

Edition Cranz

No. 126

Hellmesberger

Etudes de Perfection

Op. 220 Cah. I

Violon.



Jos. Hellmesberger

Professeur au Conservatoire de Vienne.

Cours moderne de Violon. Moderner Violincursus. Modern Violinplaying.

Op. 219. Exercices en forme de gammes. Uebungen in Tonleiterform.

Cah. I. Exercices très faciles. Sehr leichte Uebungen.

1^{ere} 2^{me} et 3^{me} Positions.

Cah. II. Exercices faciles avec armatures. Leichte Uebungen mit Vorzeichnungen.

1^{ere} 2^{me} et 3^{me} Positions.

Cah. III. Exercices dans toutes les positions. Uebungen in allen Lagen.

Op. 217. Etudes préparatoires modernes dans les 1^{ere} 2^{me} et 3^{me} Positions.

Moderne Vorbereitungsetuden in den ersten drei Lagen.

Op. 220. Etudes de Perfection. Ausbildungsstudien.

Cah. 1.2.3.

Op. 184. Etudes pour deux Violons à l'égard des rythmes, armatures, positions
différents coups d'archet, doubles cordes et accords à trois voix.

Duett Etuden mit Rücksicht auf Rhythmus, Vorzeichnungen, Lagen,
Stricharten und Doppelgriffe.

Cah. 1.2.3.

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AUSBILDUNGSSTUDIEN.
ETUDES DE PERFECTION.
STUDIES OF ACCOMPLISHMENT.

1.

Jos. Hellmesberger, Op. 220. Cah I.

2.

The musical score consists of ten staves of eight measures each. The key signature is G major (one sharp). The time signature is common time (indicated by a 'C'). Measure 1 starts with a measure of eighth notes followed by a repeat sign and a first ending. Measures 2 through 4 follow the same pattern. Measures 5 through 8 show variations in note placement and dynamics. Measures 9 and 10 conclude the section with a final dynamic instruction.

Musical score for a solo instrument (likely flute or piccolo) in common time, key signature of one sharp (F#). The score consists of ten staves of music, each starting with a treble clef and a sharp sign. Measure numbers 1 through 10 are indicated above the staves. The music features sixteenth-note patterns, with some measures containing grace notes and slurs. The instrumentation is indicated by a small '1' at the beginning of each staff.

The musical score consists of ten staves of eight measures each. The key signature changes throughout the piece:

- Measures 1-2: G major (two sharps)
- Measures 3-4: F# major (one sharp)
- Measures 5-6: D major (no sharps or flats)
- Measures 7-8: E major (one sharp)
- Measures 9-10: C major (no sharps or flats)
- Measures 11-12: B major (one sharp)
- Measures 13-14: A major (no sharps or flats)
- Measures 15-16: G major (two sharps)
- Measures 17-18: F# major (one sharp)
- Measures 19-20: E major (no sharps or flats)

Measure numbers are present above the first and second staves of each staff. Measures 11-12, 13-14, and 17-18 are grouped by large curved braces. Measure 20 ends with a repeat sign and a double bar line.

The musical score consists of ten staves of sixteenth-note patterns. The clefs are G, A, and F from top to bottom. Key signatures change frequently, including major and minor keys with sharps and flats. Measure numbers 1 through 10 are placed above each staff. The music features dynamic markings such as forte and piano, and performance techniques like grace notes and slurs.

6.

The musical score consists of ten staves of music, each staff starting with a treble clef and a key signature of two sharps. Measures are numbered '3' at the beginning of each staff. The music features eighth-note patterns, slurs, and grace notes. Key signatures change throughout the piece, including G major, A major, B major, and C major. Measure numbers are placed above the first note of each measure across all staves.

The musical score consists of ten staves of music. The key signature is one sharp (G major). The time signature is common time (C). Measure numbers are indicated above the notes in each staff. The music begins with a series of eighth-note patterns, followed by sixteenth-note patterns, and concludes with a final measure symbol.

