

QUATRIÈME PARTIE

PART FOUR

VIERTER TEIL

CUARTA PARTE

GRANDS EXERCICES JOURNALIERS
DE MÉCANISME⁽¹⁾

DAILY EXERCISES

GROSSE TÄGLICHE
MECHANISCHE ÜBUNGENGRANDES EJERCICIOS DIARIOS
DE MECANISMO

NOTE POUR LE TRAVAIL

NOTE ON PRACTISING

ANMERKUNG ÜBER DAS UEBEN

NOTA PARA EL ESTUDIO

On trouvera à la première page de la Méthode un emploi du temps, et l'on y verra que la place réservée à la pratique des *Grands Exercices de Mécanisme* y est considérable.

L'étude régulière et attentive de ces exercices est indispensable à tout flûtiste. Toutes les difficultés de l'instrument y sont contenues.

L'élève observera rigoureusement les prescriptions suivantes, faute de quoi son travail sera, soit stérile, soit beaucoup moins fructueux:

1°_Travailler d'abord lentement en s'aidant du métronome, non pas seulement pour l'indication du mouvement, mais pour le battement de la mesure durant tout l'exercice. Ne passer à un mouvement plus vif que lorsque l'exécution sera devenue irréprochable.

2°_Chaque exercice est précédé d'un tableau où sont indiquées des articulations différentes. Il serait impossible de travailler dans la même journée tous les exercices dans toutes les articulations. L'élève variera donc les articulations suivant le temps dont il disposera et suivant le plus ou moins grand nombre de difficultés qu'il aura à surmonter dans l'emploi de chacune d'elles.

3°_ Ces exercices seront travaillés alternativement dans les différents degrés d'intensité *mf* (sons naturels) d'abord, puis *f*, puis *p*, puis *ff*, puis *pp*, etc...

4°_ L'élève s'appliquera à jouer juste, et toujours en surveillant la pureté du son. Il a d'ailleurs été prévenu dès le début de la Méthode de cette condition indispensable à laquelle il devra toujours attacher une importance primordiale.

On the first page of the Method is found a timetable, where, it will be seen, there is a considerable amount of time given to daily exercises.

Regular and thoughtful study of these exercises is necessary for all flutists. They contain all the difficulties of the instrument.

The student will observe the following directions, without which his practice may be fruitless:

1. *Practise slowly at first with a metronome, not only to indicate the tempo, but to keep a steady beat throughout the exercise. Do not pass to a quicker tempo until the exercise has been played faultlessly.*

2. *Each exercise is headed with a list of different articulations. It would be impossible to practise all these exercises in all the articulations every day. The student will vary the articulations according to the amount of time at his disposal and according to the number of difficulties which have to be overcome in the use of each.*

3. *These exercises will be practised alternately in different degrees of intensity *mf* (natural tone) at first, then: *f*; *p*; *ff*; *pp*; etc...*

4. *Purity of tone and intonation must be carefully noticed. As stated at the beginning of the Method these qualities are of the utmost importance.*

Auf der ersten Seite der Schule findet man einen Plan für die Zeiteinteilung. In ihm wird, wie man erkennt, dem praktischen Studium der *Grossen technischen Uebungen* bedeutender Raum vorbehalten.

Das regelmässige und aufmerksame Arbeiten dieser Uebungen ist für jeden Flötisten unerlässlich. Sie enthalten alle technischen Schwierigkeiten des Instruments.

Der Schüler muss die folgenden Vorschriften streng beachten, wenn seine Arbeit nicht truchtlos oder weniger erfolgreich sein soll.

1. Unter Benutzung des Metronoms übe man zunächst langsam. Das Metronom gibt nicht nur vorweg den Takt an, sondern schlägt ihn während der ganzen Uebung. Man gehe nicht eher zu einem schnelleren Zeitmass über, als bis die Ausführung fehlerlos gelingt.

