Alfred's Basic Piano Library

Lesson Book · Level 2

Willard A. Palmer • Morton Manus • Amanda Vick Lethco

Alfred

Alfred's Basic Piano Library

Piano

Lesson Book
Level 2

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

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DUET BOOK 2	2
DUET CASSETTE TAPE (for Duet Books 1B, 2 & 3)	2
EAR TRAINING BOOK 2	2
ELEMENTARY MUSICIANSHIP, Book 1	*
ENSEMBLE BOOK 2	6
FLASH CARDS, Levels 2–3	4
FUN SOLO BOOK 2	6
GRADUATION BOOK 2	**
HYMN BOOK 2	4
JAZZ/ROCK COURSE, Level 2	23
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SHEET MUSIC SOLOS	
Across the Desert	12
Bagatelle	7
Ballade	20
Blazing Trumpets	2
Cats!	*
Gentle Joke, A	16
Mysterious Story	18
Ribbit! Ribbit!	6
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

Fourth Edition

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Get Away!

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

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

MIDDLE C POSITION

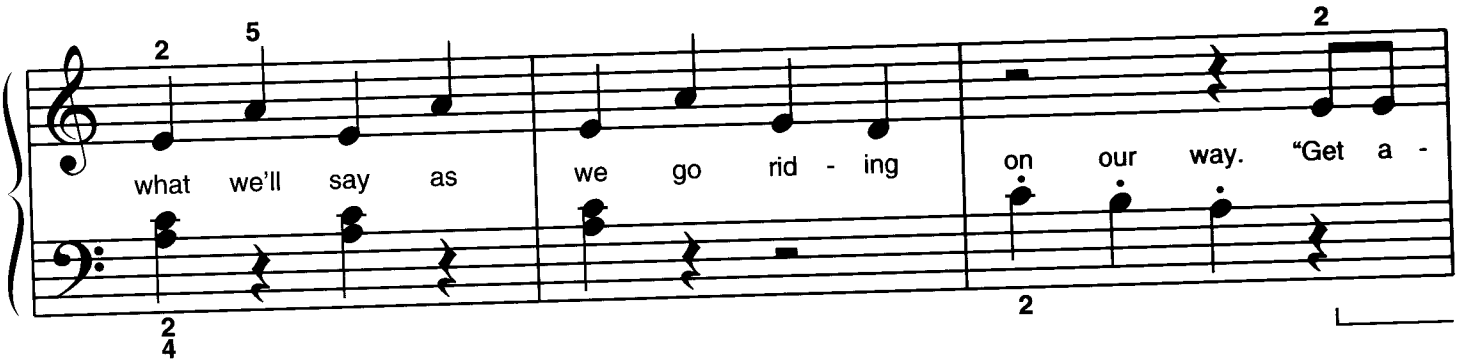
Allegro

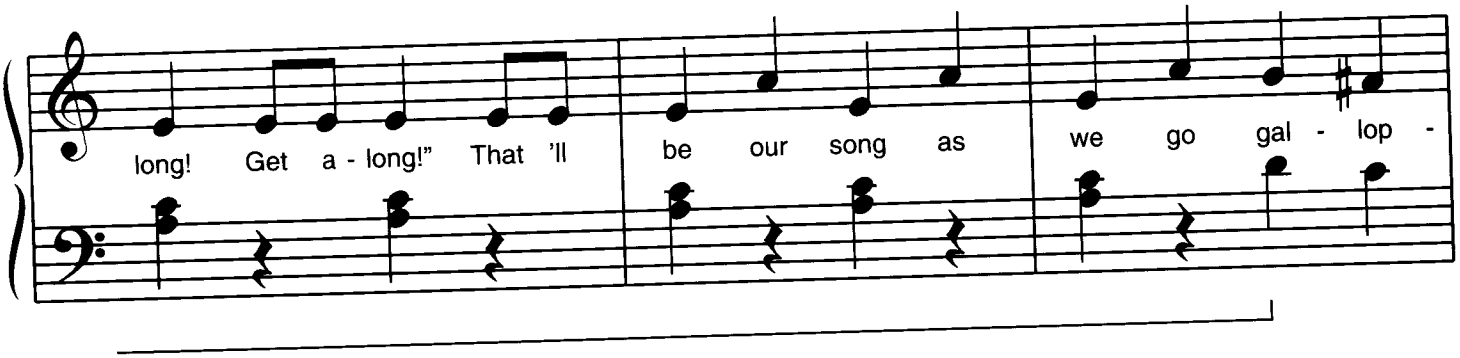
p Get a - way, get a - way, got - ta get a - way! Get a horse, get a horse and we'll

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

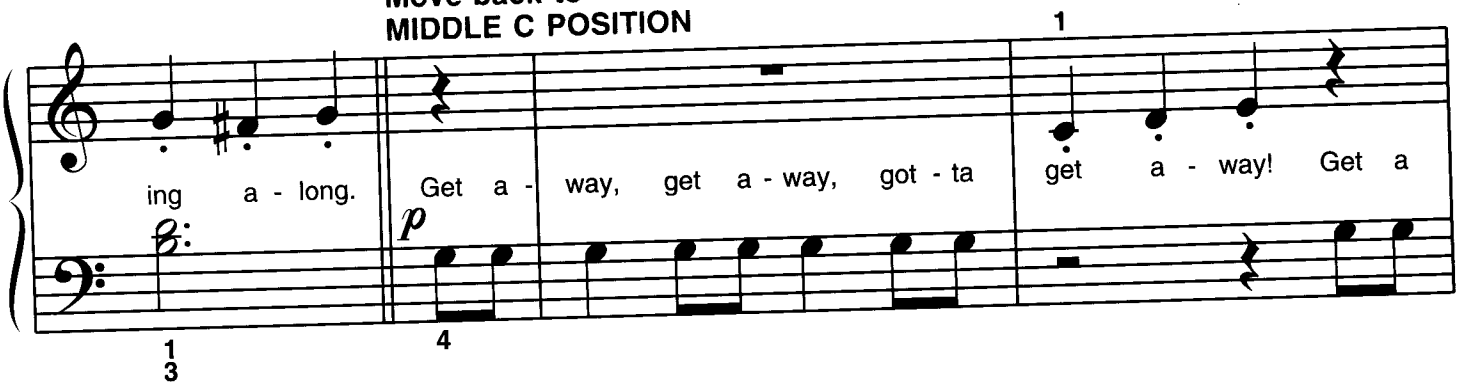
Move to MIDDLE D POSITION

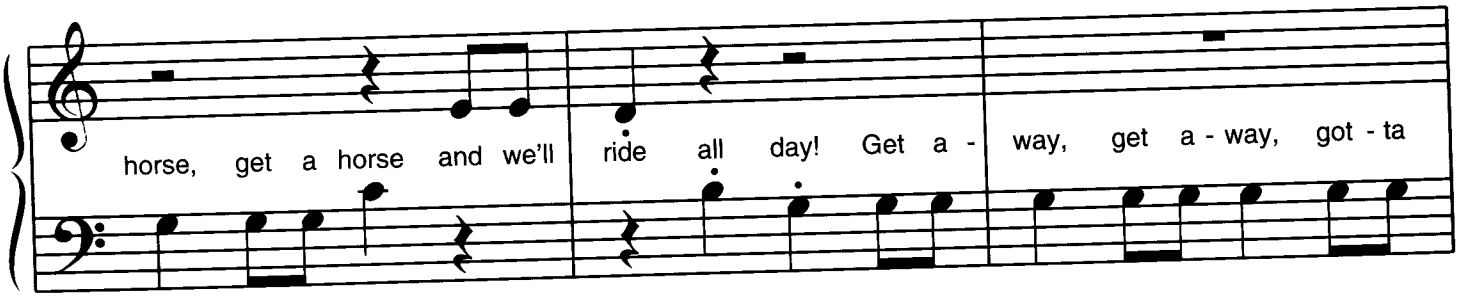
horse and get a - way! *f* "Gid - dy - ap! Gid - dy - ap!" That is

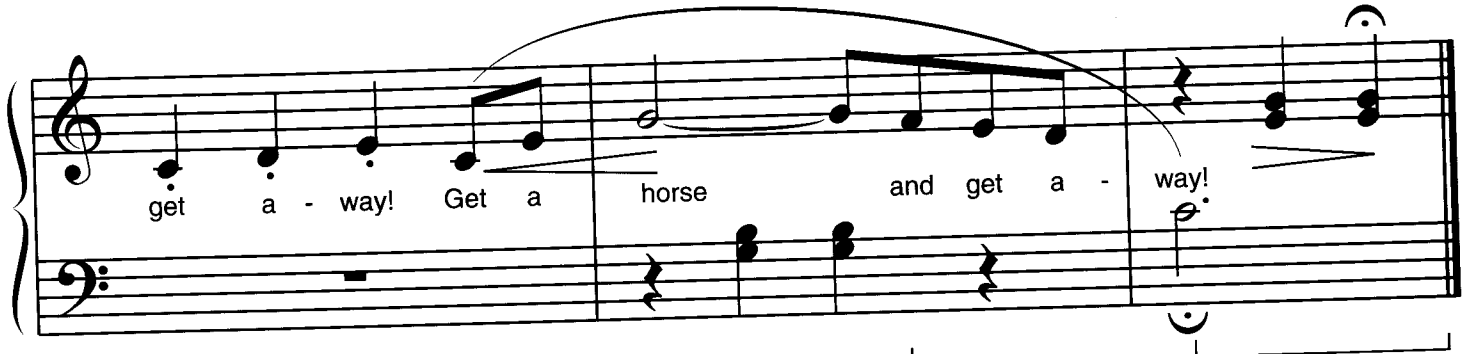




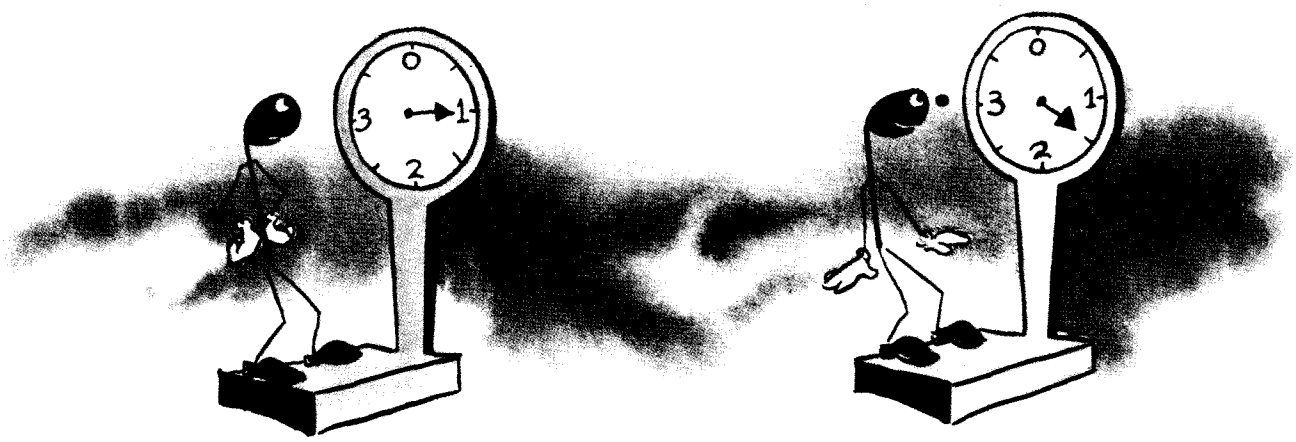
Move back to MIDDLE C POSITION





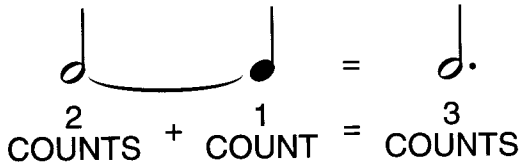


Introducing Dotted Quarter Notes

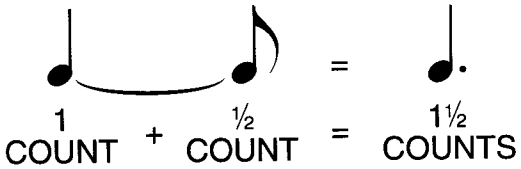


A DOT INCREASES THE LENGTH OF A NOTE BY ONE HALF ITS VALUE.

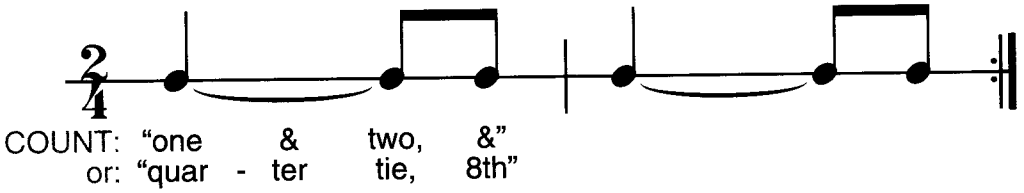
A **dotted half note** is equal to a half note tied to a quarter note.



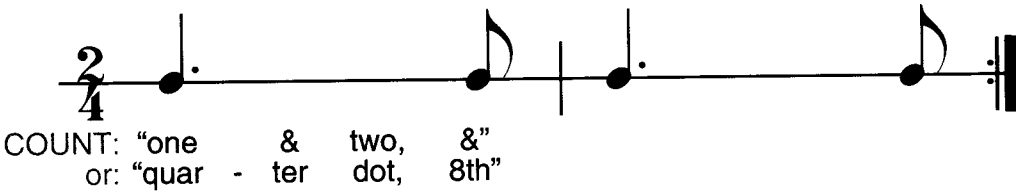
A **dotted quarter note** is equal to a quarter note tied to an eighth note.



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



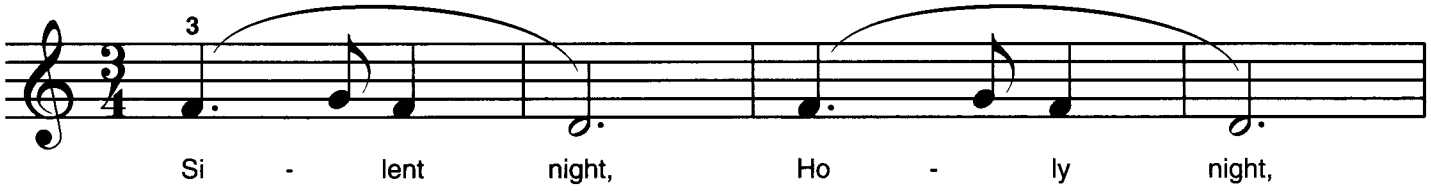
The only difference in the following two measures and those directly above them is the way they are written. They are played the same.



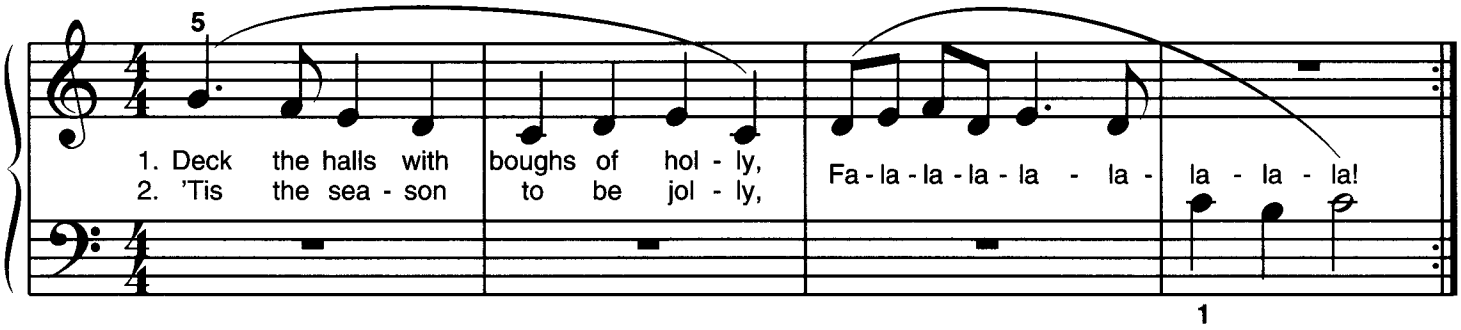
MEASURES FROM FAMILIAR SONGS USING DOTTED QUARTER NOTES

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

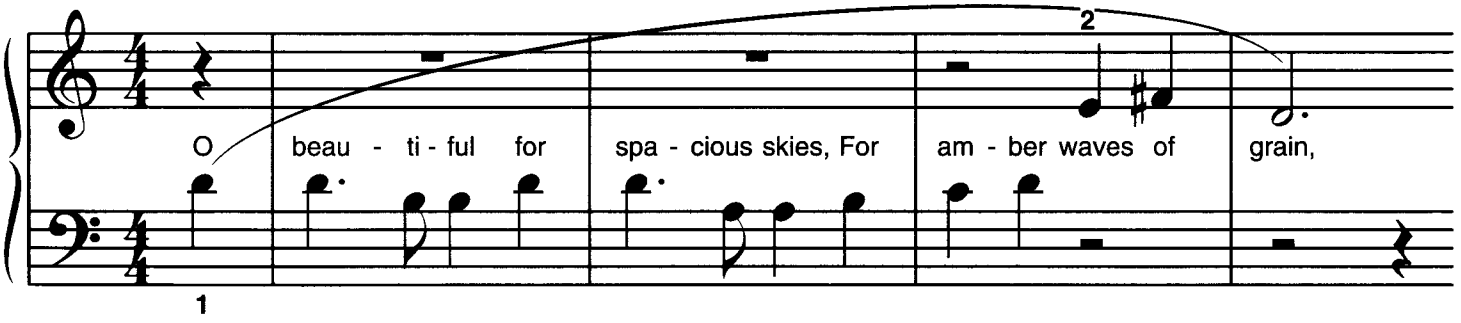
MIDDLE D POSITION



MIDDLE C POSITION



MIDDLE D POSITION



LOW G POSITION

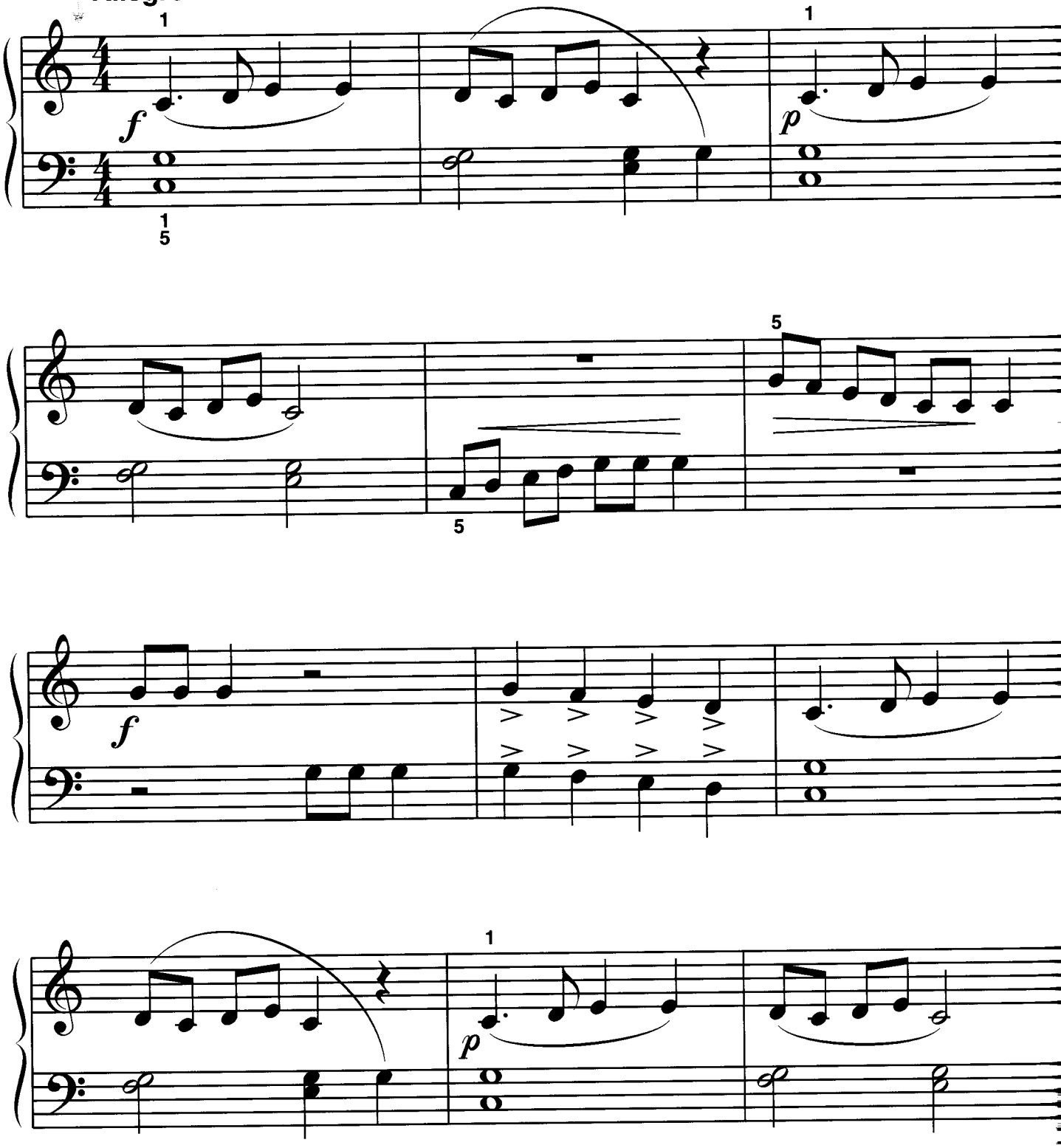
Alouette

C POSITION

KEY OF C MAJOR
Key Signature: no ♯'s, no ♭'s

French Folk Song

Allegro



Ode to Joy

Theme from 9th Symphony

In the 2nd measure of line 3, the LH moves to a position with 3 on G.

