hand (LH) plays a descending eighth-note pattern: (F3, E3) in measure 1, (D3, C3) in measure 2, and (B2, A2) in measure 3. Fingerings are indicated: 3 for the first RH note, 1 and 2 for the second and third RH notes, and 5 and 3 for the first two LH notes in each measure.

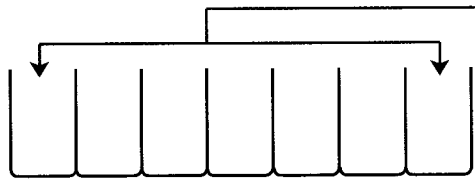
Second system of musical notation, measures 4-5. The right hand (RH) features a triplet of eighth notes (G4, A4, B4) in measure 4, followed by quarter notes (C5, B4, A4) in measure 5. The left hand (LH) plays a descending eighth-note pattern: (F3, E3) in measure 4, and (D3, C3) in measure 5. The dynamic marking *pp* is present in measure 4. Fingerings are indicated: 5 for the first RH note, and 5 for the first LH note in each measure.

Third system of musical notation, measures 6-8. The right hand (RH) features a triplet of eighth notes (G4, A4, B4) in measure 6, followed by quarter notes (C5, B4, A4) in measure 7, and a dotted half note (G4) in measure 8. The left hand (LH) plays a descending eighth-note pattern: (F3, E3) in measure 6, (D3, C3) in measure 7, and (B2, A2) in measure 8. The dynamic marking *p* is present in measure 7, and *cresc.* is indicated with a dashed line in measure 8. Fingerings are indicated: 3 for the first RH note, and 5 for the first LH note in each measure.

Fourth system of musical notation, measures 9-11. The right hand (RH) features a triplet of eighth notes (G4, A4, B4) in measure 9, followed by quarter notes (C5, B4, A4) in measure 10, and a dotted half note (G4) in measure 11. The left hand (LH) plays a descending eighth-note pattern: (F3, E3) in measure 9, (D3, C3) in measure 10, and (B2, A2) in measure 11. The dynamic marking *ff* is present in measure 10. Fingerings are indicated: RH 3 for the first RH note, 1 and 2 for the second and third RH notes, and 5 for the first LH note in each measure. A bracket labeled "LH rest" is placed under the first two measures.

Fifth system of musical notation, measures 12-15. The right hand (RH) features a triplet of eighth notes (G4, A4, B4) in measure 12, followed by quarter notes (C5, B4, A4) in measure 13, and a dotted half note (G4) in measure 14. The left hand (LH) plays a descending eighth-note pattern: (F3, E3) in measure 12, (D3, C3) in measure 13, and (B2, A2) in measure 14. The dynamic marking *ff* is present in measure 13. Fingerings are indicated: 1 for the first RH note, 2, 3, 4, and 5 for the second, third, fourth, and fifth RH notes, and 5 for the first LH note in each measure. A bracket labeled "8va" is placed over the last three measures.

# Measuring 7ths

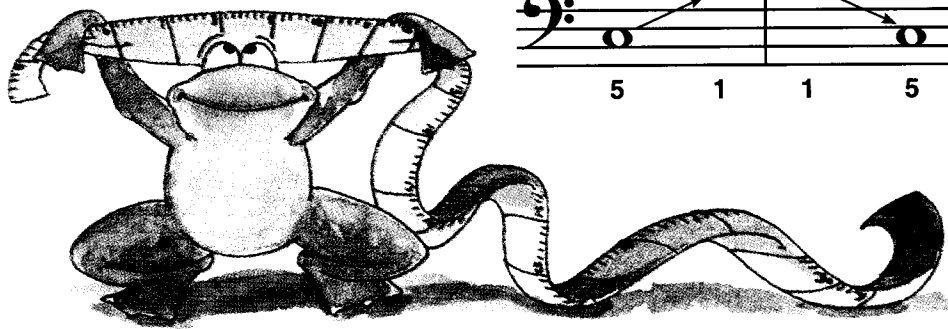


When you skip 5 white keys, the interval is a **7th**.

7ths are written LINE-LINE or SPACE-SPACE.

