

Ed. Larivière



EXERCICES

et Etudes

doigtés pour

la harpe chromatique

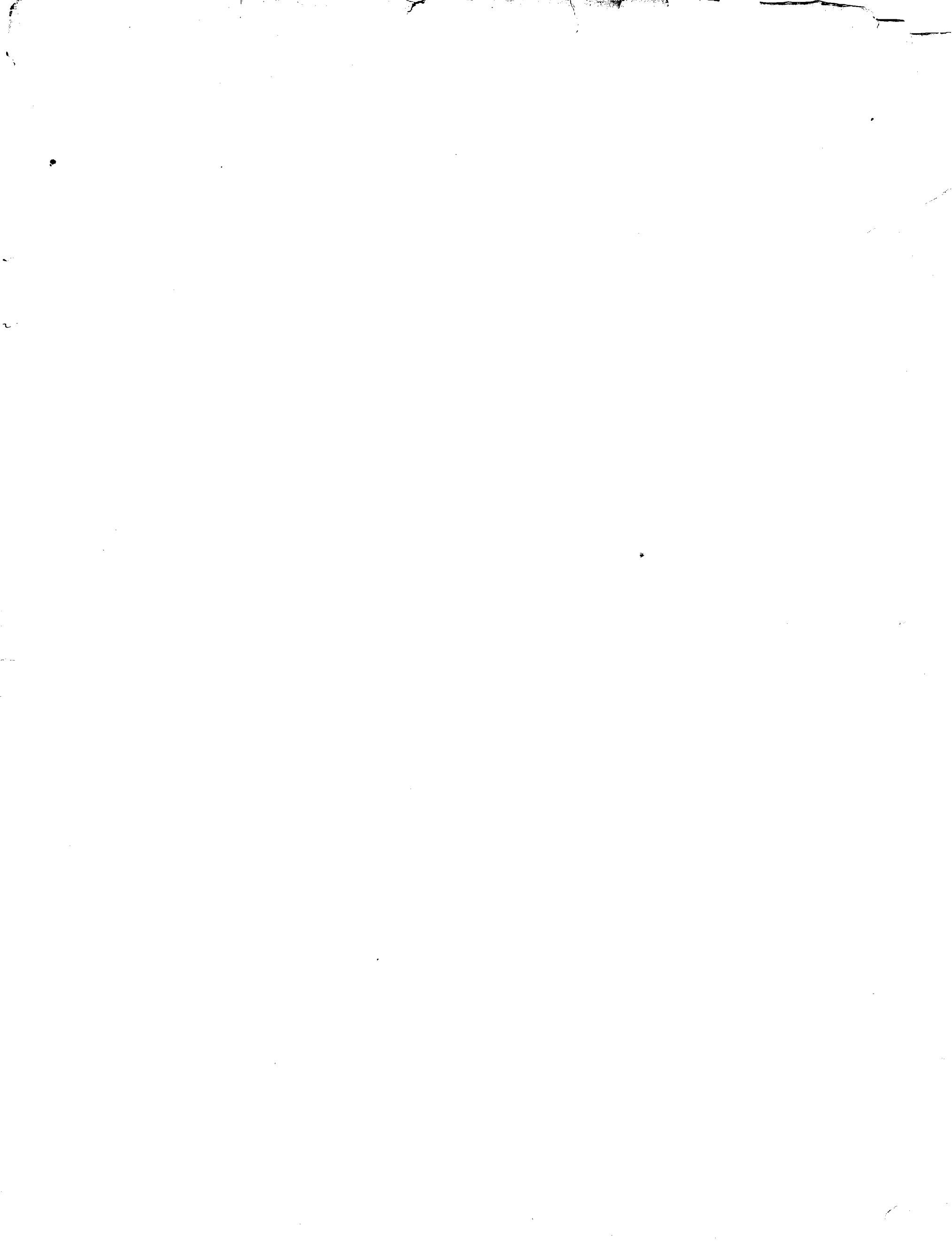
Par

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Paris, ALPHONSE LEDUC, Editeur, 3, Rue de Grammont

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NOTES EXPLICATIVES

Le N° 1 renferme une série d'exercices à deux, trois et quatre notes, qui ont pour but de délier les doigts. Dans les exercices à deux notes, les deux doigts qui ne sont pas employés devront rester posés sur les cordes devant lesquelles ils se trouvent naturellement. Il en sera de même du doigt inactif dans les exercices à trois notes.

