

COMPOSITIONS pour la FLÛTE

avec et sans Accompagnement de Piano par

GUILL. POPP.

Op. 183. Yankee doodle. Grande Fantaisie et Variations	2
187. Der Freischütz. Weber. Fantaisie élégante	2
188. Grande Fantaisie sur des Thèmes de l'Opéra: „Les Huguenots“ Meyerbeer	2 50
do. avec Quatuor	—
189. Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra: „Faust“	2 50
do. avec Orchestre	5 50
190. Grande Fantaisie brillante sur des Thèmes de l'Opéra: „Il Trovatore“ (Verdi)	2 30
do. avec Orchestre	6 50
198. Concertstück über das Lied: „Gute Nacht du mein herziges Kind“ (Abt)	3 60
do. avec Orchester	7 —
199. Salut à la Russie. Fantaisie sur des Airs russes	3 —
do. avec Orchestre	7 —
201. Polka de bravoure	1 80
do. avec Orchestre	5 50
203. Fantaisie-Caprice sur un Thème de l'Opéra: „Rinaldo“ (Händel)	3 50
do. avec Orchestre	5 50
204. Trois Morceaux de Salon. No. 1 Sérénade du Rossignol. No. 2 Ave Maria. No. 3 Chanson d'Amour	1 50
216. Mazurka élégante	1 80
219. No. 1. Polka brillante	2 —
No. 2. Mazurka. No. 3. Polonaise.	à 1 50
228. La Rose. Romance célèbre de Spohr. Fant.-Transcr.	1 50
236. Romance d'Amour	1 50
237. Concertstück lib. d. engl. Volkslied „Long long ago“	3 —
do. avec Orchestre	5 50
250. 10 Morceaux de Salon.	—
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 Mélodique. No. 10. Klänge aus der Puszta	à 2 —
251. L'art d'expression. Die Kunst des Vortrags. Morceau de Salon faciles d'après des motifs, airs, chansons etc. de grands maîtres	6 —
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	à 1 30
266. Schwedisches Concert	3 50
do. avec Orchestre	7 50
270. Transcriptions de Chansons populaires.	—
No. 1. Si vous n'avez rien à me dire (Bar. de Rothschild). No. 2. Ob sie wohl kommen wird (Preyer). No. 3. S'Griawerl 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 (Häckel). No. 10. Das Schwabenmädle (Proch). No. 11. Wenn ich einmal der Herrgott wär (Bieder). 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 Busserlin (Suppé). No. 18. Das Vergissmeinnicht (Suppé)	à 30
279. 10 Morceaux élégants très faciles. 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. Gremillet (Vergissmeinnicht). No. 6. Danse espagnole (Spanischer Tanz). No. 7. Marche turque (Türkischer Marsch). No. 8. Wiegenlied. No. 9. Vögleins Erwachen. No. 10. Ein Blumenstück. No. 11. Lied ohne Worte. No. 12. Gavotte	à 1 —
283. Walzer-Rondo	1 80
do. mit Orchester	5 —
285. Compositions favorites arr. pour Flûte et Piano.	—
No. 1. Nocturno (Th. Döhler, Op. 41). No. 2. Erinnerung an Steinbach, Idylle (A. Katka, Op. 33). No. 3. La Campanella, Impromptu (A. Dreyschock, Op. 10). No. 4. Souvenir de Varsavie, Scherzo (Op. 30). No. 5. Zitherklänge (C. Kölling, Op. 15). No. 6. Auf der Alm (A. Jungmann, Op. 93). No. 7. Die Reize des Landlebens, Impromptu (W. Lührs). No. 8. Impromptu-Polka (J. Schullhoff, Op. 33). No. 9. Un doux entretien, Idylle (A. Dreyschock, Op. 92). No. 10. Les cloches du soir, Nocturne (F. Baumfelder, Op. 74).	à 1 —
No. 11. Mozart, Andante, F. Bendel, Op. 14, No. 11	1 50
No. 12. Berceuse (Reber 15, No. 5). No. 13. Mozart, Menuet favori. No. 14. Mozart, Adagio favori, F. Bendel (op. 11, No. 3)	à 1 30

