

**Titel:** Melodien / Op. 402 ; für Flöte und Pianoforte - Melodie 7 -  
Melodie 10 -- H. 2

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# COMPOSITIONS

pour la

# FLÛTE

avec et sans Accompagnement de Piano par

# GUILL. POPP.

M B 12  
9412

31401\*

Op.	Description	M. Pf.
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
189.	Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra: Faust.	2 50
190.	Grande Fantaisie brillante sur des Thèmes de l'Opéra: Il Trovatore Verdi.	3 30
198.	Concertstück über das Lied: "Gute Nacht du mein herziges Kind" (Abt)	3 60
199.	Salut à la Russie. Fantaisie sur des Aïrs russes.	3 —
201.	Polka de bravoure.	1 80
203.	Fantaisie-Caprice sur un Thème de l'Opéra: Rinaldo (Händel)	3 80
204.	Trois Morceaux de Salon. No. 1 Sérénade du Rossignol. No. 2 Ave Maria. No. 3 Chanson d'Amour.	1 50
216.	Mazurka élégante.	1 80
219.	No. 1. Polka brillante.	2 —
228.	La Rose. Romance célèbre de Spohr.	1 50
236.	Romance d'Amour.	1 50
237.	Concertstück über das engl. Volkslied "Long long ago".	3 —
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 —
251.	L'art d'expression. Die Kunst des Vortrags. More. de Salon faciles d'après des motifs, aïrs, 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 populaires. 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. Vöglein mein Bote (Preyer). No. 6. Nacherl (Füchs). No. 7. Mühlrad (Kreutzer). No. 8. Mein Herz, ich will dich fragen (Kücken). No. 9. Ein Traum (Häkel). No. 10. Das Schwabemädl (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 Nachtigall (Müller). No. 17. Die Busserln (Suppé). No. 18. Das Vergissmeinnicht (Suppé).	7 50

Op.	Description	M. Pf.
279.	10 Morceaux élégants 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. Gromillet (Vergissmeinnicht). No. 6. Danse espagnole (Spanischer Tanz). No. 7. Marche turque (Türkischer Marsch). No. 8. Wiegenlied. No. 9. Vögleins Erwachen. No. 10. Ein Blumenstück. No. 11. Lied ohne Worte. No. 12. Gavotte.	1 —
283.	Walzer-Rondo.	1 80
285.	Compositions favorites arr. pour Flûte et Piano. No. 1. Nocturno (Th. Döhler, Op. 24). No. 2. Erinnerung an Steinbach, Idylle. (J. Kafka, Op. 32). No. 3. La Campanella, Improptu. (A. Dreysechock, 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 Landlebens, Improptu. (W. Lührs). No. 8. Improptu-Polka (J. Schulhoff, Op. 33). No. 9. Un doux entretien, Idylle. (A. Dreysechock, Op. 92, No. 3). No. 10. Les cloches du soir, Nocturne. (F. Baumfelder, Op. 74).	1 —
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 des Fées. No. 6. Alla Turca, Marche de Mozart.	1 50
294.	Kleine Fantasien über die beliebtesten 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. Seekadett. No. 10. Elisire. No. 11. Carneval 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 Czar. No. 20. La tombe d'Asold. No. 21. Blindkuh. No. 22. Boccaccio. No. 23. Martha. No. 24. Donna Joanitta. 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. Regimentsleutnant. 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. No. 53. Colombine. No. 54. Sieben Schwaben.	1 80

