

COMPOSITIONS pour la FLÛTE

avec Accompagnement de Piano par

GUILL. POPP.

Op. 183. Yankee doodle. Grande Fantaisie et Variations	3 80
187. Der Freischütz. (Weber) Fantaisie élégante	2 50
188. Grande Fantaisie sur des Thèmes de l'Opéra: »Les Huguenots« (Meyerbeer)	2 50
do. avec Quatuor (Odeon N. 443) n. —	80
189. Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra »Faust«	2 50
do. avec Orchestre	6 50
190. Grande Fantaisie brillante sur des Thèmes de l'Opéra: »Il Trovatore« (Verdi)	3 30
do. avec Orchestre	6 50
198. Concertstück über das Lied: »Gute Nacht du mein herziges Kind« (Abt)	3 60
do. avec Orchestre	7 —
199. Salut à la Russie. Fantaisie sur des Aïres 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 80
do. avec Orchestre	5 50
204. Trois morceaux de Salon.	
No. 1. Sérénade du Rossignol	1 50
No. 2. Ave Maria	1 50
No. 3. Chanson d'Amour	1 50
216. Mazurka élégante	1 80
219. No. 1. Polka brillante	2 —
No. 2. Mazurka	1 50
No. 3. Polonaise	1 50
228. La Rose. Romance célèbre de Spohr. Fantaisie-Transcription	1 50
236. Romance d'Amour	1 50
237. Concertstück über das englische Volkslied »Long long ago«	3 —
do. avec Orchestre	5 50
250. 10 Morceaux de Salon.	
No. 1. Chant bohémien	2 —
No. 2. La belle Amazone	2 —
No. 3. La reine des Alpes	2 —
No. 4. Valse burlesque	2 —
No. 5. Le vent (Der Wind)	2 —
No. 6. La chasse (Die Jagd)	2 —
No. 7. Fantaisie sur des Mélodies Suédoises (Fantasie über schwedische Melodien)	2 —
No. 8. Bouton de rose (Rosenknospe)	2 —
No. 9. Valse Mélodique	2 —
No. 10. Klänge aus der Puszta	2 —
251. L'art d'expression. Die Kunst d. Vortrags. Morceaux de Salon faciles d'après des motifs, airs, chansons etc. de grands maîtres	6 —
261. 6 Morceaux mélodiques très faciles.	
No. 1. Méditation poétique	1 80
No. 2. Valse gracieuse	1 30
No. 3. Scène tyrolienne	1 30
No. 4. Sérénade russe	1 30
No. 5. Doux Souvenir, Romance	1 30
No. 6. Chant espagnol	1 80
266. Schwedisches Concert	3 60
do. avec Orchestre	7 50

