

William Molina
Violoncellista



Transcriptions & Cadenzas

for Violin and Piano
by Jascha Heifetz

Compilation and Introductory Notes by Eric Wen
Foreword by Itzhak Perlman



CARL FISCHER®



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for Violin and Piano
by Jascha Heifetz

Printed from the original editions

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CARL FISCHER®

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Table of Contents

	Piano	Violin
Foreword	3	
Jascha Heifetz, 1901-1987	4	
About the Transcriptions	4	
Discography	6	
About Eric Wen	7	
Publisher's Note	7	
 The Transcriptions:		
Alt-Wien	Godowsky, Leopold	34 16
Aqo pé de fogueira (Preludio XV)	Vale, Flausine Rodrigues do	100 42
Beau soir	Debussy, Claude	80 34
The Bumble Bee, (Flight of) from <i>The Legend of Tsar Saltan</i>	Rimsky-Korsakov, Nicolai	41 20
Daisies	Rachmaninov, Sergei	60 28
Dance (No. 4)	Krein, Alexander	38 18
Deep River	Traditional	126 52
Estrellita (My Little Star), Mexican Serenade	Ponce, Manuel	112 47
Golliwog's Cake-Walk	Debussy, Claude	63 29
Hora Staccato	Dinicu, Grigoras	8 3
Huella	Aguirre, Julián	95 40
Jeanie with the Light Brown Hair	Foster, Stephen	115 48
L'après-midi d'un faune (Extrait du <i>Prélude</i>)	Debussy, Claude	70 32
March from <i>The Love of Three Oranges</i> , Op. 12, No. 1	Prokofiev, Sergei	46 22
Masks from <i>Romeo and Juliet</i>	Prokofiev, Sergei	50 24
Mediterranean	Bax, Arnold	104 44
Mouvements perpétuels	Poulenc, Francis	90 38
Oriental Sketch	Rachmaninov, Sergei	55 26
Rondo in E-flat major	Hummel, Johann Nepomuk	18 8
Sea Murmurs	Castelnuovo-Tedesco, Mario	118 49
Tango	Castelnuovo-Tedesco, Mario	122 50
Toccata	Paradies, Pietro Domenico	14 6
Valse bluette (Air de ballet)	Drigo, Ricardo	30 14
Valses nobles et sentimentales Nos. 6 & 7	Ravel, Maurice	83 35
 Cadenzas:		
Cadenzas to <i>Concerto No. 4 in D Major for Violin and Orchestra</i> , K. 218 Mozart, Wolfgang Amadeus	53	
Cadenza to <i>Concerto in D Major for Violin and Orchestra</i> , Op. 77 Brahms, Johannes	55	

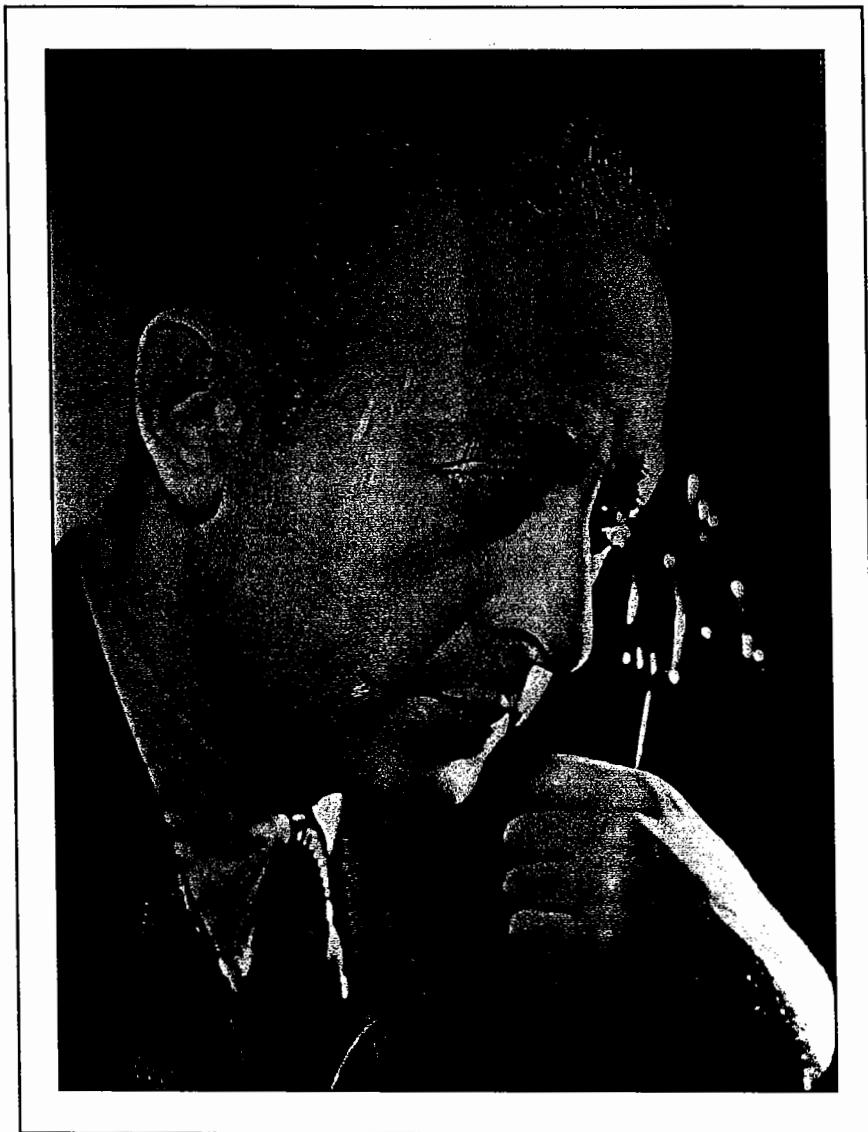
Foreword

This collection contains transcriptions which bear Heifetz's unmistakable stamp. Violinists who are familiar with his great mastery and have heard his recordings of some of these pieces will derive great pleasure playing them.

Heifetz - the father of the modern virtuoso violin playing, has had a powerful influence on practically every violinist playing today. I am no exception. I have also had the pleasure of recording some of the transcriptions in this volume on a CD entitled *Hommage to Heifetz* and I strongly feel that Heifetz's individuality and musicianship shine right through these musical gems.

From *Deep River* to the *Hora Staccato*, this collection is the essence of Heifetz.

Itzhak Perlman
February 1995



Jascha Heifetz (1901-1987)

A legend in his own lifetime, Jascha Heifetz is still regarded as perhaps the single most important influence on violin playing since Paganini. Such eminent violinists as Leonid Kogan, Yehudi Menuhin, Nathan Milstein, David Oistrakh, Itzhak Perlman, Isaac Stern, Henryk Szeryng and Pinchas Zukerman have acknowledged his supremacy on the instrument, and Fritz Kreisler once remarked that Heifetz's technique "begins where I leave off".

Born in Vilna, Lithuania, on February 2nd, 1901, Heifetz began to play the violin at the age of three. After graduating from Vilna's Royal School of Music the eight-year-old violinist went to St. Petersburg where he became Leopold Auer's star pupil. As a brilliant violin prodigy, Heifetz established an immense reputation throughout Europe; at the age of eleven he performed the Tchaikovsky Concerto with the Berlin Philharmonic under Artur Nikisch. Shortly before the Russian Revolution Heifetz and his family emigrated via Siberia and Japan to the United States. Following their arrival in San Francisco, the family traveled across the continent to Boston where they stayed with relatives. Shortly afterwards, on October 27th, 1917, Heifetz made his triumphant Carnegie Hall début which instantly established him as the new musical idol of America.

In terms of technical brilliance, Heifetz stood in a class by himself. His tonal palette was vast, and the focused intensity of his vibrato highlighted the purity of his intonation. He was able to create a wide range of expressive nuances in his playing, and his use of *portamento* was unparalleled in its ease of execution. Heifetz's unfailing technical security enabled him to play with a devilish abandon, and this combination of burning intensity with angelic perfection was undoubtedly the most striking aspect of his playing.

Heifetz's immense repertoire was a natural consequence of his ability to learn at an astonishing rate. In addition to the standard works, he commissioned and championed many important 20th century compositions. The concertos by Walton, Prokofiev (No. 2) and Korngold are among those works which owe their present-day popularity to his efforts. Heifetz was also passionately fond of chamber music and performed much of this repertoire in his later years. He was also an accomplished pianist.

Despite his celebrity Heifetz was loathe to reveal any details about his personal life. His innate shyness was veiled behind an unfailing sense of propriety in his behavior towards others. Beneath Heifetz's unapproachable manner was a side to his personality known only to his family and friends. He could be charming and hu-



morous, and his personal letters abound in puns and riddles. Heifetz had a particular gift of mimicry, and among family members he especially enjoyed indulging in costume parties, games and skits. Perhaps the enigmatic exterior he presented to the outside world was part of his mercurial sense of humor. His unparalleled achievement as a violinist, however, will continually serve as an inspiration.

Heifetz's Transcriptions

In the 19th century there was a proliferation of concerted works arranged for home music-making. The medium of violin and piano was well suited for this purpose, and arrangements of compositions from the Baroque and Classical periods by Burmeister, Moffat and Ries were extremely popular.

As the genre became more elaborate, short violin pieces were gradually adopted by violinists for concert performance. Many of these, such as Joachim's transcription of all of Brahms's 21 Hungarian dances and Wilhelmj's brilliant arrangements (e.g. Schubert's *Ave Maria* and Bach's *Air on the G-String*), are still popular today. In the early 20th century, virtually all the important solo violinists made transcriptions. Jascha Heifetz was no exception and, with nearly 100 published works to his credit, contributed significantly to the genre.

Hora Staccato needs no introduction; its popularity is such that it has virtually become Heifetz's signature tune. The work was originally composed by the Romanian violinist Grigoras Dinicu (1889-1949), a student of Carl Flesch and concertmaster of the Bucharest Philharmonic Orchestra. Dinicu collected and arranged many popular melodies of his native land, and published *Hora Staccato* in 1906. Heifetz's arrangement tightens up the work's formal design yet retains its inimitable gypsy flavor throughout.

The earliest work in this collection is the Toccata by the 18th-century Italian harpsichord player Pietro Domenico Paradies (1707-91). Admired by Mozart and Clementi, Paradies wrote a number of two-movement sonatas for solo keyboard. The *Toccata*, the second movement of the Sonata No. 6 in A, works impressively in Heifetz's transcription as a *perpetuum mobile* in rapid sixteenth notes. The celebrated pianist and composer Johann Nepomuk Hummel (1778-1837), a younger contemporary of Paradies, was a student of both Mozart and Clementi. His Rondo in E-flat, Op. 11, is perhaps his most well-known composition. Heifetz transforms this solo piano work into an extremely effective concert piece for violin and piano. As well as enriching the harmony in several places, Heifetz adds a brilliant solo violin cadenza before the final statement of the rondo theme. However, unlike the original version which ends with a loud flourish, he ends this transcription softly.

Nicolai Rimsky-Korsakov (1844-1908) was one of the most influential figures in Russian music in the 19th century. He was professor of composition and orchestration at the St. Petersburg Conservatory, and his students included Glazunov, Arensky and Stravinsky. He established a national school, and wrote a number of operas based on Russian legends. One of these, *The Legend of Tsar Saltan*, contains the *Flight of the Bumble-Bee* which has been excerpted as a brilliant showpiece by a variety of instruments ranging from the flute to the tuba. Its most effective arrangement, however, is that by Heifetz for solo violin and piano accompaniment included here.

The Italian composer and conductor Ricardo Drigo (1846-1930) went to Russia in his early 30s, and became director of the Italian Opera Company in St. Petersburg in 1879. In 1886 he was appointed as chief conductor of the Imperial Ballet where he worked with all the major dancers and choreographers in the company. He conducted the premieres of Tchaikovsky's *Swan Lake* and *Nutcracker* as well as Glazunov's *Raymonda*, and also composed several original ballet scores. The *Valse bluette* from Drigo's *Les millions d'Arlequin* is a perennial favorite, and a piece which young Heifetz, as a student in Leopold Auer's violin class in St. Petersburg, must have heard Drigo perform on many occasions. Another figure prominent in Russian musical life during Heifetz's youth was Alexander Krein (1883-1951). Associated with the Jewish Drama Theatre in Moscow, Krein was influential in the promotion of indigenous Jewish music in Russia. As revealed in the *Dance* included in this collection, Krein's own compositions incorporate many Jewish folk elements.

