William Molina
Violoncellista

THE HEIFETZ COLLECTION

Transcriptions & Cadenzas

for Violin and Piano
by Jascha Heifetz

Compilation and Introductory Notes by Eric Wen
Foreword by Itzhak Perlman

CARL FISCHER

ATF116 — The Heifetz Collection — Transcriptions & Cadenzas for Violin and Piano 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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ATF116

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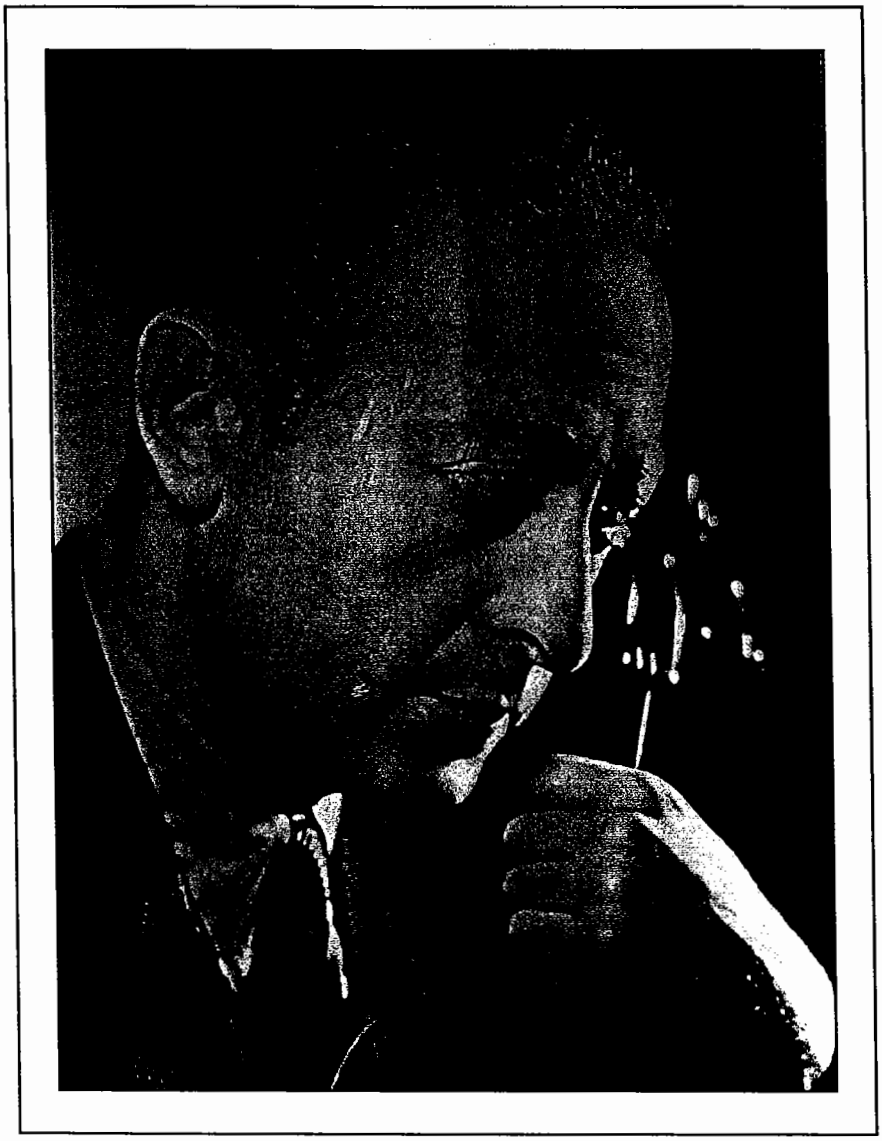
Foreword

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 *Homage 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 humorous, 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 Syeveryanin. 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 etudes. *Alt-Wien* comes from a collection of 30 character pieces entitled *Triakontameron*, and is an evocative characterization of *fin de siecle* 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 premièred 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.

Title	Composer	Recording date	CD catalog number
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 *The Legend of Tsar Saltan*	Rimsky-Korsakov	1. February 3, 1934 2. October 18, 1946	61733 (vol. 2) 61737 (vol. 6)
Cadenzas to *Violin Concerto No. 4*	Mozart	May 14 & 16, 1962	61761 (vol. 30)
Cadenza to *Violin Concerto*	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)

Title	Composer	Recording date	CD catalog number
Huella	Aguirre	November 29, 1945	61750 (vol. 19)
Jeanie with the Light Brown Hair	Foster	October 17, 1944	61750 (vol. 19)
March from *The Love for Three Oranges*	Prokofiev	1. November 30, 1945 2. September 15, 1970	61750 (vol. 19) 61771 (vol. 40)
Masks from *Romeo and Juliet*	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

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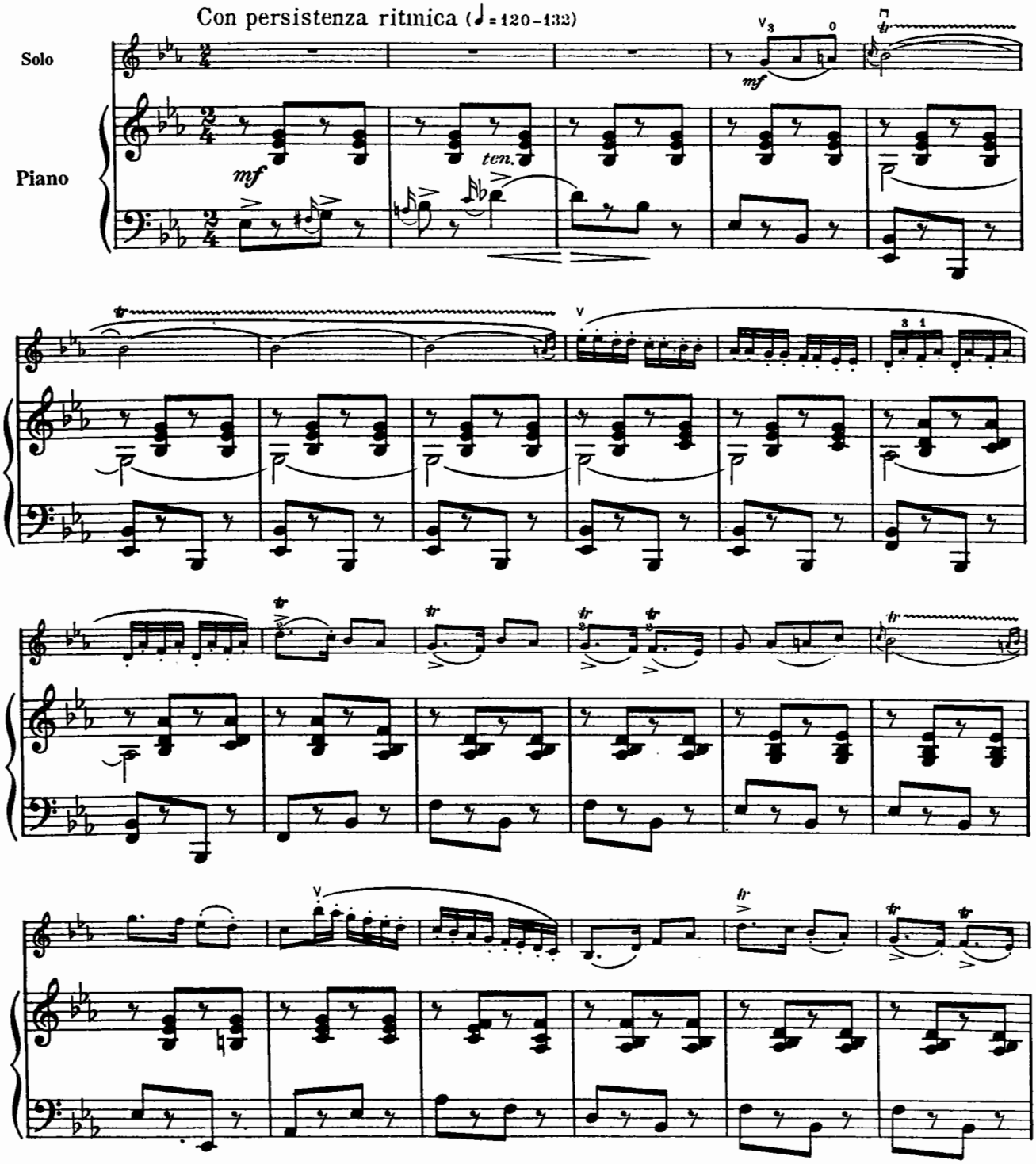
Hora Staccato

(ROUMANIAN)

DINICU - HEIFETZ*



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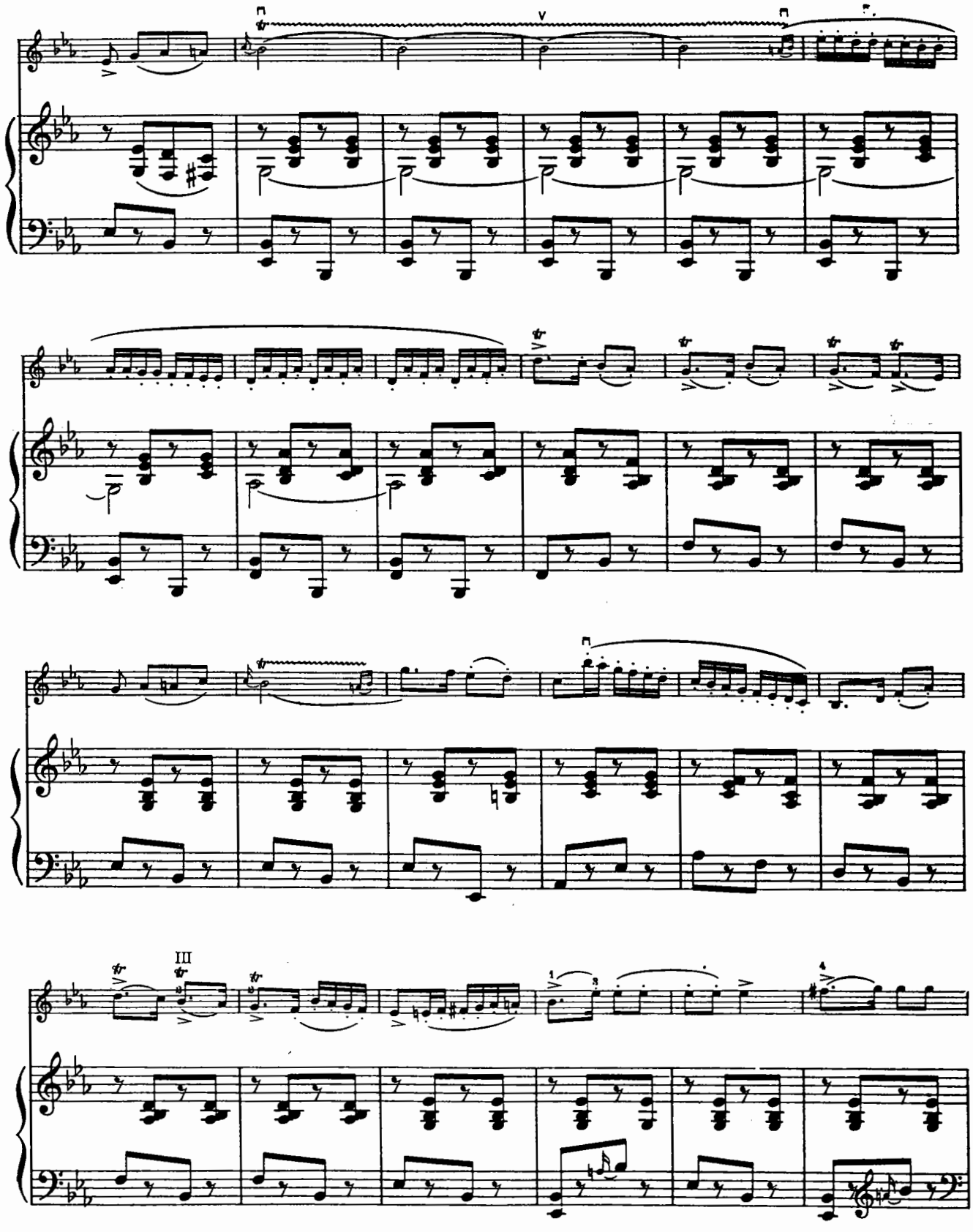
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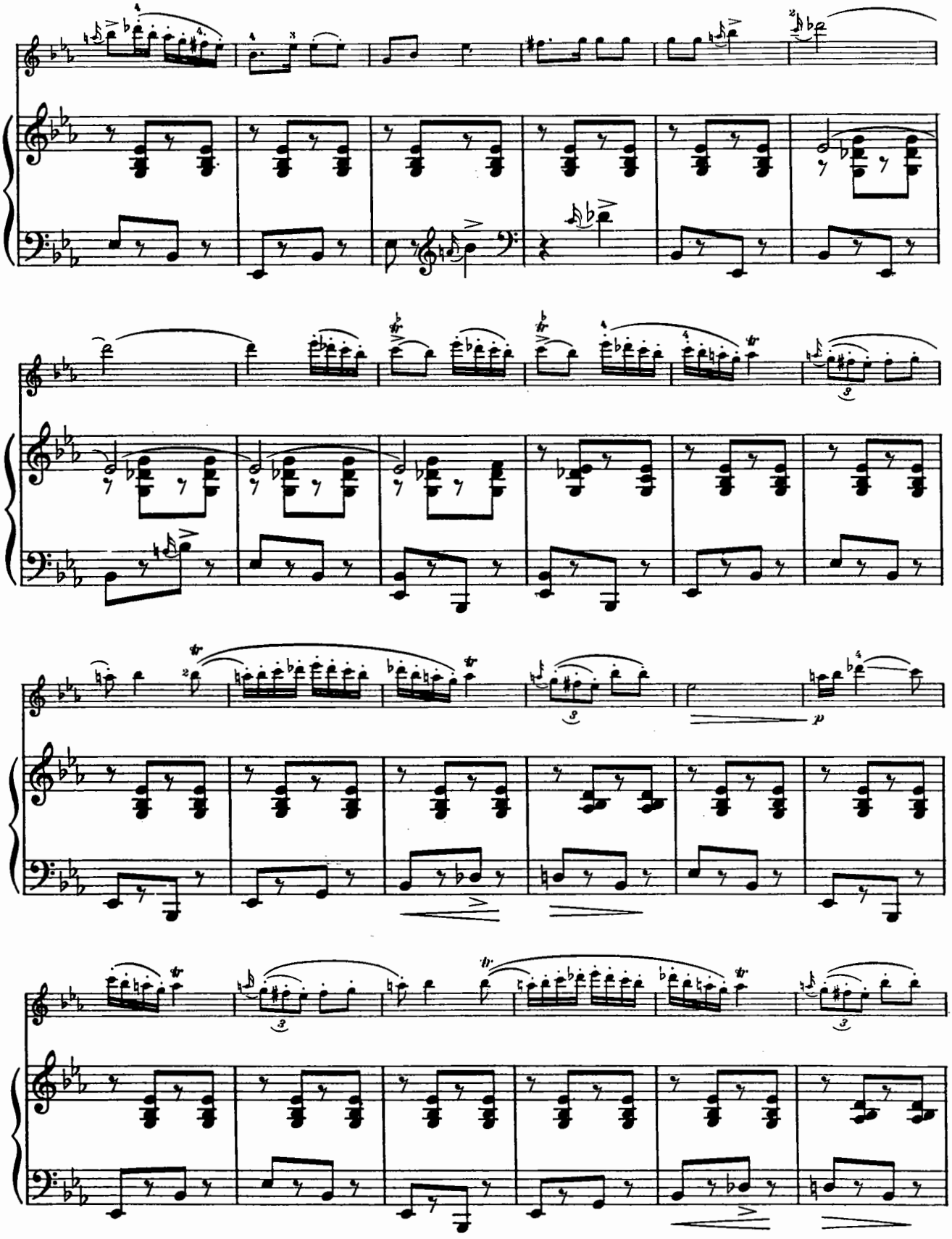

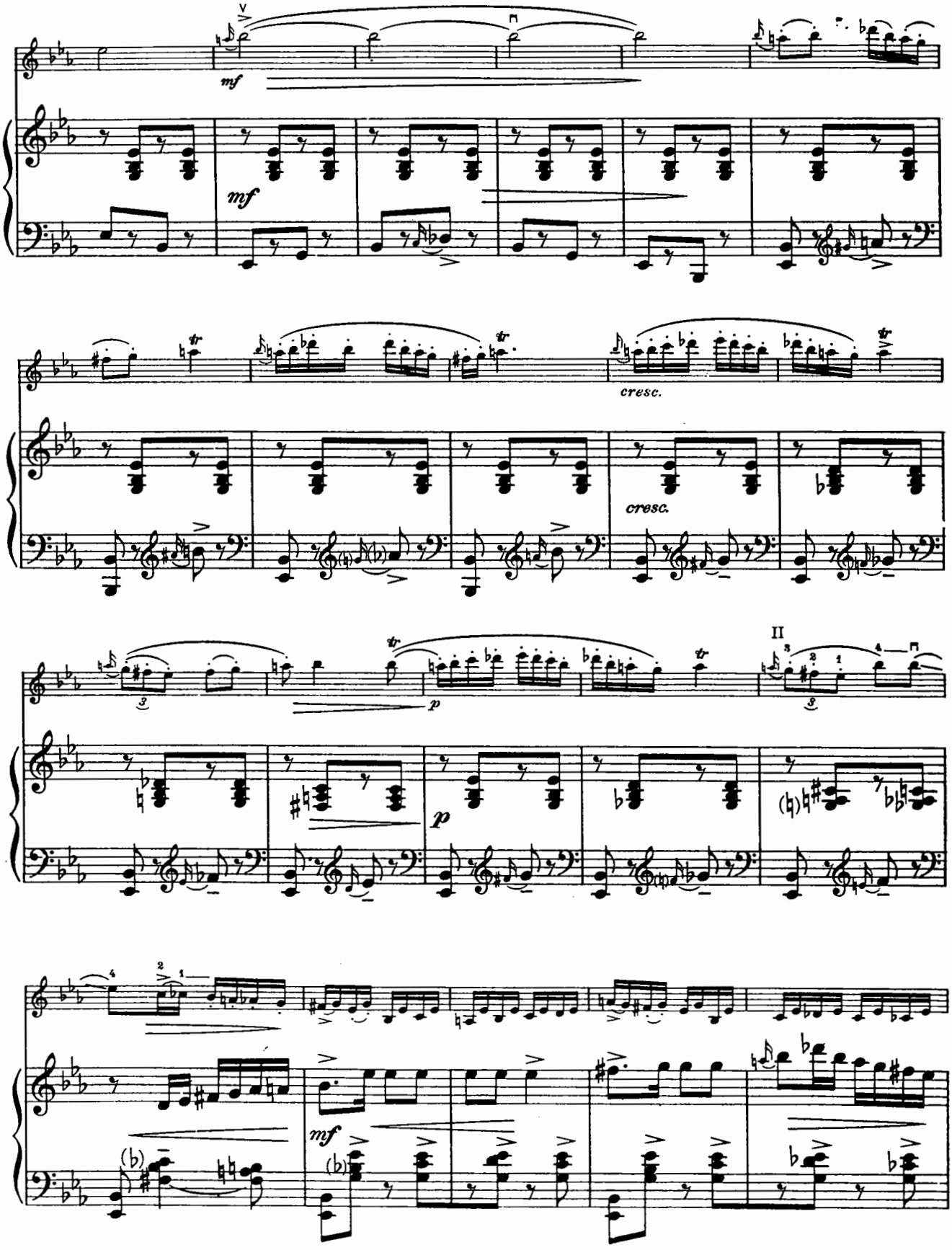
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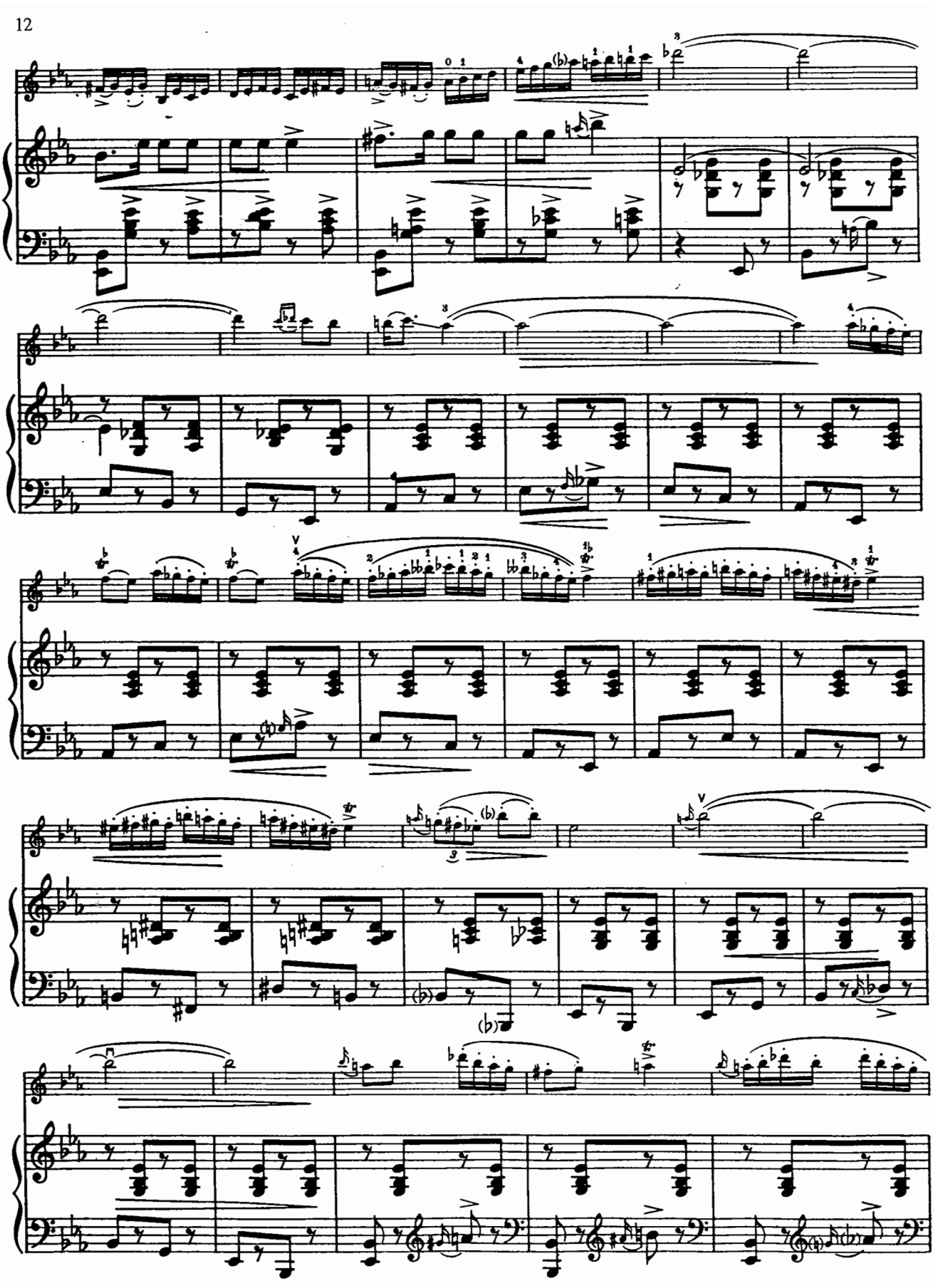
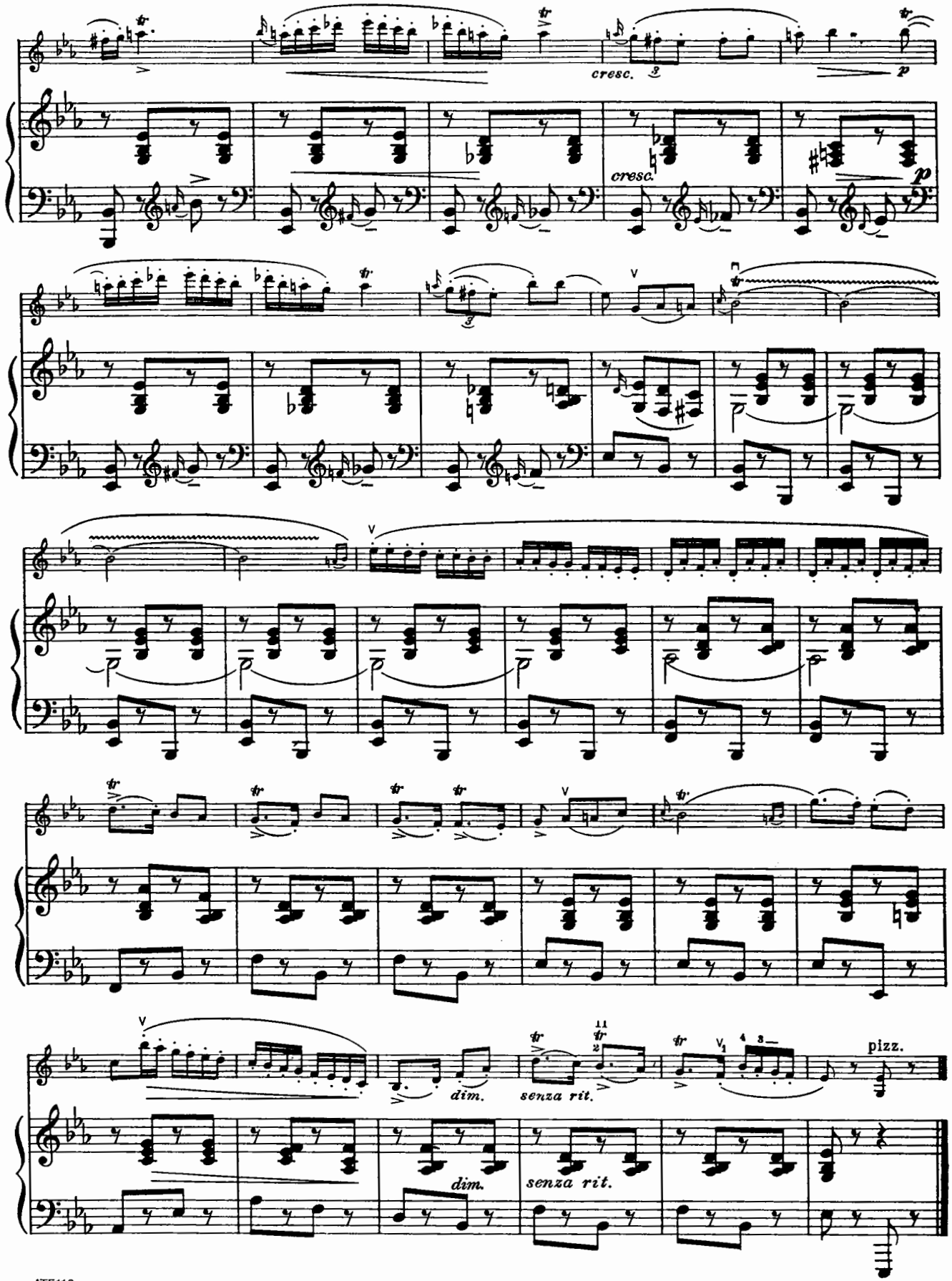
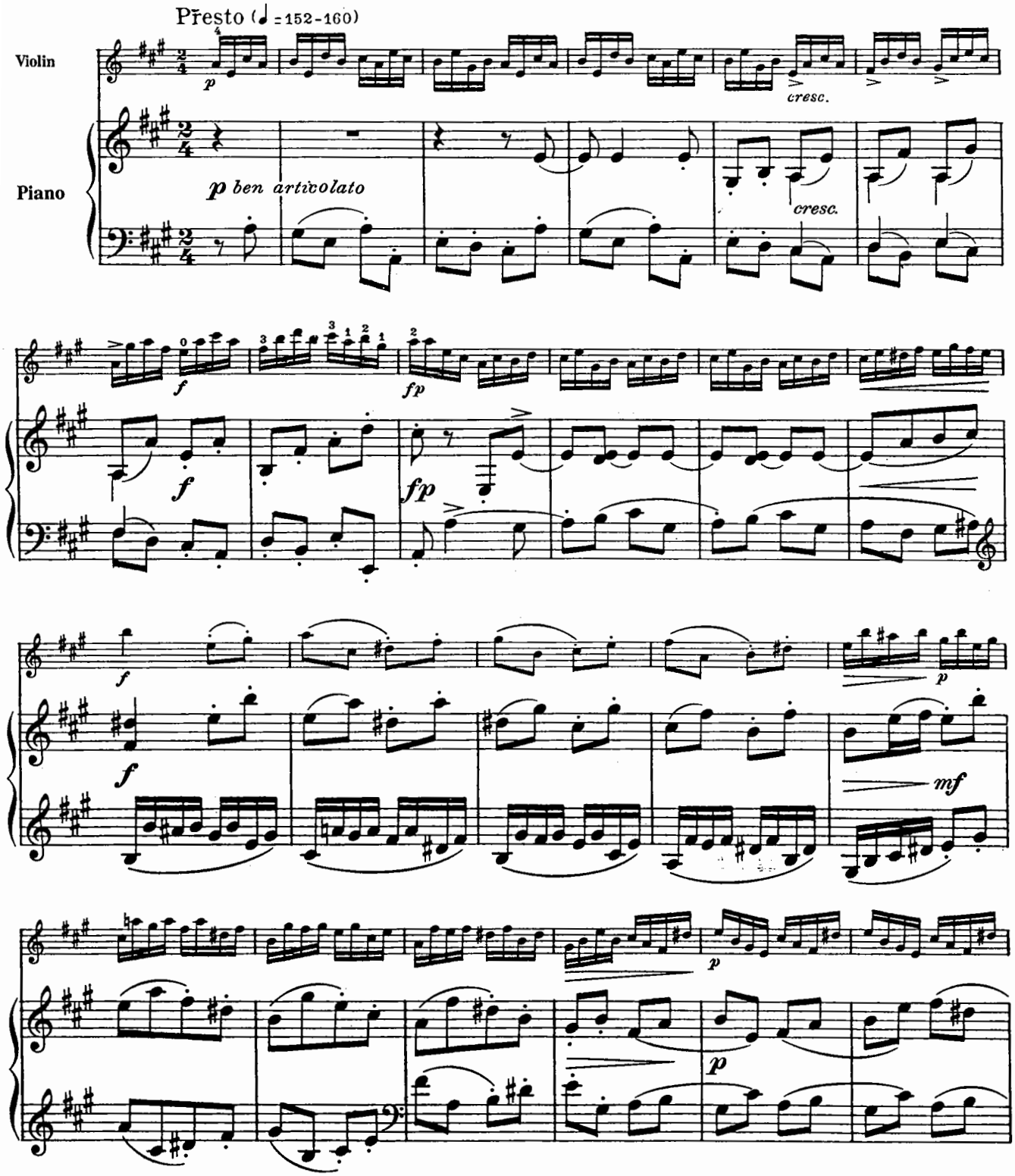




New York,
Dec. 1929

Toccata

PARADIES - HEIFETZ*



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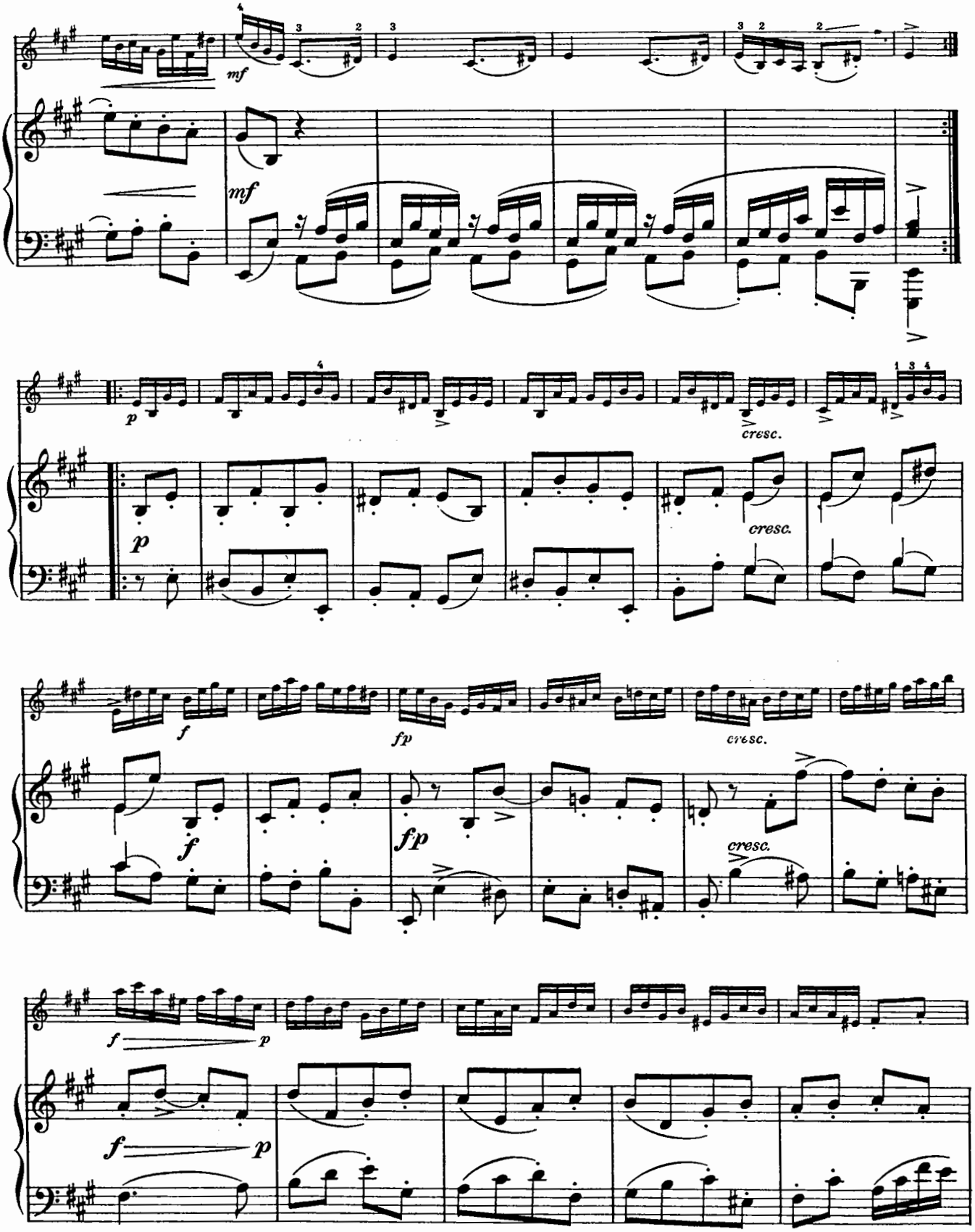
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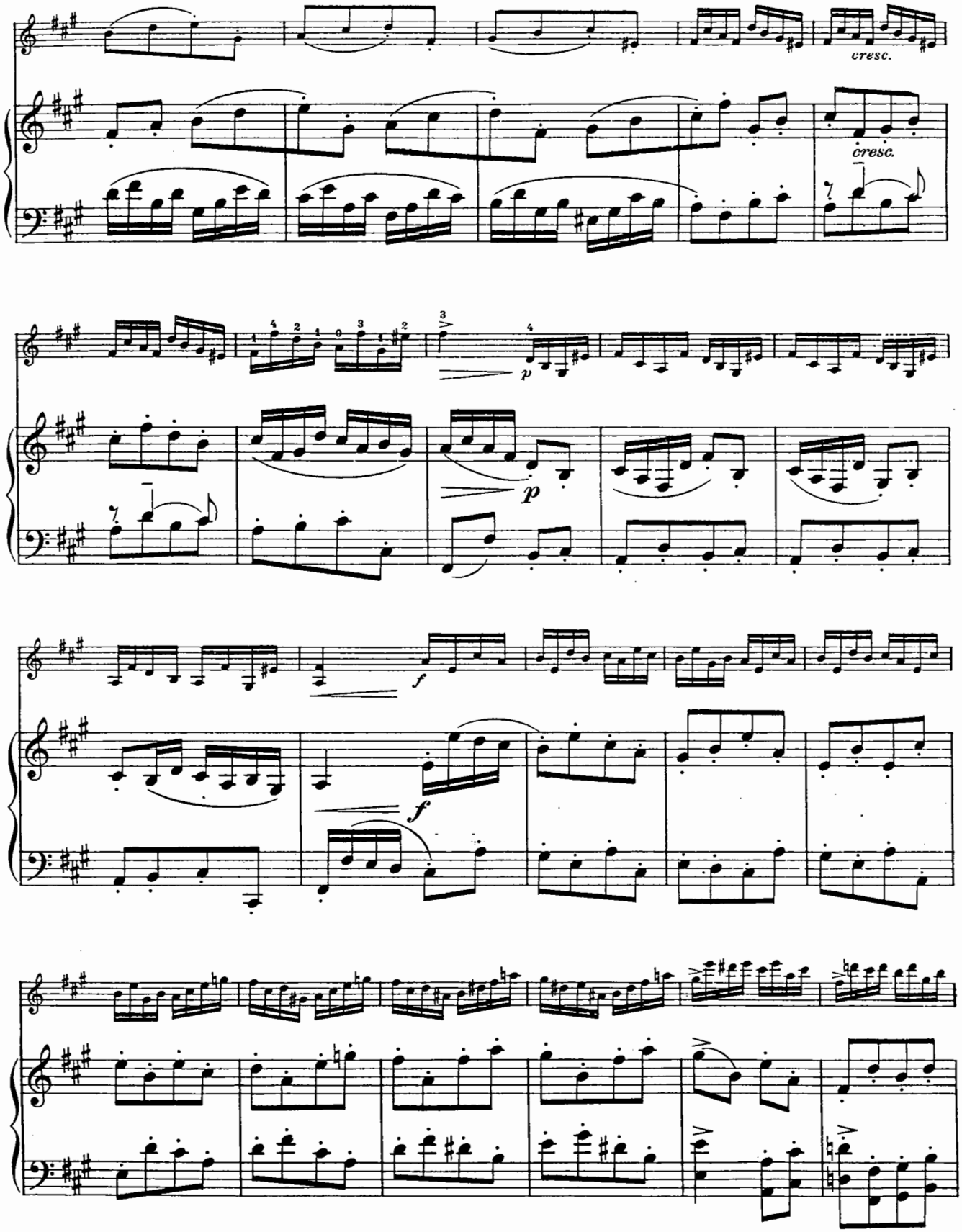
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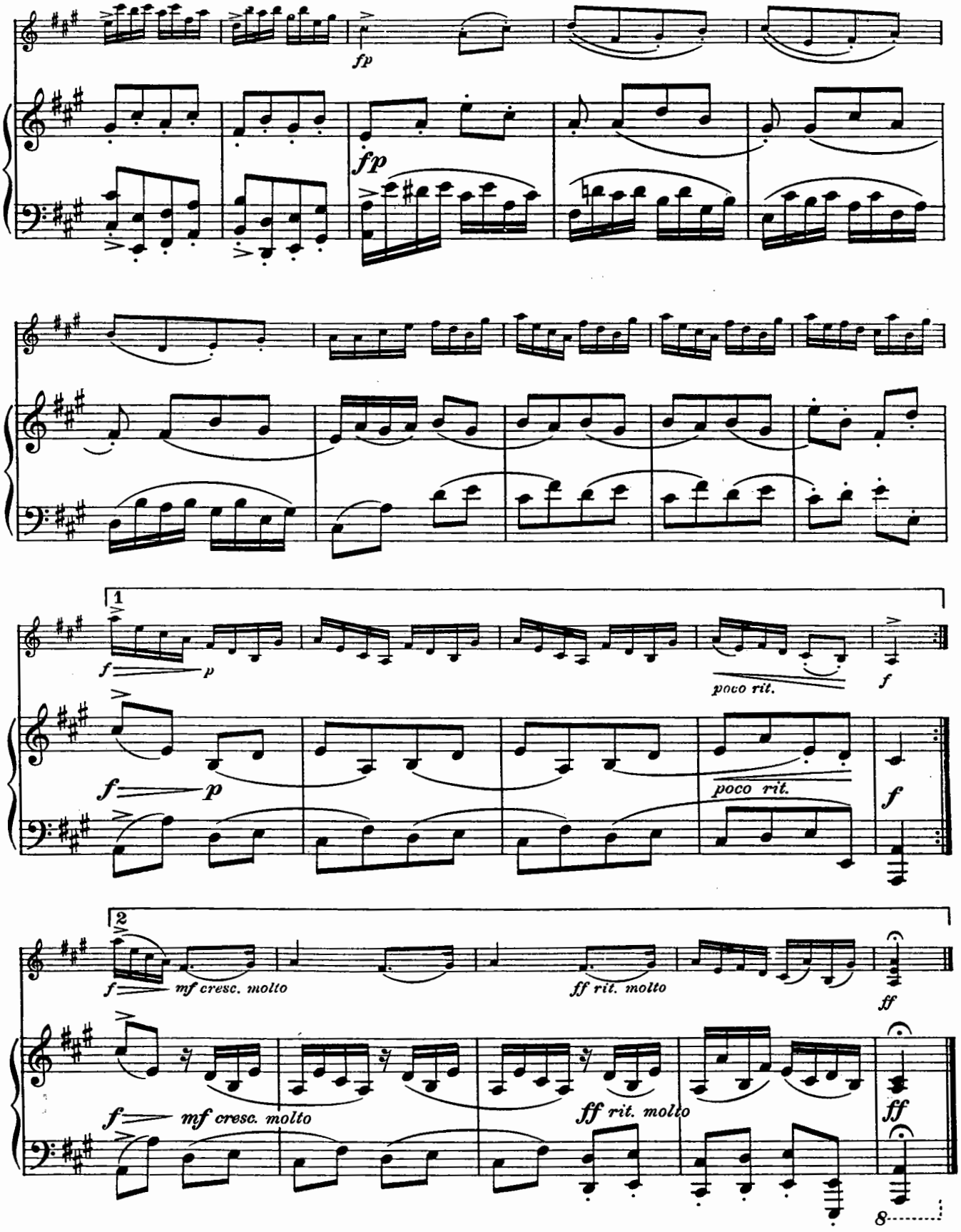
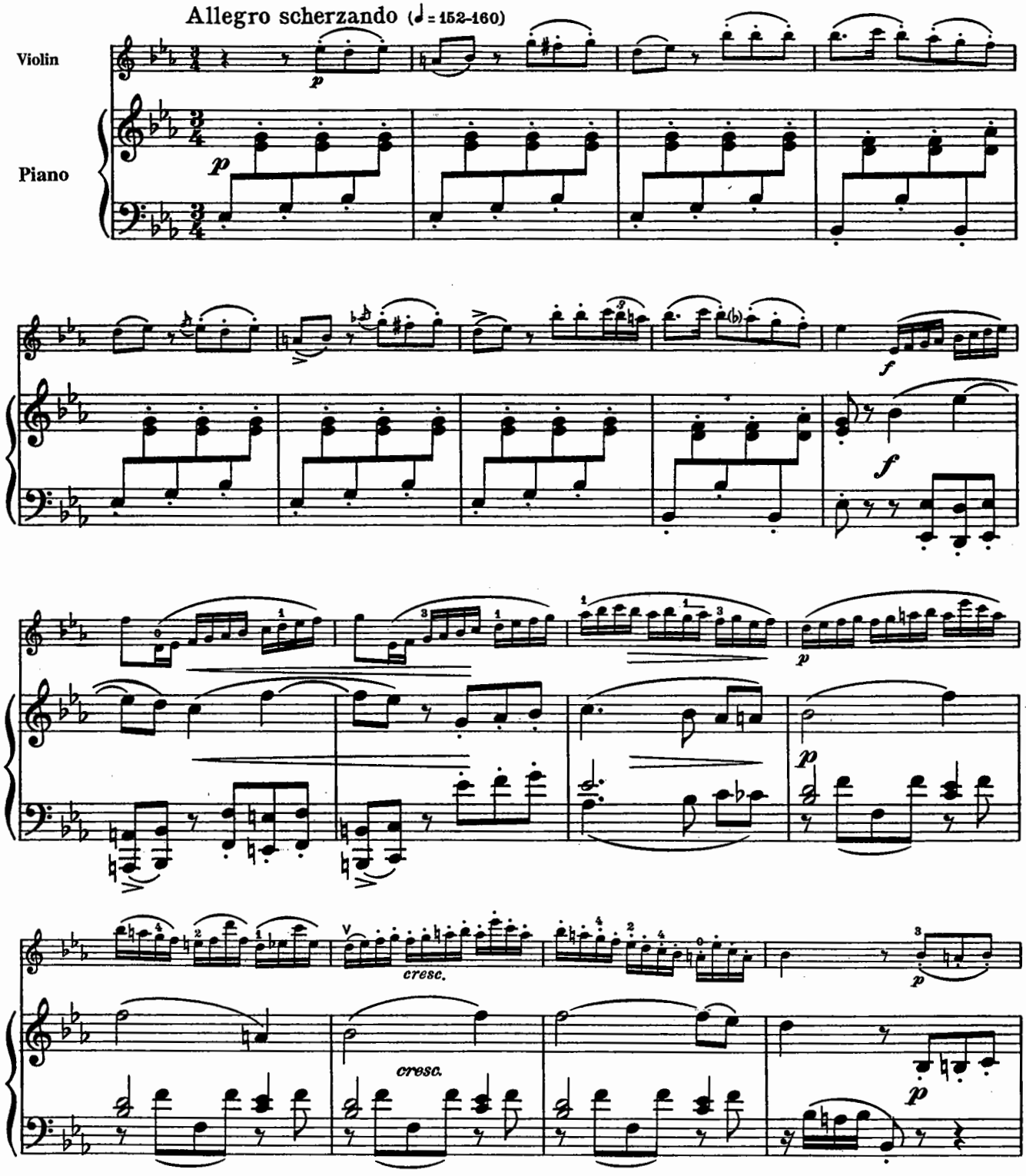


