

COLLECTION LITOLFF.

No. 2000.

GURLITT

Miniaturen

(Miniatures)

Op. 172.

Piano solo.

COLLECTION LITOLFF.

**Miniaturen.**  
(MINIATURES.)

20 melodische Tonstücke

für

PIANOFORTE

von

**CORNELIUS GURLITT.**

— ❖ OP. 172. ❖ —

Edited by Philip Hale.

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HENRY LITOLFF'S VERLAG.

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# Lied.

Song. \* Chanson.

Edited by Philip Hale.

C. Gurlitt, Op. 172.

Moderato.

1.

*p cantabile*

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The melody is marked *p cantabile*. Fingerings are indicated with numbers 1-5. The bass line consists of chords marked with a treble clef and a star symbol.

Second system of musical notation. The melody includes a *cresc.* (crescendo) marking and a *decresc.* (decrescendo) marking. The bass line continues with chords marked with a treble clef and a star symbol.

Third system of musical notation. The melody is marked *poco animato* and *mf* (mezzo-forte). A *cresc.* marking is present. The bass line continues with chords marked with a treble clef and a star symbol.

Fourth system of musical notation. The melody is marked *poco rall.* (poco rallentando) and *p* (piano). The bass line continues with chords marked with a treble clef and a star symbol.

Fifth system of musical notation. The melody is marked *cresc.* and *f* (forte). The piece concludes with a *p* (piano) marking. The bass line continues with chords marked with a treble clef and a star symbol.

# Albumblatt.

Album Leaf. \* Feuille d'Album.

Moderato.

2.

The musical score is written for piano in G major and 2/4 time. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a large number '2' on the left. The notation features complex fingering patterns, such as triplets and sixteenth-note runs, with fingerings like 3 5, 3 5 3 2, 1 5 2 5, 3 3 2, 1 5 2 4, 1 5 1 4, 3 2 1, and 5. The second system continues with similar patterns and includes a forte (*f*) dynamic marking. The third system features a series of chords and arpeggios with fingerings like 1 5 2, 3 2, 1 5 2 4, 1, 5 2 4 1 5 2, 4 1 5 2 4 1 5 2, 5 2, 5 2, 4 3, 5 2, 4 3, 2, 5, 4, 3, 2, 1, 5, 4, 3, 2, 5, 2, 4 3, 5 2, 4 2 1, 4 2 1. The fourth system includes a piano (*pp*) dynamic marking and a crescendo. The fifth system continues with similar patterns. The sixth system concludes with piano (*p*) and piano-piano (*pp*) dynamics, featuring fingerings like 4 2, 1 2, 1 3, 5 3.

# Impromptu.

Vivace.

3.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef. The tempo is marked 'Vivace.' and the dynamics are 'mf' and 'legato'. The score includes several measures with fingerings (1-5) and articulation marks. The piece features dynamic changes: 'f' (forte), 'cresc.' (crescendo), 'decresc.' (decrescendo), and 'p' (piano). The score concludes with a 'Ped.' (pedal) marking and a final chord marked with an asterisk and a '3'.

The first system of music consists of two staves. The upper staff contains a melodic line with several slurs and accents. The lower staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano). There are also triplets marked with '2' and '3' above the notes.

The second system continues the piece with similar melodic and harmonic textures. Dynamics range from *f* to *p*. A sharp sign (#) is visible above a note in the upper staff.

The third system shows a change in dynamics to *mf* (mezzo-forte). The melodic line in the upper staff features a series of eighth notes with a slur. The lower staff continues with a steady accompaniment.

The fourth system features a melodic line with a slur and a crescendo hairpin. Dynamics include *f* (forte). The lower staff has a consistent accompaniment.

The fifth system is characterized by dynamic markings: *cresc.* (crescendo) in the lower staff and *decresc.* (decrescendo) in the upper staff. The melodic line in the upper staff has a slur and an accent.

The sixth system concludes the piece with dynamics ranging from *f* to *p*. The melodic line in the upper staff has a slur and an accent. The lower staff provides a final accompaniment.



# Ländler.

Molto moderato.

4.

