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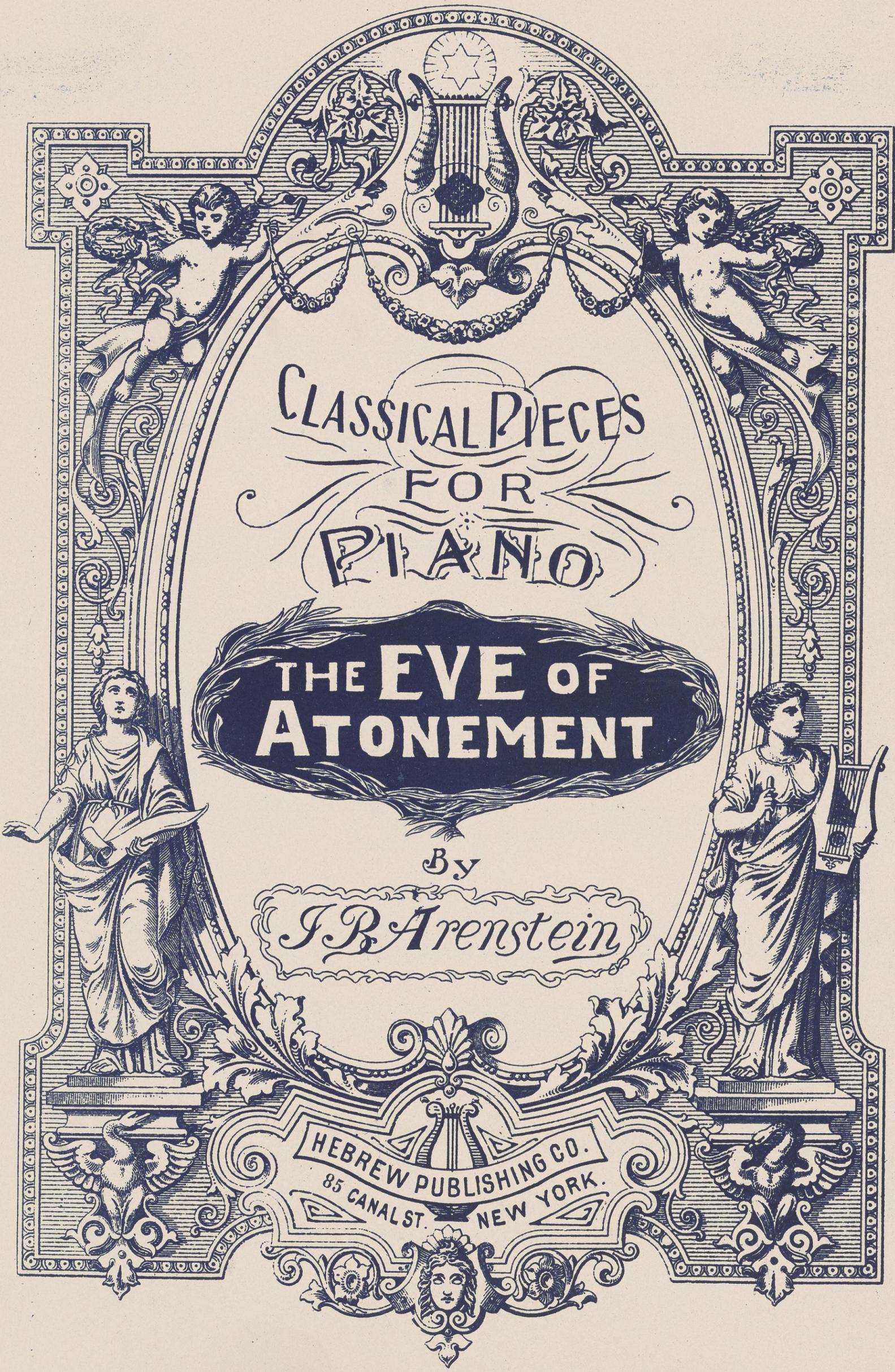
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CLASSICAL PIECES
FOR
PIANO

THE EVE OF
ATONEMENT

By

J. B. Arenstein

HEBREW PUBLISHING CO.
85 CANAL ST. NEW YORK.

The Eve of Atonement

J. B. ARNSTEIN

Andante cantabile

p dolce

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is 'Andante cantabile' and the dynamics are 'p dolce'. The first system includes the tempo and dynamics markings. The music features a melodic line in the treble and a harmonic accompaniment in the bass, with some passages using arpeggiated chords and sustained notes.

Sra
pp

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic line of eighth notes, followed by a series of chords and rests. The lower staff is in bass clef and provides harmonic support with chords and a few notes. The dynamic marking *pp* is placed below the first few notes of the upper staff.

The second system continues the piece with similar melodic and harmonic patterns. The upper staff features a mix of eighth and quarter notes, while the lower staff continues with chordal accompaniment.

The third system shows further development of the musical themes. The upper staff has a more active melodic line with some slurs, and the lower staff maintains a steady accompaniment.

The fourth system continues the melodic and harmonic progression. The notation is consistent with the previous systems, showing a clear structure of melody and accompaniment.

The fifth system concludes the section with a final melodic phrase in the upper staff and a corresponding chordal ending in the lower staff.

Allegro

The sixth system is marked *Allegro* and features a more rhythmic and active texture. The upper staff contains a series of eighth-note patterns, some with triplets and slurs. The lower staff is mostly empty, with a few notes and rests, suggesting a more active role for the right hand in this section.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes, and the bass staff contains a bass line with dotted notes and chords.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes, and the bass staff contains a bass line with chords.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes, and the bass staff contains a bass line with chords.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes, and the bass staff contains a bass line with chords. The word "cresc." is written in the middle of the system.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes, and the bass staff contains a bass line with chords.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and accents (^), and the bass staff contains a bass line with chords. The dynamic marking "ff" is present at the beginning.

First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the middle of the system.

Third system of musical notation, featuring a grand staff with a treble clef staff that is mostly empty. The bass clef staff contains a series of chords and rhythmic patterns. Dynamic markings include *pp* (pianissimo) and *rit* (ritardando).

Fourth system of musical notation, starting with the tempo marking *Tempo I*. The music is in a major key and features a more melodic line in the treble clef staff.

Fifth system of musical notation, continuing the melodic and harmonic development of the piece.

Sixth system of musical notation, concluding the piece with a final cadence and a double bar line.

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