2. Jeder Uebung ist eine Uebersicht verschiedener Ausführungsarten vorangestellt. Es ist nicht möglich, täglich alle Ausführungsarten zu üben. Der Schüler soll deshalb entsprechend der Zeit, die ihm zur Verfügung steht, mit den Ausführungsarten wechseln und ebenso entsprechend den mehr oder weniger grossen Schwierigkeiten, die er bei ihrer Anwendung überwinden muss.

3. Diese Uebungen werden abwechselnd in den verschiedenen Tonstärkegraden ausgeführt, zunächst *mf* (Naturtöne), dann *f*, dann *p*, sodann *ff*, hernach *pp* usw.

4. Der Schüler muss bestrebt sein, genau zu spielen. Die Tonreinheit ist ständig zu überwachen. Auf diese unerlässliche Bedingung ist zudem von Beginn dieser Schule an hingewiesen worden. Ihr muss der Schüler stets grundsätzliche Bedeutung zumessen.

A la primera página del Método, se trata de la manera de emplear el tiempo consagrado al estudio. Considerable es la parte reservada a la práctica de los Grandes Ejercicios de Mecanismo.

Indispensable es para el flautista estudiar con regularidad y atención esos estudios que contienen todas las dificultades que presenta el instrumento.

Ha de observar el alumno escrupulosamente las indicaciones siguientes. Por no haberlo hecho, quedaría su estudio estéril o menos fructuoso.

1º En primer lugar, durante todo el ejercicio, trabajar lentamente, ayundándose del metrónomo, no solo para la indicación del movimiento, pero también para llevar el compás. Pasar a un movimiento más rápido, solamente cuando la ejecución sea perfecta.

2º Está precedido cada ejercicio de un índice de articulaciones diferentes. Imposible sería trabajar el mismo día todos los ejercicios en todas las articulaciones. Habrá de variar el alumno las articulaciones según el tiempo del cual dispondrá y según las dificultades a vencer en el empleo de cada una.

3º Se trabajarán esos estudios en primer lugar, alternativamente, en los diferentes grados de intensidad *mf* (sonidos naturales) después *f*, después *p*, después *ff*, después *pp*, etc...

4º Deberá aplicarse el alumno en tocar justo, cuidando siempre la pureza del sonido. Desde el principio del Método, se le ha recomendado esa indispensable condición de importancia primordial.

(1) Extraits de la Méthode Complète dans laquelle P. TAFFANEL leur avait assigné une place prépondérante.

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(1) Taken from the Complete Method, in which P. TAFFANEL had set apart a predominating place for them.

(1) Entnommen der vollständigen Methode, in welcher P. TAFFANEL denselben einen hervorragenden Platz gegeben hatte.

(1) Sacado del Método completo, en que P. TAFFANEL les había asignado preponderante puesto.

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E. J. 1

A travailler successivement avec chacune des dix articulations suivantes:

To be practised with each of the following ten articulations:

Nacheinander mit den folgenden zehn verschiedenen Artikulationen zu üben:

Trabájese sucesivamente con cada una de las diez siguientes articulaciones:

1 2 3 4 5 6 7 8 9 10



Reprise à l'octave



This page contains 15 staves of musical notation, organized into five groups of three staves each. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes, with some staves featuring accidentals such as flats (b) and naturals (♮). The notation includes stems, beams, and note heads. The first group of three staves (staves 1-3) has a key signature of one sharp. The second group (staves 4-6) has a key signature of one flat. The third group (staves 7-9) has a key signature of one sharp. The fourth group (staves 10-12) has a key signature of one flat. The fifth group (staves 13-15) has a key signature of one sharp. The final staff (staff 15) ends with a double bar line and a fermata.

E. J. 2

A travailler successivement avec chacune des dix articulations suivantes:

To be practised with each of the following ten articulations:

Nacheinander mit den folgenden zehn verschiedenen Artikulationen zu üben:

Trabájese sucesivamente con cada una de las diez siguientes articulaciones:

A single line of musical notation in treble clef, 3/4 time, containing ten groups of notes. Each group is numbered from 1 to 10, representing different articulation exercises.

