

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. 359. 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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Grands Succès pour Flûte

avec accompagnement de Piano.

Andersen, Joachim Op. 16. Fantaisie caractéristique.

FLÛTE. *Maestoso.*
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 (FLAUTO.) is mostly rests, with some notes in the final measures. The Piano part (PIANO) features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics range from piano (*p*) to forte (*f*). The score is in 3/4 time and consists of 16 measures. The key signature has one sharp (F#).

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff. Dynamics include *f* and accents (*>*).

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with melodic and accompaniment parts. Dynamics include *f* and accents (*>*).

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with melodic and accompaniment parts. Dynamics include *p* and accents (*>*).

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music continues with melodic and accompaniment parts. Dynamics include *f* and *mf*.

The first system of music features a treble clef staff with a trill (tr) and a piano staff. The piano staff has a dynamic marking of *f* (forte) and later *p* (piano). The music is in a key with one sharp (F#) and a 2/4 time signature.

The second system continues the piece. The treble clef staff has a *p* (piano) dynamic marking. The piano staff has dynamic markings of *mf* (mezzo-forte) and *f* (forte). The piano part features a steady eighth-note accompaniment.

The third system shows a melodic line in the treble clef staff and a steady accompaniment in the piano staff. The piano part consists of eighth notes, providing a rhythmic foundation for the melody.

The fourth system continues the melodic and accompanimental lines. The piano staff maintains the eighth-note accompaniment, while the treble clef staff features a more complex melodic line with some grace notes.

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 *p* dynamic marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked *tranquillo*.

f

The second system continues the vocal and piano parts. The vocal line has a *f* dynamic marking. The piano accompaniment features more complex chordal textures and a moving bass line.

p dim. *dolce*
pp *p*

The third system shows a change in dynamics and mood. The vocal line is marked *p dim.* and *dolce*. The piano accompaniment includes a *pp* section in the right hand and a *p* section in the left hand. There are sixteenth-note patterns in the right hand.

mf *mf con agitazione*
mf

The fourth system features a *mf* dynamic marking in the vocal line and *mf con agitazione* in the piano accompaniment. The piano part includes sixteenth-note patterns in the right hand and a bass line 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, followed by eighth notes and sixteenth notes. A dynamic marking of *f* is present. The piano accompaniment consists of a bass clef staff with chords and a melodic line in the right hand. A dynamic marking of *f* is also present. The system concludes with a dynamic marking of *p*.

The second system continues the melodic and harmonic development. The treble clef staff shows a continuation of the melodic line with various rhythmic values. The piano accompaniment features chords and a melodic line in the right hand. A dynamic marking of *f* is present. The system concludes with a dynamic marking of *f*.

The third system continues the melodic and harmonic development. The treble clef staff shows a continuation of the melodic line with various rhythmic values. The piano accompaniment features chords and a melodic line in the right hand. A dynamic marking of *f* is present. The system concludes with a dynamic marking of *f*.

The fourth system concludes the piece. The treble clef staff shows a continuation of the melodic line with various rhythmic values. The piano accompaniment features chords and a melodic line in the right hand. A dynamic marking of *f* is present. The system concludes with a dynamic marking of *pp*.

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 dyads, while the left hand provides a rhythmic accompaniment of chords.

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

Third system of the musical score. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. Dynamics include forte (*f*), fortissimo (*ff*), and forte (*f*).

Fourth system of the musical score. The right hand features a melodic line with some slurs, and the left hand has a rhythmic accompaniment. The dynamic is forte (*f*).

Fifth system of the musical score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include mezzo-forte (*mf*), piano (*p*), and diminuendo (*dim.*). A section labeled "Cadenza" for the Flöte (Flute) begins in the right hand.

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

Seventh system of the musical score, showing a melodic line with slurs. The dynamic is rallentando (*rallent.*).

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 marking.

Third system of musical notation. The upper staff includes a trill (*tr*) and a *dolce* marking. The lower staff is marked *p*. The key signature changes to two flats.

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 has two flats.

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, marked with a flat. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with eighth and sixteenth notes.

The second system continues the piece. The vocal line has a rest followed by a phrase marked *p* (piano) and *con anima*. The piano accompaniment starts with a *p* dynamic and includes a section of dense chords in the left hand marked *mf* (mezzo-forte).

The third system features a vocal line with a melodic line and a piano accompaniment with a complex, rhythmic texture. The piano part includes many chords and eighth-note patterns in both hands.

The fourth system concludes the page. The vocal line includes markings for *cresc.* (crescendo), *f* (forte), *p* (piano), and *ritard.* (ritardando). The piano accompaniment also features *cresc.* and *f* markings, ending with a *ritard.* section.

sonore
mf *dolce*

pp *p*

cresc. *cresc.* *mf*

tr *dolce* *mf* *stringendo*

p *p* *mf*

p

dolce *p* *sempre p*

pp
tr
ppp
tremolo
pp
ppp

Allegro vivo.

f
mf

f
ff
p
risoluto

un poco rallent.
f2
rallent.

p

f *p*

p

cresc.

f *p*

cresc.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern of chords in the right hand and a more melodic line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features dense chordal textures.

Third system of musical notation, including the instruction *cantabile* and *tr* (trill). The piano part has a *p* (piano) dynamic marking.

Fourth system of musical notation, including the instruction *con anima*. The piano accompaniment consists of rhythmic chordal patterns.