Op. 270. Transcriptions de Chansons populaires.	
No. 1. Si vous n'avez rien à me dire (Baronne de Rothschild)	80
No. 2. Ob sie wohl kommen wird. (Preyer)	80
No. 3. S'Griawerl im Kinn (Hölzel)	80
No. 4. Du hast was Liebes in den Augen (Gumbert)	80
No. 5. Vöglein mein Bote (Preyer)	80
No. 6. Nachruf (Fuchs)	80
No. 7. Mühlrad (Kreutzer)	80
No. 8. Mein Herz, ich will dich fragen (Kücken)	80
No. 9. Ein Traum (Hackel)	80
No. 10. Das Schwabenmädle (Proch)	80
No. 11. Wenn ich einmal der Herrgott wär' (Binder)	80
No. 12. Das Alpenhorn (Proch)	80
No. 13. Hab' ich nur deine Liebe (Suppé)	80
No. 14. Allein (Storch)	80
No. 15. Ländlich, sittlich (Suppé)	80
No. 16. Taube, Wachtel und Nachtigall (Müller)	80
No. 17. Die Busserlin (Suppé)	80
No. 18. Das Vergissmeinnicht (Suppé)	80
279. Morceaux élégants très faciles.	
No. 1. Une fleur printanière (Frühlings Erwachen)	1 —
No. 2. Chant du barde (Bardengesang)	1 —
No. 3. Petit Amusement (Kleiner Scherz)	1 —
No. 4. Nocturno (Nachtmusik)	1 —
No. 5. Greomillet (Vergissmeinnicht)	1 —
No. 6. Danse espagnole (Spanischer Tanz)	1 —
No. 7. Marche turque (Türkischer March)	1 —
No. 8. Wiegenlied	1 —
No. 9. Vögleins Erwachen	1 —
No. 10. Ein Blumenstück	1 —
No. 11. Lied ohne Worte	1 —
No. 12. Gavotte	1 —
283. Walzer-Rondo	1 80
do. mit Orchester	5 —
285. Compositions favorites.	
No. 1. Nocturno (Th. Döhler, Op. 24)	1 —
No. 2. Erinnerung an Steinbach, Idylle von J. Kafka, Op. 32	1 —
No. 3. La Campanella, Improptu. (A. Dreyschock Op. 10)	1 —
No. 4. Souvenir de Varsovie (Schulhoff, Op. 30)	1 —
No. 5. Zitherklänge (C. Kölling, Op. 136)	1 —
No. 6. Auf der Alm (A. Jungmann, Op. 92)	1 —
No. 7. Die Beize des Landlebens. Improptu. (W. Lührs)	1 —
No. 8. Improptu-Polka (J. Schulhoff, Op. 33)	1 —
No. 9. Un doux entretien, Idylle (A. Dreyschock, Op. 92, No. 3)	1 —
No. 10. Les cloches du soir, Nocturne. (F. Baumfelder, Op. 74)	1 —
No. 11. Mozart, Andante (F. Bendel, Op. 14 No. 1)	1 50
No. 12. Berceuse (Reber, Op. 15 No. 3)	1 30

Op. 285. No. 13. Mozart, Menuet favori. (F. Bendel, Op. 14 No. 2)	1 80
No. 14. Mozart, Adagio favori. (F. Bendel, Op. 14 No. 3)	1 30
Die folg. No. sind von A. G. Kurth arrangiert.	
No. 15. Zwei Themen mit Variationen aus der Serenade von Beethoven Op. 26	1 80
289. Collection des Oeuvres classiques, Moyenne force.	
No. 1. Le songe d'une nuit d'été. Grande Marche de Mendelssohn-Bartholdy	80
No. 2. a) Moment musical de Fr. Schubert b) Marche à la Turque des Ruines d'Athènes de Beethoven	80
No. 3. Lesonges d'une nuit d'été. Nocturno de Mendelssohn-Bartholdy	80
No. 4. Invitation à la Danse de Weber	80
No. 5. Le songe d'une nuit d'été. Choeur des Fées. Mendelssohn-Bartholdy	80
No. 6. Alla Turca, Marche de Mozart	80
294. Kleine Fantasien üb. die beliebt. Opern à 1 80	
No. 1. Rigoletto. No. 34. Lucrezia.	
No. 2. Il Trovatore. No. 35. Lucia.	
No. 3. Ernani. No. 36. Linda.	
No. 4. Fatinitza. No. 37. Maritana.	
No. 5. Die 4 Haimonskinder. No. 38. Der lustige Krieg.	
No. 6. Galathea. No. 39. Der Bettelstudent.	
No. 7. Fledermaus. No. 40. Eine Nacht in Venedig.	
No. 8. Nabucco. No. 41. Nanon.	
No. 9. Seekadett. No. 42. Gasparone.	
No. 10. Elisire. No. 43. Rosina.	
No. 11. Carneval in Rom. No. 44. Marquis von Rivoli.	
No. 12. Der Teufel auf Erden. No. 45. Der Feldprediger.	
No. 13. La forza del destino. No. 46. Pfingsten in Florenz.	
No. 14. Methusalem. No. 47. Don Cesar.	
No. 15. Un ballo in maschera. No. 48. Zigeunerbaron.	
No. 16. Cagliostro. No. 49. Der Viceadmiral.	
No. 17. Leichte Cavallerie. No. 50. Die Piraten.	
No. 18. Die letzten Mohikaner. No. 51. Der Doppelgänger.	
No. 19. La vie pour le Czaar. No. 52. Alessandro Stradella.	
No. 20. La tombe d'Ascold. No. 53. Colombine.	
No. 21. Blindkuh. No. 54. Sieben Schwaben.	
No. 22. Boccaccio. No. 55. Simplicius.	
No. 23. Martha. No. 56. Der Sänger von Palermo.	
No. 24. Donna Juanita. No. 57. Die Zigeunerin.	
No. 25. Figaro's Hochzeit. No. 58. Die Jagd nach dem Glück.	
No. 26. Die Puritaner. No. 59. Der arme Jonathan.	
No. 27. Don Juan. No. 60. Saint Cyr.	
No. 28. Der Freischütz. No. 61. Das Sonntagkind.	
No. 29. Oberon. No. 62. Der Probekuss.	
No. 30. Norma. Die folgenden Nummern sind von A. G. Kurth arrangiert.	
No. 31. Nisida. No. 63. Carmen (Intermezzo).	
No. 32. Das Spitzentuch der Königin.	
No. 33. Regimentstochter.	