Throughout the 1920s the Russian composer Sergei Prokofiev (1891-1953) was based in Paris where he composed the opera *The Love for Three Oranges*. Although the libretto was written in Russian, the opera was premiered in a French translation by the Chicago Opera. Although the opera is not currently established in the standard repertoire, the music has become popular through Prokofiev's symphonic suite for orchestra made in 1925. The acerbic *March* was also later transcribed by the composer as a virtuoso piece for solo piano. The ballet *Romeo and Juliet*, written in 1935-6, remains one of Prokofiev's most enduring scores. Composed after the composer's return to Russia (he had lived abroad for over a decade), its musical language is highly romantic. *Masks* depicts the ball scene where a disguised Romeo first encounters Juliet. Heifetz had a close affinity with Prokofiev's music and popularized the composer's *Second Violin Concerto* through his many performances of the work. His effective transcriptions of both *March* and *Masks* are based on the composer's solo piano arrangements.



The renowned pianist Sergei Rachmaninov (1873-1943) was a brilliant composer whose works are characterized by soaring melodies and luscious harmonies. Both these features are readily apparent in *Daisies*, a song set to words by Igor Syevertyanin. Heifetz's violin and piano arrangement of this lovely piece is based on the composer's own elaborate solo piano transcription of the song. A work totally different in character is *Oriental Sketch*, a furious *perpetuum mobile* originally written for solo piano in 1917. A friend and colleague of Rachmaninov, the brilliant pianist Leopold Godowsky (1870-1938), gave rise to perhaps one of the most well-known anecdotes relating

to Heifetz. At the 16-year-old violinist's Carnegie Hall début in 1917, the veteran violinist Mischa Elman exclaimed: "It's hot in here!" whereupon Godowsky promptly responded, "Not for pianists!" Godowsky wrote several extremely complex works for the piano. He is chiefly remembered for his intricate arrangements of Lieder by Schubert and his 53 studies on the Chopin études. *Alt-Wien* comes from a collection of 30 character pieces entitled *Triakontameron*, and is an evocative characterization of *fin de siècle* Vienna. Its nostalgic mood is exquisitely preserved in Heifetz's imaginative arrangement with its sinewy counterpoint in double stops.

Heifetz transcribed a number of pieces by Claude Debussy (1862-1918), ranging from the intimate *Beau soir*, a song composed in the composer's late teens and set to words by Paul Bourget, to the rowdy, *Golliwog's Cake-Walk*, the sixth and final piece in the *Children's Corner Suite* from 1908. The cake-walk is an African-American dance, and Debussy's musical depiction is full of cheeky humor, including sarcastic quotations from the Prelude to Act One of Wagner's *Tristan*. Heifetz's transcription of Debussy's evocative tone poem *Prelude to the Afternoon of a Faun* (composed in 1895 and based on a poem by Mallarmé) is an extremely imaginative collage of the work's principal thematic ideas; often the violin employs octaves and double harmonics to simulate the orchestral effects of the original score. Heifetz also extracted parts of two other French works as short violin miniatures. *Valses nobles et sentimentales* by Maurice Ravel (1875-1937) is a set of eight dances which caricature the Viennese waltz, and *Mouvements perpétuels* by Francis Poulenc (1899-1963) contains three trifles whose surface simplicity is colored by subtle dissonances.

Arnold Bax (1883-1953) was one of the most respected figures in British musical life following the death of Elgar. Greatly admired by Sibelius and Rachmaninov, he was a prolific composer who wrote seven symphonies and a violin concerto. His *Mediterranean*, originally composed for solo piano and orchestrated two years later, is one of his most popular works. The exotic colors of this

miniature are vividly captured in Heifetz's arrangement. This sultry Latin atmosphere is found in two other transcriptions: *Ao pé da fogueira* by Flausino Rodrigues do Vale (1894-1954) and *Huella* by the Argentinian composer Julián Aguirre (1868-1924).

Estrellita by the Mexican composer Manuel Ponce (1882-1948) is perhaps the most famous art song written by a Latin American composer. Heifetz's popular arrangement was the violinist's first published transcription. His lavish setting of the song in the distant (and difficult) key of F-sharp is intended to exploit the natural resonance of the open strings of the violin in the pungent modulation to A major in measure 31. Two other popular songs arranged by Heifetz also appear in this collection: the spiritual *Deep River* and *Jeanie with the Light Brown Hair* by



the American songwriter Stephen Collins Foster (1826-64).

Born in Florence, Mario Castelnuovo-Tedesco (1895-1968) studied composition with Ildebrando Pizzetti and established himself as one of the most important Italian composers in the period between the two world wars. He emigrated to the United States in 1939, and eventually settled in Los Angeles where he became active in film work in the 1940s and 1950s. Heifetz particularly admired the music of Castelnuovo-Tedesco, and premiered his *Violin Concerto No. 2 "I Profeti"* and tone poem for violin and piano entitled *The Lark*. His transcriptions of two of Castelnuovo-Tedesco's

33 *Shakespeare Songs* (composed in the 1920s and regarded as the composer's most outstanding achievement) were given the evocative titles of *Tango* and *Sea Murmurs* by Heifetz.

Discography

Discography of the transcriptions and cadenzas included in "The Heifetz Collection", a 46 volume compact disc edition from BMG Classics under the RCA Victor Gold Seal label.

<u>Title</u>	<u>Composer</u>	<u>Recording date</u>	<u>CD catalog number</u>
Alt-Wien	Godowsky	1. February 3, 1934 2. October 18, 1946	61733 (vol. 2) 61771 (vol. 40)
Ao pé da fogueira	Vale	November 29, 1945	61750 (vol. 19)
Beau soir	Debussy	1. October 16, 1944 2. September 15, 1970	61750 (vol. 19) 61776 (vol. 45)
The Bumble Bee, (Flight of) from <i>The Legend of Tsar Saltan</i>	Rimsky-Korsakov	1. February 3, 1934 2. October 18, 1946	61733 (vol. 2) 61737 (vol. 6)
Cadenzas to <i>Violin Concerto No. 4</i>	Mozart	May 14 & 16, 1962	61761 (vol. 30)
Cadenza to <i>Violin Concerto</i>	Brahms	February 21 & 22, 1955	61779 (vol. 11)
Daisies	Rachmaninov	1. October 16, 1946 2. May 4, 1967 3. September 15, 1970	61736 (vol. 5) 61771 (vol. 40) 61766 (vol. 35)
Dance (No. 4)	Krein	December 1, 1945	61750 (vol. 19)
Deep River	Traditional	October 18, 1944	61750 (vol. 19)
Estrellita	Ponce	1. May 8, 1928 2. October 18, 1946	61733 (vol. 2) 61771 (vol. 40)
Golliwog's Cake-Walk	Debussy	1. November 29, 1945 2. September 15, 1970	61750 (vol. 19) 61776 (vol. 45)
Hora Staccato	Dinicu	1. April 9, 1937 2. 1950	61734 (vol. 3) 61771 (vol. 40)

<u>Title</u>	<u>Composer</u>	<u>Recording date</u>	<u>CD catalog number</u>
Huella	Aguirre	November 29, 1945	61750 (vol. 19)
Jeanie with the Light Brown Hair	Foster	October 17, 1944	61750 (vol. 19)
March from <i>The Love for Three Oranges</i>	Prokofiev	1. November 30, 1945 2. September 15, 1970	61750 (vol. 19) 61771 (vol. 40)
Masks from <i>Romeo and Juliet</i>	Prokofiev	November 29, 1945	61750 (vol. 19)
Mediterranean	Bax	October 17, 1946	61737 (vol. 6)
Mouvements perpétuels	Poulenc	1. April 9, 1937 2. April 14, 1965	61734 (vol. 3) 61776 (vol. 45)
Oriental Sketch	Rachmaninov	1. October 16, 1946 2. May 4, 1967	61736 (vol. 5) 61771 (vol. 40)
Rondo in E-flat major	Hummel	February 3, 1934	61733 (vol. 2)
Sea Murmurs	Castelnuovo-Tedesco	1. February 3, 1934 2. October 18, 1946 3. October 23, 1972	61733 (vol. 2) 61737 (vol. 6) 61777 (vol. 46)
Tango	Castelnuovo-Tedesco	October 16, 1946	61737 (vol. 6)
Valse bluette (Air de ballet)	Drigo	1. November 9, 1917 2. May 8, 1928 3. October 18, 1946	61732 (vol. 1) 61733 (vol. 2) 61771 (vol. 40)
Valses nobles et sentimentales Nos. 6 & 7	Ravel	1. October 16, 1946 2. April 14, 1965	61737 (vol. 6) 61776 (vol. 45)

About Eric Wen

Eric Wen attended Columbia and Yale Universities, and was awarded a research grant for advanced study at Cambridge University. He is a violinist, and was a member of *L'ensemble Arpeggione*, a chamber group based in Paris, from 1981-3. Mr. Wen taught theory and analysis at the Mannes College of Music, Goldsmith's College (University of London) and the Guildhall School of Music, and has published a number of articles in the field of Schenkerian analysis. He was Editor of *The Strad* (1986-9) and *The Musical Times* (1988-90), and is currently director of Biddulph Publications and Recordings.

Publisher's Note

The music in this publication has been reprinted exactly as it appeared when it was originally published. Only the type has been replaced for the sake of clarity and visual consistency.

It is well known that Jascha Heifetz had very definite ideas about these transcriptions. He concerned himself with each and every detail and personally proofread and approved every page of music that appears here.

Acknowledgement

The Heifetz Collection logo, cover photo and photos on pages 1, 4 and 6 courtesy BMG Classics.

Hora Staccato

(ROUMANIAN)

DINICU - HEIFETZ*

Con persistenza ritmica ($\text{♩} = 120-132$)

Solo

Piano

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The musical score is composed of six staves of four measures each, separated by repeat signs with endings. The key signature is F major (one sharp). The music is divided into four sections:

- Section 1 (Measures 1-4):** Soprano and Alto sing sustained notes, while the Bass provides harmonic support with chords.
- Section 2 (Measures 5-8):** The Bass plays eighth-note chords. The Alto and Soprano play eighth-note patterns.
- Section 3 (Measures 9-12):** The Bass plays eighth-note chords. The Alto and Soprano play sixteenth-note patterns. Dynamics include **f** (forte) and **p** (piano).
- Section 4 (Measures 13-16):** The Bass plays eighth-note chords. The Alto and Soprano play eighth-note patterns. The final dynamic is **f**.

Musical score for three staves (Treble, Bass, Bass) in 4/4 time, key signature of two flats. The score consists of six systems of music.

- System 1:** Treble staff starts with a forte dynamic (f). Bass staves provide harmonic support with sustained chords.
- System 2:** Treble staff continues with eighth-note patterns. Bass staves provide harmonic support with sustained chords.
- System 3:** Treble staff continues with eighth-note patterns. Bass staves provide harmonic support with sustained chords.
- System 4:** Treble staff starts with a forte dynamic (f). Bass staves provide harmonic support with sustained chords.
- System 5:** Treble staff continues with eighth-note patterns. Bass staves provide harmonic support with sustained chords.
- System 6:** Treble staff starts with a forte dynamic (f). Bass staves provide harmonic support with sustained chords.

Musical score for piano, page 11, featuring four systems of music:

- System 1:** Treble and bass staves. Dynamics: *v*, *f*, *p*, *mf*. Articulation: *p*.
- System 2:** Treble and bass staves. Dynamics: *mf*.
- System 3:** Treble and bass staves. Dynamics: *cresc.*
- System 4:** Treble and bass staves. Dynamics: *cresc.*
- System 5:** Treble and bass staves. Dynamics: *p*. Articulation: *p*. Measure 1 is marked with *3*, measure 2 with *2*, and measure 3 with *1*. Measure 4 is marked *II*.
- System 6:** Treble and bass staves. Dynamics: *mf*.

The musical score consists of ten staves of music for two instruments. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and B-flat major. Various dynamics are indicated throughout the score, including crescendo (cresc.), decrescendo (dim.), and pizzicato (pizz.). The score is divided into measures by vertical bar lines.

Toccata

PARADIES - HEIFETZ*

Presto ($\text{♩} = 152-160$)

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Musical score for piano, page 15, featuring four systems of music.

System 1: Treble and bass staves. Dynamics: *mf*, *mf*. Fingerings: 4, 3 2 3, 3 2 2. Articulations: accents.

System 2: Treble and bass staves. Dynamics: *p*, *p*. Articulations: accents. Crescendos: *cresc.*

System 3: Treble and bass staves. Dynamics: *f*, *fp*, *fp*. Articulations: accents. Crescendos: *cresc.*

System 4: Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*. Articulations: accents.

