

COMPOSITIONS

pour la

FLÛTE

avec et sans Accompagnement de Piano par

GUILL. POPP.

	M. Pf.		M. Pf.		M. Pf.
Op. 183. Yankee doodle. Grande Fantaisie et Variations. (Weber) Fantaisie	2 50	Op. 279. 10 Morceaux élégants très faciles.		Op. 298. Flöten-Polka.....	1 50
" 187. Der Freischütz. (Weber) Fantaisie élégante.....	2 50	No. 1. Une fleur printanière. Frühlings Erwachen. No. 2. Chant du barde Bardenges. No. 3. Petit Amusement Kleiner Scherz. No. 4. Nocturno Nachtmusik. No. 5. Nocturno Vergissmännchen. No. 6. Danse espagnole. Spanischer Tanz. No. 7. Marche turque (Türkischer Marsch). No. 8. Wiegenlied. No. 9. Vögels Erwachen. No. 10. Ein Blumenstück. No. 11. Lied ohne Worte. No. 12. Gavotte.....	1 80	" 299. Salonwalzer.....	1 50
" 188. Grande Fantaisie sur des Thèmes de l'Opéra: Les Huguenots (Meyerbeer).....	2 50	" 283. Walzer-Rondo.....	1 80	" 311. Ungarische National-Tänze.....	2 50
do. avec. Quatuor.....	5 50	do. mit Orchester.....	5 50	" 313. Sine Morceau de Concert.....	3 50
" 189. Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra: Faust.....	2 50	" 285. Compositions favorites arr. pour Flûte et Piano.		" 315. Grande Fantaisie de Concert sur des motifs de l'Opéra: Martha do. mit Orchester.....	3 50
do. avec. Orchester.....	6 50	No. 1. Nocturno (Th. Döhler, Op. 24). No. 2. Erinnerung an Steinbach. Idylle. (J. Kafka, Op. 32). No. 3. La Campanella. Improptu. (A. Dreyschock, Op. 10). No. 4. Souv. de Varsovie (Schulhoff, Op. 30). No. 5. Zitherklänge (C. Kölling, Op. 136). No. 6. Auf der Alm (A. Jungmann, Op. 92). No. 7. Die Reize des Landlebens. Improptu. (W. Lührs, No. 8. Improptu-Polka (J. Schulhoff, Op. 33). No. 9. Un doux entretien. Idylle. A. Dreyschock, Op. 92. No. 10. Les cloches du soir. Nocturne. (F. Baumfelder, Op. 74).....	1 50	" 316. Sechs leichte Salonstücke. No. 1. Liebes-Romanze. No. 2. Kosakentanz. No. 3. Sonntagslied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Ungarische Heldensage.....	1 50
" 190. Grande Fantaisie brillante sur des Thèmes de l'Opéra: Il Trovatore Verdi.....	3 50	No. 11. Mozart. Andante. F. Bendel, (Op. 14. No. 1).....	1 50	" 324. Vogelgesang. Virtuosen-Stückchen. No. 1. Liebes-Romanze. No. 2. Kosakentanz. No. 3. Sonntagslied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Ungarische Heldensage.....	1 50
do. avec. Orchester.....	5 50	No. 12. Berceuse (Reber 15, No. 3). No. 13. Mozart. Menuet favori. (Bendel 14, No. 3).....	1 30	" 331. Rémiscences de Mendelssohn-Bartholdy.....	2 50
" 198. Concertstück über das Lied: „Gute Nacht du mein herziges Kind“ (Abt) do. mit Orchester.....	7 50	" 289. Collection des Oeuvres classiques non difficiles.		" 332. Volkslieder-Potpouri.....	2 50
" 199. Salut à la Russie. Fantaisie sur des Airs russes.....	3 50	No. 1. Le songe d'une nuit d'été. Grande Marche de Mendelssohn-Bartholdy. No. 2. a) Moment musical de Fr. Schubert. b) Marche à la Turque des Ruines d'Athènes de Beethoven. No. 3. Le songe d'une nuit d'été. Nocturne de Mendelssohn-Bartholdy. No. 4. Invitation à la Danse de Weber. No. 5. Le songe d'une nuit d'été. Choeur de Fees. No. 6. Alla Turca, March de Mozart.....	80	" 333. Sérénade de Concert.....	1 30
" 201. Polka de bravoure.....	1 80	" 294. Kleine Fantasien über die beliebtesten Opern.		do. mit Streichquartett.....	2 50
do. avec. Orchester.....	5 50	No. 1. Rigoletto. No. 2. Il Trovatore. No. 3. Ernani. No. 4. Fatinitza. No. 5. Die 4 Haimonskinder. No. 6. Galathé. No. 7. Fledermaus. No. 8. Nabucco. No. 9. Seckadett. No. 10. Elisire. No. 11. Carneval in Rom. No. 12. Der Teufel auf Erden. No. 13. La forza del destino. No. 14. Methusalem. No. 15. Un ballo in maschera. No. 16. Cagliostro. No. 17. Leichte Cavallerie. No. 18. Die letzten Mohikaner. No. 19. La vie pour le Czaar. No. 20. La tombe d'Asold. No. 21. Blindenküh. No. 22. Boccacio. No. 23. Martha. No. 24. Donna Jounita. No. 25. Figaros Hochzeit. No. 26. Die Puritaner. No. 27. Don Juan. No. 28. Der Freischütz. No. 29. Oberon. No. 30. Norma. No. 31. Nisida. No. 32. Das Spitzentuch der Königin. No. 33. Regiments Tochter. No. 34. Lucrezia. No. 35. Lucia. No. 36. Linda. No. 37. Maritana. No. 38. Der lustige Krieg. No. 39. Der Bettelstudent. No. 40. Eine Nacht in Venedig. No. 41. Nanon. No. 42. Gasparone. No. 43. Rosina. No. 44. Marquis v. Rivoli. No. 45. Der Feldprediger. No. 46. Pfingsten in Florenz. No. 47. Don Cesar. No. 48. Zigeunerbaron. No. 49. Der Viceadmiral. No. 50. Die Piraten. No. 51. Der Doppelgänger. No. 52. Alessandro Stradella.....	1 30	" 335. Rigoletto (Verdi) Grande Fantaisie brillante.....	2 50
" 203. Fantaisie-Caprice sur un Thème de l'Opéra: Rinaldo (Händel).....	3 80	" 299. 10 Morceaux de Salon.		do. avec. Orchester.....	5 50