Op. 289. Collection des Oeuvres classiques moyenne force	—
No. 1. Les sons 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-Barth. No. 4. Invitation à la Danse de Weber. No. 5. Le songe d'une nuit d'été. Choeur des Fées. No. 6. Alla Turca. Marche de Mozart.	à 80
294. Kleine Fantasien über die beliebtesten Opern.	—
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. Seekadett. No. 10. Elisire. No. 11. Carnaval 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 Cavalleri. No. 18. Die letzten Mohikaner. No. 19. La vie pour le Czar. No. 20. La tombe d'Ascolod. No. 21. Blindenküh. No. 22. Boccaccio. No. 23. Martha. No. 24. Donna Juanita. 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. Regimentsstochter. 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. No. 53. Colombine. No. 54. Sieben Schwaben. No. 55. Simplicius. No. 56. Der Sänger von Palermo. No. 57. Die Zigeunerin. No. 58. Die Jagd nach dem Glück. No. 59. Der arme Jonathan. No. 60. Saint Cyr. No. 61. Das Sonntagskind	à 1 30
298. Flöten-Polka	1 50
299. Salonwalzer	1 50
311. Ungarische National-Tänze	2 50
313. 5me Morceau de Concert.	3 —
do. avec Orchestre	—
315. Grande Fantaisie de Concert sur des motifs de l'Opéra: „Martha“	3 —
do. avec Orchestre	—
316. Sechs leichte Salonstücke.	—
No. 1. Liebes-Romanze. No. 2. Kosackentanz. No. 3. Sonntaglied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Ungarische Heldensage	à 1 —
324. Vogelgesang. Virtuosentstücke	1 50
331. Reminiscences de Mendelssohn-Bartholdy	2 50
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do. mit Streichquartett	2 —
335. Rigoletto (Verdi) Grande Fantaisie brillante	2 50
do. avec Orchestre	5 50
336. Fantaisie dramatique sur le célèbre Septuor: „Oh sommo carlo“ de l'opéra: Ernani (Verdi)	2 50
345. Sechs Lieder ohne Worte. Heft I	3 —
do. do. Heft II	2 30
349. Morceaux de Salon. No. 1. Fleur de bruyère (Heideblümchen). No. 2. Les Adieux! (Lebewohl!) Romance. No. 3. Wanda Mazurka	à 1 30
350. Prière à la Madonne, Morceau religieux (avec Harmonium ad libitum)	1 50
360. Don Juan de Mozart. Grande Fantaisie de Concert	3 50
do. avec Orchestre	5 —
362. Idylle. Petit Morceau de Salon	1 80
363. Esmeralda. Mazurka brillante	2 —
367. Home sweet home. Brillante Concert-Fantaisie	2 —
368. O sagt's ihr! Concert-Fantaisie	1 80
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373. Deuxième Fantaisie sur „Il Trovatore“	2 50
370. Singvögelchen aus dem Schwarzwald	2 —
381. Concert-Paraphrase	2 80
do. für Orchester	6 60
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do. für Orchester	5 40
384. Bravour-Mazurka	2 50
do. für Orchester	4 50
388. Sechs Sonatinen für Flöte und Pianoforte. No. 1 No. 2. 3. 4. à 1 50	
No. 5. 6. 7. à 2 30	—
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do. mit Orchester	4 —
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Hambourg, Aug. Cranz.
BRUXELLES, A. CRANZ.

La belle Amazone.

Mazurka brillante.

INTRODUCTION.
Un poco moderato quasi Andantino.

Guill. Popp, Op. 250. N° 2.

The first system of the introduction features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a *dolce* marking and a *cresc.* (crescendo) marking. The piano accompaniment is in a grand staff (treble and bass clefs) with a *maestoso* marking and a *f* (forte) dynamic. The piano part consists of chords and single notes in the bass line.

The second system continues the melody in the treble clef staff, marked with a *f* dynamic. The piano accompaniment in the grand staff continues with chords and bass line notes.

The third system features a *un poco ritard.* (un poco ritardando) marking in the treble clef staff, followed by a *cantabile* marking. The piano accompaniment includes a *p* (piano) dynamic marking. The piano part features chords and bass line notes.

The fourth system continues the melody in the treble clef staff and the piano accompaniment in the grand staff.

First system of musical notation. The top staff is a single melodic line with a dynamic marking of *f* at the end. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Second system of musical notation. The top staff is a single melodic line. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *p* is present in the right hand.

Third system of musical notation. The top staff is a single melodic line with dynamic markings of *p* and *f*. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Fourth system of musical notation. The top staff is a single melodic line with dynamic markings of *p* and *cresc.*. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The word "Cadenza" is written above the first measure of the top staff.

Fifth system of musical notation. The top staff is a single melodic line with dynamic markings of *f* and *p*, and the tempo marking "a tempo". The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The word "tremollo" is written above the right hand, and a dynamic marking of *pp* is present.

dim. *p* *decresc.* *morendo*

pp *dim.* *ppp*

This system contains a vocal line and piano accompaniment. The vocal line starts with a *dim.* dynamic, followed by *p*, *decresc.*, and *morendo*. The piano accompaniment includes *pp*, *dim.*, and *ppp* dynamics.