UP a 7th      DOWN a 7th

UP a 7th      DOWN a 7th



## RH MELODIC INTERVALS

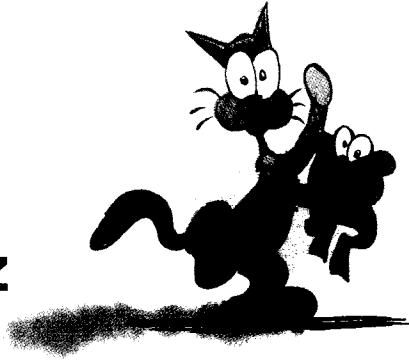
7ths (beginning on middle C)

## LH MELODIC INTERVALS

7ths (beginning on low G)

NOTE: Students with hands large enough to reach a 7th may repeat the above exercises,

# Our Special Waltz



Moderato



# More About the C Major Scale

REMEMBER! The MAJOR SCALE is made of TWO TETRACHORDS joined by a WHOLE STEP. The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.

KEY-NOTE

KEY-NOTE

RH 2 3 4 5

LH 5 4 3 2

1st TETRACHORD

WHOLE STEP

2nd TETRACHORD

You can play the ASCENDING C MAJOR SCALE with the LH ONLY, by crossing 3 over 1.

cross 3 over 1

LH 5 4 3 2 1 3 2 1

You can play the DESCENDING C MAJOR SCALE with the RH ONLY, by crossing 3 over 1.

cross 3 over 1

RH 5 4 3 2 1 3 2 1

## C Major Scale in Contrary Motion

Play hands separately at first, then together. Begin slowly, gradually increasing speed.

5 4 3 2 1 3 2 1

Both thumbs on same note

5 4 3 2 1 3 2 1

Both hands play SAME NUMBERED fingers at the SAME TIME!

# Prelude



Andante moderato

*f*

5 1 3 2

This system contains the first two measures of the prelude. The first measure features a descending eighth-note scale in the bass clef, starting on G4 and ending on D4, with a slur and fingering 5, 1, 3. The second measure features an ascending eighth-note scale in the treble clef, starting on D4 and ending on G4, with a slur and fingering 2. The tempo is marked 'Andante moderato' and the dynamic is 'f'.

Both hands 8va

*mf*

2nd time ritard.

*Fine*

5 3 2

This system contains the second and third measures. The first measure is identical to the first measure of the first system, with a descending eighth-note scale in the bass clef (fingering 5, 3) and an ascending eighth-note scale in the treble clef (fingering 2). The second measure is identical to the second measure of the first system, with an ascending eighth-note scale in the treble clef (fingering 2) and a whole note D4 in the bass clef. The dynamic is 'mf'. The tempo is marked '2nd time ritard.'. The system ends with the word 'Fine'.

Both hands 8va

*mp*

5 1 3 2

This system contains the fourth and fifth measures. The first measure features a descending eighth-note scale in the treble clef, starting on G4 and ending on D4, with a slur and fingering 5, 1, 3. The second measure features an ascending eighth-note scale in the treble clef, starting on D4 and ending on G4, with a slur and fingering 2. The bass clef has a whole note D4 in the second measure. The dynamic is 'mp'. The system ends with the word 'Fine'.

*p*

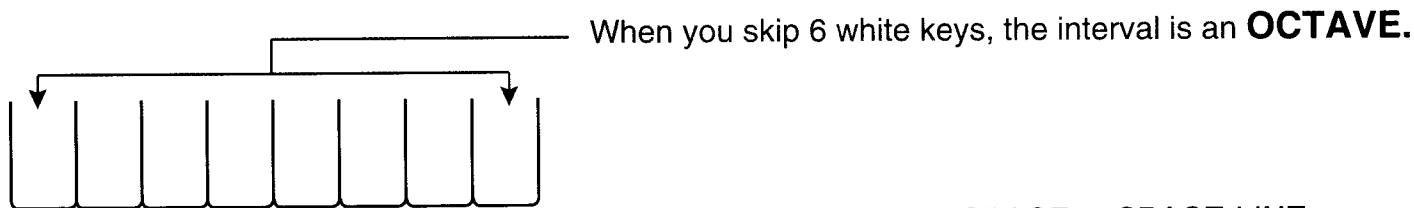
ritard.

