

Sixante



pour

Cor-Alto
(premier Cor)

composées

par

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Second Cor du Prince de Saxe-Cobourg-Gotha

Propriété des Editeurs.

Oeuv. 5.

Liv. I.

Pr. 3 Mark.

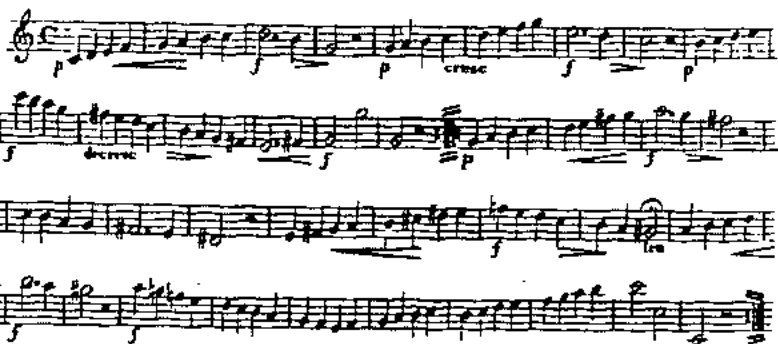
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Exemplaire dans les Archives de l'Institut

ÜBUNGEN FÜR DAS ERSTE HORN.

Nº 1.

MODERATO.



Nº 2.

MODERATO.



Nº 3.*

ALLEGRO.



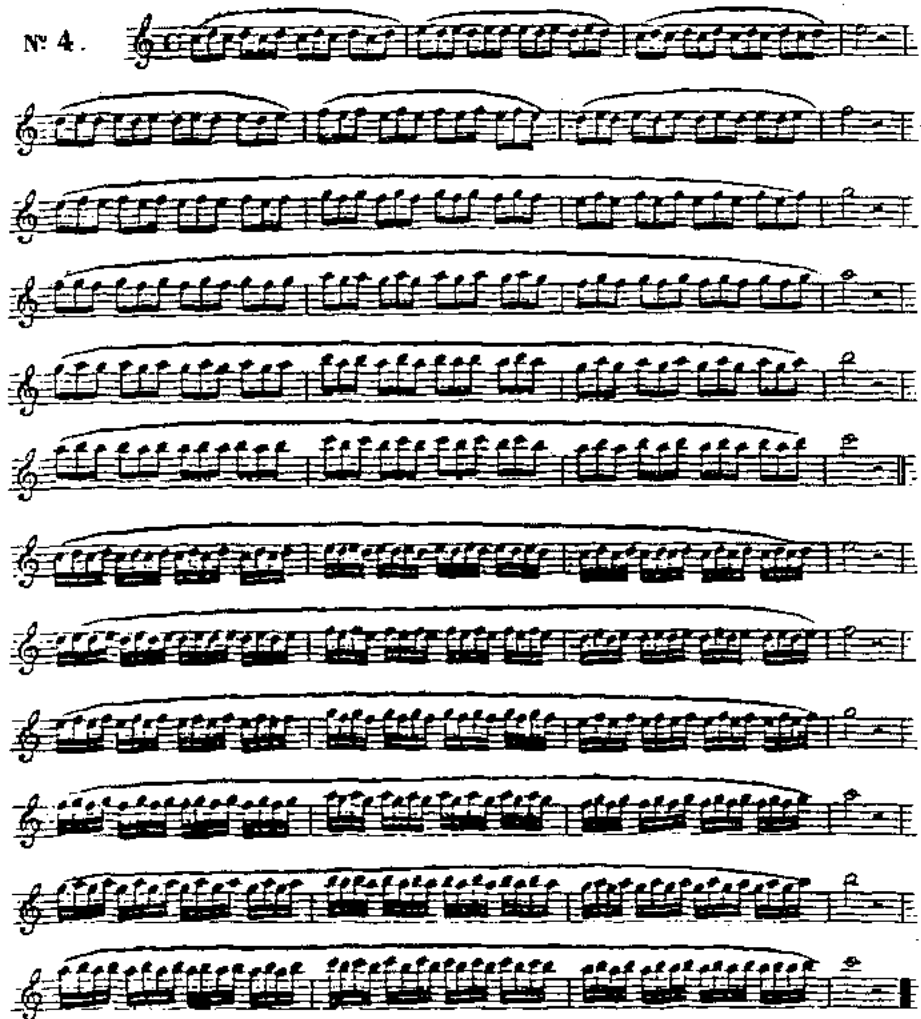
Anmerkung. Es wird von Noten gesagt die mit * bezeichneten Nummern auch auf die unten angezeigte Art zu üben.