En vente chez les mêmes Editeurs:

Op. 205. Nouvelle Méthode pratique et complète pour apprendre à jouer de la Flûte, avec tableau des sons et trilles (avec texte allemand, français, espagnol et anglais). Pr. complète M. 14. Part. I. et II. à M. 7.50. Tableau des sons et trilles	1 50
200. Grand Duo sur des Motifs de l'Opéra: Rigoletto de Verdi pour deux Flûtes avec Piano	3 30
230. Etudes faciles pour la Flûte. Die ersten Etuden für Flöte	2 50
281. Duos mélodiques et faciles pour deux Flûtes. Cah. 1. 2. 3. & 4.	1 30
288. Die Doppelzunge. Ausführende Lehre der verschiedenen Zungen und Stossarten für die Flöte (mit deutsch, engl. und franz. Text)	3 —
292. Gruss an Tyrol. Salonstück im Ländlerstyle für zwei Flöten und Pianoforte	2 —
314. Tägliche unentbehrliche Übungen in allen Tonarten (mit deutsch, engl. und franz. Text)	3 —
354. „Liebe mich“, Duett aus der Operette »Der Bettelstudent« von C. Millöcker, für 2 Flöten und Piano	1 50
358. Uebergangsstudien vom alten zum neuen System beim Erlernen der Böhm.-Flöte verbunden mit Anleitung zum Einblasen neuer Flöten	3 30

Op. 339. Vorbereitungs-Schule zum Erlernen des Flötenspiels, bestehend aus den aller-leichsten Übungen zum Gebrauche beim ersten Anfange mit Begleitung des Pianoforte	4 50
374. Die Kunst des Athemholens beim Flötenspiels	2 —
375. Kleine Flötenschule. Neueste Methode. Bestehend aus 100 Übungen und Vortragsstücken leicht und fasslich zum Erlernen des Flötenspiels in kurzer Zeit eingerichtet. Mit deutschem, englischem und französischem Text	3 —
411. Schule der Geläufigkeit für die Flöte. Heft I. (Edition Cranz No. 20)	1 80
II. (Edition Cranz No. 21)	1 80
413. Der Weg zur Meisterschaft im Flötenspiel. Tägl. Fingerübungen in allen Tonarten. Heft I. (Edition Cranz No. 18)	1 80
II. (Edition Cranz No. 19)	1 80

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No. 83.

Bruxelles, A. Cranz. London, Cranz & Co.
Leipzig, Aug. Cranz G. m. b. H.

Grands Succès pour Flûte

avec accompagnement de Piano.

Andersen, Joachim Op. 16. Fantaisie caractéristique.

Maestoso.

FLÛTE. *Alla Breve.* *f marcato con forza* *ff a tempo* *f con gravità*

PIANO. *ff a tempo* *ff*

Popp, Guill. Cp. 324. Vogelsang Virtuosenstückchen. Chant d'oiseau.

Andante cantabile.

dolce *dolce*

Terschak, A. Op. 130. Aux Alpes Fantaisie facile.