Ludwig van Beethoven

Allegro

3

f

1 5

1 3

2

p

1

Move **3** *to SAME G.*

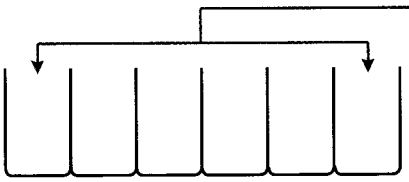
3 2 1

f

1 5

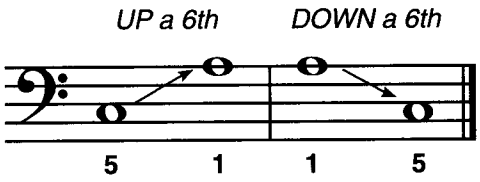
Return to

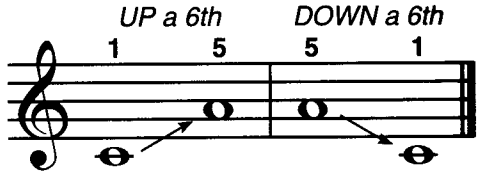
Measuring 6ths

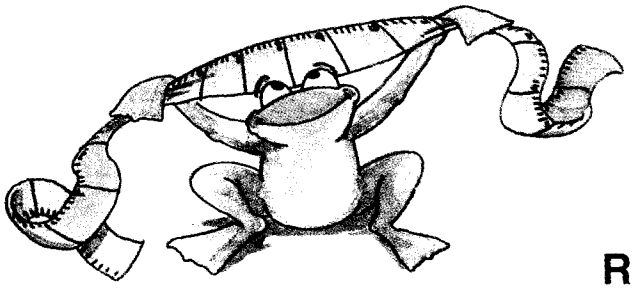


When you skip 4 white keys, the interval is a **6th.**

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

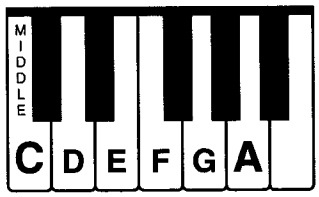




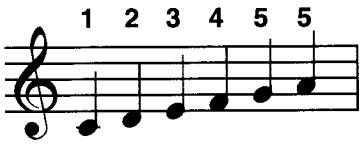


5 FINGERS can play **6 NOTES: C D E F G A**

RH



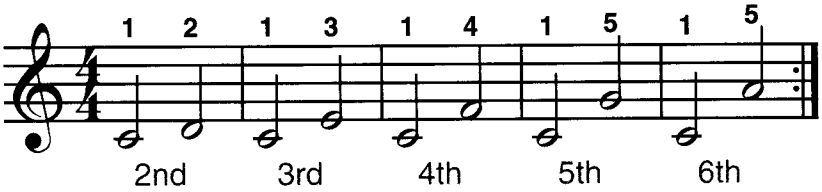
This is C POSITION plus 1 note (A) played with RH 5.



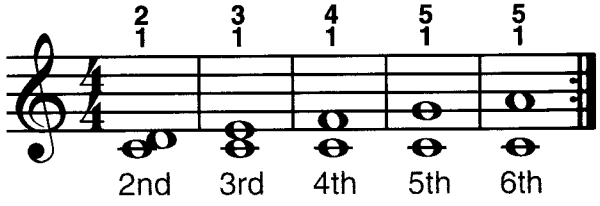
RH 5 plays G or A!

Say the names of these intervals as you play!

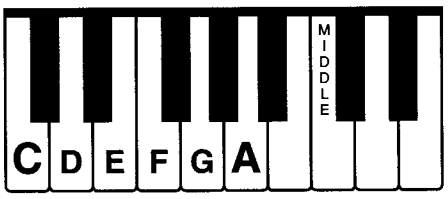
MELODIC INTERVALS



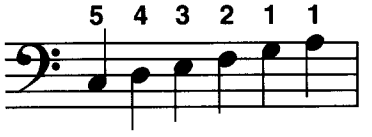
HARMONIC INTERVALS



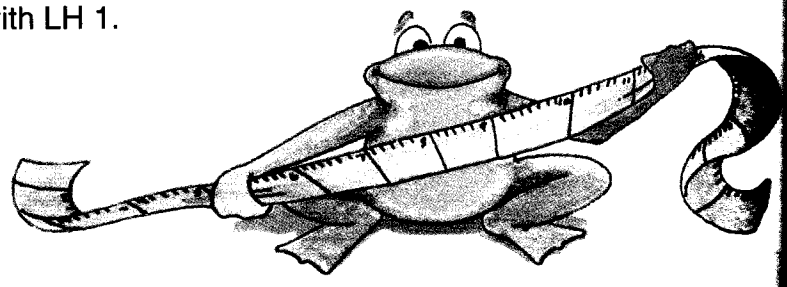
LH



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

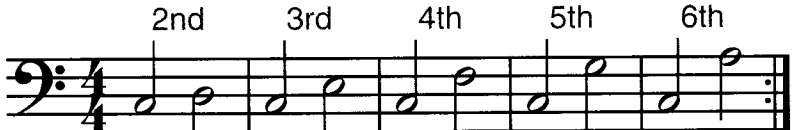


LH 1 plays G or A!

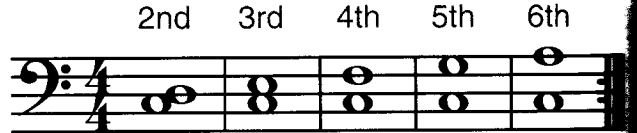


Say the names of these intervals as you play!

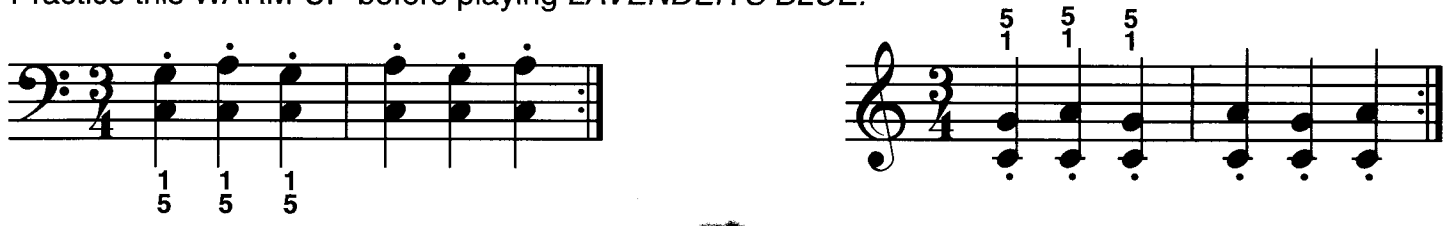
MELODIC INTERVALS

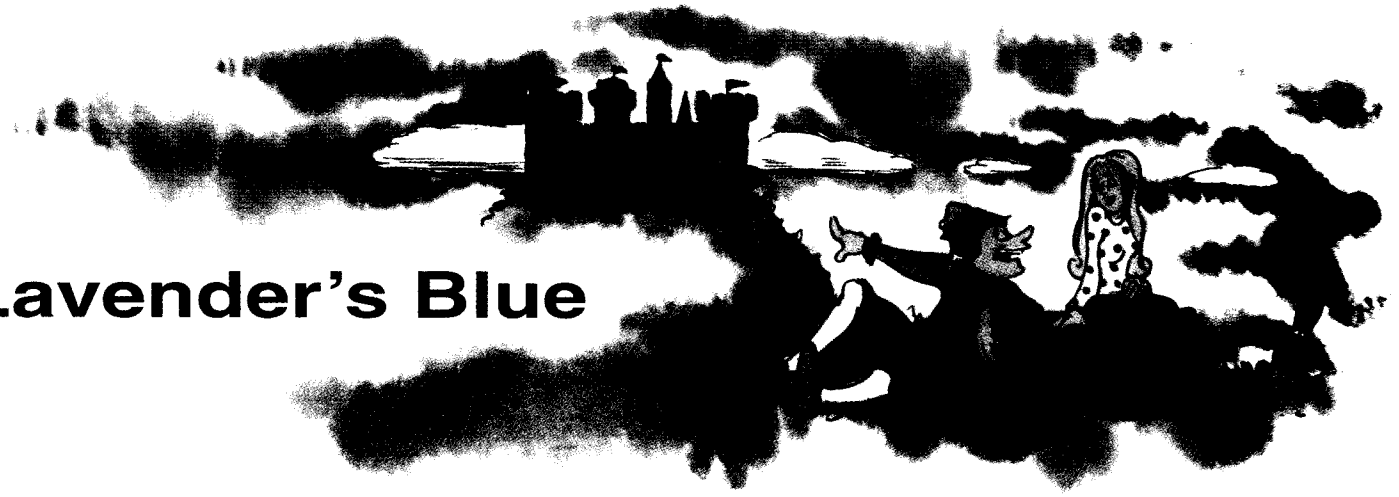


HARMONIC INTERVALS



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





Lavender's Blue

Allegro moderato

mf

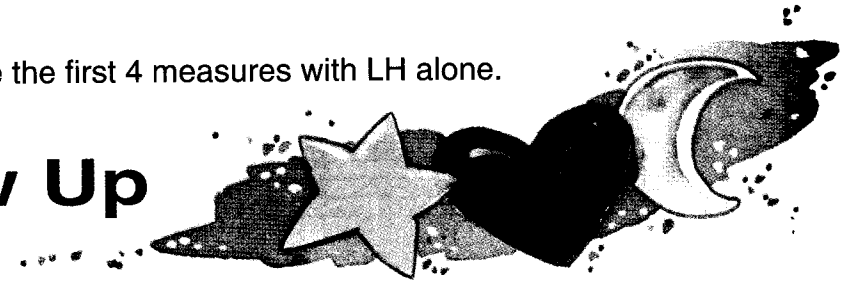
1. Lav - en - der's blue, dil - ly, dil - ly, Lav - en - der's green.
2. Who told you so, dil - ly, dil - ly, Who told you so?

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 moth - er or a fa - ther with a fine fam - i - ly? You could fly to the moon, or per - haps to a star, Or sim - ply be loved for what - ev - er you are.
2. When you grow up, what would you like to do? Have all the things good for - tune brings when wish - es come true? You could win world - wide fame, or per - haps be a star, Or 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, Kum - ba - yah!
2. Some - one's pray - ing, Lord, Kum - ba - yah!

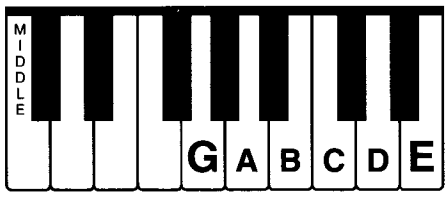
Kum - ba - yah, my Lord, Kum - ba - yah!
Some - one's pray - ing, Lord, Kum - ba - yah!

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

Oh Lord, Kum - ba - yah!
Oh Lord, Kum - ba - yah!

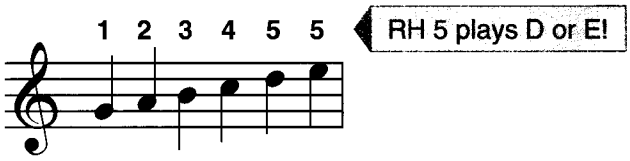
Measuring 6ths in G Position

RH



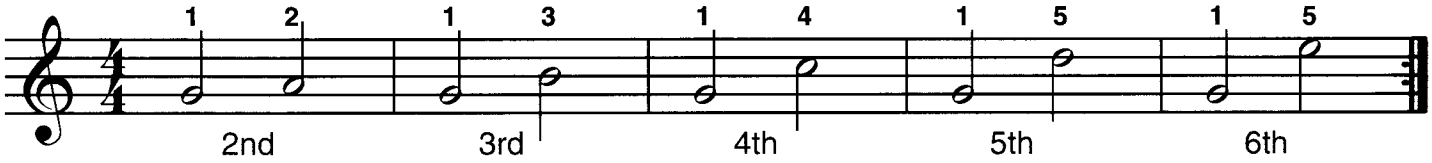
This is G POSITION plus 1 note (E) played with RH 5!

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

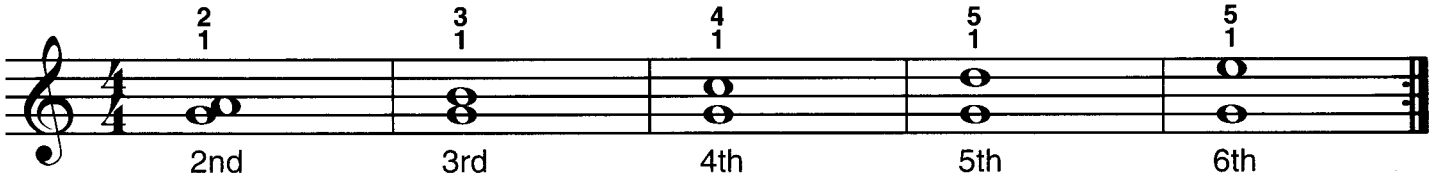


Say the names of the intervals as you play!

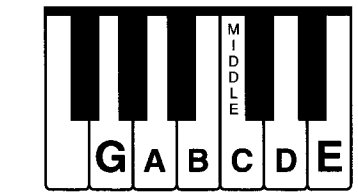
MELODIC INTERVALS



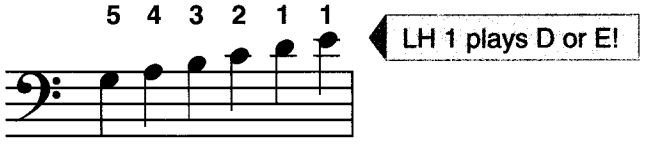
HARMONIC INTERVALS



LH

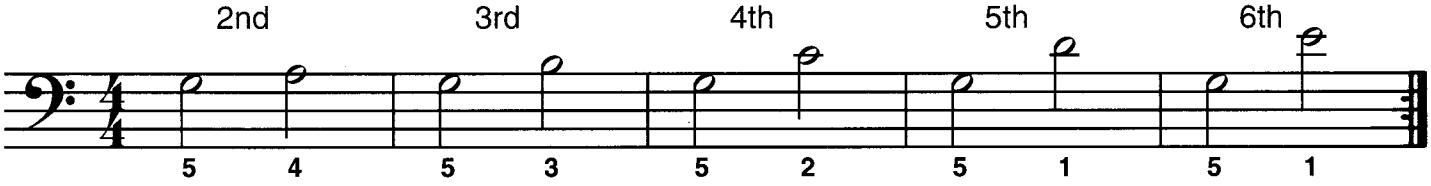


This is G POSITION plus 1 note (E) played with LH 1!

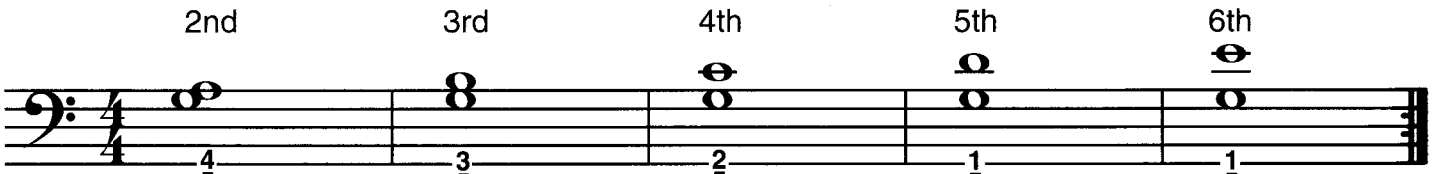


Say the names of the intervals as you play!

MELODIC INTERVALS



HARMONIC INTERVALS



18th Century Dance

This piece uses the positions shown on page 12.

Andante moderato

2nd time both hands 8va

f–p

2nd time both hands 8va

f–p

Both hands 8va

f

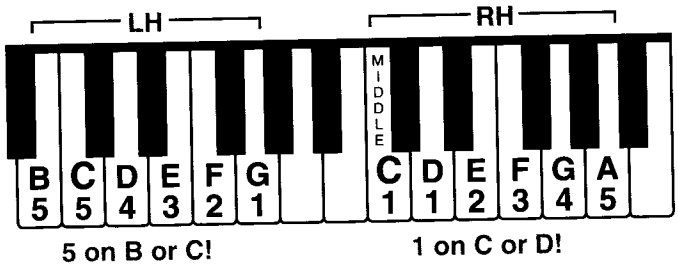
p

mf

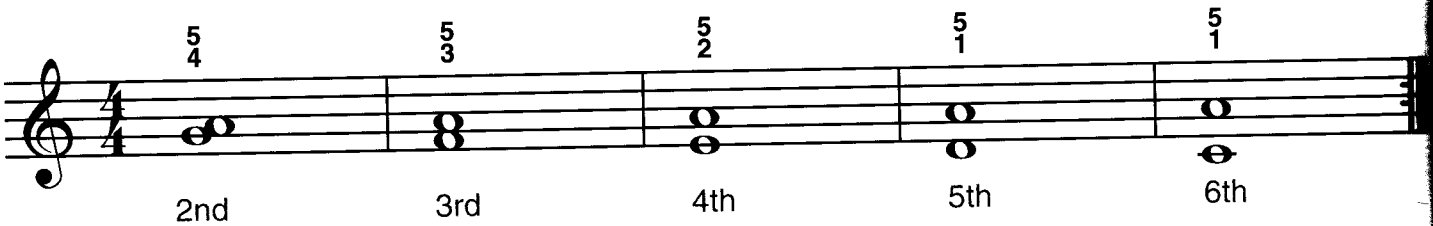
f

*ritard.**

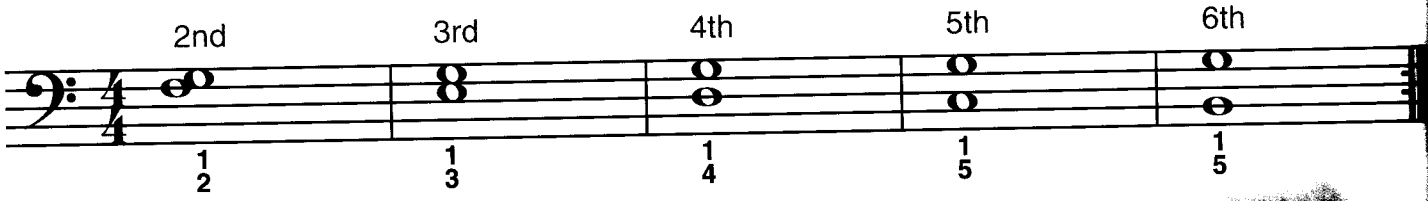
When you play in positions that include 6 or more notes, *any* finger may be required to play 2 notes.



RH INTERVALS, from A down to C:



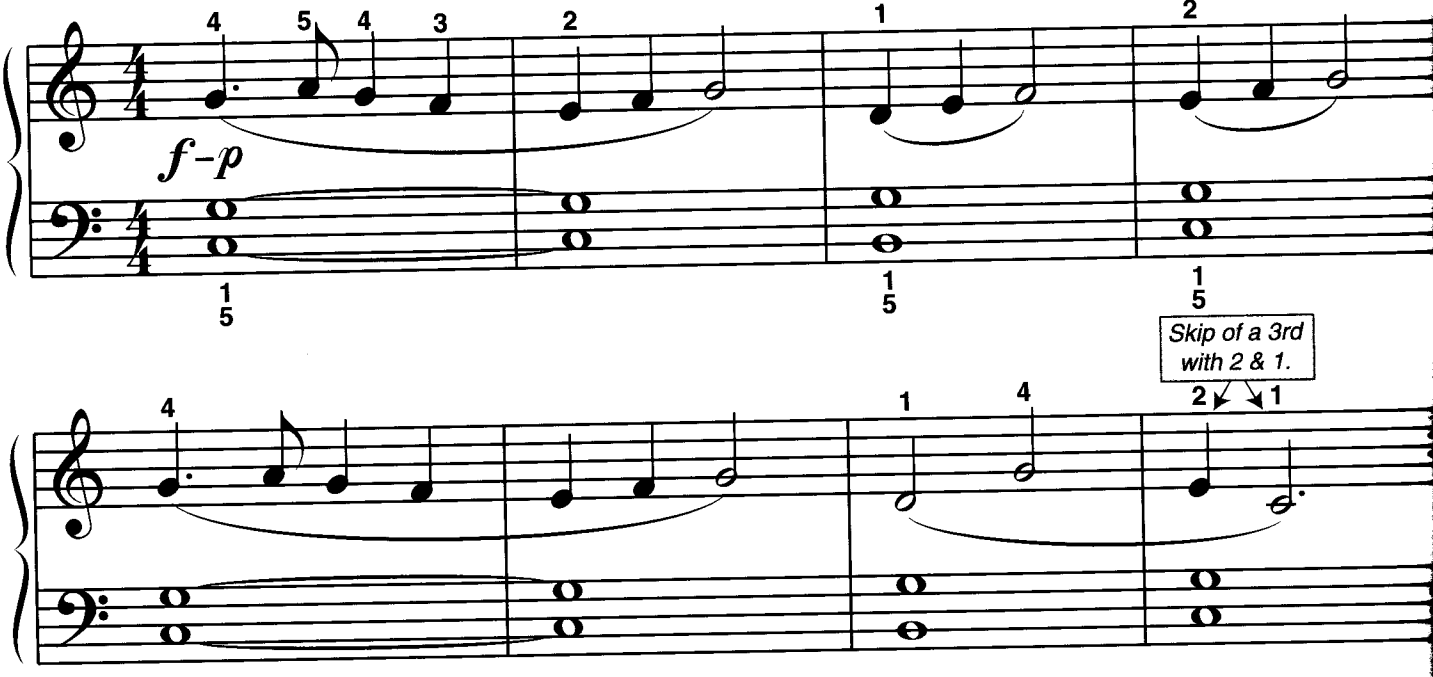
LH INTERVALS, from G down to B:



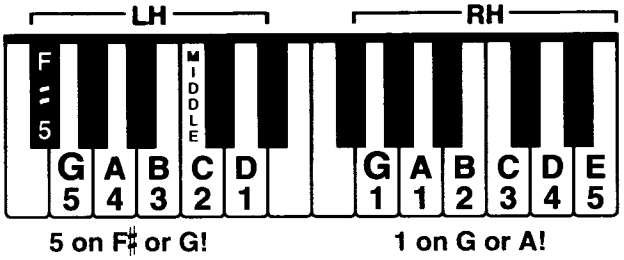
London Bridge

Allegro

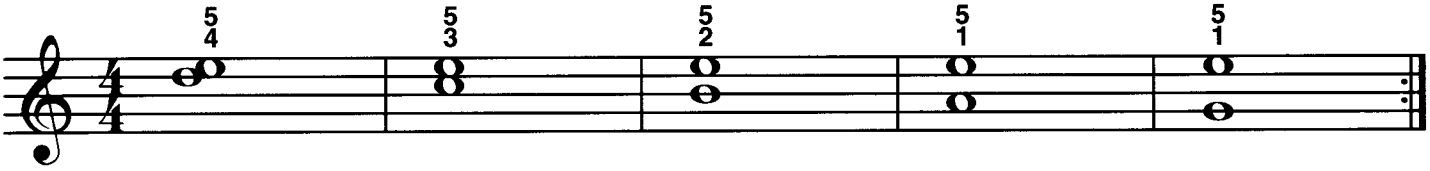
2nd time play RH 8va



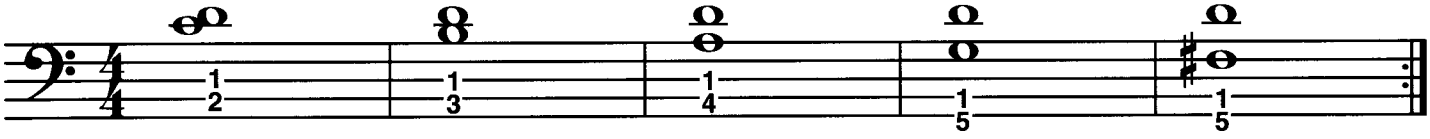
The London bridge about which this song was written, was in danger of falling down



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

f–p

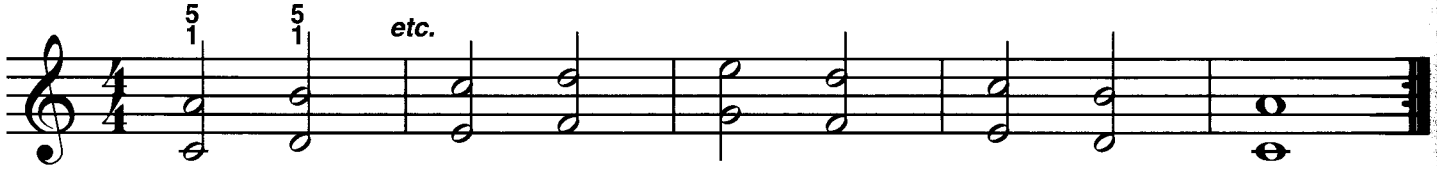
RH G POSITION

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.