8.

The musical score consists of ten staves of music for a single instrument. The music is in common time (indicated by 'C' at the beginning of each staff). The key signature changes throughout the piece, indicated by various sharps and flats. The notation includes eighth notes, sixteenth notes, and quarter notes. The first few staves show eighth-note patterns, followed by a section with sixteenth-note figures, and then another section with eighth-note patterns. The final staff ends with a fermata over the last note.

9.

A page of sheet music for piano, featuring ten staves of musical notation. The music is in common time and consists of eighth-note patterns. The first two staves are in G major (no sharps or flats). The subsequent eight staves transition through various keys, including A major (one sharp), B major (two sharps), C major (no sharps or flats), D major (one sharp), E major (two sharps), F major (one flat), G major (no sharps or flats), and A major (one sharp). Measure 9 begins with a G major section followed by a transition through B major, C major, D major, E major, F major, G major, and concludes with a final section in A major.

Sheet music for a six-string guitar, numbered 10. The music consists of ten staves of tablature with corresponding fingerings above the notes. The tuning is C major (E-A-D-G-B-E). The first staff starts with a common time signature, followed by measures in 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. Fingerings include numbers 0, 1, 2, 3, 4, and 5, with some numbers having superscripts or subscripts. The music includes various strumming patterns, single-note lines, and chords.

11.

The music consists of ten staves of musical notation for piano. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The notation is highly technical, featuring sixteenth-note patterns with various slurs and grace notes. Each note is accompanied by a number indicating its specific pitch or rhythm. The first staff starts with a 'tr' (trill) over a sixteenth-note pattern. Subsequent staves continue this pattern with variations in pitch and rhythm, often involving grace notes and slurs. The notation is dense and requires precise execution.

12.

A musical score for guitar, consisting of twelve measures of music. The music is written on six staves, each representing a different string or group of strings on the guitar. The notation includes various note heads, stems, and bar lines. Measure numbers are placed above the first few notes of each measure. The music is in common time and uses standard musical notation with a treble clef.

The musical score consists of ten staves of music for a bowed string instrument. The notation is in common time (C). The first staff begins with a treble clef, followed by a bass clef, and then returns to a treble clef. The music features continuous sixteenth-note patterns. Slurs group the notes into eighth-note equivalents. Grace notes are shown as small dots before main notes. Fingerings are indicated above the notes in several staves, such as '4' over a note in the first staff and '0 4' over a note in the second staff. Measure numbers are present in some staves: '0' and '0' in the third staff, '2' in the fourth staff, '2' and '3' in the fifth staff, '2' and '3' in the sixth staff, '0' in the seventh staff, '0' and '1' in the eighth staff, '0' and '0' in the ninth staff, and '4 2 0' and '2 0' in the tenth staff. The score concludes with a bass clef and a 'G' symbol.

Edition Cranz.

Pour Piano.

85. Album de Concert.

No. 1. *Godard*, Au matin. No. 2. *Carlier*, Scherzo. No. 3. *Hackh*, Rose d'automne. No. 4. *Leschetizky*, Valse chromatique. No. 5. *Bendel*, Idylle. No. 6. *Liszt*, Rossignol. No. 7. *Carlier*, Chant du soir. No. 8. *Fischhof*, Sérénade. No. 9. *Joseffy*, Air de Pergolèse.

86. Album de Salon.

No. 1. *Lange*, op. 32. Echos du Cœur. No. 2. *Dreyschock*, Un doux entretien. No. 3. *Jungmann*, Patrie chérie. No. 4. *Hackh*, Barcarolle espagnole. No. 5. *Wachs*, Passons au salon, Valse. No. 6. *Lebriere*, Belle de nuit. No. 7. *Kölling*, Zitherklänge. No. 8. *Carlier*, Pastorale.