Reprise à l'octave —

Ten staves of musical notation in treble clef, 3/4 time, each containing a continuous sequence of notes. These staves represent the octave practice section, with each staff corresponding to one of the ten articulations from the first section.

This musical score consists of 15 staves of music. The first 11 staves are grouped together, with the first staff in the group starting with a treble clef and a key signature of one sharp (F#). The second staff in the group has a key signature of one flat (Bb), and the third staff has a key signature of two flats (Bb, Eb). The fourth staff has a key signature of two sharps (F#, C#), and the fifth staff has a key signature of one sharp (F#). The sixth staff has a key signature of one flat (Bb), and the seventh staff has a key signature of two flats (Bb, Eb). The eighth staff has a key signature of two sharps (F#, C#), and the ninth staff has a key signature of one sharp (F#). The tenth staff has a key signature of one flat (Bb), and the eleventh staff has a key signature of two sharps (F#, C#). The final four staves (12-15) are separated from the first group by a dotted line. Each of these staves begins with an '8' above the staff line, indicating an eighth-note rhythm. The key signatures for these staves are: 12th staff (one sharp, F#), 13th staff (one flat, Bb), 14th staff (one sharp, F#), and 15th staff (two flats, Bb, Eb). The music is written in a consistent rhythmic pattern of eighth notes across all staves.

E. J. 3 - *GAMMES - Scales - Tonleitern - Escalas.***A**

A travailler successivement
avec chacune des articulations
suivantes:

To be practised with each of
the following articulations:

Nacheinander mit den folgenden
Artikulationen zu üben:

Trabájese sucesivamente con
cada una de las siguientes arti-
culaciones:

The musical score consists of eight numbered staves, each demonstrating a different articulation for a scale. The scales are written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff is marked with a '1' and shows a scale with slurs. The second staff is marked with a '2' and shows a scale with slurs and accents. The third staff is marked with a '3' and shows a scale with slurs and accents. The fourth staff is marked with a '4' and shows a scale with slurs and accents. The fifth staff is marked with a '5' and shows a scale with slurs and accents. The sixth staff is marked with a '6' and shows a scale with slurs and accents. The seventh staff is marked with a '7' and shows a scale with slurs and accents. The eighth staff is marked with an '8' and shows a scale with slurs and accents. Each staff ends with a whole note rest.

B

<p>A travailler successivement avec chacune des articulations suivantes:</p>	<p><i>To be practised with each of the following articulations:</i></p>	<p>Nacheinander mit den folgenden Artikulationen zu üben:</p>	<p><i>Trabájese sucesivamente con cada una de las siguientes articulaciones:</i></p>
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A series of 12 musical staves, each containing a complex rhythmic exercise. The exercises consist of many beamed notes, often with slurs, and are arranged in a way that suggests a continuous, flowing pattern across the staves.

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations suivantes:

Practise the Exercises above making the following alterations:

Die obigen Übungen sind nacheinander mit folgenden Alterationen zu üben:

Trabajar los Ejercicios sobrecritos, agregando sucesivamente las siguientes alteraciones.

A musical staff showing various key signatures and accidentals (flats, sharps, naturals) used for the exercises. The staff contains a sequence of notes with different accidentals, illustrating the alterations mentioned in the text.

Exemples - Examples - Z.B. - Ejemplos.

Musical staff with a 7/4 time signature and a sequence of notes. The notes are beamed together and include various accidentals. The staff ends with "etc..."

Musical staff with a 2/4 time signature and a sequence of notes. The notes are beamed together and include various accidentals. The staff ends with "etc..."

E. J. 4

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations.