Roanoke, Va.
Nov. 1, 1937

Rondo

in E-flat major

HUMMEL - HEIFETZ*



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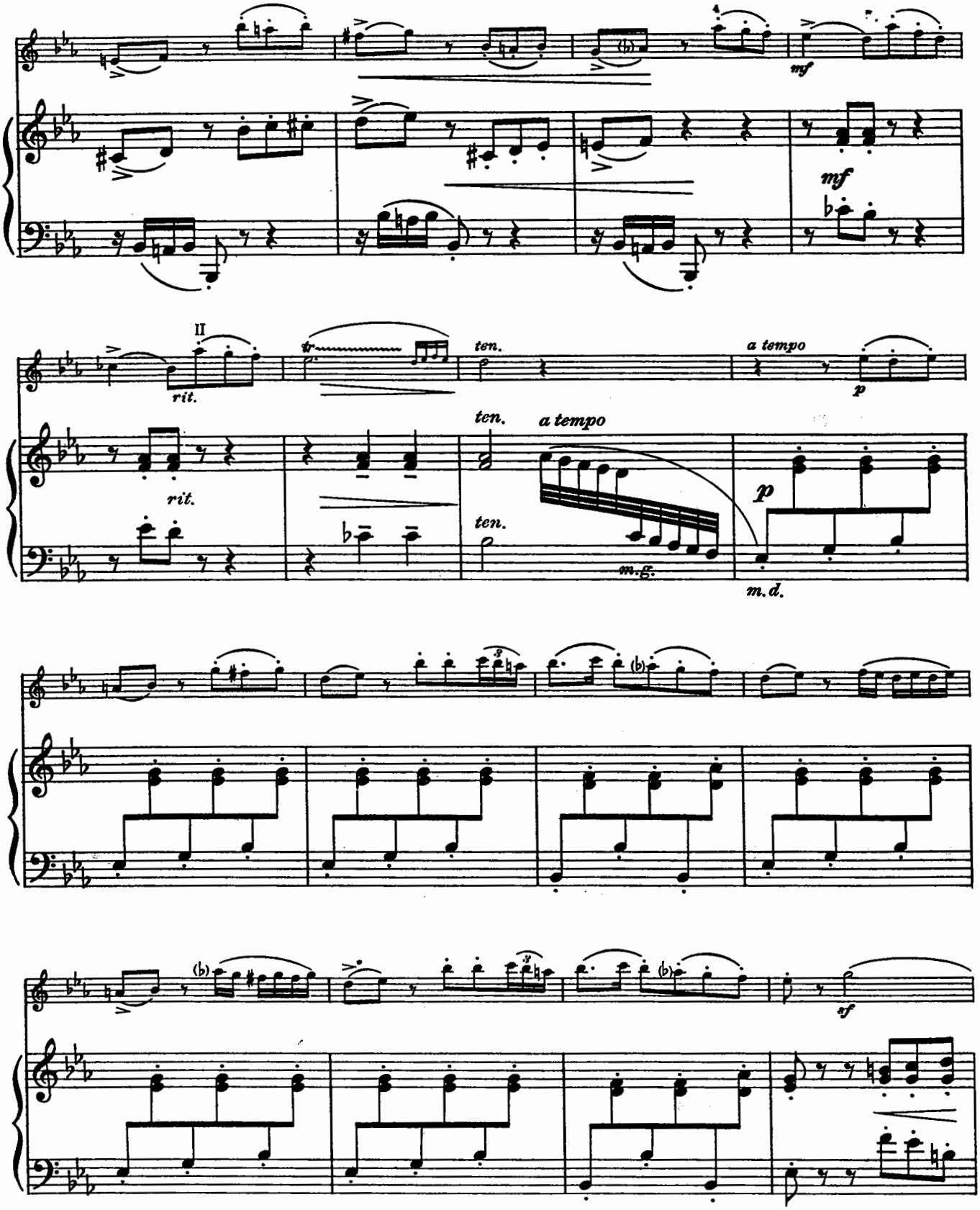
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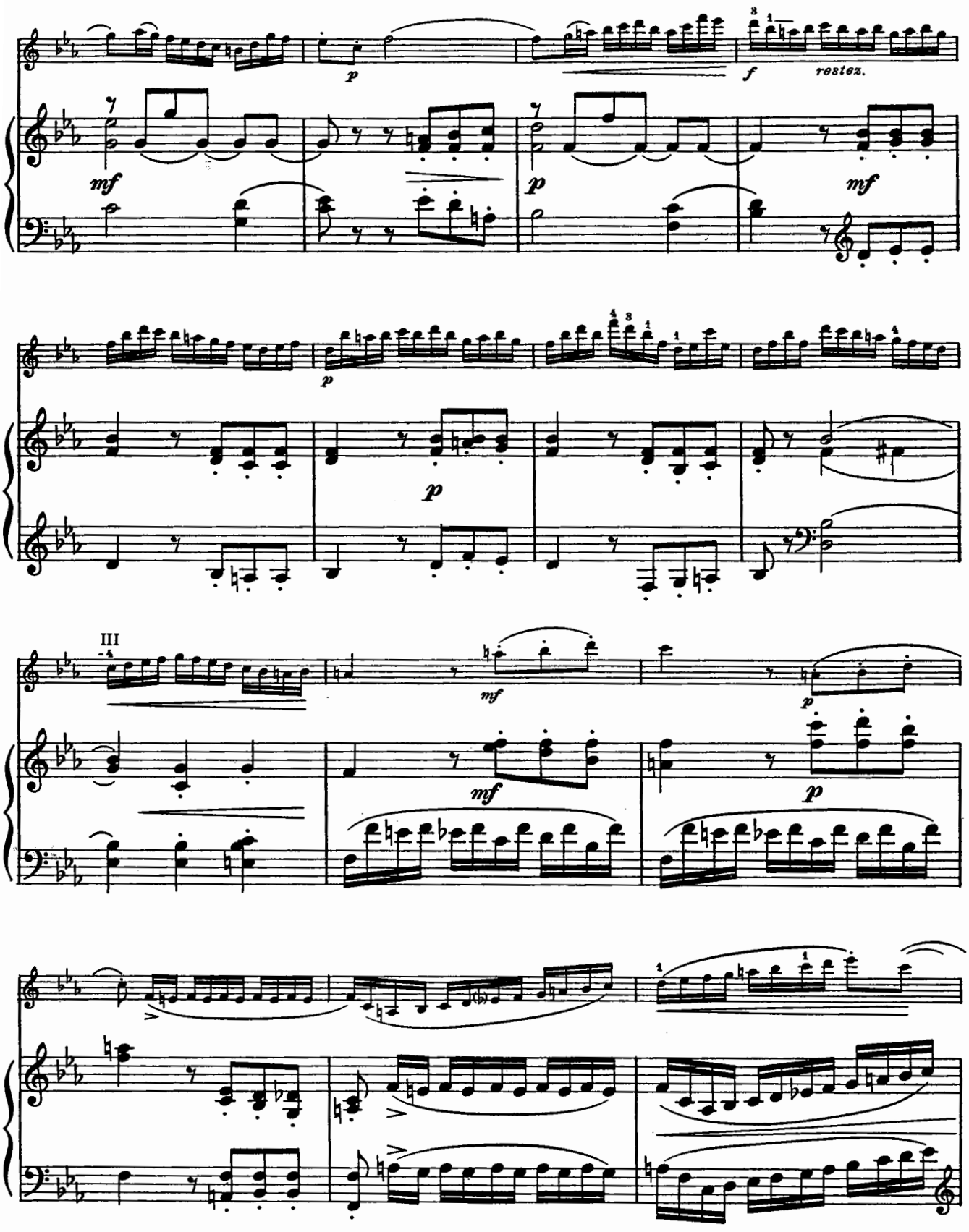
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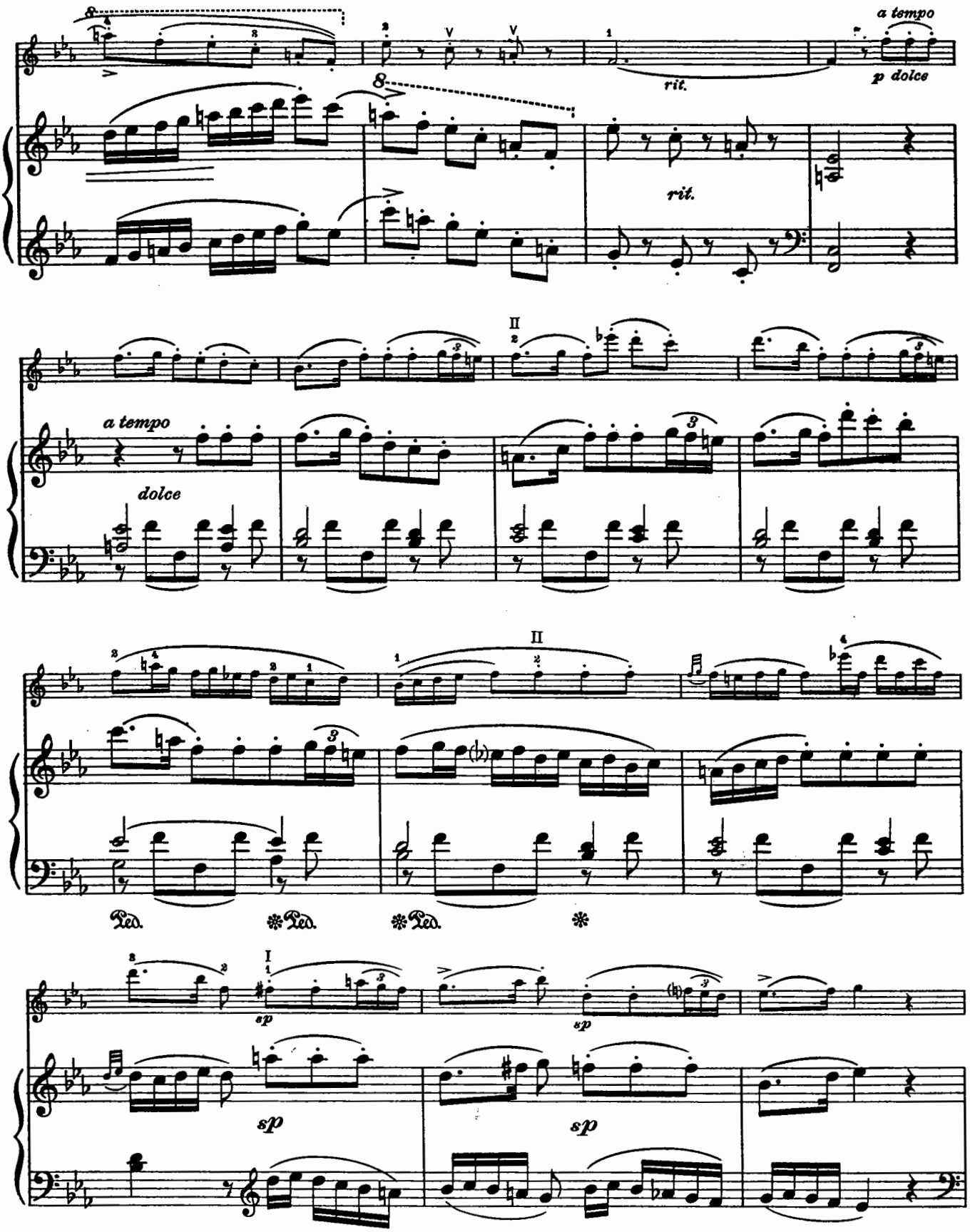
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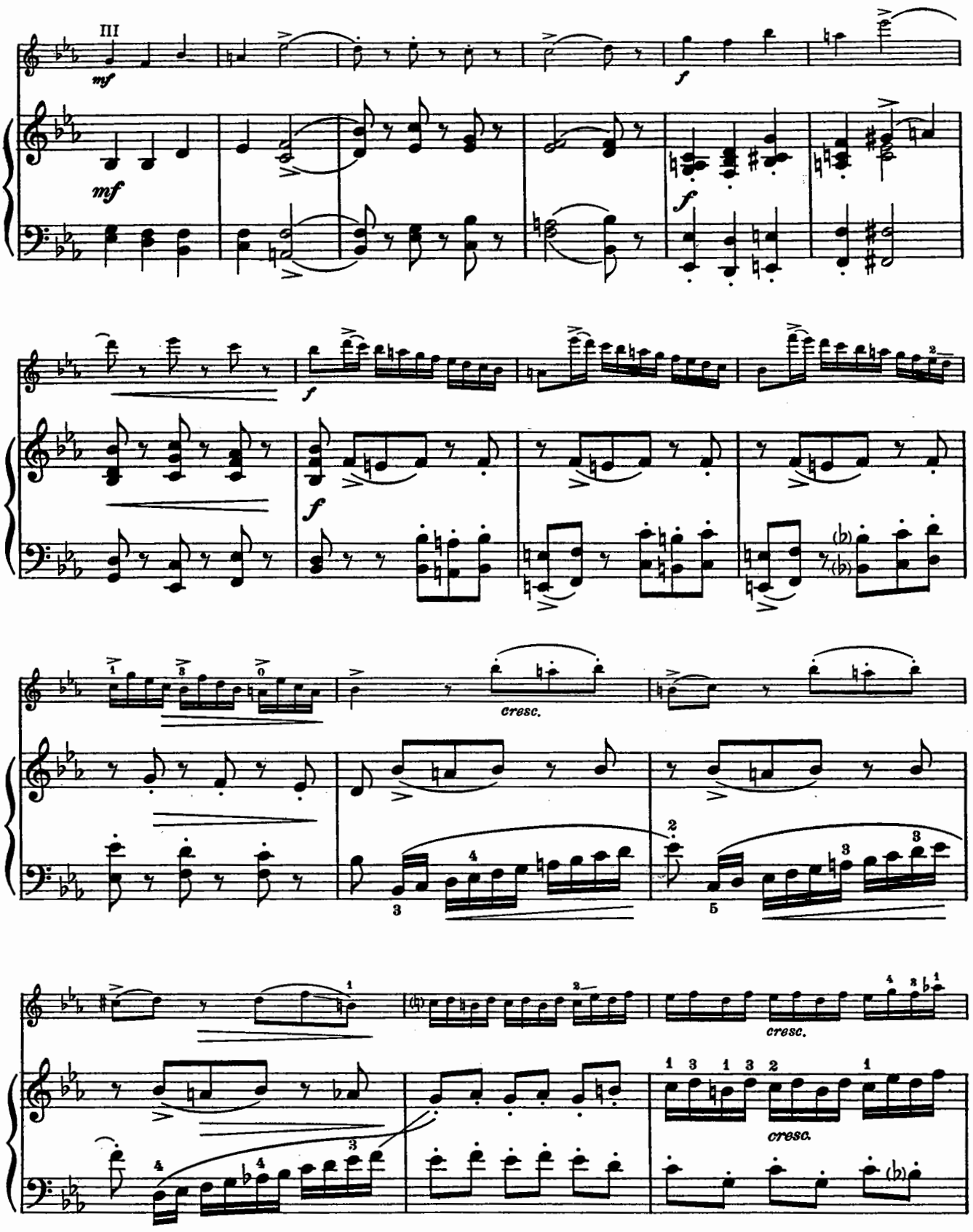
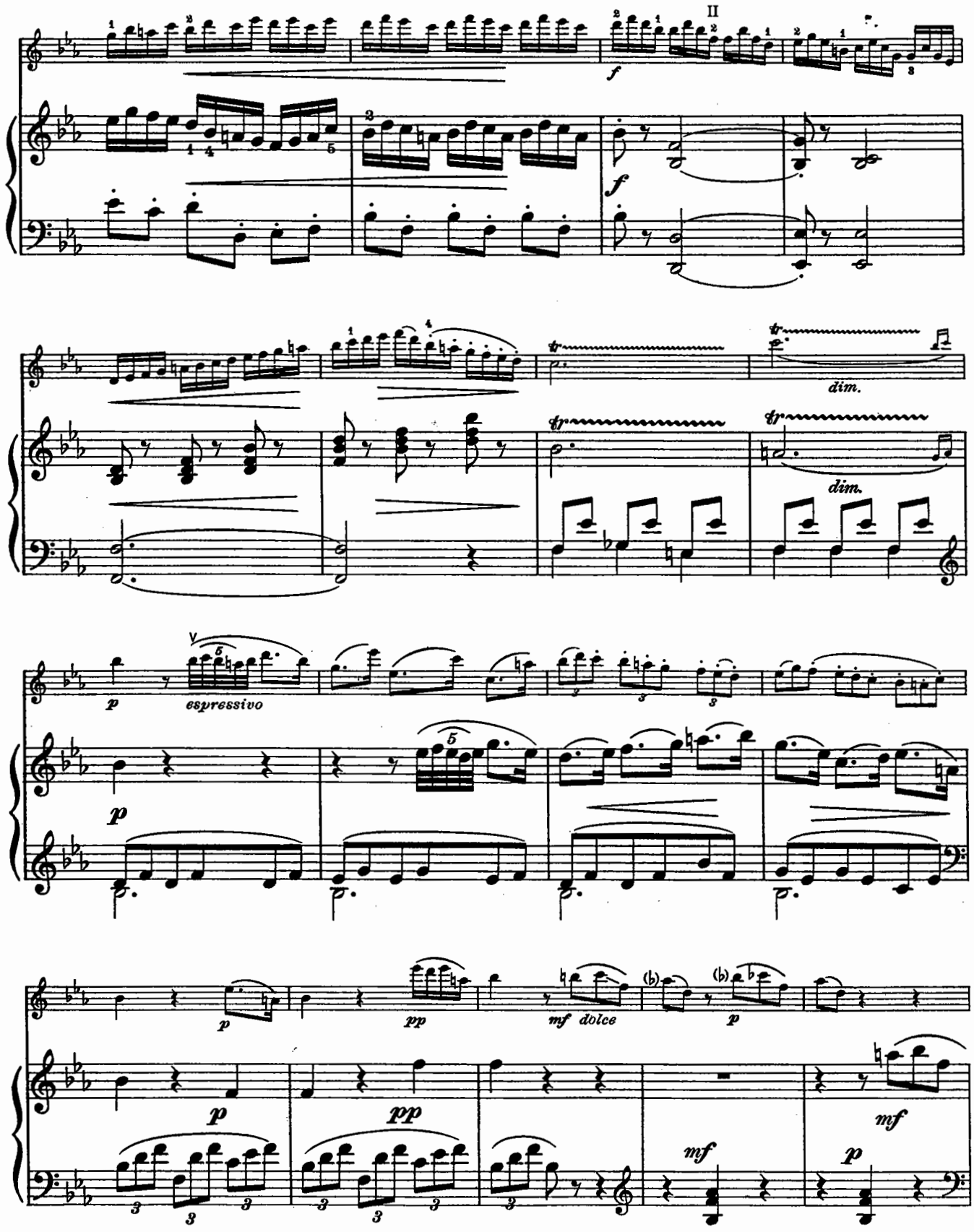
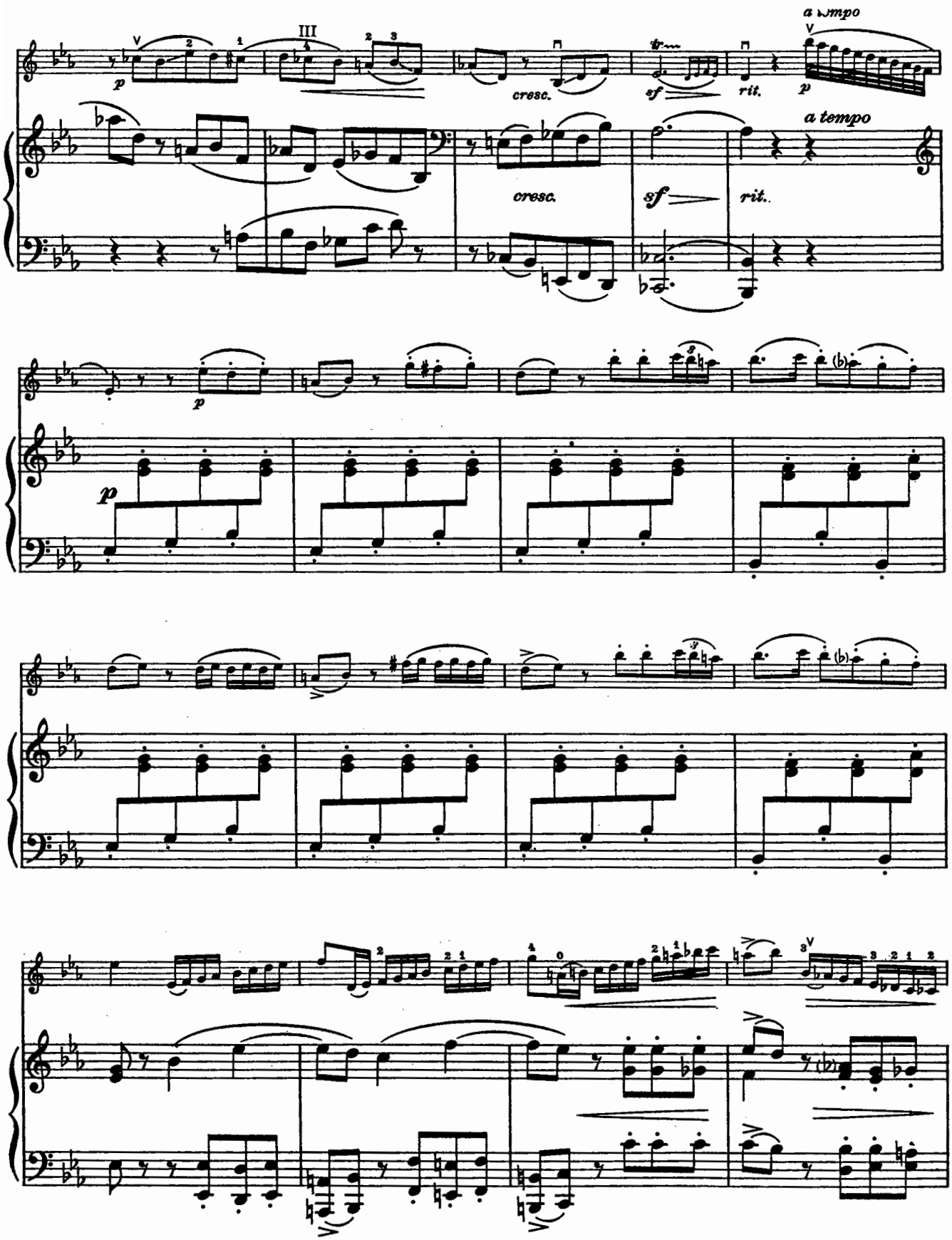
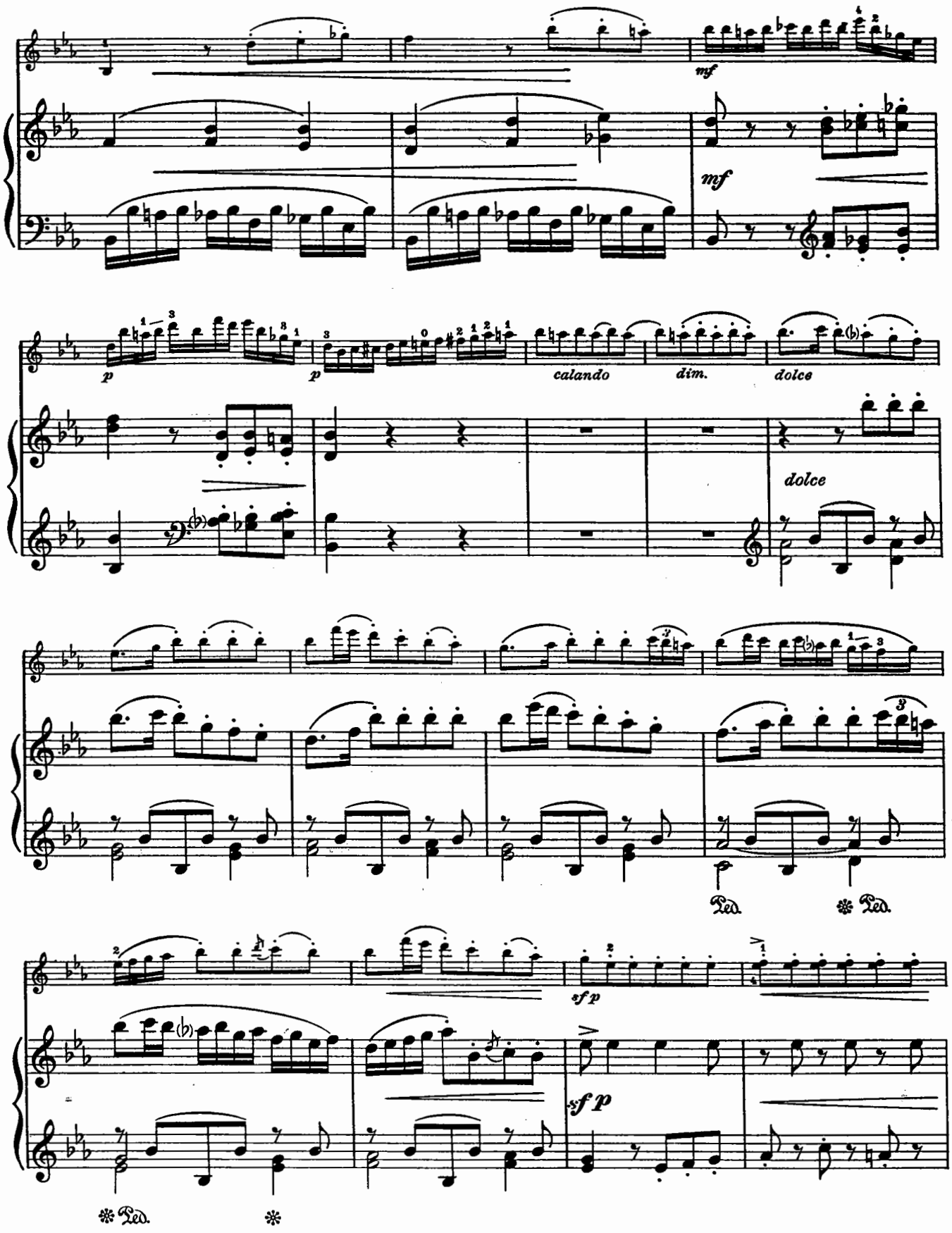
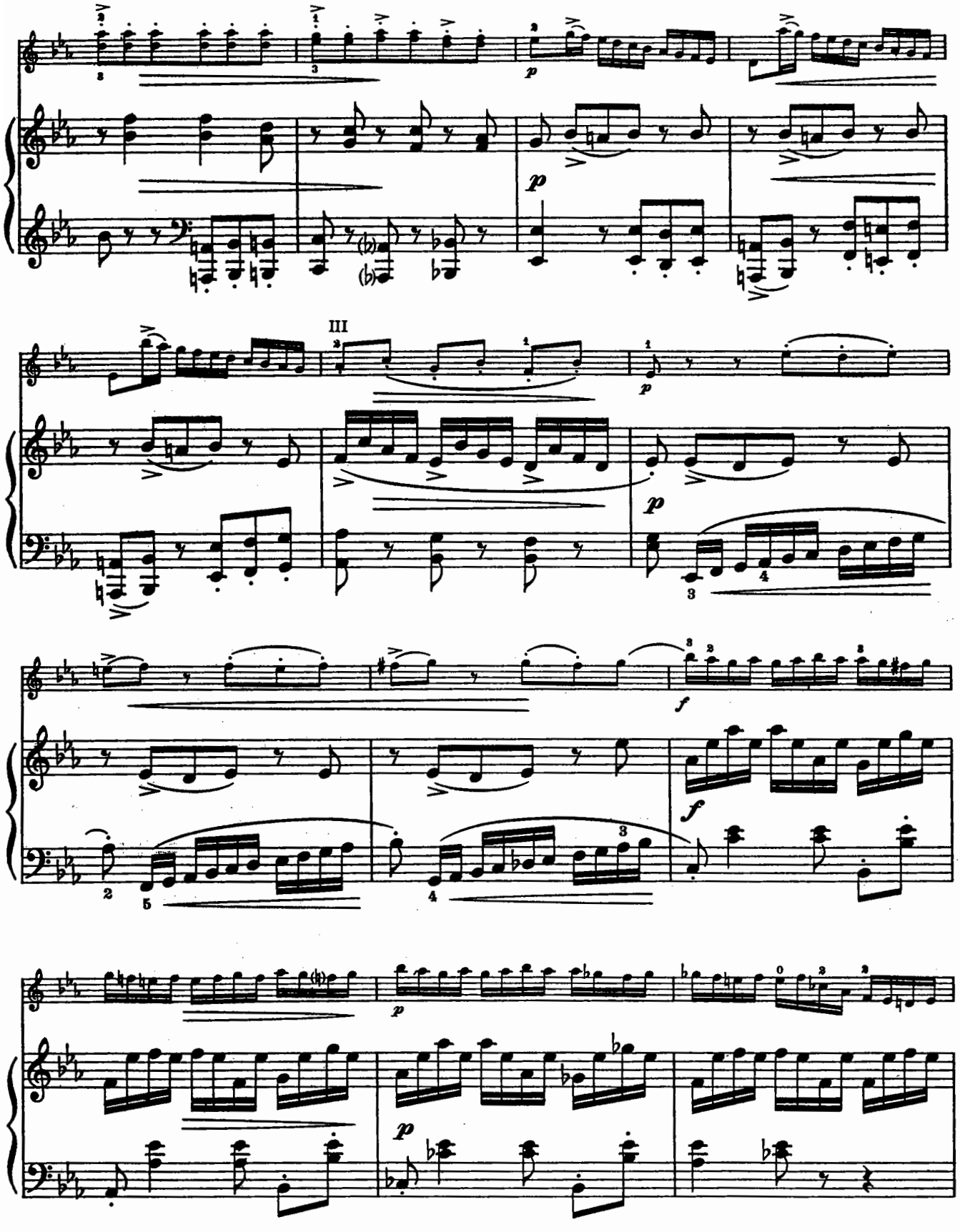
sp
sp

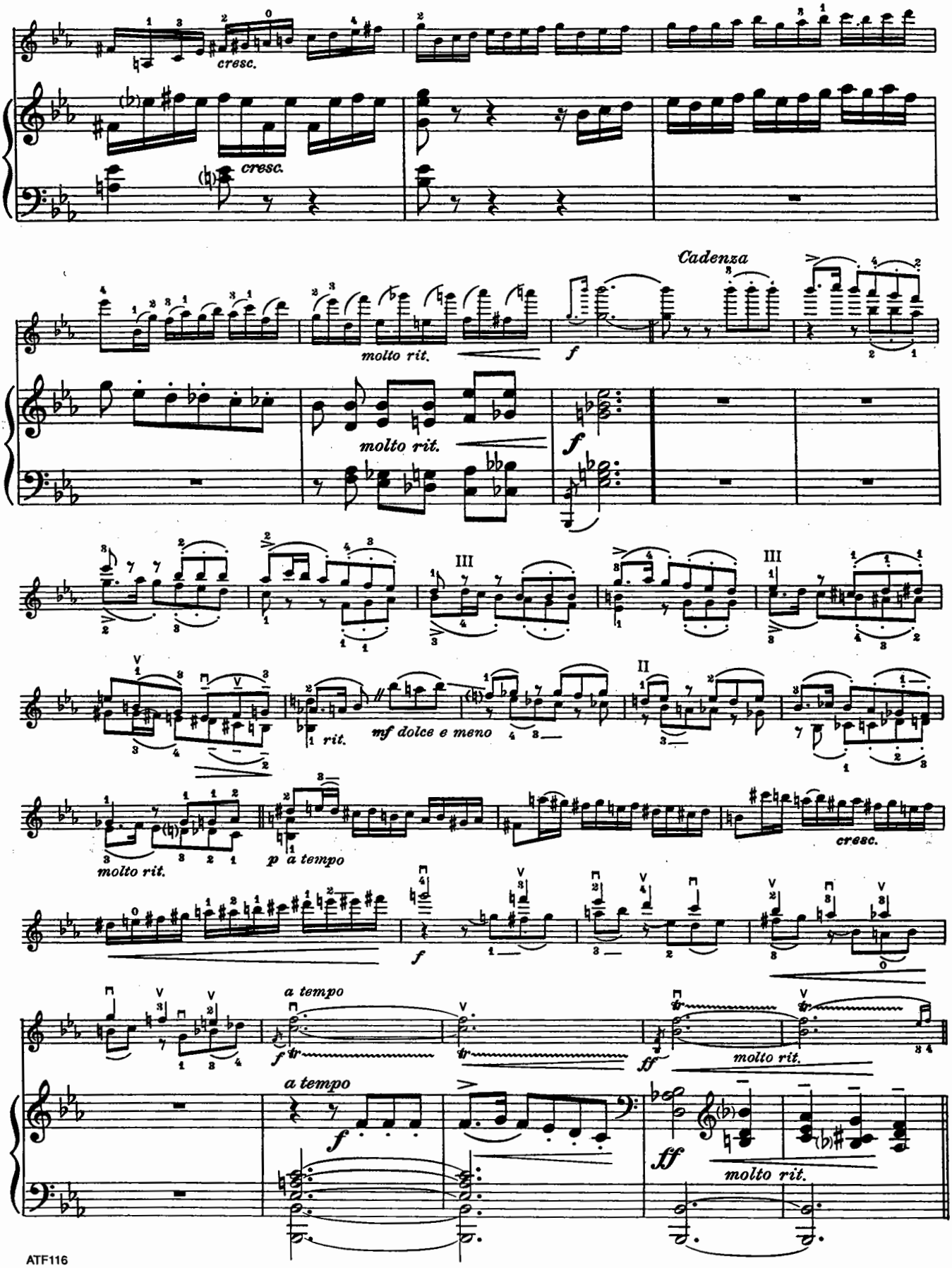

III
mf
mf
f
f
f
f
cresc.
cresc.
cresc.

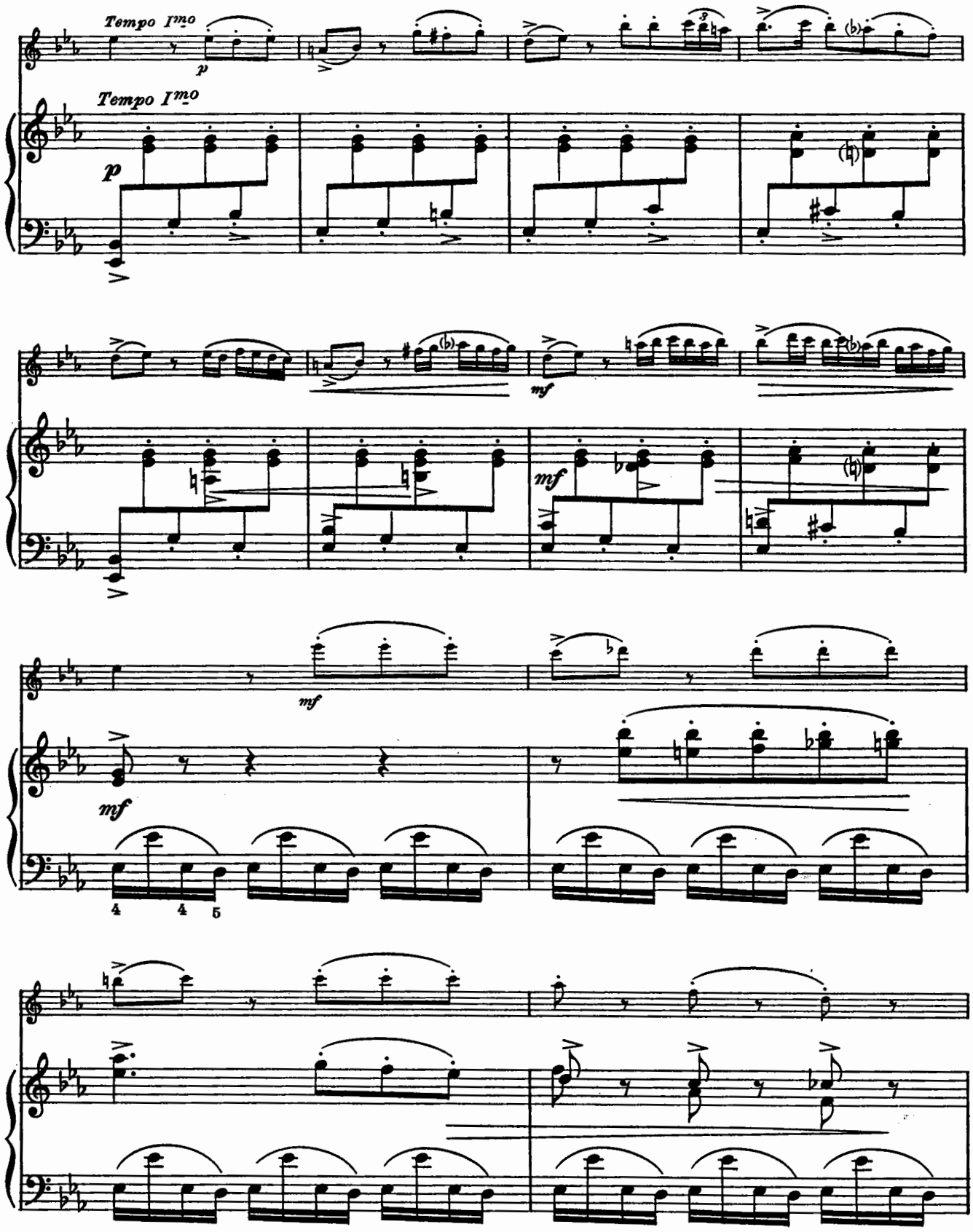

II
f
f
dim.
dim.
espressivo
p
p
p
pp
mf dolce
p
p
pp
mf
mf
p
mf

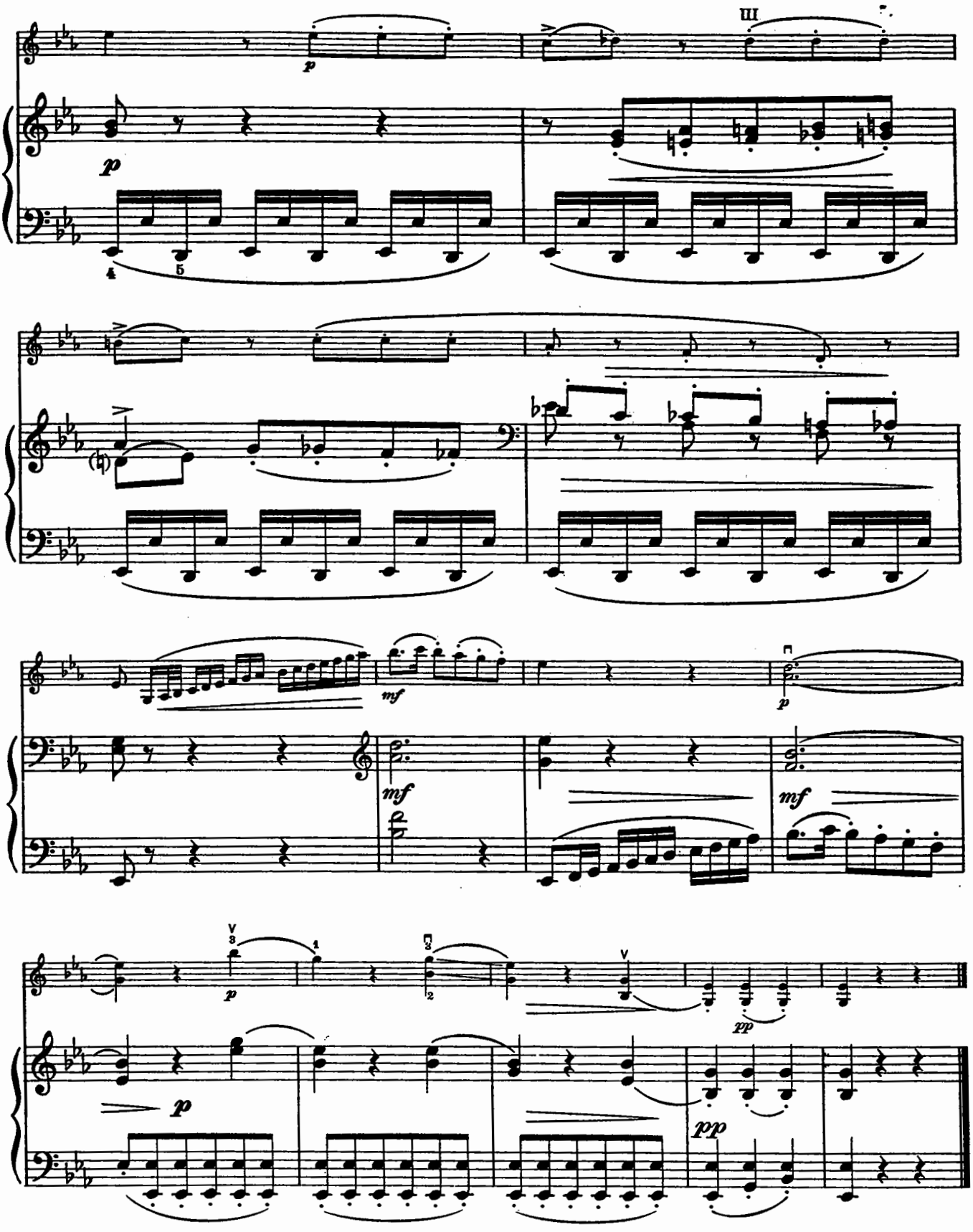

a tempo
cresc.
sf
rit.
a tempo
cresc.
sf
rit.


mf
mf
p
p
calando
dim.
dolce
dolce
Ped.
Ped.
sf p
sf p
Ped.


III


cresc.
cresc.
Cadenza
molto rit.
f
molto rit.
f
III
III
II
rit.
mf dolce e meno
molto rit.
p a tempo
cresc.
f
a tempo
f
ff
molto rit.
a tempo
f
ff
molto rit.


Tempo I^mo
p
Tempo I^mo
p
mf
mf
mf
mf
4 4 5

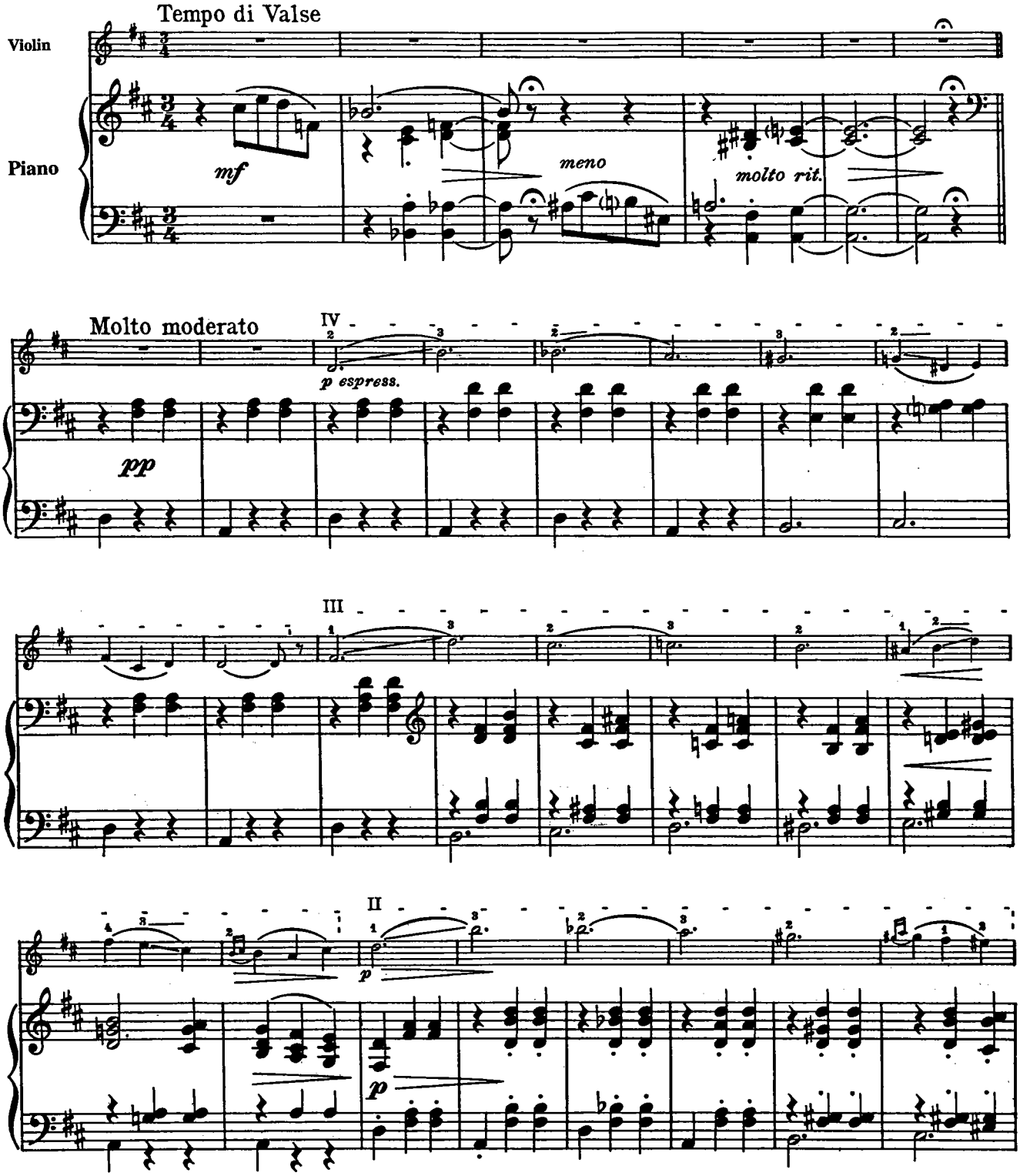

III
p
mf
pp

Valse Bluette

(Air de Ballet)

Transcribed and Edited by
*JASCHA HEIFETZ**

RICHARD DRIGO



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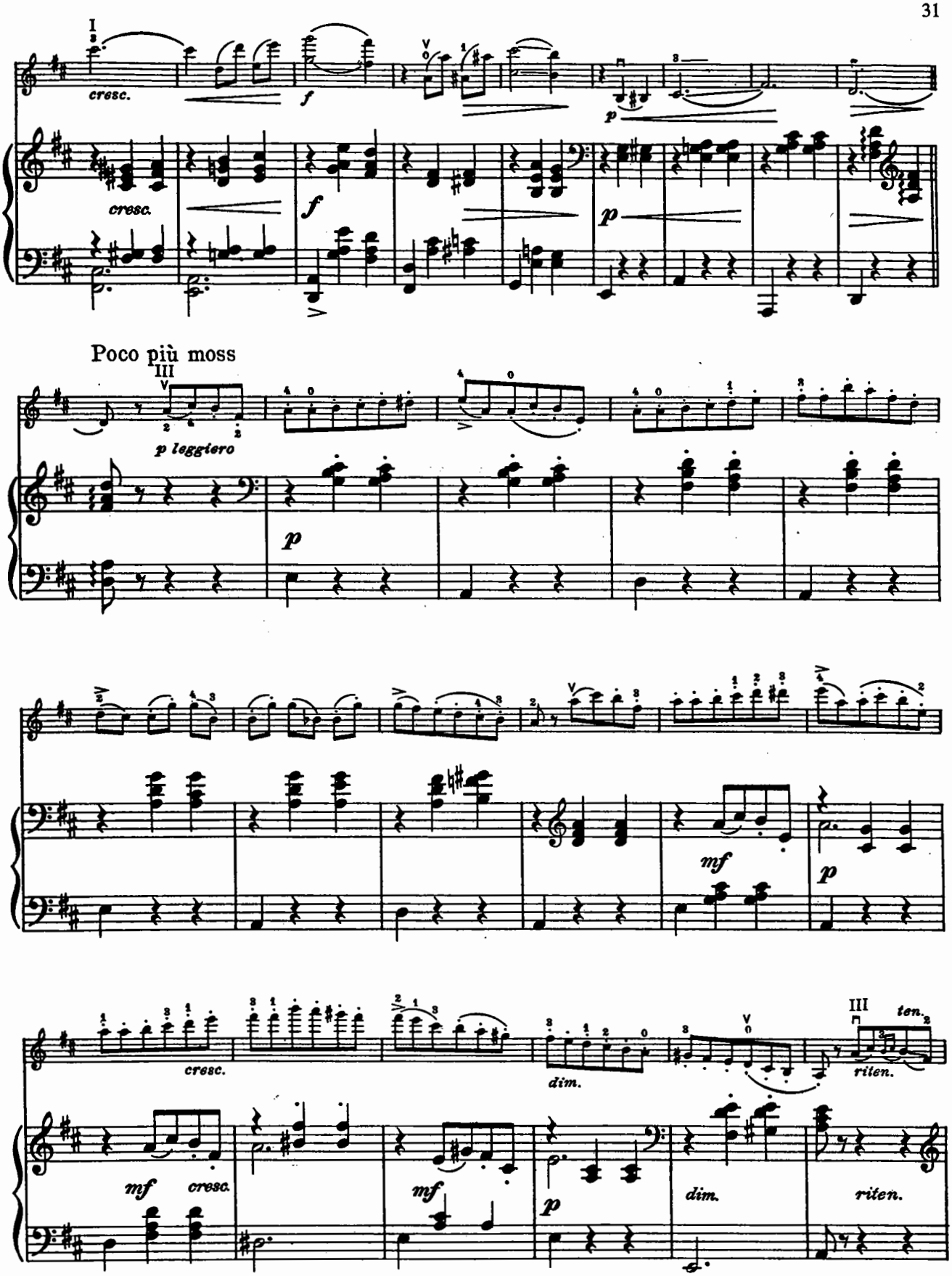
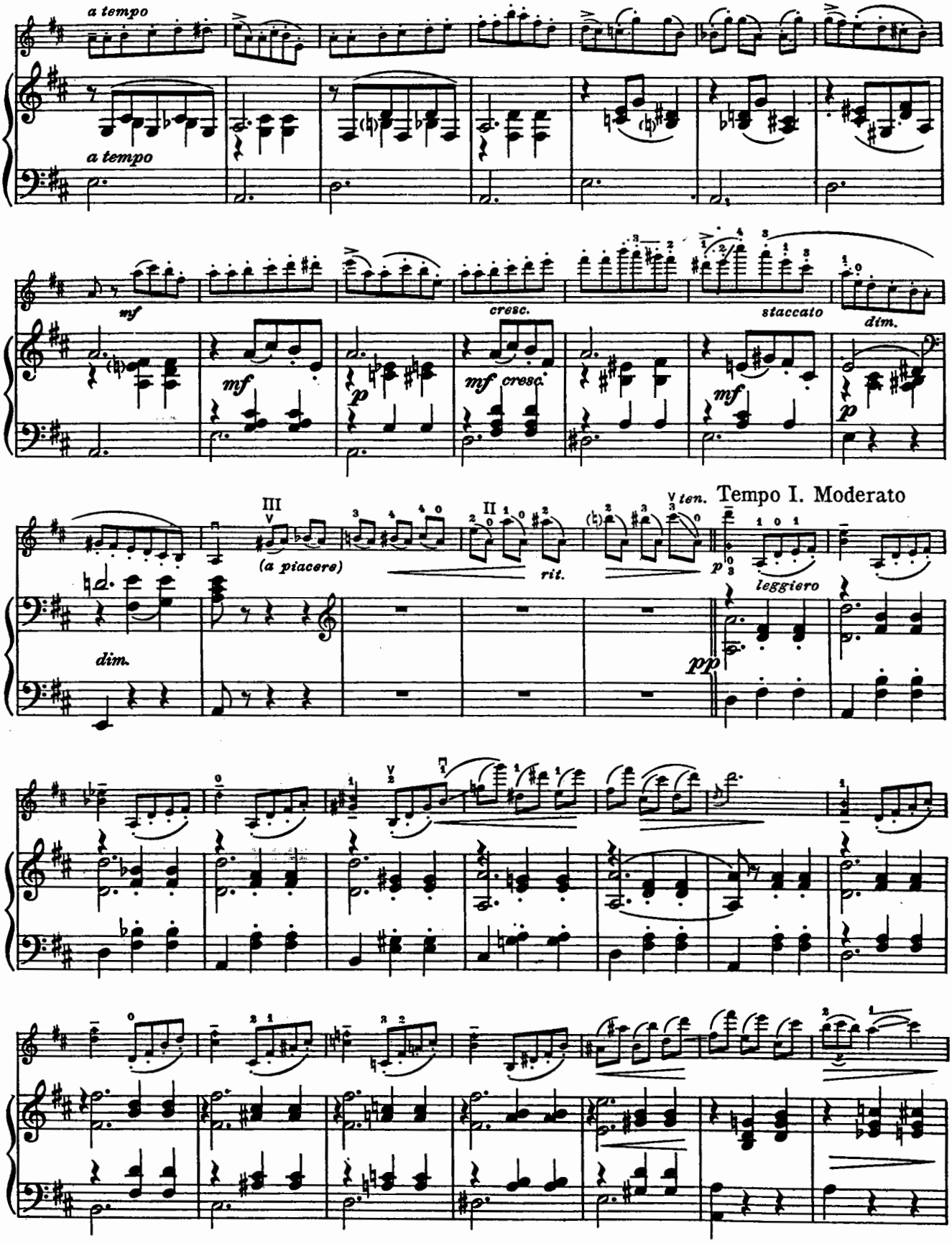
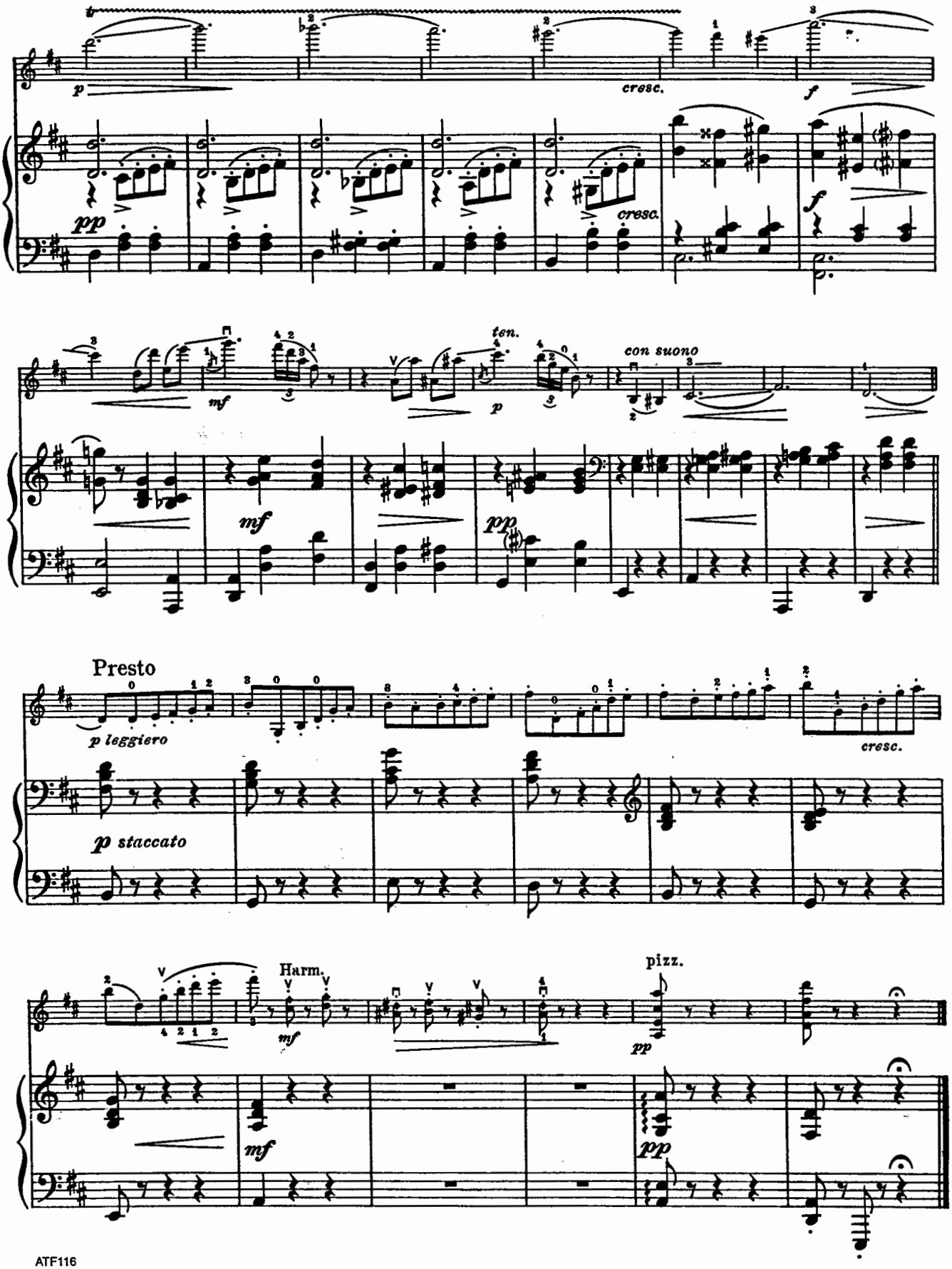
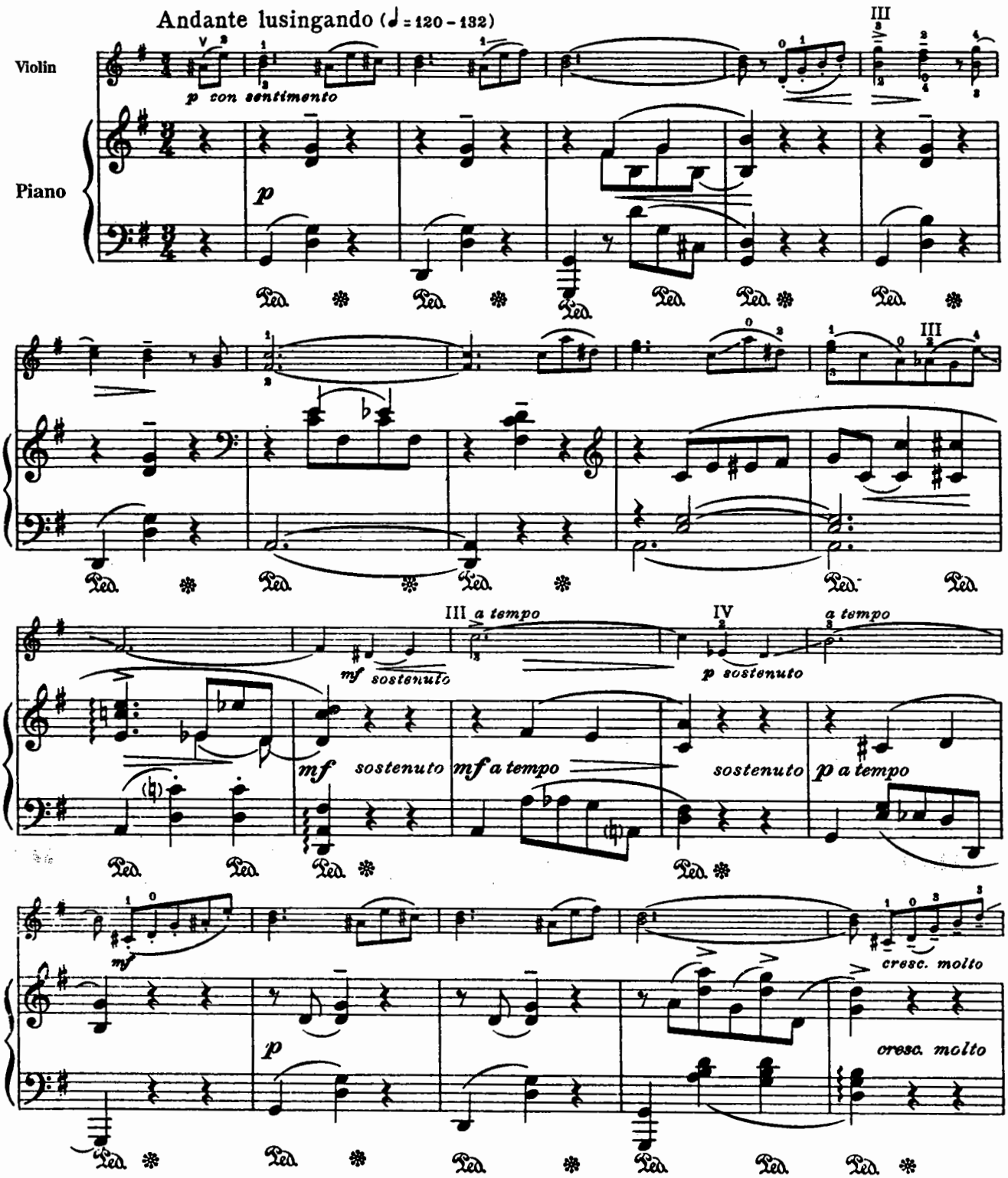

I
cresc.
f
p
cresc.
f
p
Poco più moss
III
p leggiero
p
mf
p
cresc.
dim.
III
ten.
riten.
mf
cresc.
mf
p
dim.
riten.


a tempo
a tempo
mf
cresc.
staccato
dim.
mf
mf cresc.
p
mf
p
(a piacere)
rit.
ten.
Tempo I. Moderato
dim.
leggiero
pp


p
cresc.
f
pp
cresc.
f
mf
ten.
p
con suono
mf
pp
Presto
p leggiero
cresc.
p staccato
Harm.
pizz.
mf
pp
mf
pp