75. Album de Danse. 15 Danses choisies.

26. Bendel, Fr., op. 14. Mozart Andante, Menuet, Adagio.

33. — op. 37. Feuilllets d'Album.

No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.

62. Berens, H., op. 61. Nouvelle Ecole de la Vélocité. Cah. I.

63. — op. 61. " " " Cah. II.

64. — op. 61. " " " Cah. III.

65. — op. 61. " " " Cah. IV.

44. Clementi, M., Sonatinas.

40. Czerny, C., op. 299. Etudes de la Vélocité. Cah. I.

41. — op. 299. " " " Cah. II.

42. — op. 299. " " " Cah. III.

43. — op. 299. " " " Cah. IV.

76. — op. 337. 40 Exercices journaliers.

77. — op. 365. Ecole de la Virtuosité. Liv. I.

78. — op. 365. " Liv. II.

14. Eilenberg, R., Album de six " morceaux " choisis. No. 1. J'y pense.

No. 2. Sans peur et sans reproche. No. 3. Sous les palmiers, Valse. No. 4. Mon compliment. No. 5. En traineau. No. 6. Sérénade mauresque.

13. Gillet, E., Album de six morceaux choisis. No. 1. Au Village. No. 2. Bonheur perdu, Valse. No. 3. Evocation. No. 4. Le rouet de grand'maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.

45. Gurlitt, C., op. 50. Le Début, 24 Etudes mélodiques pour les commençants. Cah. I.

46. — op. 50. do. Cah. II.

70. — op. 51. Le Progrès. 20 Etudes mélodiques. Cah. I.

71. — op. 51. do. Cah. II.

52. — op. 54. Six Sonatinas. Cah. I.

53. — op. 54. " Cah. II.

48. — op. 82. Le Premier Pas du Pianiste. 100 Exercices faciles pour les commençants. Cah. I.

49. — op. 82. do. Cah. II.

50. — op. 83. La Petite Vélocité. Cah. I.

51. — op. 83. do. Cah. II.

54. — op. 83. Velocity Studies for beginners, english fingering. Bk. I.

55. — op. 83. do. Book II.

28. Kirchner, Th., op. 105. 36 Etudes rythmiques et mélodiques. Cah. I.

29. — op. 105. do. Cah. II.

30. — op. 106. do. Cah. III.

37. — op. 106. Etudes pour servir de préparation à l'exécution des œuvres modernes. Cah. I.

38. — do. do. Cah. II.

66. Köhler, L., op. 242. La petite Vélocité. Cah. I.

67. — op. 242. do. Cah. II.

68. — op. 85. Etudes des Passages. Cah. I.

69. — op. 85. do. Cah. II.

31. Kuhlau, Fr., Sonatines, Liv. 1 (op. 20. 55. 59).

32. — Sonatines, Liv. 2 (op. 60. 88).

116. Mendelssohn-Bartholdy, F., Chansons sans Paroles

83. Mozart, W. A., 18 Sonates.

34. Olsen, Ole, Petite Suite. No. 1. Fanitul. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse-Caprice norwégienne. No. 5. Papillons.

39. Pabst, Louis, Miniaturbilder, op. 15. 20.

89. Schmitt, Al., Exercices préparatoires.

90. — Etudes op. 16. Liv. I.

91. — " II.

57. Schröder, C., op. 62. 12 Etudes journalières pour donner de la force au 4^{ème} et au 5^{ème} doigt.

58. — op. 66. 14 Etudes pour le mouvement latéral des doigts.

87. Strauss-Album.

No. 1. op. 388. Roses du Midi, Valse. No. 2. op. 448. Polka des Diplomates. No. 3. op. 427. Les Nymphes du Danube, Valse. No. 4. op. 401. Guerre joyeuse, Polka Maz. No. 5. op. 200. Voile et Couronne, Valse. No. 6. op. 415. Annina, Maz. No. 7. op. 245. Lyra, Polka. No. 8. op. 416. Une Nuit à Venise, Quadrille. No. 9. op. 432. En avant, Galop.

