

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.	3 75	Op. 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. Groomillet Vergissmännchen. No. 6. Danse espagnole. Spanischer Tanz. No. 7. Marche turque (Türkischer Marsch. No. 8. Wiegenlied. No. 9. Vögeln Erwachen. No. 10. Ein Blumenstück. No. 11. Lied ohne Worte. No. 12. Gavotte.	1 80	Op. 298. Flöten-Polka.	1 50
" 187. Der Freischütz. (Weber) Fantaisie élégante.	2 50	" 283. Walzer-Rondo.	1 80	" 299. Salonwalzer.	1 50
" 188. Grande Fantaisie sur des Thèmes de l'Opéra: Les Huguenots (Meyerbeer).	2 50	" 285. Compositions favorites arr. pour Flûte et Piano. No. 1. Nocturno (Fr. Döhler, Op. 24). No. 2. Erinnerung an Steinbach, Idylle. (J. Kafka, Op. 33). No. 3. La Campanella, Improptu. (A. Drey-schock, 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 Land-lebens, Improptu. (W. Lührss, No. 8. Improptu-Polka (J. Schulhoff, Op. 33). No. 9. Un doux entretien, Idylle. A. Drey-schock, Op. 92, No. 3). No. 10. Les cloches du soir, Nocturne, F. Baumfelder, Op. 74.	1 80	" 311. Ungarische National-Tänze.	2 50
" 189. Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra: Faust.	2 50	" 289. Collection des Oeuvres classiques non difficiles. 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 Fées. No. 6. Alla Turca, Marsch de Mozart.	1 80	" 313. 5me Morceau de Concert.	3 —
" 190. Grande Fantaisie brillante sur des Thèmes de l'Opéra: Il Trovatore Verdi.	3 50	" 294. Kleine Fantasien über die be-liebtesten 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. Seckadett. 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 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. Regimentstochter. 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	" 315. Grande Fantaisie de Concert sur des motifs de l'Opéra: Martha do. mit Orchester.	3 —
" 198. Concertstück über das Lied: „Gute Nacht du mein herziges Kind“ (Abt) do. mit Orchester.	7 —	" 298. Flöten-Polka.	1 50	" 316. Sechs leichte Salonstücke. No. 1. Liebes-Romanze. No. 2. Kosakentanz. No. 3. Sonntag-slied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Un-garische Heldensage.	1 —
" 199. Salut à la Russie. Fantaisie sur des Airs russes.	3 —	" 324. Vogelgesang. Virtuosen-Stückch.	1 50	" 331. Réminiscences de Mendelssohn-Bartholdy.	2 50
" 201. Polka de bravoure.	1 80	" 332. Volkslieder-Potpouri.	2 50	" 333. Sérénade de Concert.	1 30
" 203. Fantaisie-Capriccio sur un Thème de l'Opéra: Rinaldo (Händel)	3 80	" 335. Rigoletto (Verdi) Grande Fantaisie brillante.	2 50	" 349. Morceaux de Salon. No. 1. Fleur de bruyère Heideblüm-chen.	1 30
" 204. Trois Morceaux de Salon. No. 1. Sérénade du Rossignol. No. 2. Ave Maria. No. 3. Chanson d'Amour.	1 50	" 350. Prière à la Madonne, Morceau religieux (avec Harmonium ad libitum).	1 50	" 360. Don Juan de Mozart. Grande Fantaisie de Concert.	3 30
" 216. Mazurka élégante.	1 80	" 362. Idylle. Petit Morceau de Salon.	1 80	" 363. Esmeralda. Mazurka brillante.	2 —
" 219. No. 1. Polka brillante. No. 2. Mazurka. No. 3. Polonaise. à la Rose. Romance célèbre de Spohr. Fant.-Transcr.	1 50	" 367. Home sweet home. Brillante Concert-Fantaisie.	2 —	" 368. O sagt's ihr! (Concert-Fantaisie.	1 80
" 228. La Rose. Romance célèbre de Spohr. Fant.-Transcr.	1 50	" 371. 12 leichte melod. Stücke. Heft 1. 2 à 2 30	2 30	" 373. Deuxième Fantaisie sur „Il Trovatore“	2 50
" 236. Romance d'Amour.	1 50	" 376. Singvögelchen aus dem Schwarz-walde.	2 —	" 381. Concert-Paraphrase.	2 80
" 237. Concertstück über das engl. Volks-lied „Long long ago“.	3 —	" 382. Concertfantasie.	3 —	" 384. Bravour-Mazurka.	2 30
" 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 Melodique. No. 10. Klänge aus der Puszta.	2 —	" 392. Italienisches-Concert. Brillantes Virtuosenstück.	2 30		
" 251. L'art d'expression. Die Kunst des Vortrags. More. de Salon faciles d'après des motifs, airs, chansons etc. de grandes 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.	1 30				
" 266. Schwedisches Concert.	3 50				
" 270. Transcriptions de Chansons po-pulaires. 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. Vögeln 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 Schwaben-müdle (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 Nachti-gall Müller). No. 17. Die Busserln (Suppé). No. 18. Das Vergissmänn-chen (Suppé).	— 80				

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WALZER-RONDO.