Alt-Wien

GODOWSKY - HEIFETZ*



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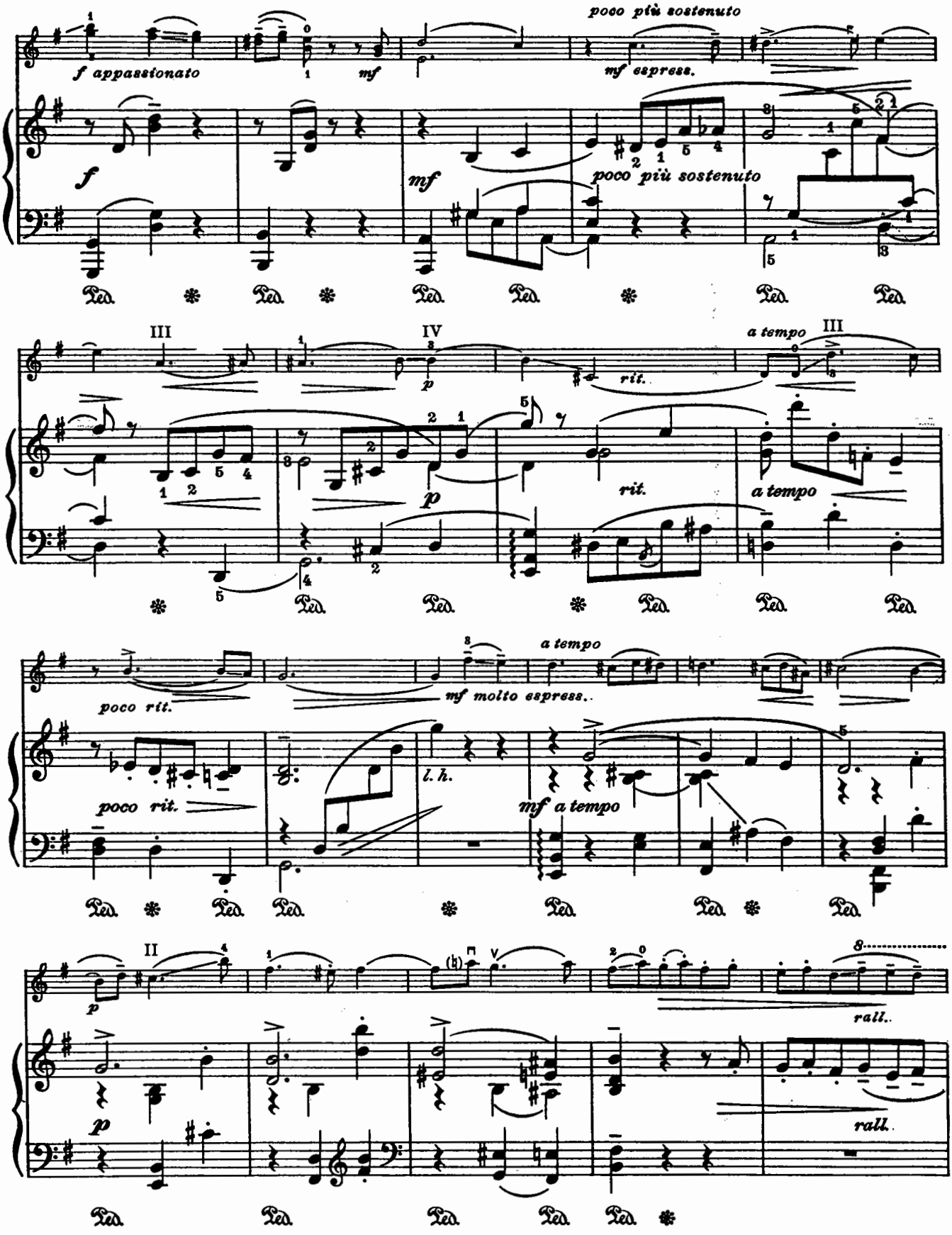
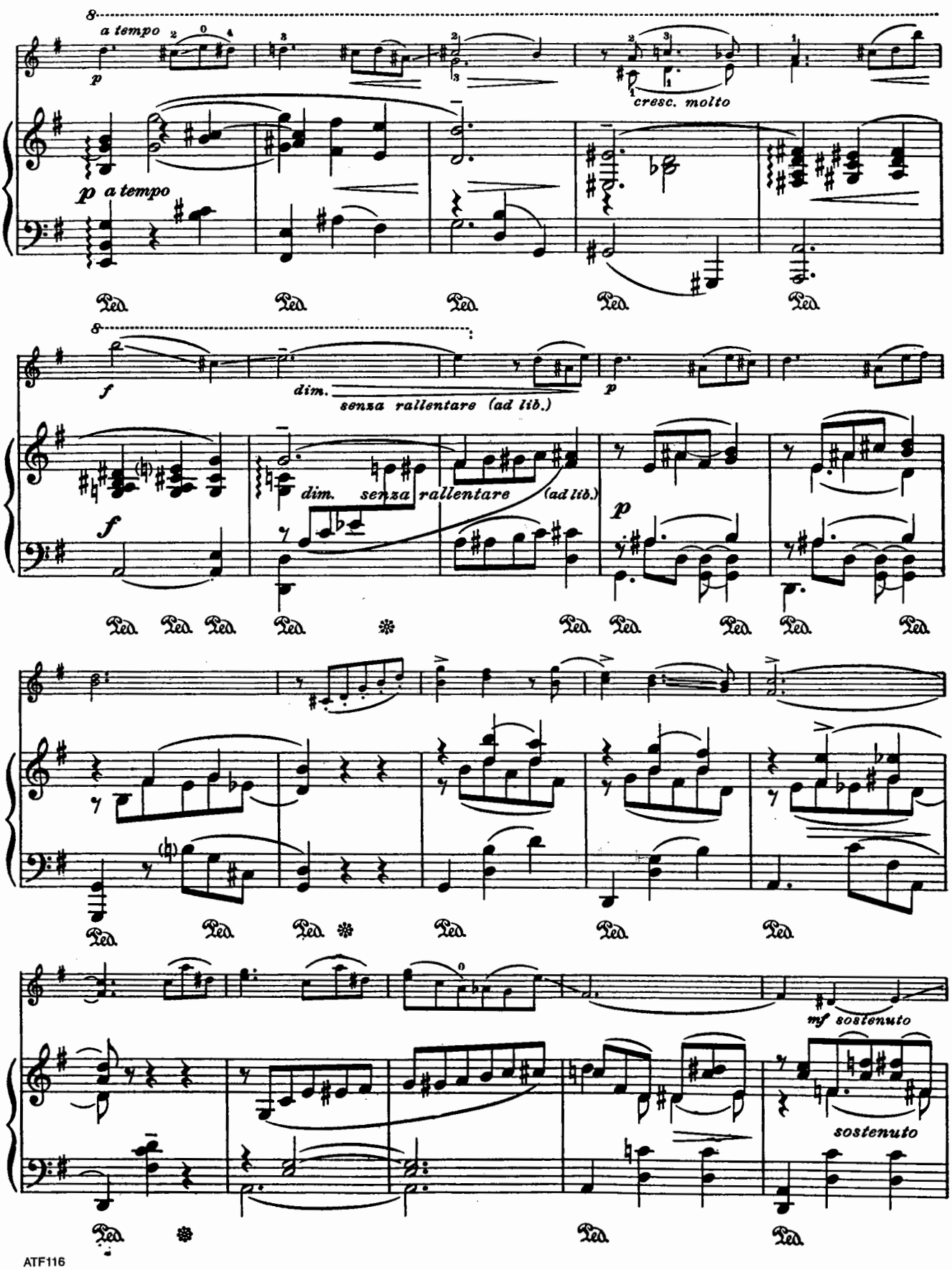
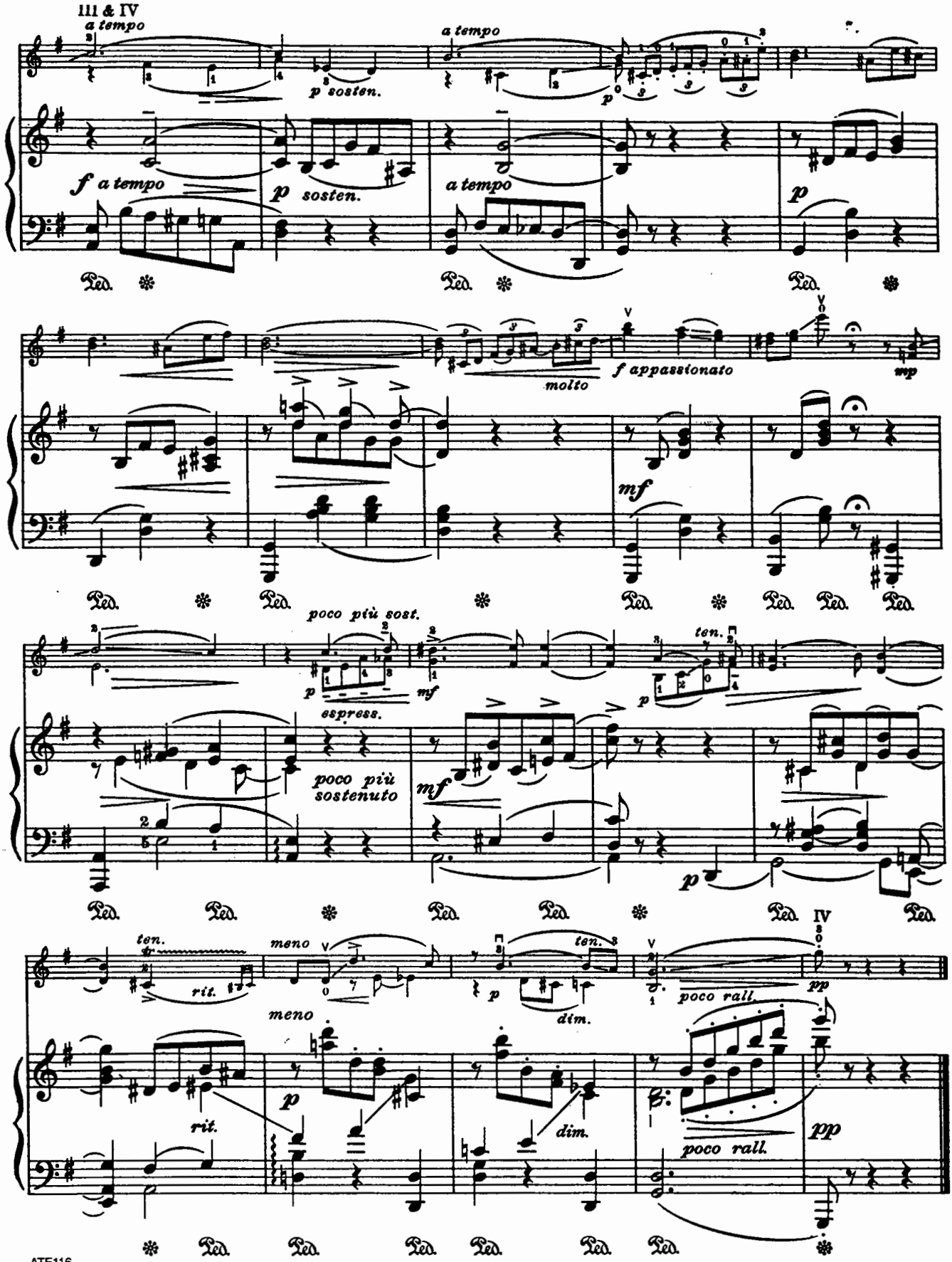

poco più sostenuto
f appassionato
mf espress.
mf
poco più sostenuto
III
IV
a tempo
III
rit.
a tempo
poco rit.
mf molto espress..
a tempo
poco rit.
l. h.
mf a tempo
II
rall..
rall.

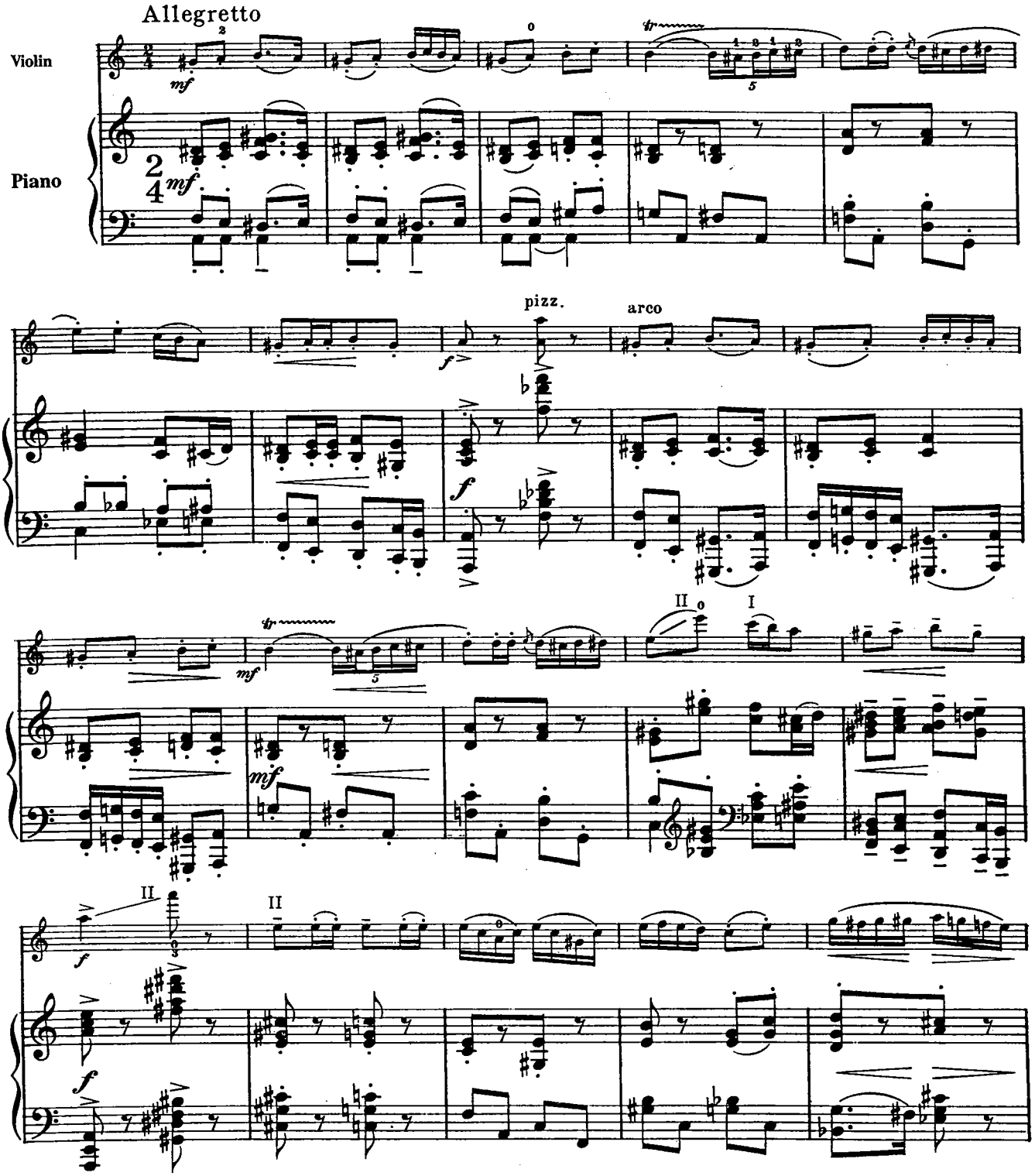

a tempo
cresc. molto
p a tempo
dim. senza rallentare (ad lib.)
dim. senza rallentare (ad lib.)
mf sostenuto
sostenuto


III & IV
a tempo
p sosten.
a tempo
f a tempo
p sosten.
a tempo
p
molto
f appassionato
mp
mf
poco più sost.
espress.
poco più sostenuto
mf
ten.
p
ten.
rit.
meno
meno
p
ten.
dim.
poco rall.
IV
pp
rit.
dim.
poco rall.
pp

Dance

(No. 4)

KREIN - HEIFETZ*



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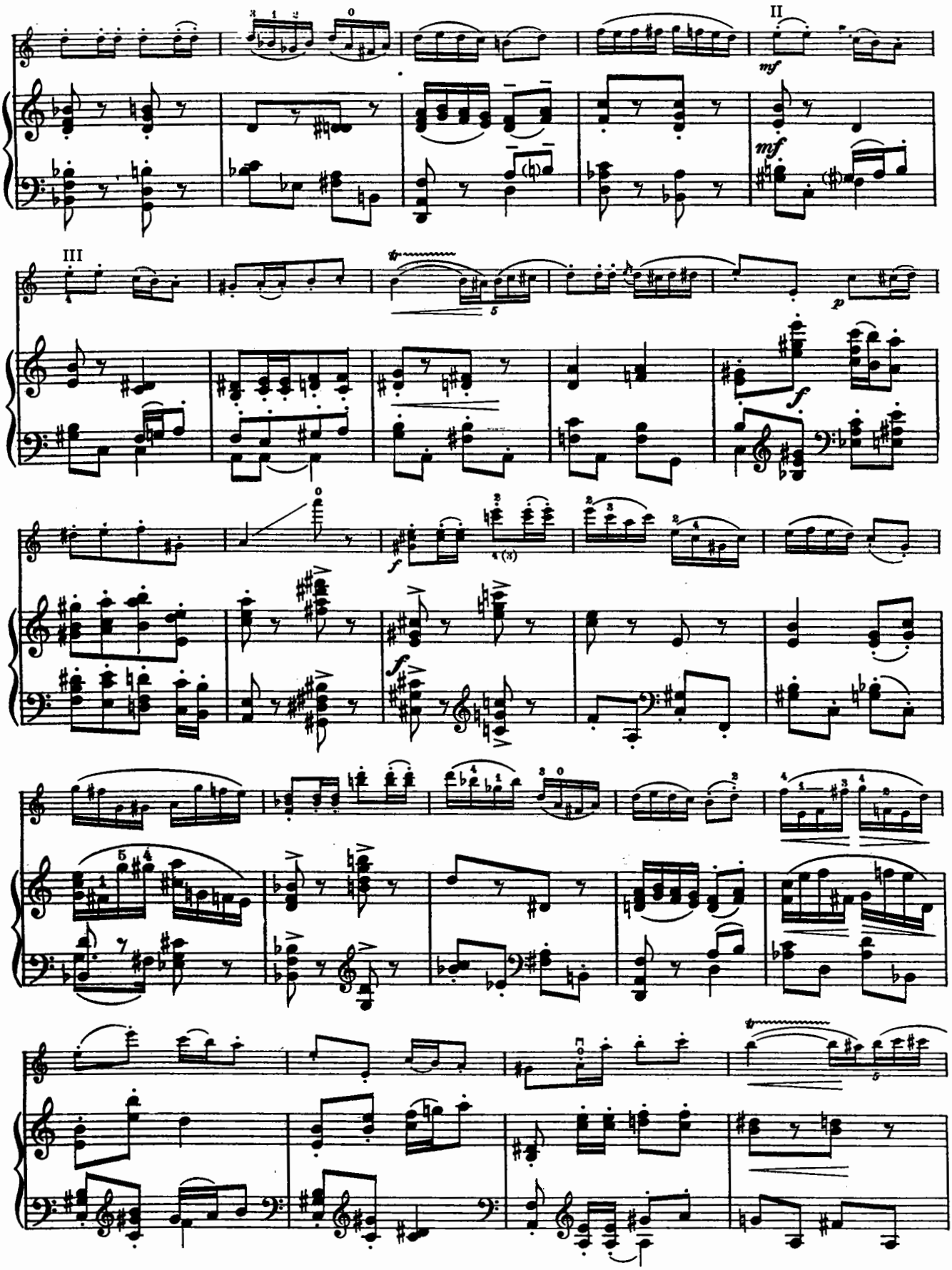
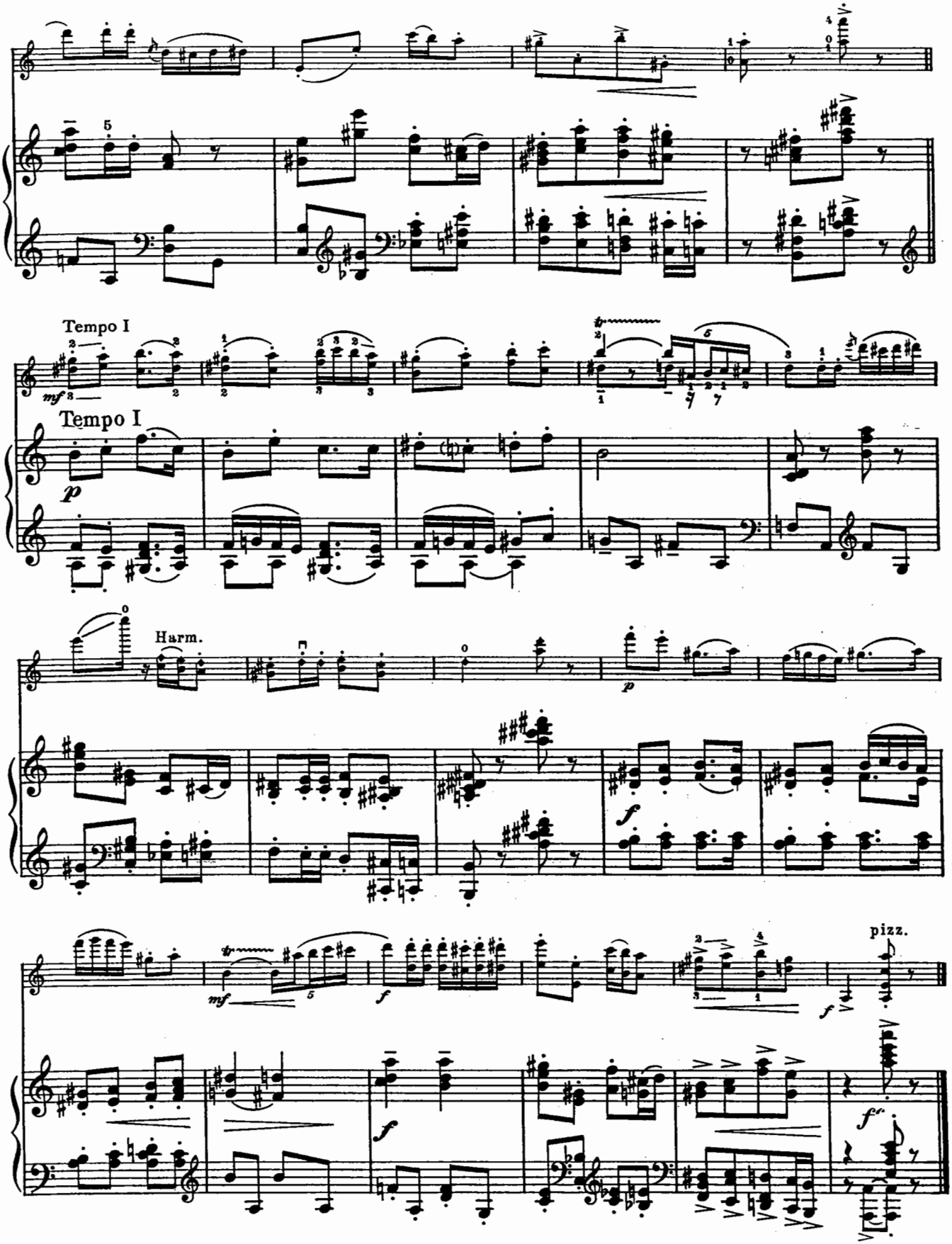

II
mf
mf
III
p
f
f
f

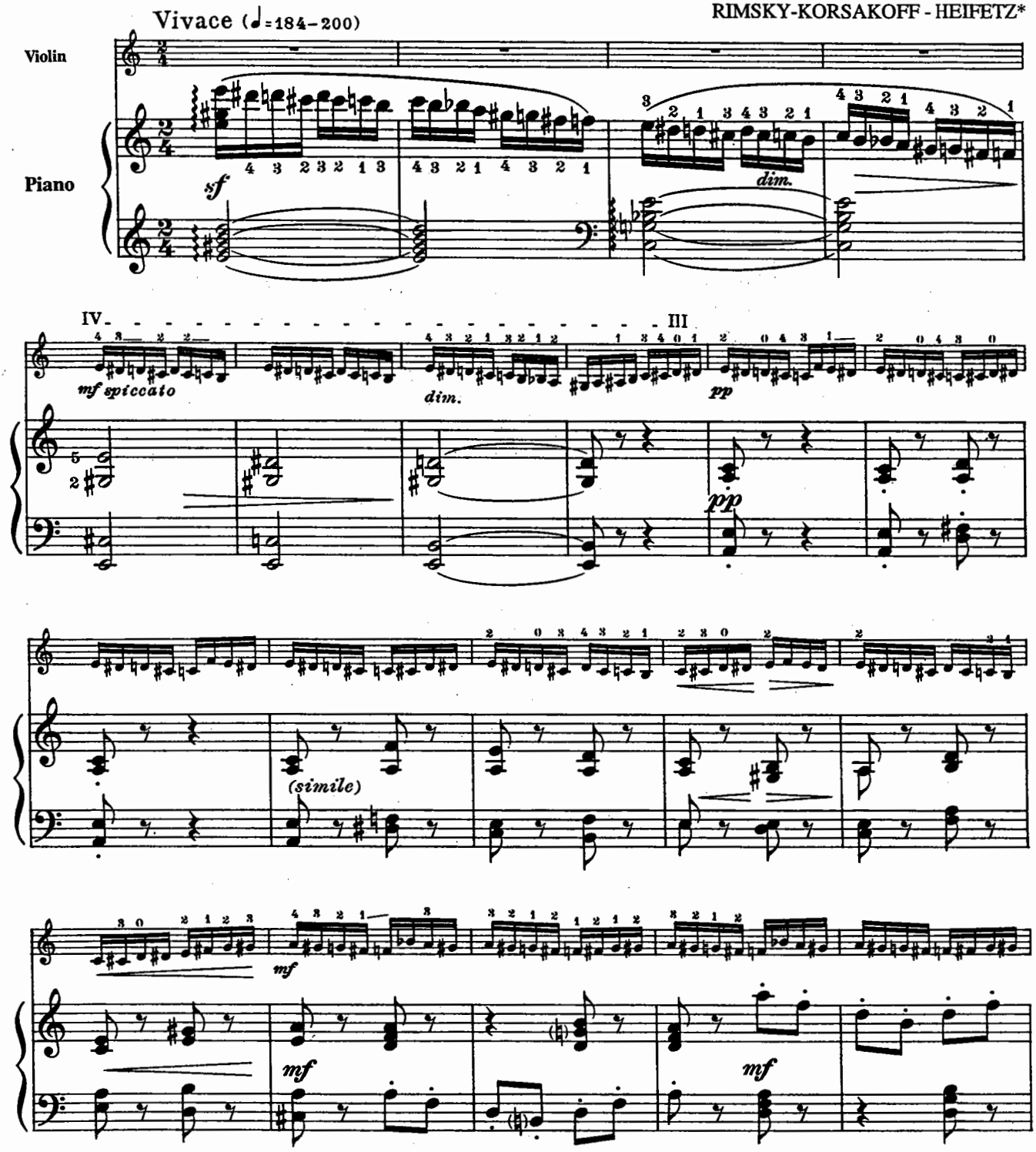


Harbor Island, Calif.
Nov. 1, 1941

The Bumble-Bee

from the Opera *The Legend of Tsar Saltan*

RIMSKY-KORSAKOFF - HEIFETZ*



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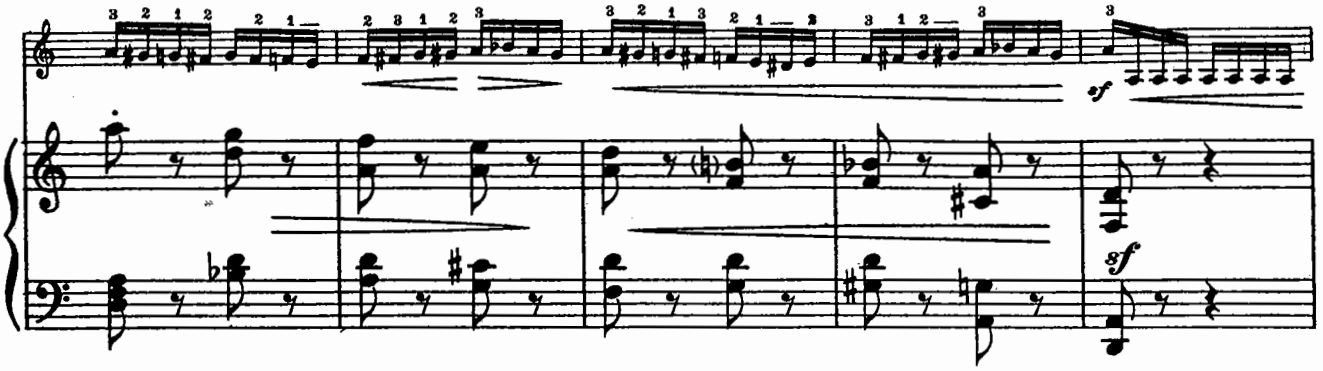
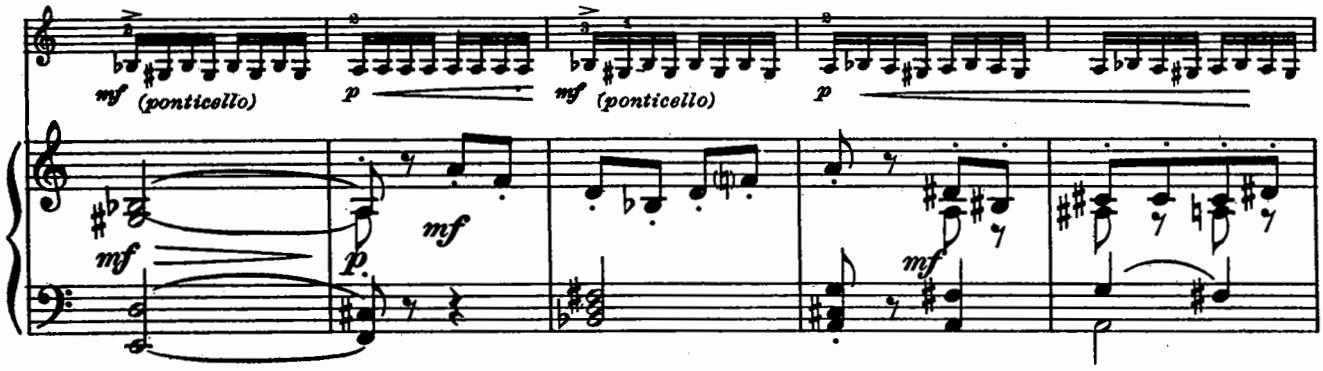
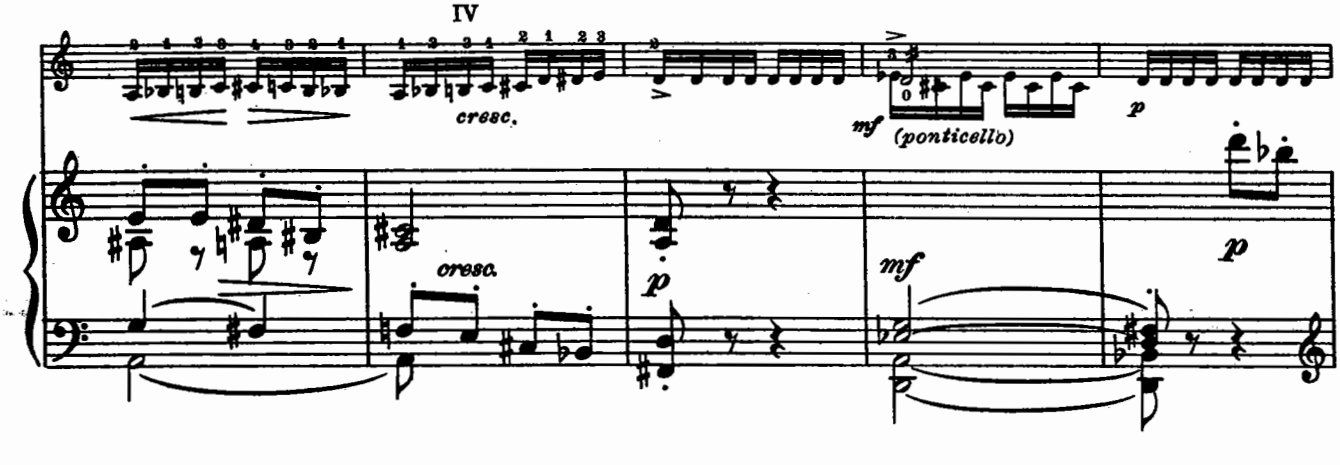
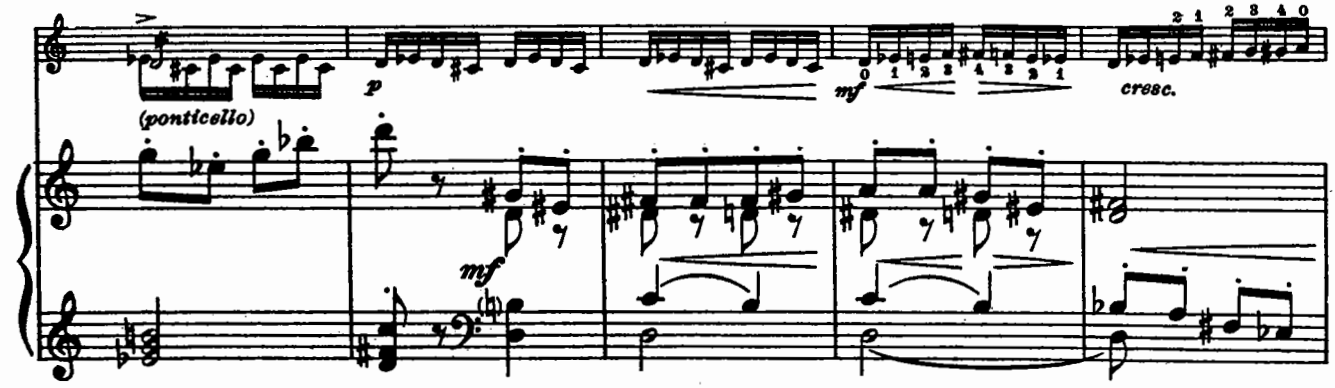
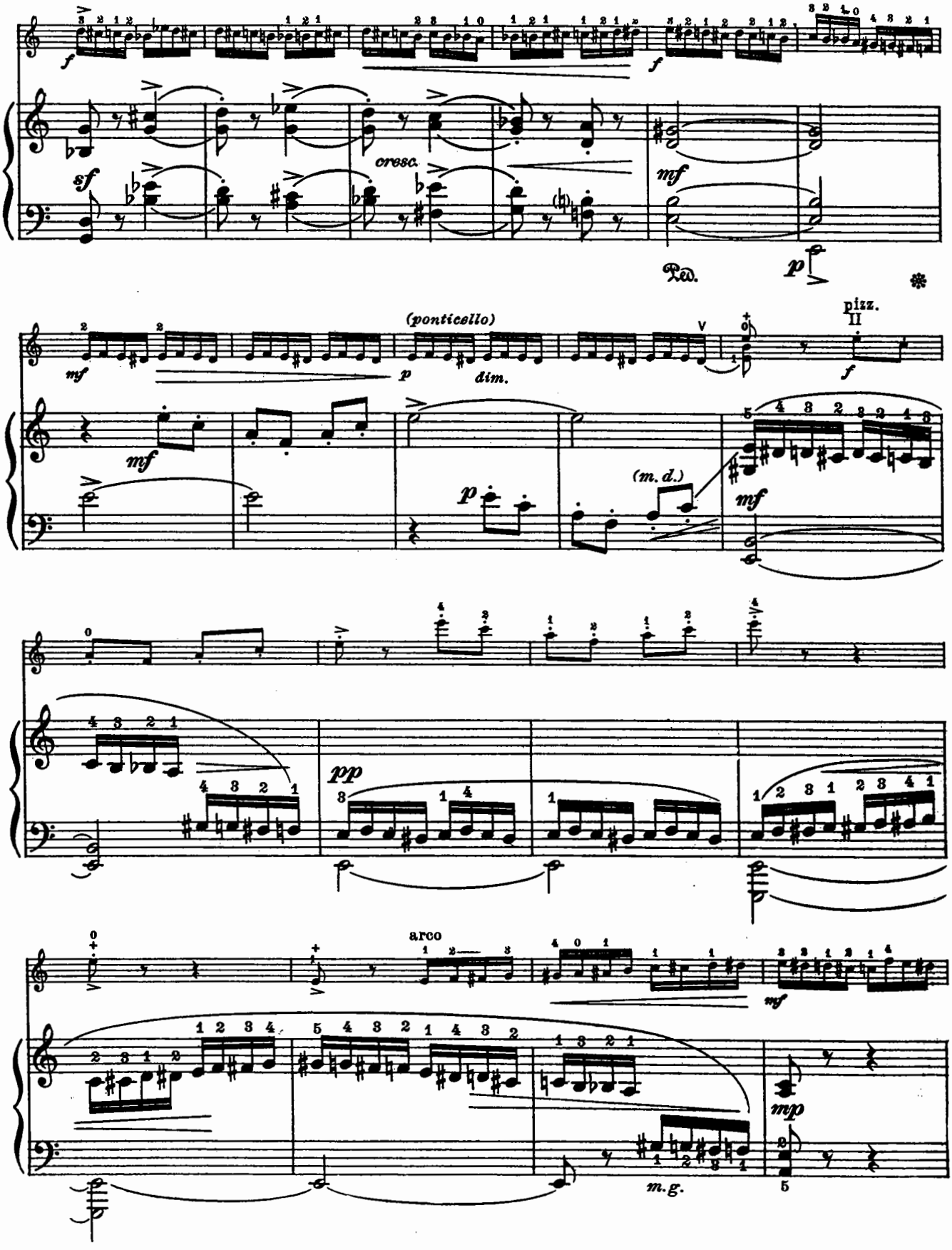

sf
sf

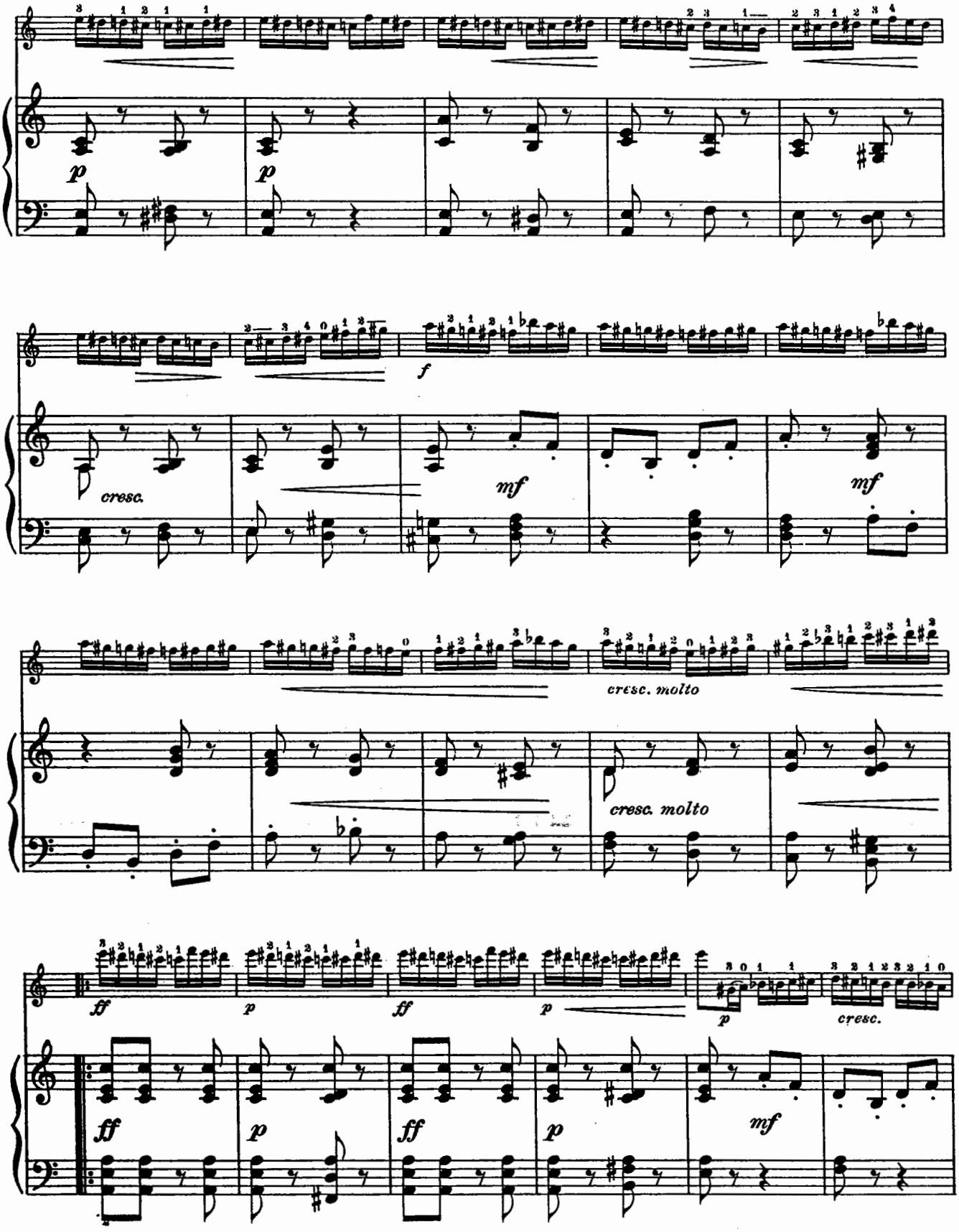

mf (ponticello)
p
mf (ponticello)
p
mf
p
mf
mf

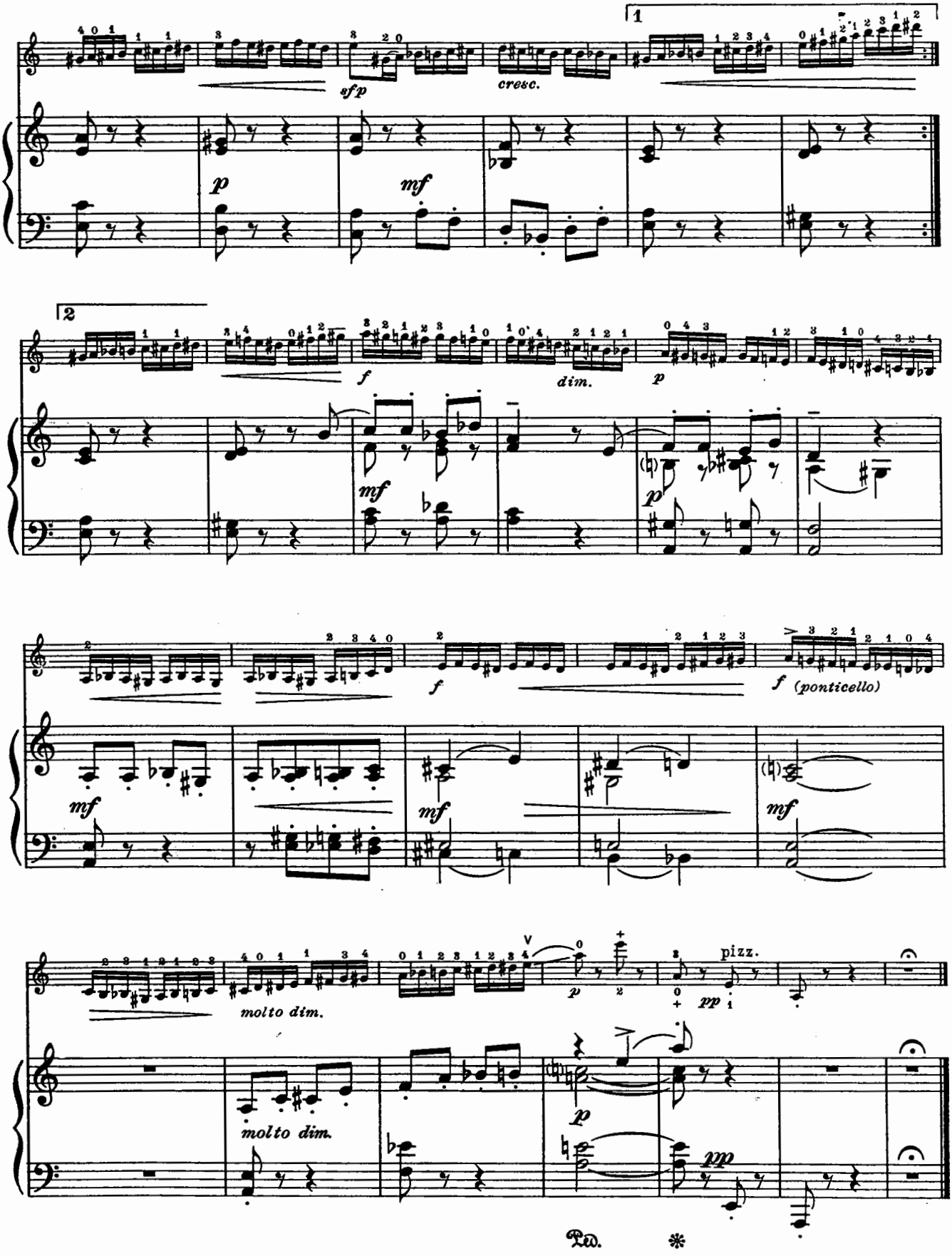
IV


cresc.
mf (ponticello)
p
cresc.
p
mf
p


(ponticello)
p
mf
cresc.
mf


cresc.
Ped.
(ponticello)
dim.
pizz.
(m. d.)
arco
m.g.


p
p
f
cresc.
mf
mf
cresc. molto
cresc. molto
ff
p
ff
p
p
cresc.
ff
p
ff
p
mf

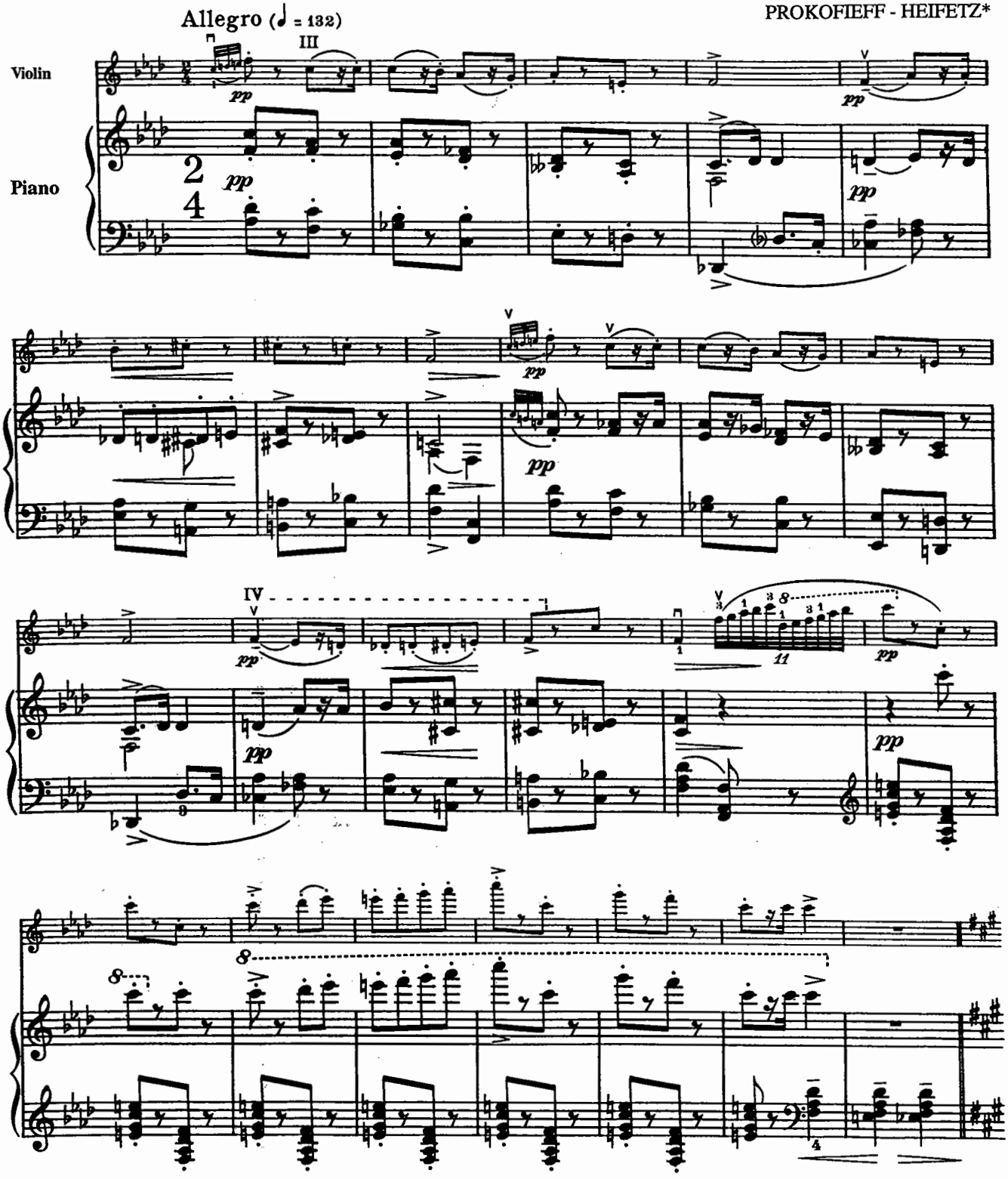

1
sfp
cresc.
p
mf
2
f
dim.
p
mf
p
f
mf
f (ponticello)
mf
mf
mf
molto dim.
p
pizz.
pp
molto dim.
p
pp
Ped.
*