12. Waldteufel, E. Album de six Danses choisies.

No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Nuée d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème.

86. Ziehrer, C. M. Album.

op. 439. Werner Marche. op. 444. Les Montagnards, Valse. op. 455. Cher Bismarck ne balance pas. op. 450. L'amour par téléphone. op. 438. La Vie mondaine. op. 462. Mer Luisante. op. 437. Avec tendresse, Maz. op. 442. Un baiser à l'univers. op. 433. La Nerveuse, Polka. op. 451. Suivez-moi, Galop.

Pour Piano à 4 mains.

25. Diabelli, A., op. 149. Vingt-huit Etudes mélodiques sur cinq notes.

Pour Piano et Violon.

1. Album moderne. Vol. I.

No. 1. *Barbier*, Berceuse. No. 2. *Eilenberg, R.*, Carmen Sylva. No. 3. *Newell*, Rêverie. No. 4. *Laub*, Canzonetta. No. 5. *Hauser*, Valse. No. 6. *Gillet*, Au Village. No. 7. *Eberhardt*, Deutsch. No. 8. *Waldteufel*, Invitation à la Gavotte. No. 9. *Egerer*, Rêverie. No. 10. *Hauser*, A la Hongroise.

2. Album moderne. Vol. II.

No. 1. *Hauser*, Romance. No. 2. *Eilenberg, J'y pense*. No. 3. *Egerer*, Polacca. No. 4. *Gaal*, Sérénade. No. 5. *Laub*, Lied ohne Worte. No. 6. *Gillet*, Evocation. No. 7. *Eberhardt*, Nordisch. No. 8. *Gillet*, Le rouet de grand'maman. No. 9. *Newell*, Les ailes. No. 10. *Roth*, Elégie.

56. Dont, J., op. 41. Concert, revidirt von Nowotny.

10. Gurlitt, C., op. 61. Trois Sonatines. No. 1. Fa (F dur).- No. 2. Do (C dur).- No. 3. Ré (D dur).

6. Jansa, L., op. 54. Concertino pour Violon avec accomp. de Piano.

11. Kayser, H. E., op. 35. Quatre Sonatinas très faciles.

96. Lipinski, C. Concert militaire. (*Hellmesberger*.)

8. Locatelli di Bergamo. Sonate en fa mineur (F moll) avec accomp. de Piano, harmonisée en vue de l'exécution au concert, par Zellner.

114. Mendelssohn-Bartholdy, F., op. 64. Concert. (*Hellmesberger*.)

23. Newell, J. E., Le petit Violoniste, six esquisses faciles.

24. — Six morceaux récréatifs (faciles).

101. Spohr, L., Concert No. 2. (*Hellmesberger*.)

102. — " " 6. "

103. — " " 7. "

104. — " " 8. "

105. — " " 9. "

106. — " " 11. "

107. — " " 12. "

7. Tartini, G., Sonate en sol mineur (G moll) harmonisée en vue de l'exécution au concert, par Zellner.

9. Vivaldi, Antonio. Sonate en Ré mineur (D moll), harmonisée en vue de l'exécution au concert, par Zellner.

Pour Piano et deux Violons.

22. Newell, J. E., Six récréations faciles.

47. Mozart, W. A., Concertone arrangé et revu par F. David.

Pour Piano et Chant.

15. Gurlitt, C., op. 56. 48 Etudes mélodiques pour le medium de la voix. Cah. I.

16. — do. Cah. II.

17. — do. Cah. III.

59. Marchesi, M. de Castrone, op. 21. L'art du Chant. Méthode pratique

en trois parties. Vol. I.

60. — do. Vol. II.

115. — do. Vol. III.

61. — op. 21. Méthode complète.

Pour Violon seul.