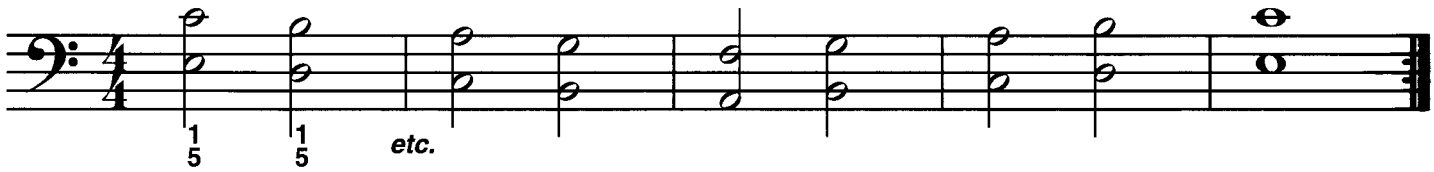
RH 6ths, MOVING FROM [A C] UP TO [E G] AND BACK.

Begin with RH 1 on MIDDLE C.



LH 6ths, MOVING FROM [C E] DOWN TO [F A] AND BACK.

Begin with LH 1 on MIDDLE C.

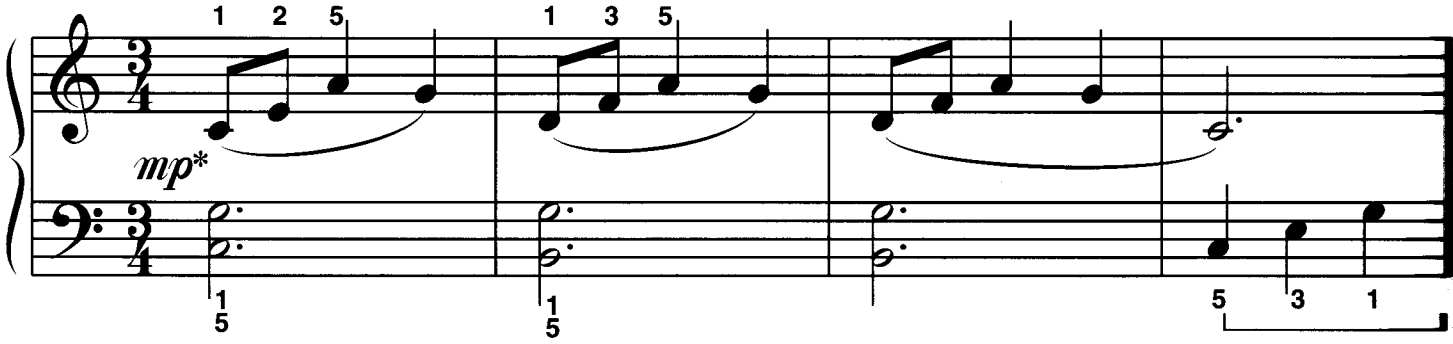


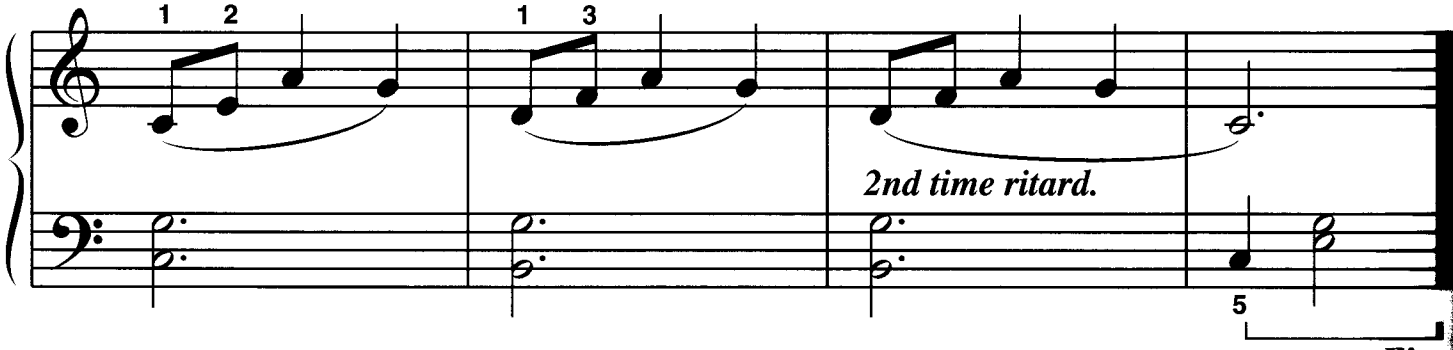
Lone Star Waltz

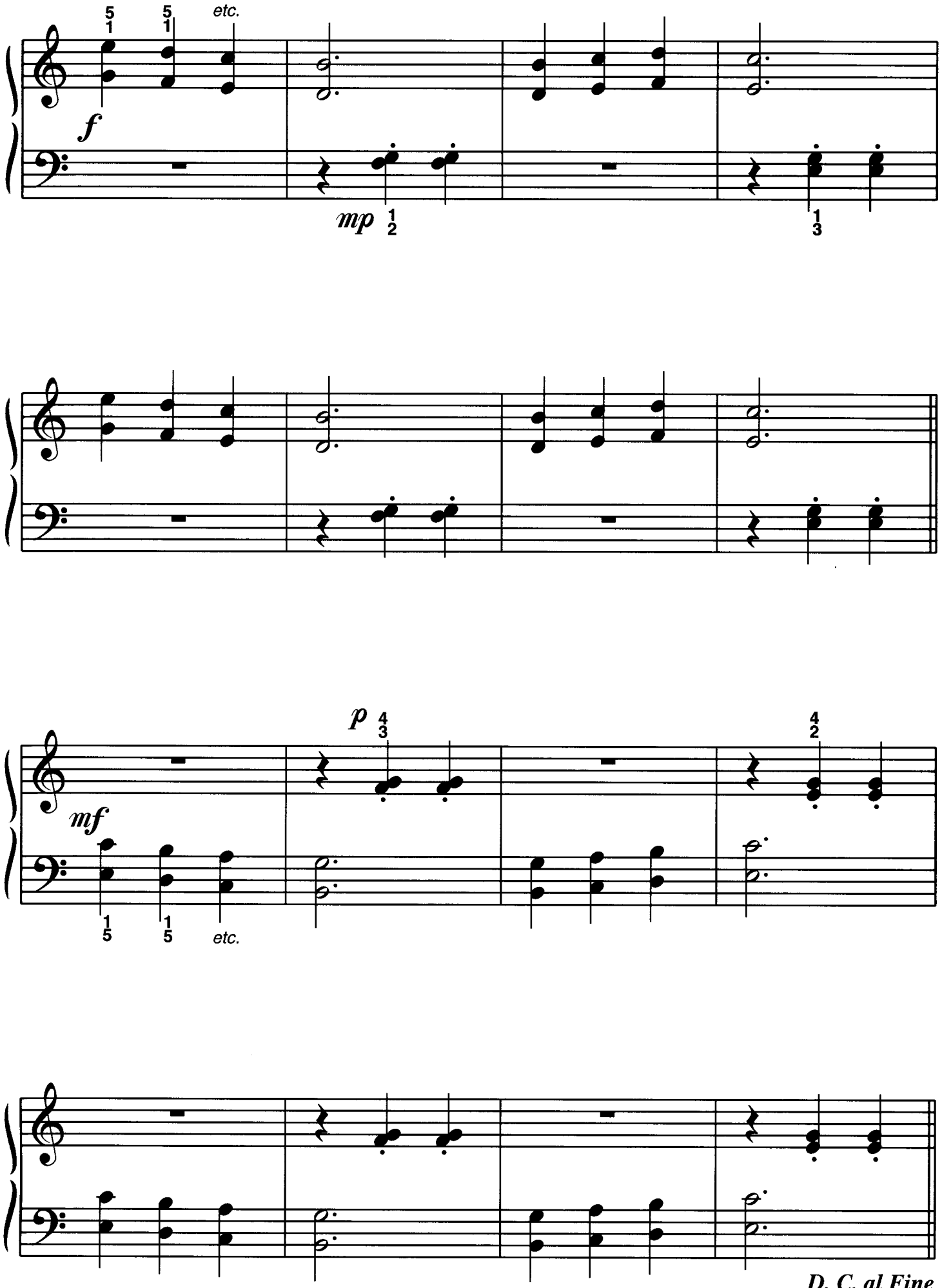
This piece combines the positions used in *LONDON BRIDGE* with MOVING UP & DOWN THE KEYBOARD IN 6ths.

Moderato

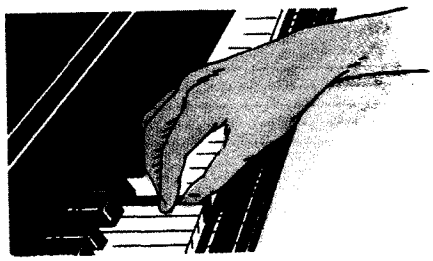
2nd time both hands 8va





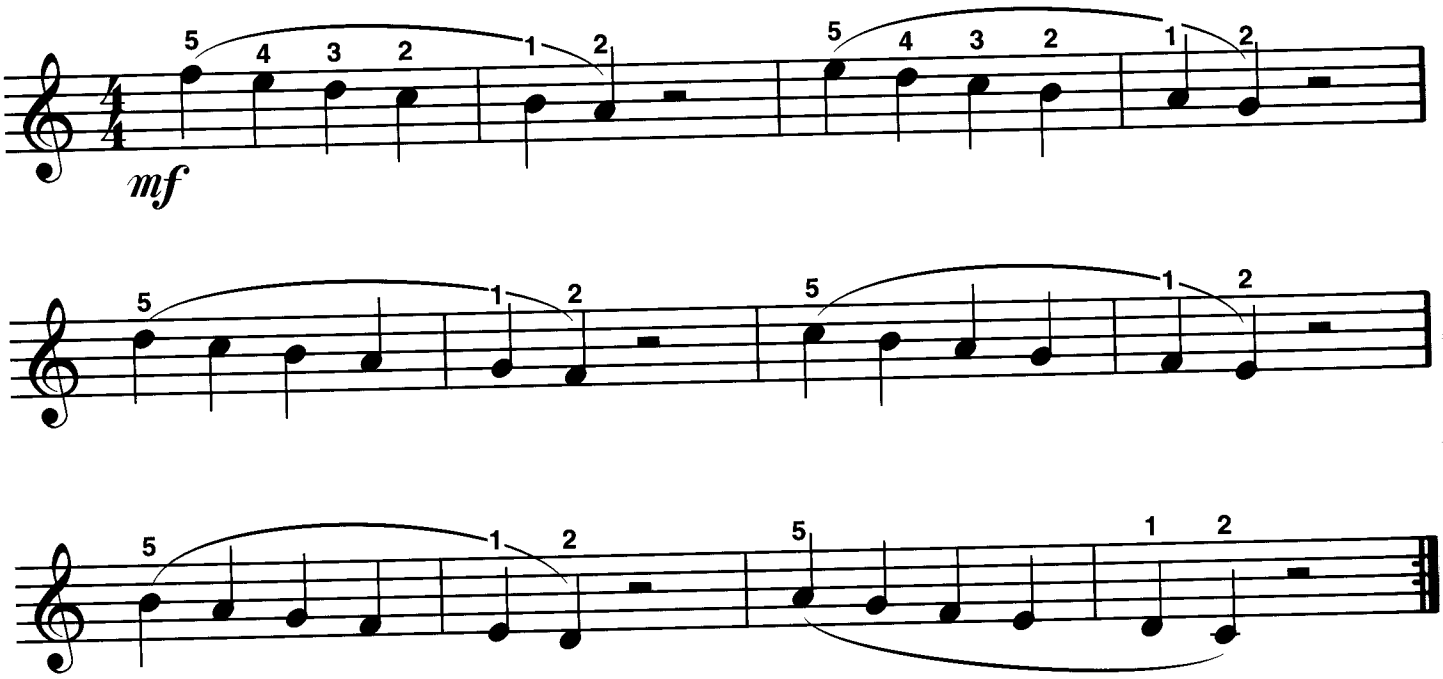

5 1
5 1
etc.
f
mp 1 2
1 3
p 4 3
4 2
mf
1 5
1 5
etc.
D. C. al Fine

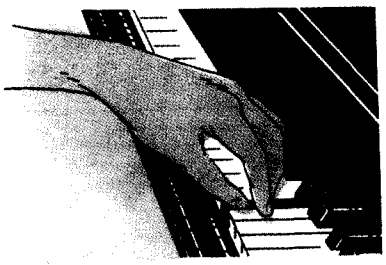
Crossing RH 2 over 1



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.

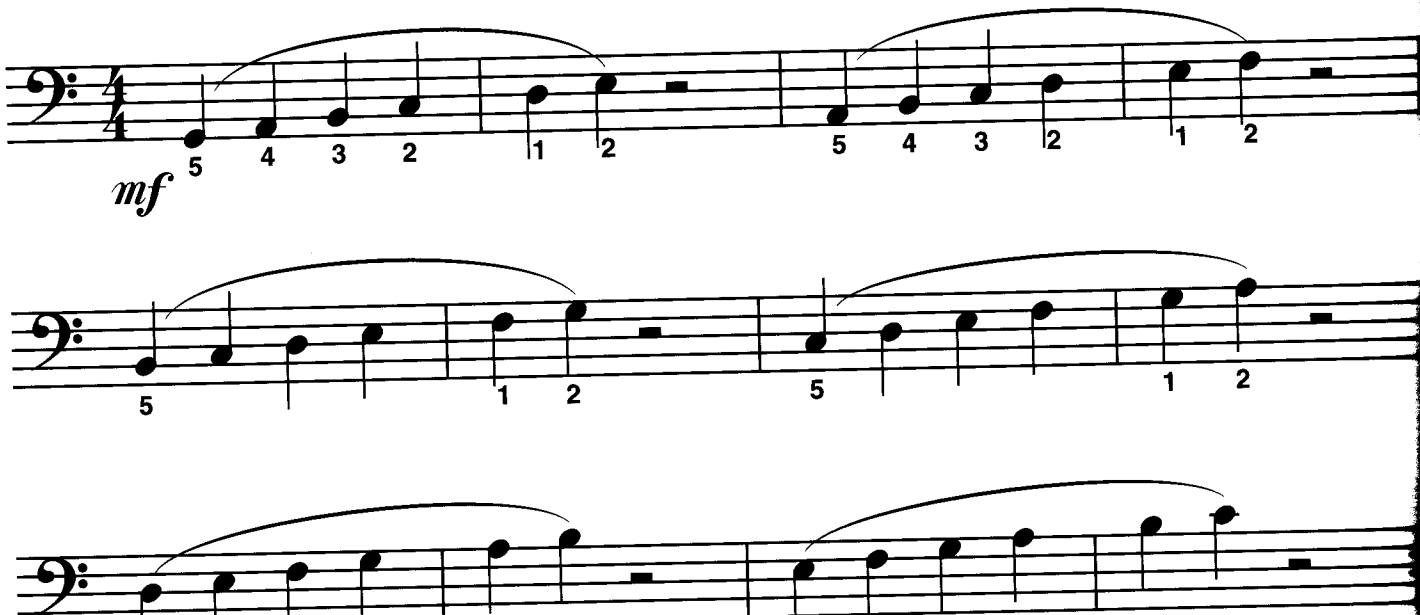




Crossing LH 2 over 1

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.

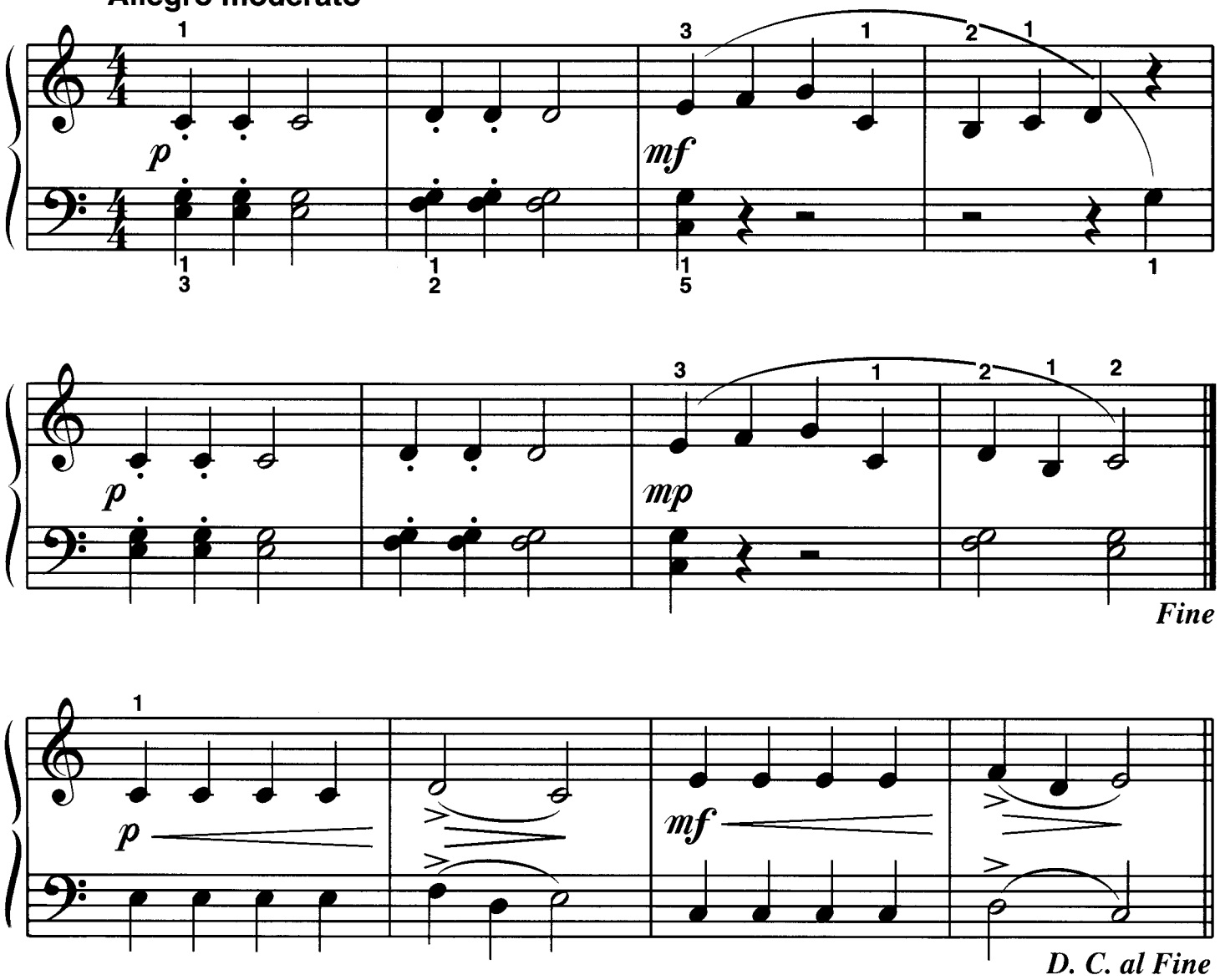


On the Bridge at Avignon

(SUR LE PONT D'AVIGNON)

French Folk Song

Allegro moderato



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.

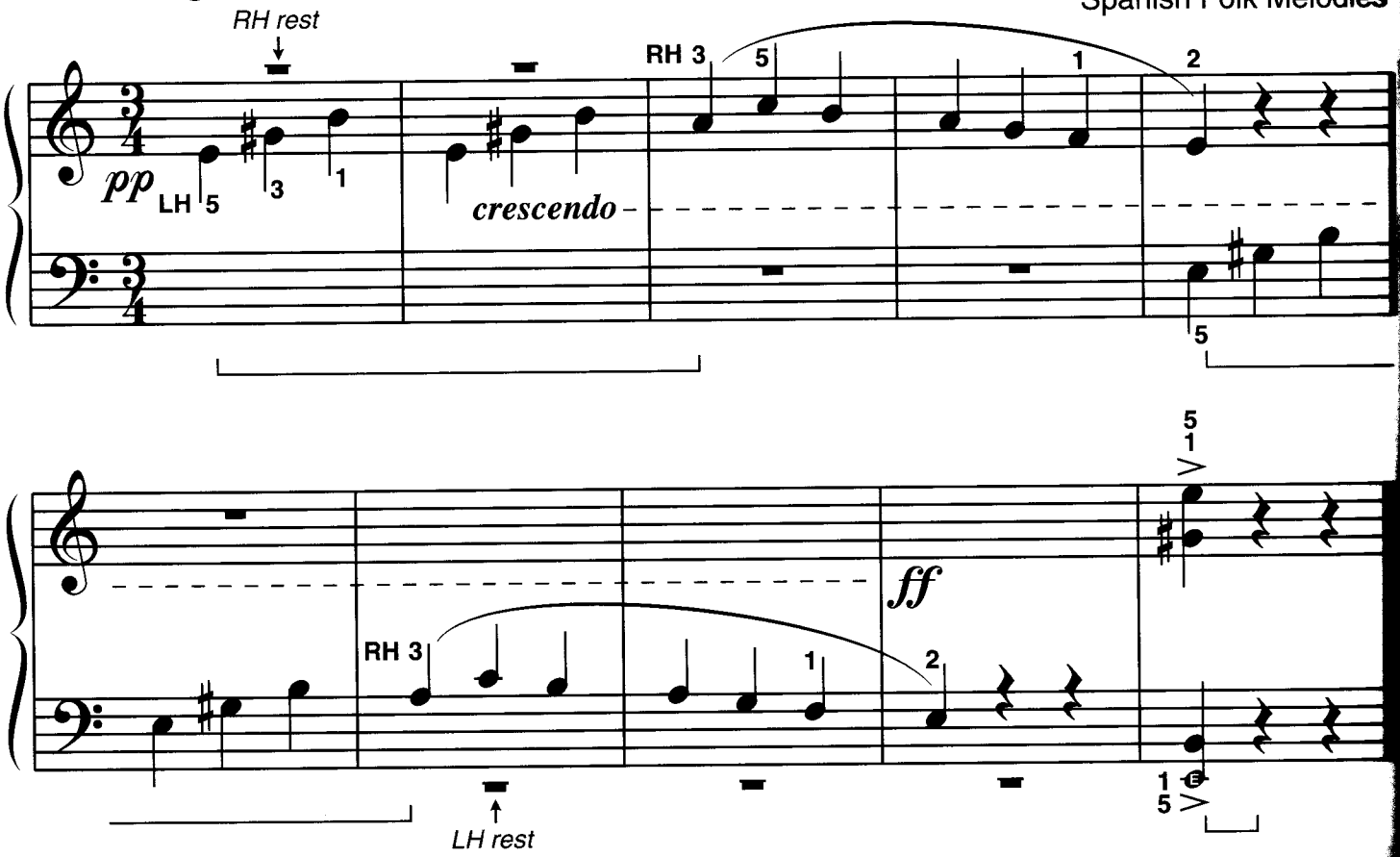
NEW DYNAMIC SIGNS

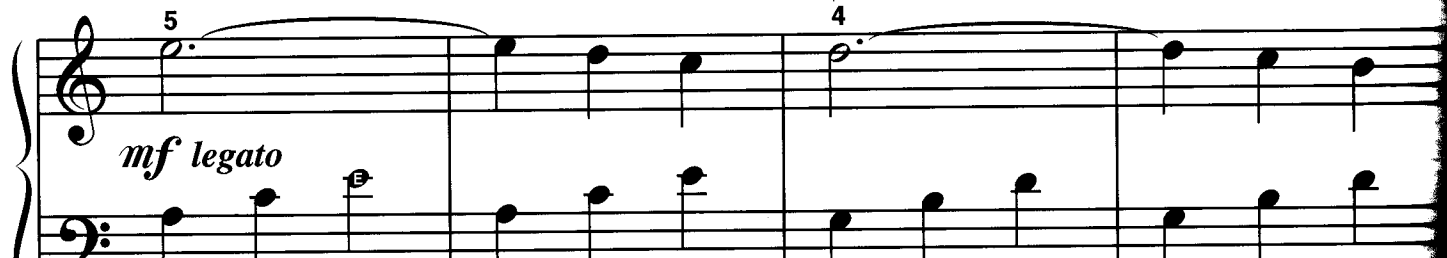
ff *(fortissimo)* means VERY LOUD.