March

Op. 12, No. 1

from the Opera *Love for Three Oranges*

PROKOFIEFF - HEIFETZ*



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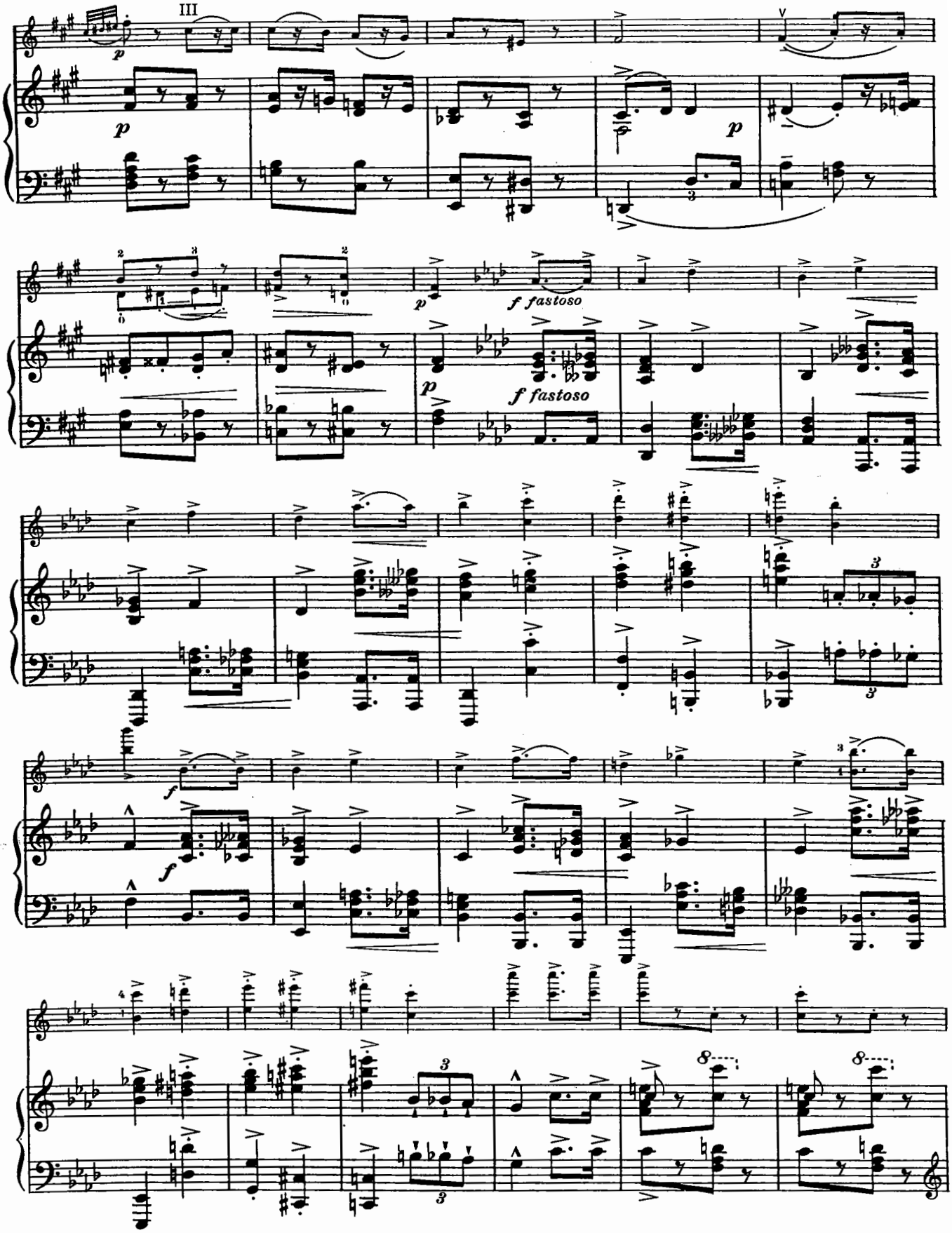
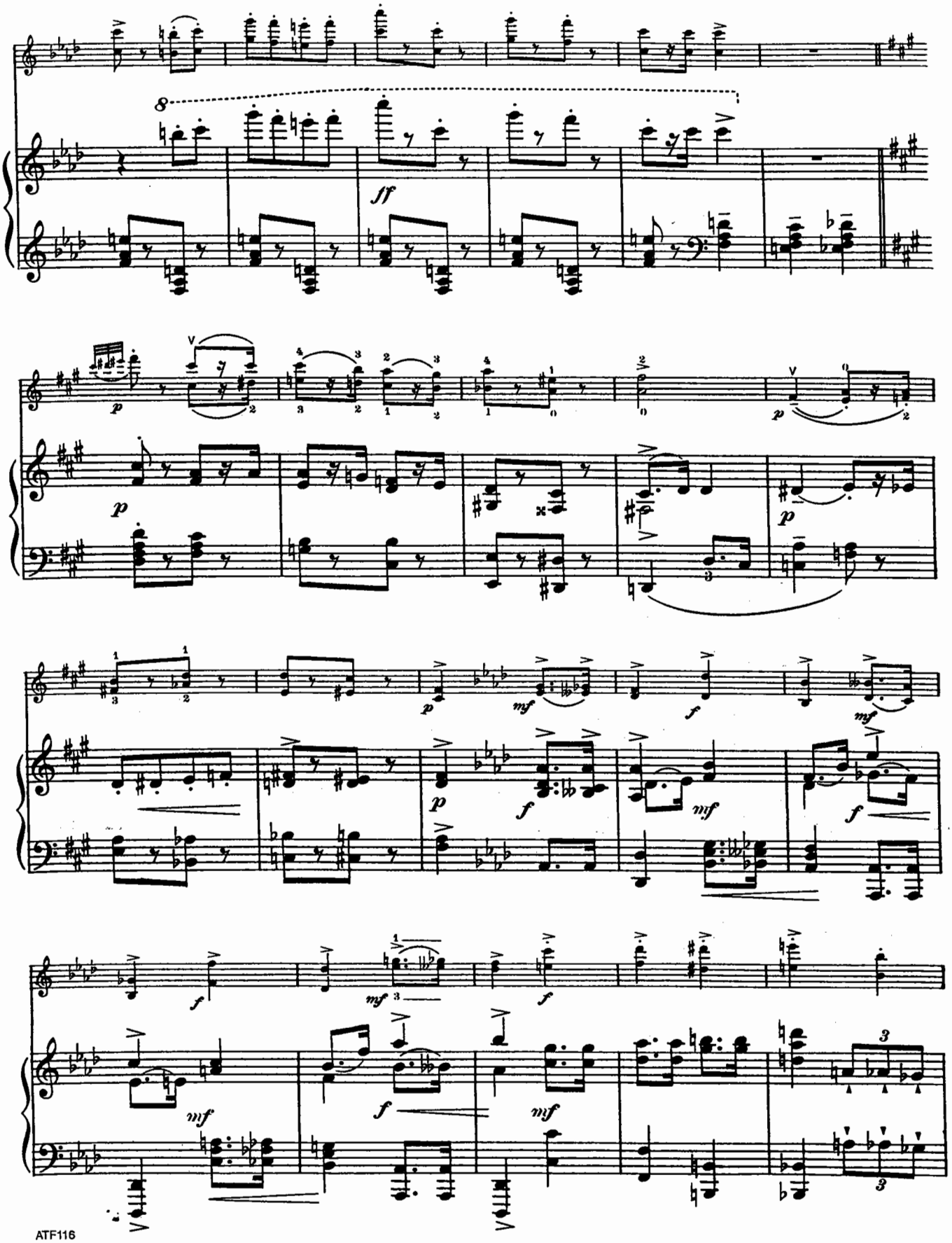
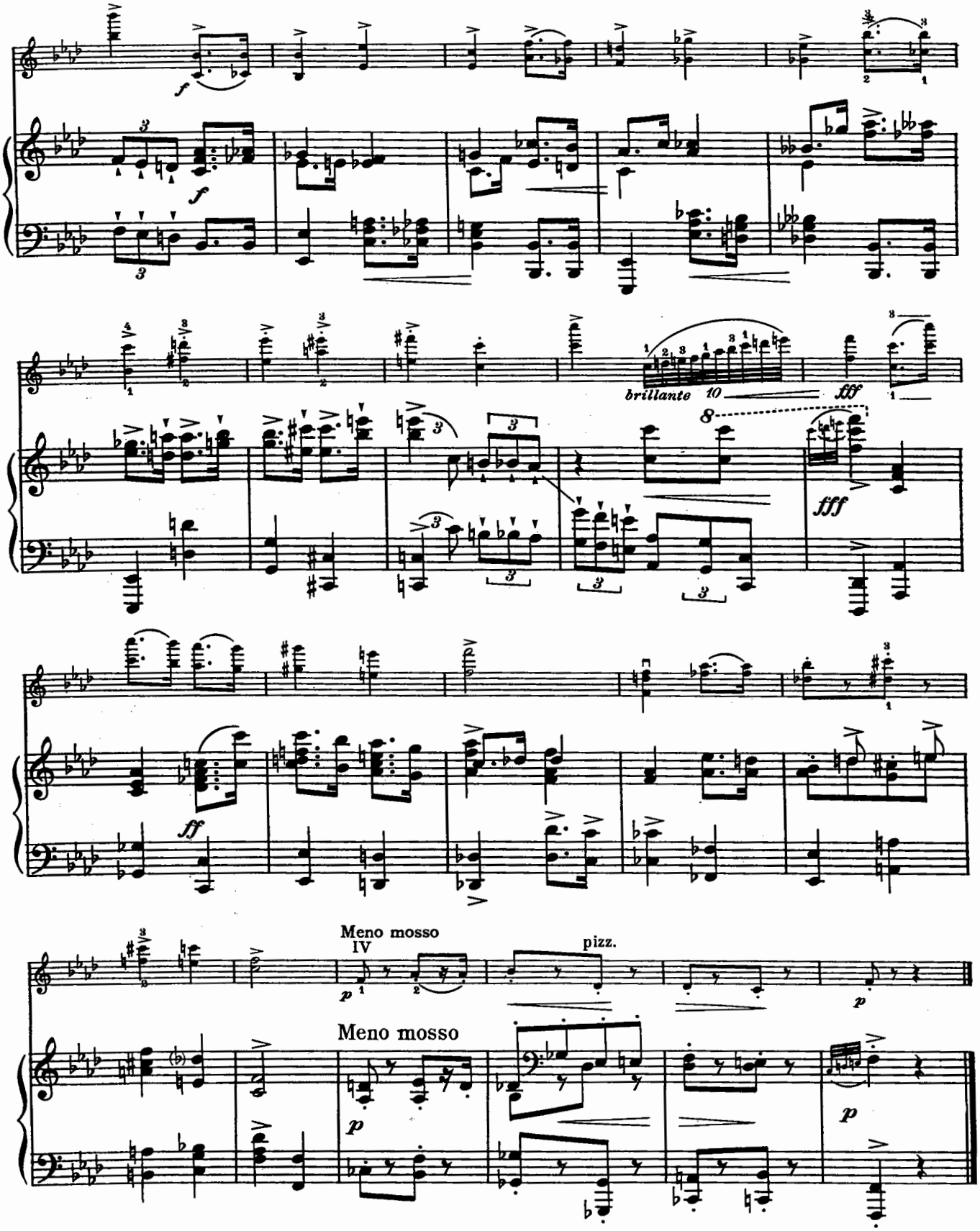

III
p
p
p
f fastoso
p
f fastoso
f
f


ff
p
mf
f



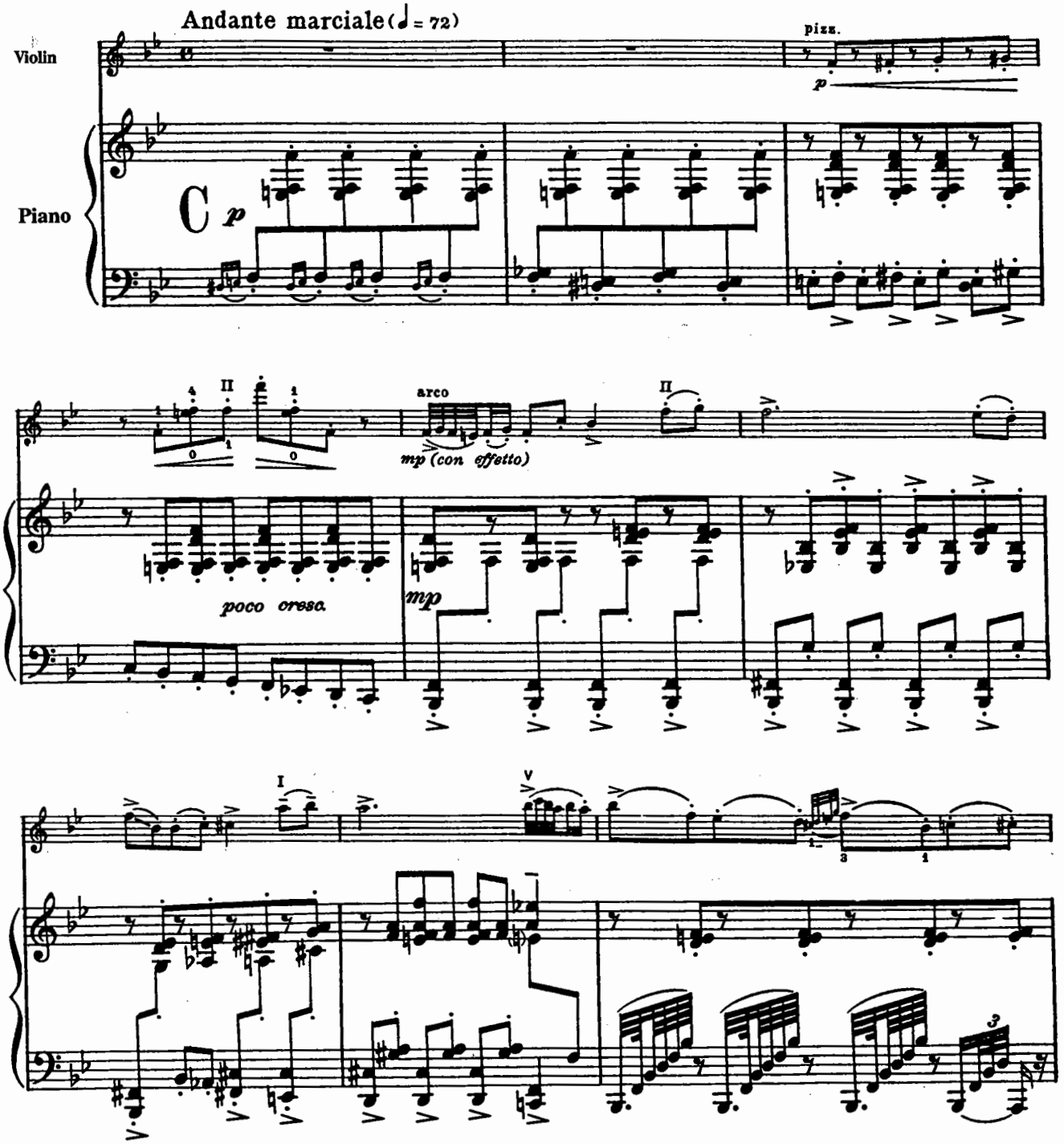
Harbor Island, Calif.
Nov. 15, 1941

To Vladimir Horowitz

Masks

from *Romeo and Juliette*

PROKOFIEFF - HEIFETZ*



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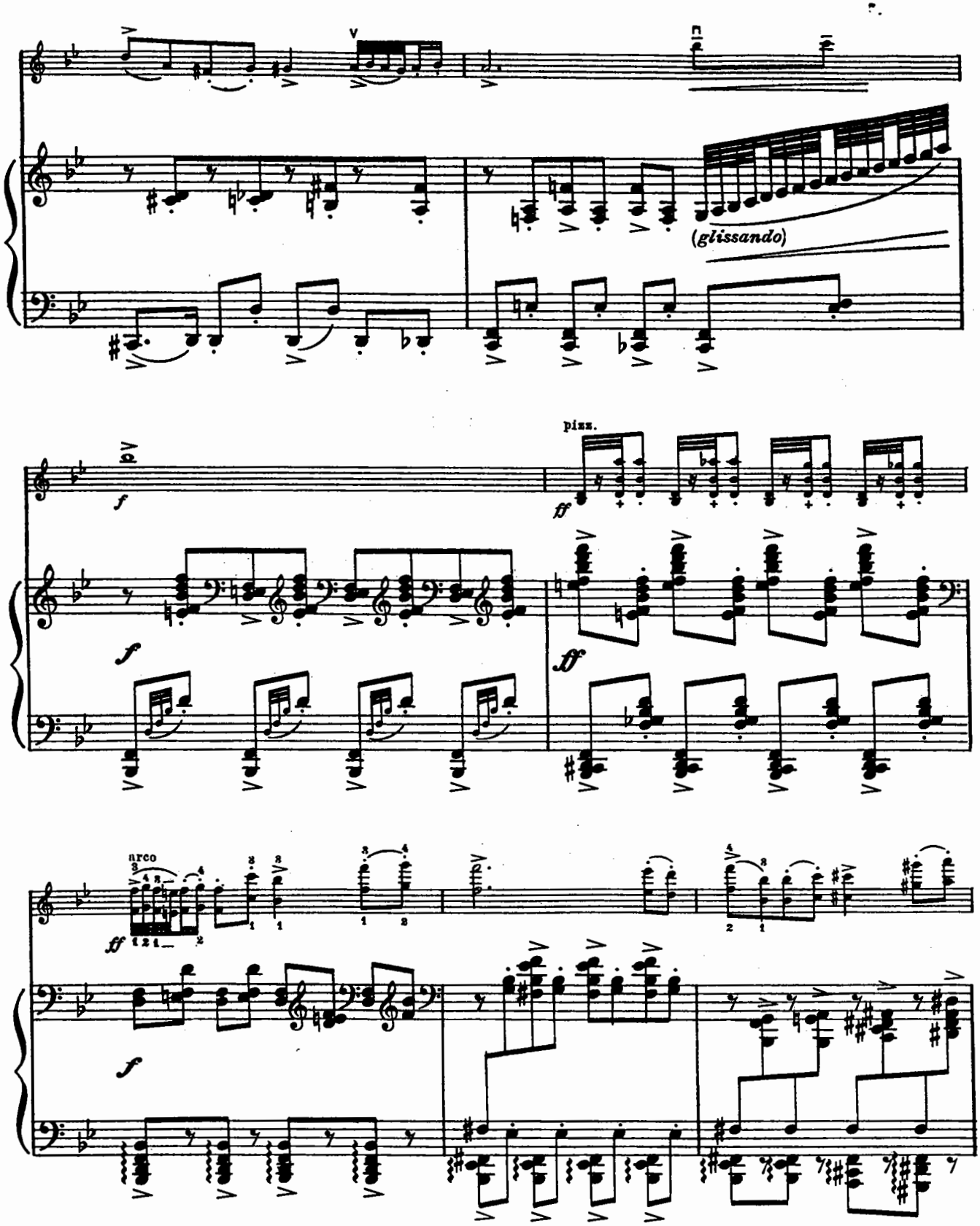
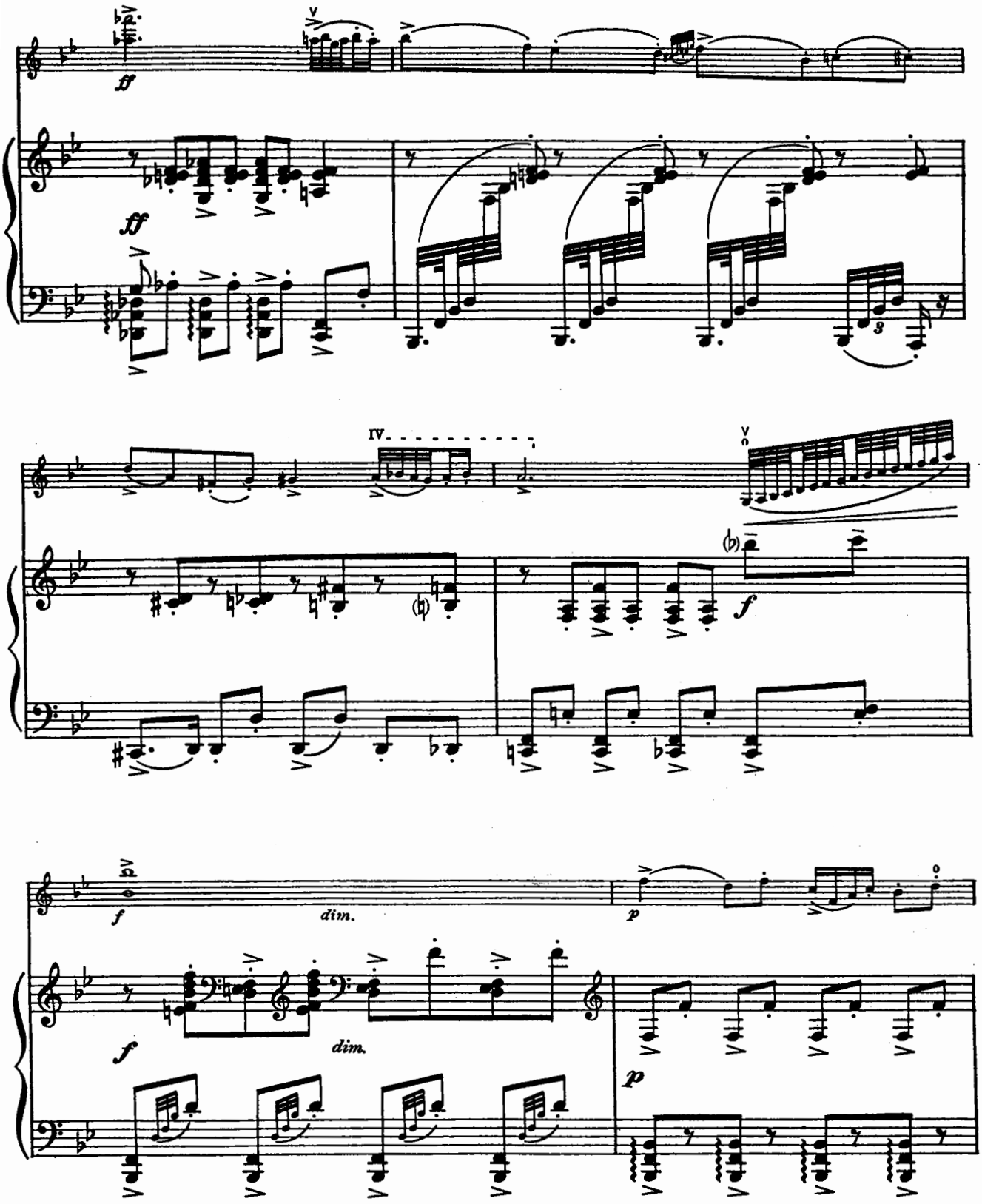
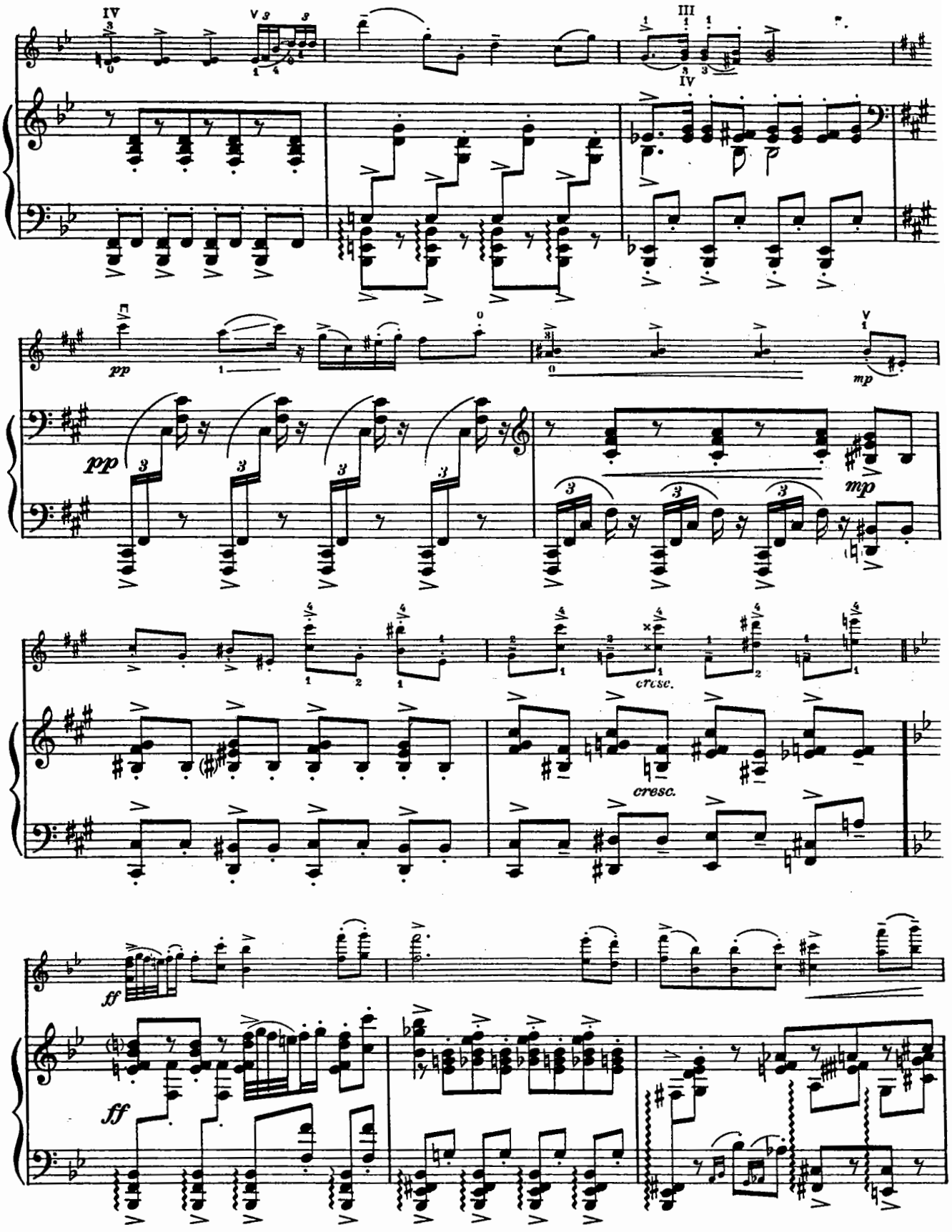
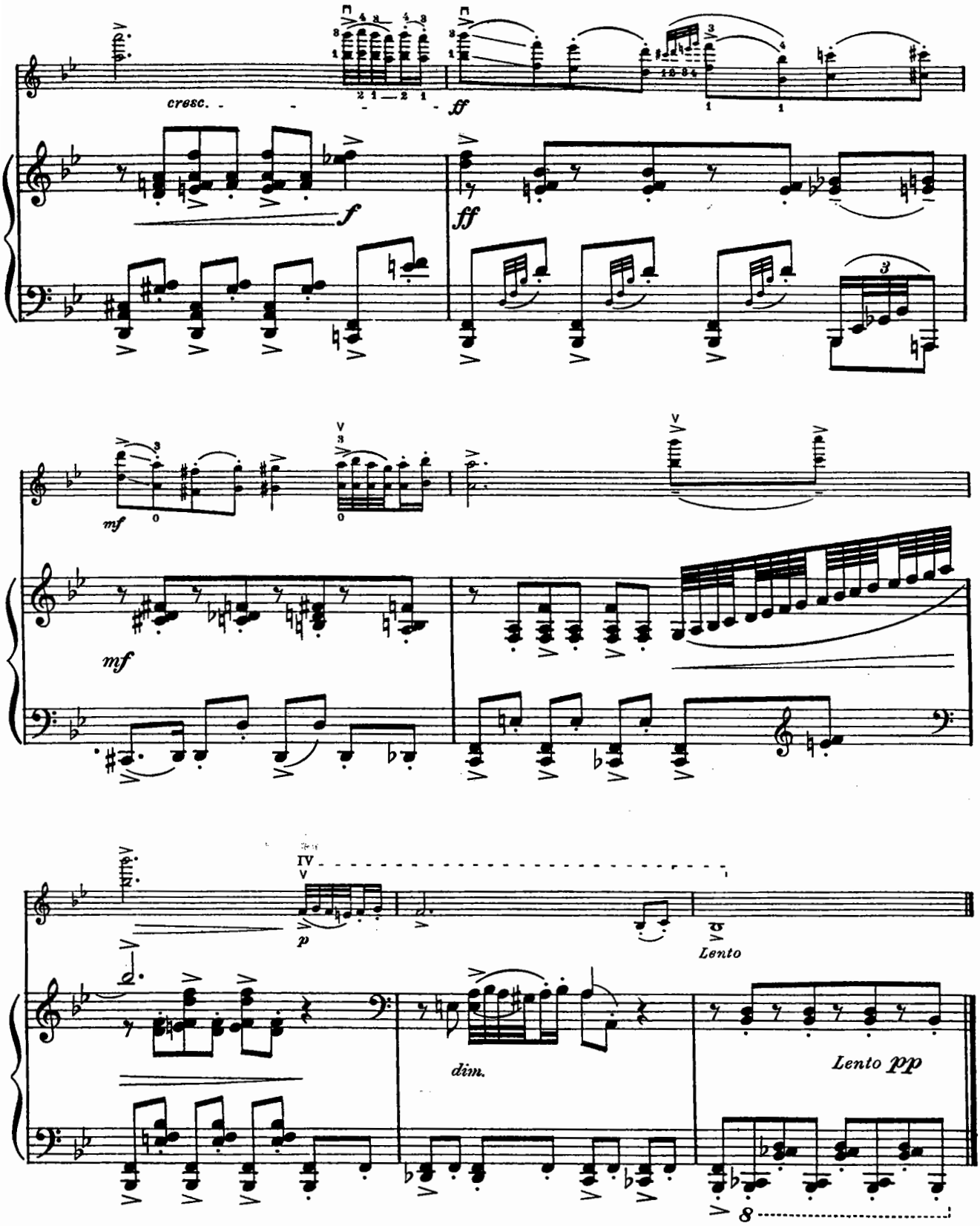

(glissando)
pizz.
arco


ff
ff
IV.
(♭)
f
f
dim.
p
f
dim.
p


pp
mp
cresc.
ff

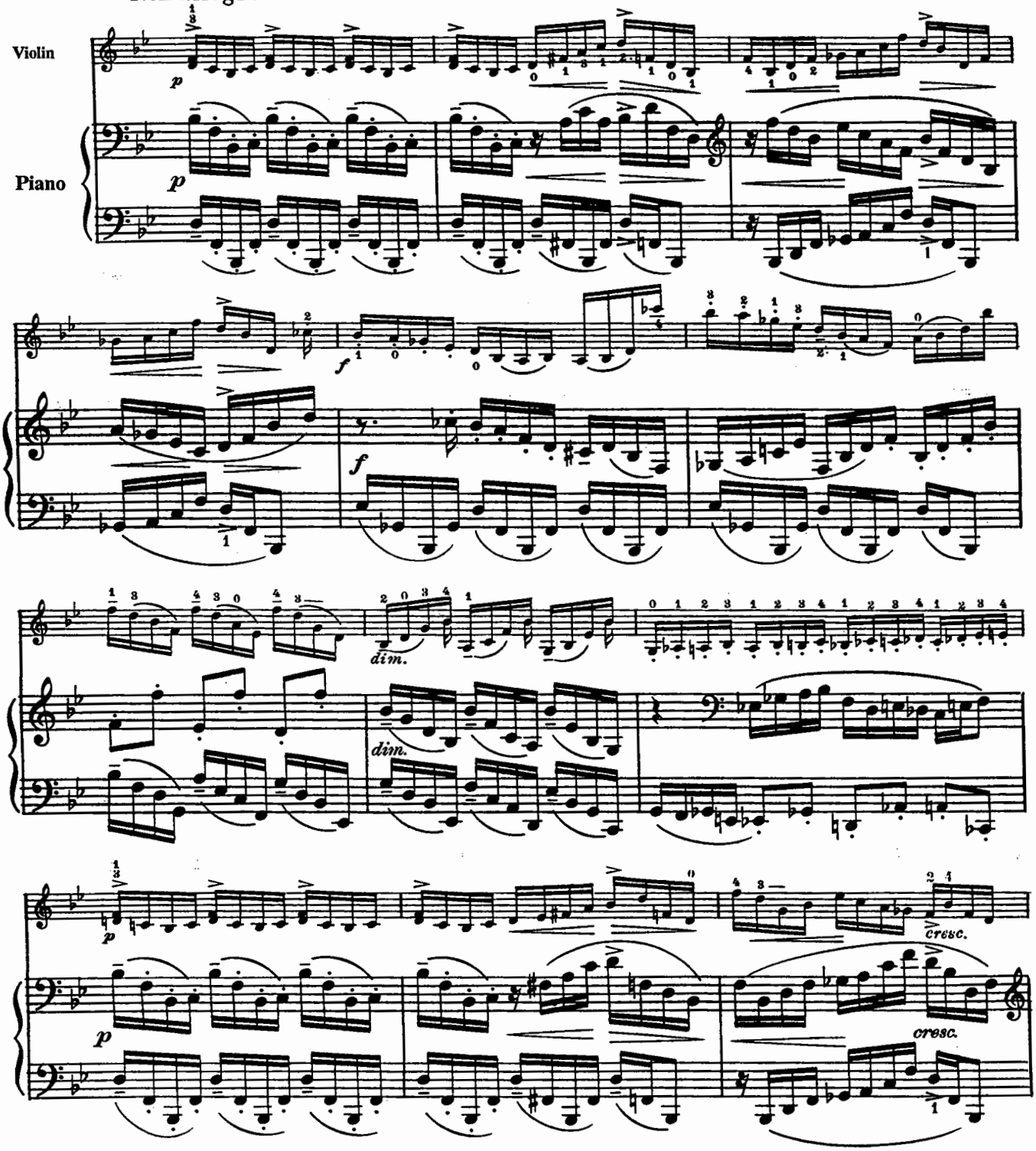


Harbor Island, Calif.
Oct. 30, 1941

Oriental Sketch

Non allegro

RACHMANINOFF - HEIFETZ*



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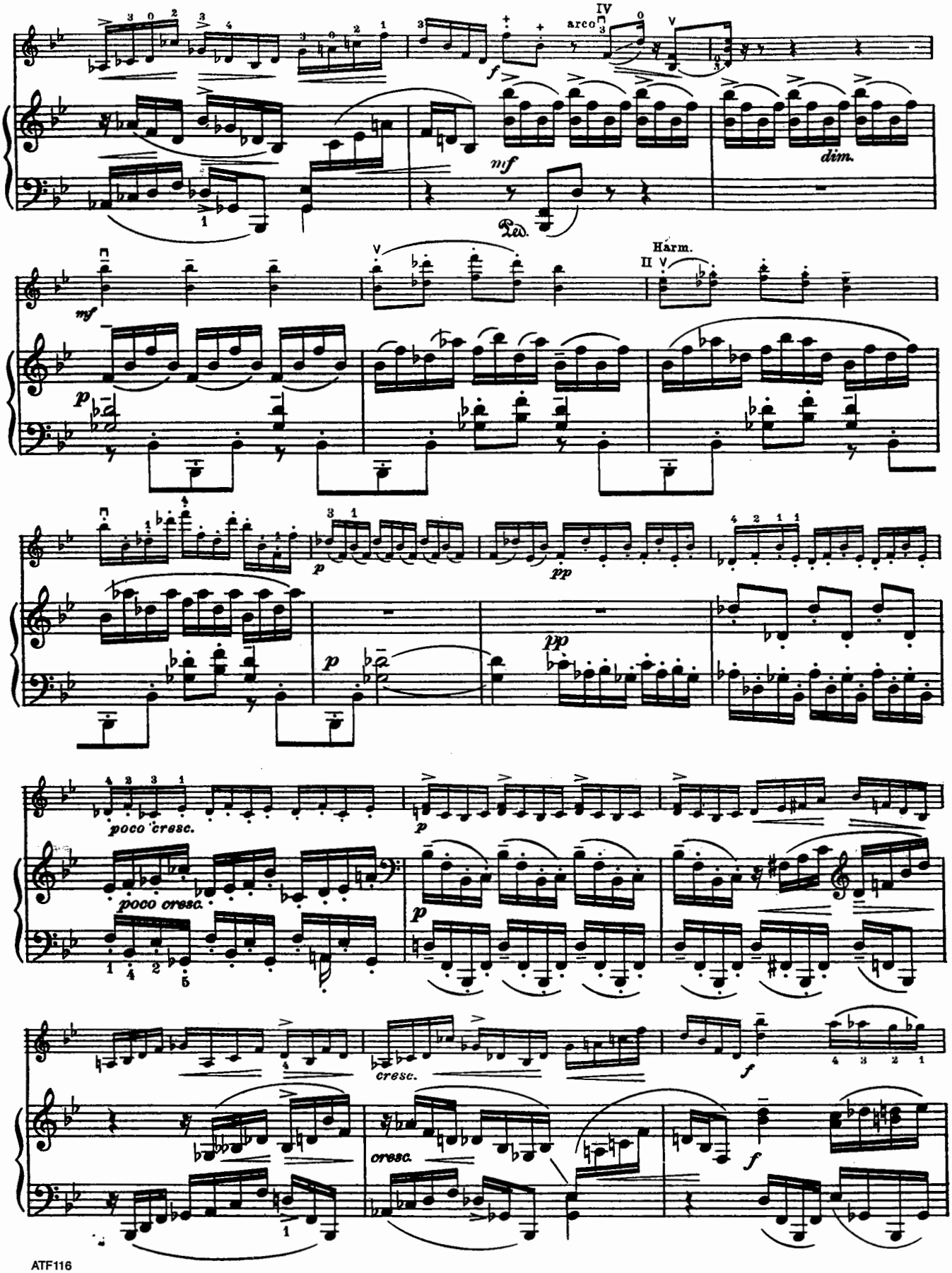
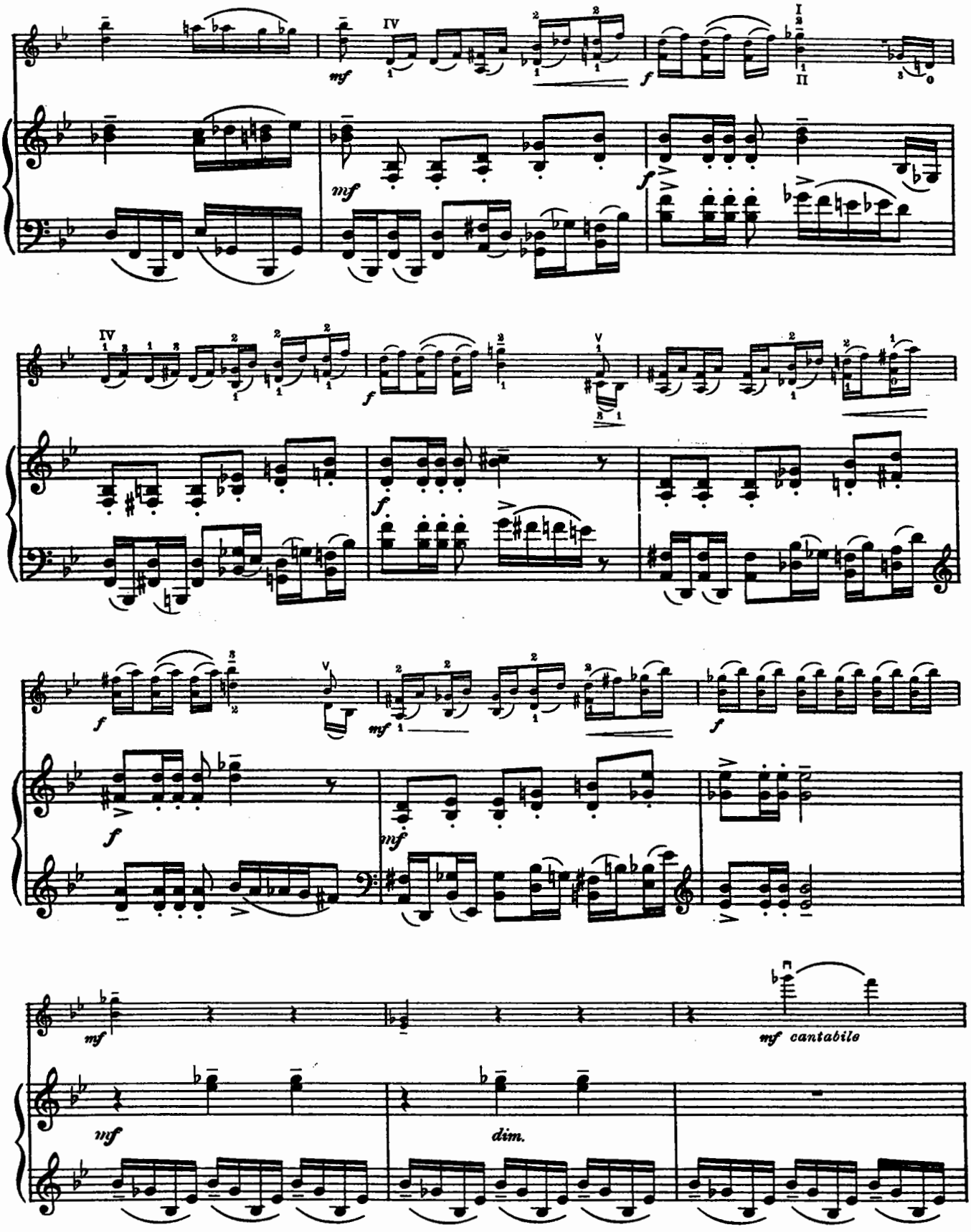
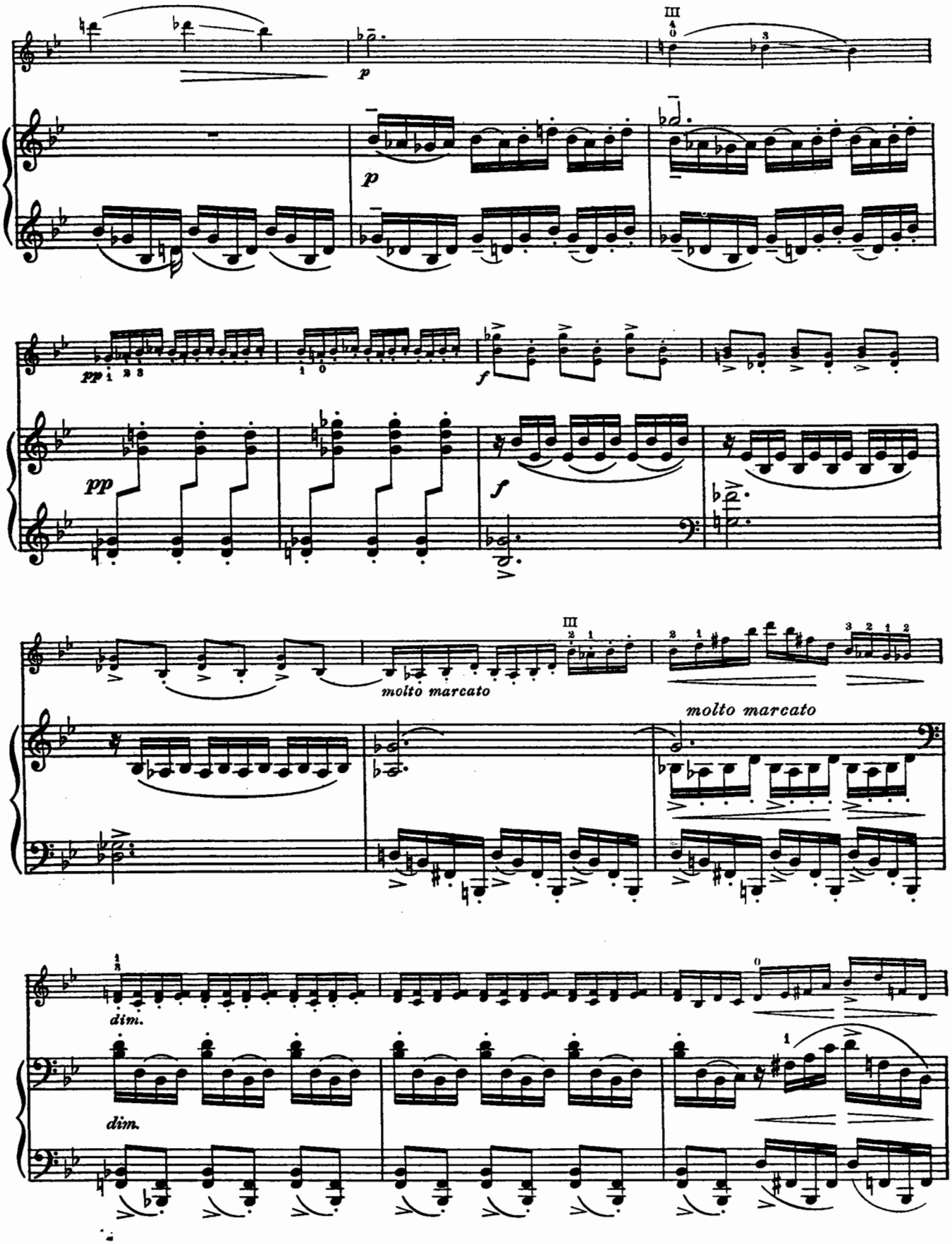
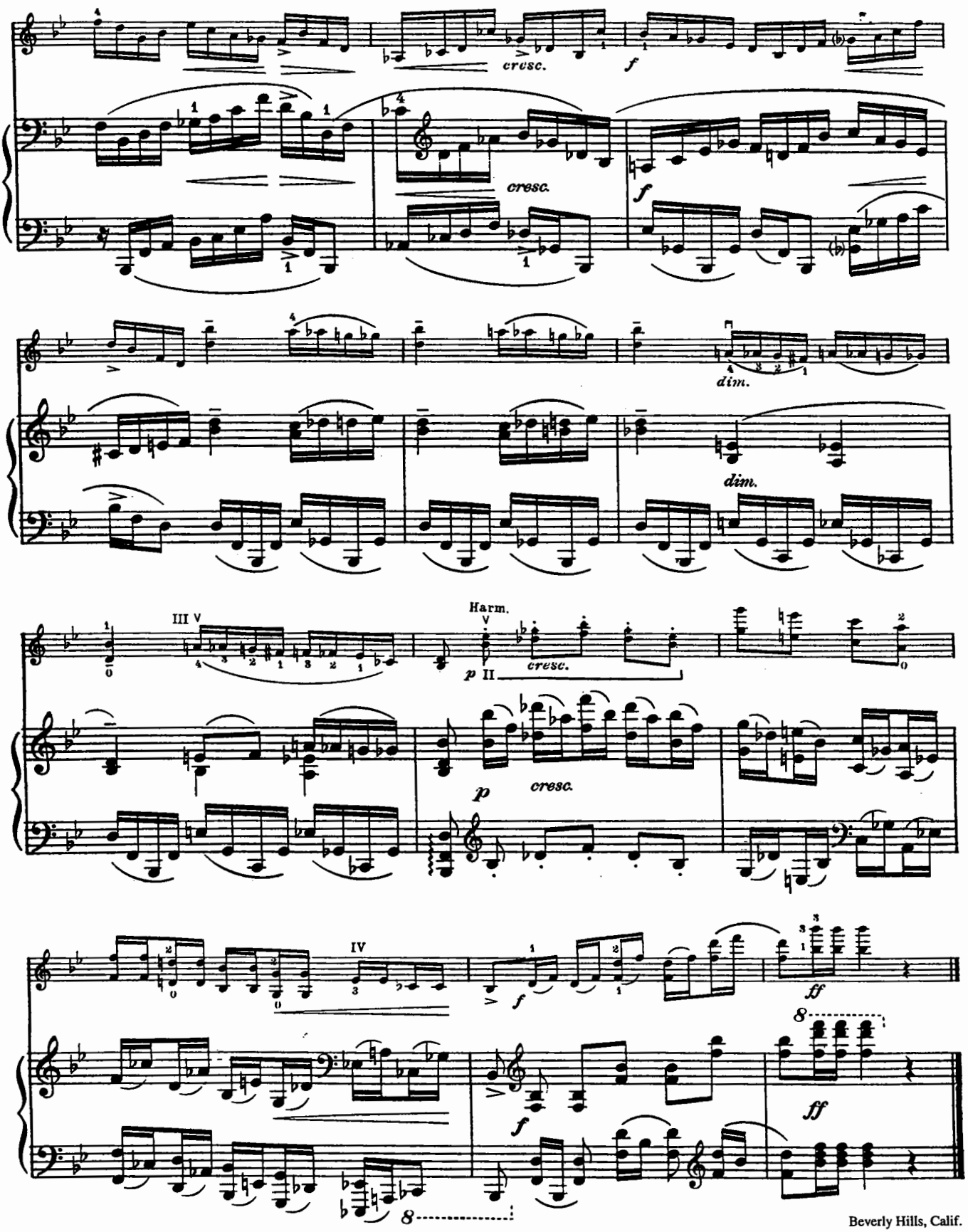

arco
IV
V
f
mf
dim.
Ped.
Harm.
II V
p
pp
poco cresc.
cresc.


mf
IV
f
I
II
mf
f
IV
V
f
f
V
mf
f
f
mf
mf cantabile
mf
dim.

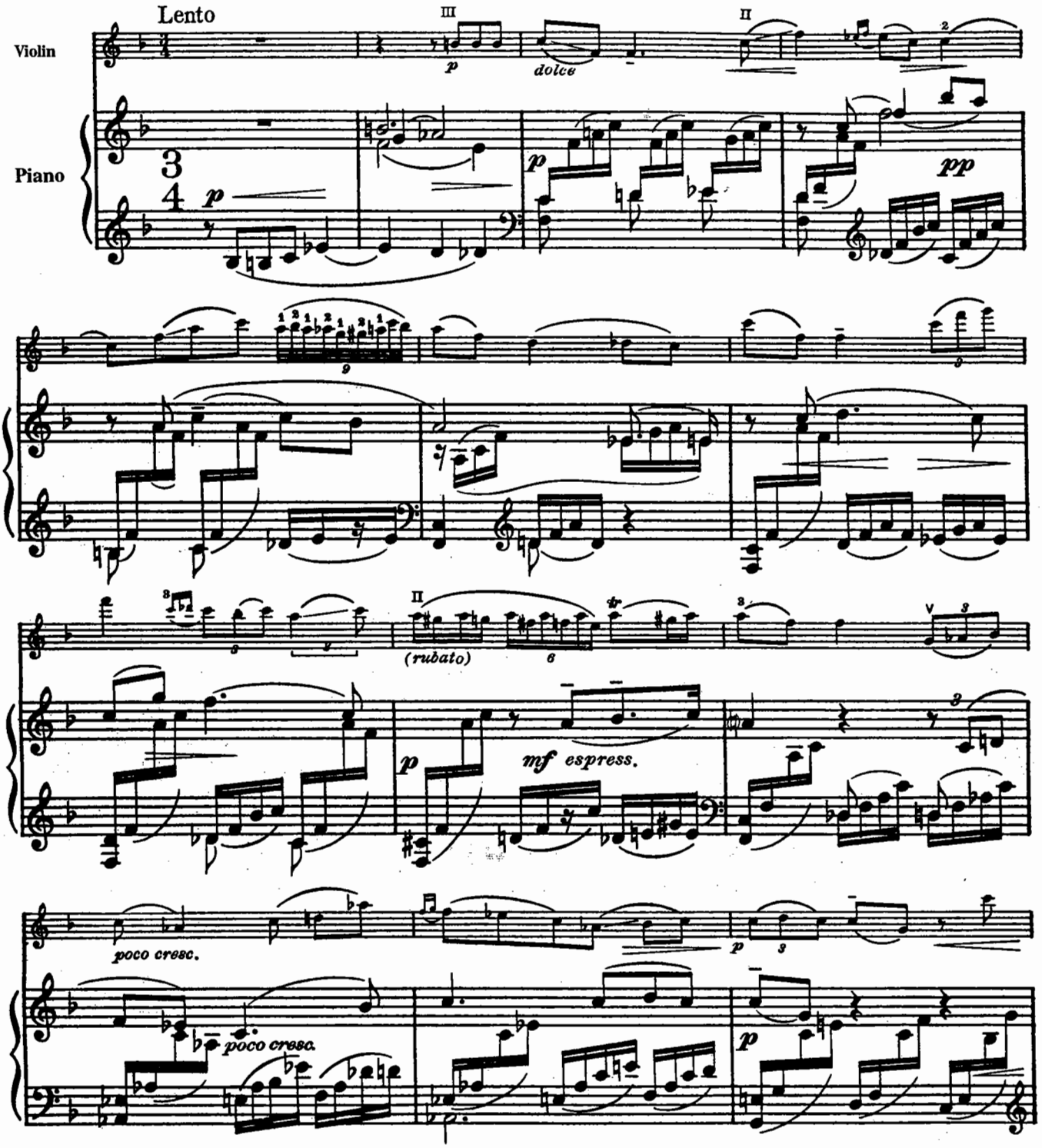

p
p
III
pp
f
pp
f
molto marcato
III
molto marcato
dim.
dim.