Musical score for piano, four staves, in G major (two sharps) and common time.

Staff 1 (Treble Clef):
Measure 1: Crescendo (cresc.)
Measure 2: Crescendo (cresc.)

Staff 2 (Treble Clef):
Measure 3: Dynamic *p*

Staff 3 (Bass Clef):
Measure 4: Dynamic *f*

Staff 4 (Bass Clef):
Measure 5: Measure repeat sign

Musical score for piano, three staves, dynamic markings, and measure numbers.

Staff 1 (Treble Clef):

- Measure 1: *fp*
- Measure 2: *fp*
- Measure 3: *f*
- Measure 4: *poco rit.*
- Measure 5: *f*

Staff 2 (Bass Clef):

- Measure 1: *f*
- Measure 2: *poco rit.*
- Measure 3: *f*

Staff 3 (Treble Clef):

- Measure 1: *f*
- Measure 2: *mf cresc. molto*
- Measure 3: *ff rit. molto*
- Measure 4: *ff*

Measure numbers:

- 1
- 2
- 3
- 4
- 5

Rondo

in E-flat major

HUMMEL - HEIFETZ*

Allegro scherzando (♩ = 152-160)

Violin

Piano

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Musical score for piano, page 19, featuring four staves of music. The score includes dynamic markings such as *mf*, *p*, *m.f.*, *rit.*, *ten.*, *a tempo*, and *m.d.*. The music consists of measures 19 through 23, with measure 23 continuing onto the next page.

Measure 19: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 20: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 21: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 22: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 23: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures. The first system starts with a dynamic of p and ends with a dynamic of f followed by the instruction "reste". The second system begins with a dynamic of mf . The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers 1 through 8 are indicated above the staff. Measure 3 is marked with "III". Measure 7 contains a measure repeat sign. Measure 8 concludes with a fermata over the bass clef staff.

Musical score page 21, featuring four systems of music for three staves (Violin, Viola, Cello/Bass). The score includes dynamic markings such as *a tempo*, *p dolce*, *rit.*, *dolce*, *sp*, and performance instructions like *2ed.*, **2ed.*, **2ed.*, and ***.

System 1: Violin staff has grace notes and slurs. Viola staff has eighth-note patterns. Cello/Bass staff has eighth-note patterns. Dynamic: *p dolce*. Performance instruction: *rit.*

System 2: Violin staff has sixteenth-note patterns. Viola staff has eighth-note patterns. Cello/Bass staff has eighth-note patterns. Dynamic: *a tempo*. Performance instruction: *dolce*.

System 3: Violin staff has sixteenth-note patterns. Viola staff has eighth-note patterns. Cello/Bass staff has eighth-note patterns. Dynamic: *sp*. Performance instruction: *2ed.*, **2ed.*, **2ed.*, ***.

System 4: Violin staff has sixteenth-note patterns. Viola staff has eighth-note patterns. Cello/Bass staff has eighth-note patterns. Dynamic: *sp*.

III

mf

f

cresc.

cresc.

Musical score for piano, page 23, featuring four systems of music:

- System I:** Treble clef, two sharps. Measures 1-2 show eighth-note patterns. Measure 3 starts with a forte dynamic (**f**). Measure 4 ends with a fermata over the bass line.
- System II:** Treble clef, one sharp. Measures 1-2 show eighth-note patterns. Measure 3 starts with a forte dynamic (**f**). Measure 4 ends with a fermata over the bass line.
- System III:** Treble clef, one sharp. Measures 1-2 show eighth-note patterns. Measure 3 starts with a forte dynamic (**f**). Measure 4 ends with a fermata over the bass line.
- System IV:** Treble clef, one sharp. Measures 1-2 show eighth-note patterns. Measure 3 starts with a forte dynamic (**f**). Measure 4 ends with a fermata over the bass line.

Performance instructions include *espressivo*, *dim.*, *p*, *pp*, *mf dolce*, and *p*.

A musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff starts with a dynamic 'p' and includes performance instructions: 'cresc.', 'sf', 'rit.', and 'a tempo'. The bottom staff also includes 'cresc.', 'sf', 'rit.', and 'a tempo'. The music features various note heads, stems, and rests, with some notes grouped by brackets and slurs.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It contains measures 11 and 12, which begin with a melodic line consisting of eighth and sixteenth notes. The bottom staff uses a bass clef and has a key signature of one flat. It contains measures 11 and 12, showing sustained notes and occasional eighth-note chords.

A musical score for piano, featuring three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 11 begins with a whole note rest followed by eighth-note patterns. Measure 12 starts with a half note, followed by eighth-note patterns and a dynamic instruction 'p' (piano). Measure 13 continues with eighth-note patterns. Measure 14 begins with a half note, followed by eighth-note patterns and a dynamic instruction 'f' (fortissimo). Measure 15 concludes with eighth-note patterns.

Musical score page 25, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music.

System 1 (Measures 1-6):

- Measure 1: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 2: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 3: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 4: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 5: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 6: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.

Measure 7:

- Soprano: Dynamics *p*, *calando*, *dim.*, *dolce*.
- Alto: Dynamics *dolce*.
- Bass: Dynamics *p*.
- Piano: Dynamics *p*.

System 2 (Measures 8-13):

- Measure 8: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 9: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 10: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 11: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 12: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.
- Measure 13: Soprano has a eighth-note rest followed by a sixteenth-note pattern. Alto has a eighth-note rest followed by a sixteenth-note pattern. Bass has a eighth-note rest followed by a sixteenth-note pattern. Piano accompaniment consists of eighth-note chords.

Measure 14:

- Soprano: Dynamics *sf*.
- Alto: Dynamics *sf*.
- Bass: Dynamics *sf*.
- Piano: Dynamics *sf*.

Measure 15:

- Soprano: Dynamics **Re.*
- Alto: Dynamics ***
- Bass: Dynamics ***
- Piano: Dynamics ***

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. Measures 11 (top) show the strings playing eighth-note patterns. Measures 12 (bottom) show the strings and piano playing eighth-note patterns.

Measure 11 (Top):

- String 1: Eighth-note pattern.
- String 2: Eighth-note pattern.
- String 3: Eighth-note pattern.
- Piano: Eighth-note pattern.

Measure 12 (Bottom):

- String 1: Eighth-note pattern.
- String 2: Eighth-note pattern.
- String 3: Eighth-note pattern.
- Piano: Eighth-note pattern.

The image shows a page of sheet music for piano, page 116. The music is arranged in four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The music includes many dynamic markings such as 'cresc.', 'decresc.', 'molto rit.', 'mf dolce e meno', 'p a tempo', and 'ff'. There are also performance instructions like 'Cadenza' and 'a tempo'. The notes are primarily black, with some white notes appearing in certain staves. The page number '116' is located at the bottom left.

Tempo I mo

Tempo I mo

p

v

mf

mf

4 4 5

Musical score for piano, page 10, measures 11-16. The score consists of four staves. Measures 11-12 show melodic lines in the upper staves with dynamic markings *p*, *p*, and *p*. Measure 13 features a bass line with a dynamic *p*. Measures 14-15 show melodic lines with dynamics *p* and *mf*. Measure 16 concludes with a dynamic *p*.

Valse Bluette

(Air de Ballet)

*Transcribed and Edited by
JASCHA HEIFETZ**

RICHARD DRIGO

Tempo di Valse

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A musical score page featuring two staves of music. The top staff is in treble clef, B-flat major, and 2/4 time. It contains dynamic markings 'cresc.', 'f', and 'p'. The bottom staff is in bass clef, B-flat major, and 2/4 time. It also contains dynamic markings 'cresc.', 'f', and 'p'. The page number '31' is located in the top right corner.

Poco più moss

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and a bass clef. Measure 11 starts with a forte dynamic (F) followed by a piano dynamic (P). The melody is played on the treble clef line, with various note heads and stems. Measure 12 begins with a piano dynamic (P), followed by a forte dynamic (F). The melody continues on the treble clef line. The bottom staff is also in common time and has a key signature of one sharp (F#). It features a bass clef. Measures 11 and 12 consist primarily of eighth-note chords in the bass clef, with some sixteenth-note patterns.

11

12

cresc.

dim.

mf cres.

mf

p

dim.

riten.

नाम नामा

a tempo

a tempo

p.

mf *cresc.* *staccato* *dim.*

p. *mf cresc.* *mf* *p*

III *V* *II* *V ten.* *Tempo I. Moderato*

(a piacere) *rit.* *leggiero*

dim.

pp

V

Tempo I. Moderato

ATF116

Musical score for string quartet, page 33, featuring four staves of music:

- Staff 1 (Top):** Dynamics include *p*, *cresc.*, and *f*. Articulation marks (e.g., $\ddot{\text{z}}$) are present above the notes.
- Staff 2:** Dynamics include *pp* and *cresc.*
- Staff 3:** Dynamics include *mf*, *p*, and *con suono*.
- Staff 4 (Bottom):** Dynamics include *mf* and *pp*.

Presto

p leggiero

p staccato

Harm.

pizz.

ATF116

Alt-Wien

GODOWSKY - HEIFETZ*

Andante lusingando ($\text{♩} = 120 - 132$)

Violin

Piano

Andante lusingando ($\text{♩} = 120 - 132$)

Violin

Piano

p con sentimento

p

Lea. * *Lea.* * *Lea.* *Lea.* *Lea.* * *Lea.* *Lea.* *

III

Lea. * *Lea.* * *Lea.* *Lea.* * *Lea.* *Lea.* *

III a tempo

IV a tempo

mf sostenuto

mf sostenuto *mf a tempo*

(b)

sostenuto p a tempo

Lea. *Lea.* *Lea.* * *Lea.* *

mf

p

cresc. molto

oreca. molto

Lea. * *Lea.* * *Lea.* *Lea.* * *Lea.* *Lea.* *

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poco più sostenuto

f appassionato *mf* *mf espress.*

mf *poco più sostenuto*

III *IV* *a tempo III*

p *rit.* *rit.* *a tempo*

poco rit. *mf molto espress.* *a tempo*

poco rit. *l.h.* *mf a tempo*

rall.

rall.

8.

a tempo

p

cresc. molto

p a tempo

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

f

dim. *senza rallentare (ad lib.)*

dim. *senza rallentare (ad lib.)* *p*

ped. *ped.* *** *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

f

p

ped. *ped.* *** *ped.* *ped.* *ped.* *ped.*

mf sostenuto

sostenuto

ped. *** *ped.* *ped.* *ped.*

III & IV
a tempo

p sosten. *a tempo*

f a tempo *p sosten.* *a tempo* *p*

Red. * *Red.* * *Red.* *

molto f appassionato *mp*

mf

Red. * *Red.* * *Red.* *Red.* *Red.* *Red.*

poco più sost. *ten.* *p*

espress. *p* *mf*

poco più sostenuto *mf*

Red. *Red.* * *Red.* *Red.* * *Red.* *IV* *Red.*

rit. *meno* *v.* *ten.* *v.* *poco rall.* *pp*

meno *dim.*

rit. *p* *dim.* *poco rall.* *pp*

Dance

(No. 4)

KREIN - HEIFETZ*

Allegretto

Violin

Piano

pizz. arco

mf

II I

II II

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Musical score for three staves (I, II, III) across six measures (3, 4, 5, 6). The score consists of three systems of music, each with its own staff and key signature.

- Staff I:** Treble clef. Measures 3-4: 3/4 time. Measures 5-6: 2/4 time.
- Staff II:** Bass clef. Measures 3-4: 3/4 time. Measures 5-6: 2/4 time.
- Staff III:** Bass clef. Measures 3-4: 3/4 time. Measures 5-6: 2/4 time.

Measure 3: Measures 3-4 (Treble clef): 3/4 time. Measures 5-6 (Bass clef): 2/4 time.

Measure 4: Measures 3-4 (Treble clef): 3/4 time. Measures 5-6 (Bass clef): 2/4 time.

Measure 5: Measures 3-4 (Treble clef): 3/4 time. Measures 5-6 (Bass clef): 2/4 time.

Measure 6: Measures 3-4 (Treble clef): 3/4 time. Measures 5-6 (Bass clef): 2/4 time.