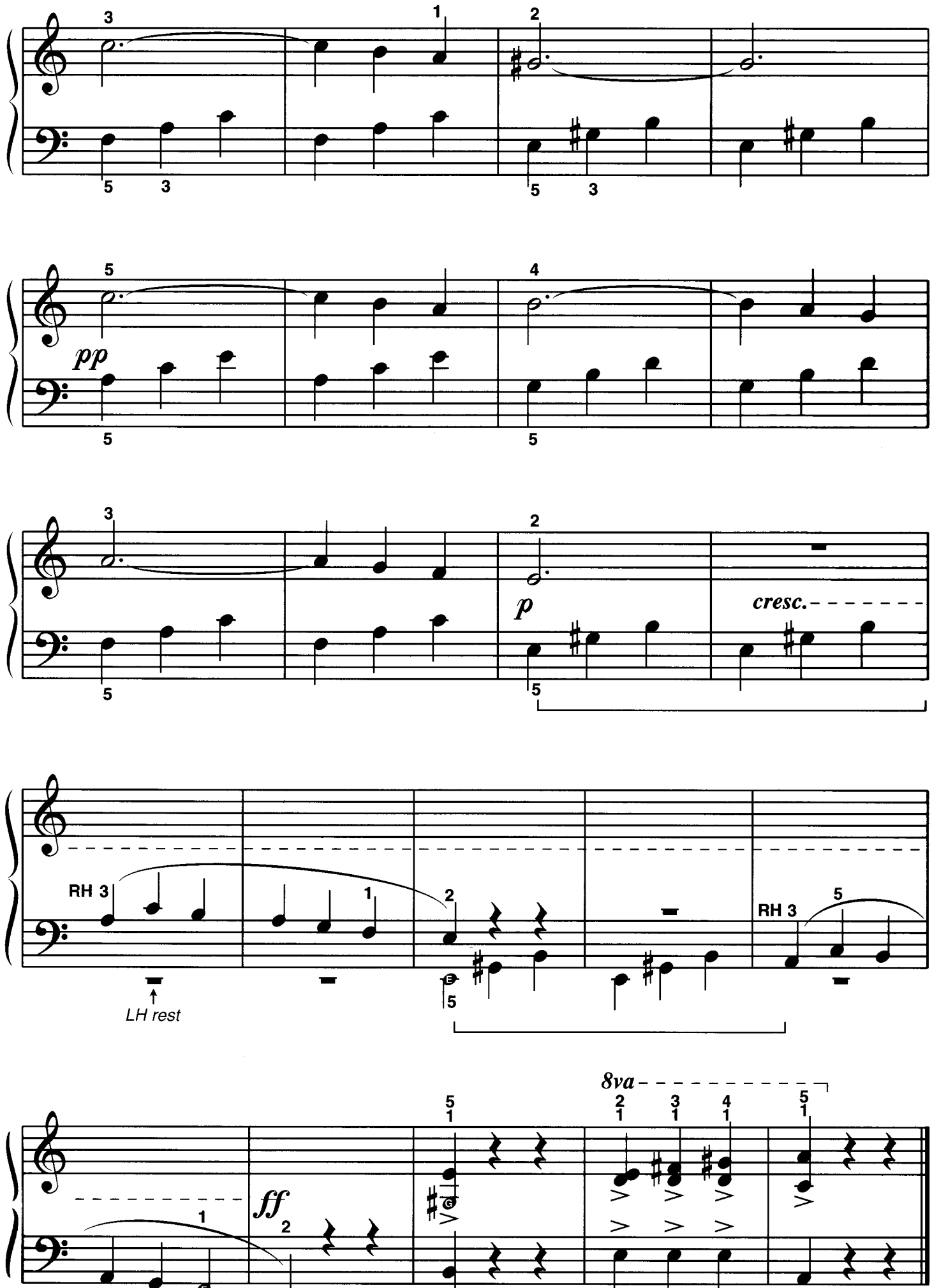
pp *(pianissimo)* means VERY SOFT.

Allegro moderato

Spanish Folk Melodies

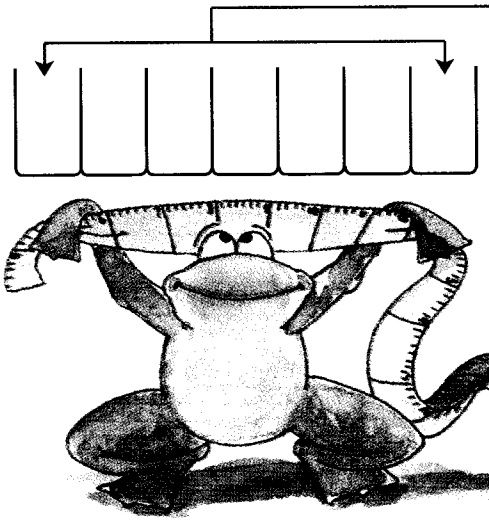




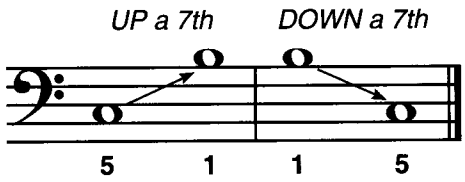

pp
p
cresc.
RH 3
LH rest
RH 3
8va
ff

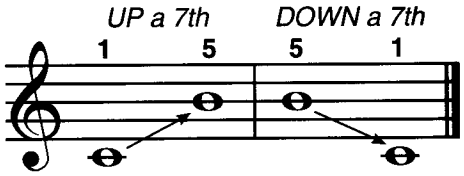
Measuring 7ths

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

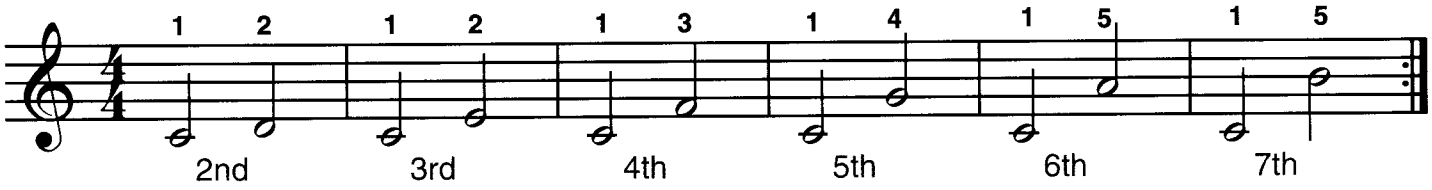


7ths are written LINE-LINE or SPACE-SPACE.

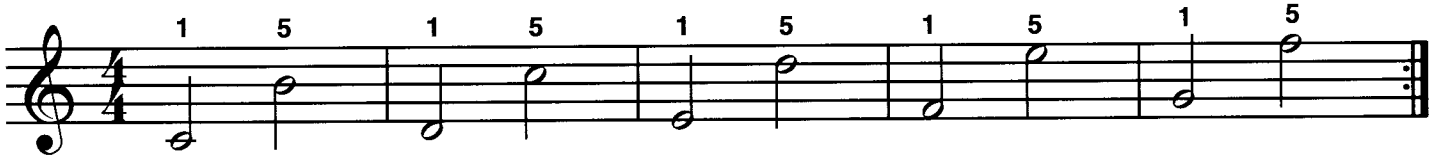




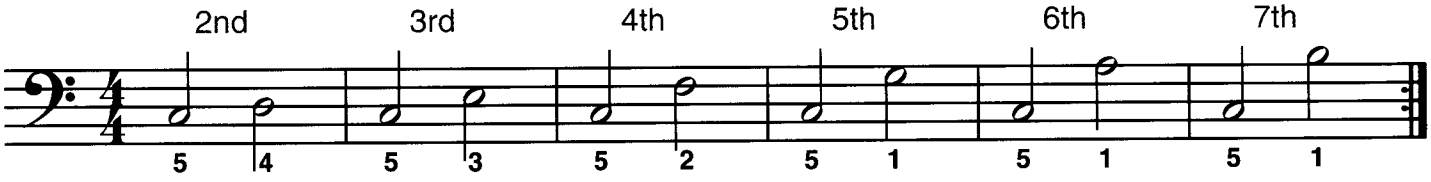
RH MELODIC INTERVALS



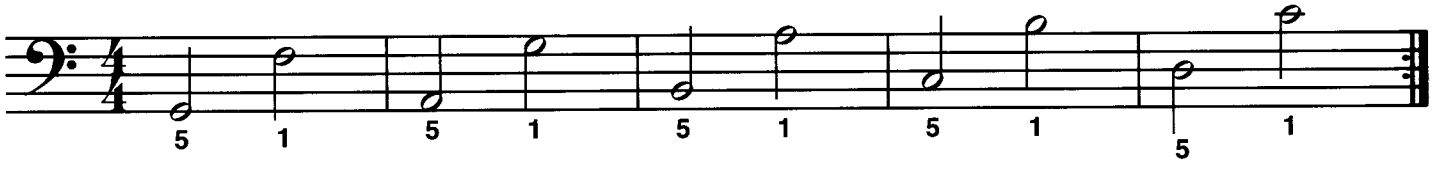
7ths (beginning on middle C)



LH MELODIC INTERVALS



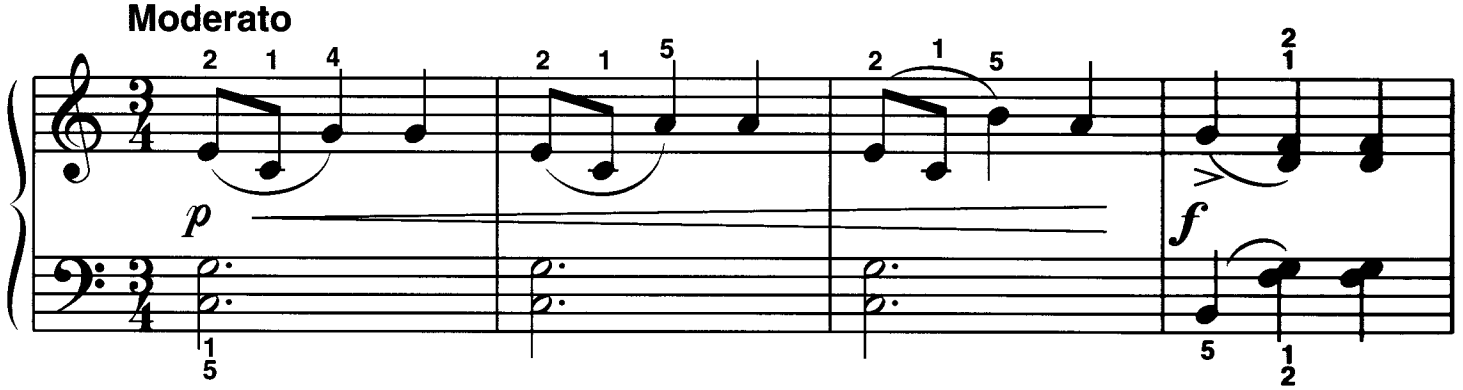
7ths (beginning on low G)

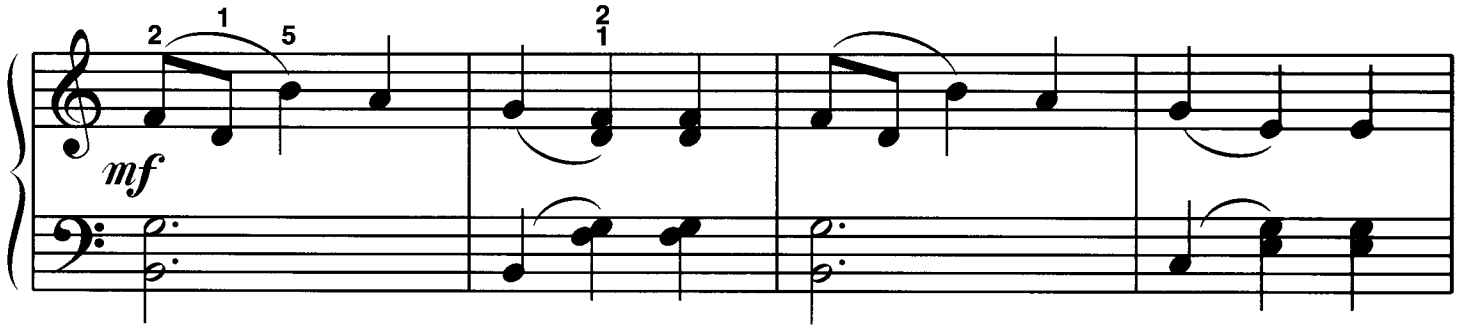


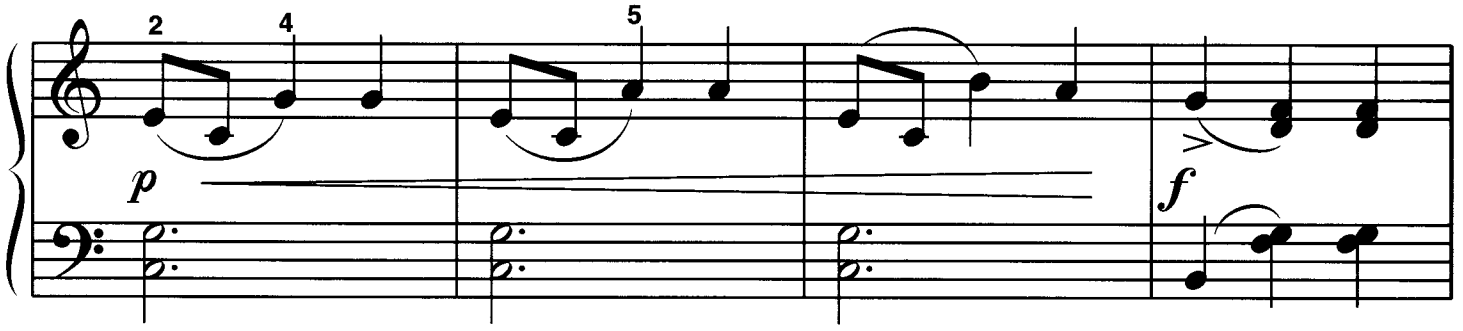
NOTE: Students with hands large enough to reach a 7th may repeat the above exercises,

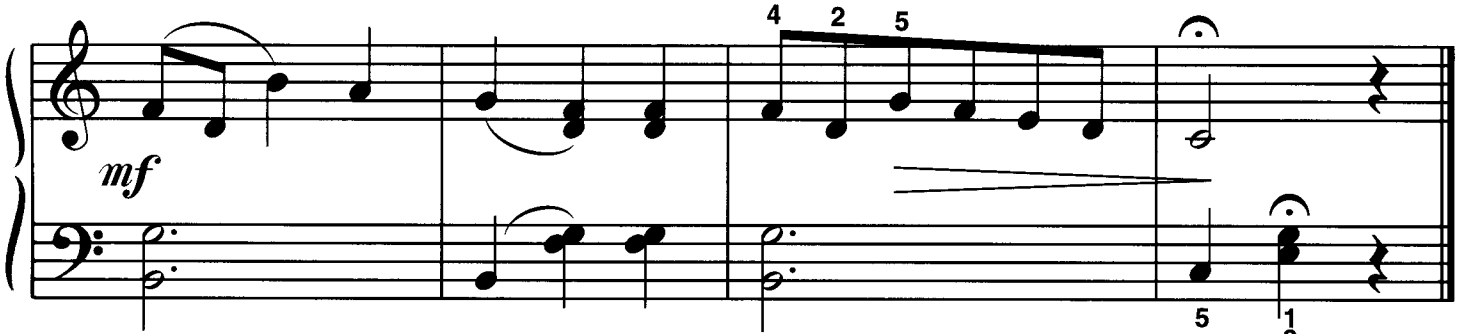
Our Special Waltz

Moderato



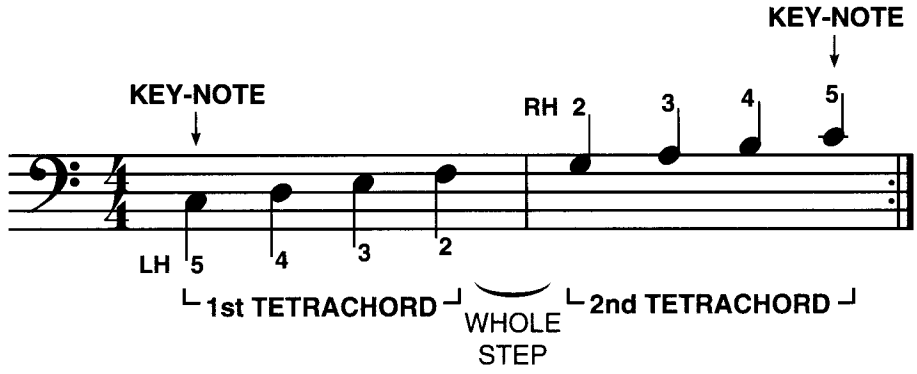




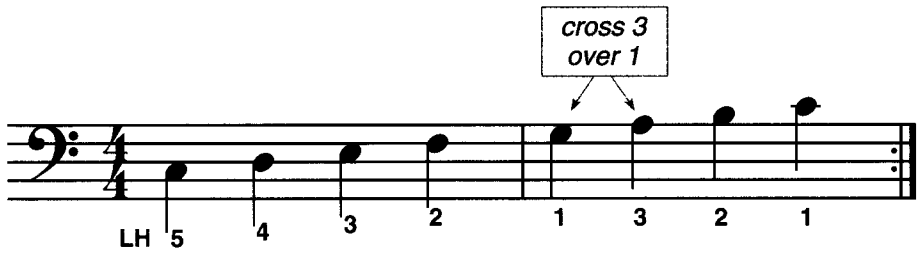


More About the C Major Scale

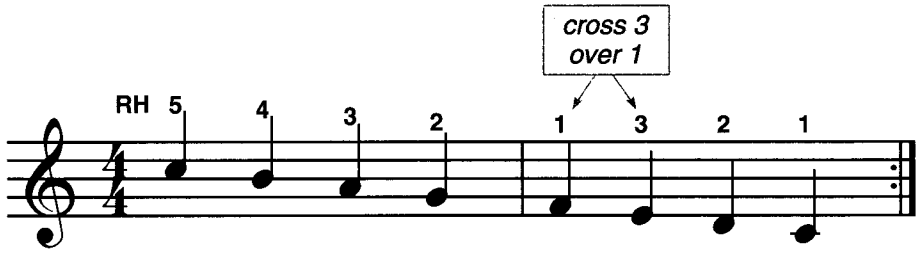
REMEMBER! The MAJOR SCALE is made of TWO TETRACHORDS joined by a WHOLE STEP.
The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.



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

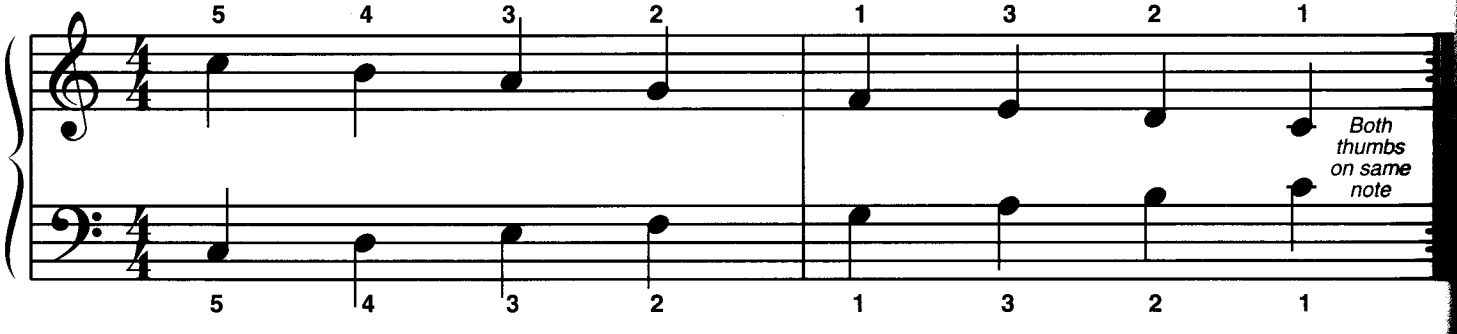


You can play the DESCENDING C MAJOR SCALE with the RH ONLY, by crossing 3 over 1.



C Major Scale in Contrary Motion

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



Both hands play SAME NUMBERED fingers at the SAME TIME!

Prelude

Andante moderato

f

Both hands 8va

mf

2nd time ritard.

Fine

Both hands 8va

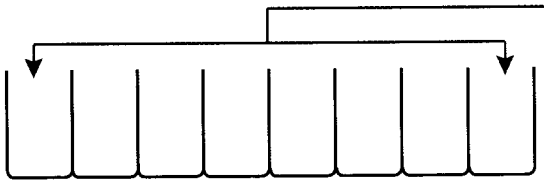
mp

p

ritard.

