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FOREWORD

The “Gems” in this collection describe precisely what the title implies—music to be prized for its beauty and brilliance. Some of the pieces may be characterized as “rare finds” in that they offer refreshing alternatives to the more commonly known recital repertoire.

Selected to motivate pianists of all ages, the music in this book includes a wide variety of appealing elements and styles. The dramatic crashing chords, engaging and driving rhythms, powerful endings and rapid scale passages are just some of the features that will both inspire performers and impress audiences.

The pieces, arranged in approximate order of difficulty, apply and reinforce standard piano techniques that are the building blocks of music while preparing the performer for the technical challenges in more advanced repertoire. As an added bonus for today’s busy students, most of the pieces are short and can be learned and memorized easily.

Our enthusiasm for these “Gems” has been confirmed by our students whose smiling faces and eagerness to learn them are our most convincing endorsements.

Carole L. Bigler and Valery Lloyd-Watts

STORM AND STRESS

Cornelius Gurlitt (1820–1901)

Op. 140, No. 20

Molto vivace (♩. = 80)

4

f

1

4

5

p

5

5

5

1 2

3

9

f

1

4

4

13

p

5

5

5

1 2

3

WALZ AERIENNE

Fritz Spindler (1817-1905)
Op. 148

Vivace (♩. = 92)

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Vivace with a quarter note equal to 92 beats per minute. The music features a melodic line in the right hand with fingerings 5, 1, 2, 5, 1, 3, 4, 3, 1 and a bass line with chords. A dynamic marking of *mf* is present. A bracket below the bass line indicates a first ending for measures 1-4.

Musical notation for measures 6-10. The right hand continues the melodic line with fingerings 1, 4, 2, 1, 4, 1, 3, 1, 2. The bass line features chords and a half note. A dynamic marking of *ped. simile* is present. A bracket below the bass line indicates a first ending for measures 6-10.

Musical notation for measures 11-14. The right hand has fingerings 3, 4, 3, 1, 3, 1, 2, 1, 3, 1, #, 1. The bass line has chords and a half note. A dynamic marking of *pp* is present. A bracket below the bass line indicates a first ending for measures 11-14.

Both hands
8va

Musical notation for measures 15-19. The right hand has fingerings 1, 3, 1, #, 1, 3. The bass line has chords and a half note. A dynamic marking of *pp* is present. A bracket below the bass line indicates a first ending for measures 15-19.

(8va)

Musical notation for measures 20-24. The right hand continues the melodic line. The bass line features chords and a half note. A dynamic marking of *ped. simile* is present. A bracket below the bass line indicates a first ending for measures 20-24.