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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

SONATA IN D MAJOR

Mateo Albéniz
(ca. 1755–1831)

Presto (♩. = 116)

This musical score is for the first system of the Sonata in D Major by Mateo Albéniz. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Presto' with a quarter note equal to 116 beats per minute. The score begins with a forte (f) dynamic. Measures 1-5 show a rapid melody in the right hand with fingerings 2, 2, 5, 3, 5, 3. Measure 6 is marked with a box containing the number 6. Measures 7-10 show a change in texture with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand, marked 'LH 2 p'. Measure 11 is marked with a box containing the number 11. Measures 12-15 show a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand, with fingerings 5, 3, 2, 1, 4 in the right hand and 2 in the left hand. Measure 16 is marked with a box containing the number 16. Measures 17-20 show a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand, with fingerings 3, 1, 5, 1, 4, 1, 5, 1 in the right hand. Measure 21 is marked with a box containing the number 21. Measures 22-25 show a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand, with fingerings 1, 1, 3, 2, 1 in the right hand. Measure 26 is marked with a box containing the number 26. Measures 27-30 show a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand, with fingerings 1, 3, 2, 1, 3, 3 in the right hand. The score ends with a final measure marked with a box containing the number 30.

Friedrich Grützmacher (1832–1903)

Op. 66

Andantino espressivo (♩ = 68)

Andantino espressivo (♩ = 68)

p-pp e legato

2

RH *LH* *RH* *LH* *54* *1 2 4 5*

4

RH *LH* *RH* *LH* *1 2 4* *5 3 1* *5 2 1* *1 2 4* *5* *1 2 4* *LH* *2*

6

RH *LH* *mf* *dim.* *54* *LH* *2* *1 2 4* *4 2 1*

1. 8

RH *LH* *p* *8va* *RH* *LH* *1 2 5* *5 3 1* *1 2* *5 4 2 1* *1 2* *3 5*

2.

RH *LH* *p* *8va* *RH* *LH* *1 2 5* *5 3 1* *1 2* *5 4 2 1* *1 3 5*

HUNGARIAN DANCE No. 5

Johannes Brahms
(1833–1897)

Allegro (♩ = 92–104)

The musical score is written for piano in 2/4 time, key of D major (two sharps). It consists of four systems of staves, each with a treble and bass clef. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte), *f* *passionato*, *sf* (sforzando), and *p* (piano). Measure numbers 1, 5, 10, and 14 are boxed at the start of their respective systems.

Measure 1: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *f* *passionato*.

Measure 2: Treble clef has a dotted quarter note (finger 2) and an eighth rest. Bass clef has a dotted quarter note (finger 2) and an eighth rest. Dynamics: *sf*.

Measure 3: Treble clef has a dotted quarter note (finger 4) and an eighth rest. Bass clef has a dotted quarter note (finger 4) and an eighth rest. Dynamics: *sf*.

Measure 4: Treble clef has a dotted quarter note (finger 2) and an eighth rest. Bass clef has a dotted quarter note (finger 2) and an eighth rest. Dynamics: *sf*.

Measure 5: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *sf*.

Measure 6: Treble clef has a dotted quarter note (finger 3) and an eighth rest. Bass clef has a dotted quarter note (finger 3) and an eighth rest. Dynamics: *sf*.

Measure 7: Treble clef has a dotted quarter note (finger 3) and an eighth rest. Bass clef has a dotted quarter note (finger 3) and an eighth rest. Dynamics: *sf*.

Measure 8: Treble clef has a dotted quarter note (finger 2) and an eighth rest. Bass clef has a dotted quarter note (finger 2) and an eighth rest. Dynamics: *sf*.

Measure 9: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *sf*.

Measure 10: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *sf*.

Measure 11: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *sf*.

Measure 12: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *sf*.

Measure 13: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *sf*.

Measure 14: Treble clef has a dotted quarter note (finger 1) and an eighth rest. Bass clef has a dotted quarter note (finger 1) and an eighth rest. Dynamics: *sf*.