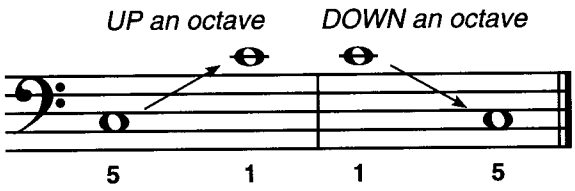
D. C. al Fine

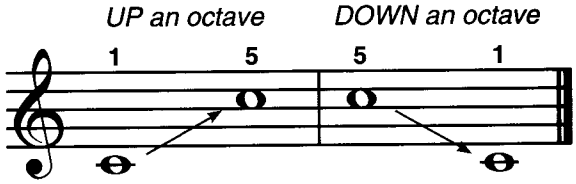
Measuring Octaves (8ths)



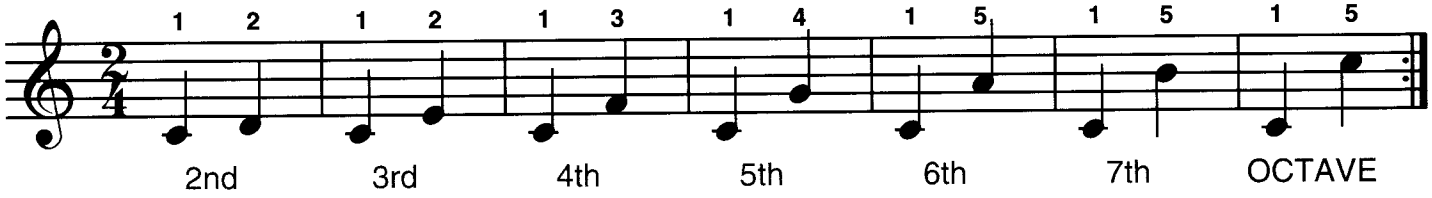
When you skip 6 white keys, the interval is an **OCTAVE.**

Octaves are written LINE-SPACE or SPACE-LINE.

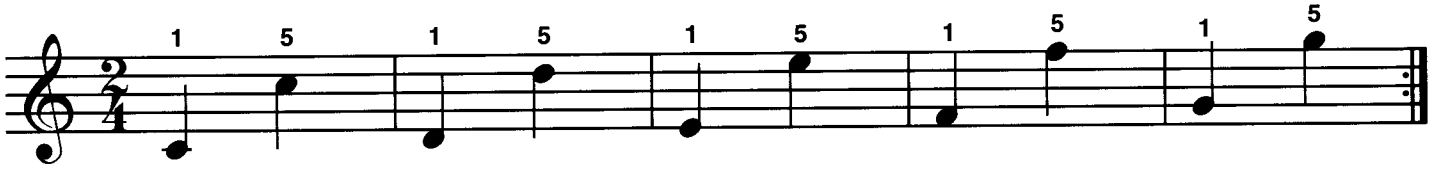




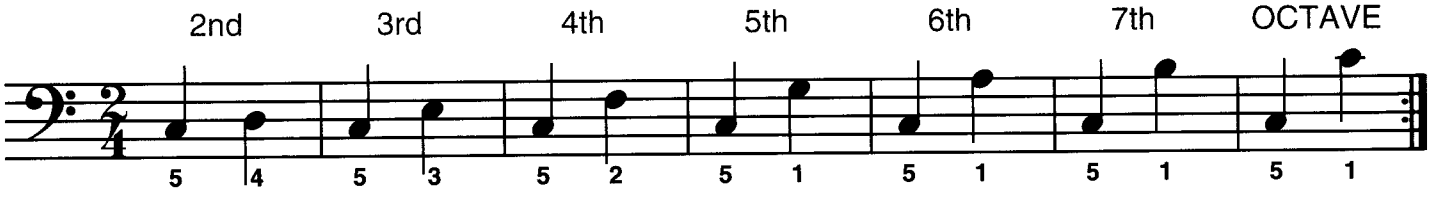
RH MELODIC INTERVALS



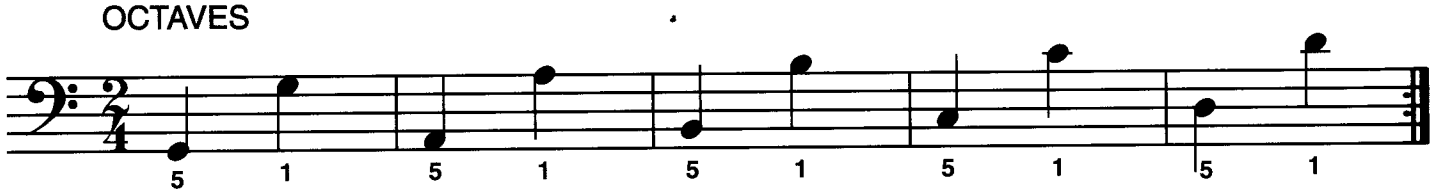
OCTAVES



LH MELODIC INTERVALS



OCTAVES



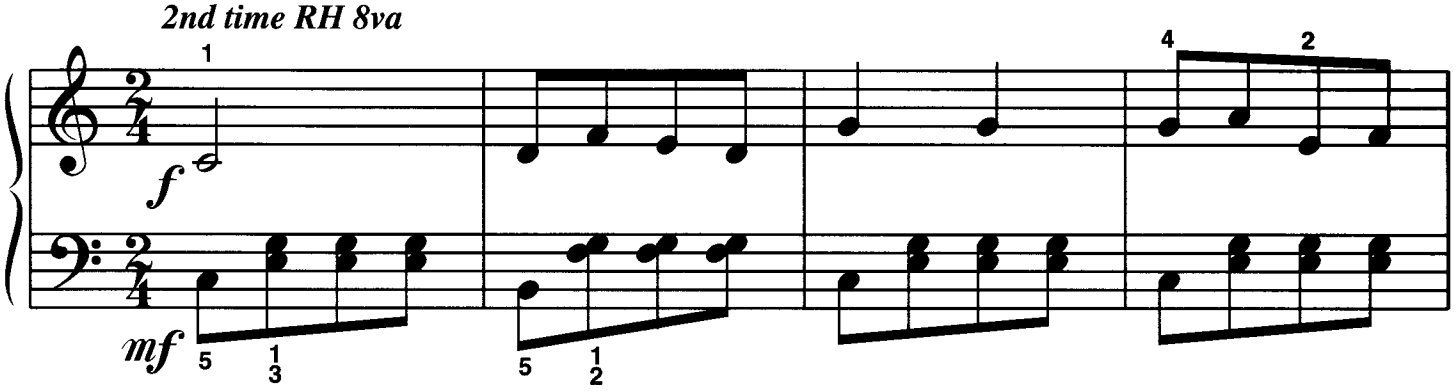
NOTE: Students with hands large enough to reach an octave may repeat the above exercises,

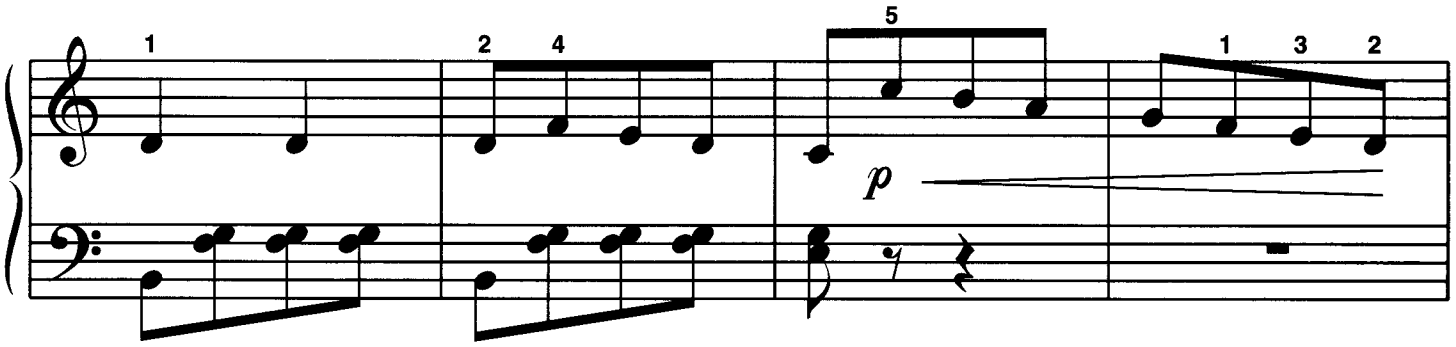
SUGGESTION: For a WARM-UP, practice the first 2 measures with LH alone.

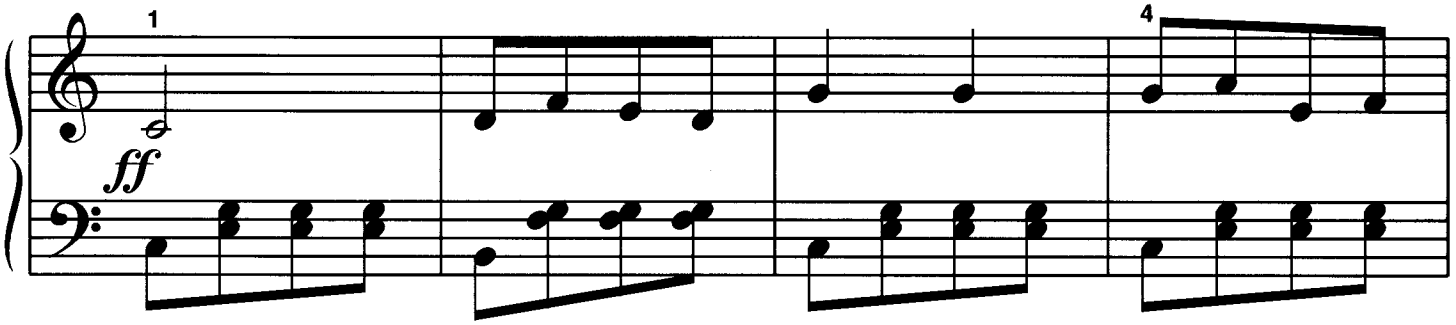
The Can-Can

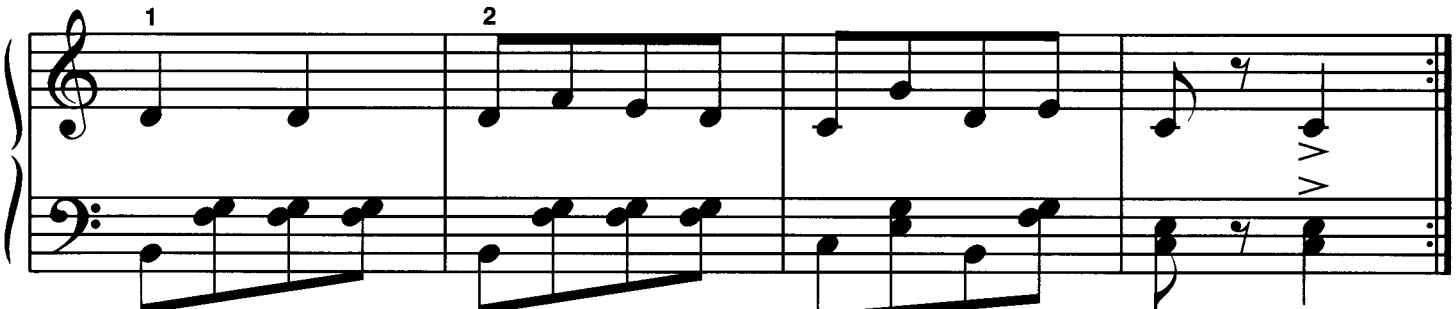
Allegro J. Offenbach

2nd time RH 8va



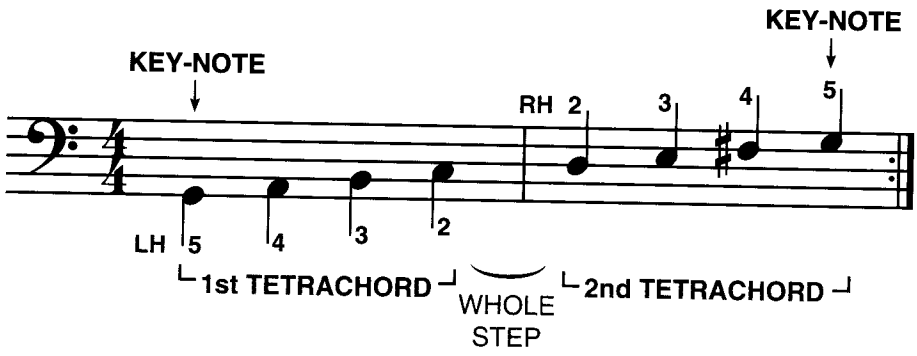




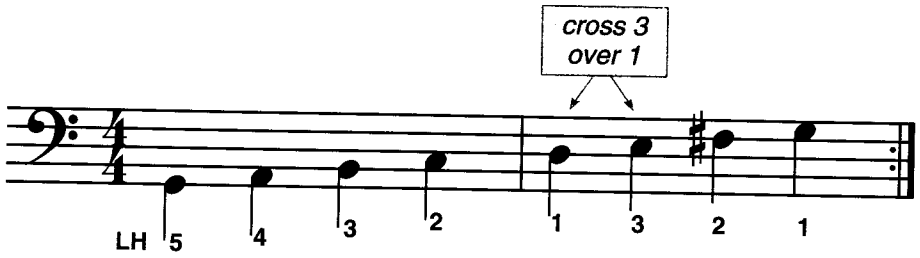


More About the G Major Scale

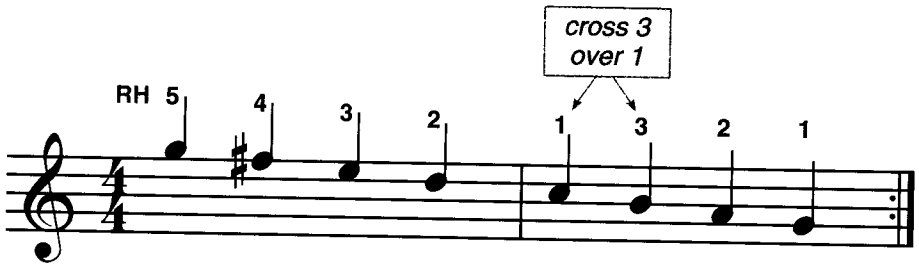
REMEMBER! The pattern of each tetrachord is: WHOLE STEP—WHOLE STEP—HALF STEP.



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



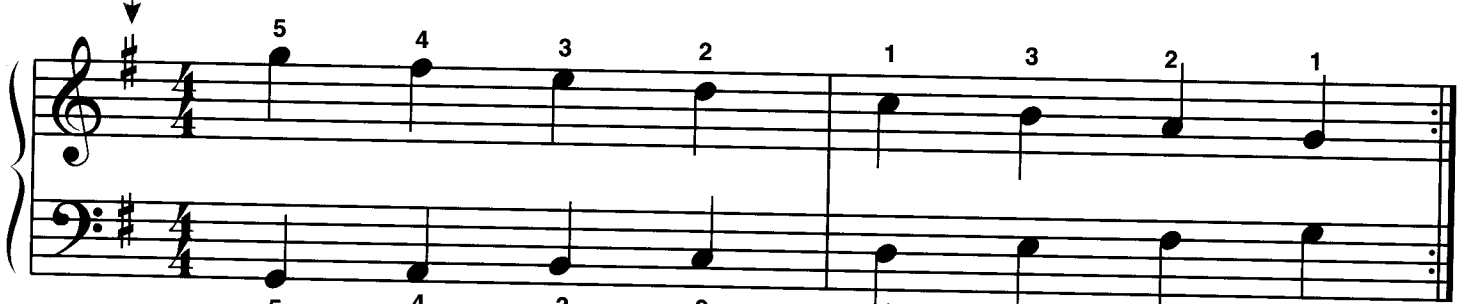
You can play the DESCENDING G MAJOR SCALE with the RH ONLY, by crossing 3 over 1.



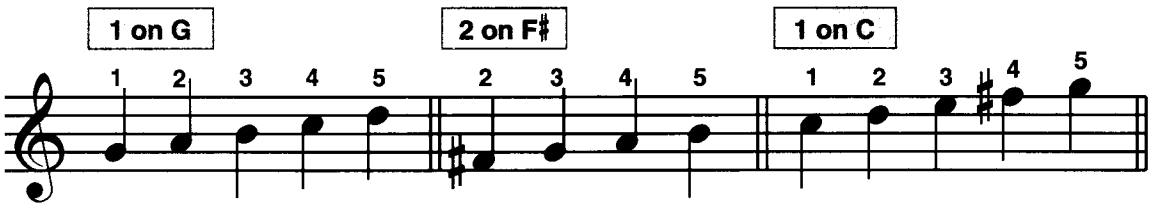
G Major Scale in Contrary Motion

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

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



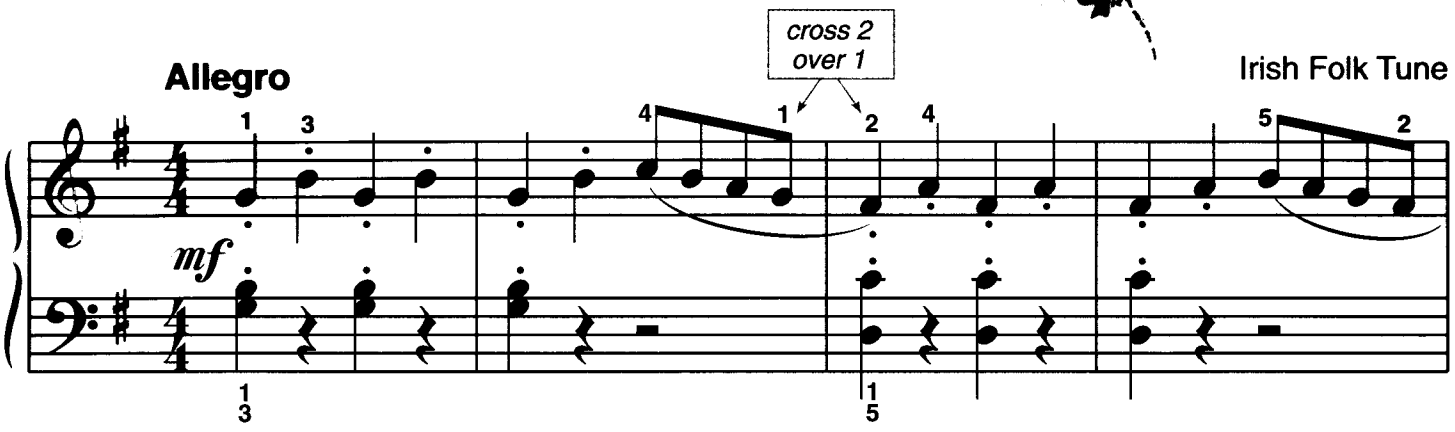
In *THE GALWAY PIPER*, the RH plays in 3 POSITIONS:

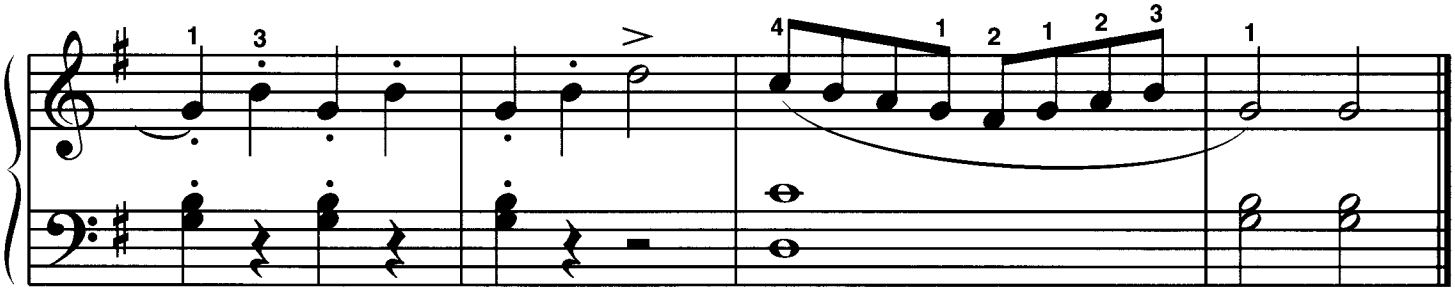


The Galway Piper

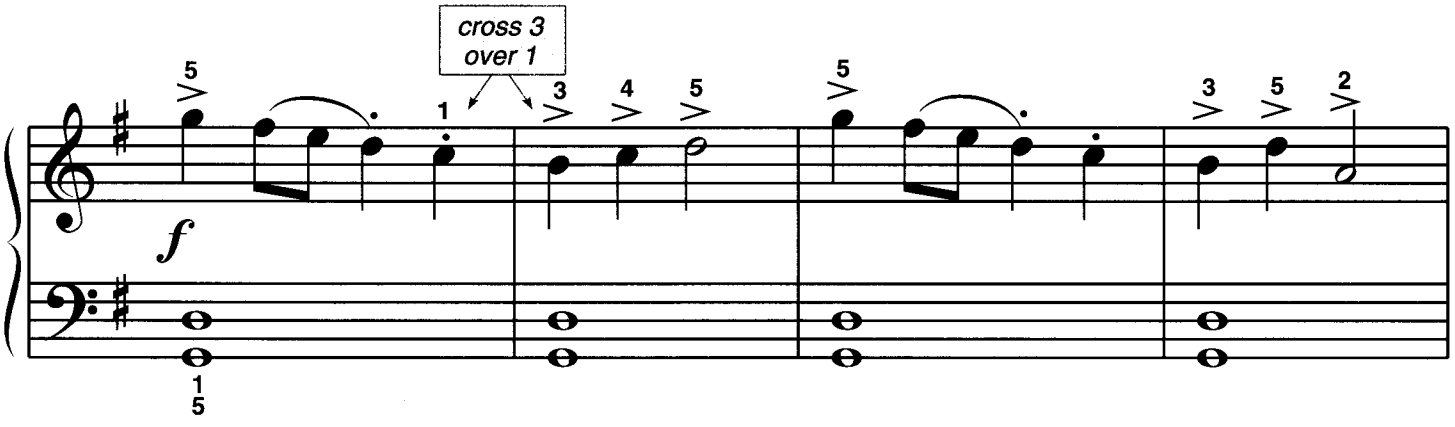
Allegro

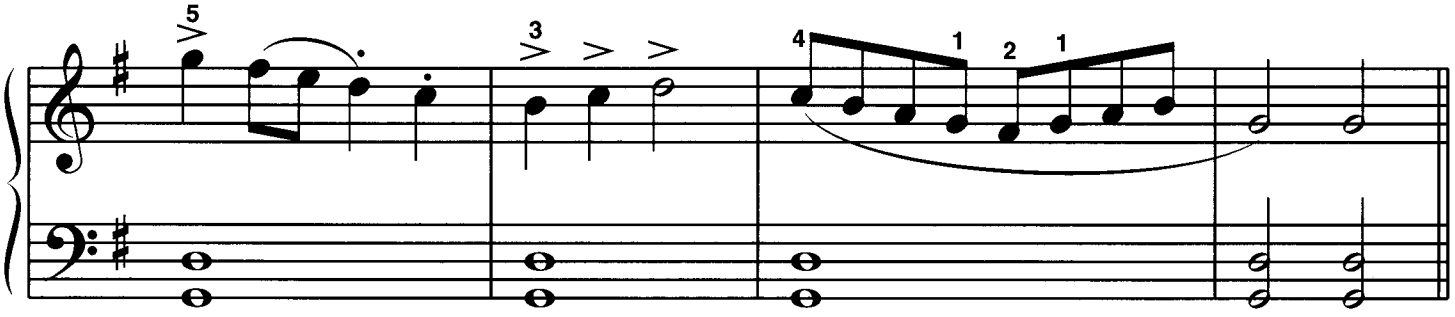
Irish Folk Tune





Fine

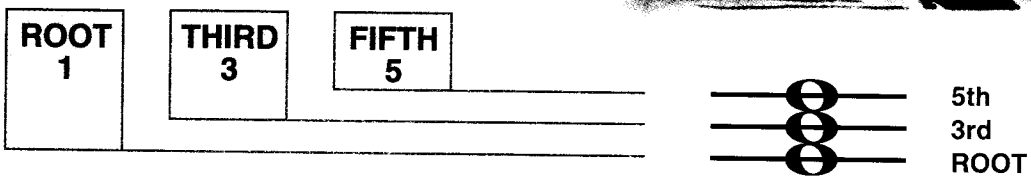




Triads

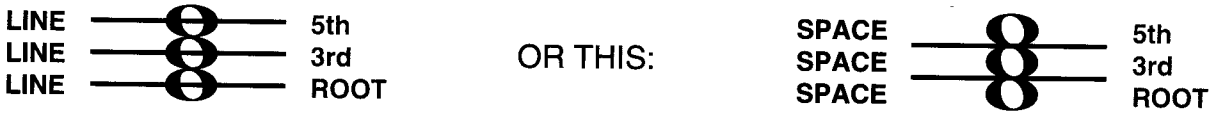
A TRIAD IS A 3-NOTE CHORD.