*D. C. al Fine*

5 3 2

This system contains the sixth and seventh measures. The first measure features a descending eighth-note scale in the treble clef, starting on G4 and ending on D4, with a slur and fingering 5, 3. The second measure features an ascending eighth-note scale in the treble clef, starting on D4 and ending on G4, with a slur and fingering 2. The bass clef has a whole note D4 in the second measure. The dynamic is 'p'. The tempo is marked 'ritard.'. The system ends with the instruction 'D. C. al Fine'.

# Measuring Octaves (8ths)



Octaves are written **LINE-SPACE** or **SPACE-LINE**.

*UP an octave*      *DOWN an octave*      *UP an octave*      *DOWN an octave*

5      1      1      5      1      5      5      1

## RH MELODIC INTERVALS

1 2    1 2    1 3    1 4    1 5    1 5    1 5

2nd    3rd    4th    5th    6th    7th    OCTAVE

## OCTAVES

1 5    1 5    1 5    1 5    1 5

## LH MELODIC INTERVALS

2nd    3rd    4th    5th    6th    7th    OCTAVE

5 4    5 3    5 2    5 1    5 1    5 1    5 1

## OCTAVES

5 1    5 1    5 1    5 1    5 1

NOTE: Students with hands large enough to reach an octave may repeat the above exercises,

SUGGESTION: For a WARM-UP, practice the first 2 measures with LH alone.

# The Can-Can



**Allegro**

*2nd time RH 8va*

J. Offenbach

First system of musical notation for 'The Can-Can'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The first measure of the treble staff has a dynamic marking of *f* and a fingering '1' above the first note. The first measure of the bass staff has a dynamic marking of *mf* and fingerings '5' and '1/3' below the first two notes. The system contains four measures in total.

Second system of musical notation. The treble staff has dynamics *f* in the first measure and *p* in the third measure. Fingerings '1', '2', '4', '5', '1', '3', and '2' are placed above the notes. The bass staff continues the accompaniment. The system contains four measures.

Third system of musical notation. The treble staff has a dynamic marking of *ff* in the first measure. Fingerings '1' and '4' are placed above the notes. The bass staff continues the accompaniment. The system contains four measures.

Fourth system of musical notation. Fingerings '1' and '2' are placed above the notes in the first two measures. The system concludes with a double bar line and repeat dots. The bass staff continues the accompaniment. The system contains four measures.

# More About the G Major Scale

REMEMBER! The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.

KEY-NOTE

KEY-NOTE

RH 2 3 4 5

LH 5 4 3 2

1st TETRACHORD

WHOLE STEP

2nd TETRACHORD

You can play the ASCENDING G MAJOR SCALE with the LH ONLY, by crossing 3 over 1.

cross 3 over 1

LH 5 4 3 2 1 3 2 1

You can play the DESCENDING G MAJOR SCALE with the RH ONLY, by crossing 3 over 1.

cross 3 over 1

RH 5 4 3 2 1 3 2 1

## G Major Scale in Contrary Motion

**KEY OF G MAJOR**  
Key Signature: 1 sharp (F#)

Play hands separately at first, then together.  
Begin slowly, gradually increasing speed.

In *THE GALWAY PIPER*, the RH plays in 3 POSITIONS:

1 on G                      2 on F#                      1 on C



# The Galway Piper

**Allegro** Irish Folk Tune

*mf*

cross 2 over 1

*Fine*

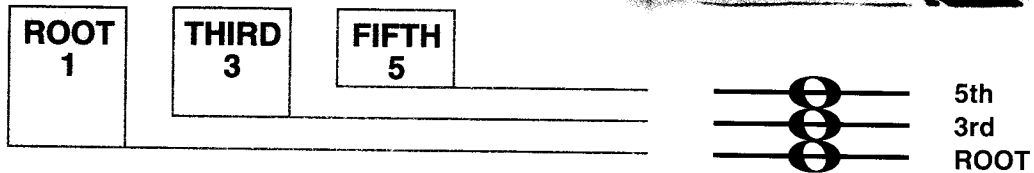
cross 3 over 1

*f*

# Triads

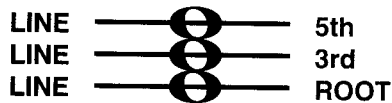
A TRIAD IS A 3-NOTE CHORD.