On devra multiplier les exercices qui peuvent se faire avec différents doigtés, en étudiant chacun de ces doigtés d'une main, avec tous les autres doigtés de l'autre main.

EXEMPLE



Le N° 2 est composé d'un thème en accords plaqués de la main droite. La décomposition de ces accords offre quarante-huit différentes batteries, dont on devra former autant de variations en reproduisant chacune de ces batteries sur tous les accords du thème. La main gauche reste toujours la même que dans le thème.

N° 3. Reproduction des variations précédentes, qui, cette fois, appartiennent à la main gauche, la droite restant la même que dans le thème.

N° 4. Les accords placés en tête de ces exercices devront leur servir de base, c'est-à-dire qu'il faudra reproduire leur harmonie sous toutes les formes d'arpèges indiquées par les premiers temps de la mesure.

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EXERCICES ET ÉTUDES

Doigtés pour
HARPE CHROMATIQUE
par M^{lle} L. DELCOURT

ED. LARIVIÈRE

Op. 9.

N° 1

2 1 2 1 3 1 3 1 2 4 1 4 1 2 4 1 3 2 4 1 3 2 3 1 4 2 3 1 4

2 1 2 1 3 1 3 1 2 4 1 4 1 2 4 1 3 2 4 1 3 2 3 1 4 2 3 1 4

2 1 2 1 3 1 3 1 2 4 1 4 1 2 4 1 3 2 4 1 3 2 3 1 4 2 3 1 4

2 1 2 1 3 1 3 1 2 4 1 4 1 2 4 1 3 2 4 1 3 2 3 1 4 2 3 1 4

2 1 3 1 3 1 2 4 1 4 1 2 4 1 3 2 4 1 3 2 3 1 4 2 3 1 4

3 4 3 2 1 2 2 1 3 1 4 1 4 1 3 2 1 2 1 3 4 1 4 3 4 1 3 2 1 2

2 1 2 1 3 1 3 1 2 4 1 4 1 2 4 1 3 2 4 1 3 2 3 1 4 2 3 1 4

2 1 2 1 3 1 3 1 2 4 1 4 1 2 4 1 3 2 4 1 3 2 3 1 4 2 3 1 4

4 3 2 3 4 2 3 2 1 3 2 3 4 2 1 2 4 1 2 3 1 2 1 3 1 2 1 4 1 2 1

3 2 1 2 4 3 2 3 4 2 3 2 1 3 2 3 3 2 1 2 3 1 2 1 3 1 2 1 4

4 3 2 3 4 2 3 2 1 3 2 3 4 2 1 2 3 2 1 2 3 1 2 1 4 1 2 1

4 3 2 3 4 2 3 2 1 3 2 3 4 2 1 2 3 2 1 2 3 1 2 1 4 1 2 1

1 4 2 4 4 3 1 3 4 1 3 1 4 3 4 3 2 1 2 3 1 2 3 1 2 1 3 1 2 1

1 3 2 3 3 2 1 2 3 1 2 1 3 1 2 1 1 3 2 3 4 3 2 3 4 2 3 2 4 2 3 2

1 4 2 4 4 3 1 3 4 1 3 1 4 3 4 3 2 1 2 3 1 2 3 1 2 1 3 1 2 1

1 3 2 3 3 2 1 2 3 1 2 1 3 1 2 1 1 3 2 3 1 2 3 2 4 3 2 3 4 2 3 2

2 4 3 4 4 2 1 2 4 1 2 1 1 3 2 3 2 2 1 2 3 2 1 2 4 1 3 1

1 3 2 3 3 1 2 1 1 3 4 3 1 3 2 3 3 2 1 2 3 1 2 3 3 1 2 1 4 1 3 1

4 2 3 2 1 3 4 3 1 3 2 3 3 2 1 2 3 2 1 2 3 1 2 3 2 4 1 3 1

4 2 3 2 1 3 4 3 1 3 2 3 3 2 1 2 3 1 2 3 1 2 3 3 1 2 1 4 1 3 1

1 4 3 4 3 1 2 1 3 1 2 1 4 1 3 1 4 1 3 1 4 1 3 1 4 1 3 1

3 1 2 1 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2

1 4 3 4 3 1 2 1 3 1 2 1 4 1 3 1 4 1 3 1 4 1 3 1 4 1 3 1

3 1 2 1 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2 4 2 3 2

THÈME

N° 2

(Voyez les notes explicatives)

Place fingers as in the first variation use them - 1st variat

1^{re} Variation. 2^{me} 3^{me} 4^{me} 5^{me} 6^{me} 7^{me} 8^{me}

MAIN DROITE

(1) On doit terminer toutes les variations par un accord plaqué.

