

## *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.

*Frances Clark and Louise Goss*

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## Happy Youth

Risoluto

The musical score for "Happy Youth" is written in 2/4 time and consists of five systems of music. The piece is marked "Risoluto" and features a variety of dynamics and fingerings.

**System 1:** The first system begins with a treble clef and a 2/4 time signature. The right hand starts with a forte (*f*) dynamic, playing a series of eighth notes with fingerings 3, 4, 3, 2, 1, 4, 2. The left hand is silent. The second measure has a piano (*p*) dynamic and features chords with fingerings 2, 1, 5, 2, 1, 3, 1. The third measure returns to forte (*f*) with fingerings 3, 4, 2.

**System 2:** The second system continues with the right hand playing eighth notes with fingerings 4, 2, 1, 4, 2, 1, 5, 3, 2. The left hand has chords with fingerings 1, 3, 1, 2, 3, 5. Dynamics range from piano (*p*) to forte (*f*).

**System 3:** The third system features a forte (*ff*) dynamic. The right hand plays eighth notes with fingerings 2, 2, 3, 3, 4, 3, 4, 2, 4, 3. The left hand has chords with fingerings 3, 4, 2, 3.

**System 4:** The fourth system starts with a forte (*f*) dynamic in the right hand and piano (*p*) in the left hand. The right hand has fingerings 2, 4, 1, 3, 4, 1, 2, 3, 5. The left hand has fingerings 1, 3, 2, 1, 3, 4, 1, 3, 5.

**System 5:** The fifth system begins with a piano (*p*) dynamic. The right hand has a fingering of 5. The left hand has fingerings 1, 2, 3, 4, 4. Dynamics range from piano (*p*) to forte (*f*).

# Brave Resolve

*Allegro animato*

The first system of music features a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment. The melody includes fingerings: 3, 1, 3, 2, 1, 3, 2, 2, 5, 3, 1, 2. The bass line starts with a 5 and ends with a 1. A dynamic marking of *mf* is present in the treble staff.

The second system continues the melody and accompaniment from the first system. The treble staff melody has fingerings: 3, 3, 2, 3, 2, 5, 2, 1, 5, 3. The bass line continues with a 5 and ends with a 1.

The third system introduces a new texture with chords in the treble staff and a more active bass line. The treble staff has a dynamic marking of *f*. The bass line has fingerings: 5, 2, 1, 2, 1, 3, 5, 1, 2, 3.

The fourth system continues the complex texture from the third system. The bass line has fingerings: 2, 2, 1, 3, 1, 2, 1.