Beverly Hills, Calif.
Nov. 3, 1945

Daisies

RACHMANINOFF - HEIFETZ*



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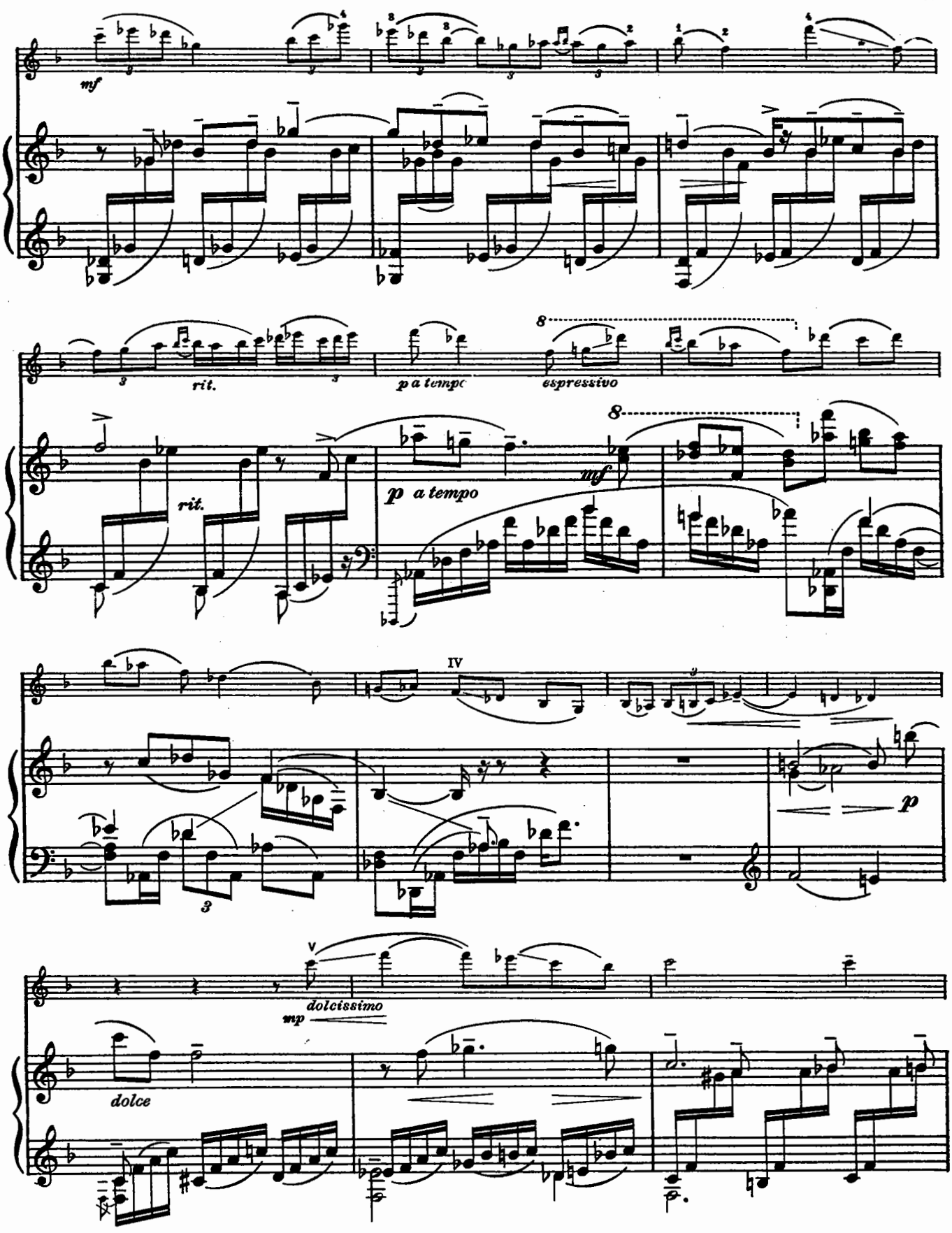
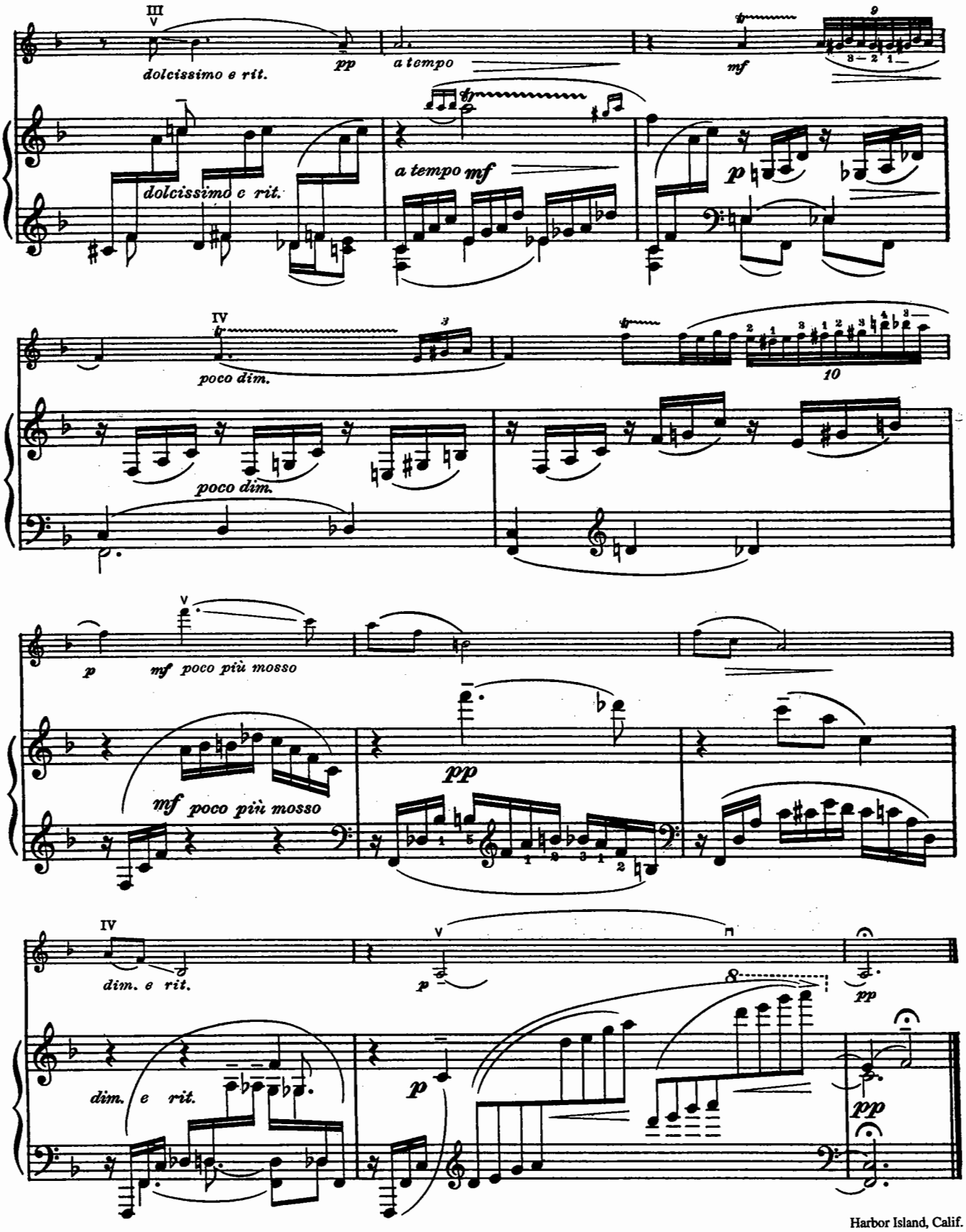
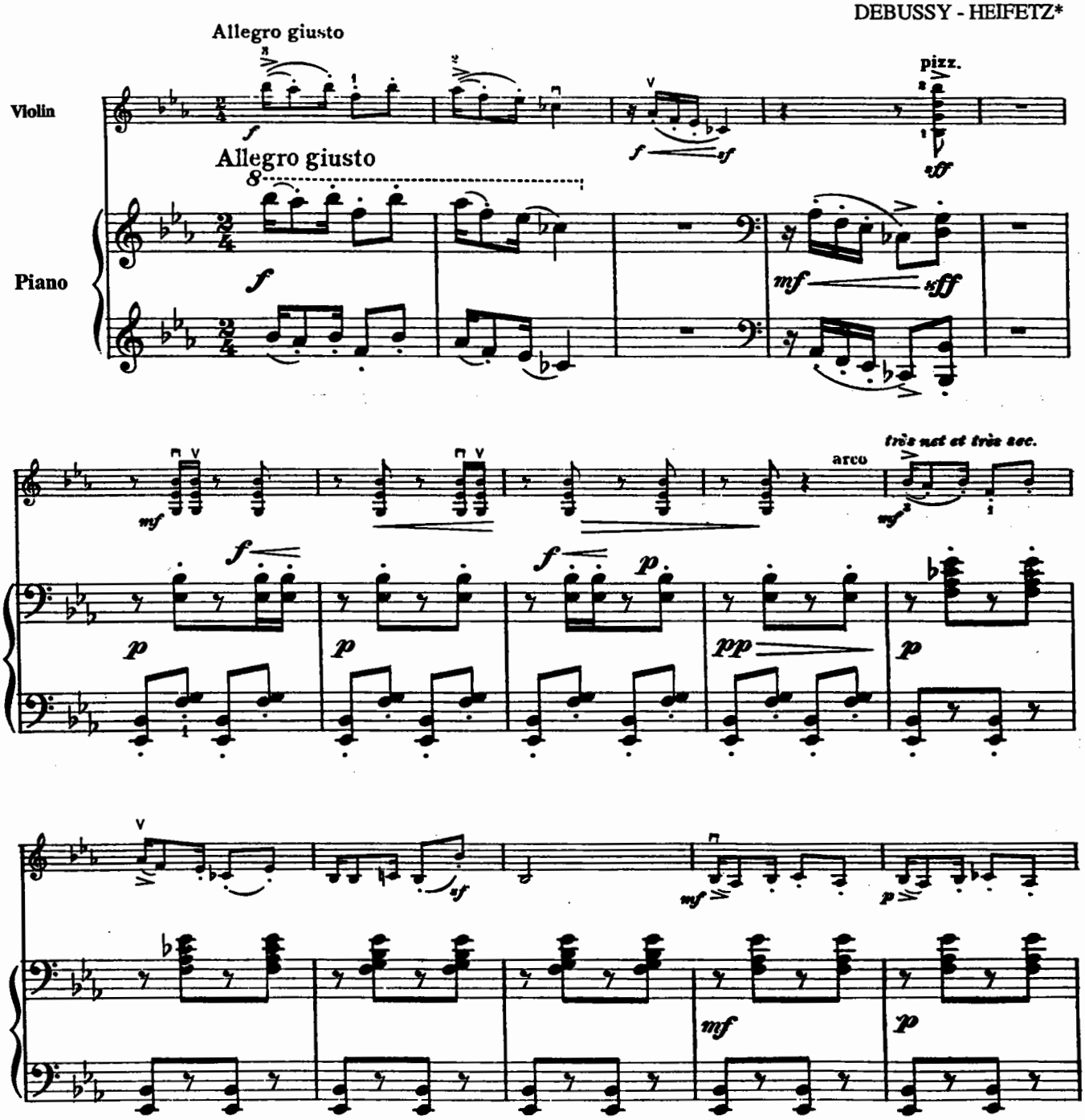

mf
rit.
p a tempo
espressivo
8
rit.
p a tempo
mf
IV
p
V
mp
dolcissimo
dolce



Harbor Island, Calif.
Oct. 8, 1945

Golliwogg's Cake-Walk

DEBUSSY - HEIFETZ*



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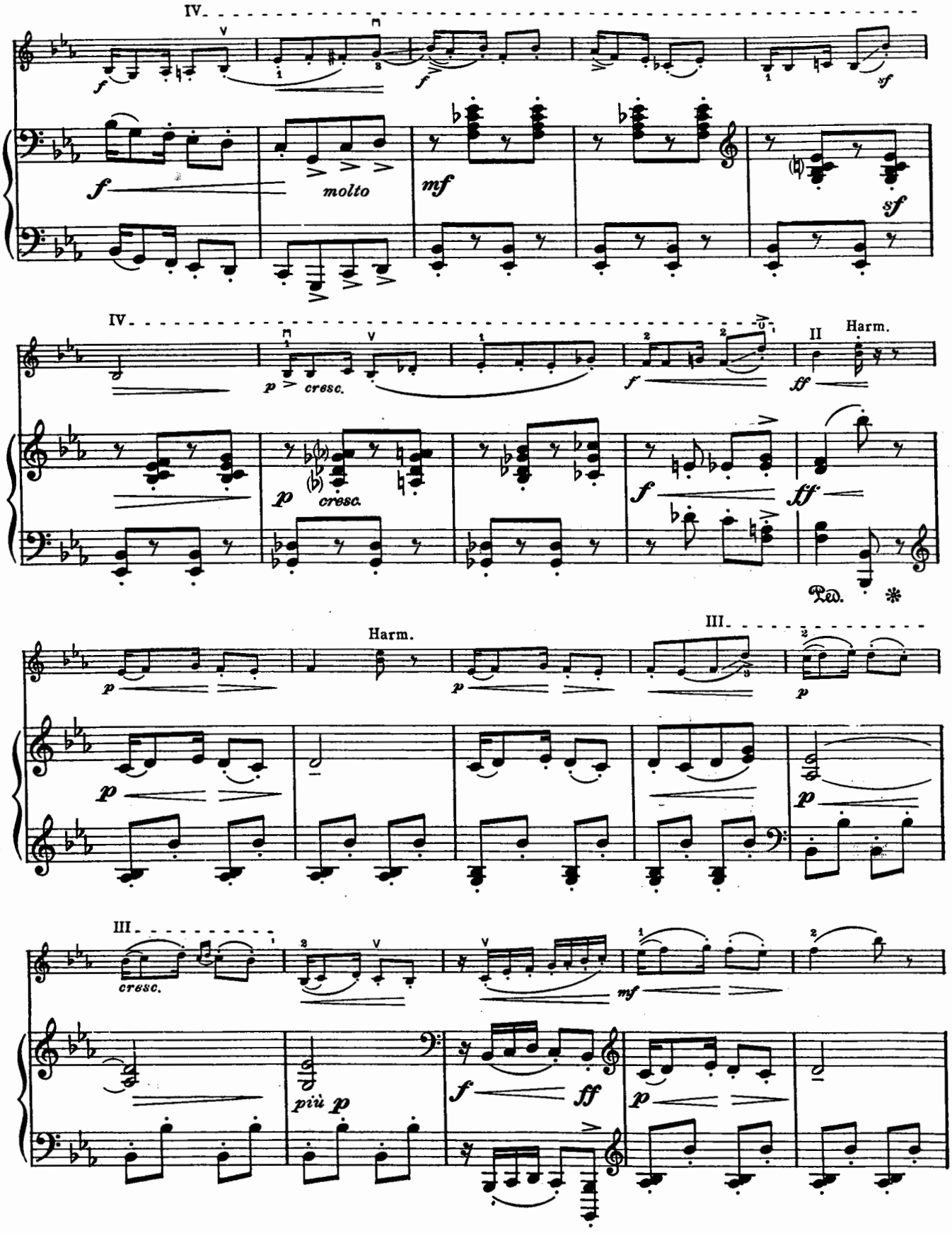

IV
molto
mf
sf
IV
p cresc.
f
II
Harm.
ff
Ped.
Harm.
III
p
III
cresc.
più p
mf
f
ff

II

pizz.

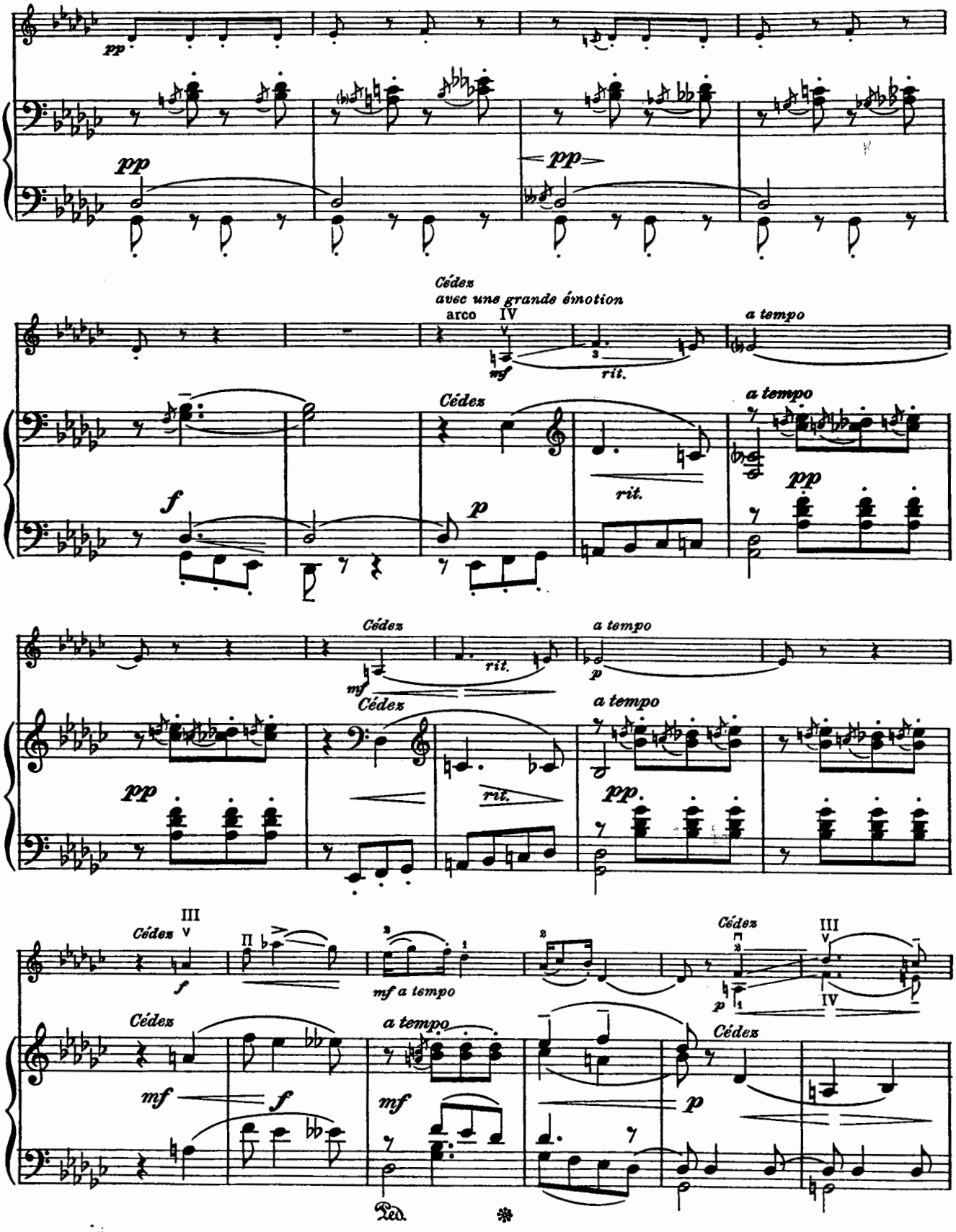
Un peu moins vite

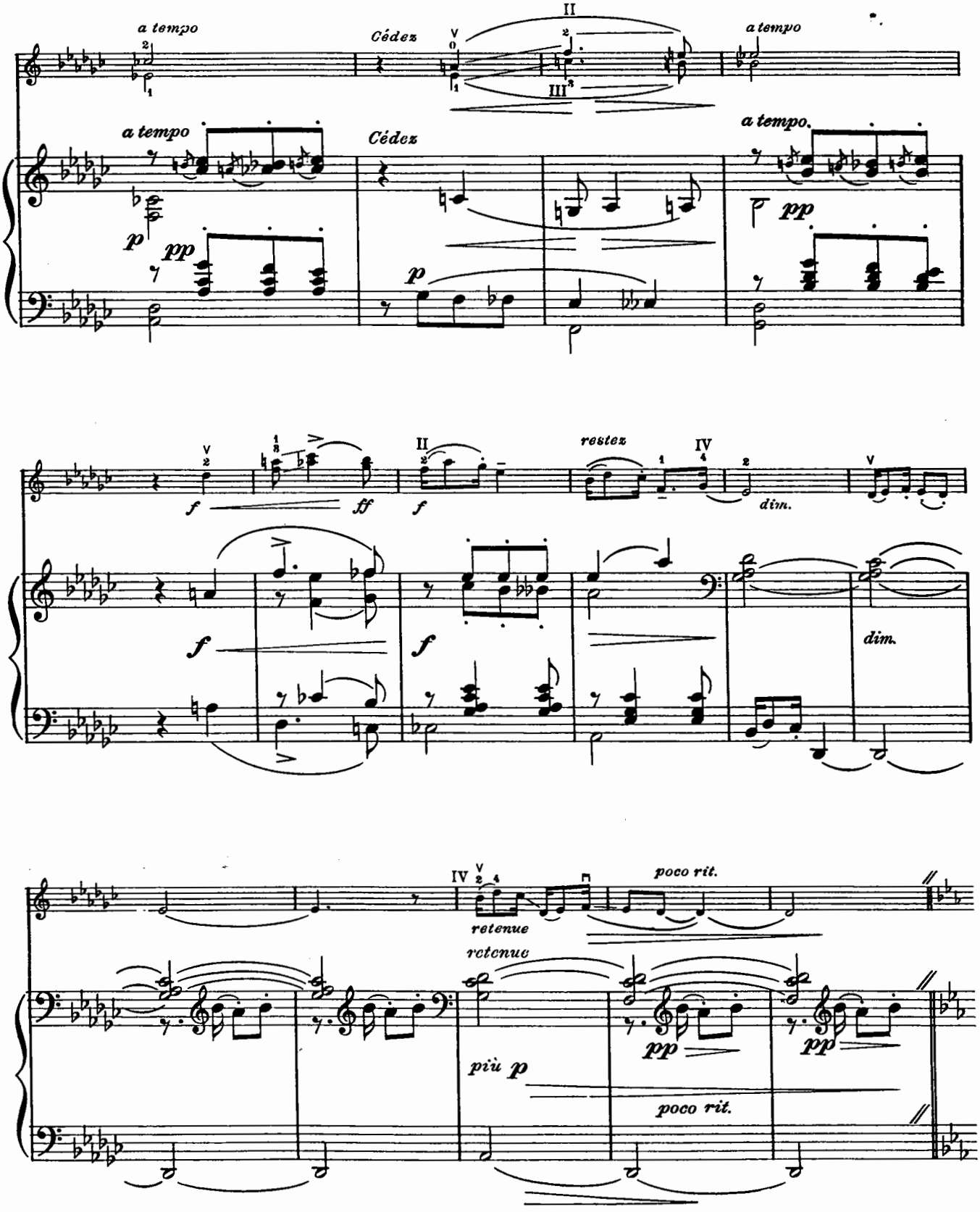
arco

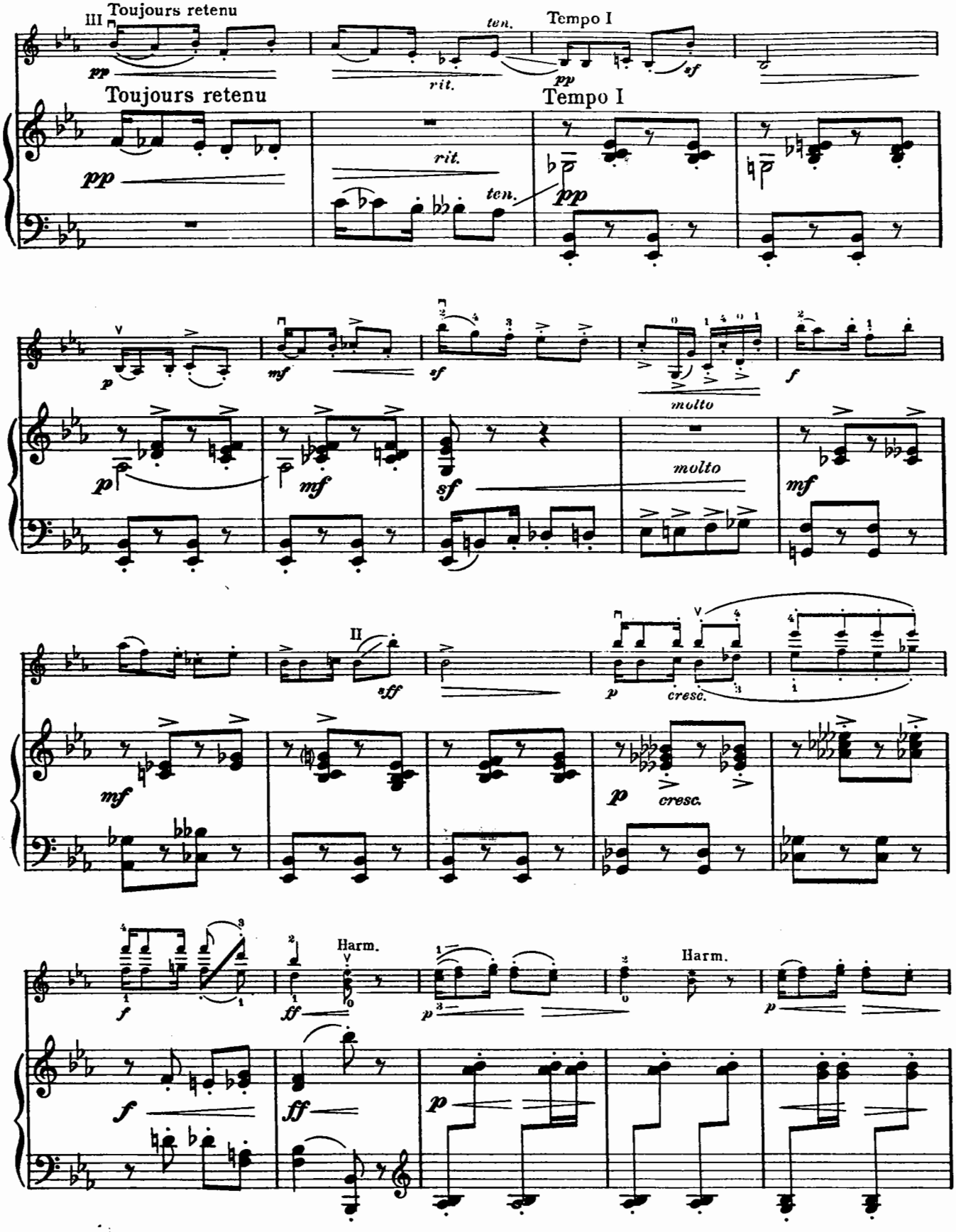
Un peu moins vite

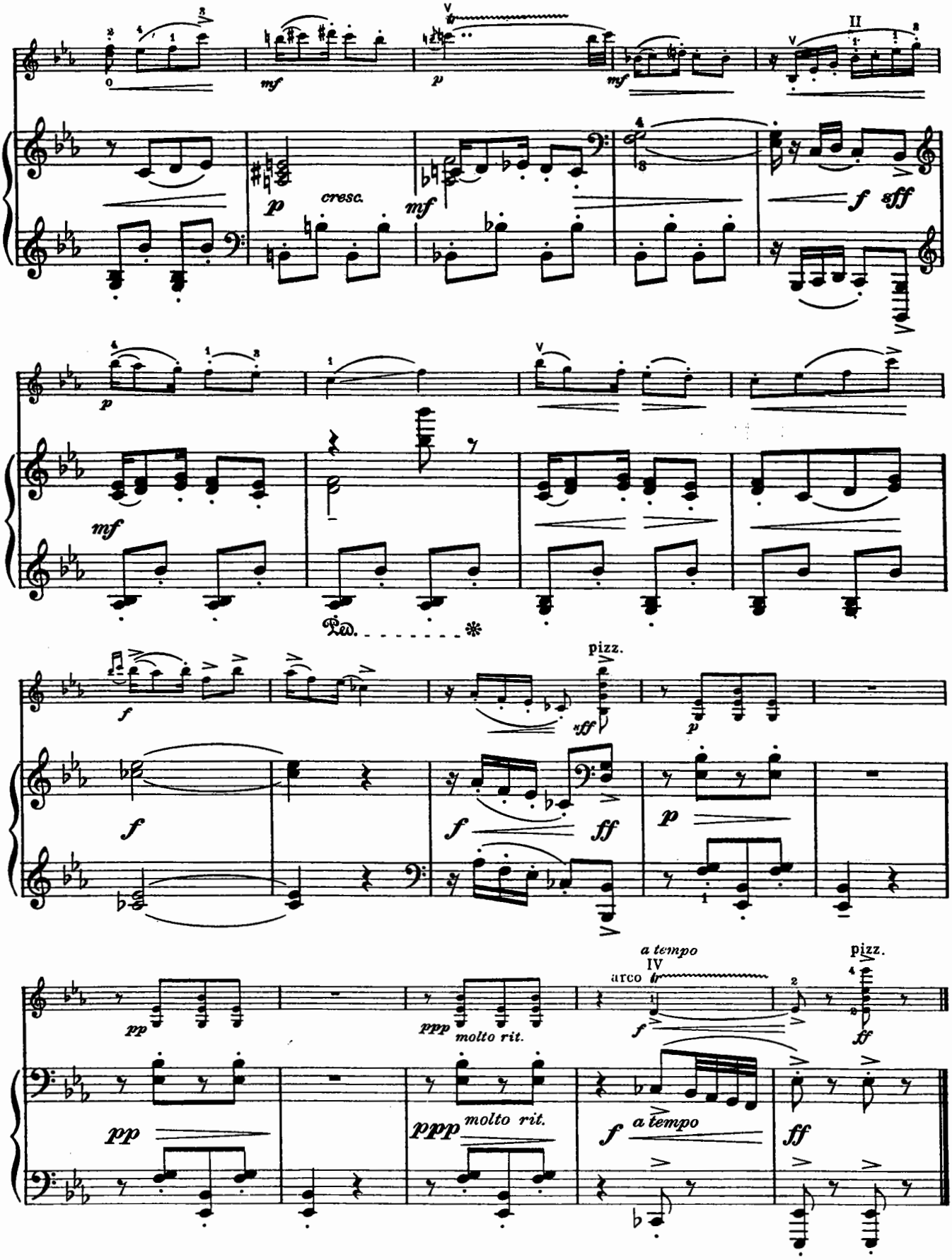
IV

pizz.


pp
pp
pp
Cédez
avec une grande émotion
arco
IV
mf
rit.
a tempo
Cédez
a tempo
f
p
rit.
pp
Cédez
a tempo
mf
rit.
p
Cédez
a tempo
pp
rit.
pp
III
Cédez
II
f
mf a tempo
Cédez
III
p
IV
Cédez
a tempo
Cédez
mf
f
mf
p
Ped.
*


a tempo
Cédez
a tempo
a tempo
Cédez
a tempo.
pp
restez
dim.
dim.
retenue
retenue
poco rit.
più p
pp
pp
poco rit.


III Toujours retenu
pp
rit.
ten.
Tempo I
pp
sf
Toujours retenu
pp
rit.
ten.
Tempo I
pp
p
mf
sf
f
molto
p
mf
sf
molto
mf
II
sff
p
cresc.
mf
p
cresc.
f
Harm.
ff
p
Harm.
p
f
ff
p

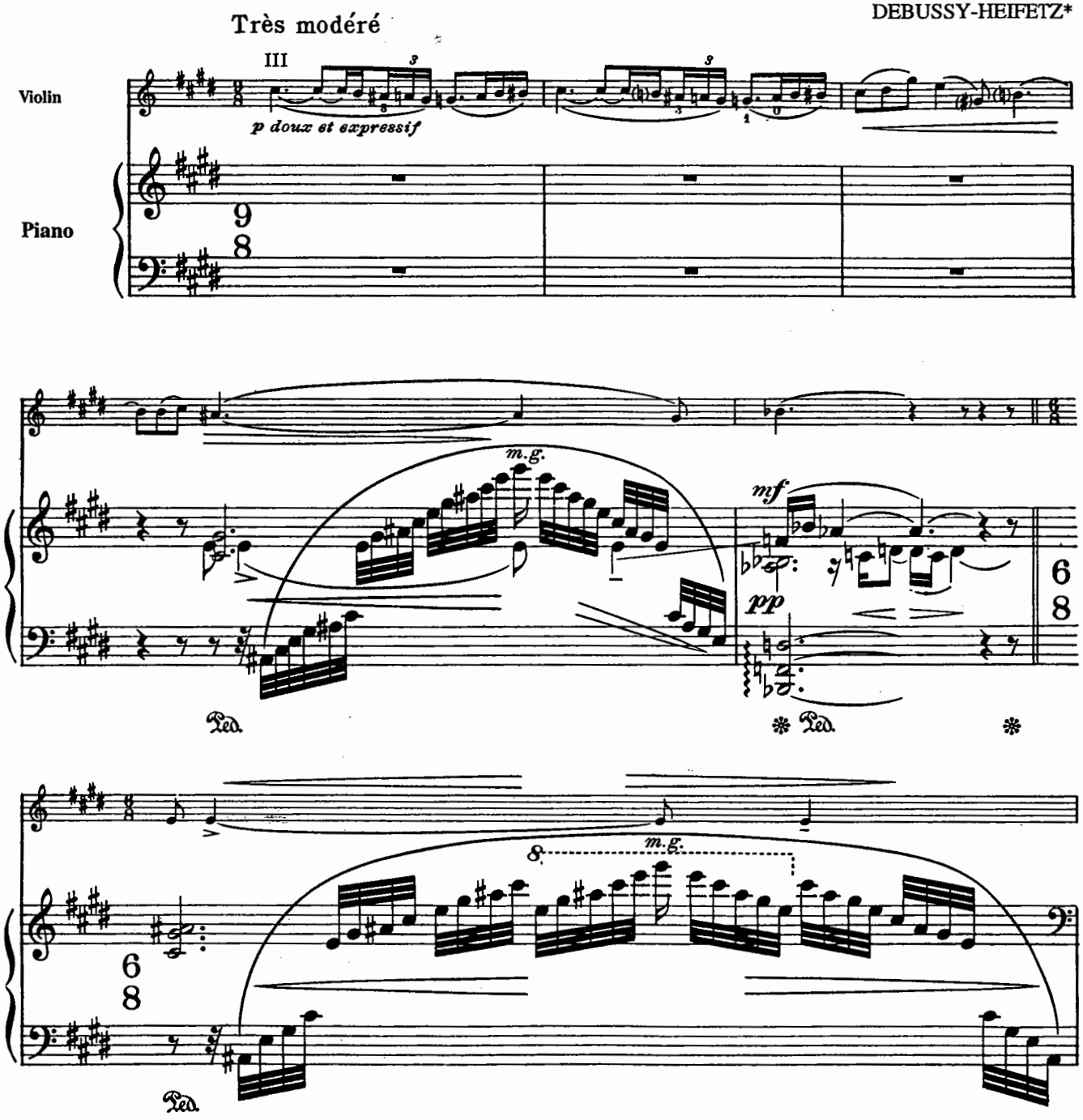

mf
p
cresc.
mf
f
sff
p
mf
Ped.
f
pizz.
sff
p
f
f
ff
p
pp
ppp
molto rit.
a tempo
IV
arco
f
pizz.
ff
pp
ppp
molto rit.
f
a tempo
ff

To F.

L'Après-Midi d'un Faune

(Extrait du Prélude)

DEBUSSY-HEIFETZ*



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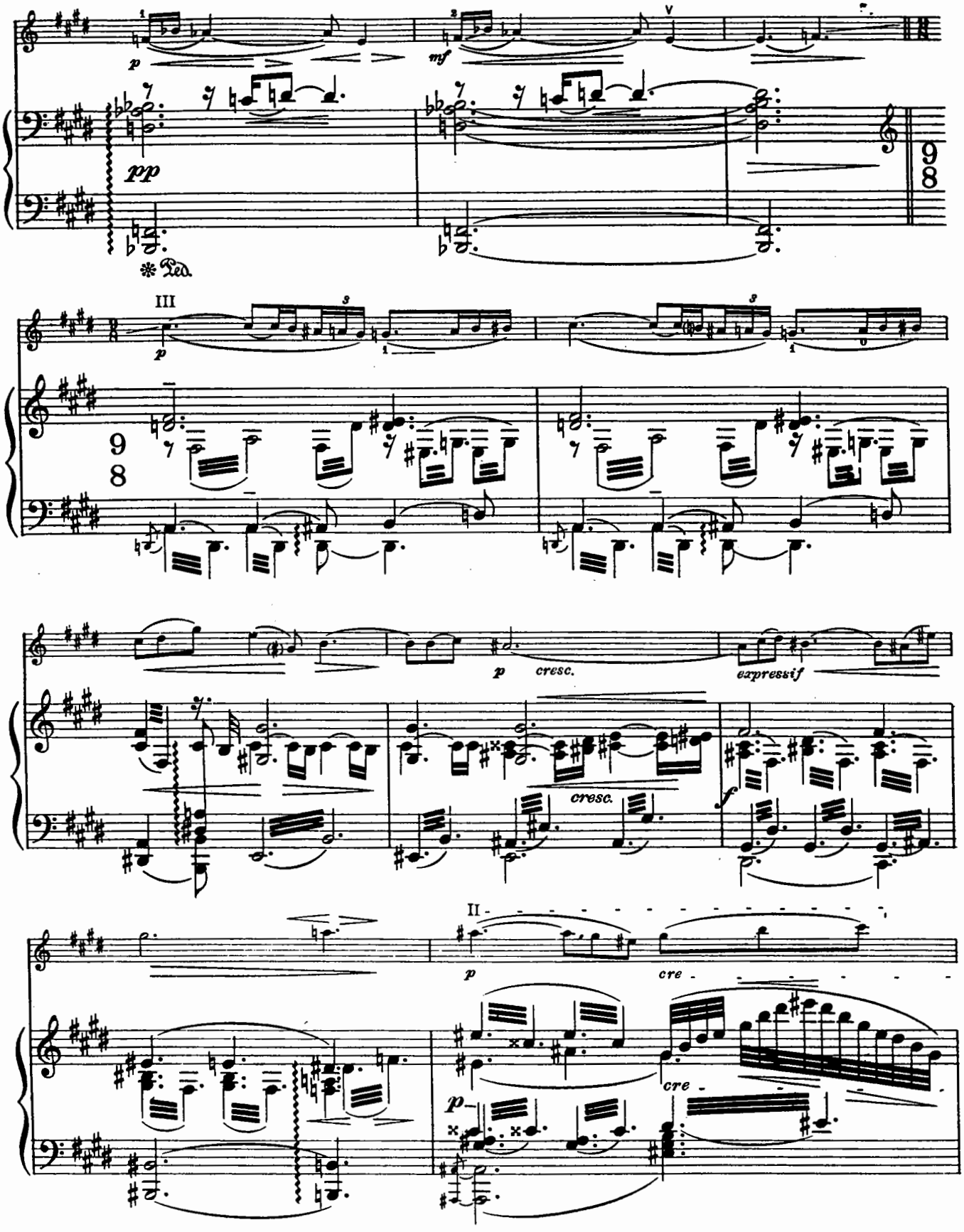
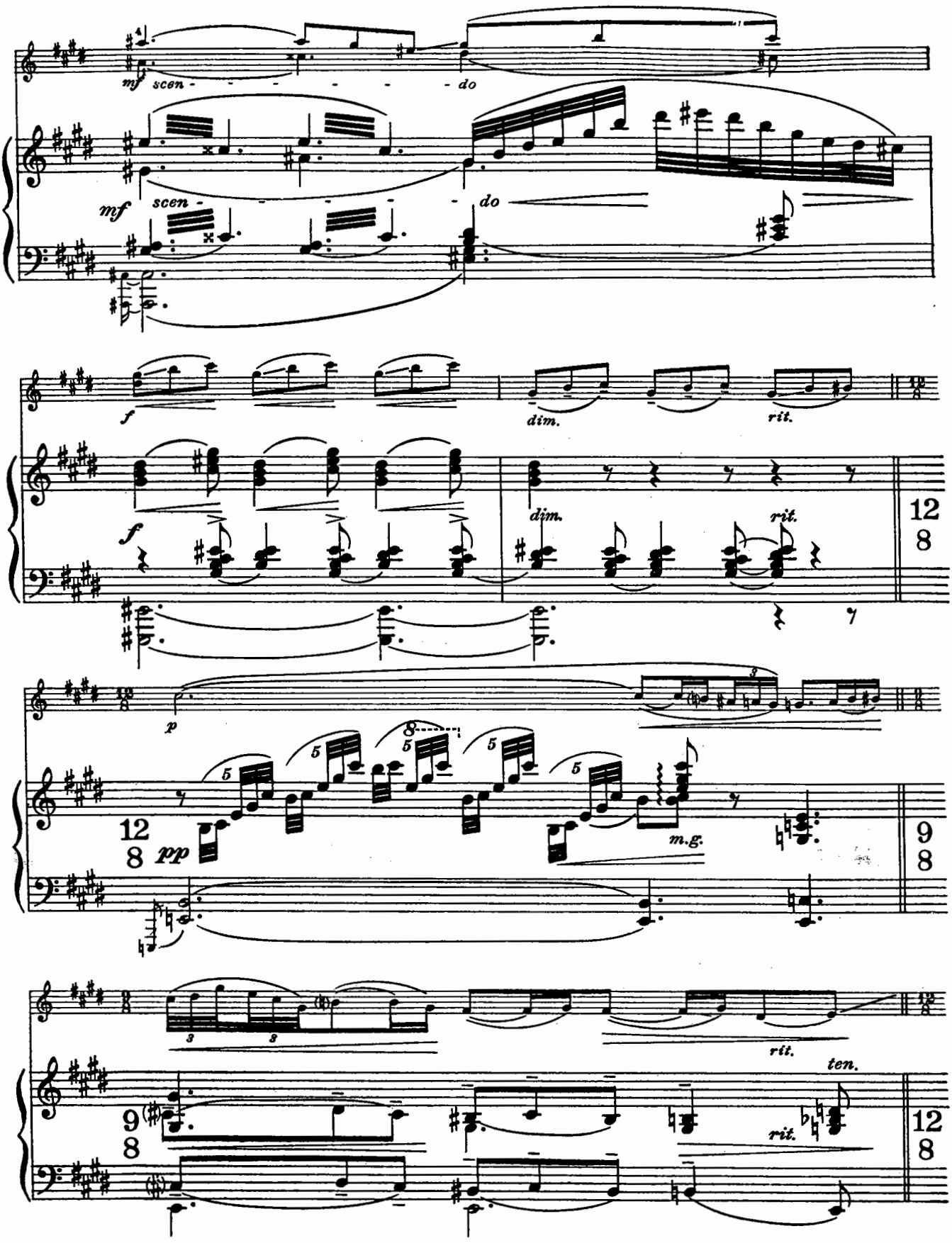
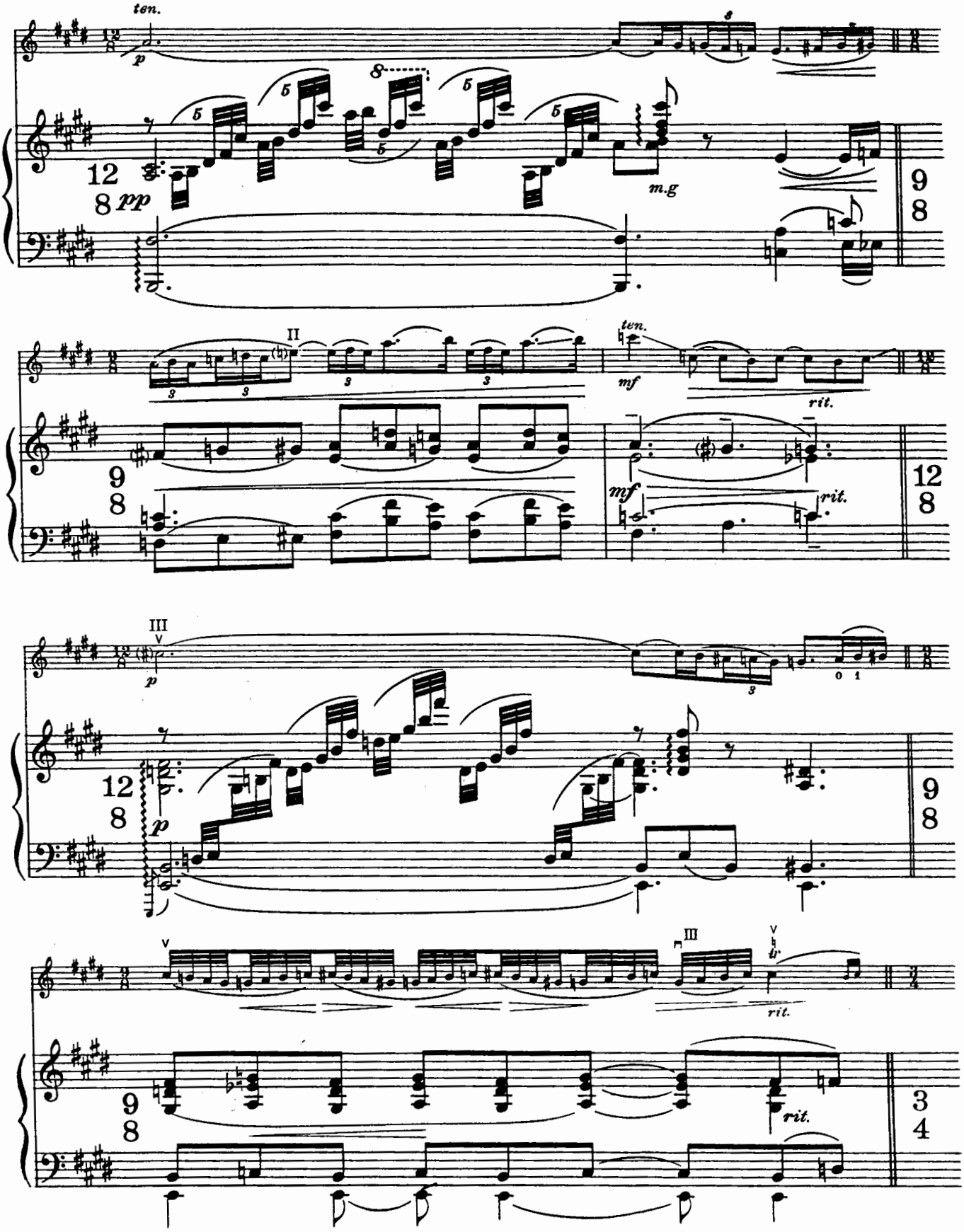
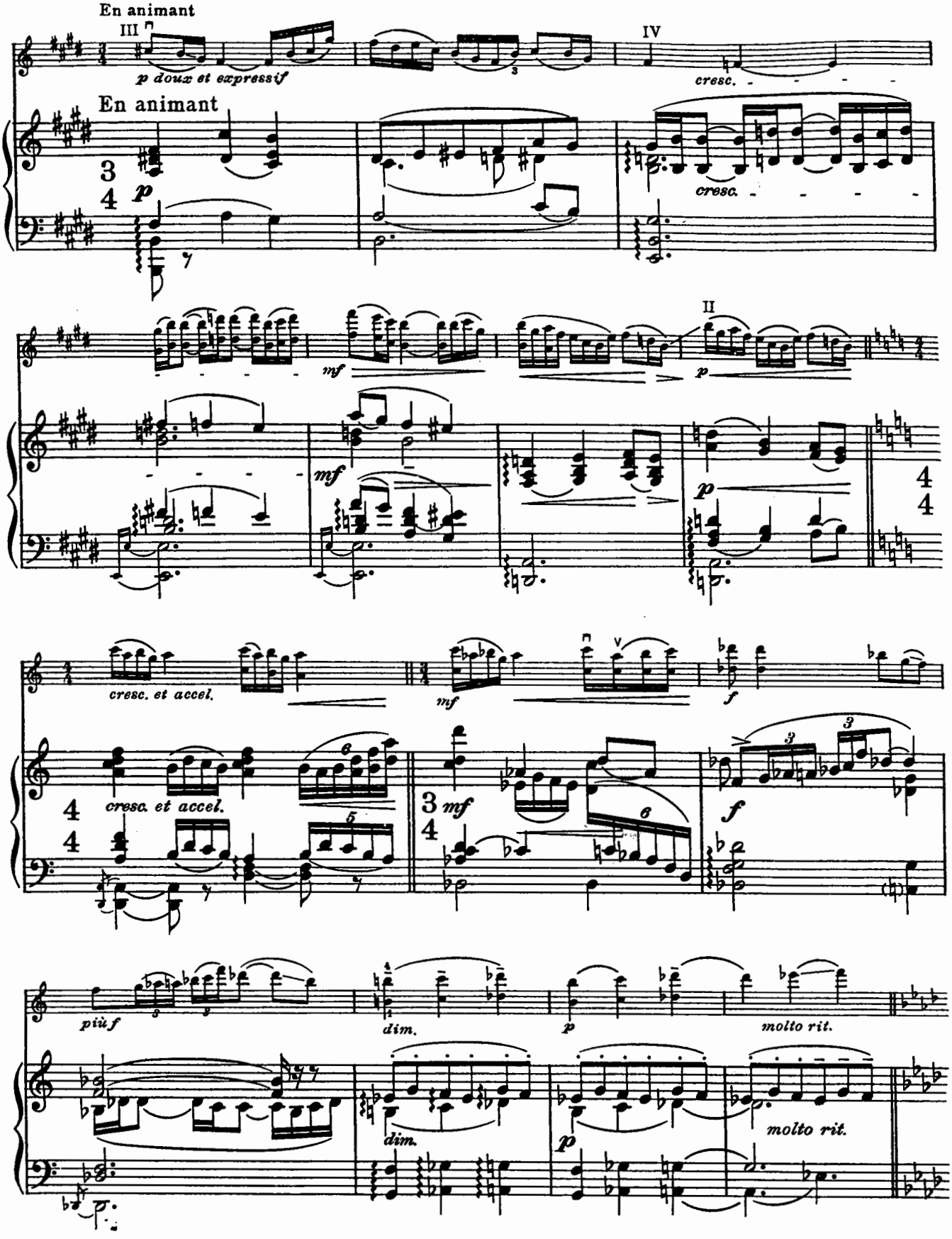
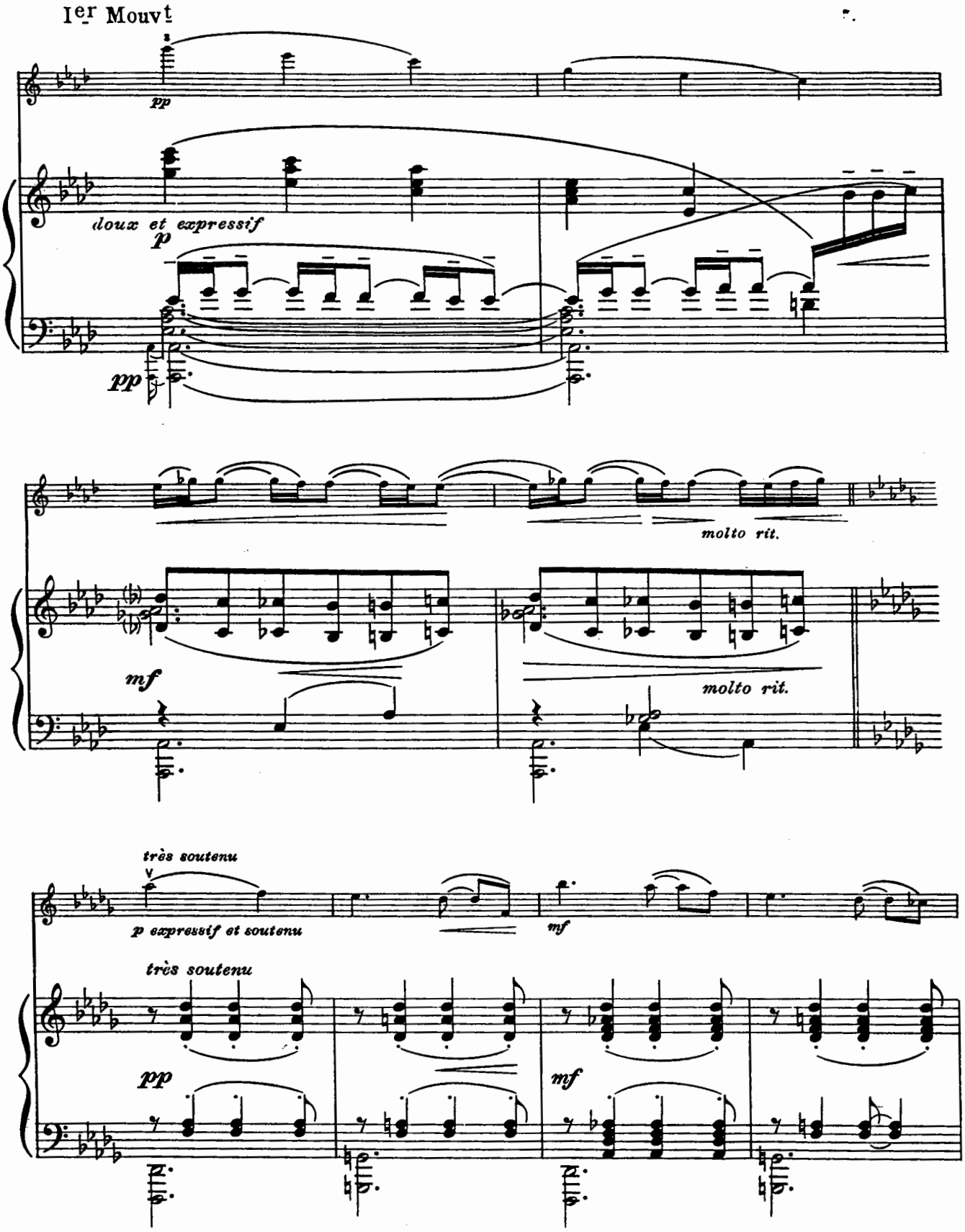
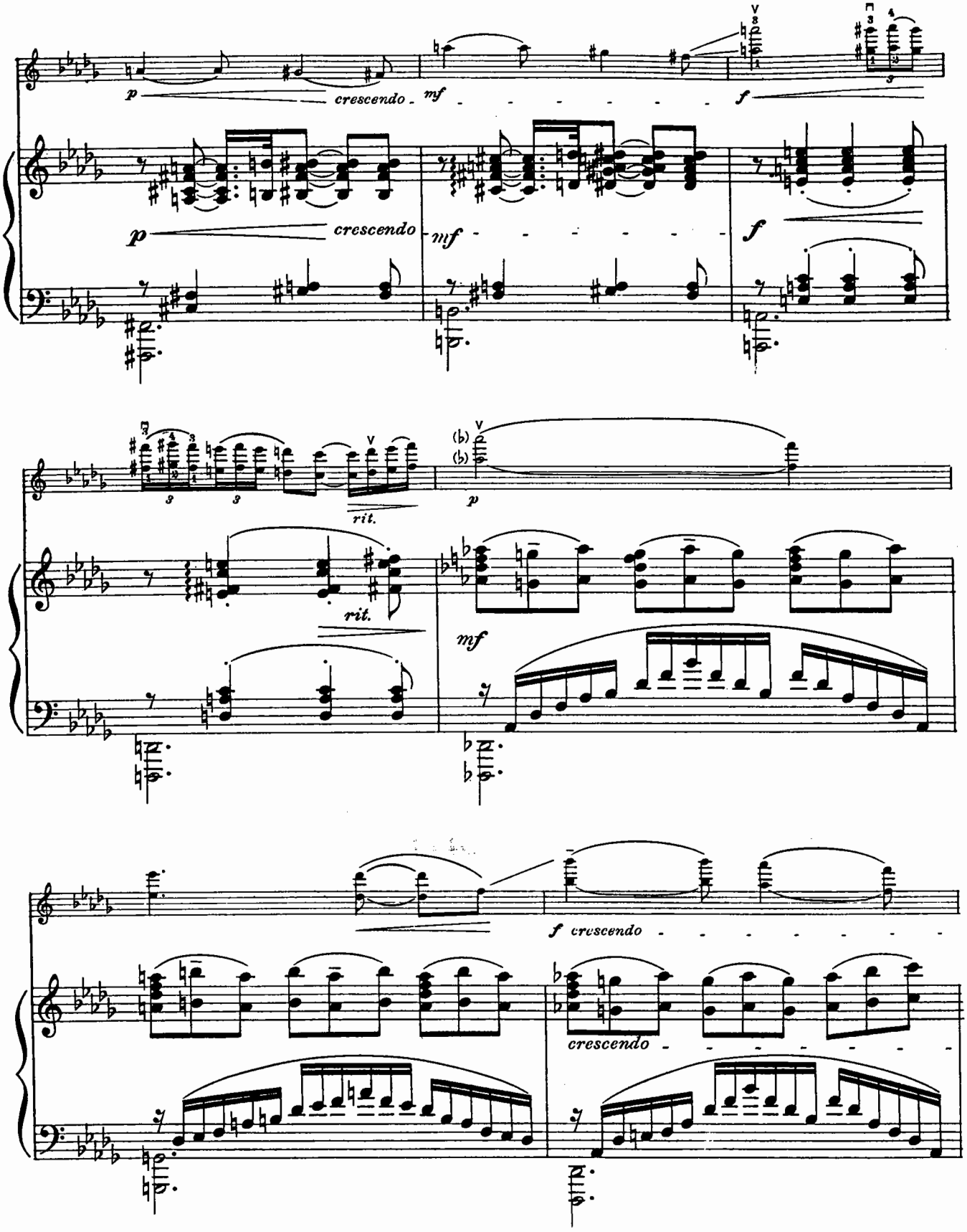

p
mf
pp
Ped.
III
p
9
8
p
cresc.
expressif
cresc.
f
II
p
cre
cre
p

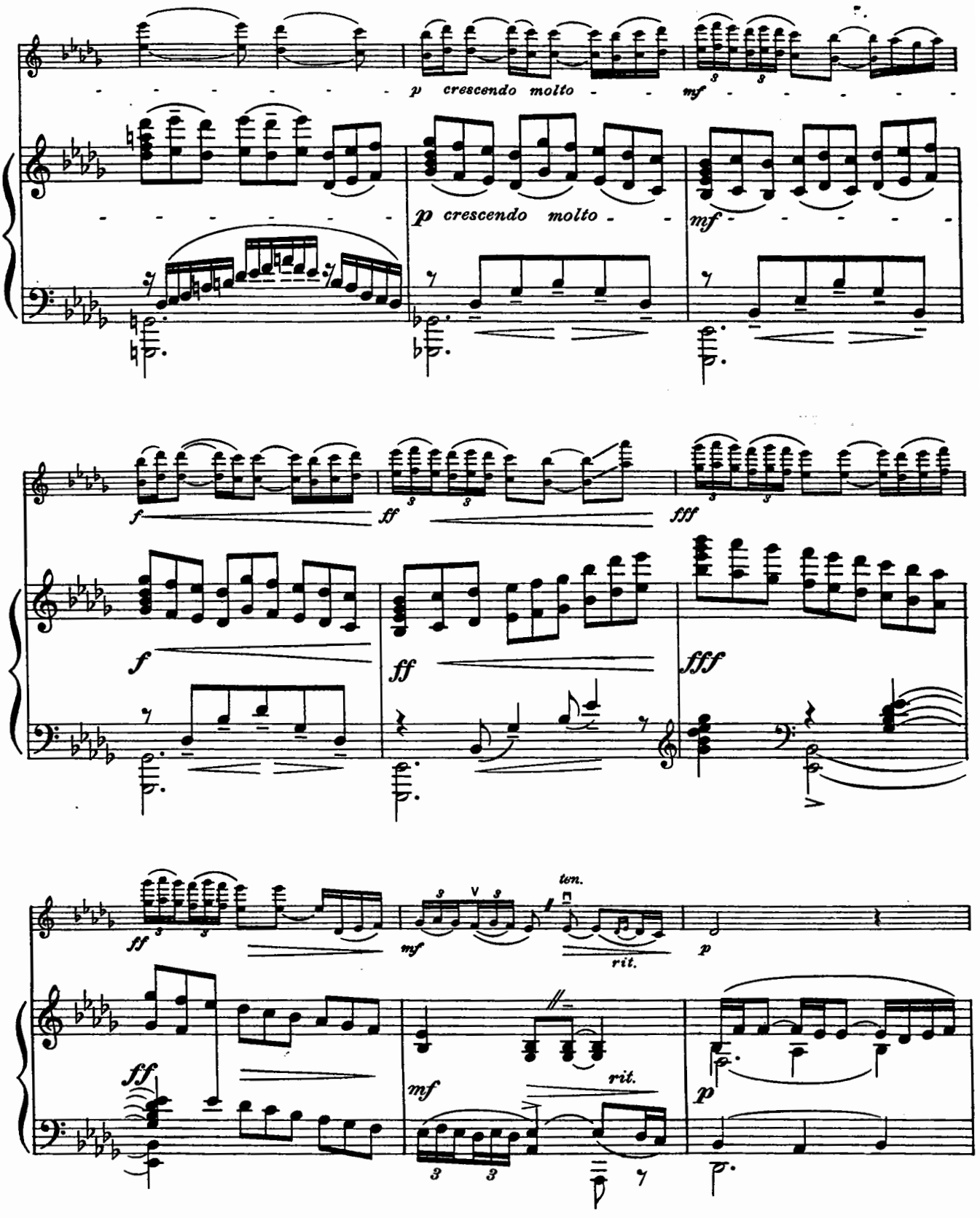

mf scen - - - - - - do
mf scen - - - - - do
f
dim.
rit.
dim.
rit.
12
8
p
12
8
pp
m.g.
9
8
rit.
ten.
9
8
rit.
12
8

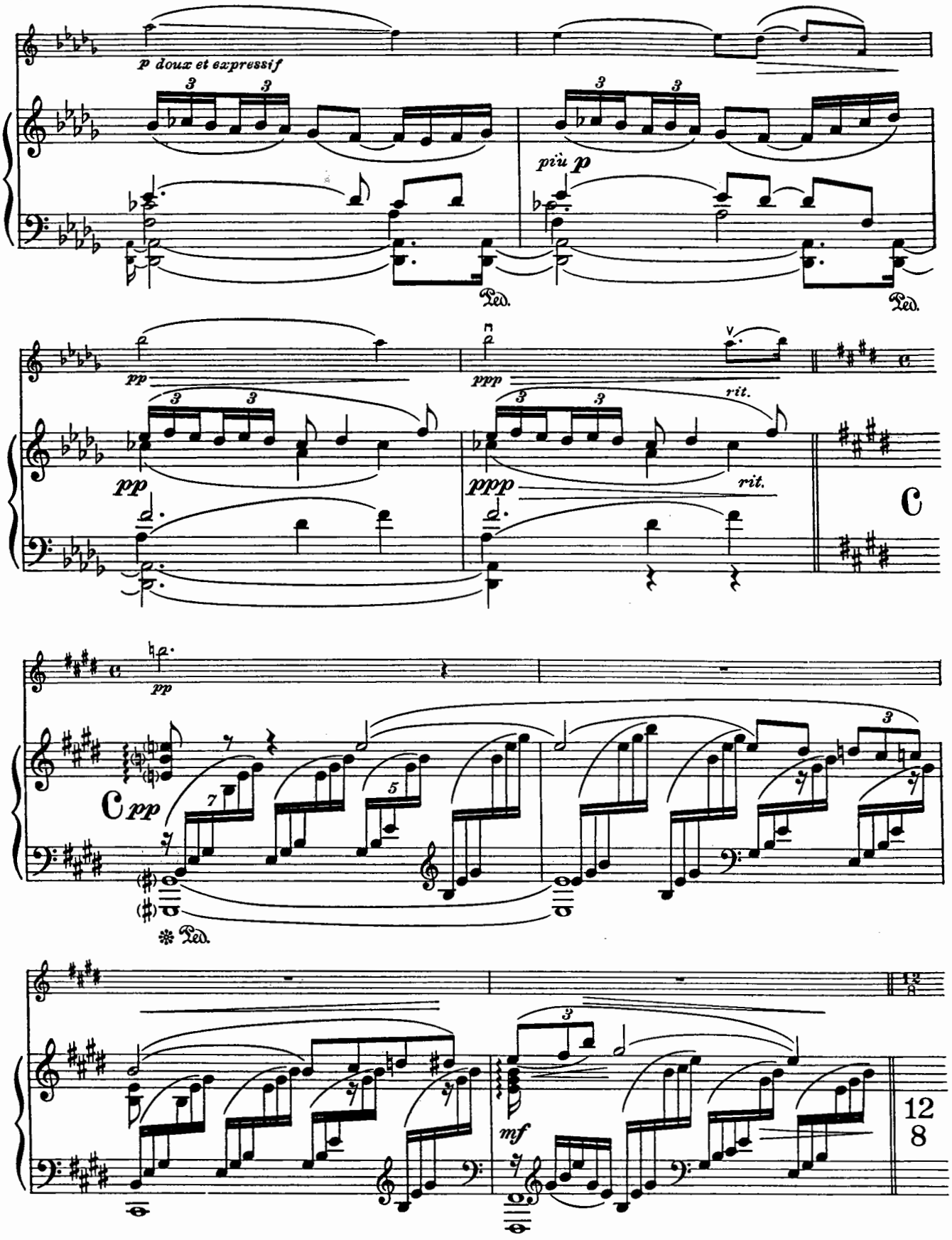

ten.
p
pp
m.g
II
ten.
mf
rit.
III
p
III
tr
rit.

