

# ADULT ALL-IN-ONE COURSE

## L E S S O N • T H E O R Y • S O L O

### FOREWORD

With the goal of teaching the adult beginner to play the piano in an enjoyable, quick and easy way, Alfred's Basic Adult All-in-One Course, Level 2, continues to progress smoothly and easily, without gaps, toward the development of technique and knowledge required to play in all the most frequently used keys. This book begins with a review of the chords and keys previously studied, using fresh and interesting material that will provide enjoyment as well as reinforcement. Particularly significant and noteworthy is the easy presentation of chords in all positions in both hands.

The pieces used in this book consist of familiar favorites borrowed from folk-song material, themes from operas and the classics, as well as original keyboard compositions.

At the completion of this book, the student will be ready to begin Alfred's Adult All-in-One Course, Level 3 (14540). Upon completion of the entire course, the student will have learned to play some of the most popular music ever written and will have gained a thorough understanding of the basic concepts of music.

*Willard A. Palmer*  
*Morton Manus*  
*Amanda Vick Lethco*

A General MIDI disk (14428) and CD (14532)  
are available, both of which offer a full piano  
recording and background accompaniment.



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# ALEXANDER'S RAGTIME BAND

Irving Berlin

**Moderately**

*mf*

Chords: F, C7

Lyrics: Come on and hear, come on and hear Al - ex - an - der's Rag - time

Chords: F, Bb

Lyrics: Band. Come on and hear, come on and hear, It's the

Chord: F

Lyrics: best band in the land. They can play a bu - gle call like you

Lyrics: nev - er heard be - fore, So nat - ur - al that you want to go to war.

\*The eighth notes may be played a bit unevenly:



# PLAISIR D'AMOUR

(The Joy of Love)

This piece was made into a popular song by Elvis Presley.

Giovanni Martini

Moderately slow

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble and bass clef staff. Fingerings are indicated by numbers 1-5. Chord symbols (G, D7, C) are placed above the treble staff. Dynamics include piano (*p*) and *Fine*. The piece features first and second endings in the final system.

**System 1:** Treble clef starts with a quarter note G4 (finger 1), followed by a dotted quarter note G4 (finger 3). Bass clef starts with a quarter rest, followed by a quarter note G2 (finger 5), quarter note B2 (finger 3), and quarter note D3 (finger 1). Chord symbols: G, D7, G. A first ending bracket spans the last two measures.

**System 2:** Treble clef starts with a quarter note G4 (finger 5), followed by quarter notes B4 (finger 2), D5 (finger 1), and quarter note G4 (finger 1). Bass clef starts with a quarter note G2 (finger 5), quarter note B2 (finger 3), and quarter note D3 (finger 1). Chord symbols: D7, G, D7. A second ending bracket spans the last two measures.

**System 3:** Treble clef starts with a quarter note G4 (finger 2-1), followed by quarter notes B4 (finger 2), D5 (finger 3), and quarter note G4 (finger 1). Bass clef starts with a quarter note G2 (finger 5), quarter note B2 (finger 3), and quarter note D3 (finger 3). Chord symbol: C. A first ending bracket spans the last two measures.

**System 4:** Treble clef starts with a quarter note G4 (finger 4), followed by quarter notes B4 (finger 1), D5 (finger 1), and quarter note G4 (finger 1). Bass clef starts with a quarter note G2 (finger 5), quarter note B2 (finger 2), and quarter note D3 (finger 4). Chord symbol: G. A first ending bracket spans the last two measures, which end with a *Fine* marking.

# Writing 2nd Inversion Triads

**REMEMBER!** ANY 1st INVERSION TRIAD MAY BE INVERTED AGAIN BY MOVING THE LOWEST NOTE TO THE TOP.



LETTER NAMES ARE THE SAME, BUT THE ROOT IS IN THE MIDDLE.  
THE 5th OF THE TRIAD IS NOW ON THE BOTTOM!  
This is called the 2nd INVERSION.

1. In the measure following each 1st inversion triad, write the same triad in the 2nd INVERSION.

2. Play the TOP LINE above with the RH. Use 1 2 5 on the 1st INVERSION triads.  
Use 1 3 5 on the 2nd INVERSION triads.
3. Play the BOTTOM LINE above with the LH. Use 5 3 1 on the 1st INVERSION triads.  
Use 5 2 1 on the 2nd INVERSION triads.

Triads in the 2nd INVERSION look like this:

When a triad has this appearance, the note at the TOP of the interval of a 4th is the ROOT!



INTERVAL OF A 3rd  
INTERVAL OF A 4th

4. Draw an arrow (←) pointing to the ROOT of each triad in No. 1, above.

## CHORALE

Andante moderato

5. Using the notes given in the TREBLE CLEF above as ROOTS, add a note above and a note below each to make 2nd INVERSION TRIADS. (Add notes only in the UPPER STAFF.)
6. Play. Use 1 3 5 on each RH triad.

# DANNY BOY

Words by Fred E. Weatherly  
Adapted from an Old Irish Air

**Andante**



*p* Oh, Dan-ny Boy, the pipes, the pipes are call - ing From glen to glen, and down the moun - tain side; The sum - mer's gone, and all the ros - es fall - ing, It's you, it's you must go, and I must bide.