

COMPOSITIONS pour la FLÛTE

avec Accompagnement de Piano par

GUILL. POPP.

Op.		3/4
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 80
	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 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 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 postique	1 80
	No. 2. Valse gracieuse	1 80
	No. 3. Scène tyrolienne	1 80
	No. 4. Sérénade russe	1 80
	No. 5. Doux Souvenir, Romance	1 80
	No. 6. Chant espagnol	1 80
266.	Schwedisches Concert	3 50
	do. avec Orchestre	7 50

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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 (Füchs)	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 Busserln (Suppé)	80
	No. 18. Das Vergissmeinnicht (Suppé)	80
279.	Morceaux élégants très faciles.	
	No. 1. Une fleur printannière (Frühlings Erwachen)	1 —
	No. 2. Chant du barde (Bardengesang)	1 —
	No. 3. Petit Amusement (Kleiner Scherz)	1 —
	No. 4. Nocturno (Nachtmusik)	1 —
	No. 5. Gromillet (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, Impromptu. (A. Dreychock Op. 10)	1 —
	No. 4. Souvenir de Varsovie (Schulhoff, Op. 80)	1 —
	No. 5. Zitherklänge (C. Kölling, Op. 136)	1 —
	No. 6. Auf der Alm (A. Jungmann, Op. 92)	1 —
	No. 7. Die Reize des Landlebens. Impromptu. (W. Lührs)	1 —
	No. 8. Impromptu-Polka (J. Schulhoff, Op. 33)	1 —
	No. 9. Un doux entretien, Idylle (A. Dreychock, 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

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285.	No. 18. Mozart, Menuet favori. (F. Bendel, Op. 14 No. 2)	1 80
	No. 14. Mozart, Adagio favori. (F. Bendel, Op. 14 No. 8)	1 80
	Die folg. No. sind von A. G. Kurth arrangiert:	
	No. 15. Zwei Themen mit Variationen aus der Serenade von Beethoven Op. 25	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. Lesonged'unenuit 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 beliebte Opern	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. Galathe.	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. Pöfingsten 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'Ascol.	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 Sonntagskind.
	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. Regiments-tochter.	

En vente chez les mêmes Editeurs:

Op.		3/4
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). Fr. complète M. 14. Part I. et II. à M. 7.50. Tableau des sons et trilles	1 50
290.	Grand Duo sur des Motifs de l'Opéra: Rigoletto de Verdi pour deux Flûtes avec Piano	3 30
290.	Etudes faciles pour la Flûte. Die ersten Etuden für Flöte	2 50
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288.	Die Doppelstimmung. Ausführliche Lehre der verschiedenen Zungen- und Stossarten für die Flöte (mit deutsch, engl. und franz. Text)	3 —
292.	Grass 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.	Übergangsstudien vom alten zum neuen System beim Erlernen der Böhm-Flöte verbunden mit Anleitung zum Einblasen neuer Flöten	3 30

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

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

PIANO. *ff a tempo* *ff*

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

Andante cantabile.

dolce *dolce*

p *p*

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.* *p*

Koehler, Ernest L. Saltarello.

Allegro vivace.

p *diminuendo sempre* *a tempo*

Doppler, François Op. 15. Berceuse.

pp

Nº 150.

Brüssel, A. Granz.

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

London, Granz & Co Ltd.

FANTASIE BRILLANTE

sur l' Opéra "FAUST" de Gounod.
pour Flûte avec Accompagnement de Piano.

G. Popp, Op. 189.

FLAUTO. *Allegro moderato.*

PIANO. *Allegro moderato.*
pp

cre -

scen

do

ff

risoluto

lento

p

Andante.

musical score system 1, first system. Treble clef with notes and slurs. Bass clef with chords and a piano (*p*) dynamic marking.

musical score system 2, second system. Treble clef with notes and slurs. Bass clef with chords and a piano (*p*) dynamic marking.

musical score system 3, third system. Treble clef with notes and slurs, including *riten.* and *dolce* markings. Bass clef with chords, including *riten. mf* and *p* markings.

musical score system 4, fourth system. Treble clef with notes and slurs. Bass clef with chords and a piano (*p*) dynamic marking.

musical score system 5, fifth system. Treble clef with notes and slurs, including *ritard.* markings. Bass clef with chords, including *pp* and *ritard.* markings.

dolce
lento
p
ritard.

This system contains the first two staves of music. The upper staff features a melodic line with a *dolce* marking. The lower staff is a piano accompaniment with chords and moving lines, marked with *p* and *ritard.* The key signature has two sharps (F# and C#).

Adagio.
Adagio.
p

This system contains the third and fourth staves. The tempo is marked *Adagio.* The music consists of block chords and simple melodic fragments. The lower staff begins with a *p* dynamic.

espressione
p

This system contains the fifth and sixth staves. The upper staff has a melodic line with a *espressione* marking. The lower staff provides harmonic support with chords and moving lines, marked with *p*.

p
p
3
3
3

This system contains the seventh and eighth staves. The upper staff features a melodic line with triplets, marked with *p*. The lower staff has chords and moving lines, also marked with *p*. The triplets are indicated by a '3' above the notes.

dim. *p* *ppp*
dim. *p*

This system contains the ninth and tenth staves. The upper staff has a melodic line with dynamics *dim.*, *p*, and *ppp*. The lower staff has chords and moving lines, marked with *dim.* and *p*.