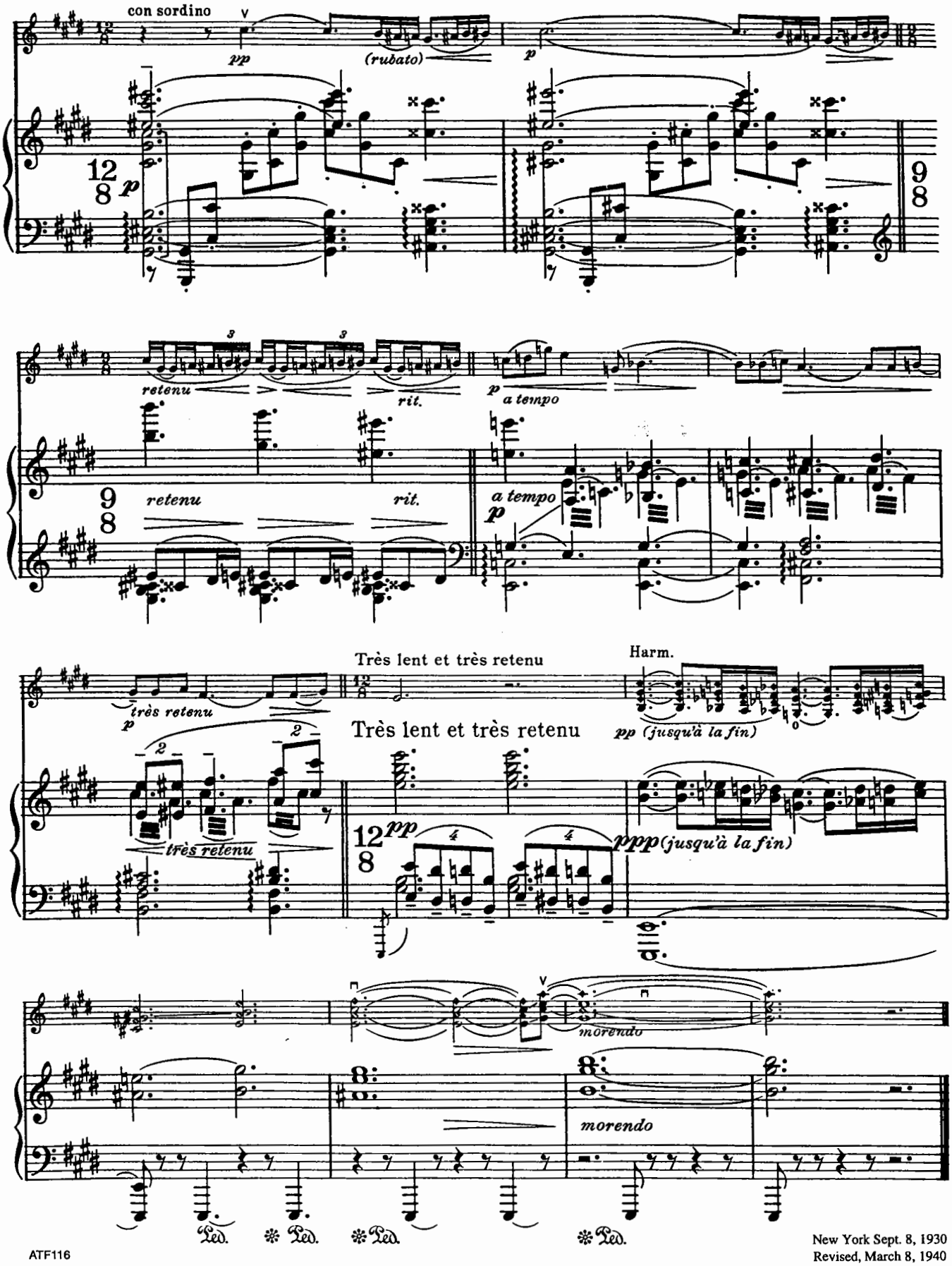

En animant
III
p doux et expressif
IV
cresc.
En animant
cresc.
mf
II
p
mf
p
cresc. et accel.
mf
f
cresc. et accel.
3 mf
f
più f
dim.
p
molto rit.
dim.
p
molto rit.


Ier Mouvt
pp
doux et expressif
p
pp
molto rit.
mf
molto rit.
très soutenu
p expressif et soutenu
mf
très soutenu
pp
mf


p
crescendo
mf
f
p
crescendo
mf
f
rit.
rit.
p
mf
f crescendo
crescendo


p crescendo molto
mf
p crescendo molto
mf
f
ff
fff
f
ff
fff
ff
mf
ten.
rit.
p
ff
mf
rit.
p

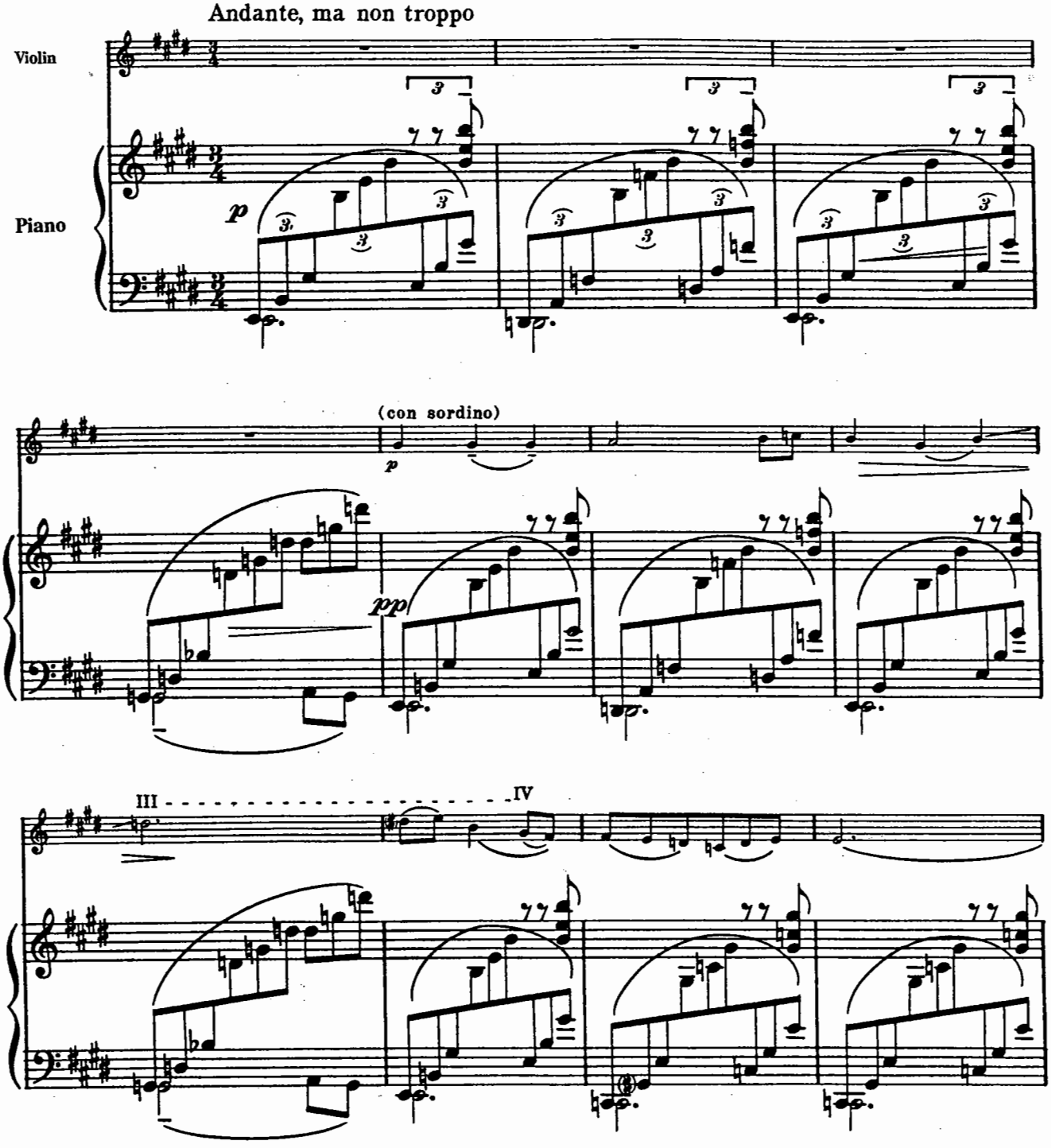

p doux et expressif
più p
Ped.
Ped.
pp
ppp
rit.
pp
ppp
rit.
C
pp
C pp
Ped.
mf
12
8



New York Sept. 8, 1930
Revised, March 8, 1940

Beau Soir

DEBUSSY - HEIFETZ*



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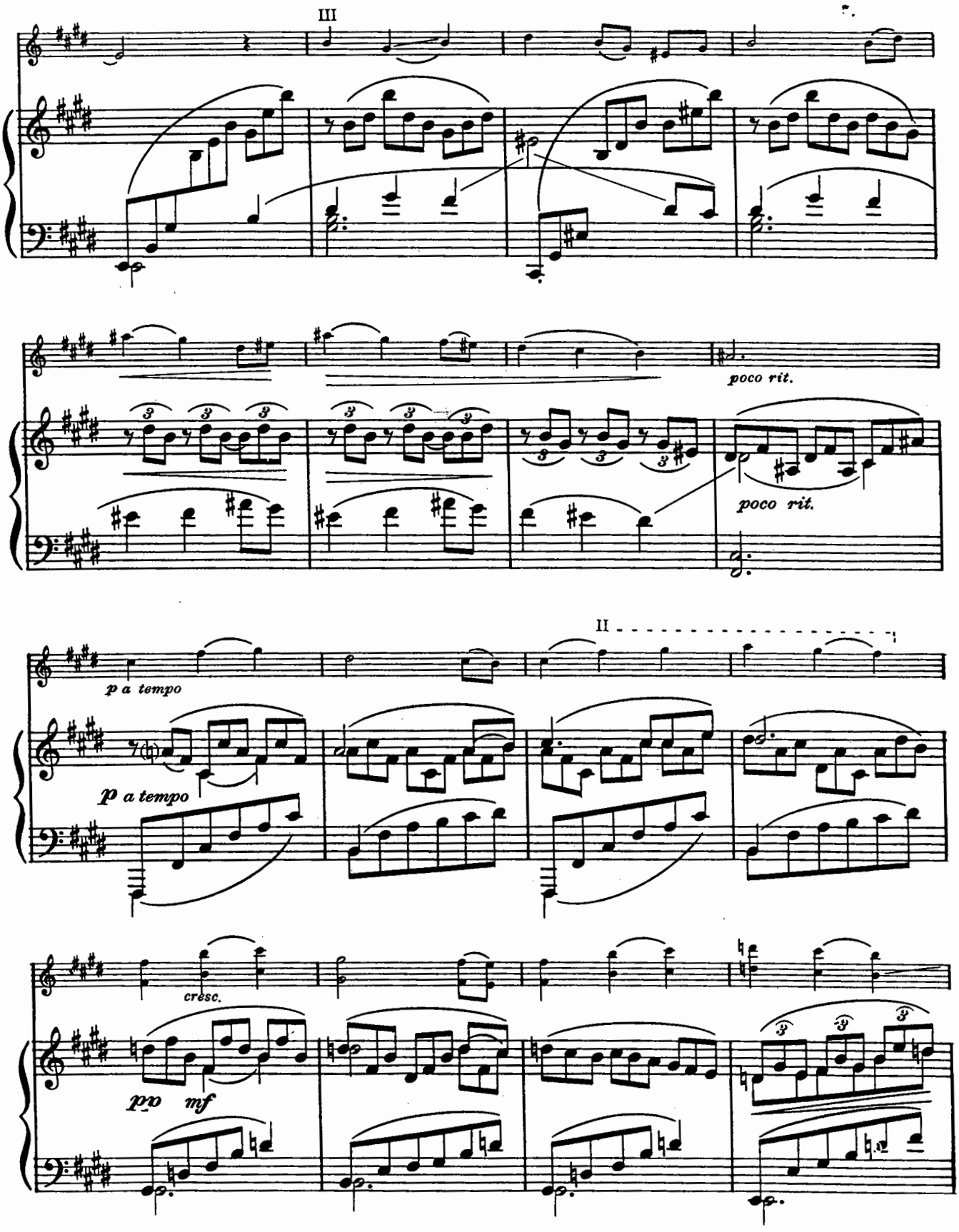
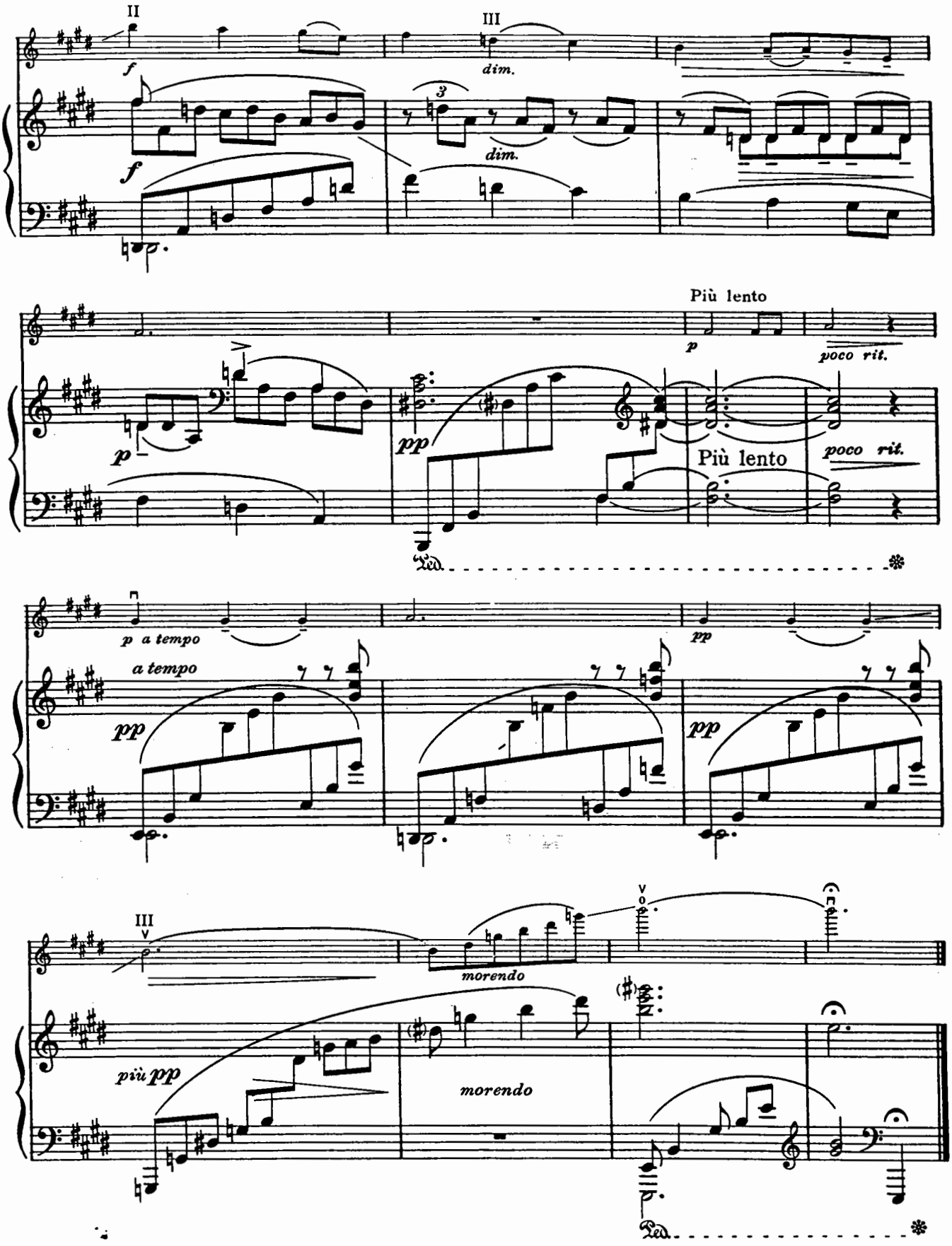

III
poco rit.
poco rit.
II
p a tempo
p a tempo
cresc.
pp
mf

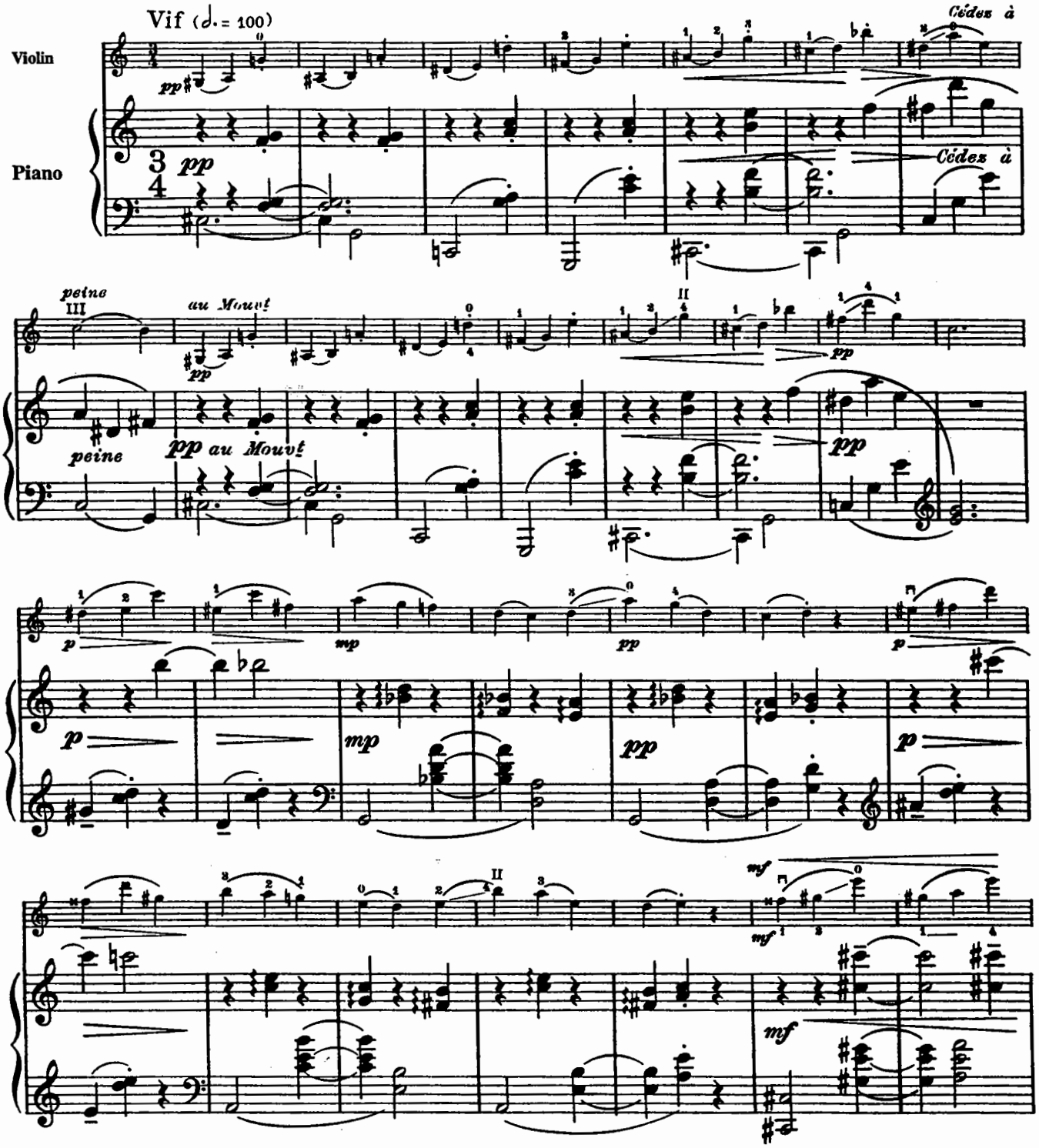


San Clemente, Calif.
July 21, 1933

Valses Nobles et Sentimentales

No. 6

RAVEL - HEIFETZ*



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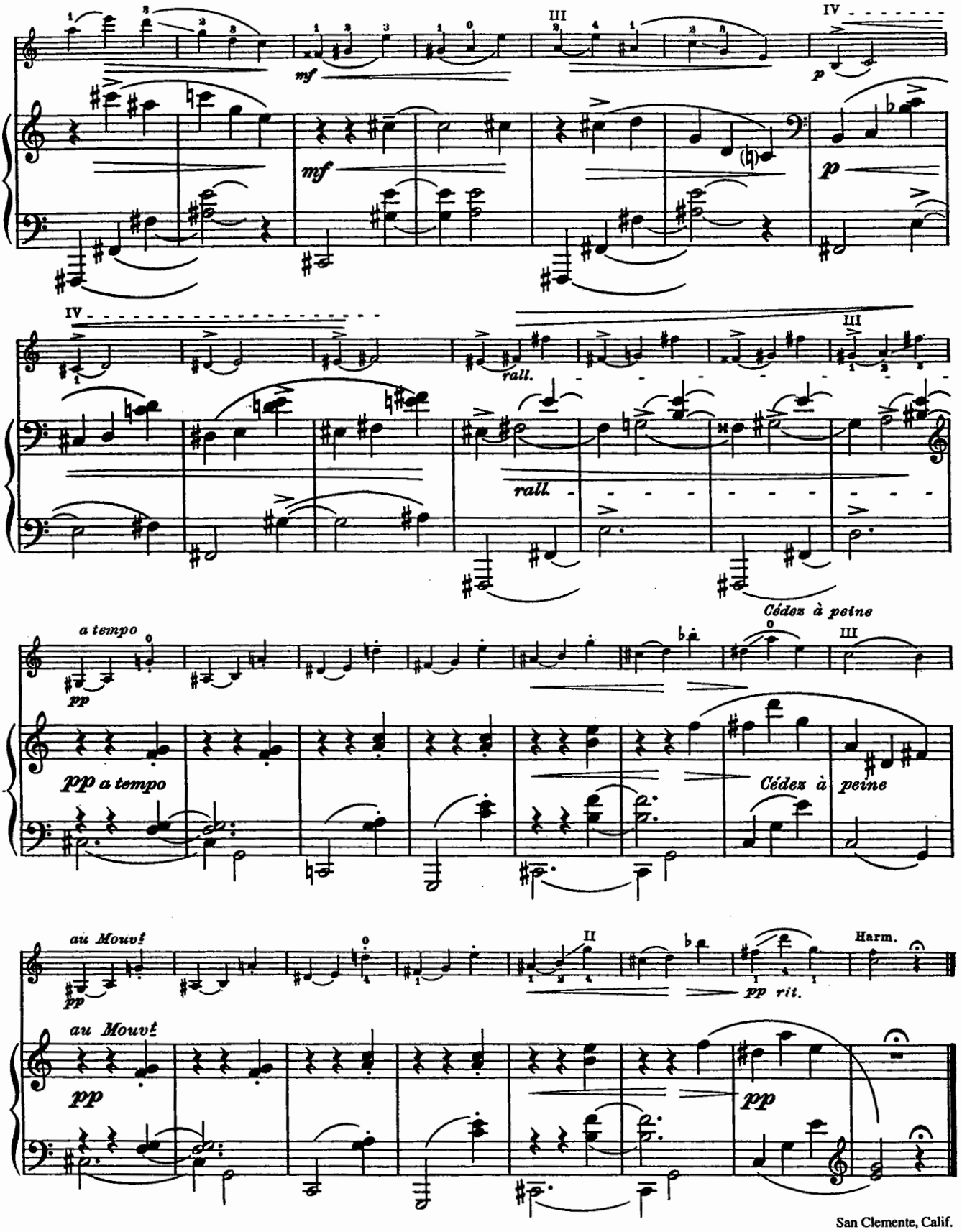
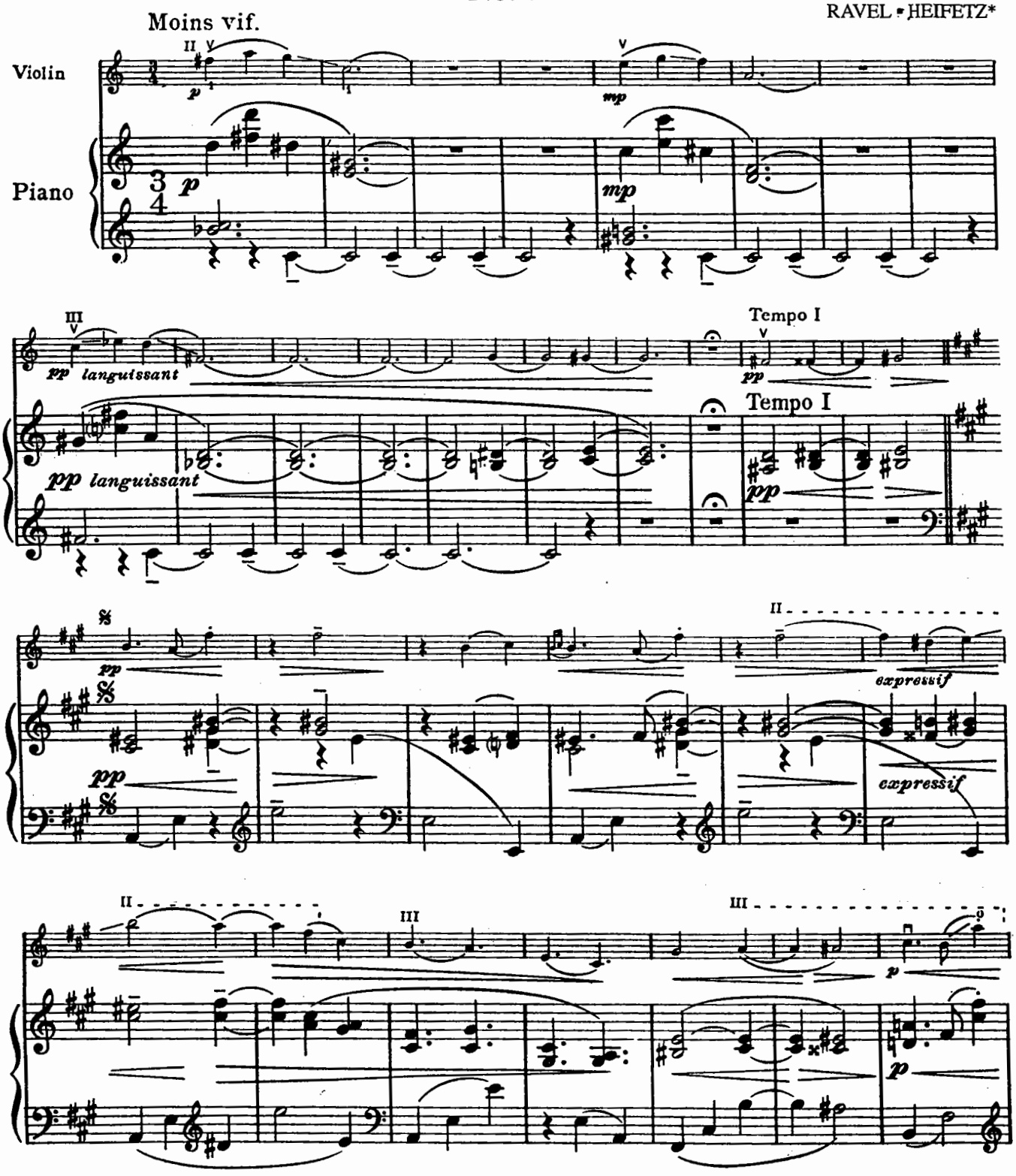


San Clemente, Calif.
July, 1941

No. 7

RAVEL - HEIFETZ*



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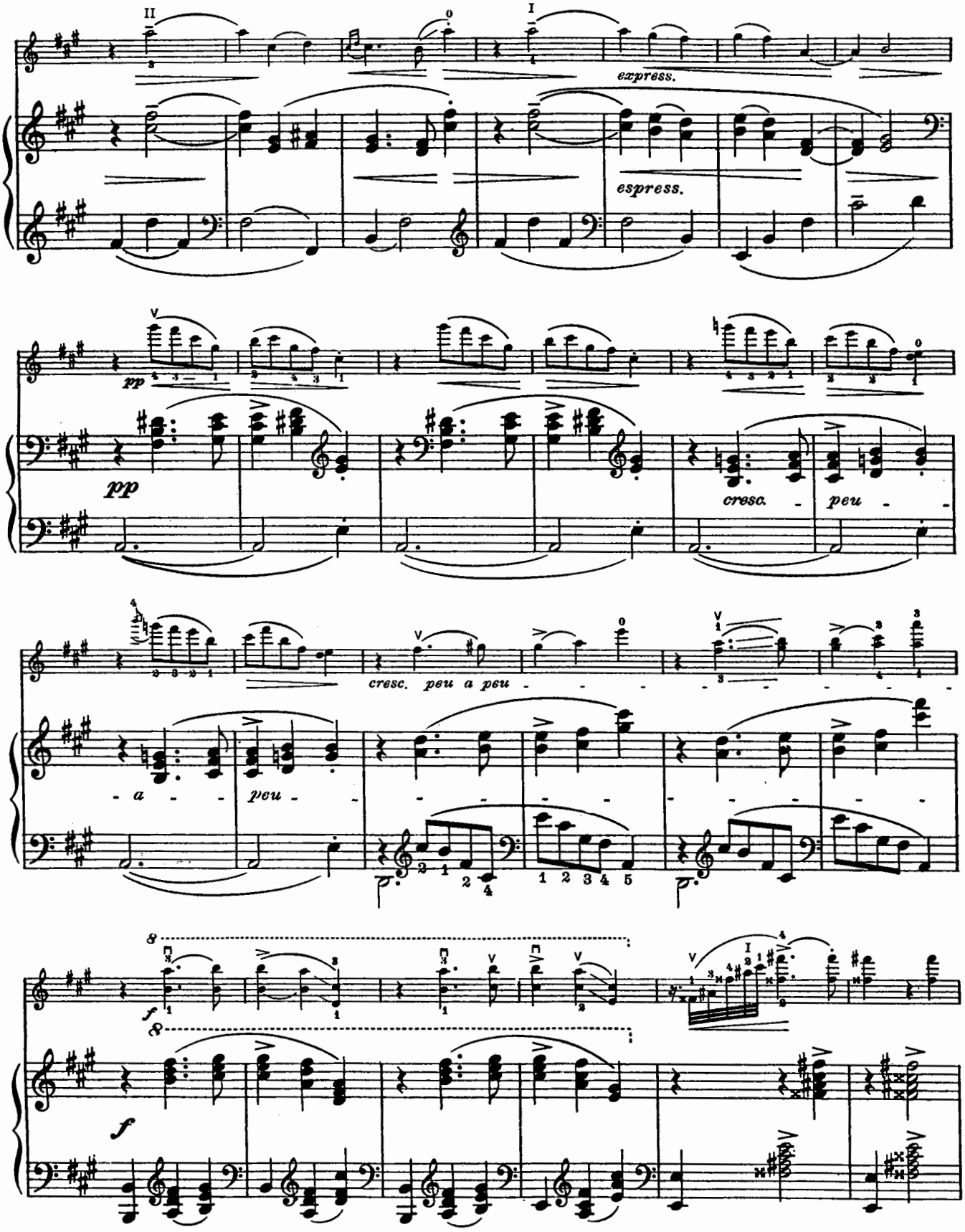
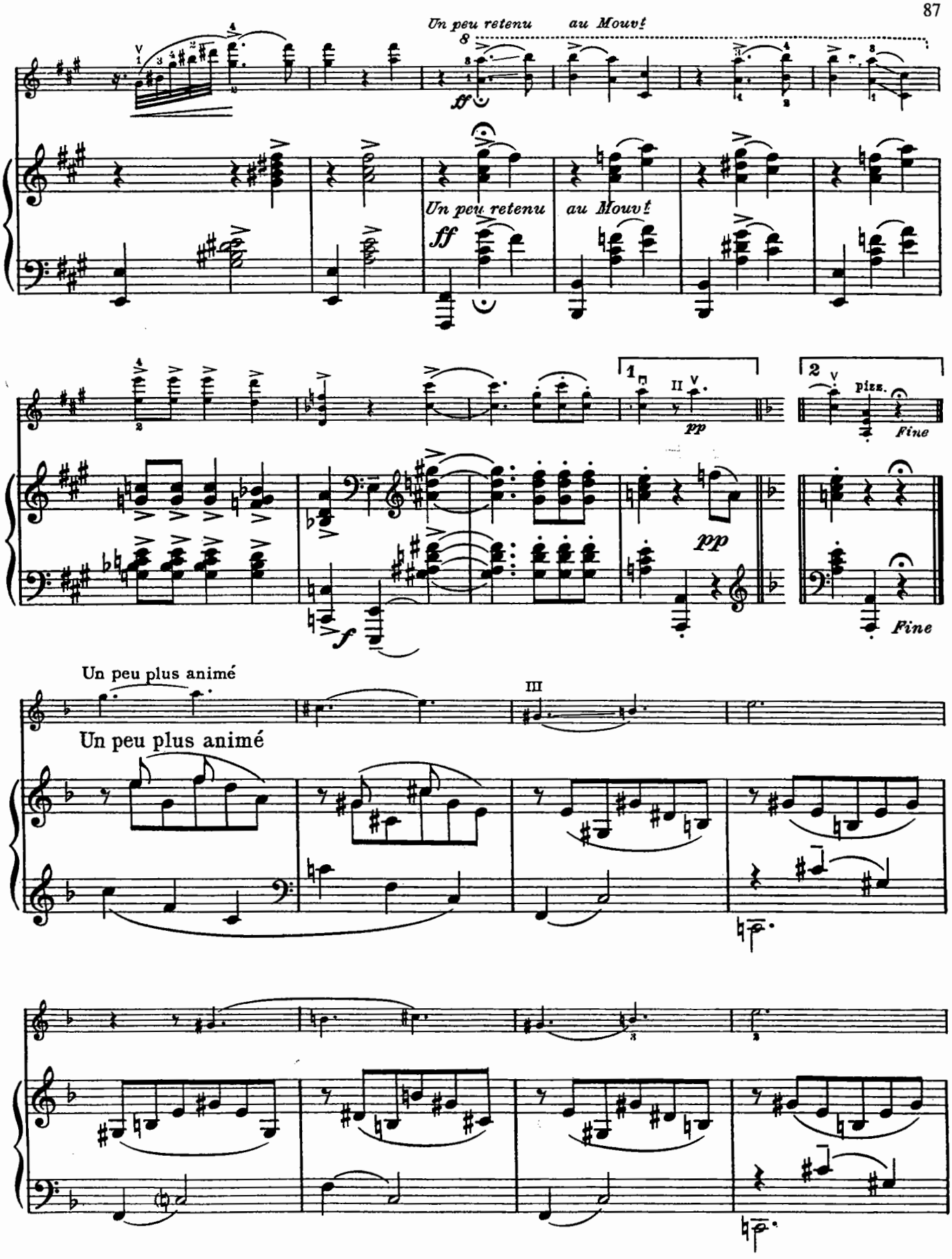
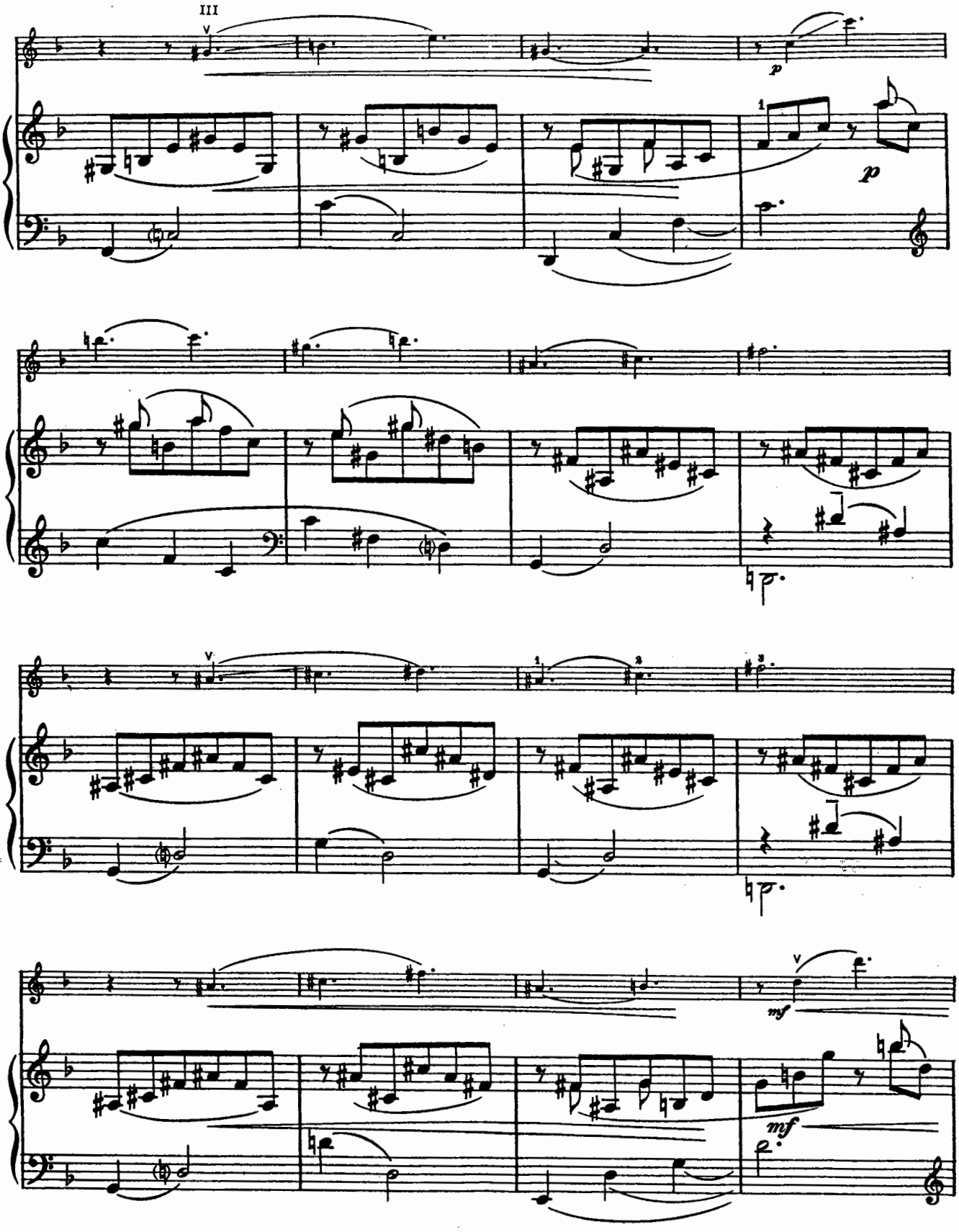
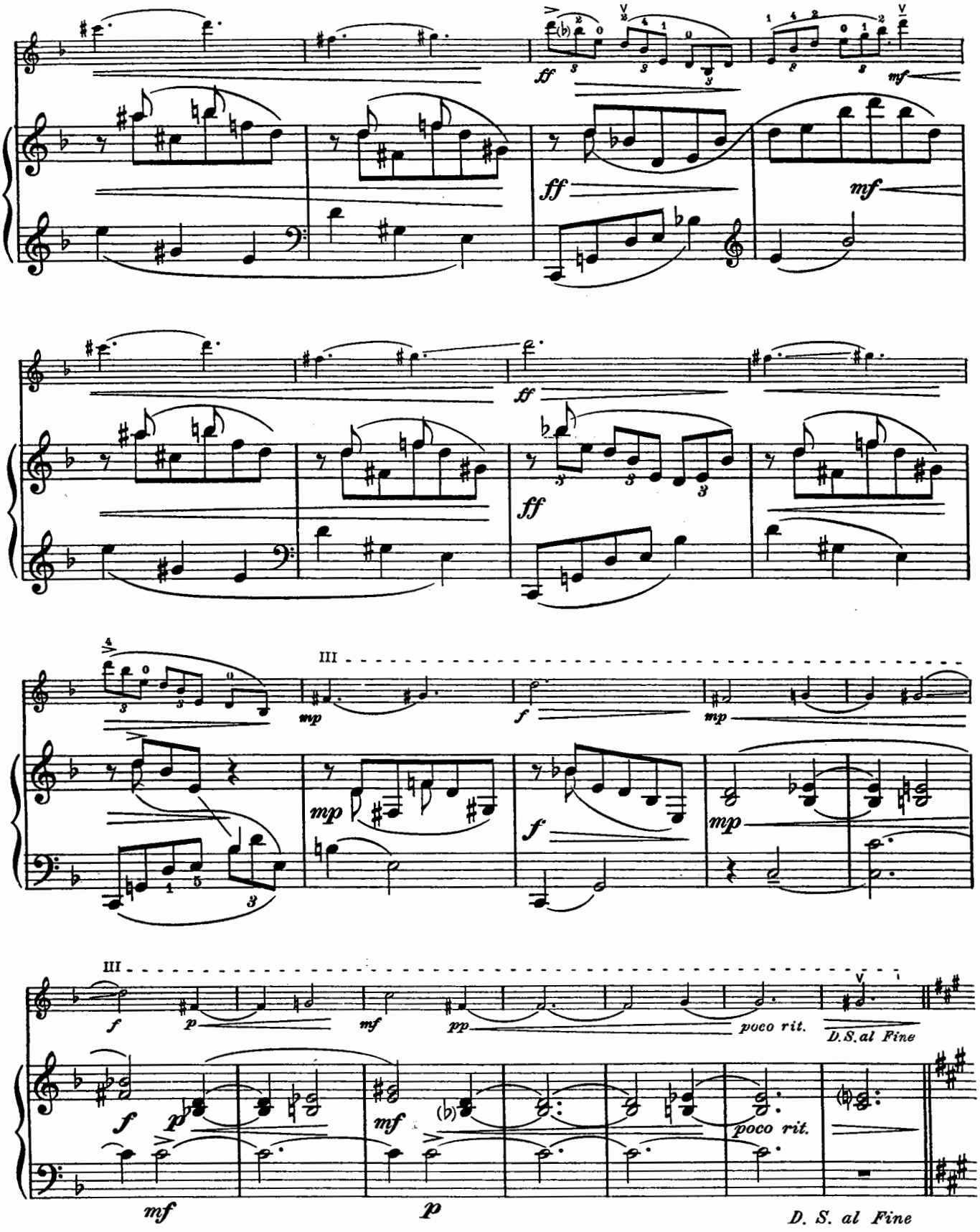

express.
espress.
pp
pp
cresc.
peu
a
peu
cresc. peu a peu
f
f


Un peu retenu
au Mouvt
ff
Un peu retenu
au Mouvt
ff
1
2
pizz.
Fine
pp
pp
f
Fine
Un peu plus animé
III
Un peu plus animé