Op.	Description	M. Pf.
294.	Kleine Fantasien über die beliebtesten Opern. No. 55. Simplicius. No. 56. Der Sänger von Palermo. No. 57. Die Zigeunerin. No. 58. Die Jagd nach dem Glück. (Vergissmeinnicht).	1 30
298.	Flöten-Polka.	1 50
299.	Salonwalzer.	1 50
311.	Ungarische National-Tänze.	2 50
313.	5me Morceau de Concert.	3 —
315.	Grande Fantaisie de Concert sur des motifs de l'Opéra: Martha.	3 —
316.	Sechs leichte Salonstücke. No. 1. Liebes-Romanze. No. 2. Kosakentanz. No. 3. Sonntagslied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Ungarische Heldensage.	1 —
324.	Vogelgesang. Virtuosen-Stückchen.	1 50
331.	Réminiscences de Mendelssohn-Bartholdy.	2 50
332.	Volkslieder-Potpouri.	2 50
333.	Sérénade de Concert.	1 30
335.	Rigoletto (Verdi) Grande Fantaisie brillante.	2 50
336.	Fantaisie dramatique sur le célèbre Septuor: "Oh sommo carlo del'opéra: Ernani (Verdi)".	5 50
345.	Sechs Lieder ohne Worte. Heft I.	2 50
349.	Morceaux de Salon. No. 1. Fleur de bruyère Heideblümchen. No. 2. Les Adieux! (Lebewohl!) Romance. No. 3. Wanda Mazurka.	1 30
350.	Prière à la Madonne, Morceau religieux (avec Harmonium ad libitum).	1 30
360.	Don Juan de Mozart. Grande Fantaisie de Concert.	3 30
362.	Idylle. Petit Morceau de Salon.	5 —
363.	Esmeralda. Mazurka brillante.	1 80
367.	Home sweet home. Brillante Concert-Fantaisie.	2 —
368.	O sagt's ihr! Concert-Fantaisie.	2 80
371.	12 leichte melod. Stücke. Heft 1. 2 à 2 30	2 50
373.	Deuxième Fantaisie sur "Il Trovatore".	2 50
376.	Singvögelchen aus dem Schwarzwald.	2 —
381.	Concert-Paraphrase.	2 80
382.	Concertfantasie für Orchester.	6 60
384.	Bravour-Mazurka.	3 —
388.	Sechs Sonatinen für Flöte und Pianoforte. No. 1.	5 40
392.	Italienisches-Concert. Brillantes Virtuosenstück.	2 30
395.	Drei Sonatinen. I. II. III.	1 80
402.	Sechs Melodien Heft I.	2 30
407.	Vier Melodien Heft II.	2 30
407.	Gruss an Ungarn.	2 —

Concert für Violine von Mendelssohn für Flöte bearb. Flötenst. apart. (Zur Begleitung bediene man sich der Original-Clavierstimme oder der Orchesterstimme.)

(Wird fortgesetzt.)

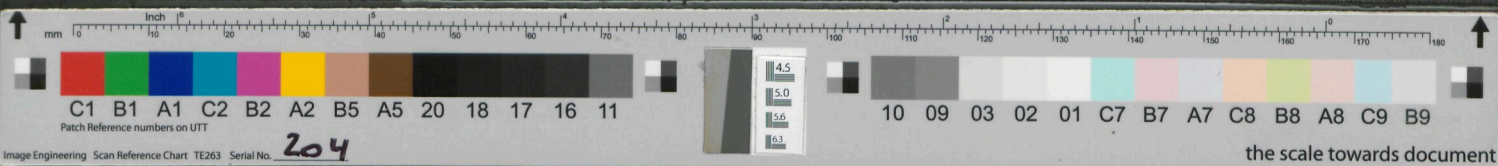
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Op.	Description	M. Pf.
205.	Nouvelle Méthode pratique et complète pour apprendre à jouer de la Flûte, avec tableau des sons et trilles (avec texte allemand, français espagnol et anglais). Pr. complète M. 14. Part. 1 et II à M. 7,50. Tableau des sons et trilles M. 1,50.	M. 3 80
200.	Grand Duo sur des Motifs de l'Opéra: Rigoletto de Verdi pour deux Flûtes avec Piano.	2 50
280.	Etudes faciles pour la Flûte. Die ersten Etuden für Flöte.	1 30
281.	Duos mélodiques et faciles pour deux Flûtes. Cah. 1. 2.	3 —
288.	Die Doppelzunge. Ausführliche Lehre der verschiedenen Zungen- und Stossarten für die Flöte (mit deutsch., engl. und franz. Text).	2 —
292.	Gruss an Tyrol. Salonstück im Ländlerstyle für zwei Flöten und Pianoforte.	3 —
314.	Tägliche unentbehrliche Übungen in allen Tonarten (mit deutsch., engl. und franz. Text).	1 50
354.	"Liebe mich". Duett aus der Operette "Der Bettelstudent" von C. Millöcker für 2 Flöten und Piano.	3 30
358.	Übergangsstudien vom alten zum neuen System beim Erlernen der Böhm-Flöte verbunden mit Anleitung zum Einblasen neuer Flöten.	4 50
359.	Vorbereitungsschule zum Erlernen des Flötenspiels, bestehend aus den allerleichtesten Übungen zum Gebrauche beim ersten Anfang mit Begleitung des Pianoforte.	2 —
374.	Die Kunst des Athemholens beim Flötenspielen.	2 —