*pp dolcissimo*  
Ped. \* Ped. \* simile

*p cresc.*

*p cresc.*

*dim. p*

*decresc.*

per - den - do - si *pp*



# Frühlingslied.

Spring Song. \* Chant de Printemps.

Andantino.

6.

Musical notation for the first system (measures 1-4). It features a treble and bass clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5. The bass line includes 'Ped.' markings and asterisks. The treble line has a slur over the first four measures.

Musical notation for the second system (measures 5-8). It continues the treble and bass clef with a key signature of one sharp. The bass line includes 'Ped.' markings, 'simile', and 'f' dynamics. The treble line has a slur over the first four measures.

Musical notation for the third system (measures 9-12). It features a treble and bass clef with a key signature of one sharp. The bass line includes 'm. d.', 'pp', and 'a tempo' markings. The treble line has a slur over the last four measures.

Musical notation for the fourth system (measures 13-16). It features a treble and bass clef with a key signature of one sharp. The bass line includes 'f' dynamics. The treble line has a slur over the last four measures.

Musical notation for the fifth system (measures 17-20). It features a treble and bass clef with a key signature of one sharp. The bass line includes 'm. d.' markings. The treble line has a slur over the last four measures.

# Studie.

## Etude.

Con moto.

7. *f marcato*

# Romanze.

Romanza. \* Romance.

8. **Con moto.**

*p marcato il canto*

Ta. \* Ta. \* Ta. \* Ta. \* Ta. \* Ta. \* Ta. \* simile

*dim.* *mf*

*cresc.* *f*

Ta. \*

5 3 4 5 4 2 3 4 5 4 5 4 5

*cresc.*

5 4 1 5 1 3 1

4 2 1 2 1 3

4 3 4 *f* *red.* \* 5

*cresc.*

1

*decresc.* *rall.* *pp*



2 5 4 2 5 4 5 4 1 5 4 3

*p* *poco* *rall.*

*And. \* And. \* simile*

*a tempo* 1. 2. *poco rall.*

*mf*

*ff*



# Canzonetta.

Andantino.

10.

*p dolce*

*f poco rall.*

*tranquillo*

*mf*

*cresc.*

4  
1

3  
2

*f*

*mf*

*Lea.* \* *Lea.* \*

*cresc.*

*p*

*f*

*rall.*

# Elegie.

Lento.

11.

*cantabile, con espressione*

*Tea \* Tea \* Tea \* Tea \* simile*

*cresc.*

*simile*

*dim.*

*decresc.*

*poco rallen - - tando*

*pp*

# Gavotte.

Moderato, tempo di Gavotte.

12.

The musical score is written for piano in 3/4 time. It consists of five systems of two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato, tempo di Gavotte.' and the first measure is marked 'marc.' (marcato). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'marc.', 'simile', and 'p' (piano). Fingerings and ornaments are also indicated throughout the piece.

# Frisch gewagt.

Onwards! \* En avant!

Allegretto maestoso.

13.

*f con brio*

*ff*

*p dolce*

The image displays a musical score for piano, consisting of six systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with a section marked *con brio* (with spirit). The piece concludes with a final cadence in the last system.

# Trinklied.

Drinking Song. \* Chanson à boire.

Con moto.

14.

*f marcato il canto*

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The first system is marked with a forte dynamic (*f*) and the instruction *marcato il canto*. The bass line in the first system includes fingerings: 1, 2, 1, 4, 1, 5, 1, 5. The second system includes fingerings: 2, 1, 1, 2, 3, 4, 1, 5, 2, 1. The third system includes fingerings: 2, 1, 1, 5, 3, 1, 2, 1, 3, 4. The fourth system includes fingerings: 5, 2, 1, 5, 3, 1, 2, 1, 3, 4. The fifth system is marked with a fortissimo dynamic (*ff*) and includes several trills marked with 'tr.' and asterisks. The score concludes with a double bar line.





# Praeludium und Choral.

Prelude and Choral.

\*

Prélude et Choral.