Allegro.

The first system of the musical score consists of three staves. The top staff is for the violin, starting with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are for the piano, with a grand staff (treble and bass clefs). The piano part begins with a fortissimo (*ff*) dynamic and features a complex, rhythmic accompaniment. The violin part has a melodic line with various ornaments and dynamics, including *f* and *ff*. The system concludes with a trill (*tr*) and a *lento* marking.

Tempo di Valse.

The second system of the musical score consists of three staves. The top staff is for the violin, starting with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are for the piano, with a grand staff (treble and bass clefs). The tempo is marked *Tempo di Valse*. The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment. The violin part has a melodic line with various ornaments and dynamics, including *ppp* and *con bravura*. The system concludes with a trill (*tr*) and a *con bravura* marking.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a piano accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff features a rapid sixteenth-note passage. The lower staff has a steady accompaniment. *p più mosso e string.* **p**

Third system of musical notation. The upper staff continues the sixteenth-note passage. The lower staff accompaniment is consistent. *a tempo* **ff**

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff accompaniment includes dynamic markings. **p** **mf**

Fifth system of musical notation. The upper staff features a melodic line with a fermata and the word *canta.* The lower staff accompaniment includes dynamic markings. **ff** **p** **mf**

- bile

p

riten.

con bravura

mf

First system of musical notation. The upper staff features a rapid sixteenth-note melody starting with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and a steady bass line, also marked *p*.

Second system of musical notation, continuing the piece. The upper staff continues the rapid sixteenth-note melody, and the lower staff continues the accompaniment.

Third system of musical notation. The upper staff is mostly empty. The lower staff begins with a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) marking. It features a series of chords with accents (^) and a melodic line in the bass.

Fourth system of musical notation. The upper staff is marked *cantabile* and contains a melodic line with slurs. The lower staff is marked *p* and contains a complex accompaniment with slurs and ties.

Fifth system of musical notation. The upper staff continues the *cantabile* melody. The lower staff continues the accompaniment, featuring a mix of chords and melodic fragments.

This musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows a vocal line with a long phrase and a piano accompaniment with a steady eighth-note bass line. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with a melodic line and a piano accompaniment with a more active bass line. The fourth system includes a dynamic marking of *mf* in the piano part. The fifth system shows a vocal line with a melodic line and a piano accompaniment with a more active bass line. The sixth system includes dynamic markings of *cres.* and *f* in both the vocal and piano parts.

tr

f *ritenuto* *f* *a tempo* *mf*

This system contains the first two staves of music. The top staff begins with a trill (tr) over a dotted quarter note. The music is marked *f* (forte). The tempo is then marked *ritenuto* (rhythmic slowing down) and later returns to *a tempo* (normal tempo). The bottom staff is marked *mf* (mezzo-forte) and features a complex accompaniment with many beamed notes.

This system contains the third and fourth staves of music. The top staff continues the melodic line with various rhythmic patterns. The bottom staff continues the accompaniment with consistent rhythmic accompaniment.

This system contains the fifth and sixth staves of music. The top staff features a melodic line with some grace notes. The bottom staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the bottom staff.

This system contains the seventh and eighth staves of music. The top staff has a melodic line with some slurs. The bottom staff continues the accompaniment with a steady rhythm.

ff *2 1*

This system contains the ninth and tenth staves of music. The top staff has a melodic line with some slurs. The bottom staff continues the accompaniment. A dynamic marking of *ff* (fortissimo) is present. A first ending bracket labeled *2 1* is shown above the top staff. The system ends with a double bar line and repeat signs.

System 1: Treble clef staff with a melodic line featuring a slur and a fermata. Piano accompaniment in bass clef with chords and a dynamic marking of *f*. A *v* (accents) marking is present below the bass staff.

System 2: Treble clef staff with a melodic line featuring a slur and a fermata. Piano accompaniment in bass clef with chords and dynamic markings of *f* and *p*.

System 3: Treble clef staff with a melodic line featuring a slur and a fermata. Piano accompaniment in bass clef with chords and dynamic markings of *f* and *p*. The word *ritenuto* is written in the bass staff.

System 4: Treble clef staff with a melodic line featuring a slur and a fermata. Piano accompaniment in bass clef with chords and a dynamic marking of *f*.

*Presto
brillante*

First system of the musical score. The right-hand part (treble clef) begins with a melodic line marked *p* and *dimin.*. The left-hand part (bass clef) provides accompaniment, starting with a *mf* dynamic and ending with a *p* dynamic.

Second system of the musical score. The right-hand part continues with a melodic line marked *p*. The left-hand part continues with accompaniment.

Third system of the musical score. The right-hand part begins with a melodic line marked *f*. The left-hand part continues with accompaniment, marked *f* and *ff* *tumul.* at the end.

Fourth system of the musical score. The right-hand part has a melodic line marked *toso* with an 8-measure rest indicated by a dotted line. The left-hand part continues with accompaniment, marked *stip.* at the end.