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.

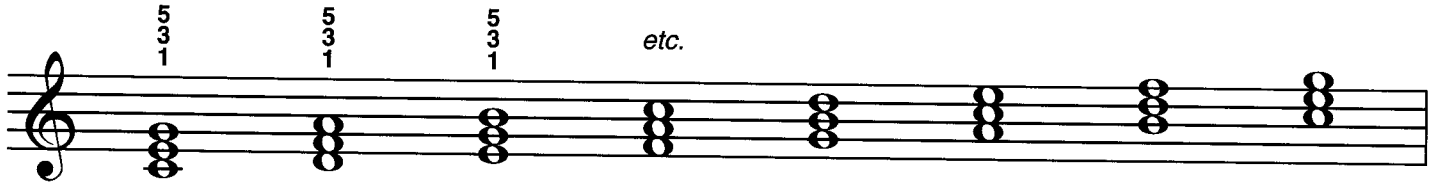
Triads in **ROOT POSITION** (with ROOT at the BOTTOM) always look like this:



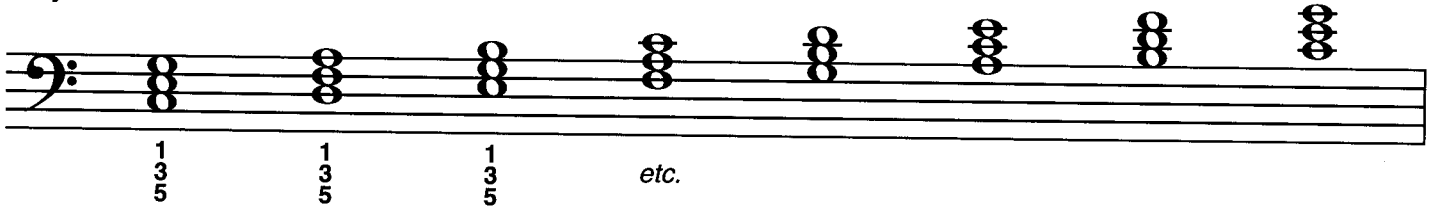
Triads may be built on any note of any scale.

TRIADS IN C

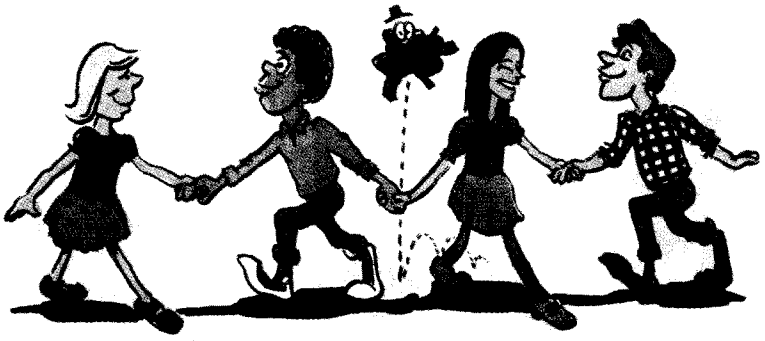
Play with RH.



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

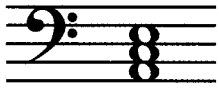
ff

THE COMPLETE "TRIAD VOCABULARY"

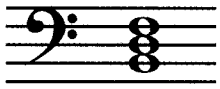
Play each of the following triads with LH 5 3 1, saying the names of the notes as you play, beginning with the lowest note of each triad.

Say: Play:

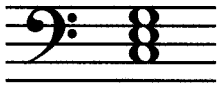
A C E



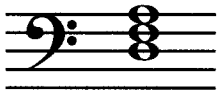
B D F



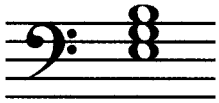
C E G



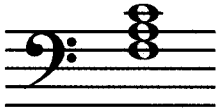
D F A



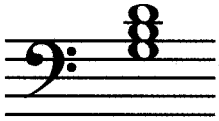
E G B



F A C



G B D



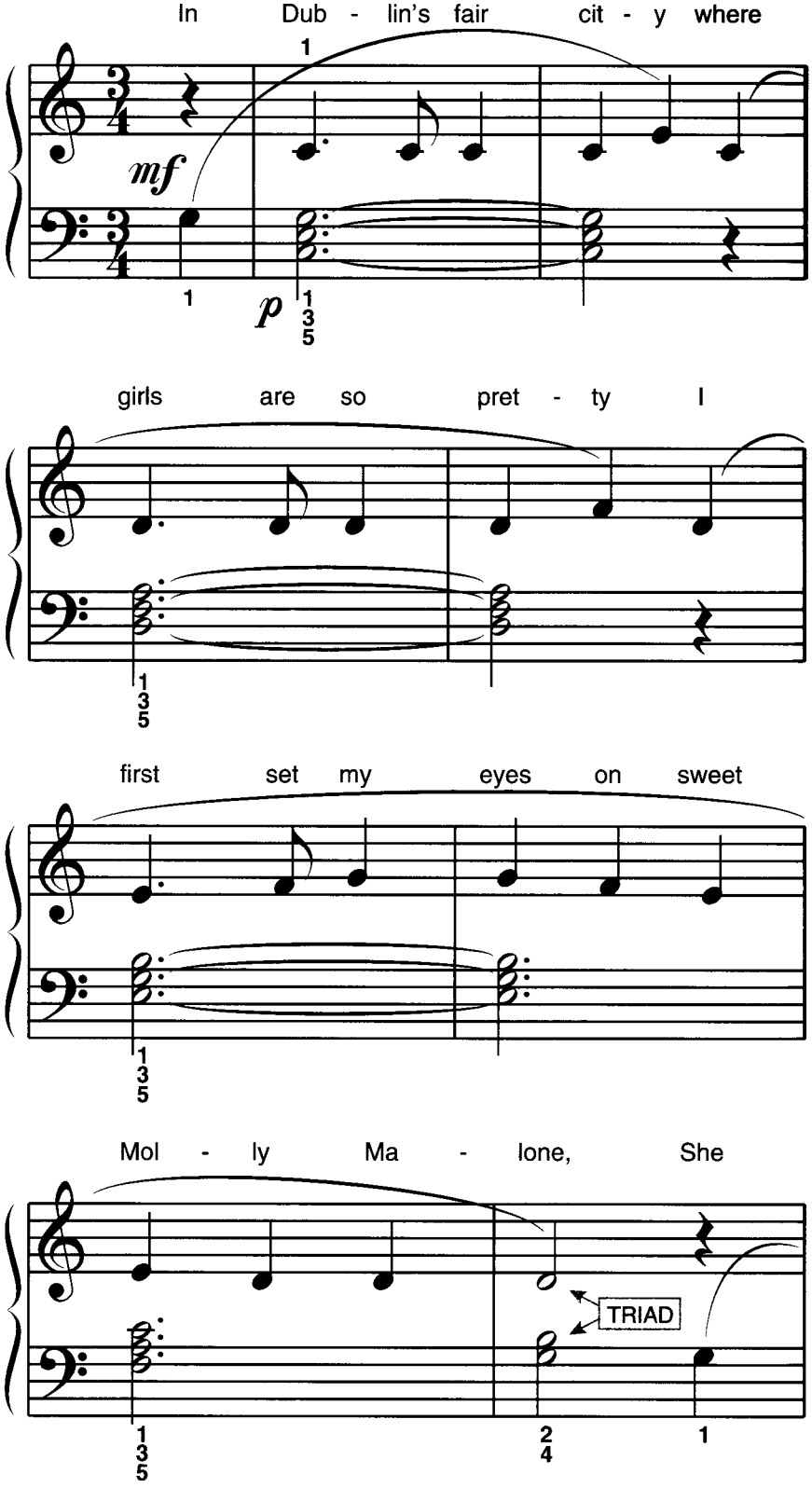
With this "VOCABULARY" you can play TRIADS IN ANY KEY, simply by using the KEY SIGNATURE.

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.**

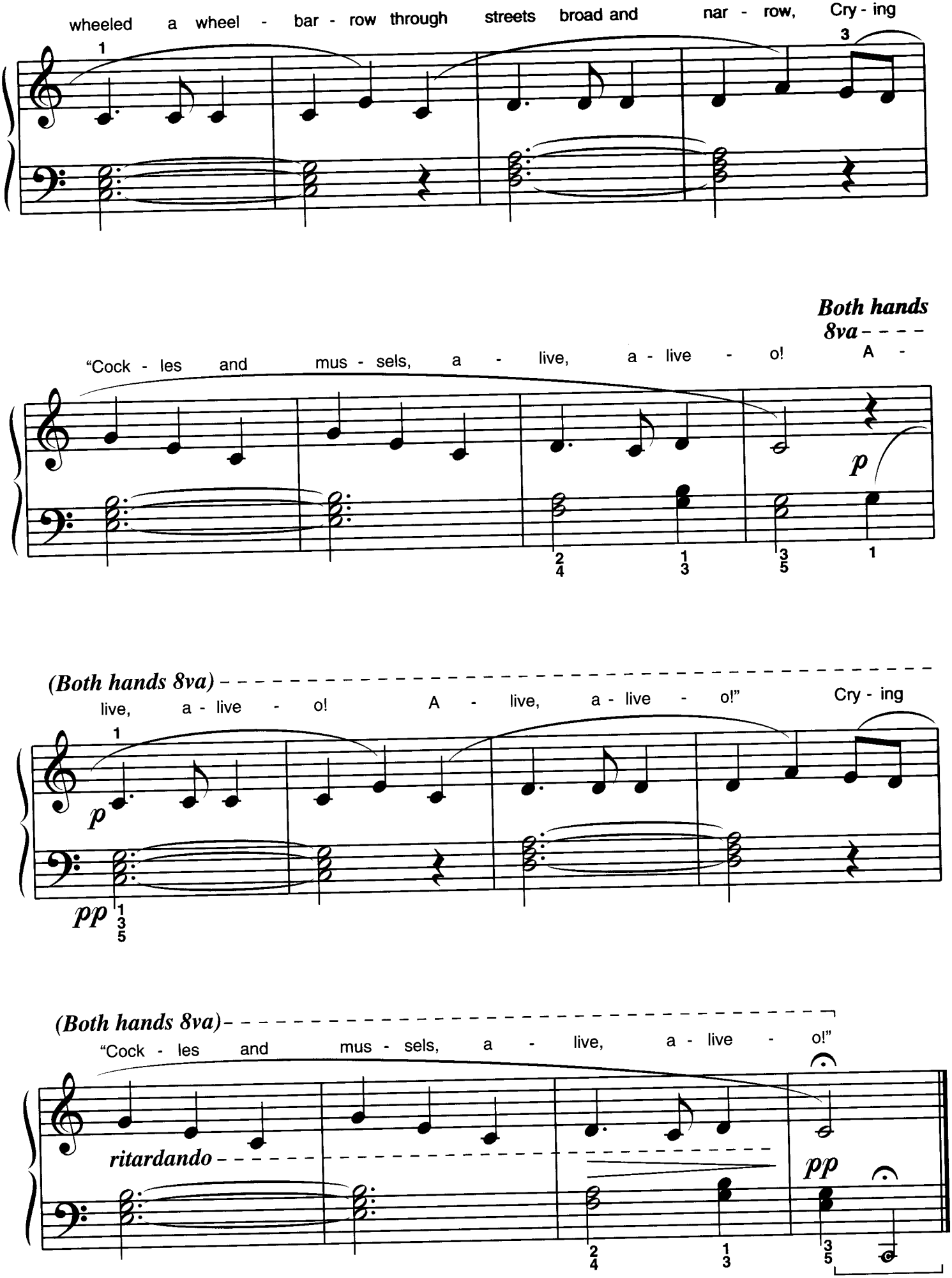
Andante



The Triad "Vocabulary" of this piece:

C E G **D** F A **E** G B **F** A C **G** B D

IMPORTANT: Root position triads skip a letter


wheeled a wheel - bar - row through streets broad and nar - row, Cry - ing
Both hands
8va
"Cock - les and mus - sels, a - live, a - live - o! A -
(Both hands 8va)
live, a - live - o! A - live, a - live - o!" Cry - ing
(Both hands 8va)
"Cock - les and mus - sels, a - live, a - live - o!"
ritardando
pp

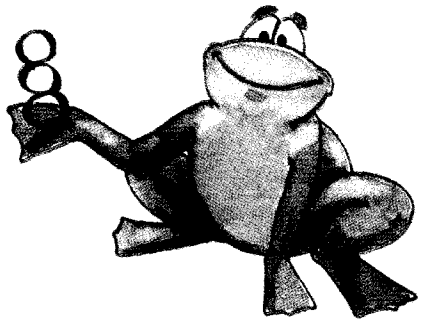
The Primary Triads

The three most important triads in any key are those built on the 1st, 4th & 5th notes of the scale. These are called the **PRIMARY TRIADS** of the key.

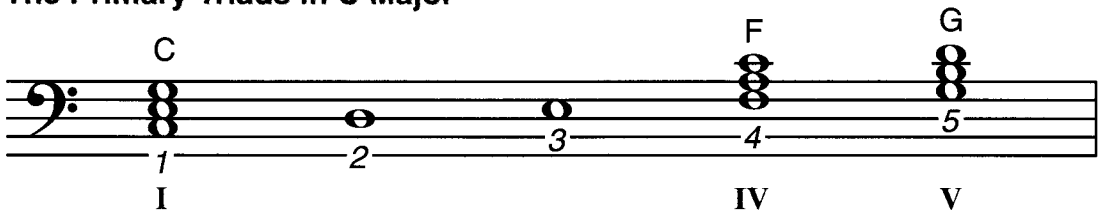
The chords are identified by the Roman numerals, **I**, **IV** & **V** (1, 4 & 5).

In the key of C MAJOR, the **I CHORD** (1 chord) is the C TRIAD.
The **IV CHORD** (4 chord) is the F TRIAD.
The **V CHORD** (5 chord) is the G TRIAD.

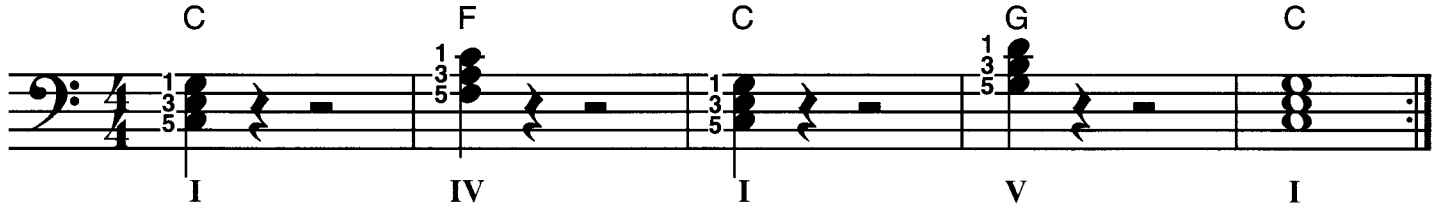
The KEY SIGNATURE of the key of C MAJOR has no sharps or flats.



The Primary Triads in C Major



ROOT POSITION **I**, **IV** & **V** triads in C MAJOR. Play several times.



Chord Progressions

When we change from one chord to another, we call this a "CHORD PROGRESSION."

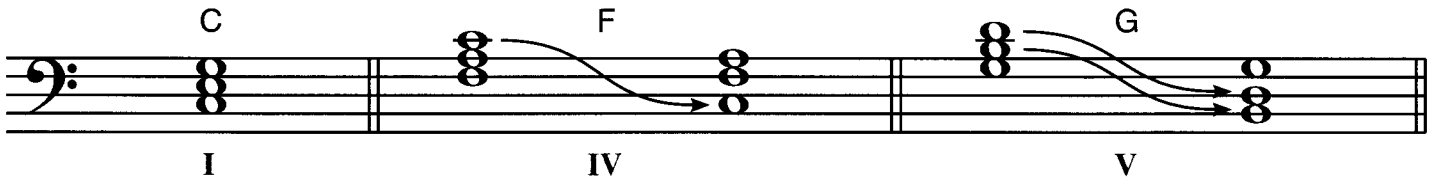
When all chords are in root position, the hand must leap from one chord to the next when playing the primary triads.

To make the chord progressions easier to play and sound better, the **IV** and **V** chords may be played in other positions by moving one or more of the higher chord tones down an octave.

The **I** chord is played in ROOT POSITION:

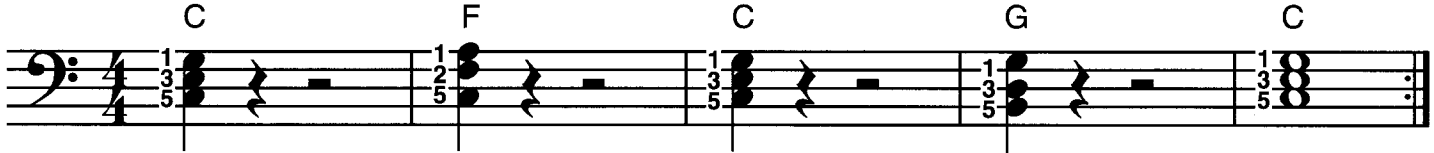
The top note of the **IV** chord is moved down an octave:

The 2 top notes of the **V** chord are moved down an octave:



When a triad is not in root position, the ROOT is ALWAYS the *upper note* of the interval of a 4th!

I, **IV** & **V** triads in C MAJOR. Practice this line many times! Compare with the 2nd line above!



Blue Scales

Slow blues tempo

*Play eighth notes in long-short pairs**

p – f

f

1. 2.

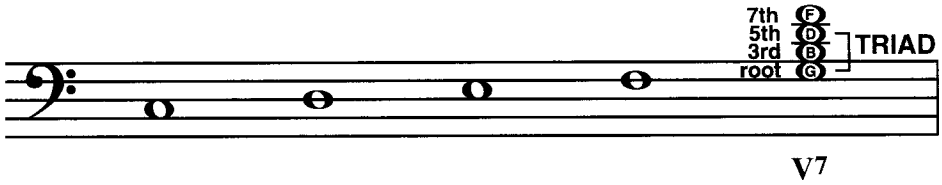
LH

*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 V7 Chord

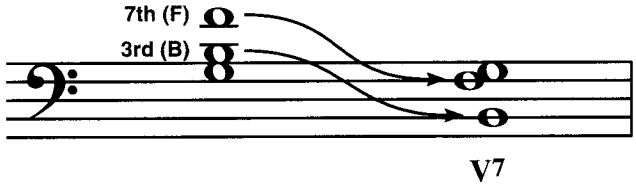
In many pieces a V7 chord is used instead of a V triad.
To make a V7 chord, a note an interval of a 7th above the root is added to the V triad.

V7 built on the 5th note of the C SCALE:



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

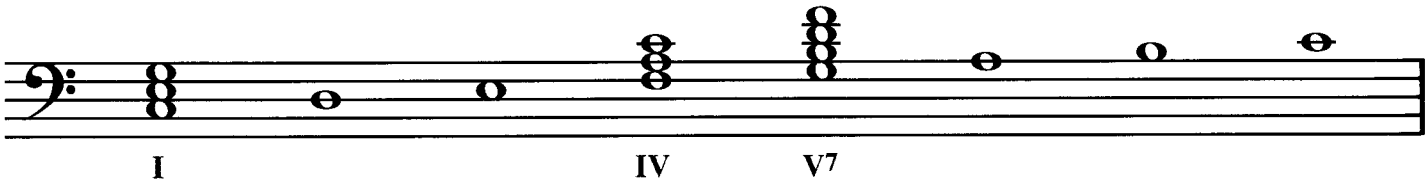
- The 5th (D) is omitted.
- The 3rd (B) and 7th (F) are moved down an octave.



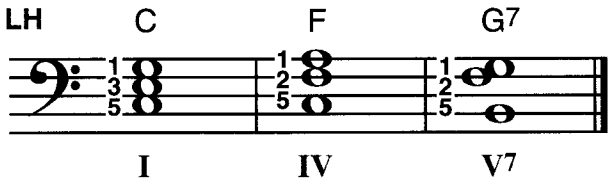
When a 7th chord is not in root position, the ROOT is ALWAYS the *upper note* of the interval of a 2nd!

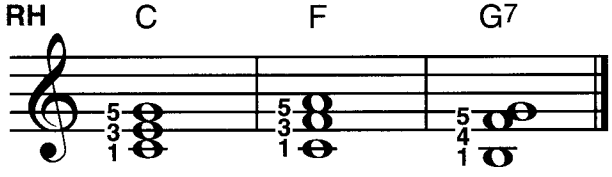
The Primary Chords in C Major

The three PRIMARY CHORDS are now I, IV & V7.

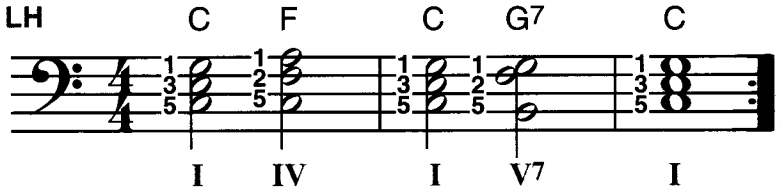


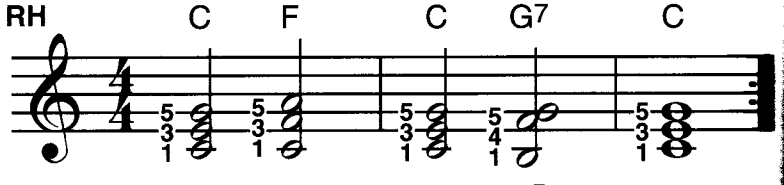
The following positions are often used for smooth progressions:





C Major Chord Progression with I, IV & V7 Chords.
Play several times each day!