Nº 4.



Anmerkung. zu N^o 4. Diese Übung welche zur Vorbereitung des Trillers dient, versuche man Anfangs ganz langsam in gleichmäßigen nach einander folgenden Schlägen, jeden einzelnen Ton muss deutlich, und Einer dem Andern in Ansehung der Stärke und Länge (oder Dauer) ganz gleich sein.

N^o 4.



Nº 5*

ALLEGRO.

Exercise Nº 5 is an allegro piece in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with a dynamic marking of *p* (piano). The second staff continues the pattern, with a *cresc.* (crescendo) marking. The third staff features a *f* (forte) dynamic. The fourth staff includes a *dim.* (diminuendo) marking. The fifth staff concludes the exercise with a *cresc.* marking.

Nº 5.

Nº 6.

ADAGIO.

Exercise Nº 6 is an adagio piece in 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of quarter and eighth notes, with a dynamic marking of *p* (piano). The second staff continues the pattern, with a *f* (forte) dynamic marking.

Nº 7.*

ALLEGRO.

Exercise Nº 7 is an allegro piece in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with a dynamic marking of *p* (piano). The second staff continues the pattern, with a *cresc.* (crescendo) marking. The third staff features a *f* (forte) dynamic.

Nº 7.

No. 8*
ALLEGRO

No. 8.

No. 9*
ALLEGRETTO

No. 9.

Nº 10.

ALLEGRO.



Nº 10.

Nº 11.
ADAGIO.



Nº 12*

ALLEGRO.



Nº 12.



Nº 13.

MAESTRO.



Nº 14.
VIVACE.

Musical score for exercise Nº 14, VIVACE. The score consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by rapid sixteenth-note patterns. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo). There are also markings for *acc.* (accelerando) and *tr.* (trill).

Nº 15.
MODERATO.

Musical score for exercise Nº 15, MODERATO. The score consists of 4 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features eighth-note patterns. Dynamics include *f* (forte) and *p* (piano).

Nº 16.

ALLEGRETTO.

Musical score for Nº 16, Allegretto. The score consists of 12 staves of music in 2/4 time. The melody is written for a trumpet, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The tempo is marked 'ALLEGRETTO.' and the key signature has one flat (B-flat). The score ends with a double bar line.

Nº 17.

ADAGIO.

Allegro.

Musical score for Nº 17, Adagio. The score consists of 2 staves of music in 2/4 time. The tempo is marked 'ADAGIO.' and the key signature has one flat (B-flat). The first staff ends with a double bar line, and the second staff begins with a new tempo marking 'Allegro.'

cresc.

ritardando. *pp*

a Tempo.

№ 18.

PICO ANDANTE.

p

dolce.