Nacheinander mit folgenden Artikulationen zu üben:

Trabájase sucesivamente con cada una de las siguientes articulaciones:

1 2 3 4 5 6 7 8

RELATIF MINEUR - RELATIVE MINOR - ZUGEHÖRIGE MOLLTONART
RELATIVO MENOR

MINEUR - MINOR - MOLL - MINOR

MINEUR - MINOR - MOLL - MINOR

Musical score for guitar, consisting of 12 staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The music features a complex melodic line with many accidentals (sharps, flats, naturals) and a consistent rhythmic pattern of eighth notes. Annotations in French and English are present:

- Staff 4: MINEUR - MINOR - MOLL - MENOR
- Staff 10: MINEUR - MINOR - MOLL - MENOR
- Staff 12: MINEUR - MINOR MOLL - MENOR

MINEUR - MINOR - MOLL - MENOR

MINEUR - MINOR - MOLL - MENOR

MINEUR - MINOR - MOLL - MENOR

The musical score consists of 16 staves of music. The first five staves are in a key with three flats (B-flat major or D-flat minor). The sixth staff begins a new section with a key signature of three sharps (F# major or D# minor). The piece concludes with a key signature of two sharps (D major or B minor). The music is primarily composed of eighth-note patterns, often with a melodic line and a supporting bass line. There are three instances of the label 'MINEUR - MINOR - MOLL - MENOR' placed above the staves, indicating the minor mode of the music.

MINEUR - MINOR - MOLL - MENOR

MINEUR - MINOR MOLL - MENOR

MINEUR - MINOR - MOLL - MENOR

This musical score consists of 15 staves of music, primarily featuring sixteenth-note patterns. The notation includes various accidentals (sharps, naturals, flats) and dynamic markings. The piece is divided into sections by double bar lines. The annotations 'MINEUR - MINOR - MOLL - MENOR' are placed above the staves to indicate the key signature for different parts of the music. The first annotation is on the third staff, the second is on the seventh staff, and the third is on the thirteenth staff.

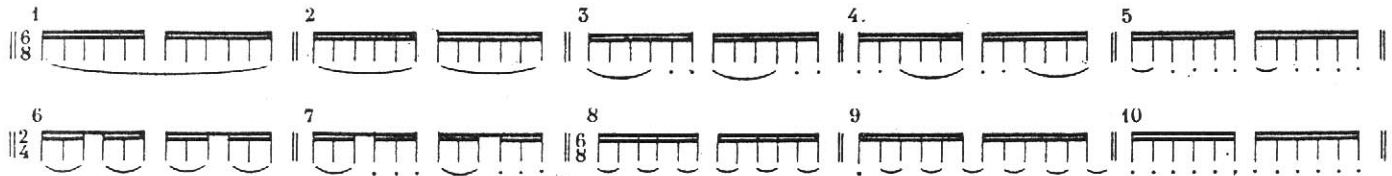
E. J. 5 — *GAMMES CHROMATIQUES* — *Chromatic scales* — *Chromatische Tonleitern* — *Escalas cromáticas*.

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciones:



A

B

C

D

E

F

G

H

I

J

K

L

N.B. — *La Méthode contient tout ce qui concerne les Gammes. Toutefois, les élèves qui voudront avoir sous la main un recueil spécial pour ce travail journalier se procureront utilement l'ouvrage de GARIBOLDI: "ÉTUDE COMPLÈTE DES GAMMES POUR FLÛTE"*

A E. J. 6 - INTERVALLES - Intervals - Intervalle - Intervalos

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciones:

1 2 3 4 5 6 7 8

B A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciones:

1 2 3 4 5 6 7 8 9

Travailler chacun des Exercices ci-dessus en y ajoutant successivement les altérations suivantes:

Practise each of the exercises above making the following alterations:

Jede der obigen Übungen ist nacheinander mit folgenden Alterationen zu arbeiten:

Trabájese cada uno de los sobrescritos Ejercicios agregando sucesivamente las siguientes alteraciones.