III
V
p
1
p
V
1
2
3
V
mf
mf

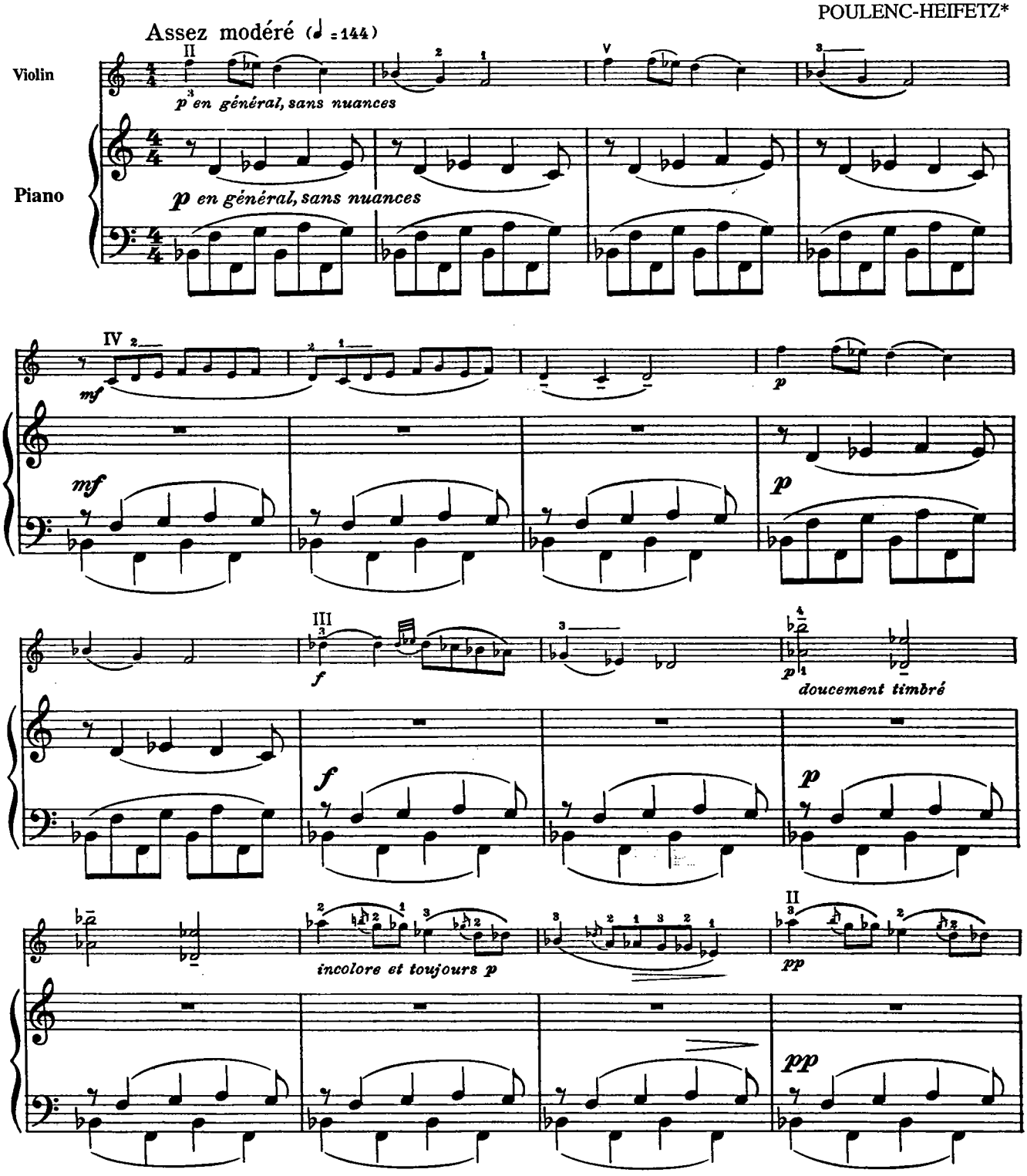


San Clemente, Calif.
July, 1941

Mouvements Perpétuels

I

POULENC-HEIFETZ*



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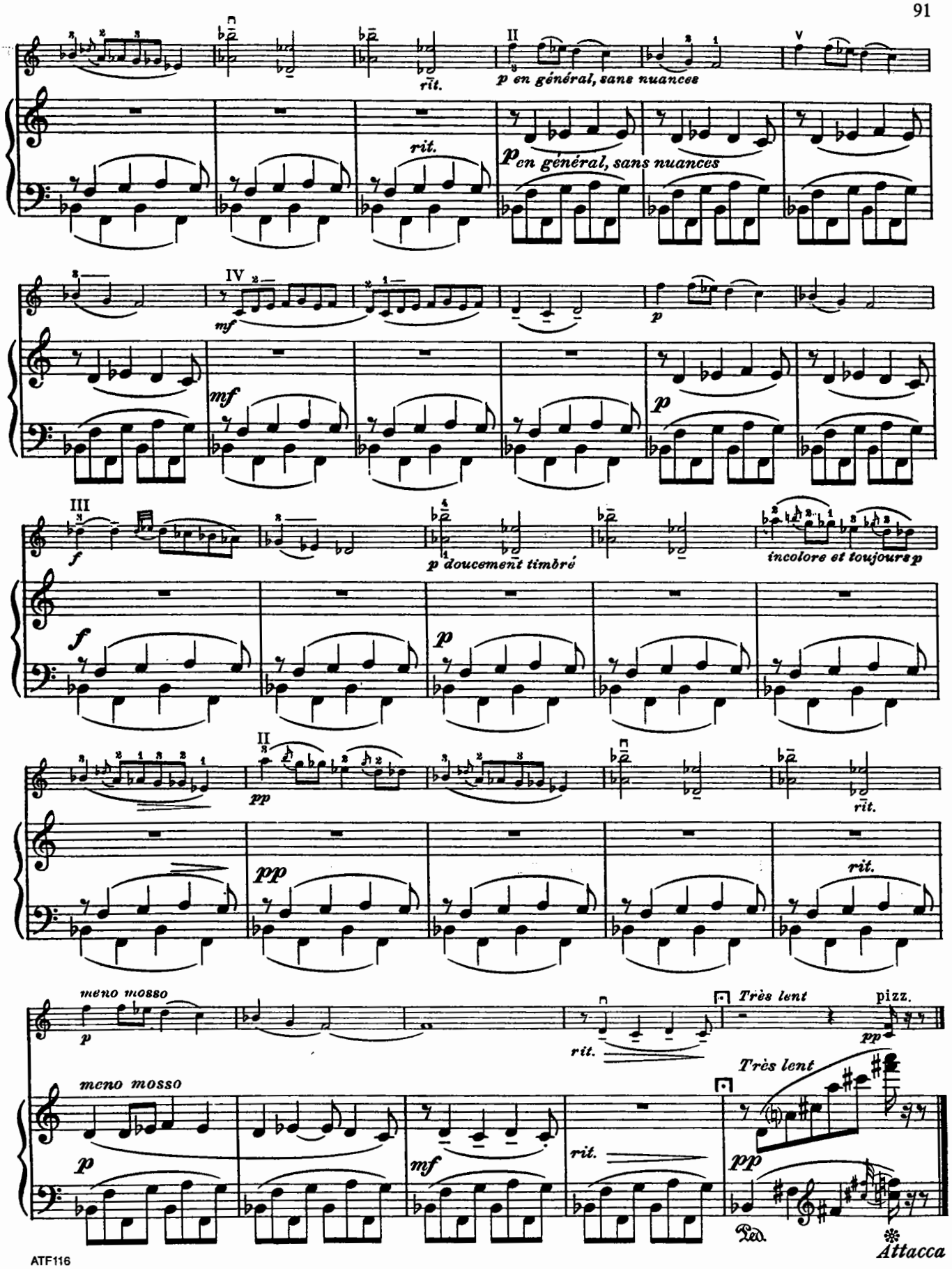
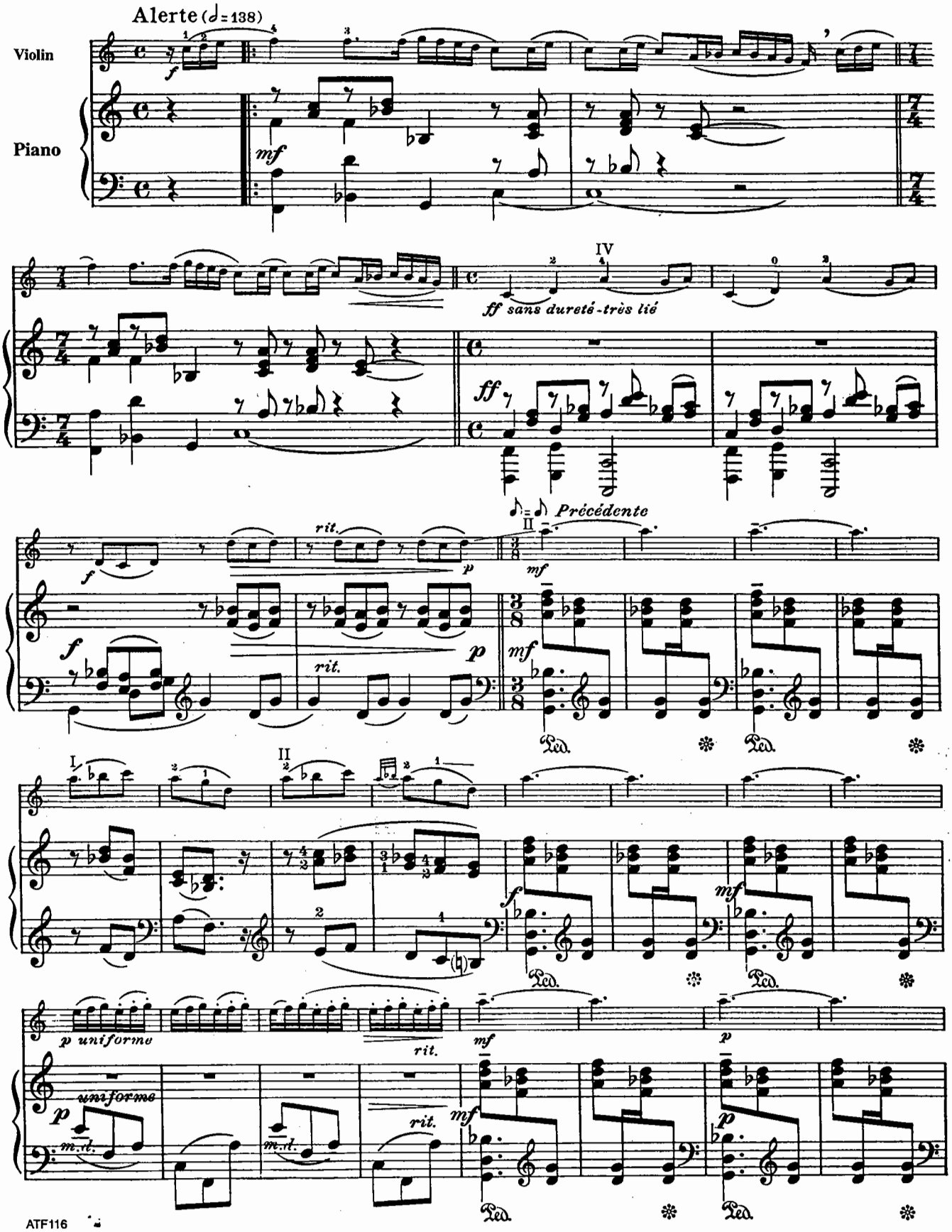
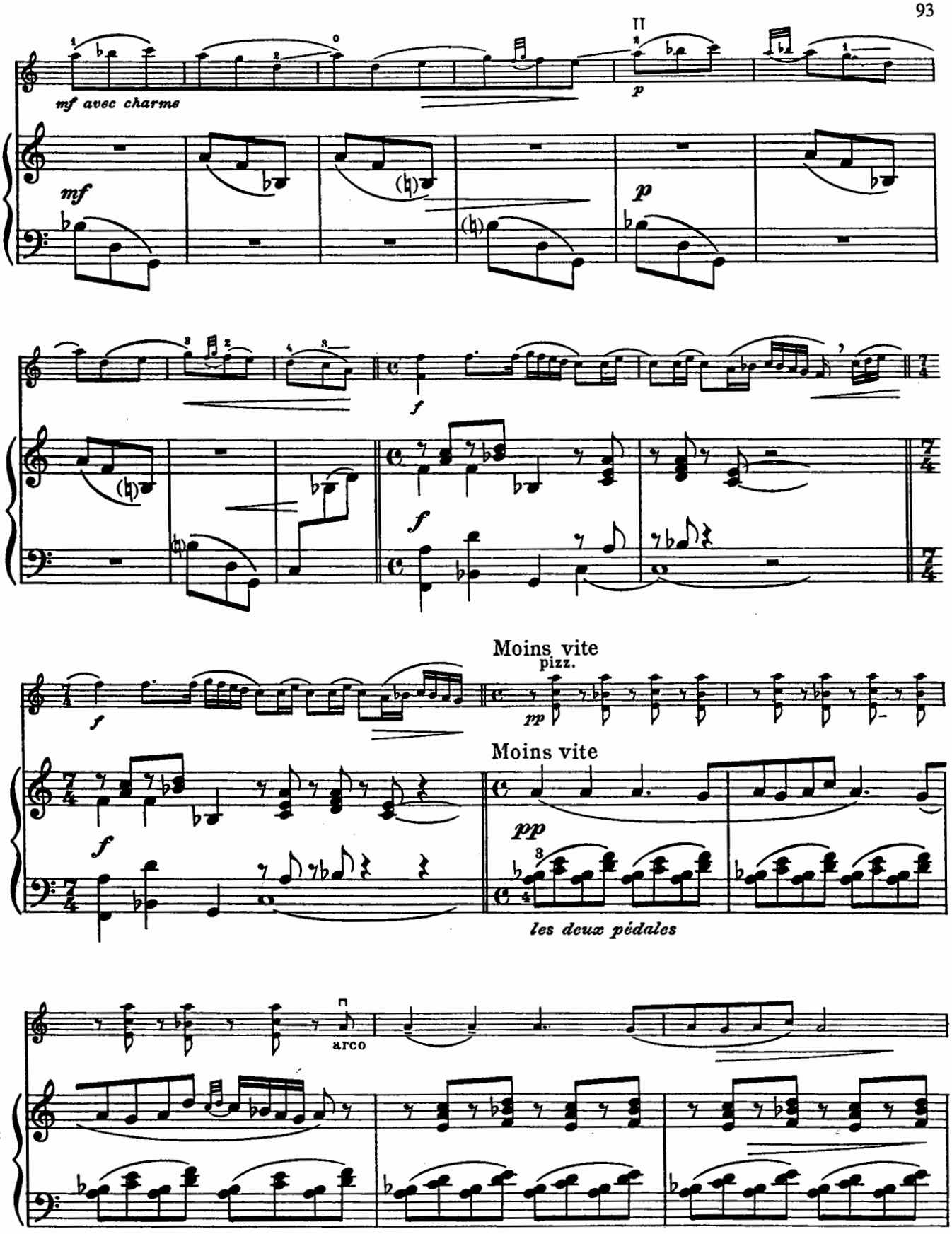
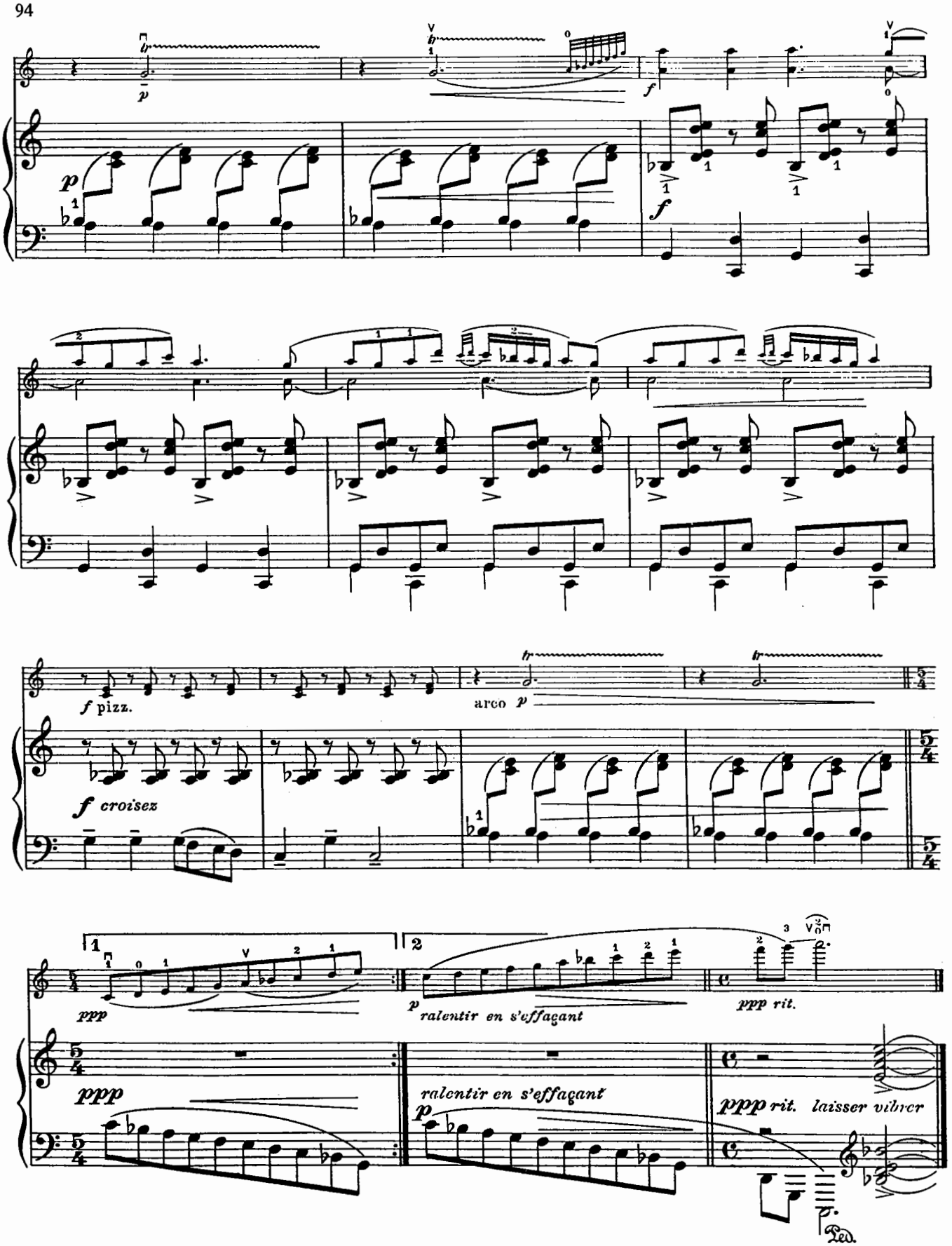

II
rit.
p en général, sans nuances
V
rit.
p en général, sans nuances
IV
mf
p
mf
p
III
f
p doucement timbré
incolore et toujours p
f
p
II
pp
rit.
pp
rit.
meno mosso
p
rit.
Très lent
pizz.
pp
meno mosso
Très lent
p
mf
rit.
pp
Ped.
Attacca

II


Alerte (♩= 138)
Violin
Piano
f
mf
ff sans dureté - très lié
ff
Précédente
rit.
p
uniforme
m.d.
Ped.

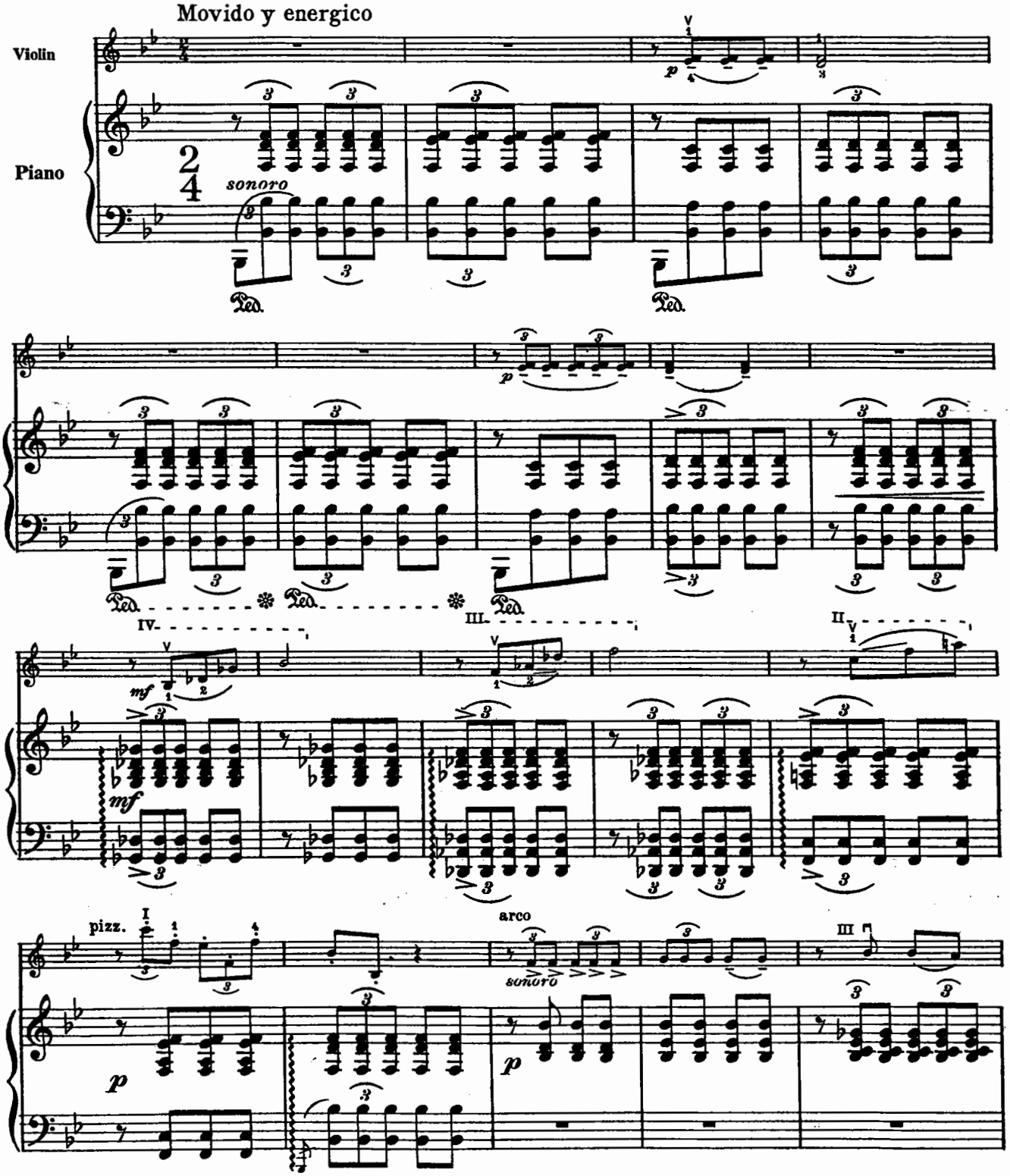

II
mf avec charme
mf
p
f
Moins vite
pizz.
pp
Moins vite
les deux pédales
arco



Narragansett Pier
July 2-3, 1930

Huella

AGUIRRE - HEIFETZ*



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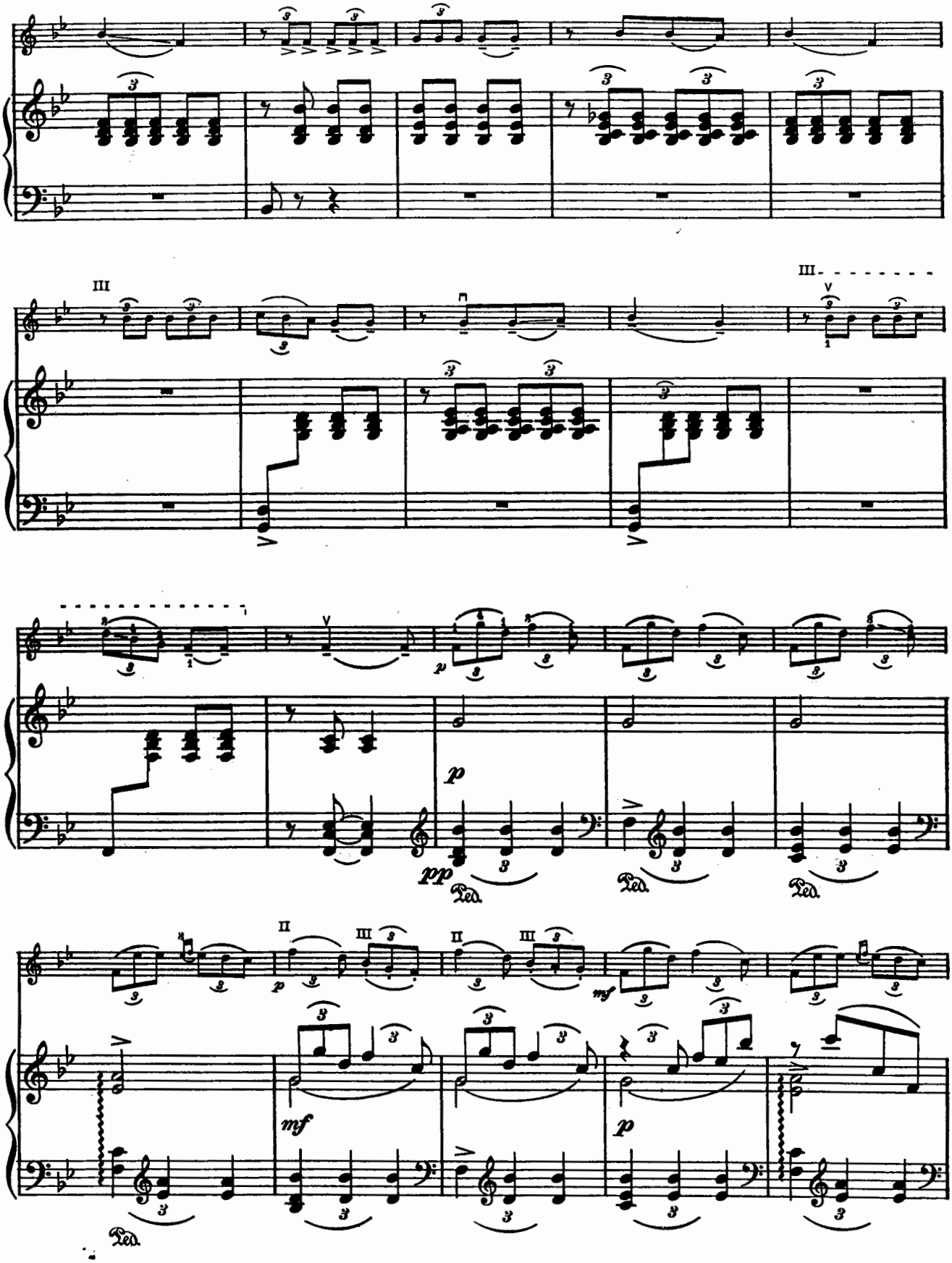
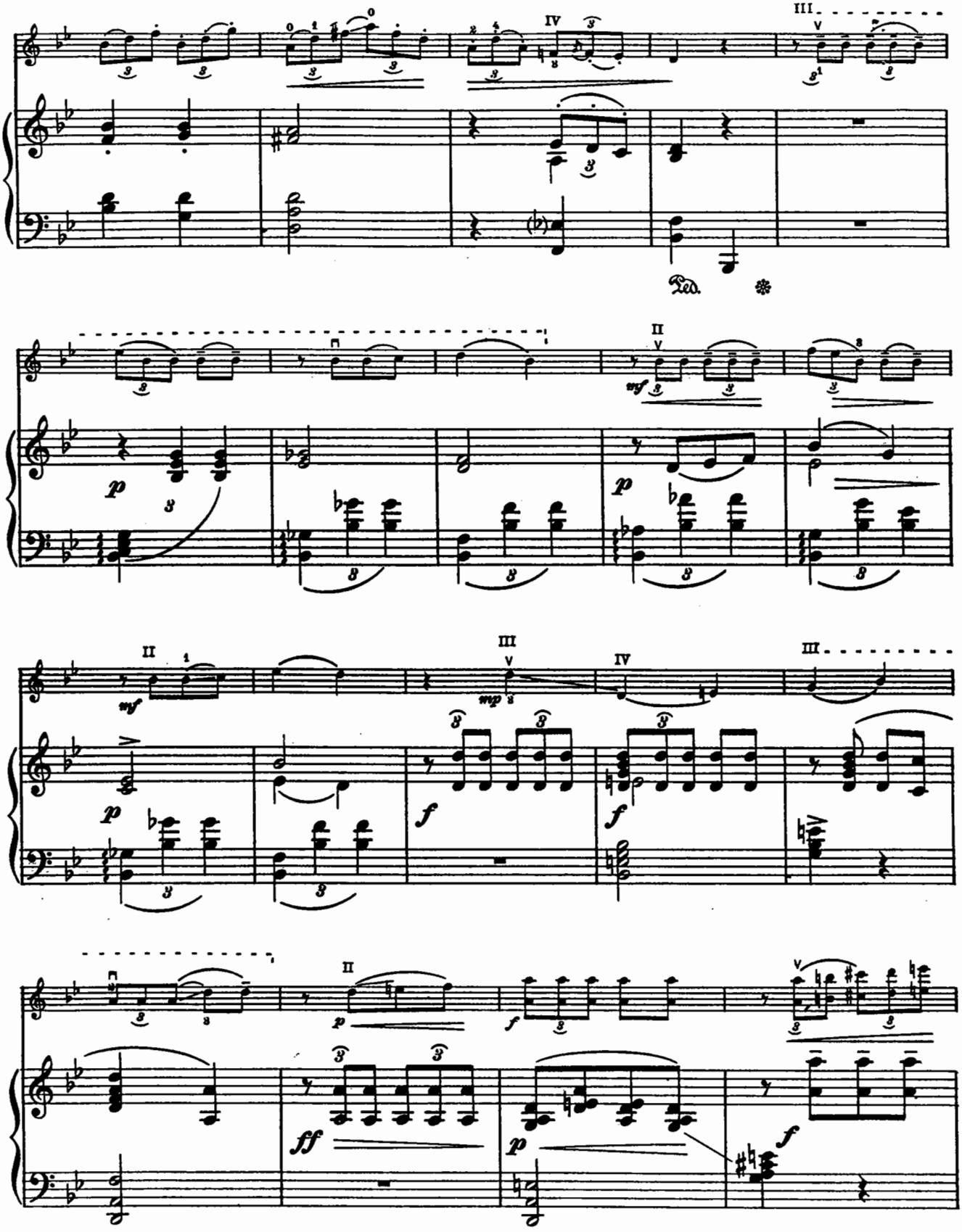
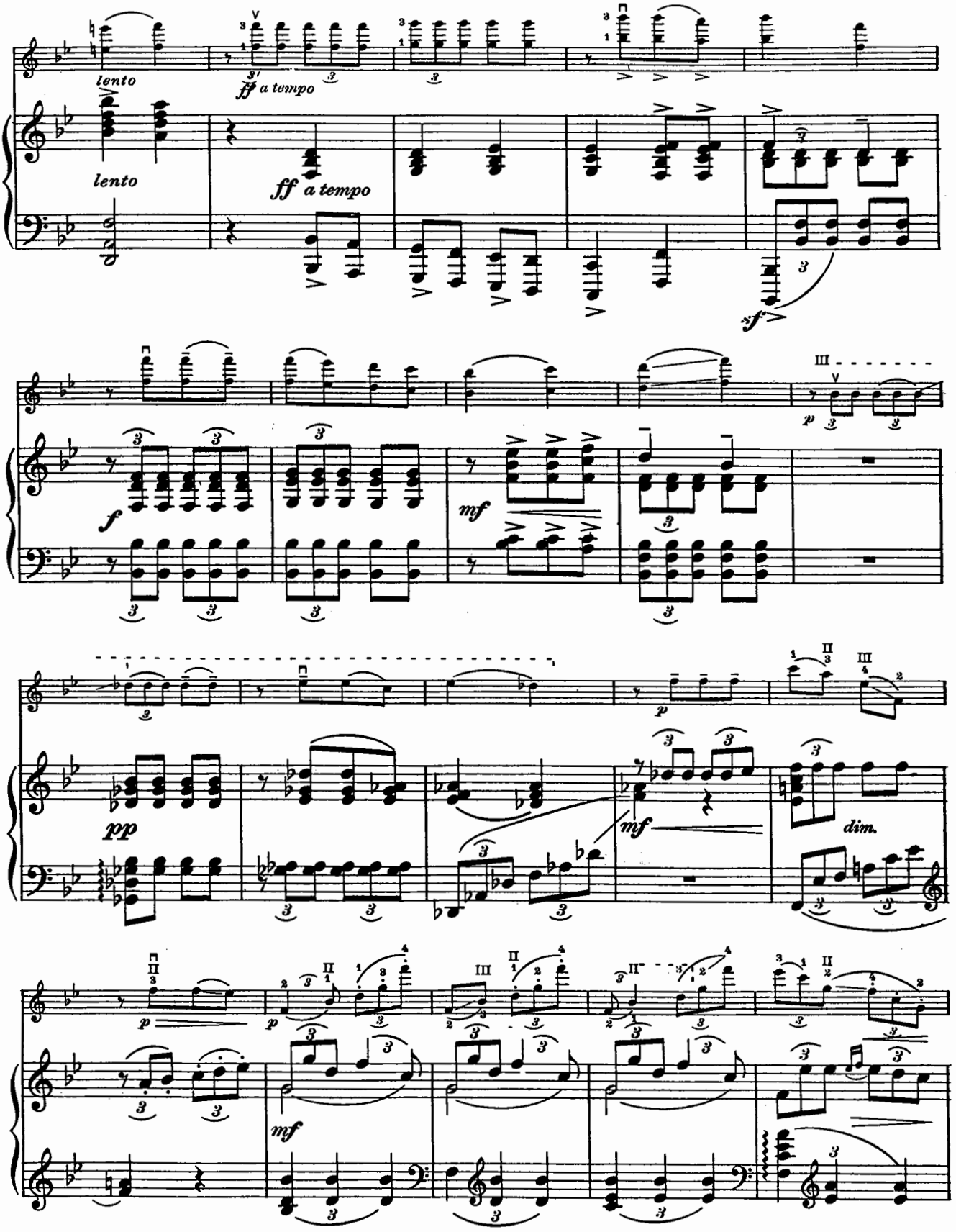
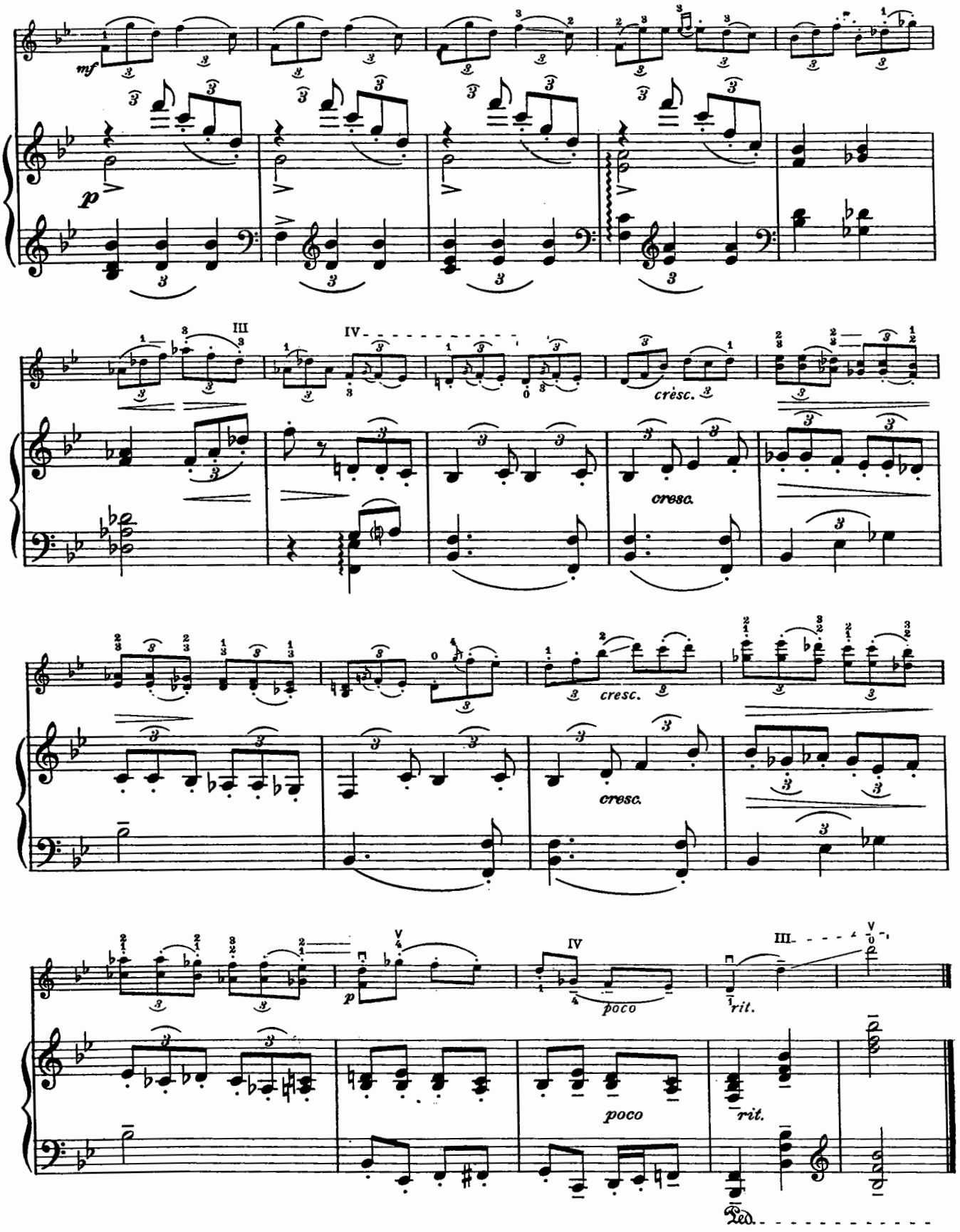

III
III
p
pp
Ped.
II
III
mf
p


IV
III
Ped.
II
mf
p
mp
f
ff


lento
ff a tempo
lento
ff a tempo
sf
f
mf
p
pp
mf
dim.
p
p
mf



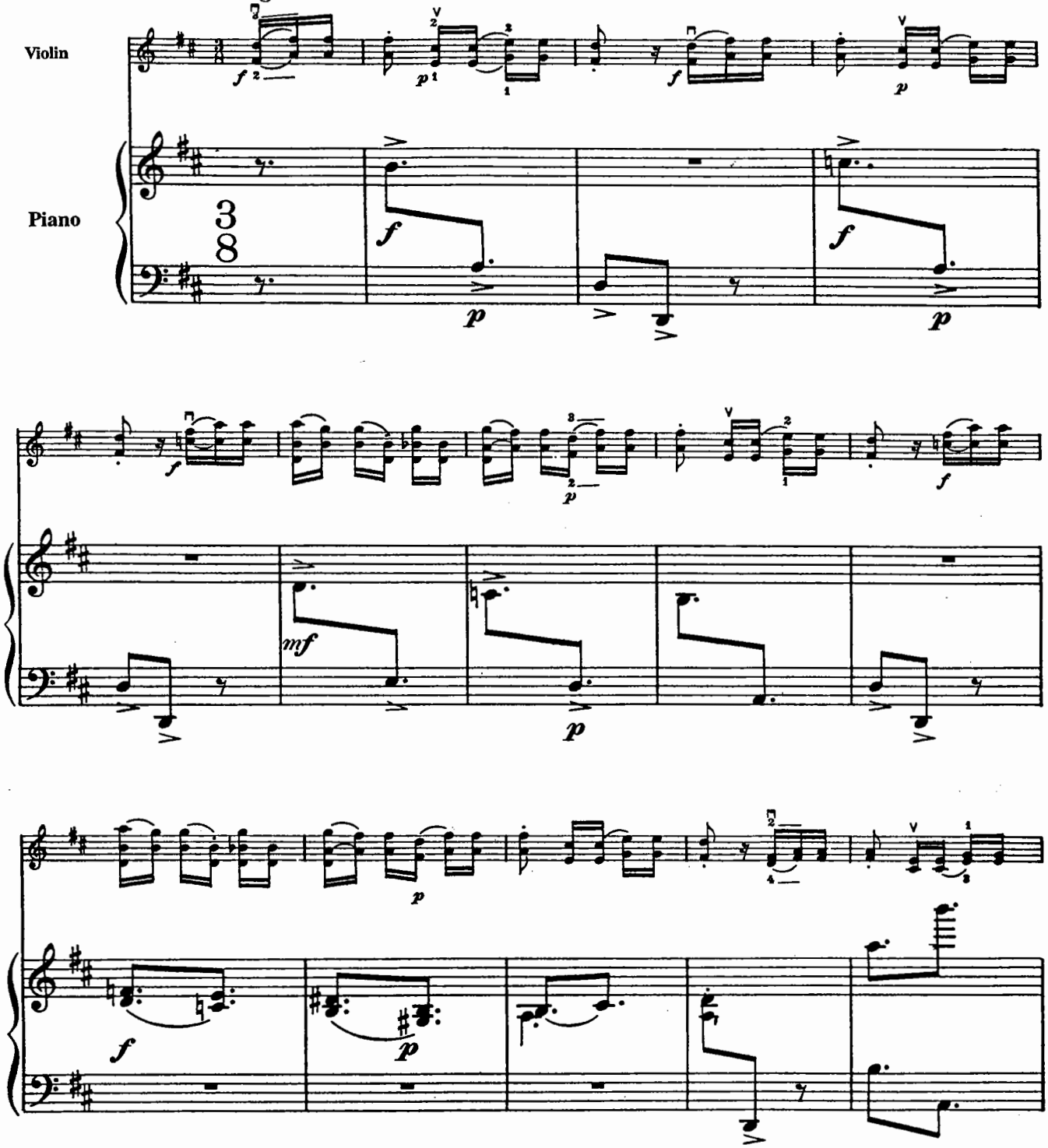
Redding, Conn.
Nov. 19, 1940

Ao pé da fogueira

(Preludio XV)

Allegro commodo

VALE-HEIFETZ*



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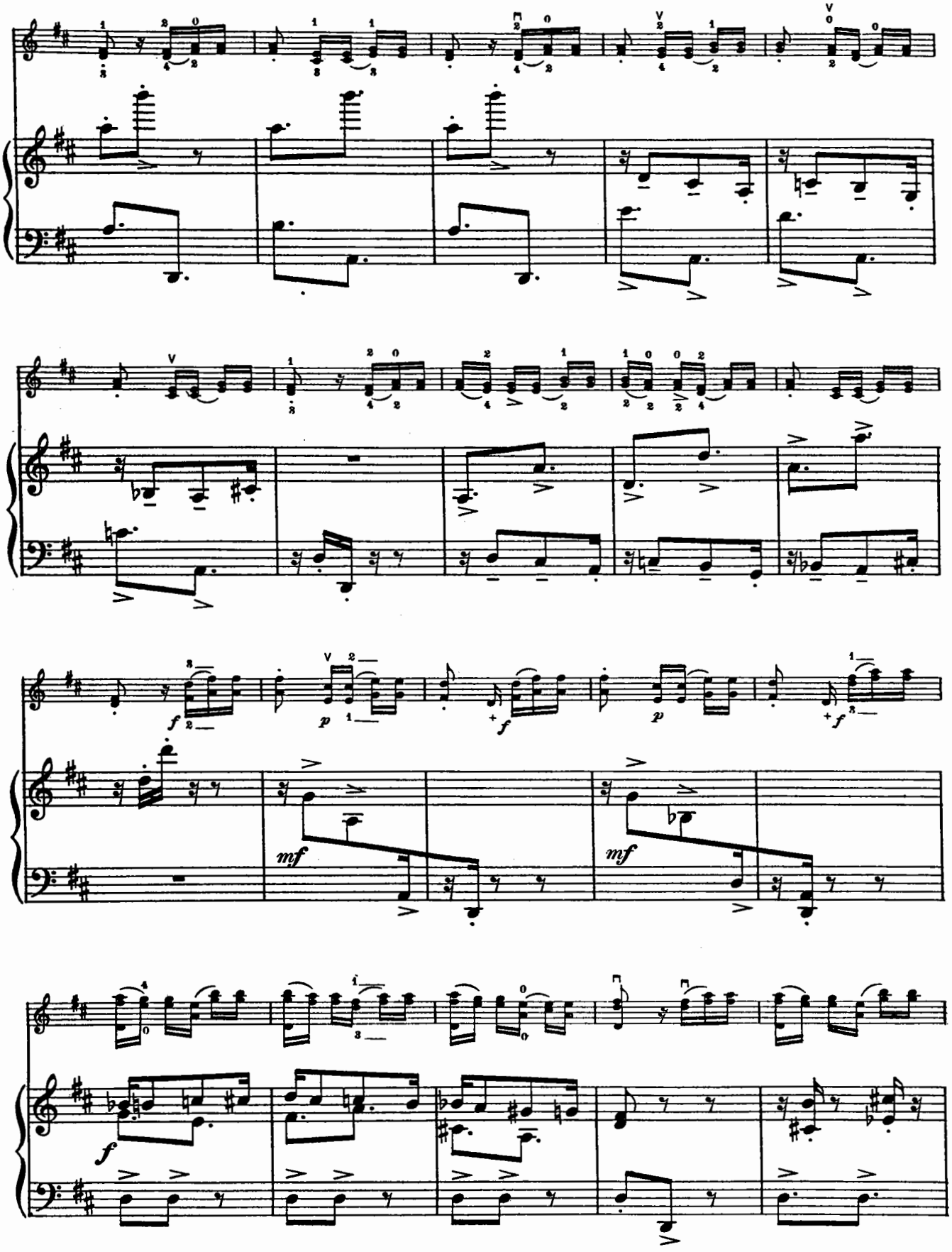
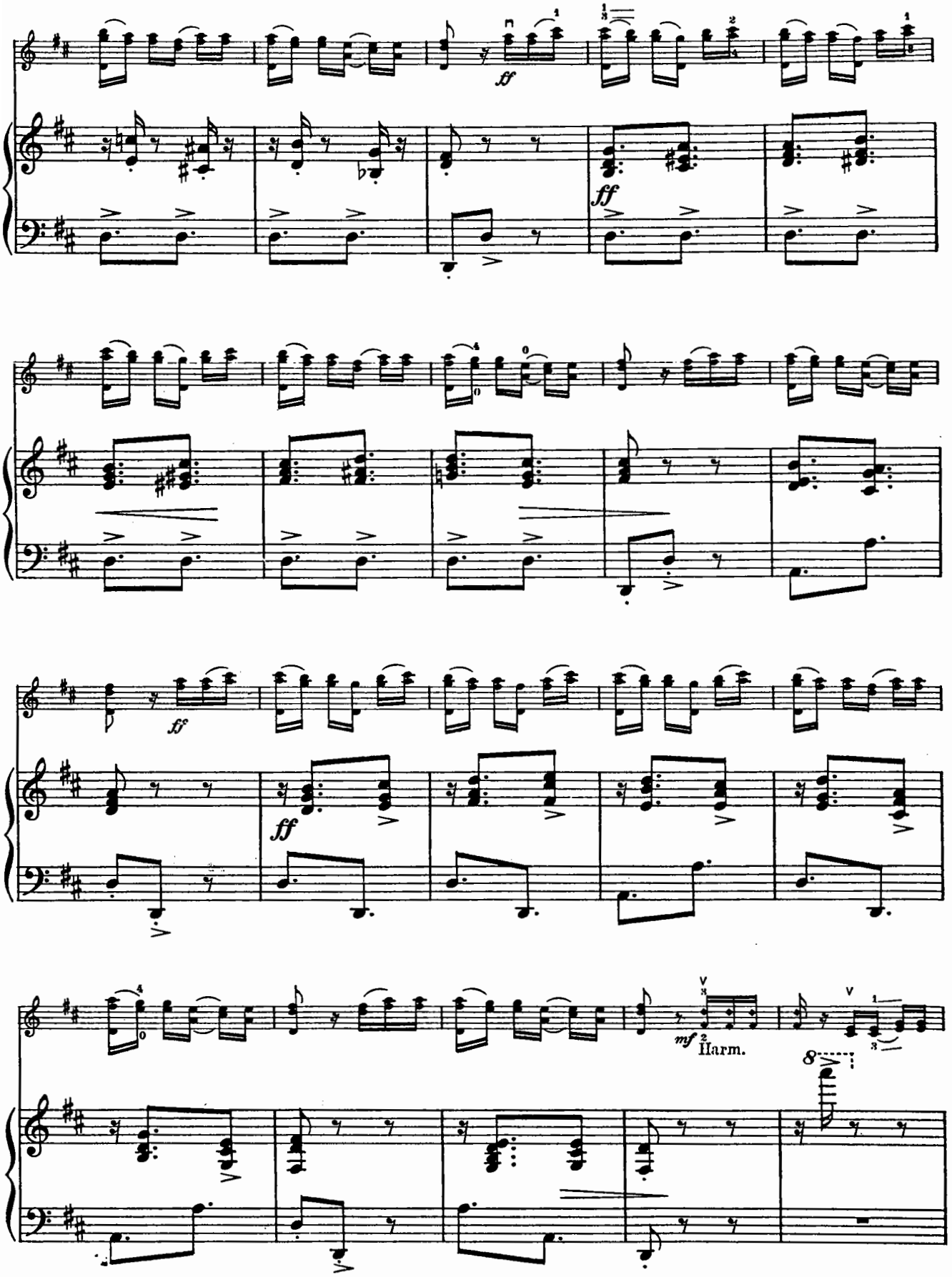
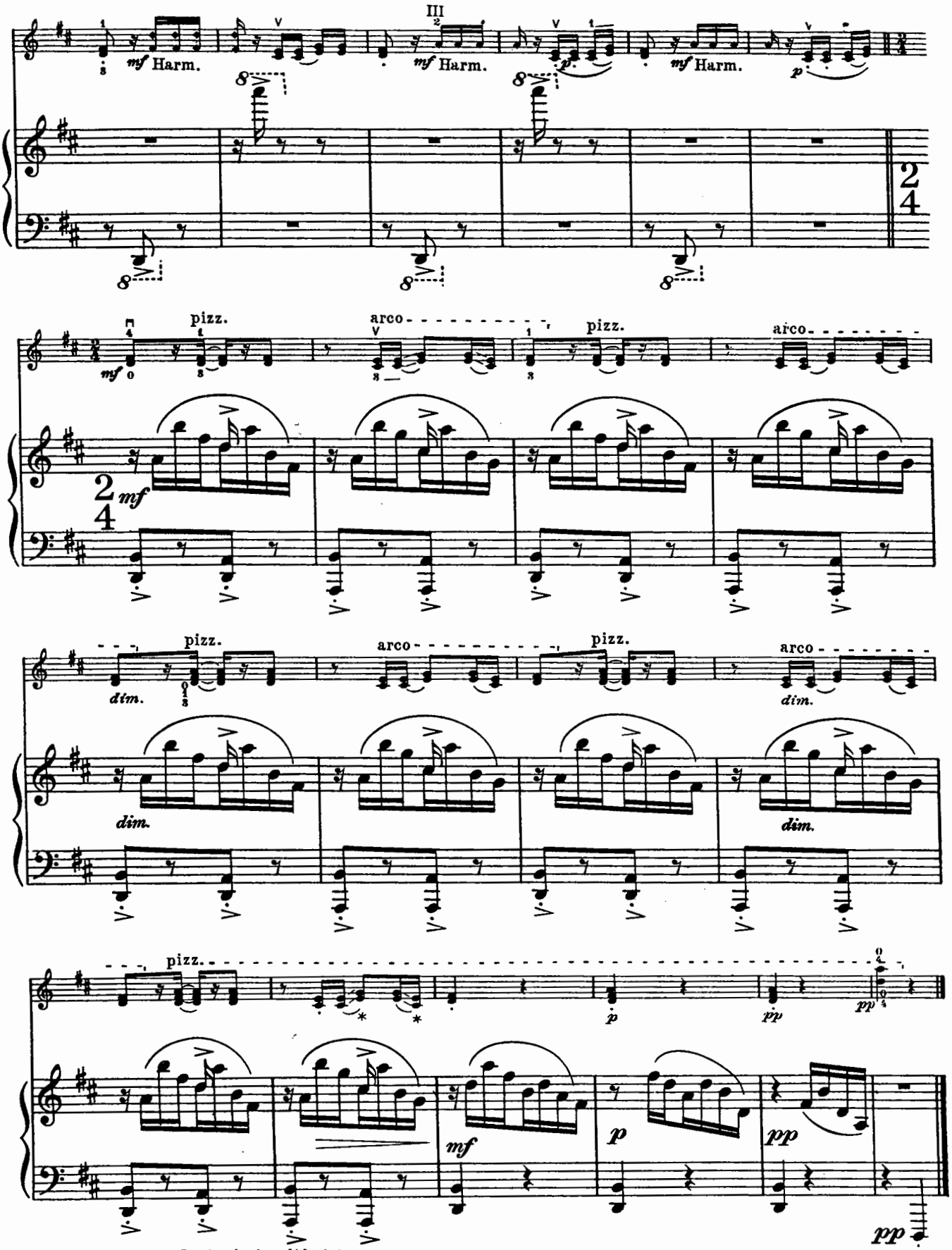

f
p
f
p
f
mf
mf
f


ff
ff
ff
ff
mf
Harm.
8



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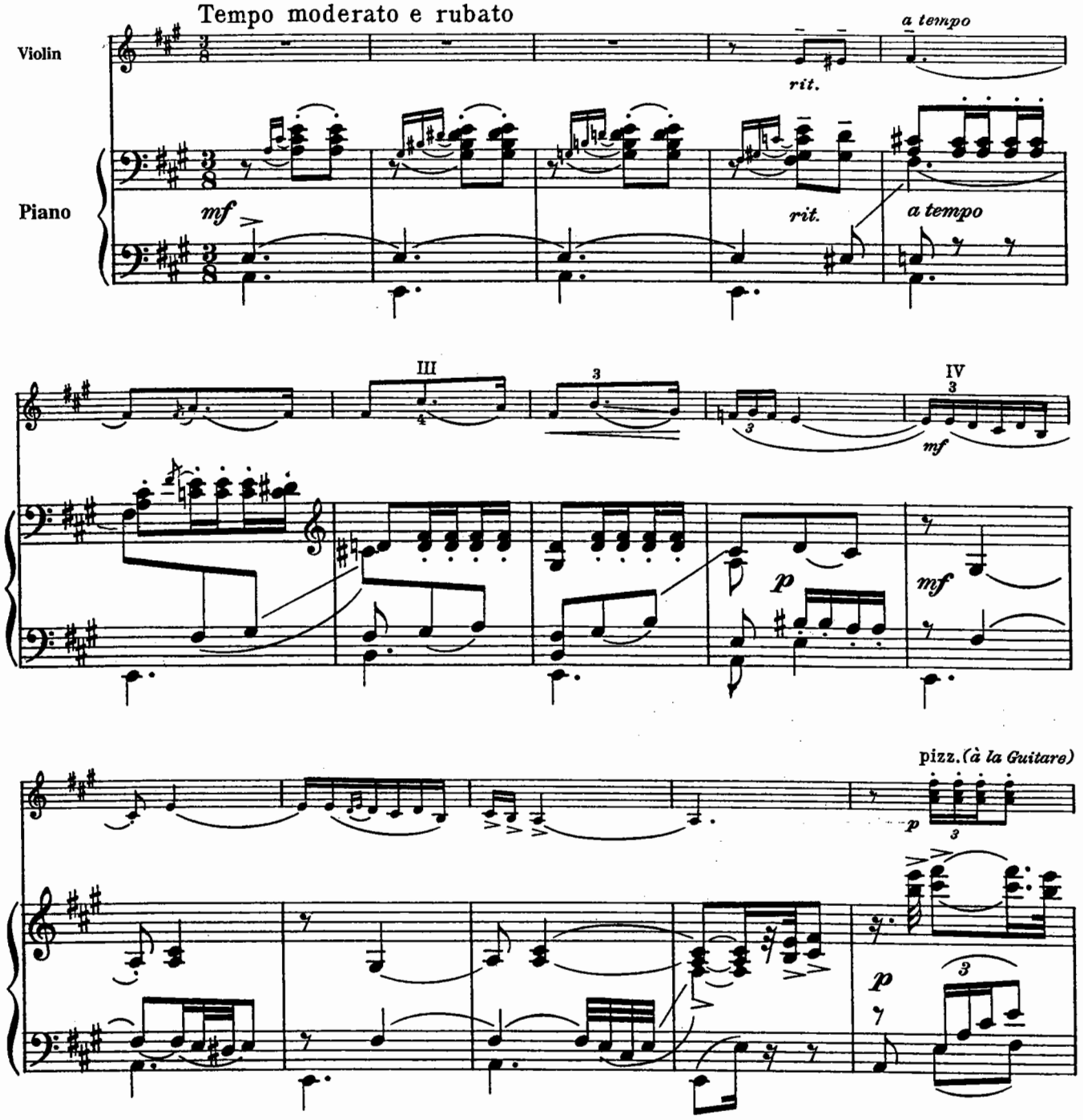
* Don't pluck—slide into.