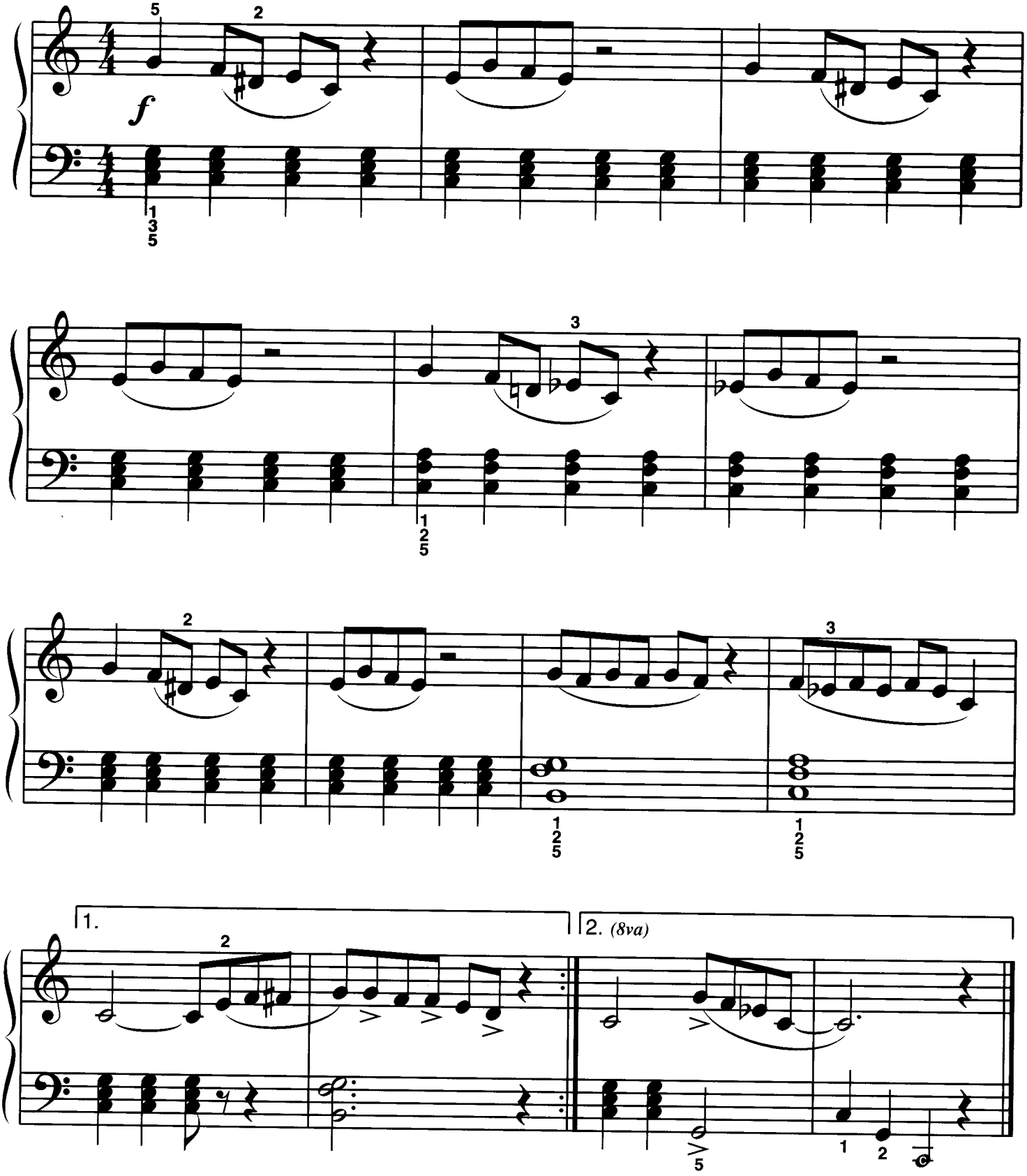




Got Lotsa Rhythm

Moderate blues tempo*

2nd time RH 8va

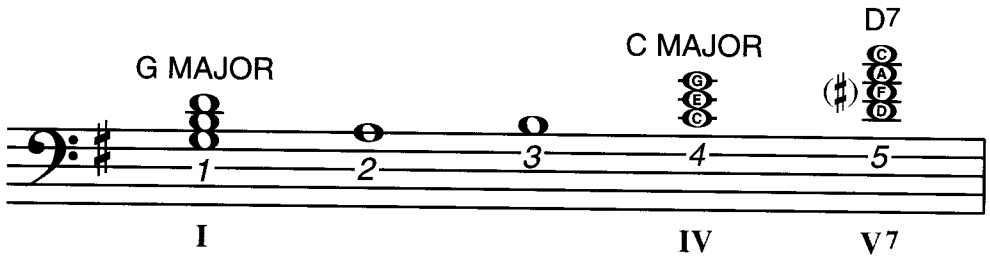


*OPTIONAL

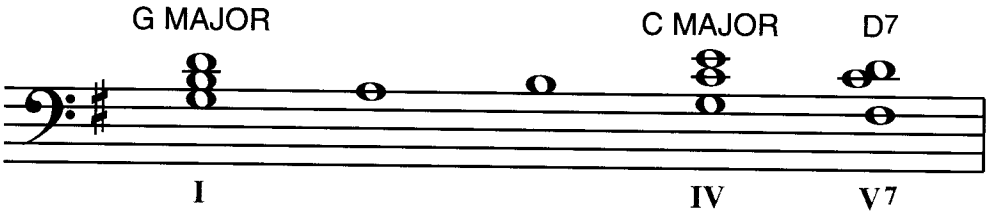
The Primary Chords in G Major

The KEY SIGNATURE of the KEY OF G MAJOR is ONE SHARP (F♯).

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

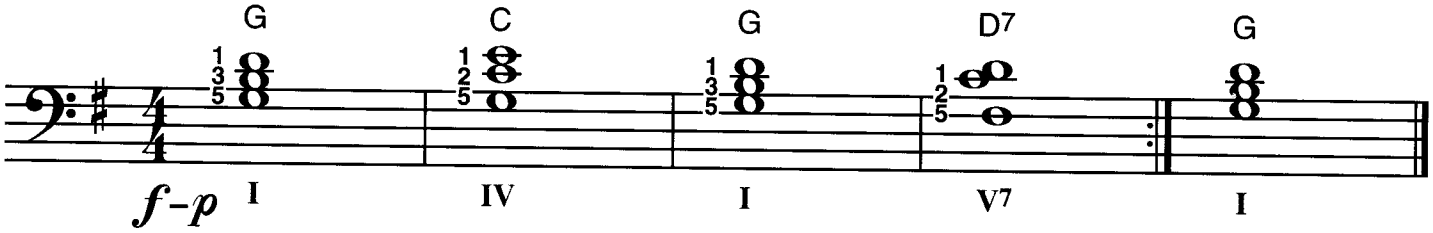


The IV and V7 chords are moved to lower positions, for smooth and easy chord progressions:

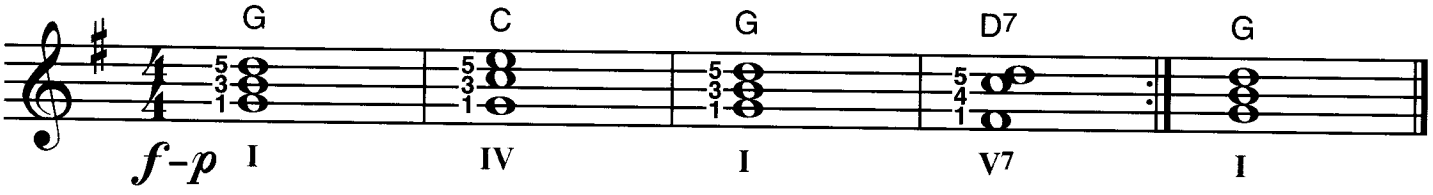


Chord Progressions using I, IV & V7 Chords

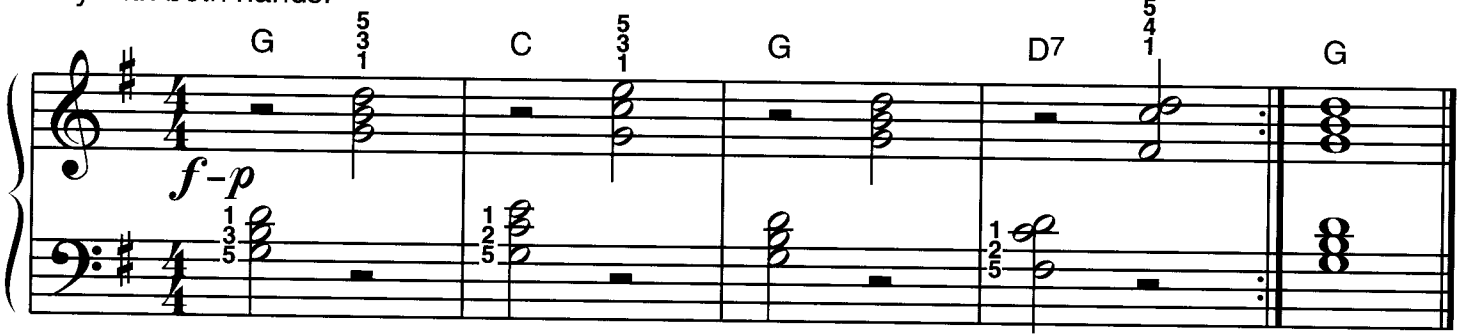
Play with LH. Notice that the LH 5th finger plays the KEY-NOTE (G) on the I chord and the IV chord!



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



Play with both hands.



Why Am I Blue?

Moderately slow blues tempo*

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

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

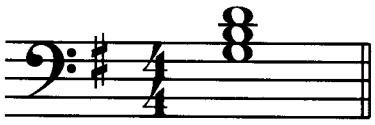
sea? Will you tell me? Won't you tell me? If you will not tell me,

I'll be blue as blue can be!

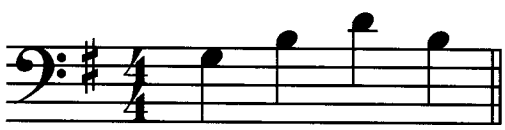
Block Chords and Broken Chords

Chords are often used as follows:

1. BLOCK CHORDS (all notes together).



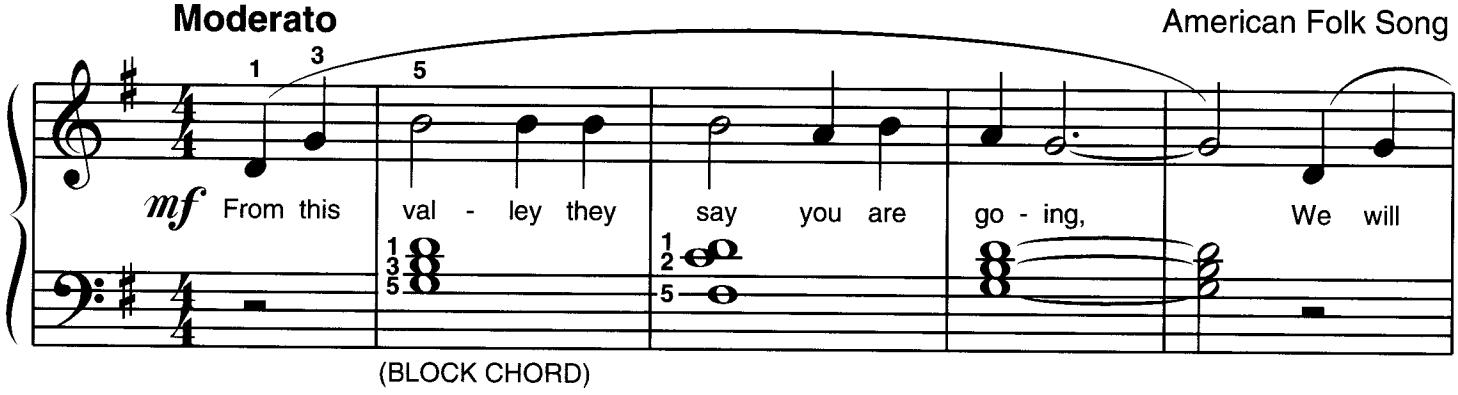
2. BROKEN CHORDS (one note at a time).



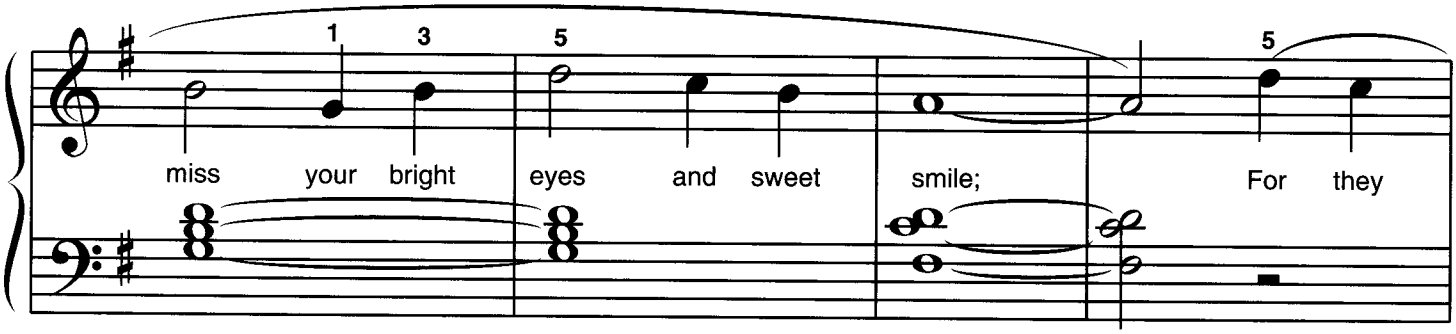
Red River Valley

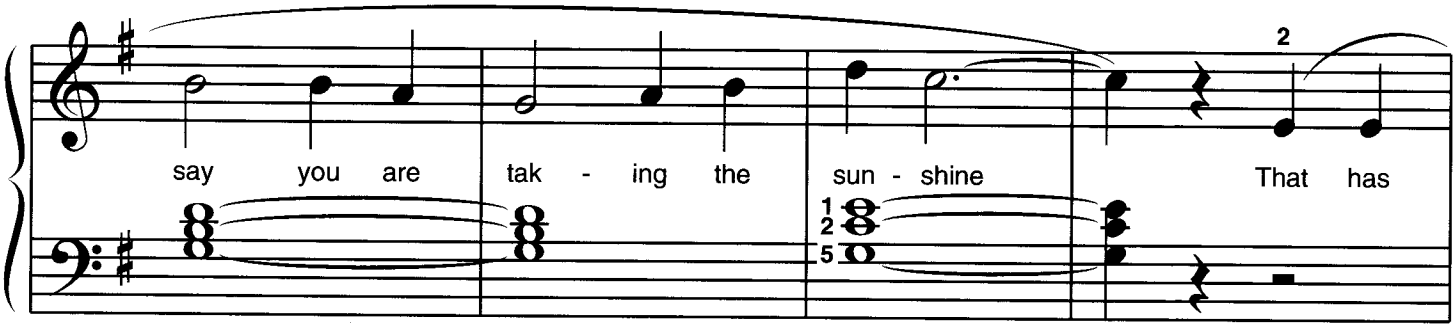
RED RIVER VALLEY begins with the accompaniment played in BLOCK CHORDS. BROKEN CHORDS begin at the end of this page, and are used through the rest of the piece. Compare the two pages, measure by measure, before you play. The chords are the same.

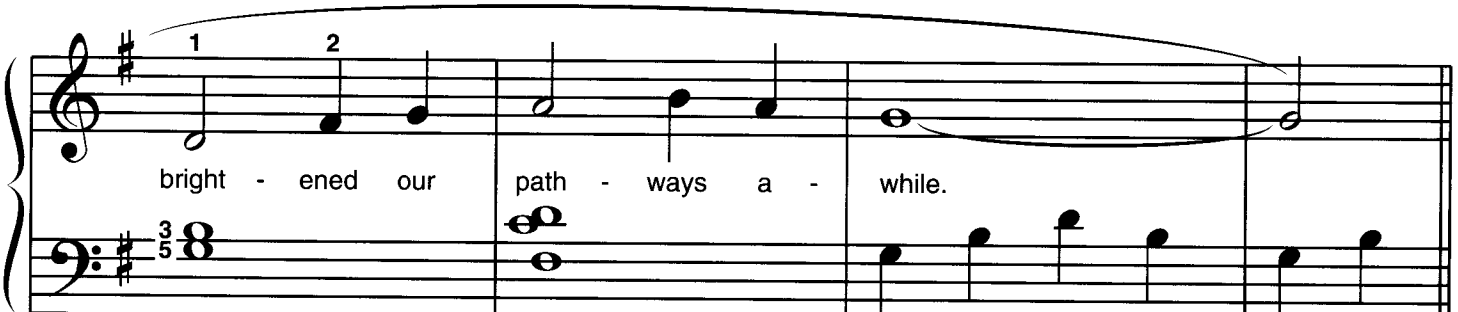
Moderato American Folk Song

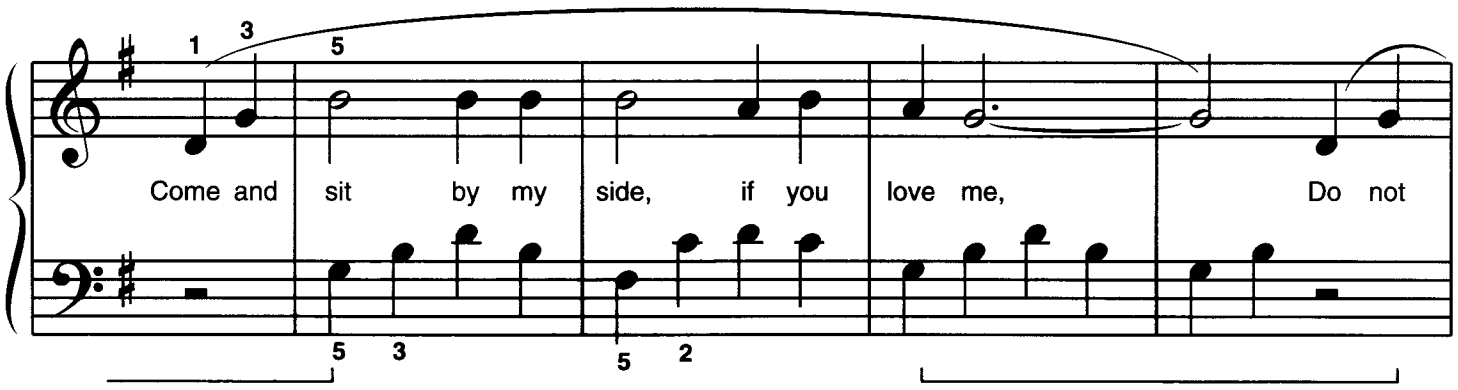


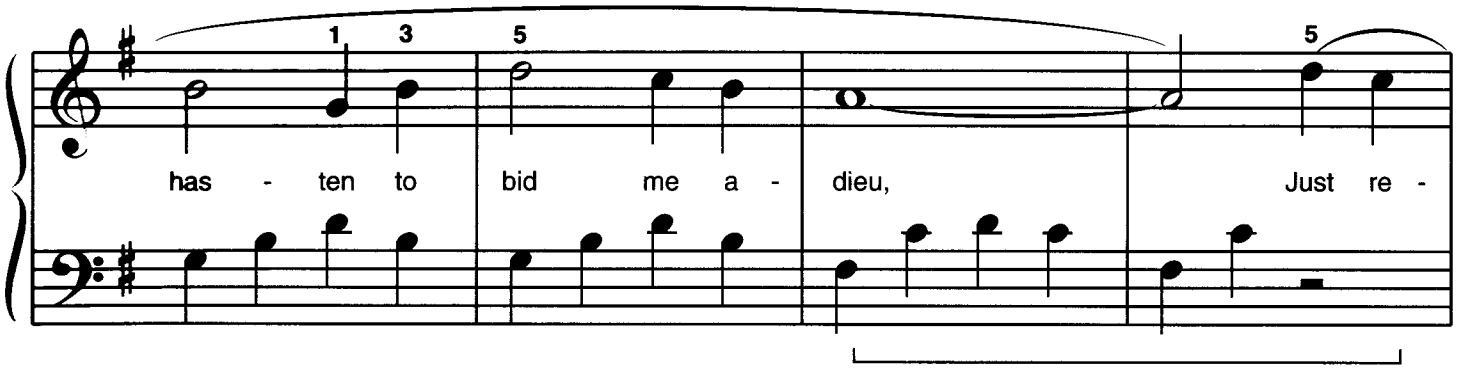
(BLOCK CHORD)

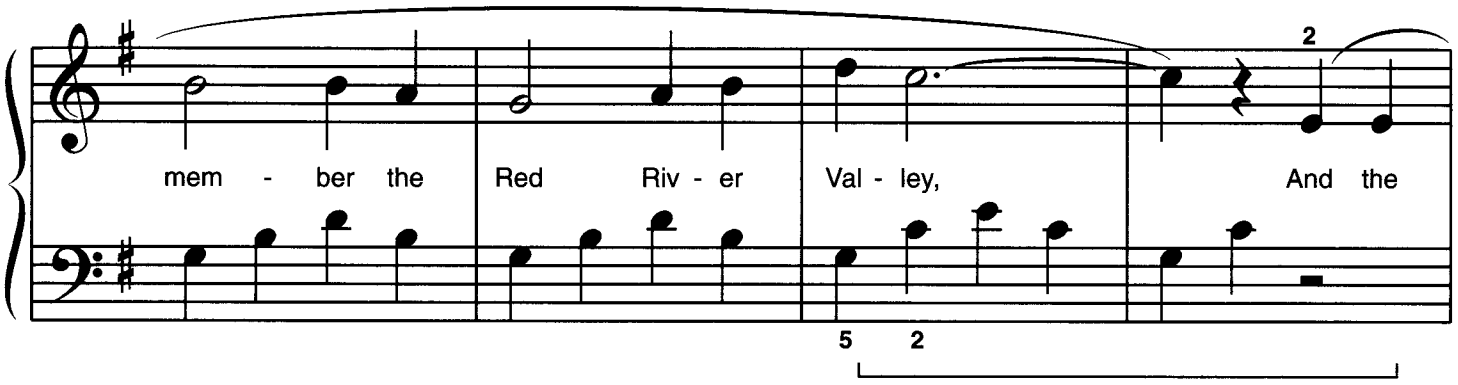


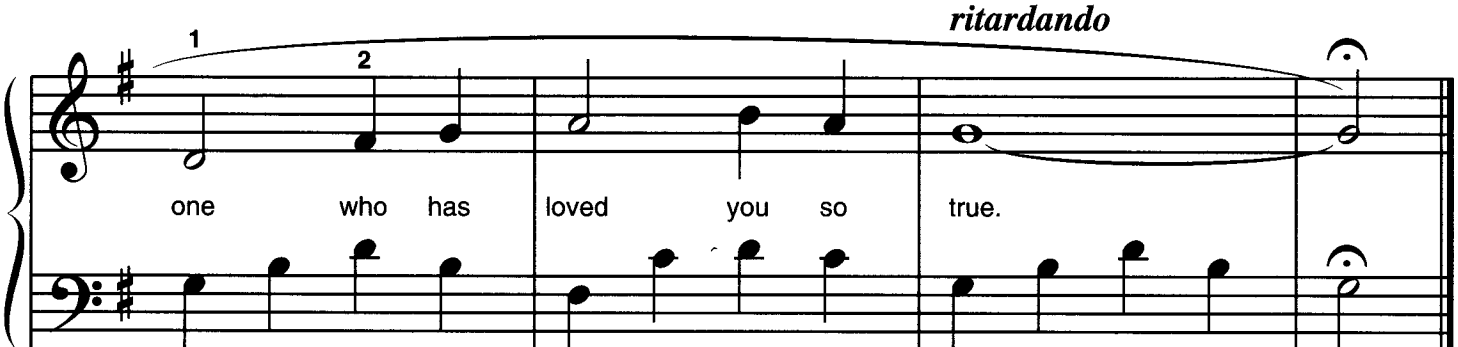





Come and sit by my side, if you love me, Do not

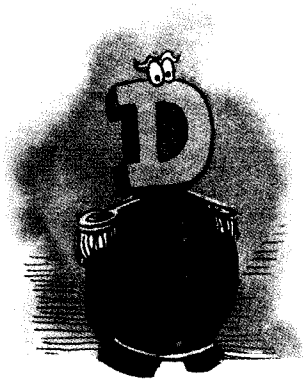

has - ten to bid me a - dieu, Just re -

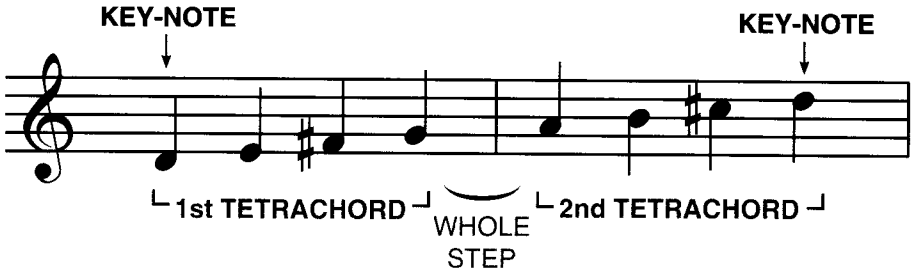

mem - ber the Red Riv - er Val - ley, And the


ritardando
one who has loved you so true.