Exemples - Examples - Beispiel - Ejemplos

E. J. 7

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articuciones:

Lorsque l'élève aura suffisamment travaillé cet Exercice comme il est dit ci-dessus, il le travaillera à l'octave supérieure et dans les mêmes conditions.

When this exercise has been practised sufficiently as it is written above, the student will practise it an octave higher in the same manner.

Hat der Schüler diese Übung wie angegeben ausreichend studiert, so spiele er sie in gleicher Weise in der höheren Oktave.

Cuando haya trabajado suficientemente el alumno dicho ejercicio como se ha dicho arriba, lo trabajará en la octava superior, y en las mismas condiciones.

Travailler l'Exercice ci-dessus en y ajoutant successivement les altérations suivantes:

Practise the exercise above making the following alterations:

Folgende Alterationen sind nacheinander in obige Übung einzuführen:

Trabájese el sobrescrito Ejercicio agregándole sucesivamente las siguientes alteraciones:

Exemples - Examples - Beispiel - Ejemplos

N.B. - Arrivé à cet endroit de la Méthode, l'élève travaillera utilement les études de mécanisme des "EXERCICES TECHNIQUES POUR LA FLÛTE" de MARCEL MOYSE.

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations.

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articulaciones:



A

B

C

D

E

F

G

Exemple - Example - Beispiel - Ejemplos

Travailler les Exercices ci-dessus en y ajoutant successivement les altérations (1.2.3.4.5.6) qui terminent respectivement chacun d'eux.

Practice each of the exercises above making the alterations (1.2.3.4.5.6) which are written at the end of each exercise.

Obige Übungen sind nacheinander mit den jeweils angefügten Alterationen (1.2.3.4.5.6) zu spielen.

Trabájense los sobrescritos Ejercicios, agregándoles sucesivamente las alteraciones (1.2.3.4.5.6) que terminan respectivamente cada uno de ellos.



E. J. 9 - ARPEGES - Arpeggios - Gebrochene Akkorde - Arpeggios

A travailler successivement avec cha-
cune des articulations suivantes:

To be practised with each of the follow-
ing articulations:

Nacheinander mit folgenden Artiku-
lationen zu üben:

Trabájese successivamente con cada una
de las siguientes articulaciones:

A

B

C

D

E

F

G

Travailler les Exercices ci dessus en y ajoutant successivement les alterations (1.2.3.4.5.6.) qui terminent respectivement chacun d'eux.
 Practise each of the exercises above making the alterations (1.2.3.4.5.6.) which are written at the end of each exercise.
 Die Übungen sind nacheinander mit den angefügten Alterationen (1.2.3.4.5.6.) zu spielen.
 Trabájense los sobrescritos Ejercicios agregándoles successivamente las alteraciones (1.2.3.4.5.6.) que terminan respectivamente cada uno de ellos.

Exemple

Ejemplo

etc...

E.J. 10

A travailler successivement avec cha-
cune des articulations suivantes:

To be practised with each of the follow-
ing articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabájese sucesivamente con cada una
de las siguientes articulaciones:

This image shows a page of musical notation, likely for a guitar or piano, consisting of 15 staves. The notation is written in a single system across the page. Each staff contains a series of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) indicating the pitch. The music appears to be a single melodic line. The staves are arranged vertically, and the notation is consistent throughout the page. There are some small 'x' marks on the second staff, possibly indicating a specific fingering or a correction. The overall layout is clean and professional, typical of a music manuscript or a printed score.

E. J. 11 - ARPÈGES BRISÉS - Broken arpeggios - Gebrochene Arpeggien - Arpeggios rotos

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articuciones:

10 numbered musical staves (1-10) showing different articulation techniques for broken arpeggios. Each staff contains a sequence of notes with various slurs and accents indicating the specific articulation method.

Main musical score for broken arpeggios, consisting of 14 staves of music in treble clef with a 9/8 time signature. The music features various chromatic and diatonic arpeggiated patterns with different articulations.

