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Klage-lied von Mordchai ; Gebet-lied in schul.

Goldfaden, A. (Abraham), 1840-1908; Mogulesco, S. (Sigmund),
1858-1914

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אֵת שׂוֹרֵשׁ

KÖNIG AHASVERUS

OPERA BY

A. GOLDFADEN.



- Vol. 1. { 1. AUFZUG BEIM KÖNIG.
2. HOFDAMEN BEI DER KÖNIGIN.
3. KRÖHNUNG ESTHER.
4. ESTHER SOLO.
- Vol. 2. { 5. HOCHZEITS PARADE DER KÖNIGIN.
6. JANKELE GEHT IN SCHUL ARAIN.
7. KLAGE-LIED VON MORDCHAI.
- Vol. 3. { 8. GEBET-LIED IN SCHUL.
9. KÖNIGIN ESTHER'S BITTE.
- Vol. 4. { 10. ESTHER'S FORDERUNG BEIM KÖNIG.
11. CHOHR STERNENSEHER.
12. STERNENSEHER SOLO.
13. KÜPLET WAISO SO.
- Vol. 5. { 14. KÖNIGIN ERZÄHLT IHRE ABSTAMMUNG.
15. DUETT MORDCHAI UND ESTHER.

A. Goldfaden

ARRANGED BY

H. A. RUSSOTTO.

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Klage-Lied Von Mordchai.

AHASVERUS. Vol. 3.

Arr. by H. A. RUSSOTTO.

Andante.

The musical score is written for piano and guitar. It consists of seven systems of music. The piano part is in the left hand, and the guitar part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as dynamics (p), articulation (accents), and fingering (numbers 1-5). The piece concludes with a *rit.* (ritardando) marking and a final chord.

Gebet-Lied In Schul.

AHASVERUS Vol 3.

Andante.

By S.MOGULESCO.
Arr. by H. A. RUSSOTTO.

The first system of the musical score consists of five staves of piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a variety of ornaments including triplets and sixteenth-note runs. Dynamics include piano (p) and forte (f). The system concludes with the instruction "D.C. 3 times. D.C. 3 mall." and a final double bar line.

Tempo di Valse.

The second system of the musical score consists of two staves of piano accompaniment. The key signature remains one flat and the time signature is 3/4. The tempo is marked "Tempo di Valse". The music continues with various ornaments and dynamics, including piano (p) and forte (f). The system concludes with a final double bar line.

First system of musical notation. The treble clef staff contains a melodic line with various fingerings indicated by numbers 1-5. The bass clef staff contains a chordal accompaniment. The key signature has one flat, and the time signature is 2/4.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings. The bass clef staff continues the chordal accompaniment. The system concludes with a double bar line and repeat signs.

Third system of musical notation. The treble clef staff features triplets and dynamic markings *sf* and *p*. The bass clef staff continues the accompaniment with triplets. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation. The treble clef staff features a continuous triplet melodic line. The bass clef staff continues the accompaniment with triplets. The system concludes with a double bar line and repeat signs.

Fifth system of musical notation. The treble clef staff features a triplet melodic line with a repeat sign. The bass clef staff continues the accompaniment with triplets. The system concludes with a double bar line and repeat signs.

Sixth system of musical notation. The treble clef staff features a melodic line with fingerings and a triplet. The bass clef staff continues the accompaniment with triplets. The system concludes with a double bar line and repeat signs.

The first system of the musical score consists of three systems of staves. The top system has a treble and bass staff with a 3/4 time signature, a key signature of two flats, and a dynamic marking of *sf*. The middle system continues with treble and bass staves, featuring triplets and a dynamic marking of *sf*. The bottom system also has treble and bass staves, with triplets and a *rit.* marking. The system concludes with a fermata over a final note.

Königin Esthers Bitte.

AHASVERUS. Vol. 3.

The second system of the musical score consists of three systems of staves. The top system has a treble and bass staff with a common time signature, a key signature of two flats, and a dynamic marking of *p*. The middle system continues with treble and bass staves, featuring triplets and a dynamic marking of *p*. The bottom system also has treble and bass staves, with a dynamic marking of *p* and a fermata over a final note.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a sequence of eighth notes with fingerings 5, 4, 2, 1, 3, 2, 1, 4, 2, 4. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues with eighth notes and includes a triplet of eighth notes. Fingerings 5, 4, 2, 1, 2, 4, 3, 2 are indicated. The dynamic changes to forte (*f*). The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a more complex melodic line with fingerings 1, 3, 4, 5, 3, 1, 5, 3, 2, 1, 5, 2, 1. The dynamic is piano (*p*). The left hand continues with a consistent accompaniment.

Fourth system of musical notation. The right hand features a series of eighth notes with a fingering of 5. The left hand continues with a consistent accompaniment.

Fifth system of musical notation. The right hand has a melodic line with fingerings 4, 5, 2, 3. The dynamic is forte (*f*). The left hand continues with a consistent accompaniment.

Sixth system of musical notation. The right hand has a melodic line with fingerings 3, 1, 3, 2, 1, 3, 2. The dynamic is piano (*p*), then piano-piano (*pp*). The left hand continues with a consistent accompaniment. The system ends with a double bar line.

First system of musical notation. Treble clef, 6/8 time signature, key signature of two flats. Fingerings: 1, 3, 1, 2, 3, 4, 3, 2, 3. The bass line consists of eighth-note chords.

Second system of musical notation. Treble clef, 6/8 time signature, key signature of two flats. Fingerings: 5, 3, 4, 2, 1, 3, 2, 3. The bass line continues with eighth-note chords.

Third system of musical notation. Treble clef, 6/8 time signature, key signature of two flats. Fingerings: 5, 3, 2, 1, 1, 4, 5. The bass line continues with eighth-note chords.

Fourth system of musical notation. Treble clef, 6/8 time signature, key signature of two flats. Fingerings: 2, 4, 1, 3, 5, 4, 5. The bass line continues with eighth-note chords.

Fifth system of musical notation. Treble clef, 6/8 time signature, key signature of two flats. Fingerings: 3, 2, 1, 3. A dynamic marking *f* is present. The bass line continues with eighth-note chords.

Sixth system of musical notation. Treble clef, 6/8 time signature, key signature of two flats. Fingerings: 1, 3, 8. A dynamic marking *f* is present. The bass line continues with eighth-note chords.

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