

# COMPOSITIONS pour la FLÛTE

avec et sans Accompagnement de Piano par

## GUILL. POPP.

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| <p><b>Op.</b></p> <p><b>183. Yankee doodle.</b> Grande Fantaisie et Variations . . . . . 2</p> <p><b>187. Der Freischütz.</b> Weber: Fantaisie élégante . . . . . 4</p> <p><b>188. Grande Fantaisie</b> sur des Thèmes de l'Opéra: „Les Huguenots“ Meyerbeer . . . . . 2 50<br/>do. avec Quatuor . . . . . 6 50</p> <p><b>189. Hommage à Gounod.</b> Fantaisie brillante sur des Thèmes de l'Opéra: „Faust“ . . . . . 2 50<br/>do. avec Orchestre . . . . . 5 50</p> <p><b>190. Grande Fantaisie brillante</b> sur des Thèmes de l'Opéra: „Il Trovatore“ (Verdi) . . . . . 3 30<br/>do. avec Orchestre . . . . . 6 50</p> <p><b>198. Concertstück</b> über das Lied: „Gute Nacht du mein herziges Kind“ (Abt) . . . . . 3 60<br/>do. avec Orchester . . . . . 7</p> <p><b>199. Salut à la Russie.</b> Fantaisie sur des Airs russes . . . . . 3 —<br/>do. avec Orchestre . . . . . 7</p> <p><b>201. Polka de bravoure.</b> . . . . . 1 80<br/>do. avec Orchestre . . . . . 5 50</p> <p><b>203. 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Wenn ich einmal der Herrfott 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 Busserlin (Suppé). No. 18. Das Vergissmeinnicht (Suppé) . . . . . à 1 —</p> <p><b>279. 10 Morceaux élégants</b> très faciles. No. 1. Une fleur printannière (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. Vögeln Erwachen. No. 10. Ein Blumenstück. No. 11. Lied ohne Worte. No. 12. Gavotte . . . . . à 1 —</p> <p><b>283. Walzer-Rondo.</b> . . . . . 1 80<br/>do. mit Orchester . . . . . 5 —</p> <p><b>285. Compositions favorites</b> sur pour Flüte et Piano. No. 1. Nocturno (H. Döhler, Op. 41). No. 2. Erinnerung an Steinbach. Idylle (J. Katka, Op. 33). No. 3. La Campanella. Impromptu A. Dreyschock, Op. 41. No. 4. Souven. de Varsavie. Schallhorn, Op. 39. 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. Schallhorn, Op. 33). No. 9. Un doux entretien. Idylle (A. Dreyschock, Op. 92). No. 10. No. 10. Les cloches du soir. Nocturne. (F. Baumfelder, Op. 74) . . . . . à 1 —<br/>No. 11. Mozart. Andante. F. Bendel, Op. 14, No. 11<br/>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 50</p> | <p><b>Op.</b></p> <p><b>289. Collection des Oeuvres classiques</b> moyenne force</p> <p>No. 1. Les songes 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. 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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</p> <p><b>298. Flöten-Polka.</b> . . . . . 1 50</p> <p><b>299. Salonwalzer.</b> . . . . . 1 50</p> <p><b>311. Ungarische National-Tänze.</b> . . . . . 2 50</p> <p><b>313. 5me Morceau de Concert.</b> . . . . . 3 —<br/>do. avec Orchestre . . . . . 3 —</p> <p><b>315. 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Bravour-Mazurka.</b> . . . . . 2 50<br/>do. für Orchester . . . . . 4 50</p> <p><b>388. Sechs Sonatinen</b> für Flüte und Pianoforte. No. 1 No. 2. 3. 4. à 1 50. No. 5. 6. 7. à 2 30</p> <p><b>392. Italienisches-Concert.</b> Brillant. Virtuosenstück. do. für Orchester . . . . . 2 50</p> <p><b>395. Drei Sonatinen.</b> I. II. III. . . . . à 1 80</p> <p><b>402. Sechs Melodien</b> Heft I . . . . . 2 30<br/>Vier Melodien Heft II . . . . . 2 30</p> | <p><b>Op.</b></p> <p><b>407. Gruss an Ungarn.</b> . . . . . 4 80<br/>do. mit Streichquartett . . . . . 2 —<br/>do. mit Orchester . . . . . 4 —</p> <p><b>414. Sechs Melodien</b> No. 1. 2. 3. 4. 5. 6. . . . . à 1 —</p> <p><b>417. Vier Romanzen</b> No 1—4 complet. . . . . 1 50</p> <p><b>420. Spanisches Concert.</b> . . . . . 2 50<br/>do. mit Quartett . . . . . 3 50<br/>do. mit Orchester . . . . . 6 20</p> <p><b>424. Le Rossignol.</b> Polka de Bravoure . . . . . 2 —<br/>do. mit Streichquartett . . . . . 2 30</p> <p><b>Concert für Violine</b> von Mendelssohn für Flüte bearbeit. Flötenstimme apart . . . . . 2 50</p> <p><b>Spohr, L., 5me Concert</b> en forme d'une Scène Chantante (in Form einer Gesangs-scène). . . . . 1 50<br/>(Zur Begleitung bediene man sich der Original-Clavierstimme oder der Orchesterstimme.)</p> |
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Wird fortgesetzt.