**Poco lento.**

16.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).  
 - **System 1:** Measures 16-17. Treble clef has a whole note G4, quarter notes A4, B4, and C5. Bass clef has a whole note G2. Dynamics: *mf*.  
 - **System 2:** Measures 18-20. Treble clef has a half note G4-A4-B4, quarter notes C5, B4, A4, and G4. Bass clef has a half note G2, quarter notes F2, E2, and D2. Dynamics: *mf*.  
 - **System 3:** Measures 21-23. Treble clef has a half note G4-A4-B4, quarter notes C5, B4, A4, and G4. Bass clef has a half note G2, quarter notes F2, E2, and D2. Dynamics: *p*.  
 - **System 4:** Measures 24-26. Treble clef has a half note G4-A4-B4, quarter notes C5, B4, A4, and G4. Bass clef has a half note G2, quarter notes F2, E2, and D2. Dynamics: *p*.

5 1 3 1 2 1 1 3 5 2 4 5 1 3 1 5 4 3 2 1 5 1

4 3-1 3 5 3 1 2

*pp* *tr* *smorzando pp* *pp*

5 4 3 2 3 1 3

**Choral.**

*f*

2 4 1 3 2 1 5 1 4 1 4 1 2 3 2 1 4 1 2 5 1 4 5 1 4 5

1 3 2 4 3 1 5 2 3 1 2 3 1 5 4 2 3 1 3 1 4 2 3 1 2 5

3 2 4 2 5 1 4 5 2 4 1 5 1 2 4 1 2 4 1 2 1 2 1 3 1 4 1 5 5 3 1 2 3 2 5 1 4 5 2

1 3 1 2 1 1 4 2 3 1 5 3 5 2 1 5 3 5 2 1 3 1 3 1 2 3 1 3 1 3

5 2 4 3 1 5 1 5 2 4 1 3 1 2 1 4 2 3 2 5 2 4 2 3 3 1 2

1 4 1 3 1 5 5 1 5 1 3 1 5 4 2 1 3 1 4 1 5 3 1 1 5 2 1 4

# Abendlied.

Evening Song. \* Chant du Soir.

**Allegretto.**

17.

*p con anima*

*mf*  
*simile*

*cresc.*

*ritar - dando*

*dim.*

*simile* Ped.

*p*

*ff*

*simile*

2 3 4 1

*p* *f* *ff* *f* *p*

*Ped.* \*

*mf* *p* *f* *p* *f* *ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*P con anima*

*simile*

*cresc.*

*ritardando* *a tempo*

*f*

5

# Nocturne.

Con moto.

18.

*marcato il canto*

*ped. \* ped. \* ped. \* ped. simile*

5 4 3 4 5 4 3 2 5 2 3 3 5 5

*f*

*ped. \* ped. ped. ped.*

2 5 4 2 1 4 5 5 4 3 2 1 4 3

*ped. simile*

*appassionato*

3-5 4 3 5 5 4-5 4 3

*f*

*ped. ped. ped. \* ped. ped.*

3 4 1 4 5 5 4 5 5 4-5 4 5 4-5 4

*f*

*simile*

3-1 5 5 4 3-1 5 4-5 4 3 3 2 3 2 5 5 4

*ped.* *ped.* *ped.* *ped.* *simile*

5 3 5 4 3 2-3 2-5 *dim.*

*f*

5 5 2 3 *decresc. poco rall.* *p*

# Klage.

Lament. \* Plainte.

Adagio con espressione.

19.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings such as 4 2, 5, 2 4, 1, 2, 3 1, 4, 5, 3, 4 2 1, 3, 2, 1, 5, 3-5, 4, 2. The second system features a pianissimo (*pp*) dynamic and includes fingerings like 2 1, 5, 3, 4 1, 3, 5 2, 5 4 1 3, 5 2, 5 1, 3, 5 1, 4. The third system is marked *dim.* and includes fingerings 1, 2, 4, 5, 2. The fourth system includes a crescendo (*cresc.*) and a piano (*p*) dynamic, with fingerings 2, 1, 5, 3, 1, 4, 3, 2, 5, 1, 2, 5, 2, 3, 2, 1, 3, 2. The score is annotated with various musical symbols including slurs, accents, and dynamic markings.

# Finale.

Vivace non troppo.

20.