MAZURKA.

f risoluto *p* *cresc.* *ff*

This system features piano accompaniment with dynamics *f risoluto*, *p*, *cresc.*, and *ff*.

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

fz *p* *fz* *p* *mf*

This system features piano accompaniment with dynamics *f*, *p*, *f*, *p*, *mf* in the upper voice and *fz*, *p*, *fz*, *p*, *mf* in the lower voice.

f *p* *f*

f *fz* *p* *fz*

This system features piano accompaniment with dynamics *f*, *p*, *f* in the upper voice and *f*, *fz*, *p*, *fz* in the lower voice.

p *dolce* *Solo*

This system features piano accompaniment with dynamics *p*, *dolce*, and *Solo*.

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and a dynamic marking of *p*. The lower staff (bass clef) provides harmonic accompaniment with chords and a dynamic marking of *p*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a dynamic marking of *fz* (forzando) in the final measure.

Third system of musical notation. The upper staff has a dynamic marking of *p*. The lower staff features a dynamic marking of *p* and includes a long note with a slur.

Fourth system of musical notation. The upper staff includes dynamic markings of *cresc.* and *f*. The lower staff includes a dynamic marking of *f*.

Fifth system of musical notation. The upper staff includes dynamic markings of *p*, *cresc.*, and *f*. The lower staff includes dynamic markings of *p*, *cresc.*, and *cresc.*. A trill is indicated in the upper staff.

First system of musical notation. It features a treble clef staff with a trill (tr) and a fermata over a dotted quarter note. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *ff* is present in the piano part.

Second system of musical notation. The treble staff contains melodic lines with dynamic markings *f*, *p*, *f*, *p*, and *mf*. The piano accompaniment features chords with dynamic markings *fz*, *p*, *fz*, *p*, and *mf*.

Third system of musical notation. The treble staff has melodic lines with dynamic markings *f* and *p*. The piano accompaniment includes chords with dynamic markings *f*, *fz*, and *p*.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *f*. The piano accompaniment includes chords with dynamic markings *fz*, *p*, *dolce*, and *fz*.

TRIO .

con grazia

mf p mf p

mf

rall. p mf

p f p

p mf f p

dolce

First system of musical notation. The upper staff features a melodic line with a *dolce* marking and a trill. The lower staff provides a harmonic accompaniment with chords and moving lines.

f *p* *cresc.*

Second system of musical notation. The upper staff includes a *f* marking, a *p* marking, and a *cresc.* marking. The lower staff features a *f* marking and a trill (*tr*) in the upper voice.

f *p*

Third system of musical notation. The upper staff begins with a *f* marking. The lower staff includes a *p* marking. The texture is primarily chordal.

mf *p* *p*

Fourth system of musical notation. The upper staff has a *p* marking. The lower staff has *mf* and *p* markings. The accompaniment consists of block chords.

mf *mf*

Fifth system of musical notation. The upper staff has a *mf* marking. The lower staff has a *mf* marking. The texture remains chordal.

CODA .

The musical score for the CODA section consists of two systems of piano and bass staves. The first system includes dynamic markings *f* *risoluto*, *p*, *cresc.*, and *ff*. The second system includes *f*, *p*, *f*, *p*, and *mf*. The third system includes *fz*, *p*, *fz*, *p*, and *mf*. The fourth system includes *f* and *fz*. The fifth system includes *p*, *f*, and *fz*. The sixth system includes *p*, *fz*, *p*, and *cresc.*. The score is written in a key with one sharp (F#) and a 3/4 time signature.

First system of musical notation. The top staff is a single melodic line starting with a forte (*f*) dynamic. The piano accompaniment consists of two staves (treble and bass clef) with a forte (*f*) dynamic. The piano part features block chords in the right hand and a simple bass line in the left hand. A piano (*p*) dynamic marking appears in the right hand of the piano part towards the end of the system.

Second system of musical notation. The top staff continues the melodic line with a forte (*f*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The piano part features a more active bass line with eighth notes. The system concludes with a forte (*f*) dynamic in the right hand.

Third system of musical notation. The top staff is marked *brillante* and features a melodic line with a forte (*f*) dynamic. The piano accompaniment has a forte (*f*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The piano part features a rhythmic bass line with eighth notes.

Fourth system of musical notation. The top staff continues the melodic line. The piano accompaniment features a forte (*f*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The piano part features a rhythmic bass line with eighth notes.