The three notes of a triad are:

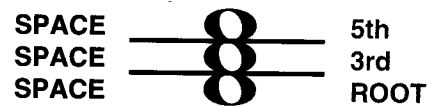


The ROOT is the note from which the triad gets its name. The ROOT of a C triad is C.

Triads in **ROOT POSITION** (with ROOT at the BOTTOM) always look like this:



OR THIS:



Triads may be built on any note of any scale.

## TRIADS IN C

Play with RH.

Play with LH.

# Square Dance



**Allegro**

1. Dance, dance, dance with Min - dy, Dance, dance, dance with Wen - dy,  
 2. Dance, dance, dance with Don - ny, Dance, dance, dance with Ron - ny,

*mf-p*

Dance, dance, dance with Cin - dy, Dance with ev - 'ry - bod - y!  
 Dance, dance, dance with John - ny, Dance with ev - 'ry - bod - y!

*2nd time 8va*

*f-p*

*8va*

*ff*



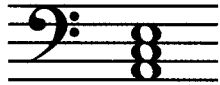
**THE COMPLETE  
"TRIAD VOCABULARY"**

Play each of the following triads with LH 5 3 1, saying the names of the notes as you play, beginning with the lowest note of each triad.

Say:

Play:

**A C E**



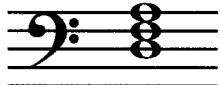
**B D F**



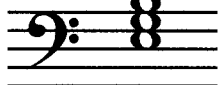
**C E G**



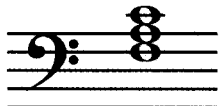
**D F A**



**E G B**



**F A C**



**G B D**



With this "VOCABULARY" you can play TRIADS IN ANY KEY, simply by using the KEY SIGNATURE.

Memorize the complete "TRIAD VOCABULARY."

# Cockles and Mussels

Before you play this piece, say the names of the notes of **each** LH triad aloud. Begin with the **LOWEST** note of each triad.

**Andante**

In Dub - lin's fair cit - y where

girls are so pret - ty I

first set my eyes on sweet

Mol - ly Ma - lone, She

The Triad "Vocabulary" of this piece:

**CEG DFA EGB FAC GBD**

**IMPORTANT:** Root position triads skip a letter

wheeled a wheel - bar - row through streets broad and nar - row, Cry - ing

Musical notation for the first system, featuring a treble and bass clef with a melody line and accompaniment. The melody is marked with a '1' and a '3' above it, indicating fingerings. The accompaniment consists of sustained chords in the bass register.

"Cock - les and mus - sels, a - live, a - live - o!

**Both hands**  
*8va* - - - -

Musical notation for the second system, including a piano (*p*) dynamic marking and fingerings 2/4, 1/3, 3/5, and 1. The melody continues with a slight deceleration towards the end. The accompaniment remains in the bass register.

**(Both hands 8va)** - - - -

live, a - live - o! A - live, a - live - o!" Cry - ing

Musical notation for the third system, featuring a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking with a 1/3/5 fingering. The melody is marked with a '1' and a '3' above it. The accompaniment is in the bass register.

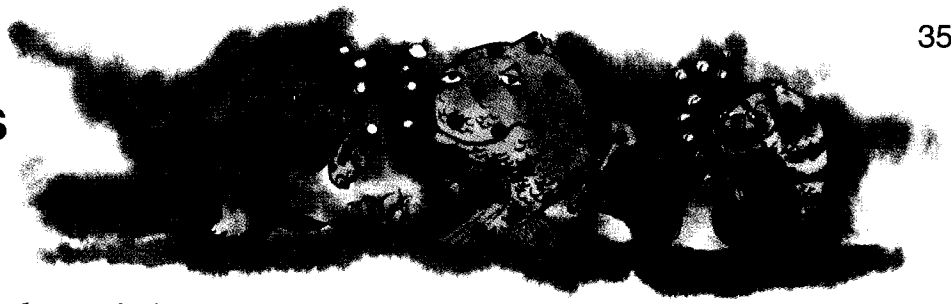
**(Both hands 8va)** - - - -

"Cock - les and mus - sels, a - live, a - live - o!"