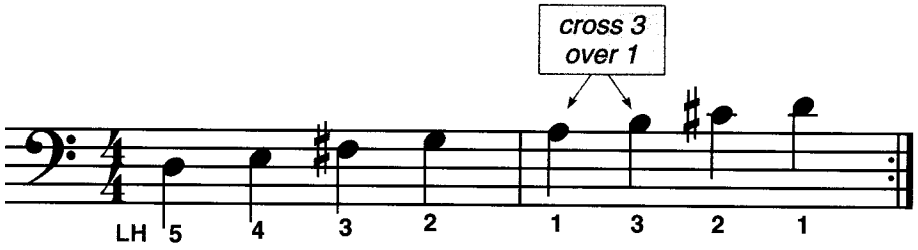
D Major Scale

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

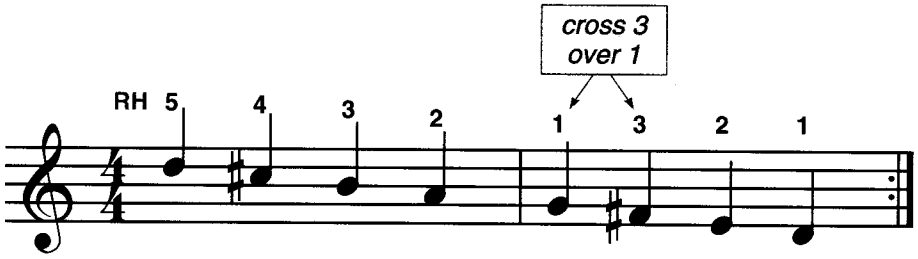




You can play the ASCENDING D MAJOR SCALE with the LH ONLY, by crossing 3 over 1.



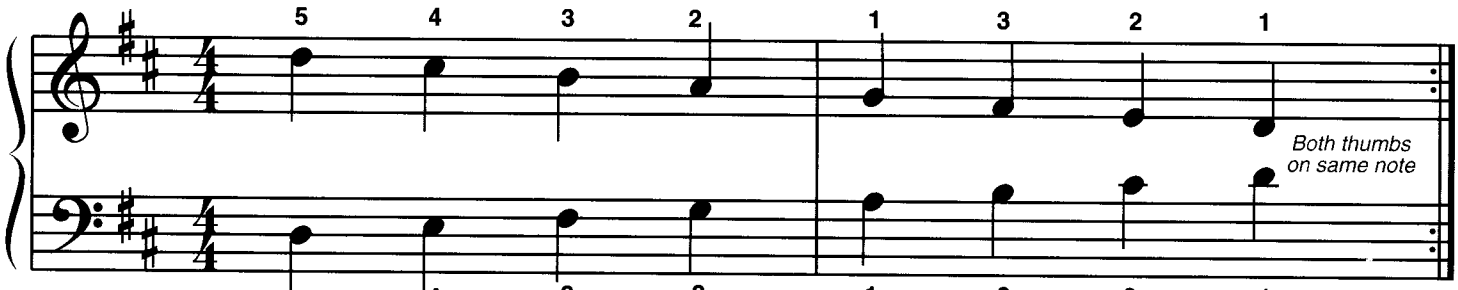
You can play the DESCENDING D MAJOR SCALE with the RH ONLY, by crossing 3 over 1.



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

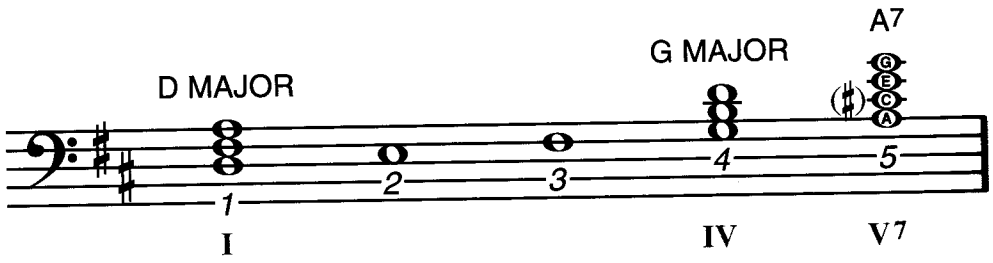
f

ff

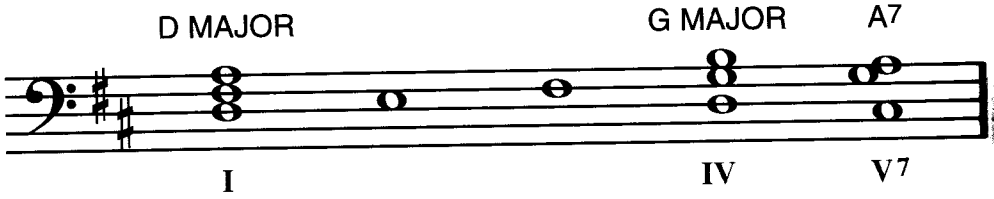
The Primary Chords in D Major

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:

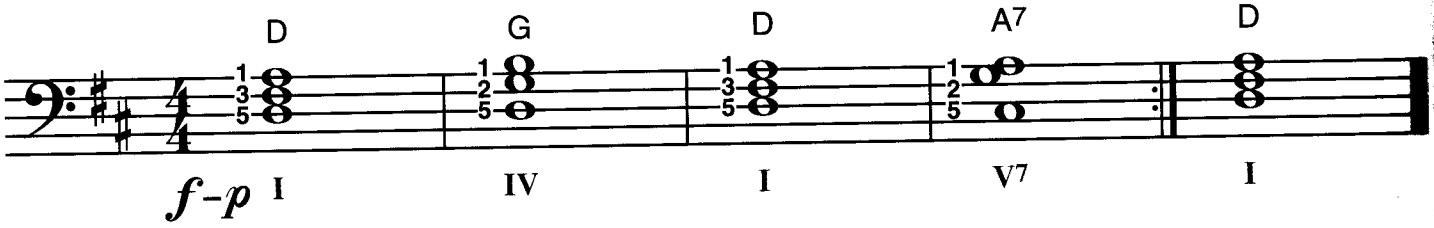


The **IV** and **V7** chords are moved to lower positions, for smooth and easy chord progressions:

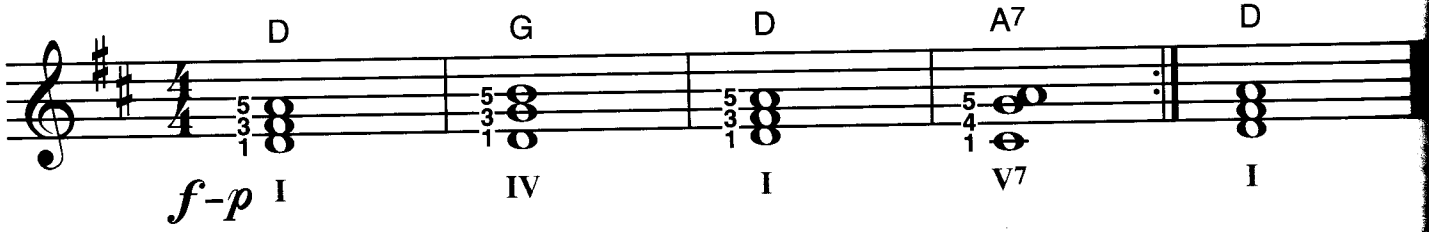


Chord Progressions using I, IV & V7 Chords

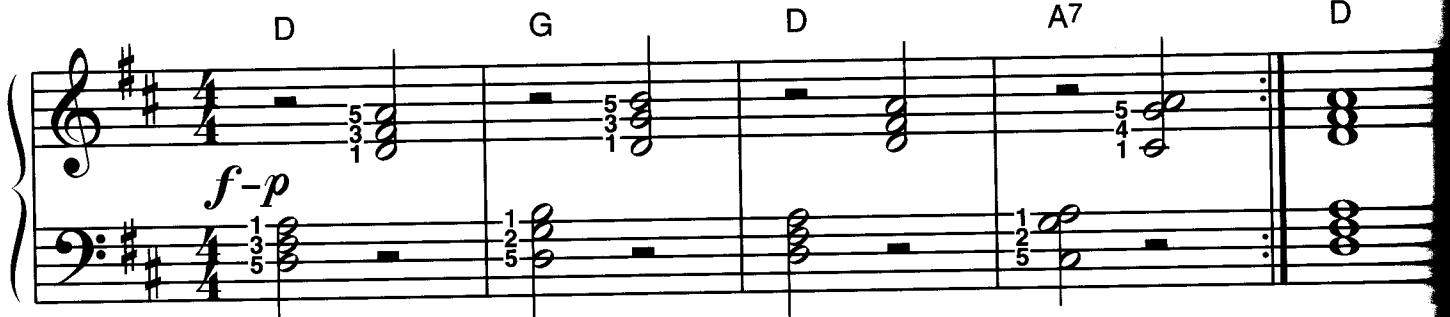
Play with LH. Notice that the LH 5th finger plays the KEY-NOTE (D) on the **I** chord and the **IV** chord!



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



Play with both hands.



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

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!

1. 2.

2nd time 8va

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

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

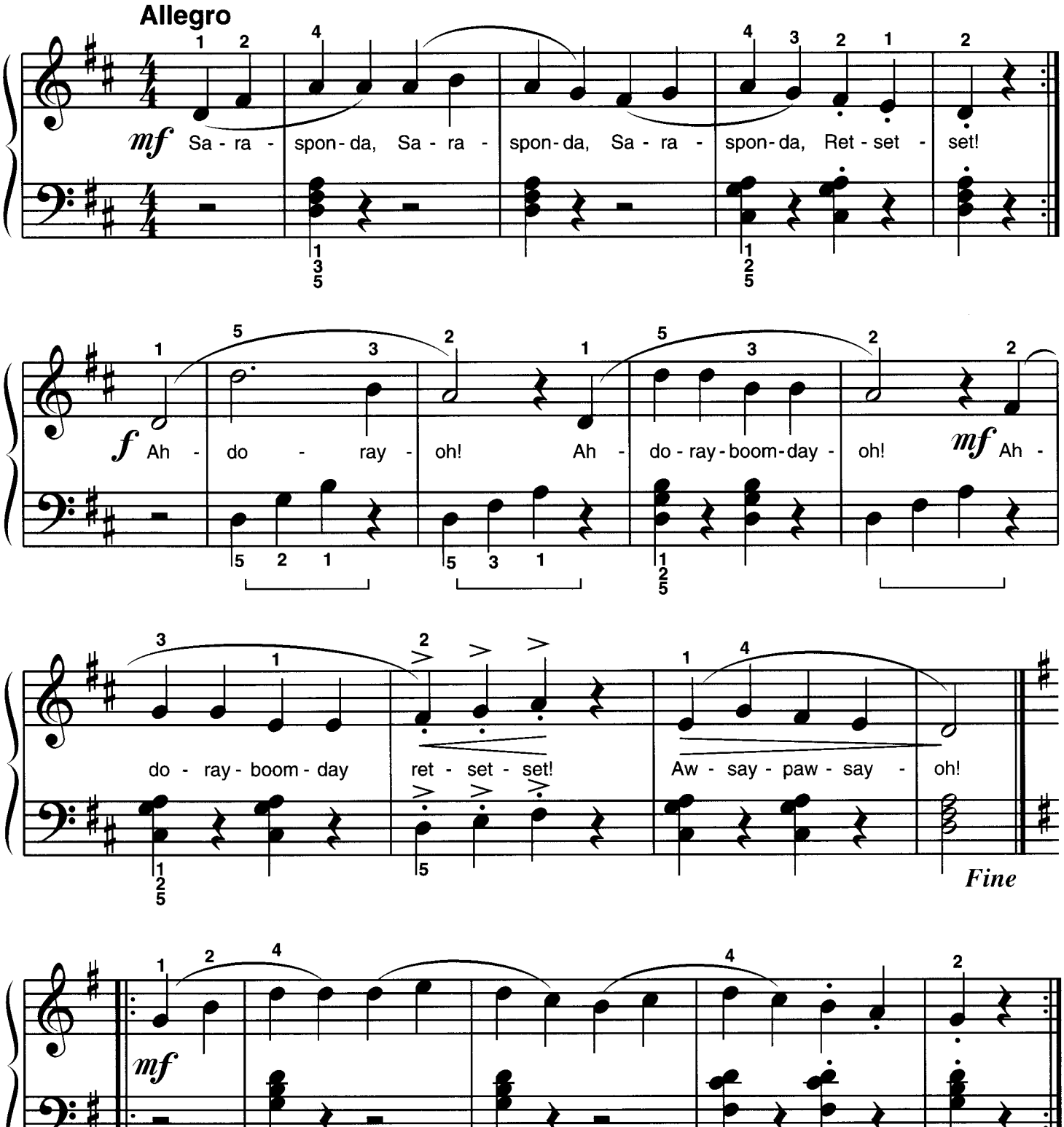
1. 2. *(8va)* knee!

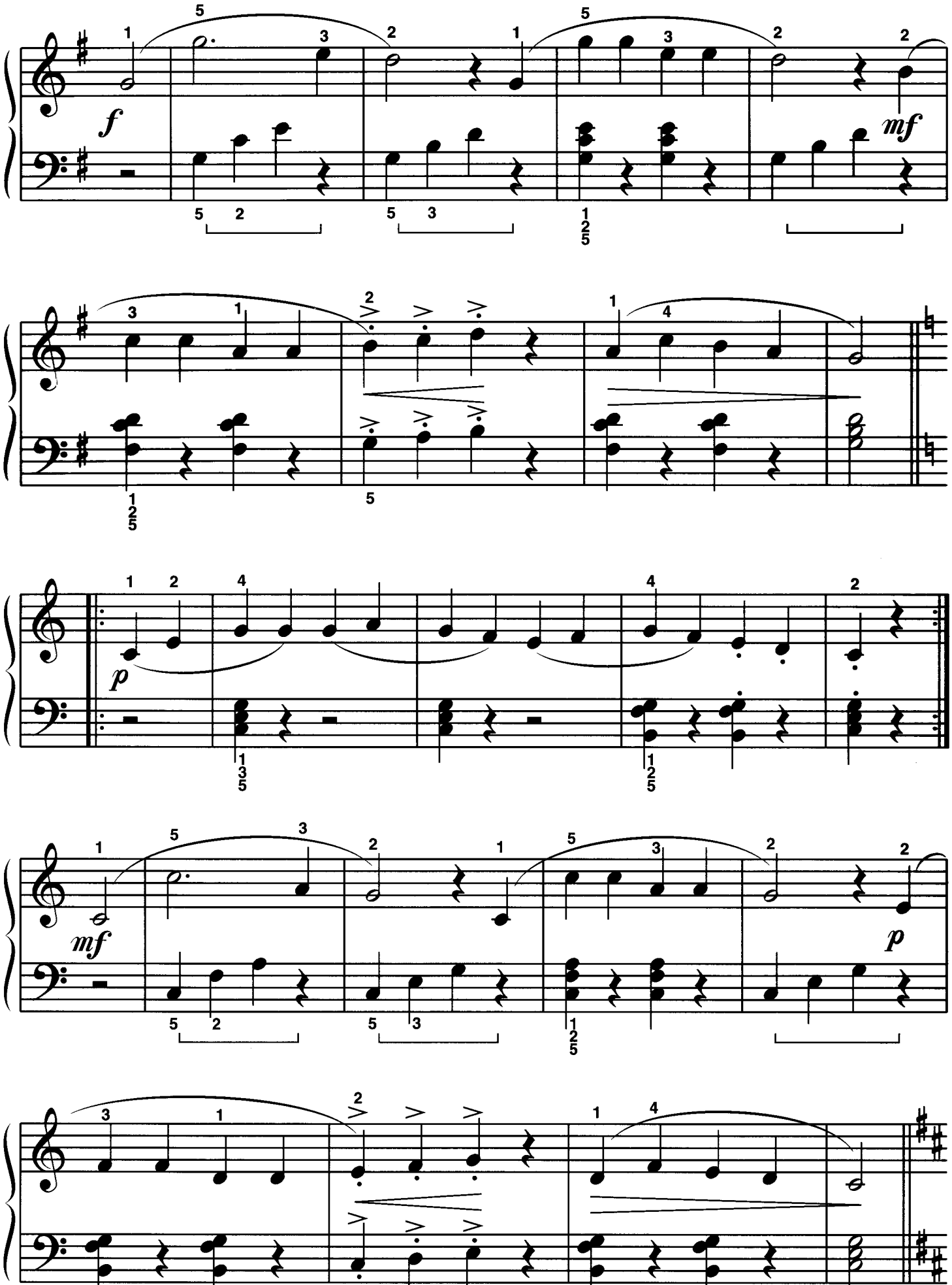
SARASPONDA is an old Dutch spinning song. A mother sings to her daughter as she teaches her to spin. The words, which imitate various sounds made by the spinning wheel, are also part of some magic she is supposed to be working. If her daughter can spin a long thread, she will get a nice husband.

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.

Sarasponda

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.




f
mf
p
mf
p

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

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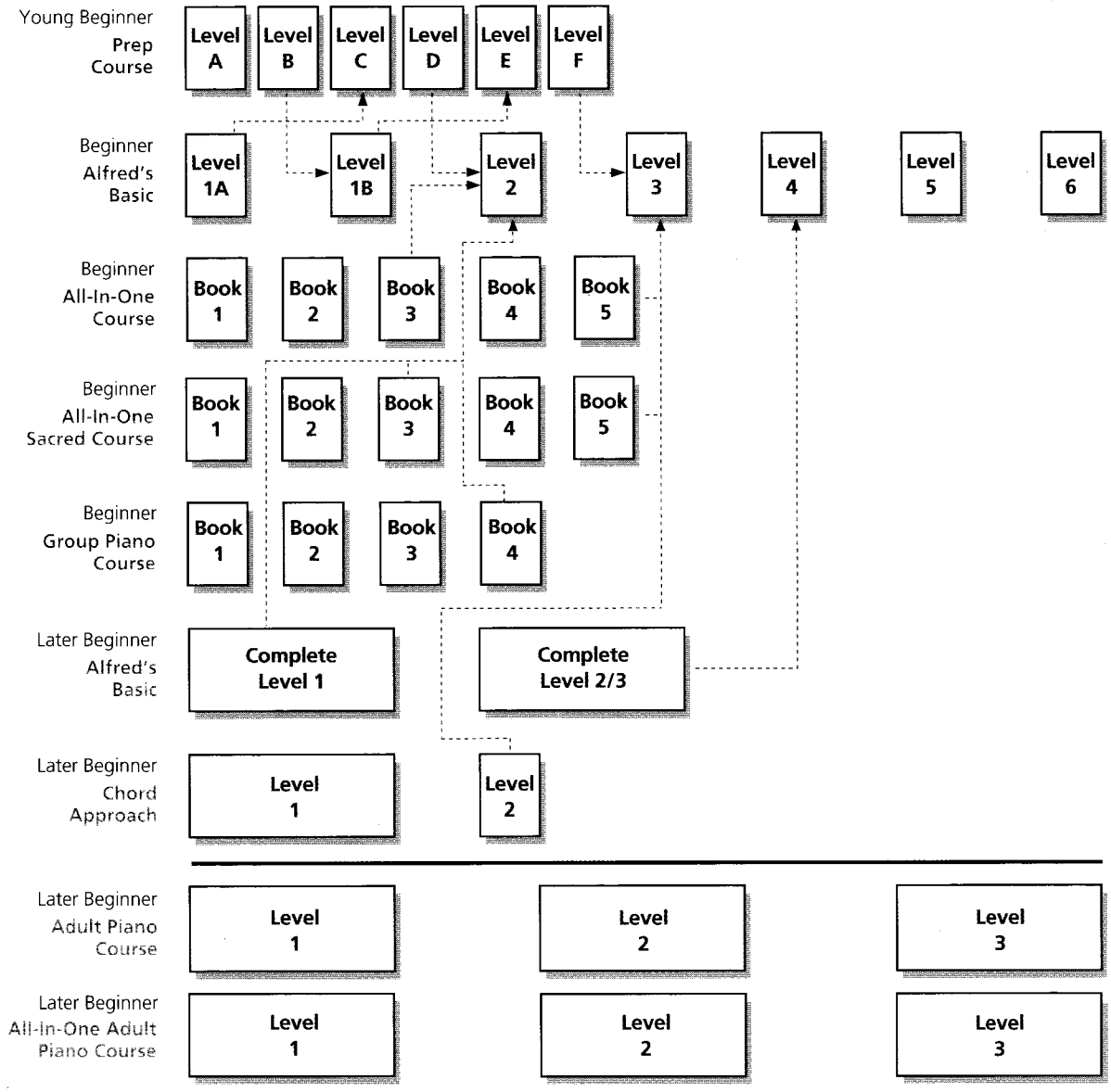

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