Tempo I

mf

p

Harm.

f

pizz.

f

The Bumble-Bee

from the Opera *The Legend of Tsar Saltan*

Vivace ($\text{d}=184-200$)

RIMSKY-KORSAKOFF - HEIFETZ*

The musical score consists of six staves of music for Violin and Piano. The Violin part starts with a melodic line over a piano accompaniment. The piano part includes dynamic markings such as *sf*, *dim.*, *pp*, and *mf spiccato*. Fingerings are indicated above certain notes. The score is divided into sections labeled IV and III. The piano part features harmonic changes and rhythmic patterns. The Violin part continues with its characteristic bumble-bee-like motifs.

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3 2 1 2 2 3 1 2 3 2 1 3 2 1 — 3 3 1 2 — 3 3

sf

sf

mf (ponticello) p mf (ponticello) p

mf p mf p

IV

cresc.

mf (ponticello) p

mf p

(ponticello) p mf cresc.

p mf p p

1 2 1 3 3 1 0 1 2 1 1 2 1 2 3 1 2 3 1 2 3 4 0 4 3 3 1

cresc. *mf*

pizz. II

(ponticello) *v* *f*

dim. *p* *mf* *m.d.*

pp *arco* *mp*

m.g.

ATF116

A musical score for piano, featuring five staves of music. The top staff consists of two treble clef staves, each with a key signature of one sharp (F#) and a common time signature. The second staff contains dynamic markings *p* (piano) and *f* (forte). The third staff is a bass clef staff. The fourth staff consists of two treble clef staves, each with a key signature of one sharp (F#) and a common time signature. The fifth staff is a bass clef staff. The music includes various performance instructions such as *cresc.*, *mf*, and *cresc. molto*. The score concludes with a final dynamic marking of *mf*.

1

4 0 4 1 1 8 8 2 0
sf p cresc.

p mf

2

f dim. p

mf p

2 3 4 0 2 2 1 2 3
f (ponticello)

mf mf

molto dim. pizz.
molto dim. pp

March
Op. 12, No. 1
from the Opera *Love for Three Oranges*

Allegro ($\text{♩} = 132$)

PROKOFIEFF - HEIFETZ*

The musical score for Op. 12, No. 1, March from "Love for Three Oranges" features two parts: Violin and Piano. The Violin part starts with a dynamic of pp and includes measure numbers III, IV, and V. The Piano part also starts with pp . The score is in common time and uses a key signature of one flat. Various dynamics such as v , pp , and ff are indicated throughout the piece.

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Musical score for orchestra and piano, page 10, measures 11-12. The score consists of eight staves. The top two staves are for the piano (treble and bass). The remaining six staves are for the orchestra, divided into three groups: strings (two staves), woodwinds (two staves), and brass/percussion (two staves). Measure 11 starts with a dynamic *p*. Measure 12 begins with a dynamic *f*, followed by *fastoso*. Measure 13 begins with a dynamic *p*, followed by *fastoso*.

8

ATF116

Musical score for string quartet, page 49. The score consists of eight staves of music. The first six staves are in common time, featuring various rhythmic patterns and dynamic markings like ff, fff, and p. The seventh staff begins with "Meno mosso" and "IV", followed by "pizz.". The eighth staff continues with "Meno mosso" and "p". The music is written in a dense, technical style typical of early 20th-century composition.

Harbor Island, Calif.
Nov. 15, 1941

To Vladimir Horowitz

Masks

from *Romeo and Juliette*

PROKOFIEFF - HEIFETZ*

Andante marciale ($\text{♩} = 72$)

Violin

Piano

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Musical score page 51, featuring four staves of music for string instruments. The top staff shows a melodic line with various bowing and slurring markings. The second staff includes a dynamic instruction *(glissando)*. The third staff features a prominent bass line with eighth-note patterns. The bottom staff contains complex rhythmic patterns with sixteenth-note figures. Measure numbers 19, 20, and 21 are indicated above the staves.

19

20

21

pizz.

ff

arco

ff

f

Musical score page 52, measures 1-4. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of $\text{F} \ddot{\text{e}}$. The middle staff has a treble clef, a key signature of one flat, and a dynamic of ff . The bottom staff has a bass clef, a key signature of one flat, and a dynamic of ff . Measure 1 starts with a forte dynamic. Measures 2-4 feature eighth-note patterns with grace notes and slurs.

Musical score page 52, measures 5-8. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Measure 5 begins with a melodic line. Measure 6 contains a dynamic of f . Measure 7 features eighth-note patterns. Measure 8 concludes with a forte dynamic.

Musical score page 52, measures 9-12. The top staff has a treble clef and a dynamic of f . The middle staff has a treble clef and a dynamic of f . The bottom staff has a bass clef and a dynamic of f . Measure 9 starts with a dynamic of f and includes a dynamic of dim. . Measure 10 starts with a dynamic of f and includes a dynamic of dim. . Measures 11-12 feature eighth-note patterns.

A page of musical notation for orchestra, featuring six staves of music. The notation includes various dynamics such as *ff*, *mp*, *cresc.*, and *ff*. Articulations include slurs, grace notes, and accents. The music is divided into measures by vertical bar lines. The first staff uses a treble clef, the second and third staves use bass clefs, and the fourth, fifth, and sixth staves use both treble and bass clefs. Measure numbers IV and III are indicated above the top staff. Measure numbers 1 through 6 are indicated below the bottom staves. The score consists of six staves, likely representing the strings (Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon).

A page from a musical score featuring five staves of music. The top staff is for the piano, with dynamics like 'cresc.' and 'ff'. The second staff is for the strings, with dynamics 'f' and 'ff'. The third staff is for woodwind instruments, with dynamics 'mf' and 'ff'. The fourth staff is for brass instruments, with dynamics 'mf'. The bottom staff is for the bassoon, with dynamics 'dim.' and 'Lento pp'. The score includes various markings such as 'V' with arrows, '3', 'IV', 'V', 'p', 'Lento', and '8' at the end.

Harbor Island, Calif.
Oct. 30, 1941

Oriental Sketch

RACHMANINOFF - HEIFETZ*

Non allegro

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Musical score for orchestra and piano, page 10, measures 30-34. The score consists of six systems of music. The top system shows woodwind entries with dynamic markings like *f*, *mf*, *dim.*, *Harm.*, and *II V*. The second system features a prominent piano bass line. The third system includes a dynamic *p*. The fourth system shows woodwind entries with dynamics *pp* and *p*. The fifth system begins with a dynamic *poco cresc.* followed by *p*. The sixth system concludes with a dynamic *cresc.* and ends with a forte dynamic *f*.

Musical score page 57, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is divided into four systems by brace lines.

System 1: The first staff shows a melodic line with grace notes and slurs. The second staff contains eighth-note chords. The third staff shows eighth-note chords. Measure numbers 1 through 8 are indicated above the top staff, with Roman numerals IV and V appearing above the first two measures. Dynamics include *mf*, *f*, and *p*.

System 2: The first staff shows eighth-note chords. The second staff shows eighth-note chords. The third staff shows eighth-note chords. Measure numbers 1 through 8 are indicated above the top staff, with Roman numerals IV and V appearing above the first two measures. Dynamics include *mf*, *f*, and *p*.

System 3: The first staff shows eighth-note chords. The second staff shows eighth-note chords. The third staff shows eighth-note chords. Measure numbers 1 through 8 are indicated above the top staff, with Roman numerals IV and V appearing above the first two measures. Dynamics include *f*, *mf*, and *f*.

System 4: The first staff shows eighth-note chords. The second staff shows eighth-note chords. The third staff shows eighth-note chords. Measure numbers 1 through 8 are indicated above the top staff, with Roman numerals IV and V appearing above the first two measures. Dynamics include *f*, *mf*, and *f*.

Final Measures: The score concludes with a single staff for the piano. The dynamic is *mf*. The instruction *cantabile* is written above the staff. The dynamic changes to *mf* again, followed by *dim.*

Musical score page 58, featuring five systems of music for three staves. The score includes dynamics such as *p*, *pp*, *f*, *molto marcato*, and *dim.*. Measure numbers 58, 59, 60, 61, and 62 are indicated above the staves. The first system starts with a dynamic *p*. The second system begins with *pp* and includes measure numbers 59 and 60. The third system begins with *f* and includes measure number 61. The fourth system begins with *molto marcato* and includes measure numbers 62. The fifth system ends with *dim.*

Music score page 59, featuring six staves of musical notation for orchestra. The score includes dynamic markings such as *cresc.*, *dim.*, *p*, *cresc.*, *ff*, and *Harm. V*. The music consists of complex rhythmic patterns and harmonic progressions, typical of early 20th-century classical music.

Beverly Hills, Calif.
Nov. 3, 1945

Daisies

RACHMANINOFF - HEIFETZ*

Lento

Violin

Piano

III

dolce

II

p

3

4 p

pp

(rubato)

mf express.

poco cresc.

poco cresc.

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Musical score page 61, featuring five staves of music. The score includes dynamic markings such as *mf*, *rit.*, *p a tempo*, *espressivo*, *dolce*, *dolcissimo*, *p*, and *IV*. The music consists of six measures per staff, with some measures spanning multiple staves. The key signature varies across the staves, and the time signature appears to be common time throughout.

VI
P

III

dolcissimo e rit. *pp a tempo* *mf* *8-2-1*

IV

poco dim. *a tempo mf* *p*

V

p *mf poco più mosso*

IV

mf poco più mosso *pp*

IV

dim. e rit. *p* *pp*

dim. e rit. *p* *pp*

Harbor Island, Calif.
Oct. 8, 1945

Golliwogg's Cake-Walk

DEBUSSY - HEIFETZ*

Allegro giusto

très net et très sec.
arco

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IV.

molto *mf*

p > *cresc.* *p cresc.* *f* *ff*

Harm.

Re. *

Harm.

cresc.

più p

f *ff*

p

mf

II

pizz.

Un peu moins vite
arco v

Un peu moins vite

pp

IV

f

pizz.

mf

pp

pp

Cédez avec une grande émotion arco IV a tempo

Cédez rit.

Cédez a tempo

Cédez rit. p

Cédez a tempo

pp rit. pp

Cédez V III II mf a tempo Cédez III V IV

Cédez a tempo Cédez

*mf f mf p Red. **

a tempo 2
Cédez V II
III a tempo

a tempo. Cédez p pp

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves. The top staff is for the orchestra, starting with a forte dynamic (f) and leading to a fortissimo dynamic (ff). The middle staff is for the piano, also starting with a forte dynamic (f). The bottom staff is for the bassoon, also starting with a forte dynamic (f). Measure 11 ends with a fermata over the piano part. Measure 12 begins with a dynamic instruction "restez". The piano part has a dynamic instruction "dim." at the end of measure 12.

Musical score for orchestra and piano, page 10, measures 11-15. The score consists of five systems of music. The top system shows the piano part with dynamic markings *pp*, *ten.*, *rit.*, *pp*, *sf*, and *Tempo I*. The second system shows the piano part with *pp*, *rit.*, *ten.*, *pp*, and *Tempo I*. The third system shows the piano part with dynamics *p*, *mf*, *sf*, and *molto*. The fourth system shows the piano part with *mf*, *molto*, and *mf*. The fifth system shows the piano part with *ff*, *p*, *cresc.*, and *p*. The sixth system shows the piano part with *mf*, *p*, *cresc.*, and *p*. The seventh system shows the piano part with *f*, *ff*, *p*, and *Harm.*. The eighth system shows the piano part with *f*, *ff*, *p*, and *Harm.*.

Musical score for string quartet (two violins, viola, cello) on page 69. The score consists of six staves of music, each with a different dynamic and performance instruction.

- Staff 1:** Violin I. Dynamics: *p*, *mf*, *p*, *mf*. Performance instruction: *v*.
- Staff 2:** Violin II. Dynamics: *p* (cresc.), *mf*. Performance instruction: *f eff*.
- Staff 3:** Viola. Dynamics: *p*. Performance instruction: *v*.
- Staff 4:** Cello. Dynamics: *mf*. Performance instruction: *Pizz.*
- Staff 5:** Violin I. Dynamics: *f*. Performance instruction: *pizz.*, *ff*, *p*.
- Staff 6:** Violin II. Dynamics: *f*, *ff*, *p*. Performance instruction: *V*.
- Staff 7:** Viola. Dynamics: *pp*. Performance instruction: *a tempo IV arco*.
- Staff 8:** Cello. Dynamics: *ppp* (*molto rit.*). Performance instruction: *pizz.*
- Staff 9:** Violin I. Dynamics: *pp*. Performance instruction: *ppp* (*molto rit.*).
- Staff 10:** Violin II. Dynamics: *pp*. Performance instruction: *f a tempo ff*.

To F.