85. Fiorillo, F. 36 Etudes ou Caprices, revus et soigneusement doigtées par J. *Hellmesberger*.

3. Kayser, H. E., op. 20. 36 Etudes élémentaires et progressives. Cah. I.

4. — do. Cah. II.

5. — do. Cah. III.

27. — op. 62. Gammes.

88. Kreutzer, R. 40 Etudes revues et soigneusement doigtées par J. *Hellmesberger*.

Pour deux Violons.

108. Gebauer, 12 Duos pour deux Violons. (*Hellmesberger*.)

97. Pleyel, J. B., op. 8. 6 petits Duos.

98. — op. 23. 6 Duos.

99. — op. 48. 6 petits Duos.

Pour Viola seul.

72. Schradieck, H. Ecole de la Technique.

Cah. I. Exercices pour s'affirmer dans les différentes positions.

73. Cah. II. Exercices de doubles cordes.

74. Cah. III. Exercices pour les différents coups d'archet.

Pour Violoncelle.

79. Nölck, Aug. 24 Etudes de Concert. Cah. I.

80. — do. Cah. II.

81. — 10 Etudes sans l'emploi du ponce.

Pour Flûte seule.

18. Popp, G., op. 413. Etudes journalières. Cah. I.

19. — op. 413. do. Cah. II.

20. — op. 411. Etudes de la vélocité. Cah. I.

21. — op. 411. do. Cah. II.

Pour Orgue et Harmonium.

113. Schwencke, J. F., 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations pour l'orgue.

84. Wachs, P., L'Orgue au Salon. Berceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.

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STUDIES OF ACCOMPLISHMENT.

1.

Jos. Hellmesberger, Op. 220, Cah II.

2.

Sheet music for piano, page 2. The music consists of ten staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. Subsequent staves switch between treble and bass clefs, and change key signatures and time signatures frequently, including B-flat major, A major, and G major. Various dynamics and performance instructions are included, such as '1' and '2' above certain notes, and 'b' (flat) and 'sharp' symbols. The music is divided into measures by vertical bar lines.

3.

Sheet music for a solo instrument, likely a flute or piccolo, featuring ten staves of musical notation. The music is in 3/4 time, with a key signature of four sharps. The notes are primarily eighth and sixteenth notes, connected by various slurs and grace marks. Measure numbers 1 through 10 are indicated above the staves. The score includes dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo). The final measure ends with a fermata over the first note of the next staff.

4.

The sheet music consists of ten staves of musical notation for a solo instrument. The music is in common time, indicated by a '3' over a '4'. The key signature changes throughout the piece, including G major, F major, E major, D major, C major, B-flat major, A major, G major, F major, and E major. Various dynamics and fingerings are indicated above the notes, such as '4', '0', '1', '2', '3', and '4'. The notation includes eighth and sixteenth note patterns, grace notes, and sustained notes. The music is a continuous, flowing piece with no explicit endings.

A page of sheet music for violin, featuring ten staves of musical notation. The music is in common time and consists of eighth-note patterns. Measure numbers 1 through 10 are present above the staves. The key signature changes from one sharp to two sharps. Fingerings are indicated by small numbers above or below the notes. The music concludes with a repeat sign and a double bar line at the end of staff 10.

6.

A page of sheet music for guitar, numbered 6. The music is arranged in ten staves, each consisting of six horizontal lines. The staff begins with a treble clef, a key signature of two sharps, and a common time signature (indicated by a '4'). The first measure starts with a downward stroke (V) followed by a series of eighth-note patterns. Subsequent measures feature various eighth-note and sixteenth-note patterns, often with grace notes and slurs. Some measures include numerical or letter-like markings above the notes, such as '4', '3', '2', '1', '0', 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z'. The music concludes with a final measure ending in common time (indicated by a '4').

7.