" 204. Trois Morceaux de Salon. No. 1. Sérénade du Rossignol. No. 2. Ave Maria. No. 3. Chanson d'Amour.....	1 50	No. 1. Chant bohémien. No. 2. La belle Amazone. No. 3. La reine des Alpes. No. 4. Valse burlesque. No. 5. Le vent (Der Wind). No. 6. La chasse (Die Jagd). No. 7. Fantaisie sur des Mélodies Suédoises (Fantaisie über schwedische Melodien. No. 8. Bouton de rose (Rosenknospe). No. 9. Valse Melodique. No. 10. Klänge aus der Puszta.....	2 50	" 336. Fantaisie dramatique sur le célèbre Septuor: „Oh sommo carlo“ dell' opera: Ernani (Verdi).....	2 50
" 216. Mazurka élégante.....	1 80	" 251. L'art d'expression. Die Kunst des Vortrags. More. de Salon faciles d'après des motifs, airs, chansons etc. de grandes maitres.....	6 50	" 345. Sechs Lieder ohne Worte. Heft I do. Heft II.....	2 30
" 219. No. 1. Polka brillante.....	2 50	" 261. 6 Morceaux mélodiques très faciles. No. 1. Méditation poétique. No. 2. Valse gracieuse. No. 3. Scène tyrolienne. No. 4. Sérénade russe. No. 5. Doux Souvenir, Romance. No. 6. Chant espagnol.....	1 30	" 349. Morceaux de Salon. No. 1. Fleur de bruyère Heideblüchen. No. 2. Les Adieux! (Lebewohl!) Romance.....	1 30
" 219. No. 2. Mazurka. No. 3. Polonaise. à la Rose. Romance célèbre de Spohr. Fant.-Transcr.	1 50	" 266. Schwedisches Concert.....	3 50	No. 3. Wanda Mazurka.....	1 30
" 236. Romance d'Amour.....	1 50	do. avec. Orchester.....	6 50	" 350. Prière à la Madonne, Morceau religieux (avec Harmonium ad libitum).....	1 50
" 237. Concertstück über das engl. Volkslied „Long long ago“.....	3 50	" 270. Transcriptions de Chansons populaires.		" 360. Don Juan de Mozart. Grande Fantaisie de Concert.....	3 30
do. avec. Orchester.....	5 50	No. 1. Si vous n'avez rien à me dire (Bar. de Rothschild). No. 2. Ob sie wohl kommen wird (Preyer). No. 3. S'Griaverl im Kinn (Hölzel). No. 4. Du hast was Liebes in den Augen (Gumbert). No. 5. Vöglein mein Bote Preyer. No. 6. Nachruf. (Füchs). No. 7. Mühlrad (Kreutzer). No. 8. Mein Herz, ich will dich fragen (Kücken). No. 9. Ein Traum (Hackel). No. 10. Das Schwabenmüdle (Proch). No. 11. Wenn ich einmal der Herrgott wär (Binder). No. 12. Das Alpenhorn (Proch). No. 13. Hab' ich nur deine Liebe (Suppé). No. 14. Allein (Storch). No. 15. Ländlich sittlich (Suppé). No. 16. Taube, Wachtel und Nachtigall Müller). No. 17. Die Busserln (Suppé). No. 18. Das Vergissmännchen (Suppé).....	5 50	do. avec. Orchester.....	5 50
" 250. 10 Morceaux de Salon.				" 362. Idylle. Petit Morceau de Salon.....	1 80
No. 1. Chant bohémien. No. 2. La belle Amazone. No. 3. La reine des Alpes. No. 4. Valse burlesque. No. 5. Le vent (Der Wind). No. 6. La chasse (Die Jagd). No. 7. Fantaisie sur des Mélodies Suédoises (Fantaisie über schwedische Melodien. No. 8. Bouton de rose (Rosenknospe). No. 9. Valse Melodique. No. 10. Klänge aus der Puszta.....	2 50			" 363. Esmeralda. Mazurka brillante.....	2 50
" 251. L'art d'expression. Die Kunst des Vortrags. More. de Salon faciles d'après des motifs, airs, chansons etc. de grandes maitres.....	6 50			" 367. Home sweet home. Brillante Concert-Fantaisie.....	2 50
" 261. 6 Morceaux mélodiques très faciles. No. 1. Méditation poétique. No. 2. Valse gracieuse. No. 3. Scène tyrolienne. No. 4. Sérénade russe. No. 5. Doux Souvenir, Romance. No. 6. Chant espagnol.....	1 30			" 368. O sagt's ihr! (Concert-Fantaisie).....	1 80
" 266. Schwedisches Concert.....	3 50			" 371. 12 leichte melod. Stücke. Heft 1. 2 à 2 30	
do. avec. Orchester.....	6 50			" 373. Deuxième Fantaisie sur „Il Trovatore“.....	2 50
" 270. Transcriptions de Chansons populaires.				" 376. Singvögelchen aus dem Schwarzwalde.....	2 50
No. 1. Si vous n'avez rien à me dire (Bar. de Rothschild). No. 2. Ob sie wohl kommen wird (Preyer). No. 3. S'Griaverl im Kinn (Hölzel). No. 4. Du hast was Liebes in den Augen (Gumbert). No. 5. Vöglein mein Bote Preyer. No. 6. Nachruf. (Füchs). No. 7. Mühlrad (Kreutzer). No. 8. Mein Herz, ich will dich fragen (Kücken). No. 9. Ein Traum (Hackel). No. 10. Das Schwabenmüdle (Proch). No. 11. Wenn ich einmal der Herrgott wär (Binder). No. 12. Das Alpenhorn (Proch). No. 13. Hab' ich nur deine Liebe (Suppé). No. 14. Allein (Storch). No. 15. Ländlich sittlich (Suppé). No. 16. Taube, Wachtel und Nachtigall Müller). No. 17. Die Busserln (Suppé). No. 18. Das Vergissmännchen (Suppé).....	5 50			" 381. Concert-Paraphrase.....	2 80
				do. für Orchester.....	6 60
				" 382. Concertfantasie.....	3 50
				do. für Orchester.....	5 40
				" 384. Bravour-Mazurka.....	2 30
				do. für Orchester.....	4 50
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(Wird fortgesetzt.)