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# Melodie 7.

Wilh. Popp, Op. 402. Heft 2.

**Allegro non troppo.**

Flauto.

Piano.

The musical score is written for Flute and Piano. It is in G major (one sharp) and common time (C). The tempo is marked 'Allegro non troppo.' The score is divided into five systems. The Flute part (top staff) starts with a whole rest, then enters in the second measure with a melody marked 'mf'. The Piano part (bottom two staves) starts with a 'mf' dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics change from 'mf' to 'p' (piano) in the second system, and then to 'f' (forte) in the fourth system. The piece ends with a 'risoluto.' marking and a final 'mf' dynamic in the piano part.



The first system of music features a treble staff with a melodic line starting with a piano (*p*) dynamic and the tempo marking *amabile*. The piano accompaniment is shown in two staves (treble and bass), with the bass line starting with a piano (*p*) dynamic. The key signature has one sharp (F#).

The second system continues the piece, with the treble staff marked *mf* and the piano accompaniment marked *p*. The melodic line in the treble staff shows a series of eighth notes, while the piano accompaniment provides harmonic support with chords and moving lines.

The third system features a treble staff with a melodic line marked *p*. The piano accompaniment is also marked *p*. The bass line shows a rhythmic pattern of eighth notes.

The fourth system shows a treble staff with a melodic line marked *f* and a piano accompaniment marked *p*. The piano accompaniment features a complex texture with many notes in the bass line.

The fifth system concludes the page, with the treble staff marked *f* and the piano accompaniment marked *p*. The system ends with a melodic phrase in the treble staff marked *mf* and a final chord in the piano accompaniment marked *f*.



This musical score is for a piece in G major, consisting of a violin part and a piano accompaniment. The score is divided into six systems, each with a violin staff on top and a piano grand staff (treble and bass clefs) on the bottom. The key signature is one sharp (F#). The tempo is not explicitly marked, but the notation suggests a moderate, flowing pace. The dynamics range from piano (*p*) to fortissimo (*ff*), with crescendos and trills. The piano part features a steady eighth-note accompaniment in the bass clef, while the treble clef part has more complex rhythmic patterns, including chords and melodic lines. The violin part is characterized by long, sweeping lines and several trills. The piece concludes with a final fortissimo chord in the piano and a sustained note in the violin.



# Melodie 8.

Allegretto.

Flauto. *dolcc.*

Piano. *p*

*f* *p*

*riten.* *a tempo.* *con anima*

*riten.* *a tempo*

*mf*

*p* *dim e rall.*

*rall.*



*dolce*

*a tempo*

*p*

*f*

*p*

*f*

*p*

*riten.* *a tempo* *cresc.*

*riten* *a tempo* *cresc.*

*f* *sonore* *mf* *cresc.*

*f* *mf* *mf* *cresc.*



First system of musical notation. The top staff is a single treble clef staff with a melodic line featuring trills. The bottom part is a grand staff with treble and bass clefs, providing harmonic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation. The top staff features tempo markings: *riten.*, *a tempo*, and *dolce*. The bottom part is a grand staff. Dynamics include *mf*, *riten.*, *a tempo*, and *p*.

Third system of musical notation. The top staff includes the marking *tranquillo*. The bottom part is a grand staff. Dynamics include *fz* and *p*.

Fourth system of musical notation. The top staff includes the marking *dim.*. The bottom part is a grand staff. Dynamics include *p* and *pp*.