The sheet music contains ten staves of musical notation for piano. The key signature is G major (two sharps). The time signature is common time. Each staff begins with a treble clef. Measure 7 consists of ten staves, each containing a sixteenth-note pattern. Dynamics are indicated by 'V' and '4'. The measure concludes with a final dynamic 'V' at the end of the tenth staff.

8.

9.

Sheet music for guitar, page 11, measure 9. The music consists of ten staves of tablature with various performance markings like 'V' and '1'. Measures 1 through 8 are shown on the first page, and measure 9 begins here. The tablature uses a standard six-string guitar notation with fractional numbers indicating fingerings.

The sheet music contains ten staves of musical notation for a solo instrument, likely a flute or recorder. The music is in common time (indicated by '4'). The notation includes fingerings (e.g., 1, 2, 3, 4) above or below the notes, and dynamic markings like 'II.' and '3'. The first staff begins with eighth-note pairs, followed by sixteenth-note patterns. Subsequent staves introduce more complex rhythms and fingerings, such as '0 4 3' and '1 2 3 4 0 1'.

11.

The sheet music consists of ten staves of guitar tablature. The staves are arranged vertically, each starting with a treble clef. Key signatures are indicated at the beginning of each staff: B-flat (1), A-sharp (2), E-flat (3), D-sharp (4), C-sharp (5), G-sharp (6), F-sharp (7), and E-sharp (8). Fingerings are shown above the notes, such as 1, 2, 3, 4, 0, II, III, and V. Measure numbers are present in some staves, such as 11. at the top and 12. at the bottom right. The music is composed of sixteenth-note patterns.

12.

13.

The sheet music contains eight staves of musical notation. The first staff is in G major (three sharps) and common time. The second staff is in D major (one sharp) and common time. The third staff is in A major (no sharps or flats) and common time. The fourth staff is in E major (two sharps) and common time. The fifth staff is in B major (three sharps) and common time. The sixth staff is in G major (three sharps) and common time. The seventh staff is in D major (one sharp) and common time. The eighth staff is in A major (no sharps or flats) and common time. Fingerings are indicated above the notes throughout the piece.

Edition Cranz.

Pour Piano.

No. 35. Album de Concert.

No. 1. *Godard*, Au matin. No. 2. *Carlier*, Scherzo. No. 3. *Hackl*, Rose d'automne. No. 4. *Leschetizky*, Valse chromatique. No. 5. *Bendel*, Idylle. No. 6. *Liszt*, Rossignol. No. 7. *Carlier*, Chant du soir. No. 8. *Fischhof*, Sérénade. No. 9. *Joseffy*, Air de Pergolèse.

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No. 65. — op. 61. " " " Cah. IV.

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No. 78. — op. 365. " " " Liv. II.

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AUSBILDUNGSSTUDIEN.
ETUDES DE PERFECTION.
STUDIES OF ACCOMPLISHMENT.

1.

Jos. Hellmesberger, Op. 220. Cah III.

Musical score for two staves, numbered 2. and 3. The score consists of 14 measures. Measure 14 begins with a measure repeat sign. Measures 15-16 show a transition to a new section with a different key signature. Measures 17-18 conclude the piece.

3.

The musical score consists of ten staves of music for a bowed string instrument. Each staff begins with a G clef and a common time signature. The music is divided into measures by vertical bar lines. Above each note or group of notes, there are numerical markings indicating specific bowing techniques. These markings include 'V' for a vertical downbow, '4' for a four-stroke bow, and other numbers like '0', '1', '2', '3', '4', '5', '6', '7', '8', '9', and '10'. The music features various key signatures, including G major, D major, A major, and E major, indicated by the presence of sharps and flats. The notation is highly detailed, showing intricate patterns of eighth and sixteenth notes, and the overall style is characteristic of a technical or instructional piece for a bowed string instrument.

The musical score consists of ten staves of eight measures each. The key signature starts at C major (no sharps or flats). Measures 1-3 show a pattern of eighth notes with various dynamics and fingerings. Measures 4-6 introduce a new pattern with a 'b' (flat) marking. Measures 7-9 continue this pattern. Measure 10 concludes with a '0' marking. The tempo is indicated as 'Moderato'.