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WALZER-RONDO.

Wilh. Popp. Op. 283.

PRÄLUDIO.
Maestoso.

FLAUTO.

PIANO.

dolce *mf*

mf *mf*

p

p

p

cresc. *f* *ad libit.* *f*

cresc. *f*

3/4

VALSE. Molto vivace.

f risoluto

p

pp

p delicatamente

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system continues the piece. The vocal line has a dynamic marking of *f* and the tempo/style marking *dolce e cantabile*. The piano accompaniment starts with a dynamic marking of *ff* and later changes to *mf*. The key signature changes to two flats.

The third system shows the vocal line with a *cresc.* marking and the piano accompaniment with a *rit.* marking. The key signature remains two flats.

The fourth system features the vocal line with a *p* dynamic marking and the piano accompaniment with a *pp* dynamic marking. The key signature remains two flats.

The fifth system continues with the vocal line and piano accompaniment. The piano accompaniment has a *cresc.* marking. The key signature remains two flats.

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes, and a grand staff (treble and bass clefs) with a rhythmic accompaniment of chords and eighth notes. Dynamic markings include a forte (*f*) hairpin in the treble staff and *f* and *mf* markings in the grand staff.

The second system continues the piece with a treble clef staff showing a melodic line with some rests, and a grand staff with a consistent rhythmic accompaniment of chords and eighth notes.

The third system shows a treble clef staff with a melodic line that includes a long note with a slur. The grand staff continues with chords and eighth notes. Dynamic markings include *f*, *cresc.*, and *ff*.