Musical notation for the fourth system, including a *ritardando* marking and a pianissimo (*pp*) dynamic marking. The melody is marked with a '1' and a '3' above it. The accompaniment is in the bass register.



# Blue Scales



Slow blues tempo

Play eighth notes in long-short pairs\*

Handwritten musical score for piano, consisting of four systems of two staves each (treble and bass clef). The music is in 4/4 time and features a blues scale with eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include *p-f* and *f*. The score includes first and second endings, with the second ending marked 'LH' (Left Hand). A final rhythmic diagram is shown at the bottom right.

System 1: Treble clef starts with a whole rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a whole rest, followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: Treble (1, 2, 3, 5, 1, 3), Bass (1, 3, 5).

System 2: Treble clef starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a whole rest, followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: Treble (1, 3, 1, 2, 3), Bass (5, 1, 2, 5).

System 3: Treble clef starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a whole rest, followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: Treble (5, 3, 1, 2, 3), Bass (5, 1, 3, 5).

System 4: Treble clef starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef has a whole rest, followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: Treble (1, 2, 3, 5, 3), Bass (1, 2, 5, 1, 3, 5). First ending: Treble clef eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Second ending: Treble clef eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Dynamics: *f*. Marking: LH.

Rhythmic diagram at bottom right:  $\gamma$  followed by three eighth notes.

\*This piece is especially effective with the eighth notes played a little unevenly, with a "lilting rhythm." The eighths ON THE BEAT should be made a little longer, and the eighths OFF THE BEAT



# The V<sup>7</sup> Chord

In many pieces a V<sup>7</sup> chord is used instead of a V triad.

To make a V<sup>7</sup> chord, a note an interval of a 7th above the root is added to the V triad.

V<sup>7</sup> built on the 5th note of the C SCALE:

V<sup>7</sup>

To have a smoother and easier progression with the I and IV triads:

- The 5th (D) is omitted.
- The 3rd (B) and 7th (F) are moved down an octave.

V<sup>7</sup>

When a 7th chord is not in root position, the **ROOT** is ALWAYS the *upper note* of the interval of a 2nd!

# The Primary Chords in C Major

The three PRIMARY CHORDS are now I, IV & V<sup>7</sup>.

I                      IV                      V<sup>7</sup>

The following positions are often used for smooth progressions:

LH      C                      F                      G<sup>7</sup>

I                      IV                      V<sup>7</sup>

**C Major Chord Progression with I, IV & V<sup>7</sup> Chords.**  
Play several times each day!

LH      C                      F                      C                      G<sup>7</sup>                      C

I                      IV                      I                      V<sup>7</sup>                      I

RH      C                      F                      G<sup>7</sup>

RH      C                      F                      C                      G<sup>7</sup>                      C

# Got Lotsa Rhythm



Moderate blues tempo\*

2nd time RH 8va

\*OPTIONAL: Finish with a bluesy cadence.



# Why Am I Blue?



Moderately slow blues tempo\*

Why am I blue, Blu - er than the deep blue sea?

*mf*

3 1 2 1

Will you tell me? Won't you tell me? Why am I blue, Blu - er than the deep blue

3 1 2 1

sea? Will you tell me? Won't you tell me? If you will not tell me,

3 5 1 2 5

I'll be blue as blue can be!

1. 2.

3 5 4 5 1

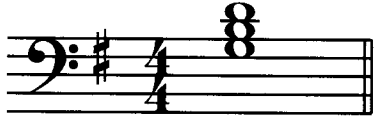


# Block Chords and Broken Chords

Chords are often used as follows:

1. BLOCK CHORDS (all notes together).

2. BROKEN CHORDS (one note at a time).



## Red River Valley

RED RIVER VALLEY begins with the accompaniment played in BLOCK CHORDS. BROKEN CHORDS begin at the end of this page, and are used through the rest of the piece. Compare the two pages, measure by measure, before you play. The chords are the same.