L'Après-Midi d'un Faune

(Extrait du Prélude)

DEBUSSY-HEIFETZ*

Très modéré

III

Violin

p doux et expressif

Piano

9

Musical score page 10, measures 6-8. The score consists of four staves. The top staff shows a melodic line with grace notes and slurs. The second staff features a dynamic marking *m.g.* above a sixteenth-note pattern. The third staff includes a dynamic *mf* and a dynamic *pp*. Measure 6 ends with a bassoon entry labeled "Bass." Measure 7 begins with a dynamic *m.g.* over a sixteenth-note pattern. Measure 8 concludes with a bassoon entry labeled "Bass."

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Musical score page 71, featuring six staves of music for orchestra and piano.

Staff 1: Treble clef, key signature of three sharps. Dynamics: *p*, *mf*, *v*. Measure 1: Measures 1-2. Measure 2: Measures 3-4. Measure 3: Measures 5-6. Measure 4: Measures 7-8. Measure 5: Measures 9-10. Measure 6: Measures 11-12.

Staff 2: Bass clef, key signature of one sharp. Dynamics: *pp*. Measure 1: Measures 1-2. Measure 2: Measures 3-4. Measure 3: Measures 5-6. Measure 4: Measures 7-8. Measure 5: Measures 9-10. Measure 6: Measures 11-12.

Staff 3: Bass clef, key signature of one sharp. Dynamics: *p*. Measure 1: Measures 1-2. Measure 2: Measures 3-4. Measure 3: Measures 5-6. Measure 4: Measures 7-8. Measure 5: Measures 9-10. Measure 6: Measures 11-12.

Staff 4: Treble clef, key signature of one sharp. Measures 1-2. Measures 3-4. Measures 5-6. Measures 7-8. Measures 9-10. Measures 11-12.

Staff 5: Bass clef, key signature of one sharp. Measures 1-2. Measures 3-4. Measures 5-6. Measures 7-8. Measures 9-10. Measures 11-12.

Staff 6: Treble clef, key signature of one sharp. Measures 1-2. Measures 3-4. Measures 5-6. Measures 7-8. Measures 9-10. Measures 11-12.

Section III: Treble clef, key signature of one sharp. Measures 1-2. Measures 3-4. Measures 5-6. Measures 7-8. Measures 9-10. Measures 11-12.

Section II: Treble clef, key signature of one sharp. Dynamics: *p*, *cresc.*, *cre.*, *f*. Measures 1-2. Measures 3-4. Measures 5-6. Measures 7-8. Measures 9-10. Measures 11-12.

mf scen - do

mf scen - do

f dim. rit.

dim. rit. 12 8

p

12 8 *pp* 9 8 *m.g.*

rit. ten. 12 8

ten.

ten.

12 8 *pp*

9 8

ten.

II

mf

rit.

9 8

mf

rit.

12 8

III

p

12 8 *p*

9 8

V

rit.

9 8

III

V

rit.

9 8

3 4

En animant
III IV

p doux et expressif

En animant
3 4 *p*

cresc.

mf II

p

4 *4*

cresc. et accel. *mf* *f*

4 *cresc. et accel.* *3 mf* *f*

4

più f *dim.* *p* *molto rit.*

dim. *p* *molto rit.*

Ier Mouv't

Musical score for piano, page 10, showing measures 101-110. The score consists of four systems of music. The first system starts with a dynamic of \textit{pp} and includes a tempo marking of $\textit{doux et expressif}$. The second system begins with a dynamic of \textit{p} . The third system starts with a dynamic of \textit{mf} and includes a tempo marking of $\textit{molto rit.}$. The fourth system starts with a dynamic of \textit{pp} and includes a tempo marking of $\textit{très soutenu}$. The score uses a treble clef and a bass clef, with a key signature of three flats. Measures 101-102 show eighth-note patterns in the upper voices. Measures 103-104 show sixteenth-note patterns. Measures 105-106 show eighth-note patterns. Measures 107-108 show eighth-note chords. Measures 109-110 show eighth-note chords.

Musical score page 76, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is in common time, with a key signature of one flat. The piano part is divided into three systems by vertical bar lines. The vocal parts are mostly in soprano range, with some alto entries. The piano part includes various textures, such as eighth-note patterns and sustained notes. Dynamic markings include *p*, *crescendo*, *mf*, *f*, *rit.*, and *sforzando*. Measure numbers 1 through 12 are present at the beginning of each system.

Musical score for piano, three staves:

- Top staff: Treble clef, B-flat key signature. Dynamics: *p*, *crescendo molto*, *mf*. Articulation: *s*.
- Middle staff: Treble clef, B-flat key signature. Dynamics: *p*, *crescendo molto*, *mf*. Articulation: *s*.
- Bottom staff: Bass clef, B-flat key signature. Dynamics: *p*.

Second system:

- Top staff: Treble clef, B-flat key signature. Dynamics: *f*, *ff*, *fff*.
- Middle staff: Treble clef, B-flat key signature. Dynamics: *f*, *ff*, *fff*.
- Bottom staff: Bass clef, B-flat key signature. Dynamics: *p*.

Third system:

- Top staff: Treble clef, B-flat key signature. Dynamics: *ff*, *mf*, *p*, *rit.*, *ton.*
- Middle staff: Treble clef, B-flat key signature. Dynamics: *ff*, *mf*, *rit.*
- Bottom staff: Bass clef, B-flat key signature. Dynamics: *p*.

p doux et expressif

3 3

più p

ped.

pp

ppp

rit.

rit.

C

pp

C pp

** ped.*

mf

12 8

con sordino v

pp (rubato) *p*

$\frac{12}{8}$ *p* $\frac{9}{8}$

retenu rit. *a tempo*

$\frac{9}{8}$ *retenu* rit. *a tempo* *p*

très retenu *très lent et très retenu* Harm. *pp (jusqu'à la fin)*

très retenu $\frac{12}{8} pp$ *très retenu* *ppp (jusqu'à la fin)*

morendo

morendo

Beau Soir

DEBUSSY - HEIFETZ*

Andante, ma non troppo

Violin

Piano

(con sordino)

p

pp

III - - - - - IV

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III

poco rit.

II

p a tempo

cresc.

II

f

dim.

III

p

poco rit.

Più lento

p

poco rit.

a tempo

pp

pp

pp

morendo

morendo

Valses Nobles et Sentimentales

No. 6

RAVEL - HEIFETZ*

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III
IV

mf

p

rall.

Cédez à peine

a tempo

pp

pp a tempo

Cédez à peine

au Mouv't

pp

pp rit.

Harm.

San Clemente, Calif.
July, 1941

No. 7

RAVEL • HEIFETZ*

Moins vif.

Violin

Piano

II. *v*

III. *v*

mp

pp languissant

pp

pp

pp

v

Tempo I

Tempo I

expressif

expressif

p

p

p

p

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II
express.

I
express.

pp

cresc. peu -

cresc. peu a peu -

peu -

f

Un peu retenu au Mouv't

Un peu retenu au Mouv't

ff

pp

pizz.

1 II v.
2 v. Fine

Un peu plus animé

III

Un peu plus animé

pp

Fine

III

v
1
3
f
p
mf
p.
f.
p.
f.
p.
mf
p.

Musical score for three staves (Violin, Viola, Cello) in 2/4 time, key signature of one sharp. The score consists of four systems of music.

Staff 1 (Violin):

- Measures 1-2: Dynamics **f**.
- Measure 3: Dynamics **ff**, dynamic markings **(b)** 0, 3, 3, 3, 3, 3, 3, 3.
- Measure 4: Dynamics **mf**.

Staff 2 (Viola):

- Measures 1-2: Dynamics **f**.
- Measure 3: Dynamics **ff**.
- Measure 4: Dynamics **mf**.

Staff 3 (Cello):

- Measures 1-2: Dynamics **f**.
- Measure 3: Dynamics **ff**.
- Measure 4: Dynamics **mf**.

System 2:

- Measures 5-6: Dynamics **f**.
- Measure 7: Dynamics **ff**, dynamic markings **b** 3, 3, 3, 3, 3, 3.
- Measure 8: Dynamics **ff**.

System 3:

- Measures 9-10: Dynamics **mp**, dynamic marking **III**.
- Measure 11: Dynamics **f**, dynamic marking **III**.
- Measure 12: Dynamics **mp**.

System 4:

- Measures 13-14: Dynamics **f**, dynamic marking **III**.
- Measure 15: Dynamics **p**.
- Measure 16: Dynamics **mf**.
- Measure 17: Dynamics **pp**.
- Measure 18: Dynamics **poco rit.**, dynamic marking **v**.
- Measure 19: Dynamics **D.S. al Fine**.

Mouvements Perpétuels

I

POULENC-HEIFETZ*

Assez modéré (♩ = 144)

Violin

Piano

II

p en général, sans nuances

V

POULENC-HEIFETZ*

IV 2

mf

p

III

f

doucement timbré

incolore et toujours p

II

pp

pp

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A musical score for two bassoon parts, page 91. The score consists of ten staves, each with a bass clef. The top staff uses a common time signature, while the bottom staff uses a different one. The score features various dynamics such as *p*, *mf*, *f*, *pp*, and *rit.*. There are also specific performance instructions like "en général, sans nuances", "doucement timbré", "incolore et toujours p", "Très lent", and "Attacca". Measure numbers I through V are indicated above the top staff. The bottom staff has measure numbers II, III, IV, and V. The score ends with a "rit." followed by a "rit." and a "pp" dynamic, leading into the next section.

Alerte ($d=138$)

Violin

Piano

ff sans dureté-très lié

Précédente.

p uniforme

mf avec charme

b *a* *b* *a*

p

b *a* *b* *a*

f

b *a* *b* *a*

f

b *a* *b* *a*

Moins vite
pizz.

f

rp

Moins vite

pp

c *b* *a* *b* *a*

c *b* *a* *b* *a*

les deux pédales

arco

b *a* *b* *a*

b *a* *b* *a*

b *a* *b* *a*

Musical score for cello and piano, page 10, measures 11-15.

Cello Part:

- Measure 11: Treble clef, 4/4 time, dynamic *p*. Fingerings: 1, 2, 3, 4. Slurs: 1, 2, 3, 4.
- Measure 12: Treble clef, 4/4 time, dynamic *f*. Fingerings: 1, 2, 3, 4. Slurs: 1, 2, 3, 4.
- Measure 13: Treble clef, 4/4 time, dynamic *f*. Fingerings: 1, 2, 3, 4. Slurs: 1, 2, 3, 4.
- Measure 14: Treble clef, 4/4 time, dynamic *f*. Fingerings: 1, 2, 3, 4. Slurs: 1, 2, 3, 4.
- Measure 15: Treble clef, 4/4 time, dynamic *f*. Fingerings: 1, 2, 3, 4. Slurs: 1, 2, 3, 4.

Piano Part:

- Measure 11: Treble clef, 4/4 time, dynamic *p*.
- Measure 12: Treble clef, 4/4 time, dynamic *p*.
- Measure 13: Treble clef, 4/4 time, dynamic *p*.
- Measure 14: Treble clef, 4/4 time, dynamic *p*.
- Measure 15: Treble clef, 4/4 time, dynamic *p*.

Performance Instructions:

- Measure 11: *v*, *0*, *f*.
- Measure 12: *v*, *1*, *2*, *1*, *2*, *1*, *2*, *1*, *2*.
- Measure 13: *v*, *1*, *2*, *1*, *2*, *1*, *2*, *1*, *2*.
- Measure 14: *v*, *1*, *2*, *1*, *2*, *1*, *2*, *1*, *2*.
- Measure 15: *v*, *1*, *2*, *1*, *2*, *1*, *2*.

Huella

AGUIRRE - HEIFETZ*

Movido y energico

Violin

Piano

sonoro

pizz.

arco

sonoro

IV

III

II

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Musical score for three staves (Treble, Bass, and Piano). Measure 1: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note chords. Piano staff has eighth-note chords. Measure 2: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Piano staff has eighth-note chords.

Musical score for three staves. Measure 3: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note chords. Piano staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note chords. Piano staff has eighth-note chords.

Musical score for three staves. Measure 5: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note chords. Piano staff has eighth-note chords. Measure 6: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note chords. Piano staff has eighth-note chords. Dynamics: *p*, *pp* (marked *Rea*).

Musical score for three staves. Measure 7: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note chords. Piano staff has eighth-note chords. Measure 8: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note chords. Piano staff has eighth-note chords. Dynamics: *mf*, *p* (marked *Rea*).

