

**HEBREW MELODY : FREELY
TRANSCRIBED FOR VIOLIN AND PIANO
BY JOSEPH ACHRON ; SPECIALLY
ARRANGED AND EDITED FOR
CONCERT USE BY LEOPOLD AUER**

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Hebrew melody : freely transcribed for violin and piano by Joseph Achron ; specially arranged and edited for concert use by Leopold Auer by Joseph Achron & Leopold Auer

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JOSEPH ACHRON & LEOPOLD AUER

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Concert Transcriptions



Violin and Piano

TURKISH MARCH Scherzo (From Beethoven's "Ruins of Athens") (B 48)	ETINCELLES (Sparks) (Jac. Dont)	(B 1247)
CHORUS OF DERVISHES Etude (from Beethoven's "Ruins of Athens") (B 49)	AGITE (Unrest) (Jac. Dont)	(B 1248)
ANDANTA CANTABILE (From Tschaikowsky's String Quartet, Op. 11) (B 50)	FANTAISIE SUR DES THEMES RUSSES (Rinsky-Korsakoff, Op. 33)	(B 1284)
THE LARK (L'Alouette) Romance (Glinka-Balakireff) (B 51)	HEBREW MELODY (Joseph Achron)	(B 1293)
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	MELODY in F (Rubenstein Op. 3)	(S 3313)

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To the memory of my father

Hebrew Melody

Freely transcribed for Violin and Piano
by JOSEPH ACHRON

זאת אהבנונו מין מיון פאטער
העברעאישע מעלאדיע
פאר פערקל מוזה פראגע פריי באאובויה
פון דעם אהראן.

Original version of the melody in this transcription as recorded by the author

Specially arranged and edited for Concert use by LEOPOLD AUER

Moderato (♩ = 92)

Musical notation for the original version of the melody, consisting of three staves of music in 2/4 time.

Calmato e con molto piangere (♩ = 60-68)
With tranquil and mournful expression

Violin: Calmato e con molto piangere (♩ = 60-68) With tranquil and mournful expression. *mf* with sonorous

Piano: *pp* Calmato e con molto piangere (♩ = 60-68) (With tranquil and mournful expression). *mf*

and poignant tone

ben sostenuto

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First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part includes the instruction *(with mournful expression)*. The piano accompaniment features complex rhythmic patterns with triplets and quintuplets.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with similar complex rhythmic patterns.

Third system of musical notation, marked with a Roman numeral **III.** and a dynamic marking of *p*. The piano part features a dense texture with many sixteenth notes and triplets.

Fourth system of musical notation, marked with a Roman numeral **II.** and a dynamic marking of *p*. The piano part continues with complex rhythmic patterns, including triplets and quintuplets.

mf

Con devozione
mf (With devotion)

p

pp

cresc.

cresc.

mf

mf

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The first system features a vocal line with triplets and a piano accompaniment with chords and a bass line. The second system includes a vocal line with a fermata and a piano accompaniment with a *pp* dynamic. The third system shows a vocal line with a *cresc.* marking and a piano accompaniment with a *cresc.* marking. The fourth system features a vocal line with a *mf* dynamic and a piano accompaniment with a *mf* dynamic. The score is written in a key with one sharp (F#) and a 2/4 time signature.

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note, followed by eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Poco più mosso ed agitato
(in slightly accelerated and agitated tempo)

The second system includes the tempo marking *poco rit.* above the vocal line. The piano accompaniment has a *poco rit.* marking below the bass line. The tempo instruction is repeated: *Poco più mosso ed agitato (in slightly accelerated and agitated tempo)*. The music features triplets and various rhythmic patterns.

The third system continues the musical piece. The piano accompaniment features a *cresc.* (crescendo) marking in both the treble and bass staves. The vocal line has a *cresc.* marking above it. The piano part includes a first ending bracket.

The fourth system concludes the piece. The piano accompaniment features a *dim.* (diminuendo) marking in both the treble and bass staves. The vocal line also has a *dim.* marking above it. The piano part includes a second ending bracket.

poco a poco acceler. e cresc.

poco a poco acceler. e cresc.

poco a poco acceler. e cresc.

Cadenza

ff

poco a poco acceler. e cresc.

poco a poco acceler. e cresc.

diminuendo

p

pp

This system features a treble clef staff with a complex, rapid sixteenth-note pattern. The bass clef staff contains sustained chords. The word "diminuendo" is written above the treble staff, and dynamic markings *p* and *pp* are placed above the bass staff.

Tempo I

mf

IV

This system shows a treble clef staff with a melodic line and a bass clef staff with accompaniment. The tempo marking "Tempo I" appears twice. A dynamic marking of *mf* is present in the bass staff. A Roman numeral "IV" is written above the treble staff.

con sord.

p

p

This system continues the piece with a treble clef staff featuring a melodic line and a bass clef staff with accompaniment. The marking "con sord." is written above the treble staff. Dynamic markings of *p* are present in both staves.

This system shows the continuation of the piece with a treble clef staff featuring a melodic line and a bass clef staff with accompaniment.