Moderato American Folk Song

*mf* From this val - ley they say you are go - ing, We will

(BLOCK CHORD)

miss your bright eyes and sweet smile; For they

say you are tak - ing the sun - shine That has

bright - ened our path - ways a - while.

1 3 5

Come and sit by my side, if you love me, Do not

5 3 5 2

1 3 5 5

has - ten to bid me a - dieu, Just re -

2

mem - ber the Red Riv - er Val - ley, And the

5 2

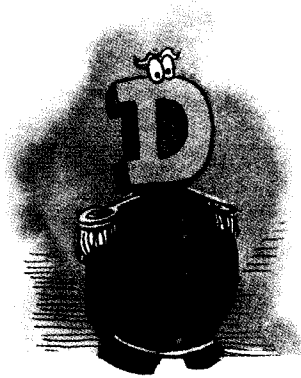
1 2

one who has loved you so true.

*ritardando*

# D Major Scale

**REMEMBER!** The pattern of each tetrachord is: **WHOLE STEP—WHOLE STEP—HALF STEP.**



You can play the **ASCENDING D MAJOR SCALE** with the **LH ONLY**, by crossing 3 over 1.

You can play the **DESCENDING D MAJOR SCALE** with the **RH ONLY**, by crossing 3 over 1.

## D Major Scale in Contrary Motion

**KEY OF D MAJOR**  
Key Signature: 2 sharps (F# & C#)

Play hands separately at first, then together.  
Begin slowly, gradually increasing speed.

# Calypso Carnival



**KEY OF D MAJOR**  
Key Signature: 2 sharps (F# & C#)

**Moderato**  
*Play eighth notes evenly.*

*mf-p* *Both hands staccato throughout* *f*

*mf-p* *f*

1. 2.

*ff*

# The Primary Chords in D Major

The KEY SIGNATURE of the KEY OF D MAJOR is TWO SHARPS (F# and C#).

The 3 PRIMARY CHORDS in the key of D MAJOR are:

D MAJOR      G MAJOR      A7

I      IV      V7

The IV and V7 chords are moved to lower positions, for smooth and easy chord progressions:

D MAJOR      G MAJOR      A7

I      IV      V7

## Chord Progressions using I, IV & V7 Chords

Play with LH. Notice that the LH 5th finger plays the KEY-NOTE (D) on the I chord and the IV chord.

D      G      D      A7      D

I      IV      I      V7      I

*f-p*

Play with RH. Notice that the RH thumb plays the KEY-NOTE (D) on the I chord and the IV chord!

D      G      D      A7      D

I      IV      I      V7      I

*f-p*

Play with both hands.

D      G      D      A7      D

I      IV      I      V7      I

*f-p*

# Oh! Susanna!



Stephen C. Foster

**Allegro**

*mf* 1. I came from Al - a - bam - a with my ban - jo on my knee, I'm  
 2. It rained all night the day I left, The weath - er it was dry, The

1 3 5 4 2 1 2 1

1 3 5 1 3 5 1 2

5 4 2 1 1. 2.

goin' to Lou - si - an - a, My true love for to see.  
 sun so hot I froze to death, Su - san - na don't you cry!

*2nd time 8va*

*ff-pp* Oh! Su - san - na! Oh, don't you cry for me! For I've

3 > > 2 1 2 1

1 2 5

5 4 1. 2. (8va) 5 1

come from Al - a - bam - a with my ban - jo on my knee! knee!

*SARASPONDA* is an old Dutch spinning song. A mother sings to her daughter as she teaches her to spin. The words, which imitate various sounds made by the spinning wheel, are also part of some magic she is supposed to be working. If her daughter can spin a long thread, she will get a nice husband.

The piece is fun to sing and play. It is often performed beginning slowly and gradually increasing speed at each new section, until the last section is as fast as possible. You may play it that way if you wish, after you have learned it well.

This piece is in the key of D MAJOR, G MAJOR and C MAJOR, and it uses the I, IV and V7 chords of each of these keys. It will serve as a review as well as a test piece to help prepare you for promotion to Level 3.

## Sarasponda

**Allegro**

*mf* Sa - ra - spon-da, Sa - ra - spon-da, Sa - ra - spon-da, Ret - set - set!