Wilh. Popp. Op. 283.

PRÄLUDIO. Maestoso.

FLAUTO.

PIANO.

The musical score is written for Flute and Piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Maestoso'. The flute part starts with a 'dolce' marking and includes dynamic markings of 'mf' and 'p'. The piano part features chords and arpeggiated figures, with dynamic markings of 'mf' and 'p'. The piece concludes with a 'cresc.' marking and an 'ad libit.' section.

VALSE. Molto vivace.

f risoluto

p

pp

p delicatamente

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs).

Second system of musical notation. The grand staff includes dynamic markings *ff* and *mf*. The upper staff features the instruction *dolce e cantabile*.

Third system of musical notation. The grand staff includes dynamic markings *cresc.* and *dim rit.*. The upper staff also includes *rit.*.

Fourth system of musical notation. The grand staff includes dynamic markings *p* and *pp*.

Fifth system of musical notation. The grand staff includes the instruction *cresc.*.

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes. The piano accompaniment consists of a bass clef staff with chords and a treble clef staff with chords. Dynamic markings include a forte (*f*) hairpin in the treble staff and a mezzo-forte (*mf*) marking in the piano bass staff.

The second system continues the piano accompaniment with a bass clef staff and a treble clef staff. It features a series of chords and rhythmic patterns, including some notes with accents (>).

The third system shows a treble clef staff with a melodic line and a piano accompaniment. A crescendo (*cresc.*) hairpin is present, leading to a fortissimo (*ff*) dynamic marking. The piano accompaniment includes chords and some notes with accents.

The fourth system features a treble clef staff with a melodic line and a piano accompaniment. Dynamic markings include piano (*p*) and forte (*f*). The piano accompaniment consists of chords and some notes with accents.

The fifth system shows a treble clef staff with a melodic line and a piano accompaniment. Dynamic markings include piano (*p*). Performance directions include *dim.* (diminuendo) and *molto rit.* (molto ritardando). The piano accompaniment consists of chords and some notes with accents.

The musical score is arranged in six systems, each containing a violin part and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The violin part is in a single staff. The score includes various musical notations such as dynamics (mf, f), articulation (staccato), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 6/8. The first system begins with a violin part marked *f* and a piano part 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 the piano accompaniment. The fifth system includes a *f* dynamic marking in both parts. The sixth system concludes the piece with a *f* dynamic marking and a final cadence.

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 features a complex texture with many chords and some melodic lines. There are some rests and dynamic markings like *p* and *pp*.

Second system of the musical score. It features a grand staff with treble and bass clefs. The music is characterized by dense chordal textures. Dynamic markings include *p*, *pp*, and *ff*. There are also some melodic lines in the upper voice.

Third system of the musical score. It features a grand staff with treble and bass clefs. The music includes melodic lines in the upper voice and chordal textures in the lower voice. Dynamic markings include *p*, *cresc.*, and *f*. There are also some rests and phrasing slurs.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The music is characterized by dense chordal textures. Dynamic markings include *dol.* and *pp*. There are also some melodic lines in the upper voice.

Fifth system of the musical score. It features a grand staff with treble and bass clefs. The music includes melodic lines in the upper voice and chordal textures in the lower voice. There are also some rests and phrasing slurs.

This musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano accompaniment marked *ff* (fortissimo). The second system features a vocal line with a *bravuroso* marking and a piano accompaniment with *mf* (mezzo-forte) and *dim.* (diminuendo) markings. The third and fourth systems continue the piano accompaniment with various articulations and dynamics.

First system of a musical score. The top staff is a single melodic line with various ornaments and dynamics including *f* and *p ritenuto*. The bottom staff is a grand staff with piano accompaniment, starting with *p* and moving to *mf* and *ritenuto*.

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

Third system of a musical score. The top staff features melodic lines with *mf* dynamics. The bottom staff is a grand staff with piano accompaniment, including trills (*tr*) and dynamics such as *ff* and *p*.

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

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' dynamic and includes a trill. The fourth staff is marked 'cresc.' and 'f', leading to a section marked 'ad lib.' with a 3/4 time signature. The Valse section begins in 3/4 time, marked 'Molto vivace'. The first staff of the Valse is marked 'f brillante' and includes a trill. The second staff is marked 'p'. The third staff is marked 'f'. The fourth staff is marked 'p delicatamente'. The score concludes with a final staff marked '1'.

FLAUTO.

dolce e cantabile

dim. *p*

f

mf *p*

dim. *molto riten.* *f*

staccato

p

1

1

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 instructions:

- Staff 1: *dolce*
- Staff 2: *mf*
- Staff 3: *bravoso*
- Staff 4: *p*
- Staff 5: *p ritenuto*
- Staff 6: *a tempo*
- Staff 7: *mf*
- Staff 8: *mf* and *ff*
- Staff 9: *ffz* and *ffz*

Additional markings include accents (>), slurs, and a section marked "8" with a repeat sign. The piece concludes with a first ending bracket labeled "1".