THÈME

N° 3

(Voyez les notes explicatives)

MAIN GAUCHE

1^{re} Variation 2^{me} 3^{me} 4^{me} 5^{me} 6^{me} 7^{me} 8^{me}

9^{me} 10^{me} 11^{me} 12^{me} 13^{me} 14^{me} 15^{me} 16^{me}

17^{me} 18^{me} 19^{me} 20^{me} 21^{me} 22^{me} 23^{me} 24^{me}

25^{me} 26^{me} 27^{me} 28^{me} 29^{me} 30^{me} 31^{me} 32^{me}

33^{me} 34^{me} 35^{me} 36^{me} 37^{me} 38^{me} 39^{me} 40^{me}

41^{me} 42^{me} 43^{me} 44^{me} 45^{me} 46^{me} 47^{me} 48^{me}

(1) On doit terminer toutes les variations par un accord plaqué.

Nº 4

Musical notation for the beginning of the piece, showing a treble and bass clef with chords and a few notes.

First system of musical notation with a treble and bass clef, featuring a rhythmic pattern of eighth notes and quarter notes with a '4' marking.

Second system of musical notation with a treble and bass clef, featuring a rhythmic pattern of eighth notes and quarter notes with a '3' marking.

Third system of musical notation with a treble and bass clef, featuring a rhythmic pattern of eighth notes and quarter notes with a '2' marking.

Fourth system of musical notation with a treble and bass clef, featuring a rhythmic pattern of eighth notes and quarter notes.

Fifth system of musical notation with a treble and bass clef, featuring a rhythmic pattern of eighth notes and quarter notes.

Sixth system of musical notation with a treble and bass clef, featuring a rhythmic pattern of eighth notes and quarter notes.

Seventh system of musical notation with a treble and bass clef, featuring a rhythmic pattern of eighth notes and quarter notes.

N° 5 **N° 6**

N° 7

N° 8

N° 9 **N° 10**

N° 11

N° 12

N° 13

(1) La main droite commence seule; on ne joue les petites notes que lorsqu'on reprend cet exercice.

Nº14

Musical score for exercise Nº14, consisting of piano and violin parts. The piano part is written in two staves (treble and bass clef) and the violin part is in a single staff (treble clef). The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The score is divided into three systems, each with two staves. Fingerings are indicated by numbers 1-4 above or below notes. The piano part features a complex rhythmic pattern with many beamed notes and slurs. The violin part is a single melodic line with similar rhythmic patterns.

Nº15

Musical score for exercise Nº15, consisting of piano and violin parts. The piano part is written in two staves (treble and bass clef) and the violin part is in a single staff (treble clef). The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The score is divided into three systems, each with two staves. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used extensively to group notes in both parts. The piano part features a complex rhythmic pattern with many beamed notes and slurs. The violin part is a single melodic line with similar rhythmic patterns.

Nº 16

The first system of exercise Nº 16 consists of two staves. The right hand (treble clef) and left hand (bass clef) both play in a 2/4 time signature with a key signature of one flat (B-flat). The music features a series of eighth-note patterns with slurs and fingerings (1-2, 3-4, 2-1, 3-4) indicated above the notes.

The second system of exercise Nº 16 continues the eighth-note patterns from the first system. It includes various slurs and fingerings such as 1-2-3-4, 2-3-4-1, and 3-4-1-2, with some notes beamed together.

The third system of exercise Nº 16 shows further development of the eighth-note exercises. It features slurs and fingerings like 3-1-3-1, 2-1-3-1, and 1-2-1-2, with some notes beamed together.

Nº 17

The first system of exercise Nº 17 consists of two staves. The right hand (treble clef) and left hand (bass clef) both play in a 2/4 time signature with a key signature of one flat (B-flat). The music features a series of eighth-note patterns with slurs and fingerings (3-2-1-3, 2-1, 2-4, 3) indicated above the notes.

The second system of exercise Nº 17 continues the eighth-note patterns from the first system. It includes various slurs and fingerings such as 2-3, 3-4, 3-4-1-2, 2-1, 1-3, and 3-1-3-1, with some notes beamed together.

The third system of exercise Nº 17 shows further development of the eighth-note exercises. It features slurs and fingerings like 2-3-1, 3-1, 1-3-1, 1-2-1, 2-1, 2-3, and 1-4, with some notes beamed together.