*f* Ah - do - ray - oh! Ah - do - ray-boom-day - oh! *mf* Ah -

do - ray - boom - day ret - set - set! Aw - say - paw - say - oh!

*mf*

*Fine*

Detailed description of the musical score: The score is for a piece titled 'Sarasponda' in 4/4 time, marked 'Allegro'. It consists of four systems of piano and vocal parts. The key signature is D major (two sharps). The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff with lyrics. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). The piece ends with a double bar line and the word 'Fine'. The lyrics are: 'Sa - ra - spon-da, Sa - ra - spon-da, Sa - ra - spon-da, Ret - set - set! Ah - do - ray - oh! Ah - do - ray-boom-day - oh! do - ray - boom - day ret - set - set! Aw - say - paw - say - oh!'. The piano accompaniment features a simple harmonic accompaniment with chords and moving lines in both hands.

System 1: Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with a slur over the first four notes, marked with fingering 1, 5, 3, 2. The fifth note is marked with 1, and the sixth with 5. The final two notes are marked with 2. The left hand provides a bass line with chords and single notes, including a triplet of notes marked with 5, 2, 5. The system concludes with a mezzo-forte (*mf*) dynamic.

System 2: Continuation of the piece. The right hand has a slur over the first three notes (fingering 3, 1) and another slur over the next four notes (fingering 2, 1, 4). The left hand features a triplet of notes marked with 1, 2, 5, and a triplet of notes marked with 5. The system ends with a double bar line and repeat signs.

System 3: Treble clef, key signature of one sharp. The piece begins with a piano (*p*) dynamic. The right hand has a slur over the first four notes (fingering 1, 2, 4) and another slur over the next four notes (fingering 4, 2). The left hand features a triplet of notes marked with 1, 3, 5 and another triplet of notes marked with 1, 2, 5. The system ends with a double bar line and repeat signs.

System 4: Treble clef, key signature of one sharp. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand has a slur over the first four notes (fingering 1, 5, 3, 2) and another slur over the next four notes (fingering 1, 5, 3, 2). The left hand features a triplet of notes marked with 5, 2, 5 and another triplet of notes marked with 5, 3, 5. The system concludes with a piano (*p*) dynamic.

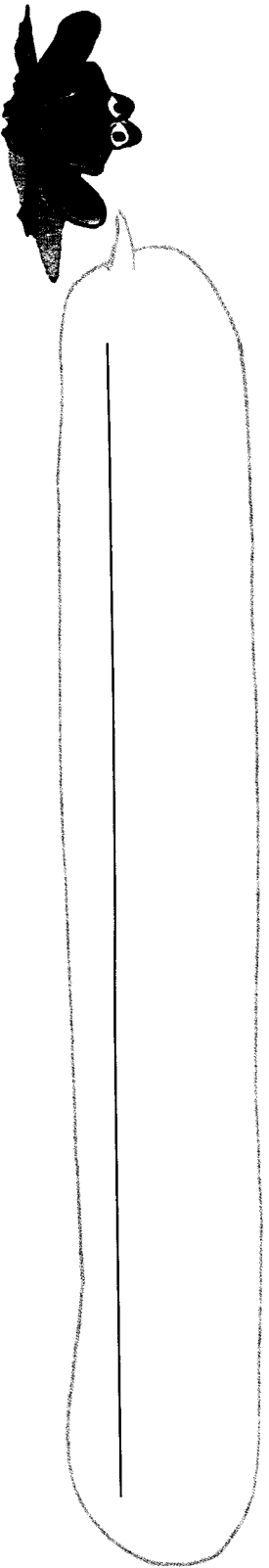
System 5: Treble clef, key signature of one sharp. The piece begins with a piano (*p*) dynamic. The right hand has a slur over the first three notes (fingering 3, 1) and another slur over the next four notes (fingering 2, 1, 4). The left hand features a triplet of notes marked with 1, 2, 5 and a triplet of notes marked with 5. The system ends with a double bar line and repeat signs.



# Certificate of Promotion



This is to certify that



has successfully completed Level 2  
of the LESSON BOOK and is hereby promoted  
to Level 3 of Alfred's Basic Piano Library.