p

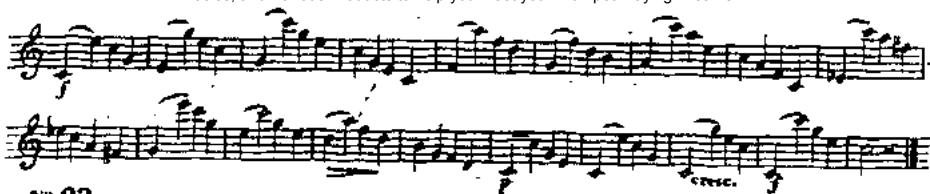
a Tempo. *ritard.* *p*

p

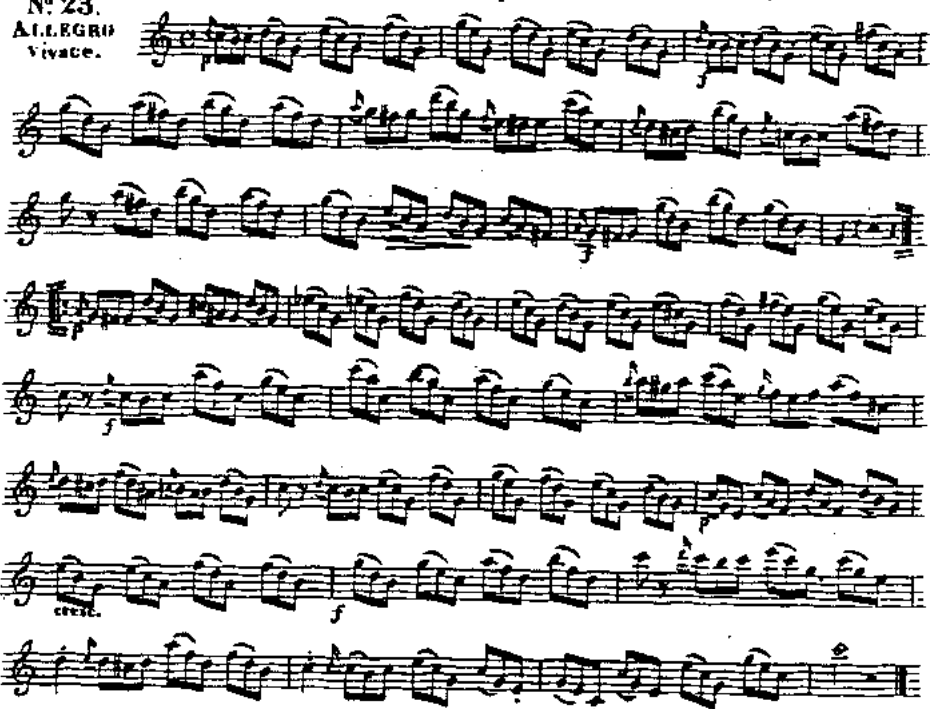
Nº 19.
MODERATO.**Nº 20.**
**ALLEGRO
VIVACE.**

№ 21.
PRESTO.

№ 22.
MODERATO
risoluto.



No. 23.
ALLEGRO
Vivace.



No. 24.
ADAGIO
con
espressivo.



No. 25.
PRESTO.

Nº 26.
PRELUDIO.

The musical score is written for a single melodic line on a treble clef staff. It consists of 16 measures across 11 staves. The tempo is marked 'PRELUDIO.' and the initial dynamic is 'p' (piano). The score includes various musical notations such as slurs, ties, and dynamic markings. Key markings include 'cresc.' (crescendo) at measures 1, 5, 9, and 13; 'p' (piano) at measures 1, 5, 9, and 13; and 'ritardando' at measure 15. The piece concludes with a final 'p' marking at measure 16.

Nº 27.
ALLEGRO
risoluto.



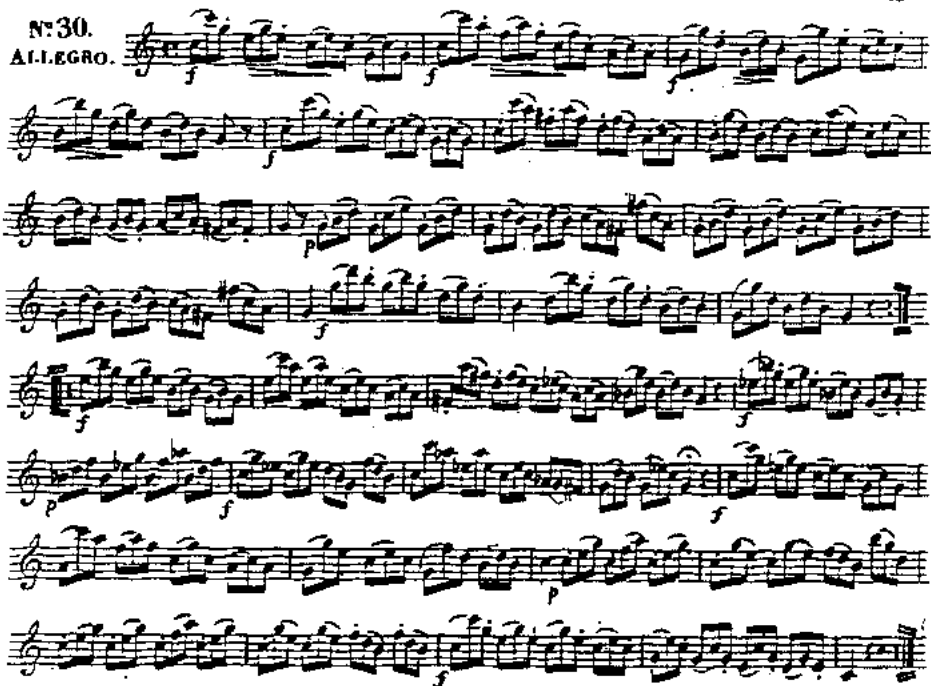
Nº 28. ANDANTINO.



Nº 29. VIVACE.

Nº 30.

Allegro.



Nº 31.

Adagio.



No. 32.

ALLEGRETTO.



No. 33.

MODERATO.