Nº 18

Exercise Nº 18 is a piano exercise in 2/4 time, B-flat major. It consists of two systems of piano accompaniment. The first system has two staves: the upper staff is in treble clef and the lower in bass clef. The second system also has two staves: the upper staff is in treble clef and the lower in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or fours. Fingerings (1-4) and slurs are used throughout to guide the performer. The exercise concludes with a final cadence in the lower staff of the second system.

Nº 19

Nº 20

Exercises Nº 19 and Nº 20 are piano exercises in 2/4 time, B-flat major. Each exercise consists of two systems of piano accompaniment, each with a treble and bass staff. Nº 19 features a steady eighth-note accompaniment in the bass with a more melodic line in the treble. Nº 20 has a similar structure but with more complex rhythmic patterns in the bass line. Both exercises include fingerings and slurs to indicate phrasing and technique.

Nº 21

Nº 22

Exercises Nº 21 and Nº 22 are piano exercises in 2/4 time, B-flat major. Each exercise consists of two systems of piano accompaniment, each with a treble and bass staff. Nº 21 features a steady eighth-note accompaniment in the bass with a more melodic line in the treble. Nº 22 has a similar structure but with more complex rhythmic patterns in the bass line. Both exercises include fingerings and slurs to indicate phrasing and technique.

Nº 23

Nº 24

Exercises Nº 23 and Nº 24 are piano exercises in 2/4 time, B-flat major. Each exercise consists of two systems of piano accompaniment, each with a treble and bass staff. Nº 23 features a steady eighth-note accompaniment in the bass with a more melodic line in the treble. Nº 24 has a similar structure but with more complex rhythmic patterns in the bass line. Both exercises include fingerings and slurs to indicate phrasing and technique.

Nº 25

Nº 26

Nº 27

Nº 28

Nº 29

Nº 30

Nº 31

Nº 32

Nº 33

Nº 34

Nº 35

1^{re} ÉTUDE

N^o 36 Allegro.

The musical score is written for piano in G minor, 3/4 time, and consists of six systems of two staves each. The piece is marked 'Allegro' and includes dynamic markings of piano (*p*) and forte (*f*). The notation is characterized by rapid sixteenth-note passages in the right hand, often with slurs and accents. Fingerings are indicated by numbers 1-4 above or below notes. The left hand provides a steady accompaniment with chords and single notes. The score concludes with a double bar line and the word 'FIN' in the upper right corner.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of eighth-note patterns in the bass clef, with some notes beamed together. Fingerings are indicated by numbers 1-4. A dynamic marking of *f* (forte) is present. The system concludes with a fermata over a final chord.

Second system of musical notation. It continues the piece with similar eighth-note patterns in the bass clef. A dynamic marking of *mf* (mezzo-forte) is present. The system ends with a fermata over a final chord.

Third system of musical notation. This system features a more complex texture with chords in the treble clef and eighth-note patterns in the bass clef. Fingerings are clearly marked throughout.

Fourth system of musical notation. It continues with intricate eighth-note patterns in the bass clef and chords in the treble clef. A dynamic marking of *mf* is present. The system concludes with a fermata over a final chord.

Fifth system of musical notation. This system includes a *Cresc.* (crescendo) marking. It features a series of eighth-note patterns in the bass clef. Dynamic markings of *f* and *mf* are present. The system ends with a fermata over a final chord.

Sixth system of musical notation. It begins with a *Cresc.* marking. The music features eighth-note patterns in the bass clef and chords in the treble clef. Dynamic markings of *f* and *ff* (fortissimo) are present. The system concludes with a fermata over a final chord and the instruction *D.C.* (Da Capo).

№ 37

Exercise № 37 consists of eight measures. The first measure includes a fingering diagram: the right hand has fingers 4, 3, 2, 1, 4, 3, 2, 1, and the left hand has fingers 4, 3, 2, 1. The piece is in common time (C) and features a continuous eighth-note pattern in both hands.

№ 38

Exercise № 38 consists of eight measures. The time signature is 3/4. The right hand plays a continuous eighth-note pattern, while the left hand plays a continuous quarter-note pattern.

№ 39

Exercise № 39 consists of eight measures. The time signature is 3/4. The right hand plays a continuous eighth-note pattern, and the left hand plays a continuous quarter-note pattern.

Measures 9-16 of exercise № 39. The right hand continues with a continuous eighth-note pattern, and the left hand continues with a continuous quarter-note pattern.