Moderato.

f *f* *f*

Popp, Guill. Op. 333. Sérénade de Concert.

Andante molto sostenuto.

p *dolce ed espress.*

Koehler, Ernest L. Saltarello.

Allegro vivace.

p *diminuendo sempre* *a tempo*

Doppler, François Op. 15. Berceuse.

pp

Nº 150.

Brüssel, A. Cranz.

Aug. Cranz G.m.b.H., Leipzig.

London, Cranz & Co Ltd.

SCHWEDISCHES CONCERT.

Seinem verehrten Collegen Herrn Moritz Fürstenau
Königl. Sächs. Kammermusiker, Ritter hoher Orden etc.
freundlichst gewidmet.

Allegro assai.

Wilh. Popp Op. 266.

FLAUTO.

PIANO

The musical score is written for Flute and Piano. The Flute part is on a single staff with a treble clef and a common time signature. The Piano part is on a grand staff with treble and bass clefs and a common time signature. The score consists of several systems of music. Dynamics include piano (p), crescendo (cresc.), mezzo-forte (mf), and forte (f). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some trills and grace notes in the piano part.

System 1: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics include *f* and accents.

System 2: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics include *f* and accents.

System 3: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics include *p* and accents.

System 4: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamics include *f* and *mf*.

The first system of music consists of three staves. The top staff is a treble clef staff with a trill (tr) over a note. The piano staff below it has a dynamic marking of *f* (forte) and later *p* (piano). The music features complex rhythmic patterns and chromatic movement.

The second system continues the piece. The top staff has a dynamic marking of *p*. The piano staff has dynamic markings of *mf* (mezzo-forte) and *f*. The music is characterized by dense chordal textures and melodic lines.

The third system features a more melodic line in the treble clef staff. The piano staff has a dynamic marking of *p*. The music maintains its complex harmonic structure.

The fourth system concludes the page with a melodic line in the treble clef staff and a piano staff with a dynamic marking of *p*. The music ends with a sustained chord in the piano.

p
tranquillo
p

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of notes with a crescendo hairpin. The piano accompaniment starts with a piano (*p*) dynamic and includes chords and arpeggiated figures.

f

The second system continues the vocal and piano parts. The vocal line has a crescendo leading to a forte (*f*) dynamic. The piano accompaniment features arpeggiated chords and moving bass lines.

p dim. *dolce*
pp *p*

The third system shows a vocal line with a decrescendo (*p dim.*) and a *dolce* marking. The piano accompaniment includes a piano (*p*) dynamic and sixteenth-note patterns in the bass line.

mf *mf con agitazione*
mf

The fourth system features a vocal line with a mezzo-forte (*mf*) dynamic and a *mf con agitazione* marking. The piano accompaniment includes sixteenth-note patterns in the right hand and a *mf* dynamic in the left hand.

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *mf* and *p*. The lower staff (bass clef) contains a piano accompaniment with dynamics *pp*.

Second system of musical notation. Both the upper and lower staves feature a *cresc.* (crescendo) marking. The upper staff continues the melodic line, while the lower staff provides a rhythmic accompaniment.

Third system of musical notation. The upper staff begins with a *f* (forte) dynamic. The lower staff includes dynamics *f*, *p*, and *cresc.* (crescendo).

Fourth system of musical notation. The upper staff features a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The lower staff includes a *f* (forte) dynamic.

Fifth system of musical notation. The upper staff begins with a *f* (forte) dynamic and concludes with a *lento rallent.* (ritardando) marking. The lower staff continues the piano accompaniment.

a tempo

The first system of music features a treble clef staff with a melodic line starting on a half note G4, followed by eighth notes. The piano accompaniment begins with a forte (*f*) dynamic, consisting of chords in the right hand and a rhythmic pattern in the left hand. A dynamic shift to piano (*p*) occurs in the second measure of the piano part.

The second system continues the melodic and piano accompaniment. The piano part features several measures of chords marked with a forte (*f*) dynamic, interspersed with more melodic lines.

The third system shows the continuation of the piece. The piano part includes a section with a forte (*f*) dynamic, featuring chords and a melodic line in the right hand.