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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) and is marked *maestoso* and *f* (forte).

The second system continues the melody in the treble clef, marked *f* (forte). The piano accompaniment in the grand staff continues with chords and single notes.

The third system features a *un poco ritard.* (un poco ritardando) marking in the treble clef, followed by a *cantabile* marking. The piano accompaniment includes a *p* (piano) dynamic marking.

The fourth system concludes the introduction with a treble clef staff and a grand staff piano accompaniment.

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 chords and some melodic fragments.

Second system of musical notation. The top staff continues the melodic line. The piano accompaniment in the bottom two staves features chords and a melodic line in the bass clef. A dynamic marking of *p* is present.

Third system of musical notation. The top staff has a melodic line with dynamic markings of *p* and *f*. The piano accompaniment in the bottom two staves consists of chords and a bass line.

Fourth system of musical notation. The top staff is labeled "Cadenza" and begins with a dynamic marking of *p*, followed by a *cresc.* marking. The bottom two staves are mostly empty, with some notes in the bass clef.

Fifth system of musical notation. The top staff is labeled "a tempo" and has a dynamic marking of *f*. The piano accompaniment in the bottom two staves includes a section labeled "tremollo" with a dynamic marking of *pp*.

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

*pp* *dim.* *ppp*

MAZURKA.

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

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

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

*f* *p* *f* *p*

*f* *fz* *p* *fz*

*p* *dolce* **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 clef staff contains a melodic line with dynamic markings *f*, *p*, *f*, *p*, and *mf*. The piano accompaniment has dynamic markings *fz*, *p*, *fz*, *p*, and *mf*.

Third system of musical notation. The treble clef staff has dynamic markings *f* and *p*. The piano accompaniment has dynamic markings *f*, *fz*, and *p*.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *f*. The piano accompaniment has dynamic markings *fz*, *p*, *dolce*, and *fz*.

TRIO .

*con grazia*

The first system of the Trio consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte).

The second system continues the Trio with three staves. The top staff has a melodic line with a *mf* dynamic. The grand staff below features piano accompaniment with *mf* dynamics.

The third system of the Trio consists of three staves. The top staff includes a *rall.* (rallentando) marking and *p* (piano) dynamics. The grand staff below also features *rall.* and *mf* dynamics.

The fourth system of the Trio consists of three staves. The top staff features *p* (piano) and *f* (forte) dynamics. The grand staff below features *p* and *f* dynamics.

The fifth system of the Trio consists of three staves. The top staff features *p* (piano) dynamics. The grand staff below features *mf* (mezzo-forte) and *p* (piano) dynamics.

*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 piano accompaniment with chords and moving lines.

*f* *p* *cresc.*

Second system of musical notation. The upper staff includes a trill and dynamic markings *f*, *p*, and *cresc.*. The lower staff continues the piano accompaniment with a trill in the right hand.

*f* *p*

Third system of musical notation. The upper staff begins with a *f* dynamic. The lower staff features a piano accompaniment with a *p* dynamic marking.

*mf* *p*

Fourth system of musical notation. The upper staff starts with a *p* dynamic. The lower staff begins with a *mf* dynamic and includes a *p* dynamic marking.

*mf* *mf*

Fifth system of musical notation. The upper staff is marked *mf*. The lower staff also begins with a *mf* dynamic.



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* and *f*. The sixth system includes *p*, *fz*, *p*, and *cresc.*. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and dynamic changes throughout.

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. A final forte (*f*) dynamic marking is present in the right hand of the piano part.

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 more active 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 more active bass line with eighth notes.