Musical score for piano, page 97, featuring four staves of music. The score includes dynamic markings such as *p*, *f*, *ff*, and *mf*, as well as performance instructions like *s*, *s'*, *3*, and *20.*. The music is divided into sections labeled I, II, III, IV, and V. The score consists of:

- Staff 1:** Treble clef, B-flat key signature. Measures show eighth-note patterns with slurs and grace notes. Measure 5 starts with a forte dynamic *f*.
- Staff 2:** Treble clef, B-flat key signature. Measures show chords and bass notes. Measure 5 starts with a forte dynamic *f*.
- Staff 3:** Bass clef, B-flat key signature. Measures show sustained bass notes and chords.
- Staff 4:** Bass clef, B-flat key signature. Measures show sustained bass notes and chords.

lento *v*

ff a tempo

ff a tempo

p *v*

f *mf*

p *v*

pp *mf* *dim.*

p *p* *mf*

Musical score page 99, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is in common time and consists of six systems of music. The vocal parts (Soprano, Alto, Bass) are in treble, middle, and bass clefs respectively. The piano part is in treble and bass clefs. The score includes dynamic markings such as *mf*, *p*, *cresc.*, and *rit.*. Rehearsal numbers III, IV, and V are indicated above certain measures. The vocal parts perform eighth-note patterns with grace marks, while the piano part provides harmonic support with sustained notes and chords.

Ao pé da fogueira

(Preludio XV)

VALE-HEIFETZ*

Allegro commodo

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Sheet music for three staves (Treble, Bass, and a third staff) in G major. The music consists of six systems.

- System 1:** Treble staff: Grace notes with fingerings (1, 2, 3, 4), dynamic V, 0. Bass staff: Slurs. Third staff: Slurs.
- System 2:** Treble staff: Grace notes with fingerings (1, 2, 3, 4), dynamic V, 0. Bass staff: Slurs. Third staff: Slurs.
- System 3:** Treble staff: Grace notes with fingerings (1, 2, 3, 4), dynamic V, 0. Bass staff: Slurs. Third staff: Slurs.
- System 4:** Treble staff: Dynamic f, 2, p, 1, +f, 2, p, +f. Bass staff: Slurs. Third staff: Slurs.
- System 5:** Treble staff: Dynamic f, 2, p, 1, +f, 2, p, +f. Bass staff: Slurs. Third staff: Slurs.
- System 6:** Treble staff: Dynamic f, 2, p, 1, +f, 2, p, +f. Bass staff: Slurs. Third staff: Slurs.

ff

v

ff

v

v

v

*mf*² Harm.

V

III

pizz.

arco

pizz.

arco

dim.

dim.

pizz.

arco

pizz.

arco

dim.

dim.

pizz.

mf

p

pp

pp

pp

V.I V.II V.III V.IV V.V V.VI

*To Firenze***Mediterranean**

BAX-HEIFETZ*

Violin

Piano

Tempo moderato e rubato

a tempo
rit.

mf >

rit. *a tempo*

III

IV

pizz. (à la Guitare)

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arco >> pizz.

arco o pizz. 3

rit. a tempo rit. a tempo 3 rubato

a tempo

a tempo

p. mp. cresc. f

1 2 3 4 pizz.

arco 1 2 3 4 a tempo rit. a tempo rit. (b)

p capriccioso

p 1 - 4

dim.

gr.

V

p

dim.

3

pizz.

arco

rit.

a tempo

rit.

a tempo

2 1 3-10

5

b

b

b

b

b

rit.

p

rit.

Red. *

pizz.

mf *a tempo*

arco

rit. molto

a tempo

a tempo f

f

rit. molto

a tempo

p

III

3

4

ff

Three staves of musical notation for string instruments, likely cello and double bass, in 3/4 time with a key signature of two sharps. The notation includes various bowing techniques like "pizz.", "arco", and "rit.", dynamic markings like "f a tempo" and "rit.", and slurs. The music consists of three systems of six measures each.

110

Musical score page 110 featuring six staves of music for string instruments. The key signature is three sharps. Measure 1 starts with a melodic line in the first violin, followed by the second violin and viola. The bassoon provides harmonic support. Measure 2 begins with a rhythmic pattern in the bassoon, followed by the violins. Measure 3 features a melodic line in the first violin. Measures 4-5 show a rhythmic pattern in the bassoon, followed by the violins. Measure 6 begins with a melodic line in the first violin. Measures 7-8 show a rhythmic pattern in the bassoon, followed by the violins. Measure 9 begins with a melodic line in the first violin. Measures 10-11 show a rhythmic pattern in the bassoon, followed by the violins. Measure 12 begins with a melodic line in the first violin. Measures 13-14 show a rhythmic pattern in the bassoon, followed by the violins. Measure 15 begins with a melodic line in the first violin. Measures 16-17 show a rhythmic pattern in the bassoon, followed by the violins. Measure 18 begins with a melodic line in the first violin. Measures 19-20 show a rhythmic pattern in the bassoon, followed by the violins. Measure 21 begins with a melodic line in the first violin. Measures 22-23 show a rhythmic pattern in the bassoon, followed by the violins. Measure 24 begins with a melodic line in the first violin. Measures 25-26 show a rhythmic pattern in the bassoon, followed by the violins. Measure 27 begins with a melodic line in the first violin. Measures 28-29 show a rhythmic pattern in the bassoon, followed by the violins. Measure 30 begins with a melodic line in the first violin. Measures 31-32 show a rhythmic pattern in the bassoon, followed by the violins. Measure 33 begins with a melodic line in the first violin. Measures 34-35 show a rhythmic pattern in the bassoon, followed by the violins. Measure 36 begins with a melodic line in the first violin. Measures 37-38 show a rhythmic pattern in the bassoon, followed by the violins. Measure 39 begins with a melodic line in the first violin. Measures 40-41 show a rhythmic pattern in the bassoon, followed by the violins. Measure 42 begins with a melodic line in the first violin. Measures 43-44 show a rhythmic pattern in the bassoon, followed by the violins. Measure 45 begins with a melodic line in the first violin. Measures 46-47 show a rhythmic pattern in the bassoon, followed by the violins. Measure 48 begins with a melodic line in the first violin. Measures 49-50 show a rhythmic pattern in the bassoon, followed by the violins. Measure 51 begins with a melodic line in the first violin. Measures 52-53 show a rhythmic pattern in the bassoon, followed by the violins. Measure 54 begins with a melodic line in the first violin. Measures 55-56 show a rhythmic pattern in the bassoon, followed by the violins. Measure 57 begins with a melodic line in the first violin. Measures 58-59 show a rhythmic pattern in the bassoon, followed by the violins. Measure 60 begins with a melodic line in the first violin. Measures 61-62 show a rhythmic pattern in the bassoon, followed by the violins. Measure 63 begins with a melodic line in the first violin. Measures 64-65 show a rhythmic pattern in the bassoon, followed by the violins. Measure 66 begins with a melodic line in the first violin. Measures 67-68 show a rhythmic pattern in the bassoon, followed by the violins. Measure 69 begins with a melodic line in the first violin. Measures 70-71 show a rhythmic pattern in the bassoon, followed by the violins. Measure 72 begins with a melodic line in the first violin. Measures 73-74 show a rhythmic pattern in the bassoon, followed by the violins. Measure 75 begins with a melodic line in the first violin. Measures 76-77 show a rhythmic pattern in the bassoon, followed by the violins. Measure 78 begins with a melodic line in the first violin. Measures 79-80 show a rhythmic pattern in the bassoon, followed by the violins. Measure 81 begins with a melodic line in the first violin. Measures 82-83 show a rhythmic pattern in the bassoon, followed by the violins. Measure 84 begins with a melodic line in the first violin. Measures 85-86 show a rhythmic pattern in the bassoon, followed by the violins. Measure 87 begins with a melodic line in the first violin. Measures 88-89 show a rhythmic pattern in the bassoon, followed by the violins. Measure 90 begins with a melodic line in the first violin. Measures 91-92 show a rhythmic pattern in the bassoon, followed by the violins. Measure 93 begins with a melodic line in the first violin. Measures 94-95 show a rhythmic pattern in the bassoon, followed by the violins. Measure 96 begins with a melodic line in the first violin. Measures 97-98 show a rhythmic pattern in the bassoon, followed by the violins. Measure 99 begins with a melodic line in the first violin. Measures 100-101 show a rhythmic pattern in the bassoon, followed by the violins.

Musical score page 111, featuring six staves of music for string instruments. The score includes dynamic markings such as *rit.*, *molto rit.*, *a tempo*, *cresc.*, *pp*, *pizz.*, *arco*, and *sf*. Measure numbers 1 through 9 are indicated above the staves. The key signature changes between measures, starting with three sharps and ending with one sharp. The bass staff uses a different clef and key signature than the other staves.

To T.O.F.

Estrellita
 (My Little Star)
 MEXICAN SERENADE

PONCE-HEIFETZ*

Moderato

Violin

Piano

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Musical score for piano, page 113, featuring four staves of music:

- Staff 1 (Top):** Treble clef, 3 sharps (F# A# C#). Measures show sixteenth-note patterns with grace notes and slurs. Dynamics include *p* and *len.*
- Staff 2:** Treble clef, 3 sharps (F# A# C#). Measures show eighth-note patterns with grace notes and slurs. Dynamics include *p*.
- Staff 3 (Bottom):** Bass clef, 3 sharps (F# A# C#). Measures show eighth-note chords and bass notes. Measure 4 includes dynamic *mf* and fingerings (3).
- Staff 4 (Second from Bottom):** Treble clef, 3 sharps (F# A# C#). Measures show sixteenth-note patterns with grace notes and slurs. Dynamics include *pp* and *len.*
- Staff 5 (Bottom):** Bass clef, 3 sharps (F# A# C#). Measures show eighth-note chords and bass notes. Dynamics include *p*.

Musical score for piano, page 114, featuring four staves of music. The score includes dynamic markings such as *molto dolce*, *pp*, *mf*, and *p*. Articulation marks like *rit.* (ritardando) and *ten.* (tenuto) are also present. The score consists of four systems of music, each with a treble clef and a bass clef. The key signature changes between systems, with some systems having two sharps and others having one sharp. Measure numbers 8 and 9 are indicated above the first and second systems respectively. The score concludes with a section labeled IV, *meno mosso*, followed by a ritardando and a final dynamic marking of *p*.

Mexico City
Dec. 10, 1927

Jeanie with the Light Brown Hair

FOSTER - HEIFETZ*

Moderato

Solo

Piano

IV.

mf

C *mf*

p

ten.

IV.

III

molto espressivo

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Musical score for piano, page 116, featuring five staves of music. The score includes dynamic markings such as *rit.*, *ad lib.*, *poco rit.*, *a tempo*, *f*, *p*, and *mf*. Measure numbers IV and II are indicated above the staves. The music consists of a treble clef, a bass clef, and a treble clef staff, with a common time signature throughout.

II

III

ad lib.

ten.

Poco meno

p

Poco meno

V

IV

p molto rit.

(a)

(b)

To C.W.

Sea-Murmurs*

CASTELNUOVO-TEDESCO-HEIFETZ**

Dolcemente mosso e ondulato ($\text{J}=69-80$)

Violin

Piano

pp armonioso

2 Ten

(con sordino)

p dolce

II

III

Ten

V

6

2 Ten

*An adaptation of *Arise* from Shakespeare's *Cymbeline* (Shakespeare Songs Vol. VI) published by J. & W. Chester, Ltd., London, W.1.

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Musical score for three staves, measures 119-125. The score consists of three staves, each with a treble clef and a key signature of two flats. Measure 119 starts with a dynamic *cresc.* over three staves. The first staff has a bassoon part labeled *Reed.* Measures 120-121 show the bassoon part continuing with *Reed.* Measures 122-123 show the bassoon part continuing with *Reed.* Measures 124-125 show the bassoon part continuing with *Reed.*

Measure 119: *cresc.* II 2

Measure 120: *Reed.*

Measure 121: *Reed.*

Measure 122: *Reed.*

Measure 123: *Reed.*

Measure 124: III 1 2 3

Measure 125: *molto espr.* II 2 3

Measure 126: *Reed.*

Measure 127: *Reed.*

Measure 128: *#Reed.*

Measure 129: *#Reed.*

molto tratt.

dolce

III Ped.

a tempo mf

a tempo

p

3 2

ton.