The fourth system concludes the page. The piano part features a section with a piano-piano (*pp*) dynamic, characterized by dense, parallel chordal textures in the right hand.

Allegro maestoso.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in common time (C) and begins with a forte (*f*) dynamic. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment.

Second system of the musical score. The right hand continues with arpeggiated patterns, and the left hand features a more active melodic line. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Third system of the musical score. The right hand has a more melodic and rhythmic character, while the left hand remains accompanimental. Dynamics include forte (*f*) and fortissimo (*ff*).

Fourth system of the musical score. The right hand features a prominent melodic line with some slurs, and the left hand continues with chords. Dynamics include forte (*f*).

Fifth system of the musical score. The right hand has a melodic line with a *Cadenza* marking. The left hand has a rhythmic accompaniment. Dynamics include mezzo-forte (*mf*), piano (*p*), and *dim.* (diminuendo). A *Flöte* (flute) part is indicated.

Sixth system of the musical score, showing a melodic line with dynamics *cresc.* (crescendo), *f* (forte), and *p* (piano).

Seventh system of the musical score, showing a melodic line with a *rallent.* (rallentando) marking.

Adagio.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and features a trill (*tr*) over a note. The lower staff (bass clef) is marked *espressivo* and *p*. The key signature has one flat and the time signature is common time (C).

Second system of musical notation. The upper staff continues with a melodic line. The lower staff features a piano accompaniment with a mezzo-forte (*mf*) dynamic. The key signature and time signature remain consistent.

Third system of musical notation. The upper staff includes a trill (*tr*) and is marked *dolce*. The lower staff is marked *p*. The key signature and time signature remain consistent.

Fourth system of musical notation. The upper staff is marked *mf* and includes a trill (*tr*). The lower staff is also marked *mf*. The key signature and time signature remain consistent.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, characterized by a flat key signature and a common time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line in the right hand.

The second system continues the piece. The vocal line starts with a rest, followed by a melodic phrase. Dynamic markings include *p* (piano) and *con anima* (with spirit). The piano accompaniment features a dense texture with many chords in the left hand and a more active treble line.

The third system shows the vocal line with a melodic phrase. The piano accompaniment is highly active, with a complex texture of chords and moving lines in both hands, creating a rich harmonic background.

The fourth system concludes the piece. The vocal line features a melodic phrase with dynamic markings *cresc.* (crescendo), *f* (forte), *p* (piano), and *ritard.* (ritardando). The piano accompaniment also includes these markings and ends with a final chord.

sonore
mf *dolce*

cresc. *cresc.* *mf*

tr *dolce* *mf* *stringendo*

p

dolce *p* *sempre p*

pp
tr
ppp
tremolo
pp
ppp

Allegro vivo.

f
mf

risoluto
ff
f
p

un poco rallent.
fz
rallent.

This page of musical notation consists of seven systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *p* (piano), *f* (forte), and *cresc.* (crescendo). The vocal line contains various melodic phrases, some with slurs and ties. The score concludes with a final chord in the piano part.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand.

Second system of musical notation. The piano accompaniment features a dense texture of chords and sixteenth-note patterns. A dynamic marking of *p* (piano) is present in the right hand.

Third system of musical notation. The vocal line is marked *cantabile* and *p*. A trill is indicated above a note in the vocal line. The piano accompaniment continues with rhythmic patterns.

Fourth system of musical notation. The vocal line is marked *con anima*. The piano accompaniment features a consistent rhythmic pattern of chords.

Fifth system of musical notation. The piano accompaniment features a rhythmic pattern of chords. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

First system of musical notation. The upper staff features a melodic line with a trill (tr) and a dynamic marking of *p*. The lower staff consists of piano accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff includes a trill (tr) and dynamic markings of *p* and *cresc.*. The lower staff features piano accompaniment with a dynamic marking of *p* and *cresc.*.

Third system of musical notation. The upper staff includes a trill (tr) and dynamic markings of *f* and *mf*. The lower staff features piano accompaniment with dynamic markings of *f* and *mf*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features piano accompaniment with a dynamic marking of *cresc.*.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature is two sharps (F# and C#). The piano part begins with a forte (*f*) dynamic.