Date \_\_\_\_\_

Teacher \_\_\_\_\_

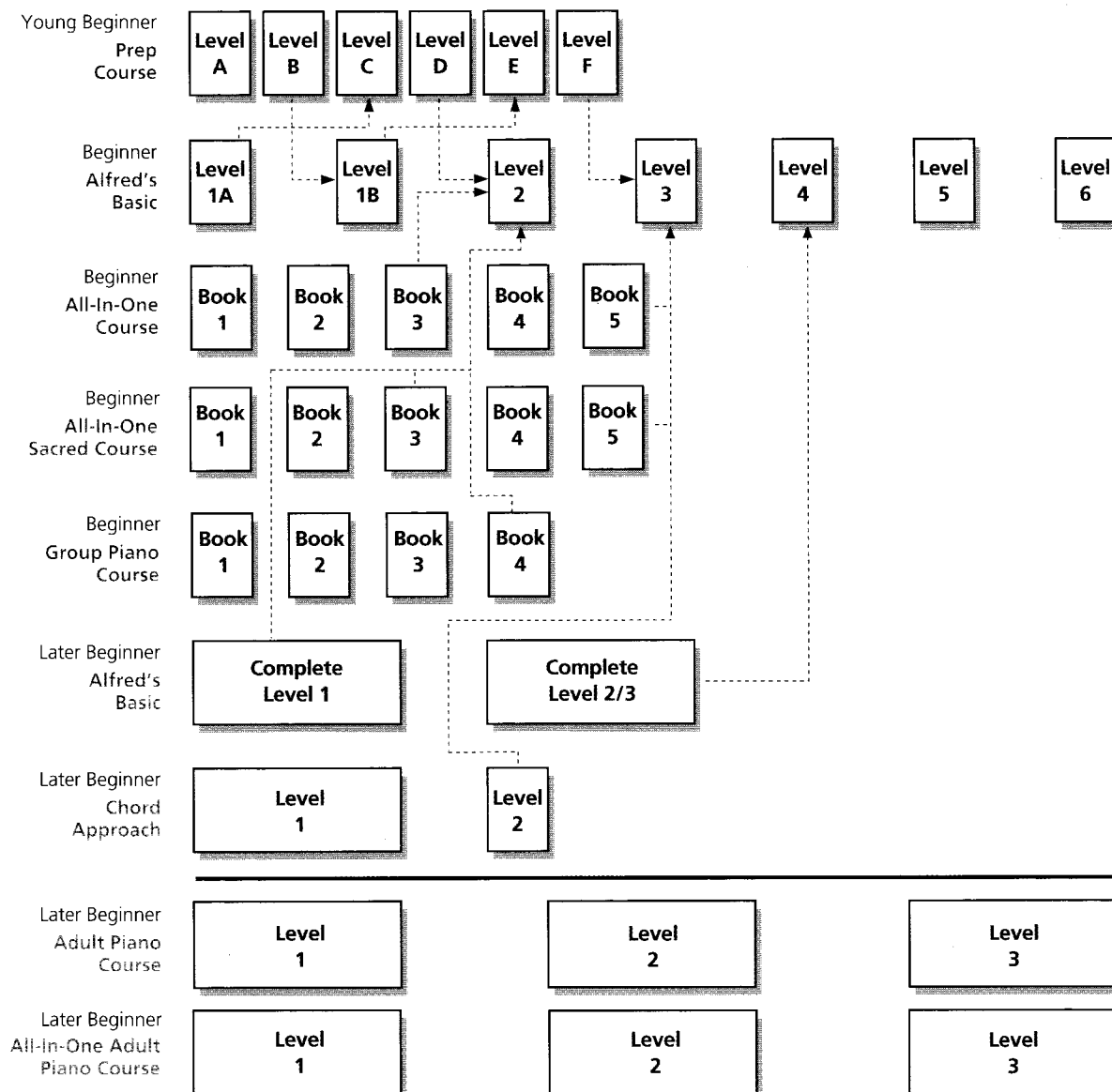


# Alfred's Basic Piano Library

Willard A. Palmer • Morton Manus • Amanda Vick Lethco

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