5.

The sheet music contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The time signature is common time, indicated by the number '6'. The music consists of several measures of eighth-note patterns, with fingerings written above many of the notes. The first measure starts with a forte dynamic and includes a 'V' symbol. Measures 2 through 5 show various eighth-note patterns with fingerings like '3 3', '2 1', '4', '3 3', '1 4 3', '3', '4', '2 1', '3 3', '4 0 4', '2', '3 2 2', '3', '1 2 4 4', '2', '2 1 0', '2 1', '0', '2', '2 2', '4', '3', '2 1', '3 3', '4', '3 3', '4', '3', '3 3', '3', '4', '3', '2', and concludes with a double bar line.

The sheet music consists of eight staves of musical notation for a band instrument. The notation is in common time, indicated by a 'C' with a '1' over it. The key signature varies across the staves, with some showing a single sharp sign and others showing a single flat sign. The music is composed of eighth and sixteenth note patterns. Some notes have numerical or letter-like markings above them, such as 'V' or '1 3'. The staves are separated by vertical bar lines, and the music is divided into measures by horizontal bar lines.

7.

The musical score consists of ten horizontal staves, each representing a staff of music for a six-string guitar. The notation is tablature, where each vertical column of four dots represents a string, and horizontal strokes indicate the position of the fingers. Fingerings are explicitly written above the strings, such as '1' or '2'. Slurs are used to group notes together, and grace notes are shown as small dots preceding main notes. The music is divided into measures by vertical bar lines. The tuning and key signature change across the staves, as indicated by the clefs (G, C, F) and key signatures (no sharps or flats, one sharp, one flat). Measure numbers are present at the beginning of some staves.

Sheet music for piano, page 8, showing ten staves of musical notation. The music is in common time (indicated by 'C') and consists of mostly eighth-note patterns. Measure numbers are present above some notes. The key signature is one sharp (F#).

Measure 1: V
Measure 2: $\frac{2}{4} 0 \frac{1}{3} 0 \frac{2}{4} 0 \frac{1}{3} 0 \frac{1}{3} 0 \frac{2}{4} 0$
Measure 3: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$
Measure 4: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$
Measure 5: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$
Measure 6: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$
Measure 7: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$
Measure 8: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$
Measure 9: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$
Measure 10: $\frac{1}{3} 0 \frac{4}{3} 0 \frac{1}{3} 0 \frac{3}{4} 0 \frac{1}{4} 0$

The music is in 6/8 time, treble clef, and key of A major (three sharps). The page contains ten staves of musical notation, each with a continuous series of eighth-note patterns. Measure numbers '1' and '4' are placed above certain notes to indicate specific performance details. The music consists of two systems of five staves each.

10.

The musical score consists of 12 staves of eight-note patterns. Each staff starts with a dynamic instruction 'tr' (trill) followed by a number (1, 2, or 3) indicating the trill pattern. The staves are arranged vertically, with each staff starting at a different pitch level. The notation uses a standard musical staff with a treble clef.

11.

C. 39583.

12.

13

13.

The sheet music consists of ten staves of piano music. The key signature is five flats, and the time signature is 3/8. The music is in treble clef. Fingerings are marked above specific notes throughout the piece. The first staff starts with a sixteenth-note chord followed by eighth-note pairs. The second staff begins with a sixteenth-note chord. The third staff starts with a sixteenth-note chord. The fourth staff begins with a sixteenth-note chord. The fifth staff starts with a sixteenth-note chord. The sixth staff starts with a sixteenth-note chord. The seventh staff starts with a sixteenth-note chord. The eighth staff starts with a sixteenth-note chord. The ninth staff starts with a sixteenth-note chord. The tenth staff starts with a sixteenth-note chord.

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