*p* *leggiere* *simile* *f* *p* *dim.* *poco rall.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



*a tempo*

5 1 2 4

*f* *p*

First system of musical notation, featuring a treble and bass staff with a key signature of three flats and a common time signature. The melody in the treble staff consists of eighth-note patterns, while the bass staff provides a simple accompaniment of quarter notes.

Second system of musical notation, including performance instructions *dim. poco rall.* and *a tempo*. The treble staff has a melodic line with a decrescendo and a tempo change, while the bass staff has a rhythmic accompaniment.

Third system of musical notation, including performance instructions *cresc.* and *f*. The treble staff features a complex melodic line with many slurs and fingering numbers, while the bass staff has a rhythmic accompaniment with some chords marked with asterisks.

Fourth system of musical notation, continuing the complex melodic line in the treble staff and the rhythmic accompaniment in the bass staff.

Fifth system of musical notation, including performance instructions *ri - te - nuto* and *f*. The treble staff has a melodic line with slurs and fingering numbers, while the bass staff has a rhythmic accompaniment with some chords marked with asterisks.

# COLLECTION LITOLFF.

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- 254 **Opern-Album — Opéra-Album.**  
— Band 1. 50 Opern-Melodien, arrangirt und mit Fingersatz versehen von L. Rebbeling.  
Inhalt: Barbier — Don Juan — Liebestrank (L'Elisir d'Amore) — Entführung (L'Enlèvement) — Euryanthe — Figaro — Zauberflöte (La Flûte enchantée) — Freischütz — Johann von Paris (Jean de Paris) — Joseph — Norma — Ohrsou — Preciosa — Puritaneer — Romeo — Nachtwandlerin (La Somnambule) — Titus.
- \*1094 — Band 2. 37 Opern-Melodien, arrangirt und mit Fingersatz versehen von Max Schultze.  
Inhalt: Weisse Dame (La Dame blanche) — Puritaneer — Wasserträger (Les 2 Journées) — Bellis — Favoritin — Linda — Lucia — Lucrezia — Regimentstochter (La Fille du Régiment) — Orpheus — Zampa — Nachtlager (Une Nuit à Grenade) — Lustige Weiber (Les joyeuses Commères) — Sargino — Semiramis — Othello.
- Berühmte Tänze — Album de Danses célèbres — Litolff's Dance Album.** Leicht arrangirt von Rich. Telham.
- 1935 a — Band 1. 14 Berühmte Tänze.  
Inhalt: Abt, Rheinländer, Doppler, Briefmarken-Polka (Polka des Timbres-poste) — Mein Ist die Welt, Galopp, Glinka, Mazurka aus Leben für den Czar, Ivanov, Donauwellen (Flots du Danube) Walzer — Polka-Mazurka, Lamotte, Die indische Post (La Maille des Indes) Galopp, Lanner, Pester Walzer (Souvenir de Pesth), Spohr, Faust-Polonaise (Polonaise de Faust), Joh. Strauss, Wiener Walzer (Valse Vienneoise) — Wiener Kreuzer-Polka — Annen-Polka, Polka, Melodien-Quadrille, Ländler.
- 1935 b — Band 2. 14 Berühmte Tänze.  
Inhalt: Anton Bauer, Die schwarzen Tasten (Les Touches noires) Polka-Mazurka, Louis Berner, Myrthenblätter-Walzer (Feuilles de Myrtes), Doppler, Schwarzwälder Uhren-Polka (Polka des Coucou) — Rheinländer-Polka, Ivanov, Dolgorosa-Walzer — Die wilde Jagd (La Chasse infernale) Galopp, Lanner, Wiener Walzer (Valse Vienneoise), Mozart, Menuett aus Don Juan (Menuett de Don Juan), Joh. Strauss, Kathinka-Polka — Venetianer-Galopp (Galop Vénitien) — Varsoviense, Telham, Quadrille à la Cour — Freischütz-Polonaise (Polonaise de Freischütz) — Böhmisches Musikanten-Polka (Polka des Musiciens Bohémiens).
- Volkslieder-Album — Album Allemand — German Airs.**
- 443 a — Band 1. 100 Lieder. Leicht arrangirt von L. Rebbeling.
- 443 b — Band 2. 100 Lieder. Leicht arrangirt von Fr. Relling.

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