Fifth system of musical notation, including the instruction *mf* (mezzo-forte). The piano part continues with rhythmic chordal accompaniment.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a trill (tr) and a dynamic marking of *p*. The lower staff (bass clef) contains a piano accompaniment with chords and a dynamic marking of *p*.

Second system of musical notation. The upper staff (treble clef) features a melodic line with a trill (tr) and dynamic markings of *p* and *cresc.*. The lower staff (bass clef) features a piano accompaniment with chords and dynamic markings of *p* and *cresc.*.

Third system of musical notation. The upper staff (treble clef) features a melodic line with a trill (tr) and dynamic markings of *f* and *mf*. The lower staff (bass clef) features a piano accompaniment with chords and dynamic markings of *f* and *mf*.

Fourth system of musical notation. The upper staff (treble clef) features a melodic line. The lower staff (bass clef) features a piano accompaniment with chords and 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 and rhythmic patterns.

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 rhythmic patterns.

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 *f* markings. 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 rhythmic accompaniment. The key signature has two sharps (F# and C#). The piano marking *p* is present in the bass staff.

The second system continues the piece, showing a *cresc.* marking in the treble staff and a *f* marking in the bass staff. The melodic line in the treble staff is highly active with many sixteenth notes.

The third system shows the continuation of the melodic and rhythmic themes. The treble staff has a series of sixteenth-note runs, while the bass staff provides a steady accompaniment.

The fourth system concludes the page with dynamic markings *f*, *ff*, and *tremolo*. The bass staff features a tremolo effect on a chord, and the treble staff has a final melodic flourish.

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					
	»Oh sommo carlo« de l'Opéra: Ernani	3	50		do. mit Orchester	6	20					
345.	Sechs Lieder ohne Worte. Heft I.	3	—	424.	Le Rossignol. Polka de Bravoure	2	—					
	do. do. II.	2	80		do. mit Streichquartett	2	30					
349.	Morceaux de Salon.			426.	Le Trémolo. Grand Caprice brillant	2	50					
	No. 1. Fleur de bruyère (Haideblümchen)	1	30	429.	Erinnerung an Robert Schumann.							
	No. 2. Les Adieux (Lebewohl) Romance.	1	30		Liederfantasie	2	30					
	No. 3. Wanda, Mazurka	1	30	434.	Souvenir de Théobald Böhm. Fantaisie de Concert et Variations brillantes sur un thème de Himmel	2	80					
350.	Prière à la Madonne, Morceau religieux (avec Harmonium ad libitum)	1	50		do. avec accomp. de Quintour	3	50					
360.	Don Juan de Mozart. Grande Fantaisie de Concert	3	80		do. avec accomp. d'Orchestre	6	50					
	do. avec Orchestre	5	—	436.	Melodische Schwärmereien. Cueillete mélodique.							
362.	Idylle. Petit Morceau de Salon	1	80	No. 1.	An die Rose. A la Rose	1	20					
363.	Esmeralda. Mazurka brillante	2	—	No. 2.	Liebe in Tönen. Les sons d'amour	1	20					
367.	Home sweet home. Brillante Concert-Fantaisie	2	—	No. 3.	Sonntaglied. Chanson de Dimanche	1	20					
368.	O sagt's ihr! Concert-Fantaisie	1	80	No. 4.	Im Walde. Dans la Forêt	1	20					
371.	12 leichte melod. Stücke. Heft I. 2.	2	80	No. 5.	Sphärenklänge. Sphères harmonieuses	1	20					
373.	Deuxième Fantaisie sur »Il Trovatore«	2	50	No. 6.	Zauberlied. Chant magique	1	20					
376.	Singvögelchen aus dem Schwarzwalde. Salonstück	2	—	442.	Grande Fantaisie brillante sur des Thèmes de l'Opéra: »Robert le Diable« (Meyerbeer)	2	50					
	do. mit Orchester	6	60		do. avec accomp. de Quintour	2	50					
382.	Concert-Fantaisie	3	—	443.	Grande Fantaisie brillante sur des Thèmes de l'Opéra: »Le Prophète« (Meyerbeer)	2	50					
	do. mit Orchester	5	40		do. avec accomp. de Quintour	2	50					
384.	Bravour-Mazurka	2	30	466.	Drei Salonstücke in leichter Spielart.							
	do. mit Orchester	4	50	No. 1.	Vogel-Cantate. Sérénade	1	30					
385.	Rhapsodie hongroise. Morceau brillant	2	30	No. 2.	Russisches Tanzlied	1	—					
	do. mit Orchester	6	—	No. 3.	Klänge aus den Schweizer Bergen	1	—					
388.	Sechs Sonatinen.			472.	Sechs Cabinetstücke in leichter Spielart.							
	No. 1. C-dur	2	—	No. 1.	Lockenköpfchen. Gavotte	1	—					
	No. 2. G-dur	1	80	No. 2.	Sang und Klang. Characterstück	1	—					
	No. 3. D-dur	1	80	No. 3.	Herzens-Stimmen. Tonbild	1	—					
	No. 4. F-dur	1	80	No. 4.	Gedenke mein! Intermezzo	1	—					
	No. 5. G-moll	1	50	No. 5.	Moosröschen. Romanze	1	—					
	No. 6. D-dur	1	50	No. 6.	Slavisches Ständchen. Sérénade	1	—					
392.	Italienisches Concert. Brillantes Virtuosenstück	2	30									
	do. mit Orchester	5	80									

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