Measures 17-24 of exercise № 39. The right hand continues with a continuous eighth-note pattern, and the left hand continues with a continuous quarter-note pattern.

Measures 25-32 of exercise № 39. The right hand continues with a continuous eighth-note pattern, and the left hand continues with a continuous quarter-note pattern.

Nº 40

Musical score for exercise Nº 40, featuring a treble and bass clef with various fingerings.

Nº 41

Musical score for exercise Nº 41, featuring a treble and bass clef with various fingerings.

Nº 42

Musical score for exercise Nº 42, featuring a treble and bass clef with various fingerings.

Nº 43

Musical score for exercise Nº 43, featuring a treble and bass clef with various fingerings.

Nº 44

Musical score for exercise Nº 44, featuring a treble and bass clef with various fingerings.

Musical score for exercise Nº 44, featuring a treble and bass clef with various fingerings.

Nº 45

Musical score for exercise Nº 45, featuring a treble and bass clef with various fingerings.

2^{me} ÉTUDE

N^o 46 Allegro.

The musical score is written for piano and consists of eight systems. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings: 'p' (piano), 'Cresc.' (crescendo), and 'f' (forte). Fingerings are indicated by numbers 1-4 above or below notes. The piece begins with a piano dynamic and a crescendo, reaching a forte dynamic in the sixth system, and concludes with a piano dynamic and a final flourish.

System 1: Treble and bass staves. Treble staff contains a complex melodic line with numerous fingerings (1-4) and slurs. Bass staff contains a simple accompaniment. Dynamics include *Dim.*, *p*, and *Cresc.*.

System 2: Treble and bass staves. Treble staff continues the melodic line with fingerings. Bass staff accompaniment. Dynamics include *Dim.* and *Cresc.*.

System 3: Treble and bass staves. Treble staff has a melodic line with fingerings. Bass staff accompaniment. Dynamics include *Dim.*.

System 4: Treble and bass staves. Treble staff has a melodic line with fingerings. Bass staff accompaniment. Dynamics include *p* and *Cresc.*.

System 5: Treble and bass staves. Treble staff has a melodic line with fingerings. Bass staff accompaniment. Dynamics include *Cresc.*, *p*, and *Cresc.*.

System 6: Treble and bass staves. Treble staff has a melodic line with fingerings. Bass staff accompaniment. Dynamics include *p*, *Cresc.*, *poco*, and *a*.

System 7: Treble and bass staves. Treble staff has a melodic line with fingerings. Bass staff accompaniment. Dynamics include *poco.*, *ff*, and a repeat sign.

Nº 47

4 3 2 1 4 3 2 1

First system of musical notation for exercise No. 47, featuring a treble and bass clef with a common time signature. The piece begins with a series of sixteenth-note runs in both hands, with the right hand starting on a higher register than the left. The notation includes slurs and fingering numbers (1-4) above the notes.

Second system of musical notation for exercise No. 47, continuing the sixteenth-note runs in both hands. The right hand continues to play in a higher register, while the left hand moves down. The piece concludes with a final flourish in the right hand.

Nº 48

Allegro.

3/4 3/4

1 3 4 2 1 3 4 2

First system of musical notation for exercise No. 48, marked 'Allegro'. It is in 3/4 time and features a treble and bass clef. The right hand has a melodic line with slurs and fingering, while the left hand provides a rhythmic accompaniment. The key signature has two flats.

1 3 4 2 1 3 4 2

Second system of musical notation for exercise No. 48, continuing the melodic and rhythmic patterns. The right hand features slurs and fingering, and the left hand continues its accompaniment.

4 3 2 1 4 3 2 1

Third system of musical notation for exercise No. 48, showing further development of the melodic line in the right hand and the accompaniment in the left hand.

4 3 2 1

Fourth system of musical notation for exercise No. 48, concluding the piece with a final melodic phrase in the right hand and a final chord in the left hand.

Nº 58

Nº 59

Nº 60

Nº 61

Nº 62

Nº 63

Nº 64

Nº 65

3^{me} ÉTUDE

Allegro con fuoco.

N^o 80

p *Cresc.*

Cresc. *p* *Cresc.*

f *p*

f *Cresc.*

f

p *Cresc.* *p* *Legato.* *Cresc.*

First system of musical notation. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a supporting line. Dynamics include *p* and *Cresc.*. Fingerings are indicated with numbers 1-4.

Second system of musical notation. Treble clef contains chords and a melodic phrase. Bass clef contains a complex line with many slurs and fingerings. Dynamics include *p*.

