

Preface

The piano miniatures of Cornelius Gurlitt have held a small but constant place in the affections of piano teachers throughout the 20th century. Like many prolific composers, Gurlitt often repeated himself and at times was even dull. So finding the *best* of Gurlitt was like an exciting treasure hunt. Careful culling through hundreds of his pieces revealed that at its best this is outstanding teaching material—happy, healthy music, with an occasional burst of bravura or a line of lyric loveliness.

More important, this is music that works for students. They like it at once, they can learn it easily, and they can play it beautifully. Teaching it is a joy. It has intrinsic musical worth and provides an ideal training ground for most of the musical and pianistic devices of the 19th century.

Gurlitt's life (1820–1901) spanned the Romantic Period. Born in the German city of Altona, near Hamburg, he was trained as a pianist and organist. As a young man he spent five formative years in Copenhagen, studying composition with a prominent Danish teacher, Christoph Ernst Weyse. As a result, Danish titles, styles and melodies often appear in his music.

Gurlitt served as a cathedral organist in Altona and later held an important teaching position at the Hamburg Conservatory. In Hamburg he enjoyed friendships with many of the eminent composers of the day, Schumann and Brahms among them. Schumann was said to be fond of teaching Gurlitt's piano pieces for four and eight hands, and Gurlitt's music is often reminiscent of Schumann's style.

We think you will agree that the pieces in this collection are Gurlitt at his very best, and that they deserve to become a standard part of early intermediate teaching repertoire.

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Happy Youth

Risoluto

The musical score consists of five staves of music for piano and hands. The top three staves are for the right hand, and the bottom two staves are for the left hand. The music is in 2/4 time, with various dynamics and fingerings indicated. The first staff begins with a forte dynamic (f) and includes fingerings 3, 4, 3, 2, 1, 4, 2. The second staff begins with a piano dynamic (p) and includes fingerings 2, 1, 1, 5, 2, 1. The third staff begins with a forte dynamic (f) and includes fingerings 3, 1. The fourth staff begins with a piano dynamic (p) and includes fingerings 2, 1, 1, 5, 2, 1. The fifth staff begins with a forte dynamic (f) and includes fingerings 1, 2, 3, 5. The sixth staff begins with a piano dynamic (p) and includes fingerings 2, 1, 1, 5, 2, 1. The seventh staff begins with a forte dynamic (f) and includes fingerings 3, 1. The eighth staff begins with a piano dynamic (p) and includes fingerings 2, 1, 1, 5, 2, 1. The ninth staff begins with a forte dynamic (f) and includes fingerings 3, 1. The tenth staff begins with a piano dynamic (p) and includes fingerings 2, 1, 1, 5, 2, 1.

Brave Resolve

Allegro animato

Sheet music for piano, page 14, measures 1-4. The music is in 6/8 time, key signature is B-flat major (two flats). The left hand (bass) plays sustained notes. The right hand (treble) plays a melodic line with fingerings: 3, 1, 3, 2; 1, 3, 2; 2, 5, 3; 1, 2. Dynamics: *mf*. Measure 4 ends with a fermata over the bass note.

Sheet music for piano, page 14, measures 5-8. The left hand (bass) continues with sustained notes. The right hand (treble) plays a melodic line with fingerings: 3, 3, 2; 3, 2; 5; 2, 1, 5, 3. Measure 8 ends with a fermata over the bass note.

Sheet music for piano, page 14, measures 9-12. The left hand (bass) continues with sustained notes. The right hand (treble) plays a melodic line with fingerings: 5, 2, 1, 2; 3, 5; 1; 2, 3. Measure 12 ends with a fermata over the bass note.

Sheet music for piano, page 14, measures 13-16. The left hand (bass) continues with sustained notes. The right hand (treble) plays a melodic line with fingerings: 5, 2, 1, 2; 3, 5; 1; 2, 3. Measure 16 ends with a fermata over the bass note.