Second system of musical notation, continuing the piece. It includes a treble clef staff and a grand staff. The tempo marking *con fuoco* is present. The piano part features a series of chords.

Third system of musical notation, featuring a treble clef staff and a grand staff. The tempo marking *a tempo* is present. The piano part includes a *dim.* (diminuendo) marking.

Fourth system of musical notation, featuring a treble clef staff and a grand staff. The tempo marking *a tempo* is present. The piano part begins with a piano (*p*) dynamic.

Fifth system of musical notation, featuring a treble clef staff and a grand staff. The piano part continues with chords and melodic fragments.

musical score for piano, page 18, featuring five systems of music. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The first system includes a *cresc.* marking. The second system includes a *p* marking. The third system includes *fz* and *p* markings. The fourth system includes a *f* marking. The fifth system includes *ben staccato* and *pp* markings.

The first system of music features a treble staff with a complex melodic line and a bass staff with a steady accompaniment. A piano marking *p* is present in the bass staff.

The second system continues the musical piece, featuring a treble staff with a melodic line and a bass staff with a steady accompaniment. It includes markings for *cresc.* and *f*.

The third system of music features a treble staff with a melodic line and a bass staff with a steady accompaniment.

The fourth system of music features a treble staff with a melodic line and a bass staff with a steady accompaniment. It includes markings for *f*, *ff*, and *tremolo*.

COMPOSITIONS pour la FLÛTE

avec Accompagnement de Piano par

GULL. POPP.

Op.		♩	♩	Op.		♩	♩	Op.		♩	♩
298.	Flöten-Polka	1	50	395.	Drei Sonatinen.			477.	Kleine Fantasiestücke in leichter Spielart zur angenehmen Unterhaltung.		
299.	Salonwalzer	1	50	I.	G-dur	1	80	No. 1. Sandmännchen. Characterstück	1	—	
311.	Ungarische National-Tänze	2	50	II.	D-dur	1	80	No. 2. Schneeglöckchen. Kleine Polka	1	—	
313.	5me Morceau de Concert	3	—	III.	A-moll	1	80	No. 3. Der kleine Granadier. Marsch	1	—	
	do. avec Orchestre	—	—	402.	Sechs Melodien. Heft I	2	30	No. 4. Plappermäulchen. Humoreske	1	—	
315.	Grande Fantaisie de Concert sur des motifs de l'Opéra: »Martha«	3	—		Vier Melodien. Heft II	2	30	No. 5. Schweizer's Heimweh. Lyrisches Tonstück	1	80	
	do. avec Orchestre	—	—	407.	Gruss an Ungarn	2	—	No. 6. Vöglein im Walde. Heitere Melodie	1	80	
316.	Sechs leichte Salonstücke	à 1	—		do. mit Streichquartett	2	—				
	1. Liebes-Romanze.	4. Rosen-Walzer.		408.	La Romanesca. Mélodie du XVI. Siècle	1	50				
	2. Kosackentanz.	5. Nordische Ballade.		414.	Sechs Melodien.						
	3. Sonntaglied.	6. Ungarische Heldensage		No. 1.	D-dur	1	—				
324.	Vogelgesang. Virtuosenstückchen	1	50	No. 2.	G-dur	1	—				
331.	Réminiscences de Mendelssohn-Bartholdy	2	50	No. 3.	F-dur	1	—				
332.	Volkslieder-Potpourri	2	50	No. 4.	D-dur	1	—				
333.	Sérénade de Concert	1	30	No. 5.	G-dur	1	—				
	do. mit Streichquartett	2	—	No. 6.	A-dur	1	—				
335.	Rigoletto (Verdi) Grande Fantaisie brillante	2	50	417.	Vier Romanzen No. 1-4 complet	1	50				
	do. avec Orchestre	5	50	420.	Spanisches Concert	2	50				
336.	Fantaisie dramatique sur le célèbre Septuor:				do. mit Quartett	3	50				
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