(b) (b) (b)

III dolcissimo pp

pp

Musical score page 121, featuring five staves of music for two voices (Tenor and Soprano) and piano. The score is in common time, with a key signature of four flats. The vocal parts are written in soprano and tenor clefs, and the piano part is in bass clef. The music consists of five systems, each starting with a dynamic marking: ff, f, mf, m.g., and m.d. The vocal parts enter with eighth-note patterns, often accompanied by sixteenth-note chords from the piano. The vocal parts are labeled "Ten." and "Soprano". The piano part is labeled "Piano". The score includes various performance instructions such as "perdendosi" and "lascia vibrare". The page number 121 is located at the top right, and the publisher's mark ATF116 is at the bottom left.

Tango*

CASTELNUOVO-TEDESCO-HEIFETZ**

Violin

Piano

Allegretto con grazia ($\text{♩} = 144-160$)

*An adaptation of *Two Maids Wooing* from *Shakespeare's A Winter's Tale* (Shakespeare Songs Vol. VIII)
published by J. & W. Chester, Ltd., London, W.1.

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Musical score page 123, featuring four systems of music for three staves (Piano, Violin, and Cello/Bass). The score includes dynamic markings such as *p*, *mf*, *cresc.*, and *dim.*. Measure numbers 8, III, and V are indicated above the staves. The piano part consists of three staves: treble, bass, and a lower staff. The violin and cello/bass parts are also shown. The score is written in various key signatures and time signatures, with some measures containing rests and others filled with notes or chords.

pizz.

arco
(b)
rit.
a tempo

a tempo

rit.

I
II
III

rit.
a tempo

rit.
a tempo

Musical score page 125 featuring four staves of music. The score includes dynamic markings such as *cresc.*, *f*, *p*, *meno mosso*, *Harm.*, *pp tratt.*, *ten.*, and *a tempo*. The music consists of measures 1 through 8, with measure 8 ending on a fermata. The score is divided into sections labeled I, II, III, and IV.

Deep River

(Traditional Negro)

Arranged by
JASCHA HEIFETZ

Slowly

Violin

Piano

IV

III IV

p

mf

f

s

3

3

3

3

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The image shows three staves of piano sheet music. The top staff has two measures with dynamic markings '2' and '3'. The middle staff has four measures with dynamic markings '3', '3', '3', and '3'. The bottom staff has two measures with dynamic markings '3' and '3'. The right side of the page contains three sets of numbers: 'V', 'II z', 'III 4', '1 2', and '1'. The music includes various dynamics like forte, piano, and sforzando, and fingering numbers like 1, 2, and 3.

Musical score page 128 featuring five systems of music for three staves (treble, middle, and bass). The key signature is A major (three sharps). The tempo markings include *f*, *poco rit.*, *ff molto espress.*, *molto rit.*, *meno*, and *III*.

- System 1:** Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *f*, *poco rit.*, *poco rit.*
- System 2:** Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *ff molto espress.*
- System 3:** Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *ff*, *molto rit.*, *meno*. Measure numbers III and IV are indicated above the treble staff.
- System 4:** Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *molto rit.*
- System 5:** Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Dynamics: *#p*, *molto rit.*

n, Mass.
7, 1938

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William Molina
Violoncellista



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Foreword by Itzhak Perlman



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Table of Contents

The Transcriptions:

	<u>Violin</u>
Alt-Wien	Godowsky, Leopold 16
Aqo pé de fogueira (Preludio XV)	Vale, Flausine Rodrigues do 42
Beau soir	Debussy, Claude 34
The Bumble Bee, (Flight of) from <i>The Legend of Tsar Saltan</i>	Rimsky-Korsakov, Nicolai 20
Daisies	Rachmaninov, Sergei 28
Dance (No. 4)	Krein, Alexander 18
Deep River	Traditional 52
Estrellita (My Little Star), Mexican Serenade	Ponce, Manuel 47
Golliwog's Cake-Walk	Debussy, Claude 29
Hora Staccato	Dinicu, Grigoras 3
Huella	Aguirre, Julián 40
Jeanie with the Light Brown Hair	Foster, Stephen 48
L'après-midi d'un faune (Extrait du <i>Prélude</i>)	Debussy, Claude 32
March from <i>The Love of Three Oranges</i> , Op. 12, No. 1	Prokofiev, Sergei 22
Masks from <i>Romeo and Juliet</i>	Prokofiev, Sergei 24
Mediterranean	Bax, Arnold 44
Mouvements perpétuels	Poulenc, Francis 38
Oriental Sketch	Rachmaninov, Sergei 26
Rondo in E-flat major	Hummel, Johann Nepomuk 8
Sea Murmurs	Castelnuovo-Tedesco, Mario 49
Tango	Castelnuovo-Tedesco, Mario 50
Toccata	Paradies, Pietro Domenico 6
Valse bluette (Air de ballet)	Drigo, Ricardo 14
Valses nobles et sentimentales Nos. 6 & 7	Ravel, Maurice 35

Cadenzas:

Cadenzas to <i>Concerto No. 4 in D Major for Violin and Orchestra</i> , K. 218 Mozart, Wolfgang Amadeus	53
Cadenza to <i>Concerto in D Major for Violin and Orchestra</i> , Op. 77 Brahms, Johannes	55

Hora Staccato

(ROUMANIAN)*

DINICU - HEIFETZ**

Con persistenza ritmica ($\text{d} = 120 - 132$)

*This may be played either *staccato* or *spiccato*.

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4

f

p

mf

cresc.

p

II

v

v

0 1 4 1 1

Musical score for cello, showing ten staves of music. The score includes various performance instructions such as grace notes, slurs, and dynamic markings like 'tr.', 'V', 'cresc.', 'p', 'dim.', and 'pizz.'. The music is in common time and spans measures 8 through 18.

Toccata

PARADIES - HEIFETZ*

Presto ($\text{♩} = 152-160$)

cresc.

f

f

p

mf

v

v

cresc.

f

f

p

cresc.

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Sheet music for a solo instrument, likely flute or piccolo, featuring eight staves of musical notation. The music is in G major (two sharps). The notation includes various note patterns, dynamics (e.g., crescendo, decrescendo), and performance instructions like "poco rit." and "rit. molto". The first staff ends with a fermata.

Rondo

in E-flat major

HUMMEL - HEIFETZ*

Allegro scherzando ($\text{♩} = 152 - 160$)

Staff 1: Allegro scherzando ($\text{♩} = 152 - 160$). Dynamics: p . Fingerings: 1, 2, 3, 4.

Staff 2: Dynamics: p .

Staff 3: Dynamics: f . Fingerings: 1, 2, 3.

Staff 4: Dynamics: p . Fingerings: 1, 2, 3, 4.

Staff 5: Dynamics: cresc. Fingerings: 1, 2, 3, 4.

Staff 6: Dynamics: p . Fingerings: 1, 2, 3.

Staff 7: Dynamics: mf . Fingerings: 1, 2, 3.

Staff 8: Dynamics: p . Fingerings: 1, 2, 3.

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Sheet music for piano, 10 staves:

- Staff 1: Measure 1 (f), Measure 2 (p), Measure 3 (f, restez), Measure 4 (p).
- Staff 2: Measure 5 (mf).
- Staff 3: Measure 6 (rit.), Measure 7 (a tempo).
- Staff 4: Measure 8 (sp, sp).
- Staff 5: Measure 9 (mf).
- Staff 6: Measure 10.
- Staff 7: Measure 1 (f), Measure 2 (p), Measure 3 (f, restez), Measure 4 (p).
- Staff 8: Measure 5 (mf).
- Staff 9: Measure 6 (rit.), Measure 7 (a tempo).
- Staff 10: Measure 8 (sp, sp).

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists of two systems. The first system ends with a repeat sign and begins again below. The notation includes various dynamics such as *f*, *cresc.*, *dim.*, *p*, *pp*, *mf dolce*, *p*, *cresc.*, *rit.*, and *sforzando* (*sforz.*). Articulations include slurs, grace notes, and dynamic hairpins. Performance instructions like *V a tempo* and *VII* are also present. Fingerings are indicated by numbers above or below the notes.

Sheet music for a six-string guitar, page 11. The music consists of ten staves of tablature with various performance instructions.

1. Staff: Measures 1-2. Fingerings: (b), (b). Dynamic: v .

2. Staff: Measures 3-4. Fingerings: (b), (b).

3. Staff: Measures 5-6. Fingerings: 2 1, 4 0, 2 1 b, 5. Dynamic: mf .

4. Staff: Measures 7-8. Fingerings: 1, 8, 3 1, 3, 0, 2 1, 2 1. Dynamic: p , p , *calando*.

5. Staff: Measures 9-10. Fingerings: dim., dolce.

6. Staff: Measures 11-12. Fingerings: 3, 2, 1, 8, 4, 3.

7. Staff: Measures 13-14. Fingerings: 4, 3.

8. Staff: Measures 15-16. Fingerings: 3, 2, 1, 8, 4, 3.

9. Staff: Measures 17-18. Fingerings: 3, 2, 1, 8, 4, 3.

10. Staff: Measures 19-20. Fingerings: III, 2, 1, p .

12

f

p

cresc.

molto rit. *f*

Cadenza

molto rit. *mf dolce e meno*

molto rit.

Valse Bluette

(Air de Ballet)

Transcribed and Edited by
JASCHA HEIFETZ*

RICHARD DRIGO

Tempo di Valse Molto moderato

p espressivo

cresc.

f

Poco più mosso

p leggiere

cresc.

dim.

ten.

a tempo

riten.

mf

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The sheet music for cello, page 15, features eight staves of musical notation. The first staff begins with a dynamic of *cresc.*, followed by *staccato* and *dim.*. The second staff includes markings *III V*, *a piacere*, *II*, *rit.*, and *V ten.*. The third staff is labeled *Tempo I. Moderato* and includes *p* and *leggiero*. The fourth staff shows a sequence of eighth-note patterns. The fifth staff features *p*, *cresc.*, and *f*. The sixth staff includes *mf*, *ten.*, *p*, *con suono*, and *3*. The seventh staff is labeled *Presto* and includes *p leggiero*, *Harm.*, *pizz.*, and *cresc.*. The eighth staff concludes with *pp*.

Alt-Wien

GODOWSKY - HEIFETZ*

Andante lusingando ($\text{♩} = 120-132$)

p con sentimento

mf sostenuto

p sostenuto

cresc. molto *f appassionato*

poco più sostenuto

mf express.

rit.

mf molto express.

p

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The image shows eight staves of musical notation for piano, likely from a score by Debussy. The music is in common time and consists of measures 8 through 15. The notation includes various dynamics such as *rall.*, *p a tempo*, *f*, *cresc. molto*, *dim. senza rallentare*, *mf sostenuto*, *p sosten.*, *a tempo*, *molto*, *f appassionato*, *mp*, *poco più sost.*, *espress.*, *mf*, *ten.*, *rit.*, *meno*, *dim.*, *poco rall.*, and *pp*. The music features complex harmonic structures with many sharps and flats, and includes several grace notes and slurs. Fingerings are indicated above the notes throughout the piece.

Dance

(No. 4)

KREIN - HEIFETZ*

Allegretto

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Tempo 1.

mf

Harm.

p

mf

f

pizz.

Harbor Island, Calif.
Nov. 1, 1941

The Bumble-Bee

from the Opera *The Legend of Tsar Saltan*

Vivace ($\text{d} = 184-200$)

RIMSKY-KORSAKOFF - HEIFETZ*

(ponticello)

(ponticello)

IV > >

cresc.

mf (ponticello)

p

mf

cresc.

p

(ponticello)

mf

p

dim.

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pizz. II arco

mf

f

cresc. molto

ff *p*

p *cresc.*

sf p *cresc.*

f *dim.*

p

f (ponticello)

molto dim.

p *pizz.*

March
Op. 12, No. 1
from the Opera *Love for Three Oranges*

PROKOFIEFF - HEIFETZ*

Allegro ($\text{♩} = 132$)

III

IV

V

VI

$\text{♩} = 132$

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Musical score for a bowed instrument, likely cello or double bass, consisting of ten staves of music. The score includes various bowing techniques (indicated by 'V' and 'v' marks), fingerings (e.g., 1, 2, 3, 4), dynamic markings (e.g., *p*, *mf*, *f*, *fff*), and performance instructions like "brillante" and "pizz.". The key signature changes frequently throughout the piece.

The score is divided into sections by measure numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and includes tempo changes (e.g., "Meno mosso IV") and dynamic markings (e.g., *p*, *pizz.*) within the staves.