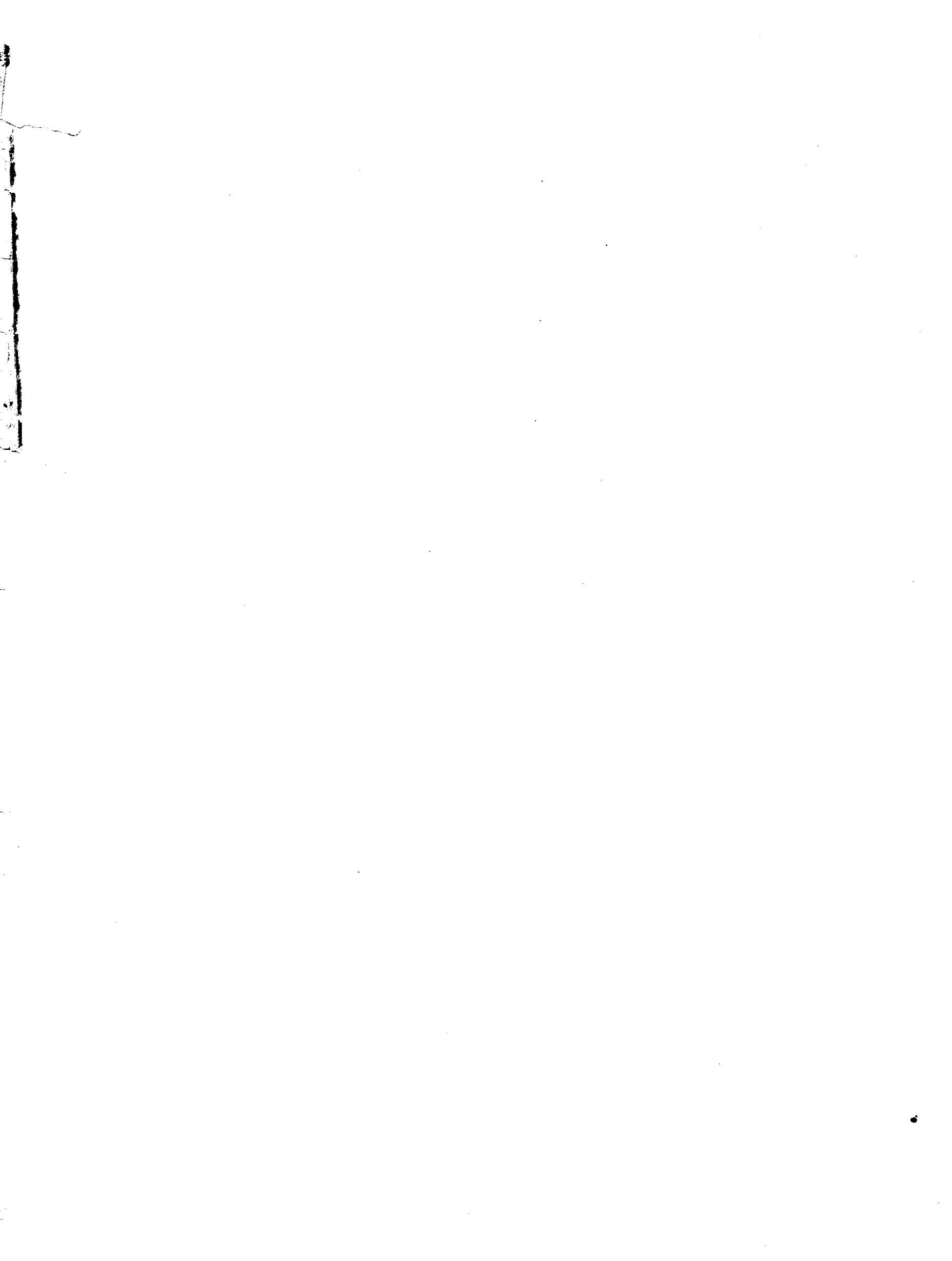
Third system of musical notation. Treble clef contains a melodic line with slurs and fingerings. Bass clef contains a supporting line. Dynamics include *p* and *Cresc.*. A *f* dynamic appears in the final measure.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and fingerings. Bass clef contains a supporting line. Dynamics include *Dim.*, *poco*, and *a poco*.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and fingerings. Bass clef contains a complex line with many slurs and fingerings. Dynamics include *Cresc.*.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and fingerings. Bass clef contains a complex line with many slurs and fingerings. Dynamics include *f*.





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