The fourth system features a treble clef staff with a melodic line containing slurs and accents. The grand staff continues with chords and eighth notes. A dynamic marking of *f* is present in the grand staff.

The fifth system shows a treble clef staff with a melodic line of eighth notes. The grand staff continues with chords and eighth notes. Dynamic markings include *dim.* and *molto rit.* in the treble staff, and *p* in the grand staff.

The musical score is arranged in six systems, each containing a violin staff and a piano grand staff (treble and bass clefs). The first system begins with a violin staff marked *f* and a piano grand staff marked *mf*. The second system continues the piano accompaniment. The third system features a *staccato* marking in the violin part. The fourth system shows a change in dynamics to *f* in both parts. The fifth and sixth systems conclude the piece with various musical notations, including slurs and dynamic markings.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a common time signature. The grand staff contains complex chordal textures with many beamed notes and rests.

Second system of the musical score. It features a grand staff with treble and bass clefs. The treble staff begins with a piano (*p*) dynamic. The bass staff starts with a pianissimo (*pp*) dynamic and ends with a fortissimo (*ff*) dynamic. The music is characterized by dense chordal patterns.

Third system of the musical score. The grand staff continues with complex textures. The treble staff has a piano (*p*) dynamic, and the bass staff also starts with a piano (*p*) dynamic. Both staves include a *cresc.* (crescendo) marking. The system concludes with a forte (*f*) dynamic.

Fourth system of the musical score. The grand staff continues. The treble staff begins with a *dol.* (dolce) marking. The bass staff starts with a pianissimo (*pp*) dynamic. The music consists of dense, rhythmic chordal textures.

Fifth system of the musical score. It continues the grand staff with complex textures. The treble staff has a *dol.* marking. The bass staff starts with a pianissimo (*pp*) dynamic. The system ends with a final cadence.

First system of a musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a series of chords in the right hand and a melodic line in the left hand. The dynamic marking *ff* is present in the piano part.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment includes dynamic markings *mf* and *dim.*. The tempo marking *bravuroso* is written above the vocal line.

Third system of the musical score. The vocal line features a series of notes with accents. The piano accompaniment continues with chords and a melodic line.

Fourth system of the musical score. The vocal line concludes with a melodic phrase. The piano accompaniment features chords and a melodic line.

First system of a musical score. The top staff is a single melodic line with dynamics *f* and *p ritenuto*. The bottom two staves are a grand staff with piano accompaniment, starting with *p* and *mf*, and ending with *ritenuto*.

Second system of a musical score. The top staff continues the melodic line. The bottom two staves are a grand staff with piano accompaniment, marked *a tempo*.

Third system of a musical score. The top staff features melodic lines with *mf* dynamics and trills (*tr*). The bottom two staves are a grand staff with piano accompaniment, alternating between *ff* and *p* dynamics.

Fourth system of a musical score. The top staff has a melodic line with *ff* dynamics and an 8-measure rest. The bottom two staves are a grand staff with piano accompaniment, featuring *f* and *ffz* dynamics.

WALZER-RONDO.

PRÄLUDIO.
Maestoso.

FLAUTO.

Wilh. Popp. Op. 283.

The musical score is written for a single flute part. It begins with a Präludio in 2/4 time, marked 'Maestoso'. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is 'Maestoso'. The first staff contains a series of eighth notes, starting with a 'dolce' marking. The second staff continues with eighth notes, marked 'p'. The third staff features a 'f' marking and a 'p' marking. The fourth staff includes a 'cresc.' marking, a 'f' marking, and an 'ad lib.' marking. The Valse section begins in 3/4 time, marked 'Molto vivace'. The fifth staff starts with a 'f brillante' marking. The sixth staff has a 'p' marking. The seventh staff has a 'f' marking. The eighth staff has a 'p delicatamente' marking. The ninth staff has a '1' marking at the end.

FLAUTO.

dolce e cantabile

dim. *p*

f

mf

f *p*

dim. *molto riten.* *f*

tr.

staccato

p

FLAUTO.

The musical score for Flute consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics and performance markings:

- Staff 1: Standard notation with eighth and sixteenth notes.
- Staff 2: Includes accents (>) and slurs.
- Staff 3: Marked *dolce*.
- Staff 4: Standard notation.
- Staff 5: Includes a fermata, a section marked *mf*, and a section marked *bravoso*.
- Staff 6: Includes accents (>) and slurs.
- Staff 7: Includes a piano (*p*) marking and a forte (*f*) marking.
- Staff 8: Marked *p ritenuto* and *a tempo*.
- Staff 9: Includes first endings (marked '1') and dynamics *mf* and *ff*.
- Staff 10: Ends with *ffz* markings.