Harbor Island, Calif.
Nov. 15, 1941

To Vladimir Horowitz

Masks

from *Romeo and Juliette*

PROKOFIEFF - HEIFETZ*

Andante marciale (♩ = 72)

2 pizz.
p

arco
mp (con effetto)

pizz.

ff 1 2 1

IV

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Musical score for a string quartet (Violin I, Violin II, Cello, Bass) in G major. The score consists of seven staves of music, each with a treble clef and a key signature of one sharp. The music includes dynamic markings such as *f dim.*, *p*, *pp*, *cresc.*, *ff*, *mf*, and *Lento*. Fingerings are indicated by numbers above or below the notes. Performance instructions include slurs, grace notes, and slurs with 'V' and 'IV' markings. The score spans from measure 0 to measure 10.

Oriental Sketch

RACHMANINOFF - HEIFETZ*

Non allegro

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The musical score consists of ten staves of music for a string instrument, likely violin or cello. The notation is in common time, with a key signature of one flat. The music includes various dynamics such as *f*, *mf*, *p*, *pp*, *dim.*, *cresc.*, and *ff*. Fingerings are indicated by numbers above or below the notes, and performance techniques like *molto marcato* and *mf canticile* are specified. The score is divided into sections labeled I, II, III, IV, V, and VI, with some sections further subdivided. Measures are numbered at the beginning of each staff.

ATF116

Beverly Hills, Calif.
Nov. 3, 1945

Daisies

RACHMANINOFF - HEIFETZ*

Harbor Island, Calif.
Oct. 8, 1945

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Golliwogg's Cake-Walk

Allegro giusto

DEBUSSY - HEIFETZ*

Musical score for cello and piano, page 10, measures 1-10. The score consists of ten staves of music. Measure 1: Cello (pizz.) f , Piano ff . Measure 2: Cello (pizz.) sf , Piano ff . Measure 3: Cello (pizz.) sf , Piano ff . Measure 4: Cello (pizz.) mf , Piano ff . Measure 5: Cello (pizz.) mf , Piano ff . Measure 6: Cello (pizz.) mf , Piano ff . Measure 7: Cello (pizz.) mf , Piano ff . Measure 8: Cello (pizz.) mf , Piano ff . Measure 9: Cello (pizz.) mf , Piano ff . Measure 10: Cello (pizz.) mf , Piano ff .

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Un peu moins vite

arco v



IV

pizz.

Cédez
avec une grande émotion

arco IV

mf rit.



a tempo

Cédez

rit.

a tempo

Cédez

III



II

a tempo

Cédez

III

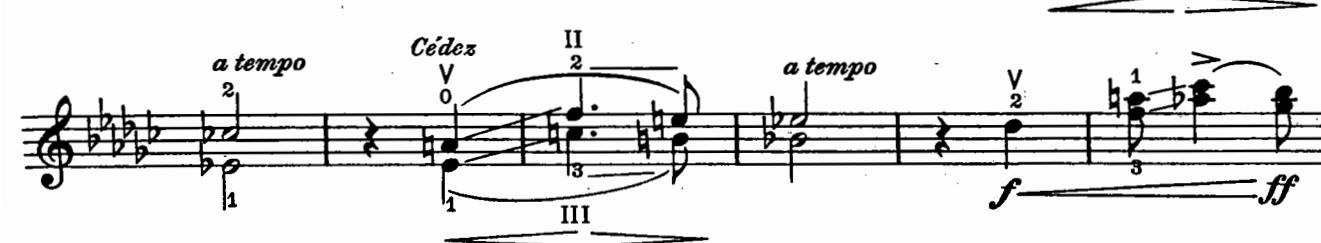
V



a tempo

Cédez

II



II

IV

V

restez

dim.



retenu

poco rit.



Toujours retenu

III □

rit.

ten.

Tempo I.

To F.

L'Après-Midi d'un Faune

(Extrait du Prélude)

Très modéré

DEBUSSY-HEIFETZ*

The musical score for 'L'Après-Midi d'un Faune' features ten staves of music for a single performer. The tempo is marked as 'Très modéré'. The key signature changes throughout the piece, primarily between G major and A major. Dynamics include *p*, *p* *doux et expressif*, *p* *cresc.*, *mf*, *f*, *mf* *cresc.*, *mf*, *mf* *cresc.*, *f*, and *più f*. Performance instructions such as 'rit.', 'dim.', 'ten.', and 'En animant' are also present. Measure numbers (III, IV, V) are indicated above certain measures. The score is divided into sections labeled III, II, I, and V.

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dim. **p** molto rit. **p** 1er Mouv't

Très soutenu

molto rit. **p expressif et soutenu** *mf* **p** *crescendo*

mf **f** **ff** **ffff**

f crescendo **p crescendo molto** *mf*

ff **mf** **rit.** **p** *doux et expressif*

pp **ppp** **rit.** **pp** **3** *con sordino* **pp** *(rubato)*

p **retenu** **a tempo** **p** **très retenu** **Très lent et très retenu**

***Harm.**

pp (*Jusqu'à la fin*) **morendo**

Beau Soir

DEBUSSY - HEIFETZ*

Andante, ma non troppo
Piano

San Clemente, Calif.
July 21, 1933

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Valses Nobles et Sentimentales

No. 6

RAVEL - HEIFETZ*

Cédez à peine

au Mouv.

p

mf

mf

p

rall.

a tempo

au Mouv.

pp rit.

San Clemente, Calif.
July, 1941

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No. 7

RAVEL - HEIFETZ*

Moins vif.

Tempo I

expressif.

cresc. peu à peu.

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8

ff

V

V

I

V

ff *Un peu retenu au Mouvt*

pp

pizz. *Fine*

Un peu plus animé

III

V

p

mf

ff

V

mf

III

ff

mf

poco rit. *V*

D. S. al Fine

Mouvements Perpétuels

I

POULENC-HEIFETZ*

Assez modéré (♩ = 144)

p en général, sans nuances

mf

p

f

p doucement timbré

incolore et toujours p

rit. *p en général, sans nuances*

mf

f

p doucement timbré

incolore et toujours p

pp

rit.

meno mosso

rit.

Très lent pizz.

pp

Attacca

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II

Alerte (♩ = 138)

f

ff sans dureté - très lié

Précédente

rit.

p uniforme

rit. mf p mf avec charme

f Moins vite pizz.

pp

arco p

pizz.

arco p

ppp ralentir en s'effaçant

ppp rit.

Narragansett Pier
July 2-3, 1930

Huella

AGUIRRE - HEIFETZ*

Movido y energico

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Musical score for a solo instrument, likely a harp or mandolin, consisting of ten staves of music. The score includes dynamic markings such as *mf*, *p*, *ff*, and *ff a tempo*, and performance instructions like *lento* and *orea*. Fingerings are indicated by numbers above the notes. The music is divided into measures by vertical bar lines.

Ao pé da fogueira

(Preludio XV)

VALE-HEIFETZ*

Allegro commodo

The sheet music consists of ten staves of musical notation for violin. The key signature is A major (two sharps). The time signature varies between common time and 3/8. Fingerings are indicated above the notes, and dynamics such as *f*, *p*, and *v* are used. The music is divided into measures by vertical bar lines.

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* Don't pluck—slide into.

*To Firenze***Mediterranean**

BAX-HEIFETZ*

Tempo moderato e rubato

Piano

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Musical score for cello, page 45, showing eight staves of music. The score includes dynamic markings such as *pp*, *pizz.*, *2 arco*, *rit.*, *a tempo*, *p capriccioso*, *p*, *dim.*, *rit.*, *a tempo*, *arco*, *2 1 8-10*, *arco*, *pizz.*, *rit.*, *mf a tempo*, *rit.*, *molto*, *a tempo*, *III*, and *8*. Articulations include slurs, grace notes, and pizzicato. Fingerings are indicated by numbers above or below the notes.

46

pizz. 3 3 3 arco pizz. 3
arco 0 pizz. 3 3 arco a tempo
rit.
pizz. 3 rit. a tempo
pizz. 2 arco p
pizz. 3 3 3 3
3 2 1 3 2 1 4 3 1 3
IV 3 3 molto rit. a tempo
rit. cresc. pizz. arco 0 pizz.
mf 2 1 4 p sf

San Clemente, Calif.
July 2, 1933

Estrellita
 (My Little Star)
 MEXICAN SERENADE

PONCE-HEIFETZ*

Moderato

mf dolce

p

pp molto dolce

mf

V

IV

meno mosso

ten.

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Mexico City
 Dec. 10, 1927

Jeanie with the Light Brown Hair

FOSTER - HEIFETZ*

Moderato

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Redding, Conn.
April 20, 1939

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Sea-Murmurs*

Dolcemente mosso e ondulato ($\text{J} = 69-80$)

CASTELNUOVO-TEDESCO-HEIFETZ**

Dolcemente mosso e ondulato ($\text{J} = 69-80$)

(con sordino)

p dolce

II

III

cresc.

III

molto espr.

III

molto tratt. dolce a tempo

ten.

III

pp dolcissimo

II

p

pp

*An adaptation of *Arise* from Shakespeare's *Cymbeline* (Shakespeare Songs Vol. VI) published by J. & W. Chester, Ltd., London, W.1.
**When playing this composition in public both the name of the composer and that of the transcriber must be mentioned on the program.

Rome
April 14, 1932

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Tango*

CASTELNUOVO-TEDESCO-HEIFETZ**

Allegretto con grazia ($\text{♩} = 144-160$)

<img alt="Sheet music for 'Tango' by Castelnuovo-Tedesco-Heifetz. The music is in 2/4 time, treble clef, and includes various dynamics like mf, f, cresc., and dim. Fingerings such as II, III, IV, V, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 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Sheet music for cello, page 51, featuring eight staves of musical notation. The music includes dynamic markings such as *pizz.*, *arco*, *p rit.*, *a tempo*, *cresc.*, *f*, *p*, *meno mosso*, *Harm.*, and *pp tratt.*. Articulation marks like \downarrow and \uparrow are present. Measure numbers 1 through 8 are indicated above the staff in some sections. The music consists of eighth and sixteenth note patterns, with occasional rests and grace notes.

Deep River

(Traditional Negro)

Arranged by
JASCHA HEIFETZ

Slowly

mf

III

IV

f

V

II

III

ff molto espress.

poco rit.

molto rit.

meno

III

0

Boston, Mass.
Nov. 7, 1938

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Cadenzas

to Concerto No. 4 in D Major for Violin and
Orchestra, K. 218 by W.A. Mozart

JASCHA HEIFETZ

1st Movement

Violin (Stave 1):

- Musical notation with various bowing patterns (e.g., 'v', 'f', '8-4', '8-3', '8-2', '8-1', '0'), dynamics (e.g., *p*, *cresc.*, *mf*), and performance instructions (e.g., III, V).
- Orchestra parts (Staves 2-5): Oboe, Bassoon, Clarinet, Cello/Bass.
- Final section: *Tutti* (all parts playing together) followed by *etc.*

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2nd Movement

III
IV
(2 - 0)
2 4 2
0 4
2 1 3 0
2 1 3 4
1 3 (1 - 2)
mf
V
1 3 1 0 1 2
espressivo
V 0
1 2 2 0 4
3 3 3 2 2
3 3 3 4
2 4 3 4 3
2 3 2 2 2 2
0 rit. 3
etc.

3rd Movement

mf²
p mf
p mf⁰
cresc.
f
p (restes)
II
tr.
dim.
cresc.
rit.
Tutti
etc.

Cadenza

for the *Concerto in D Major for Violin and Orchestra*, Op. 77, by Johannes Brahms

JASCHA HEIFETZ*

The image displays ten staves of musical notation for cello, arranged vertically. The notation includes various performance instructions such as dynamic markings (f, mp, dolce), articulations (pizz., arco), and fingerings (e.g., 1, 2, 3, 4, 5, 6). The staves are set against a background of horizontal lines and dots, with some staves containing circled numbers (0, 1, 2, 3, 4, V, II, III) and arrows pointing to specific notes or groups of notes.

*When playing this composition in public, Mr. Heifetz's name must be mentioned on the program.

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Sheet music for guitar, featuring tablature and standard notation. The music is in common time, with a key signature of one sharp (F#). The tablature shows fingerings (e.g., 1, 3, 4, 0) and dynamic markings (e.g., *rit.*, *a tempo*, *ff*). The standard notation includes various note heads and stems. The music consists of ten staves of music, with the final staff ending on a double bar line.

Sheet music for a solo instrument, likely a flute or piccolo, featuring ten staves of musical notation. The music includes various dynamics like *p*, *cresc.*, *mf*, *tr.*, and *espress.*, and performance instructions like *cresc.*, *espress. e rit.*, *ten.*, and *dim.*. Fingerings are indicated above the notes throughout the piece.

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