# Melodie 9.

Moderato cantabile.

Flauto.

Piano.

*mf*

*dim.* *p* *mf*

*con agitazione*

*mf*



The first system consists of a single treble staff at the top and a grand staff below it. The treble staff contains a melodic line with various ornaments and slurs. The grand staff features a right-hand part with dense chordal textures and a left-hand part with simple harmonic accompaniment.

The second system continues the musical piece. The treble staff shows a melodic line with dynamic markings *mf* and *f*. The grand staff continues with complex textures in the right hand and accompaniment in the left hand.

The third system features a melodic line in the treble staff with a *mf* dynamic marking. The grand staff continues with intricate textures and accompaniment.

The fourth system includes a *f* dynamic marking and the instruction "Cadenza ad libitum" in the treble staff. It concludes with a *mf* dynamic marking and the instruction "dim. e rallent.". The grand staff ends with a *f* dynamic marking, a *p* dynamic marking, and a "rallent." instruction.



*a tempo*  
*p* *mf*

*a tempo*  
*p*

*p*

*mf* *f*

*f* *p*

*f* *ff*



# Melodie 10.

Moderato scherzoso.

Flauto.

Piano.

The musical score for 'Melodie 10' is written for Flute and Piano. It is in common time (C) and consists of six systems of music. The Flute part is written on a single staff, and the Piano part is written on two staves (treble and bass). The tempo is 'Moderato scherzoso'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), and *p* (piano). Performance markings include *ritenuto* and *lento*. The score is written in a key signature of one sharp (F#).



*cantabile*

*a tempo*

*mf* *cresc.*

*mf*

This system contains the first two staves of music. The top staff is a vocal line starting with a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include *mf* and *cresc.*

*f*

*f*

This system contains the next two staves. The vocal line continues with more complex rhythmic patterns. The piano accompaniment features chords and moving lines. Dynamics include *f*.

Cadenza ad libitum.

*f*

This system contains the final two staves of the piece. The vocal line ends with a cadenza. The piano accompaniment features chords and moving lines. Dynamics include *f*.

*a tempo*

*p*

*a tempo*

*p*

This system contains the final two staves. The vocal line starts with a whole note and continues with eighth notes. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include *p*.



The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a dynamic marking of *mf* and transitioning to *f*. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves begin with a dynamic marking of *mf*.

The second system of music consists of three staves. The top staff is a vocal line in treble clef, marked with the tempo instruction *un poco più vivo*. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The middle piano staff begins with a dynamic marking of *p*.

The third system of music consists of three staves. The top staff is a vocal line in treble clef, marked with a dynamic of *f*. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The middle piano staff begins with a dynamic marking of *f*.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.



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# Melodie 7.

Wilh. Popp, Op. 402. Heft 2.

Allegro non troppo.

1

*f*

*cresc.*

*f*

*p*

*mf*

*f*

*risoluto.*

*p*

*amabile*

*mf*

*p*

*f*

*p*

*f*

*p*

*f*

*mf*

*cresc.*

*f*

*p*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*p*

*mf*

*ff*



# Melodie 8.

Allegretto.

*dolce.* *f*

*p* *riten.* *a tempo* *con anima*

*mf*

*dim e rall.* *p* *dolce*

*f* *p* *riten.*

*a tempo* *cresc.* *f* *sonore.*

*mf* *cresc.* *f* *tr* *tr*

*tr* *riten.* *a tempo* *dolce*

*tranquillo* *fz* *p*

*p* *pp*



# Melodie 9.

Moderato cantabile.

*p* *mf*

*dim.* *p*

*mf con agitazione*

*mf* *f* *mf*

*Cadenza ad libitum*

*f* *mf* *dim. e rallent.*

*a tempo* *p* *mf*

*p*

*mf*

*f*



# Melodie 10.

Moderato scherzoso.

*p* *mf* *p* *mf*

*mf*

*ritenuito*

*a tempo* *p* *mf* *lento*

*cantabile* *a tempo* *mf* *cresc.*

*f*

*tr* *a tempo* *p*

*Cadenza ad libitum.*

*mf*

*f* *un poco piu vivo* *p*

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