This page contains 15 staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style, likely for a piano or guitar accompaniment. The notation includes various note values, rests, and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the 15th staff.

This page contains 15 staves of musical notation. The notation is written in a single system across the page. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several instances of accidentals, including sharps and flats, scattered throughout the piece. The overall style is that of a technical exercise or a short composition for a single melodic line.

A page of musical notation consisting of 15 staves. Each staff contains a series of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and stems. The notation is dense and appears to be a technical exercise or a short piece of music. The staves are arranged vertically, and the music flows from top to bottom. The paper shows some signs of age and wear.

E. J. 12 - ARPÈGES - Arpeggios - Arpeggien - Arpeggios

A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabájese sucesivamente con cada
una de las siguientes articulaciones:

1 2 3 4 5 6 7 8

This page contains 12 staves of musical notation, likely for a piano or guitar. The notation is written in a single system across the page. Each staff begins with a treble clef. The music is characterized by a complex, chromatic melodic line that moves through various keys, as indicated by the frequent use of sharps and flats. The rhythm is primarily eighth and sixteenth notes, often beamed together in groups. The overall texture is dense and technically demanding. The piece concludes with a double bar line and a final note on the twelfth staff.

E.J. 13 - ARPÈGES BRISÉS - Broken arpeggios - Gebrochene Arpeggien - Arpeggios rotos

A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabájese sucesivamente con cada
una de las siguientes articulaciones:

10 numbered musical exercises (1-10) showing various articulation techniques for broken arpeggios. Exercises 1-4 are in 12/8 time, and exercises 5-10 are in 4/4 time. Each exercise shows a sequence of notes with different articulation marks (accents, slurs, etc.) to be practiced.

Main musical score for E.J. 13, consisting of ten staves of broken arpeggio exercises. Each staff contains a sequence of notes with various articulations (accents, slurs, etc.) and accidentals (sharps, flats, naturals). The exercises are designed to be practiced successively, focusing on different articulation techniques.

This page of musical notation is arranged in 12 horizontal staves. The notation is written in a style typical of guitar sheet music, using a treble clef and a key signature of one flat (B-flat major or D minor). The music consists of a series of chords and melodic fragments, often with a rhythmic pattern of eighth or sixteenth notes. The notation includes various accidentals such as sharps (#) and flats (b), and some notes are marked with a 'b' above them, possibly indicating a specific fingering or a natural sign. The overall structure is a continuous sequence of musical phrases across the staves.

E.J. 14

A travailler successivement avec chacune des articulations suivantes:

To be practised with each of the following articulations:

Nacheinander mit folgenden Artikulationen zu üben:

Trabájese sucesivamente con cada una de las siguientes articuciones:

1 2 3 4 5 6 7 8

A

B

C

D

E

F

G

H

I

J

K

L

I.L. 16588

E.J. 15

A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabájese sucesivamente con cada
una de las siguientes articulaciones:

1  2  3  4 Triple coup de langue
Triple tonguing
Dreifacher Zungenstoss
Triple golpe de lengua

A 

B 

E. J. 16

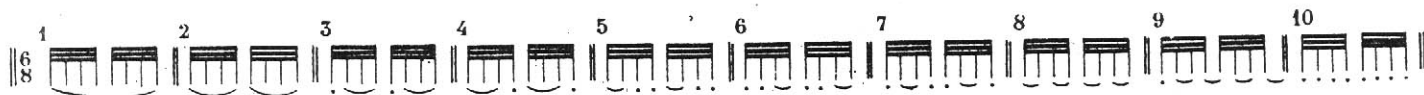
A travailler successivement avec
chacune des articulations suivantes:

To be practised with each of the
following articulations:

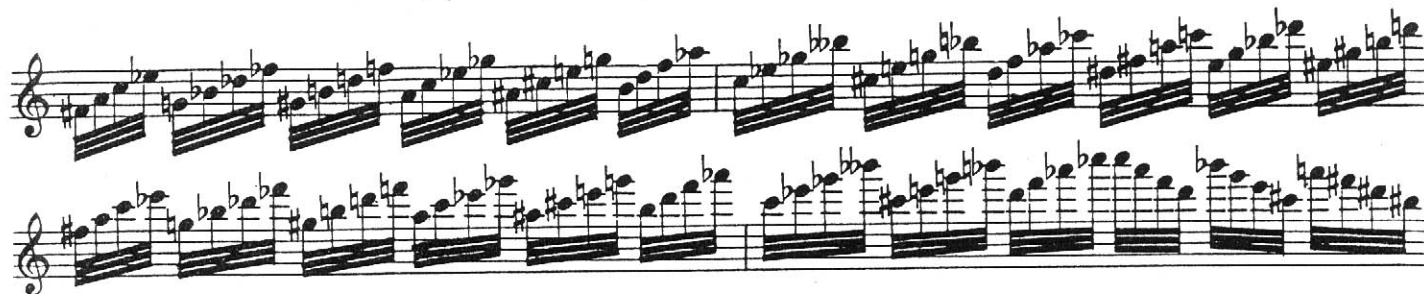
Nacheinander mit folgenden Arti-
kulationen zu üben:

Trabájese sucesivamente con cada
una de las siguientes articulaciones:

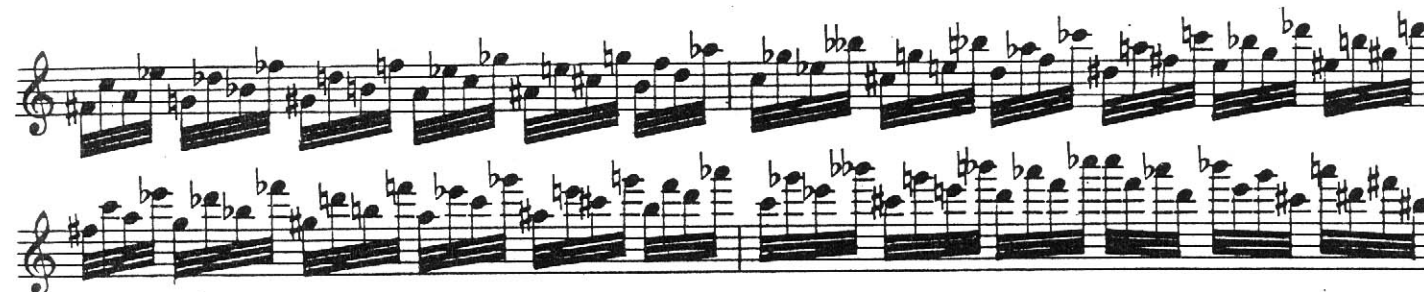
1 2 3 4 5 6 7 8 9 10



A



B



E. J. 17 - SUR LE TRILLE - Trills - Triller - Sobre el Trino.

N.B. - Arrivé à la fin de la Quatrième Partie de la Méthode, l'élève travaillera utilement les ouvrages suivants :

- | | |
|--------------|--|
| MARCEL MOYSE | EXERCICES TECHNIQUES POUR LA FLÛTE (Liaisons) |
| GARIBOLDI | GRANDS EXERCICES POUR LA FLÛTE |
| » | DOUZE ÉTUDES DE PERFECTIONNEMENT ET DE VIRTUOSITÉ POUR FLÛTE |
| » | GRANDES ÉTUDES DE STYLE POUR LA FLÛTE |
| REICHERT | SEPT EXERCICES JOURNALIERS, annotés par F. CARATGE |
| P. CAMUS | DOUZE ÉTUDES POUR LA FLÛTE |
| DROUET | VINGT-CINQ ÉTUDES CÉLÈBRES POUR LA FLÛTE, revues par L. FLEURY |