Redding, Conn.
Nov. 24, 1940

To Firenze

Mediterranean

BAX-HEIFETZ*



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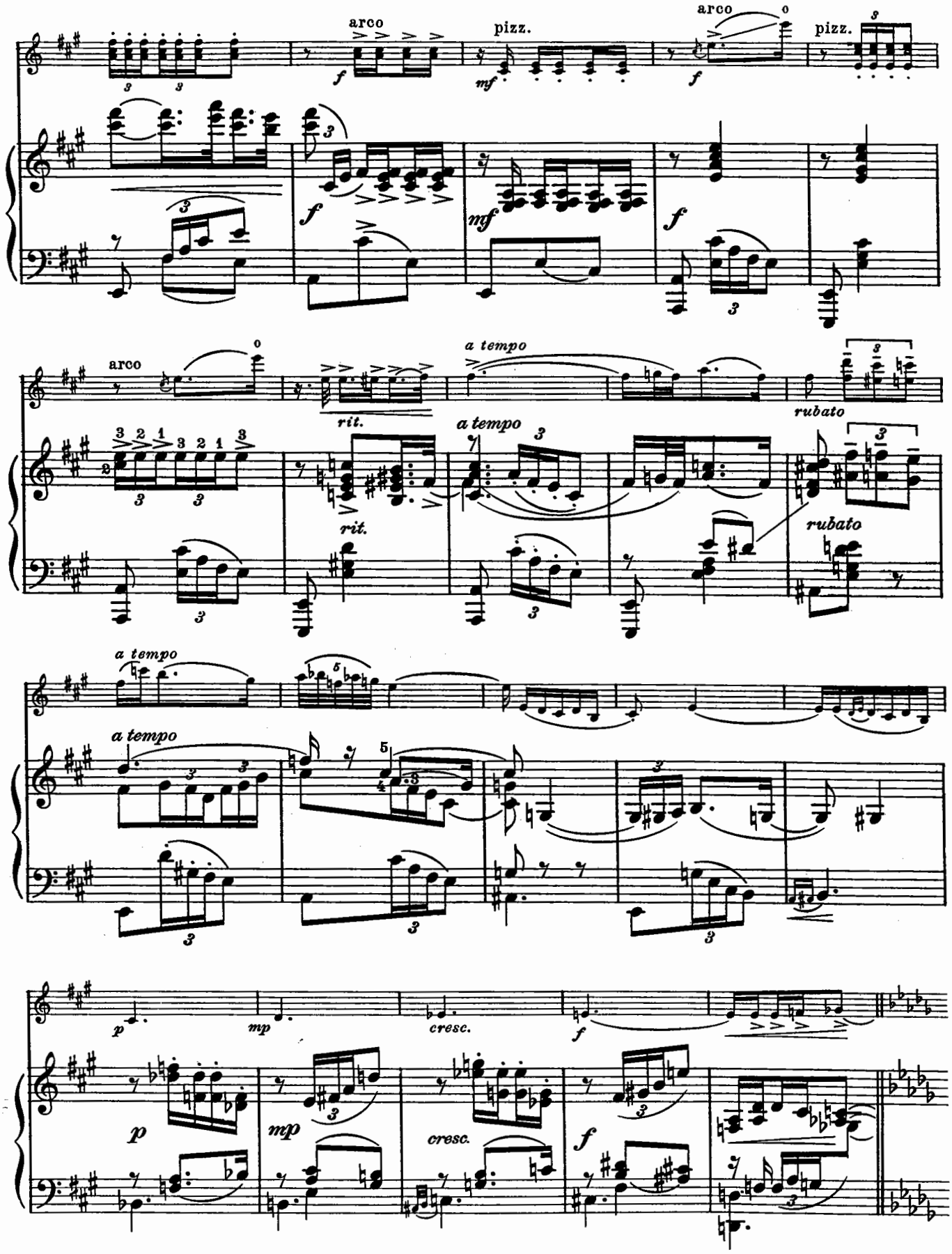
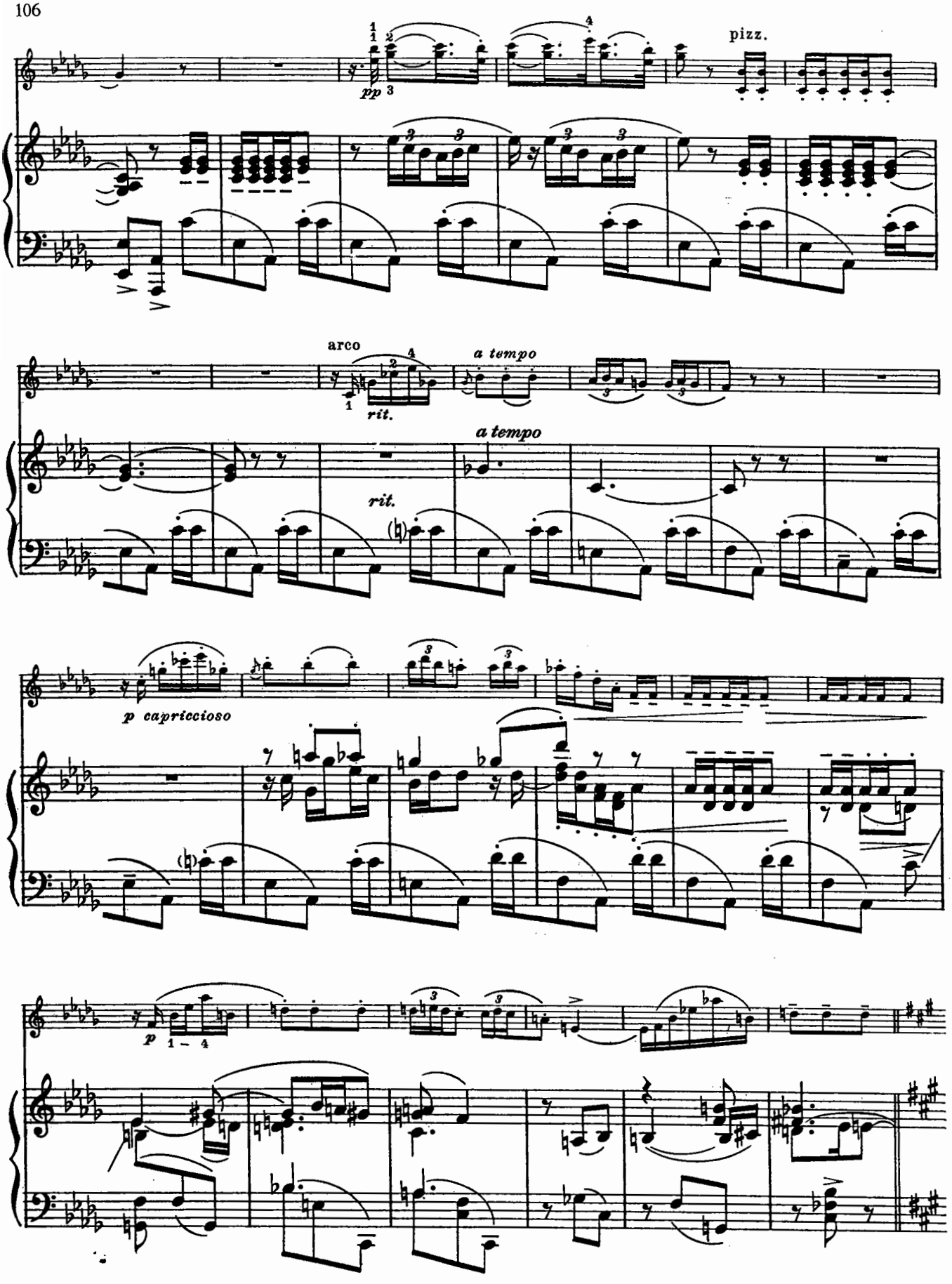
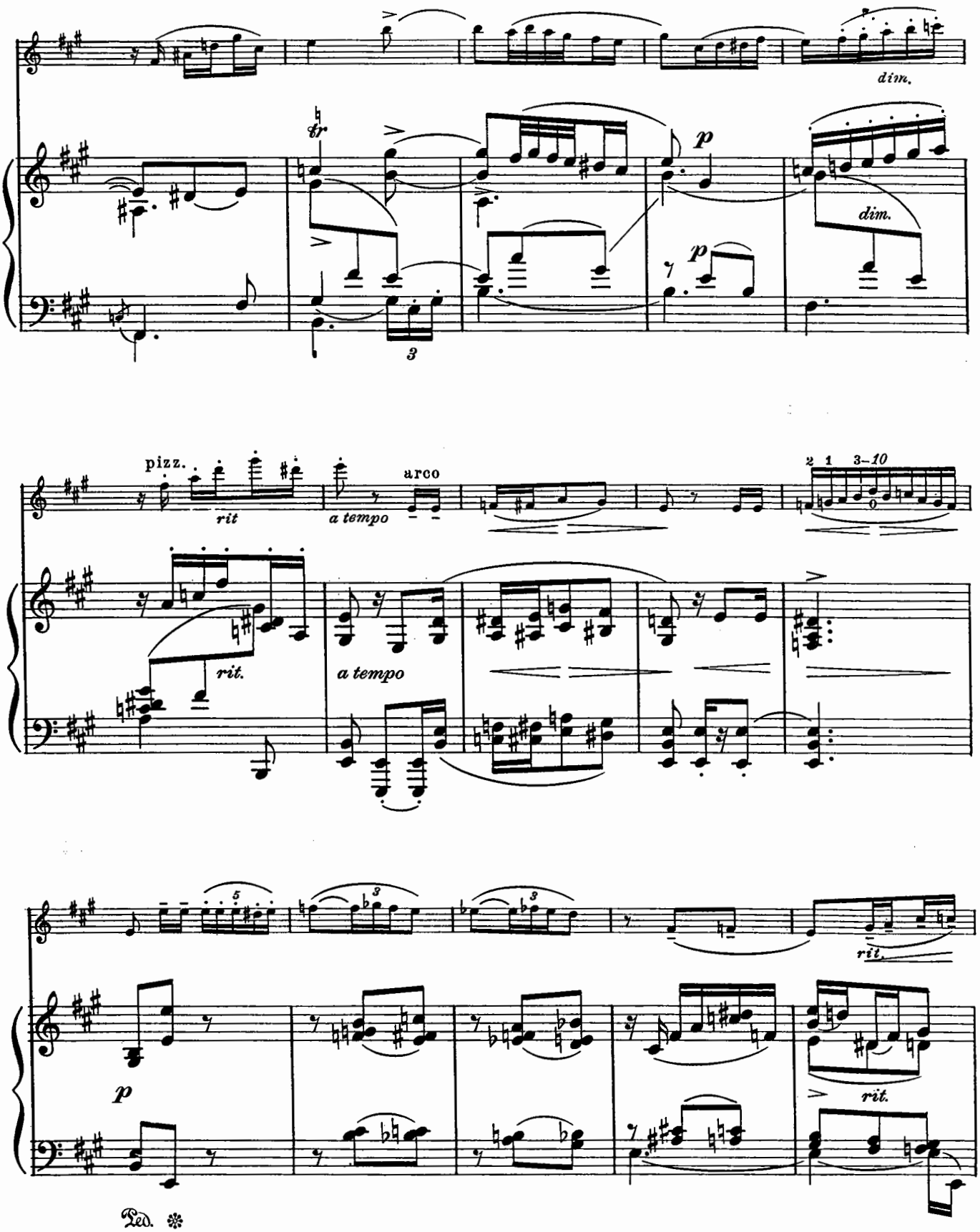
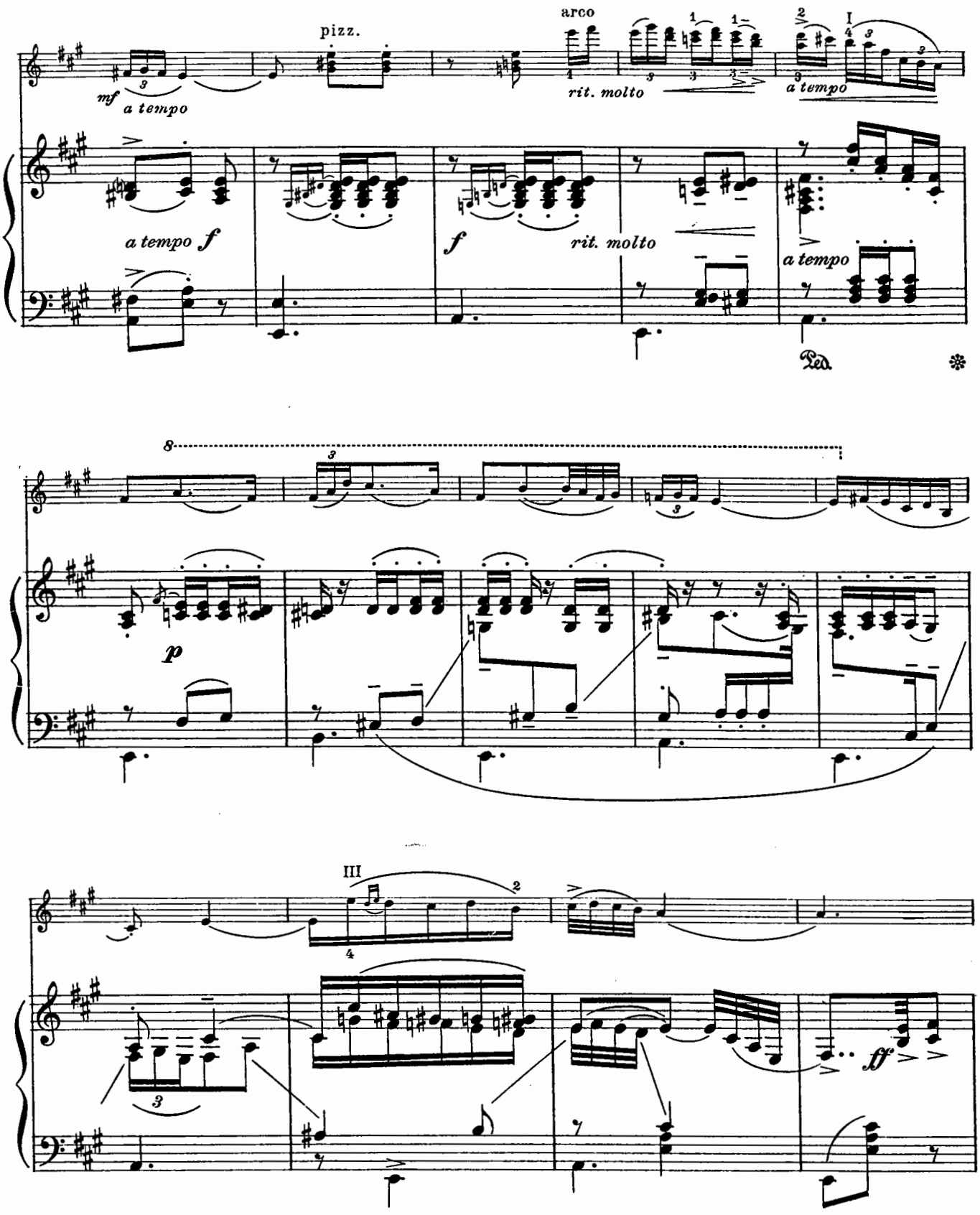
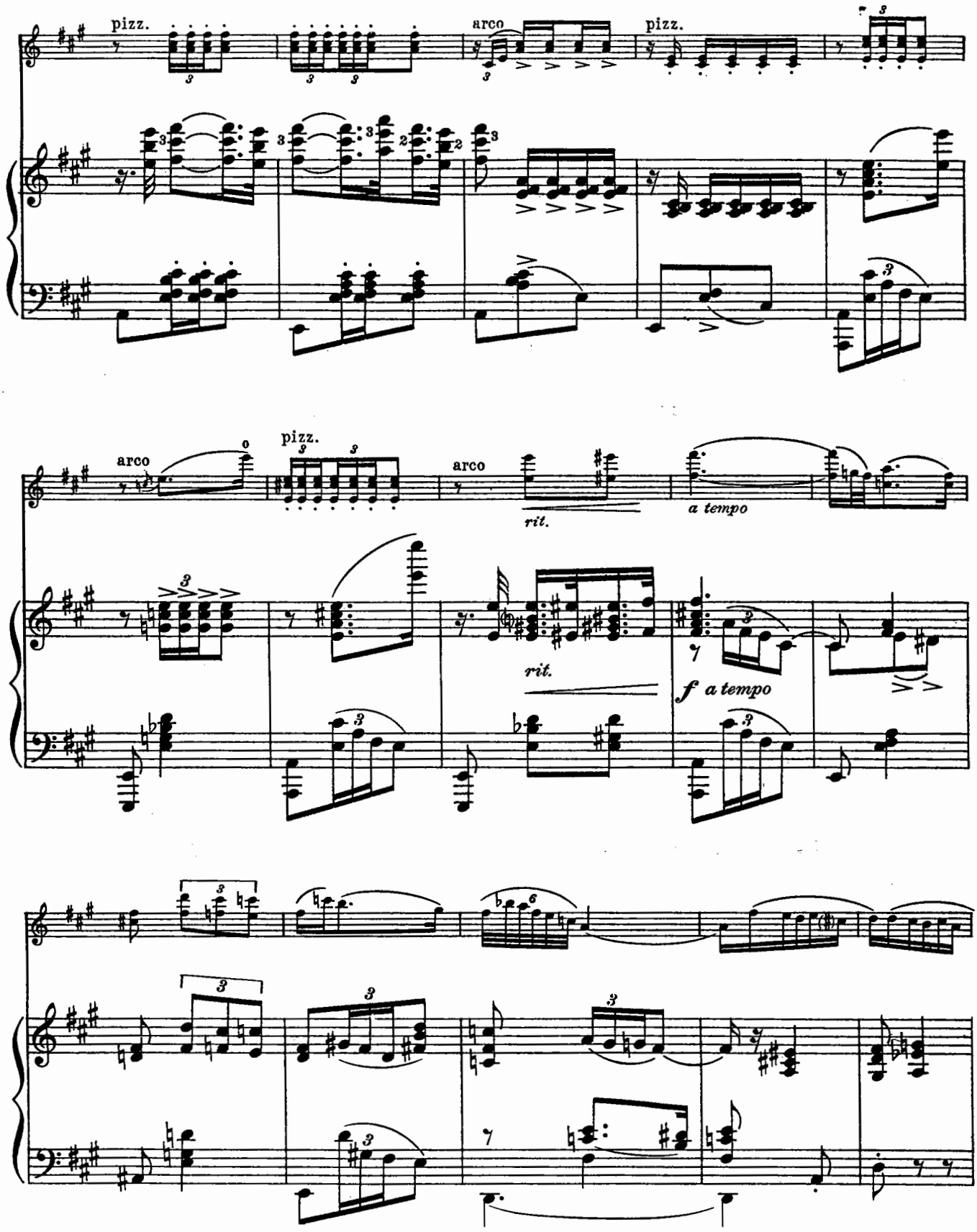
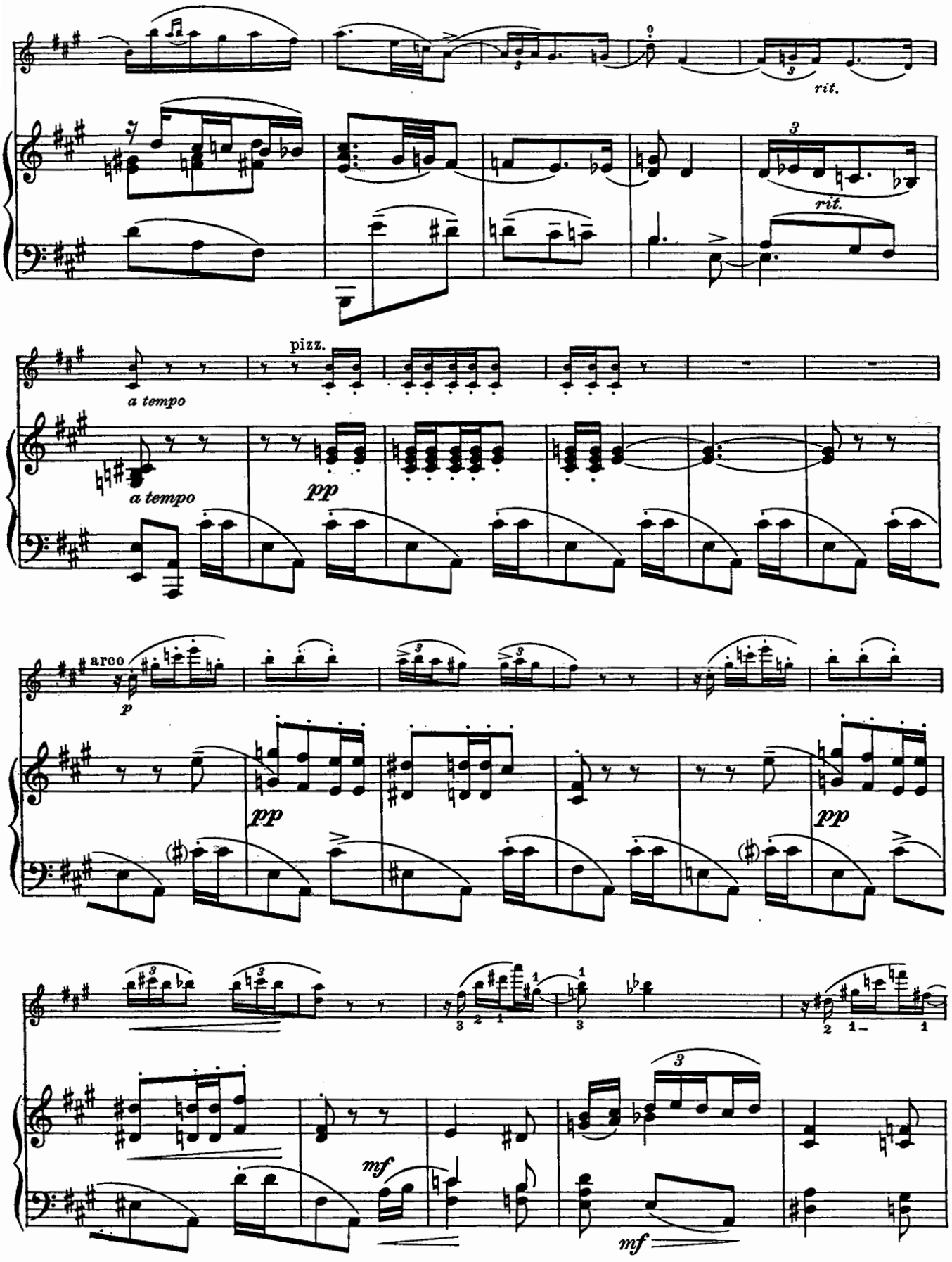

arco
pizz.
arco
pizz.
arco
a tempo
rit.
a tempo
rubato
rit.
rubato
a tempo
a tempo
p
mp
cresc.
f
p
mp
cresc.
f

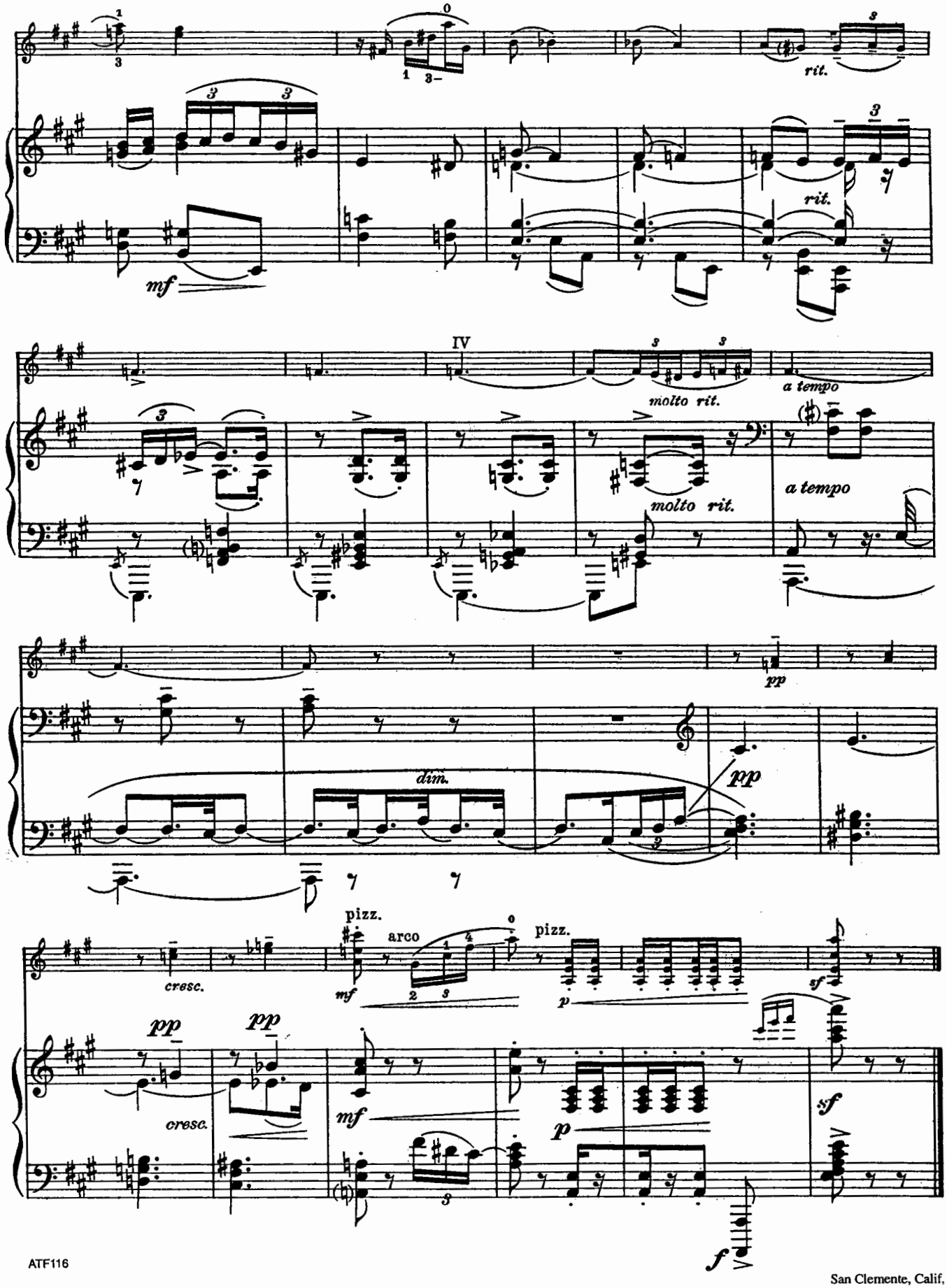

pizz.
arco
a tempo
rit.
a tempo
rit.
p capriccioso
p


dim.
tr
p
dim.
p
3
pizz.
rit
a tempo
arco
2 1 3–10
rit.
a tempo
5
3
3
rit.
p
rit.
Ped.


pizz.
arco
mf
a tempo
rit. molto
a tempo
a tempo f
f
rit. molto
a tempo
Ped.
8
p
III
ff


pizz.
arco
pizz.
arco
pizz.
arco
rit.
a tempo
rit.
f a tempo


rit.
rit.
pizz.
a tempo
a tempo
pp
arco
p
pp
pp
mf
mf



San Clemente, Calif,
July 2, 1933

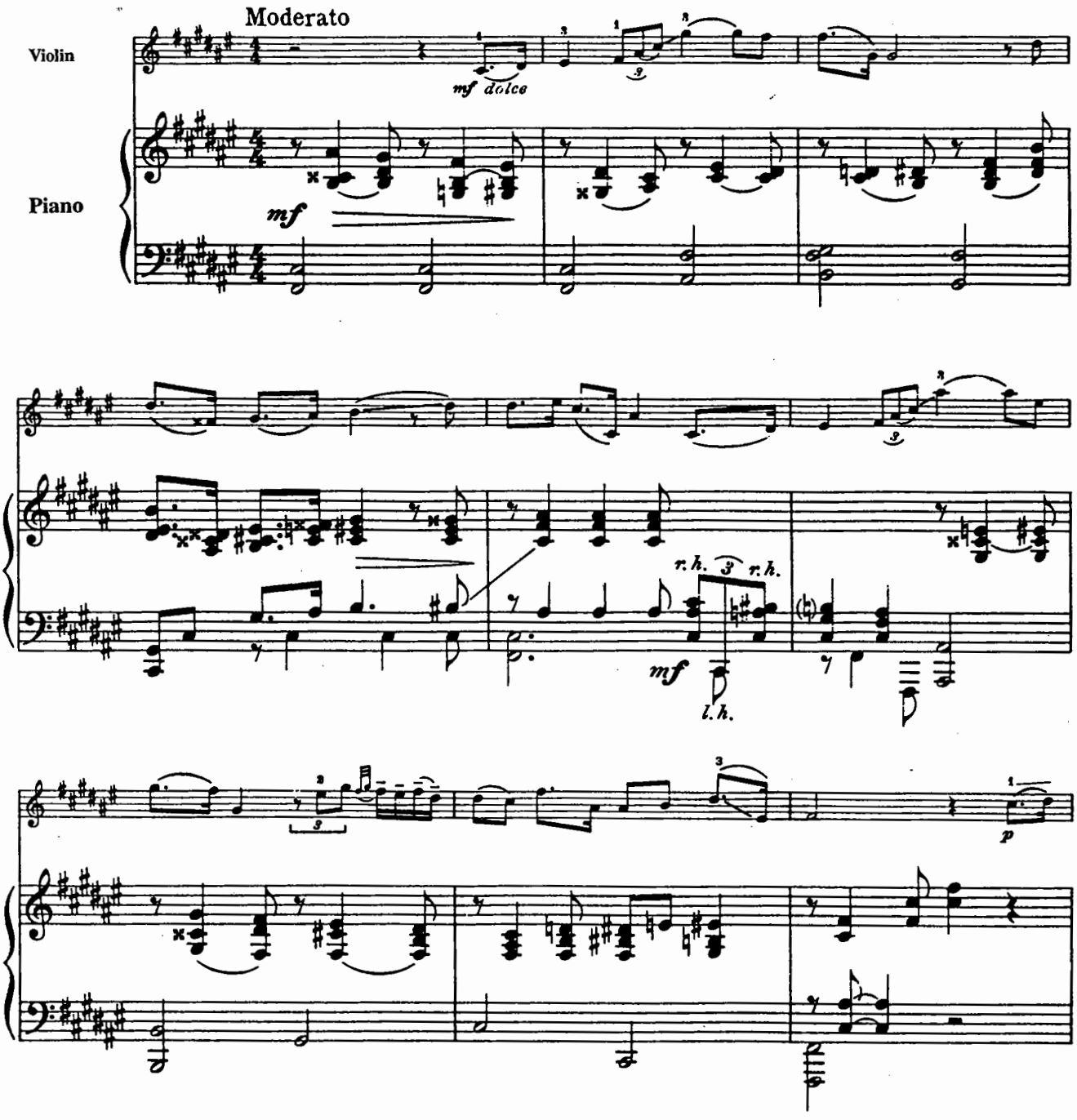
To T.O.F.

Estrellita

(My Little Star)

MEXICAN SERENADE

PONCE-HEIFETZ*



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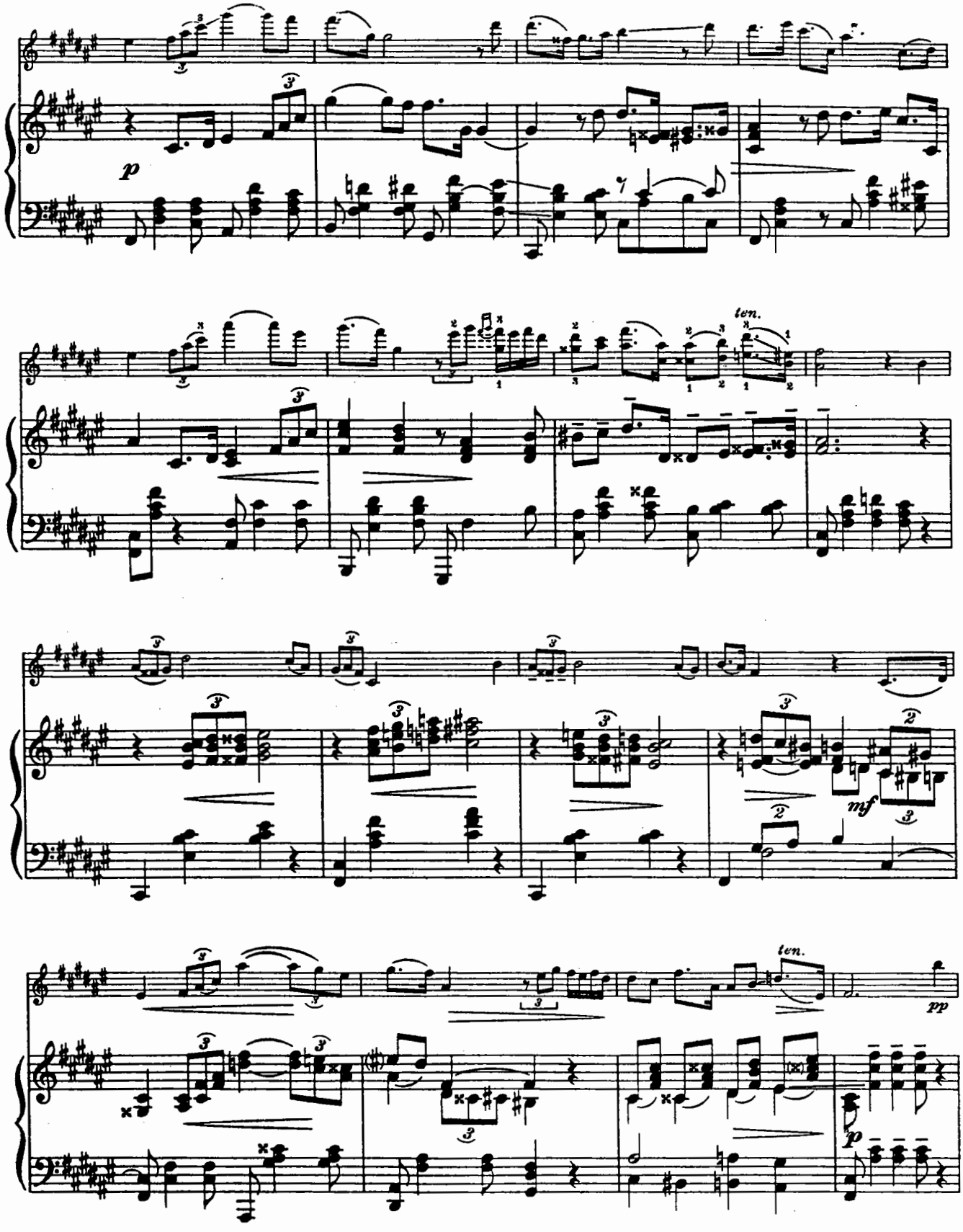
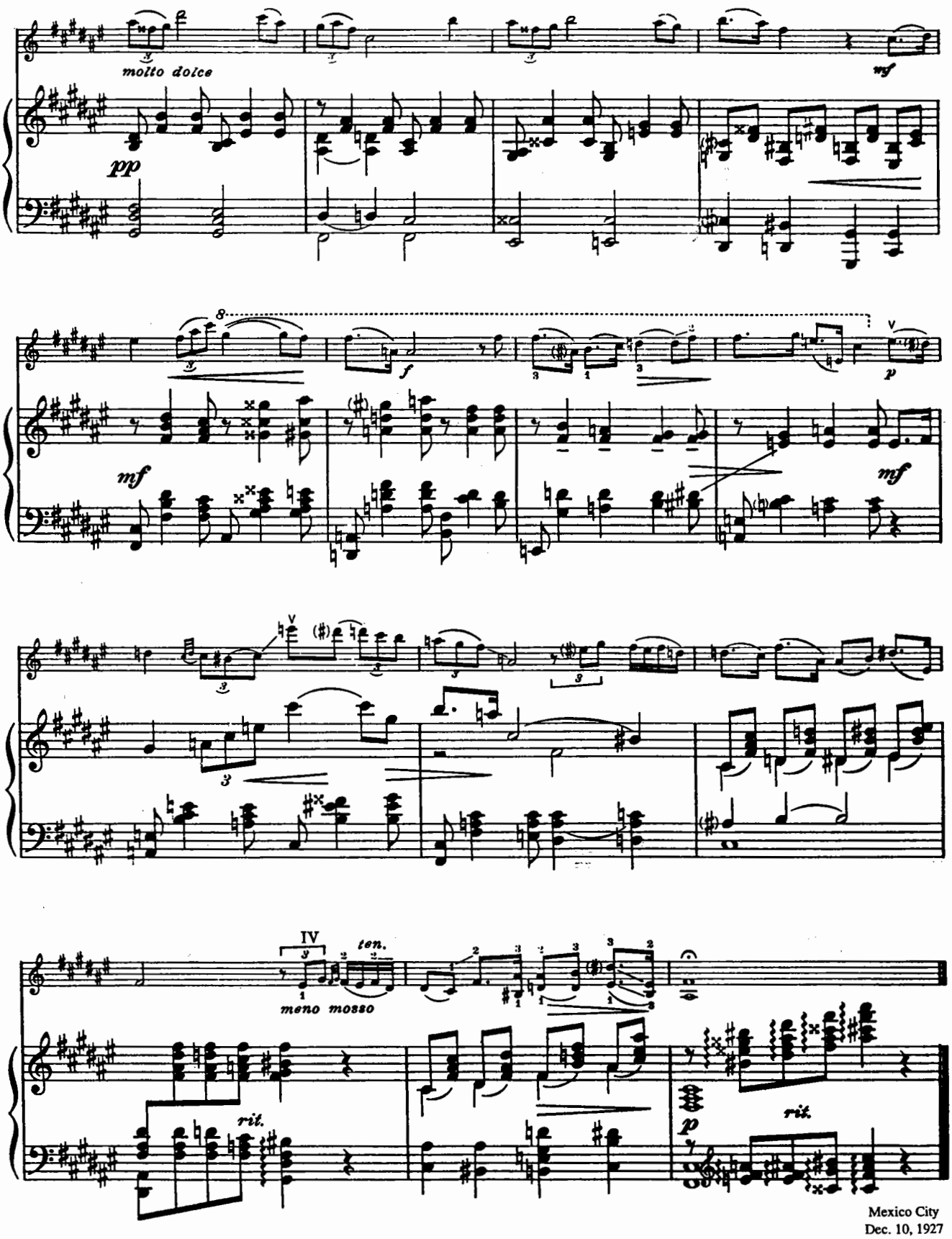
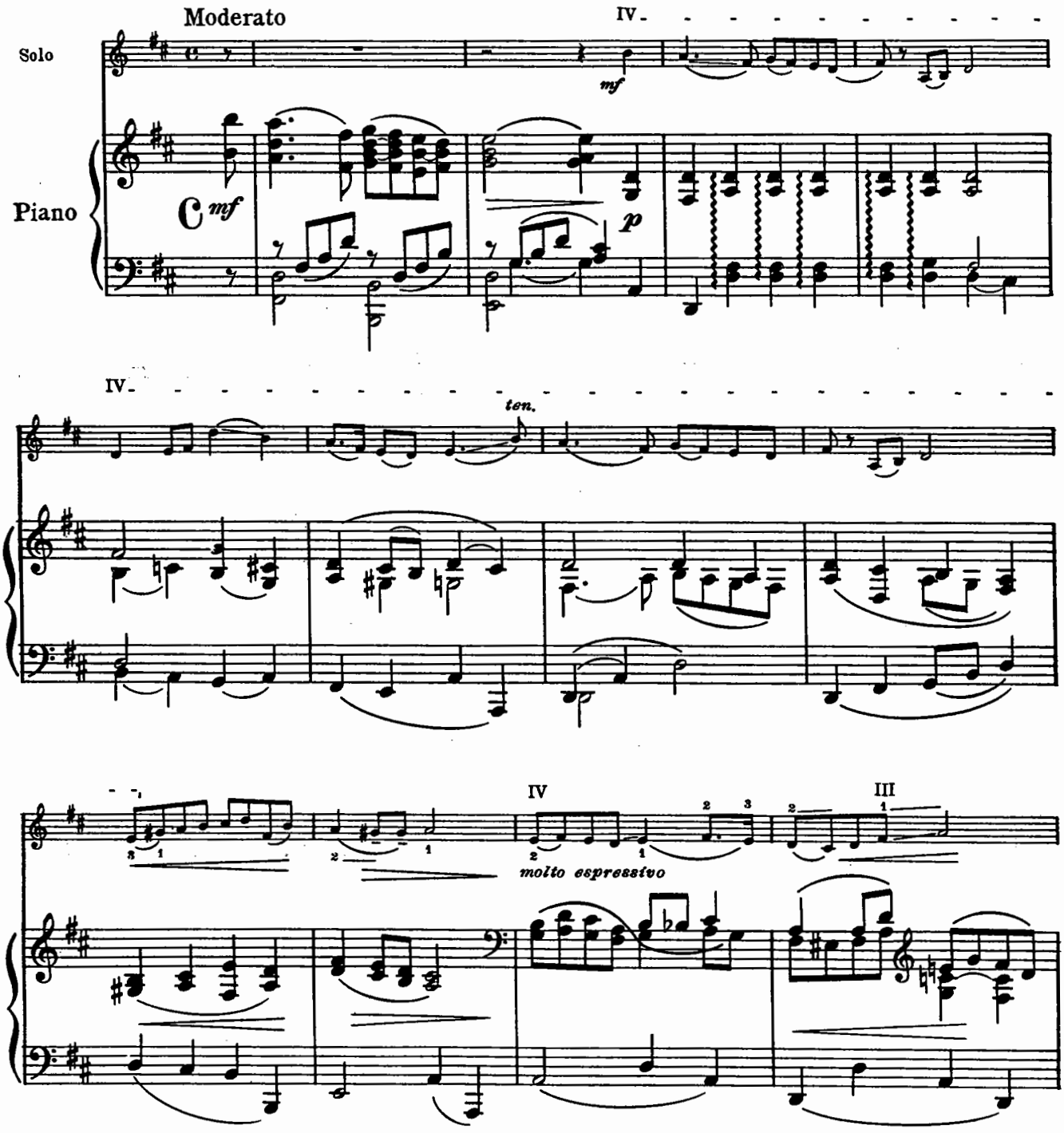

p
ten.
mf
ten.
pp
p



Mexico City
Dec. 10, 1927

Jeanie with the Light Brown Hair

FOSTER - HEIFETZ*



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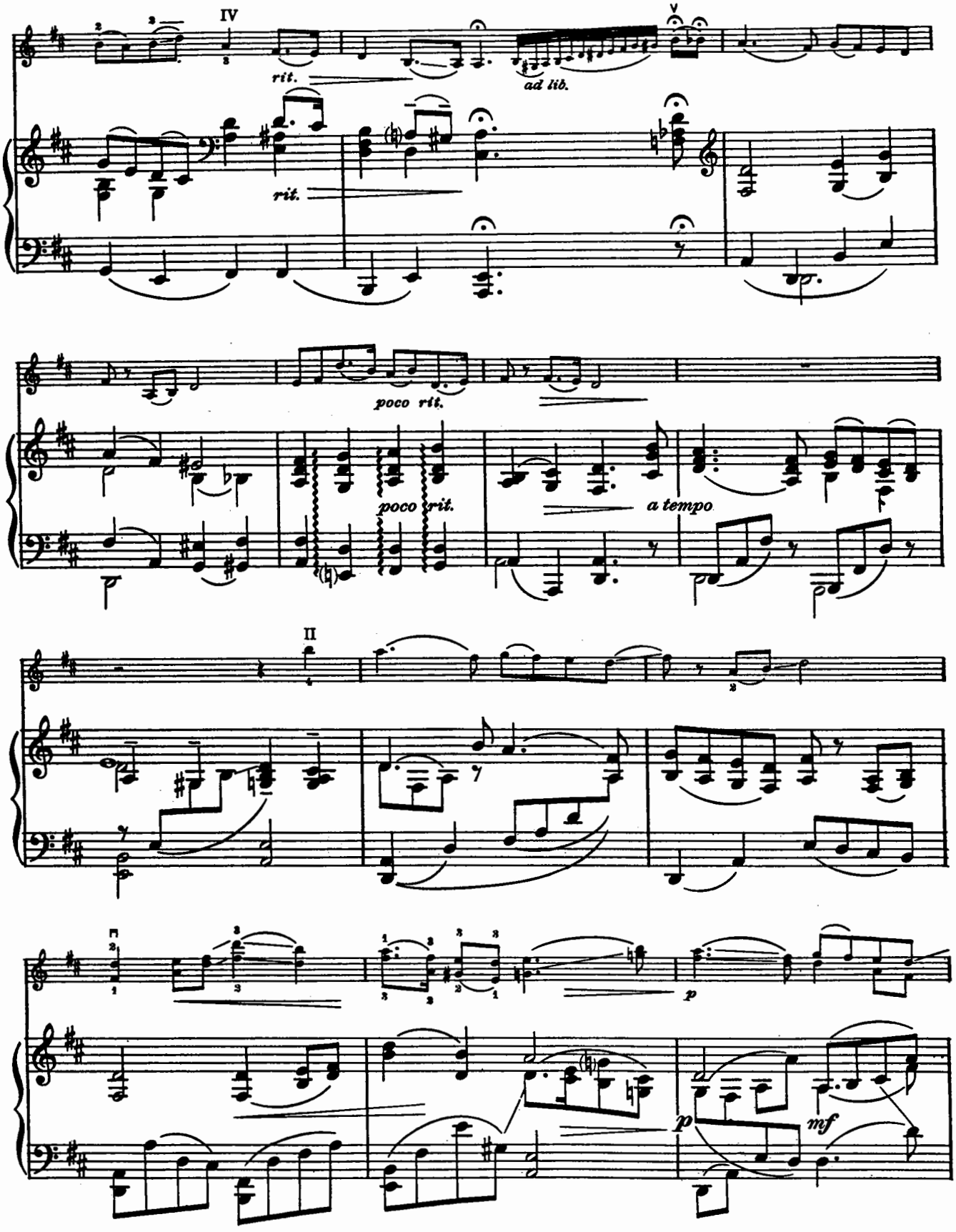
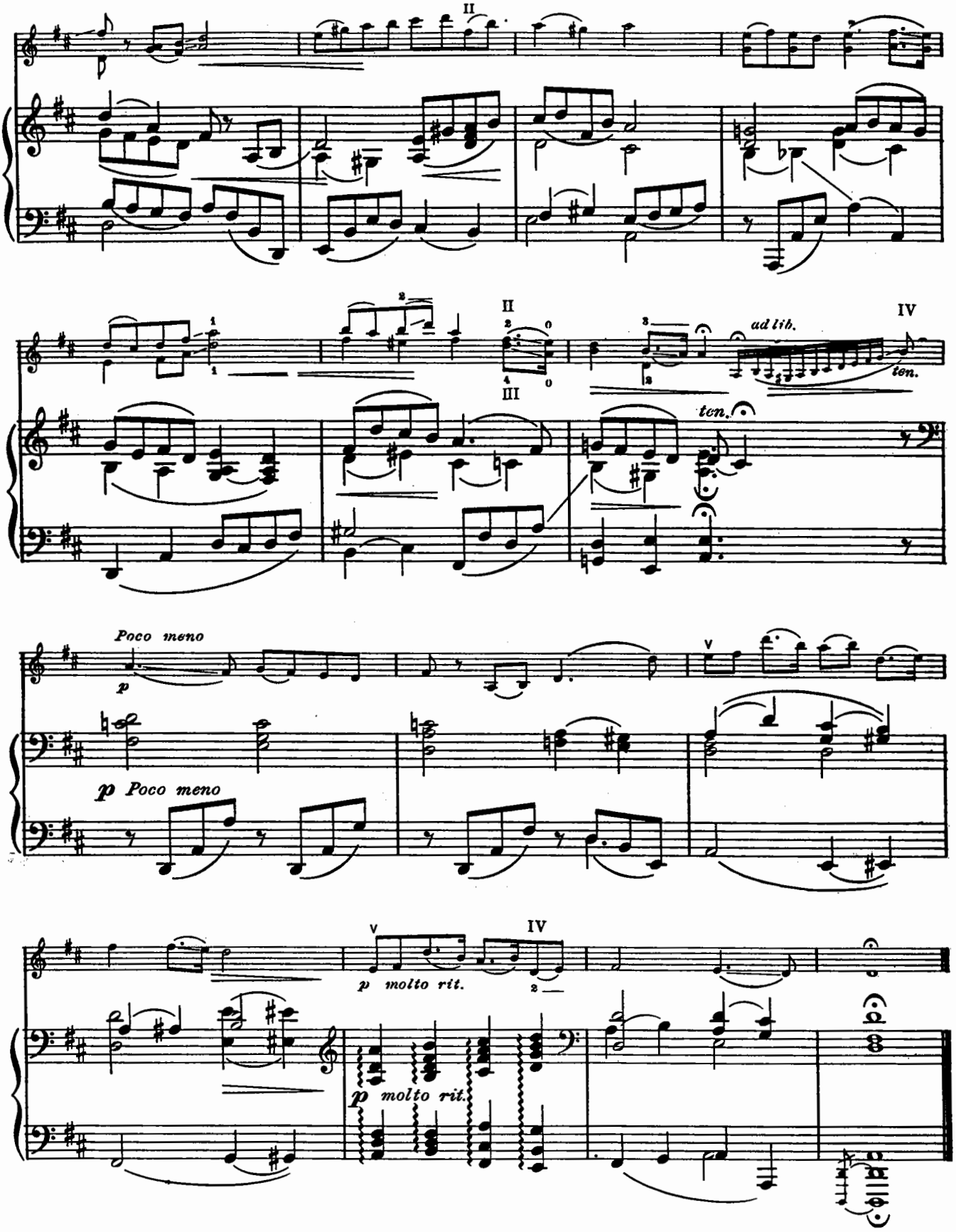

IV
rit.
rit.
ad lib.
poco rit.
poco rit.
a tempo
II
p
p
mf

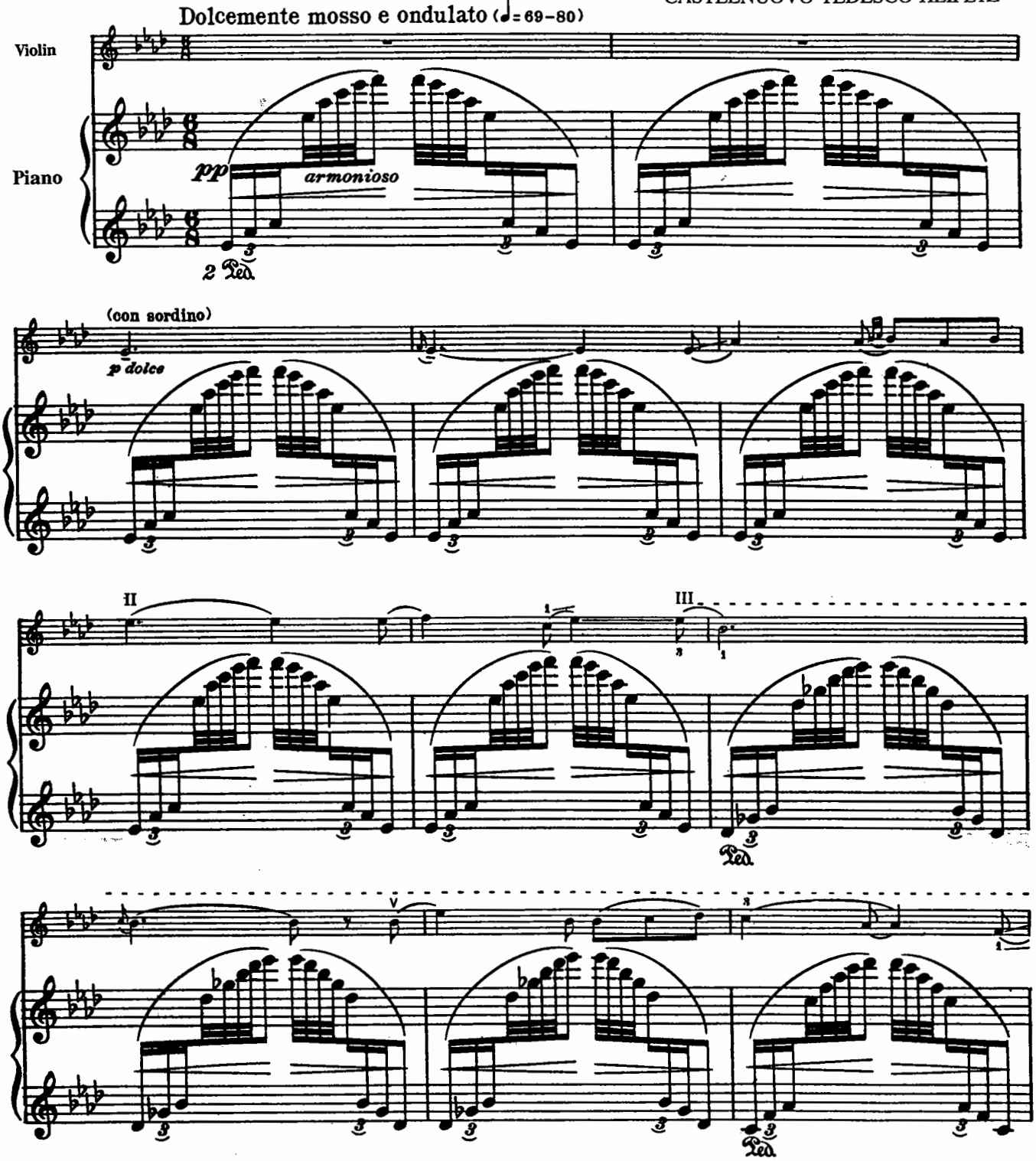


Redding, Conn.
April 20, 1939

To C.W.

Sea-Murmurs*

CASTELNUOVO-TEDESCO-HEIFETZ**



*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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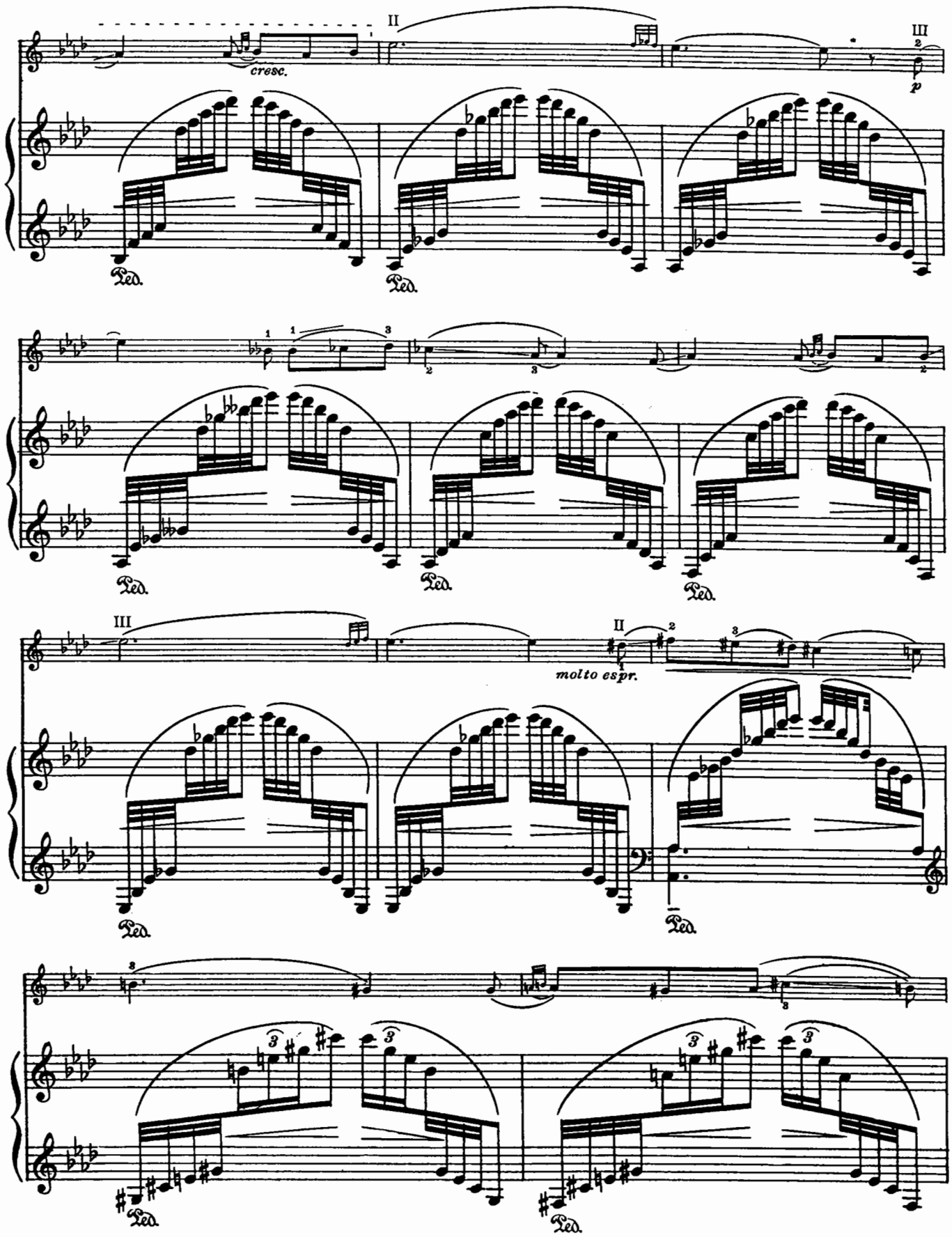
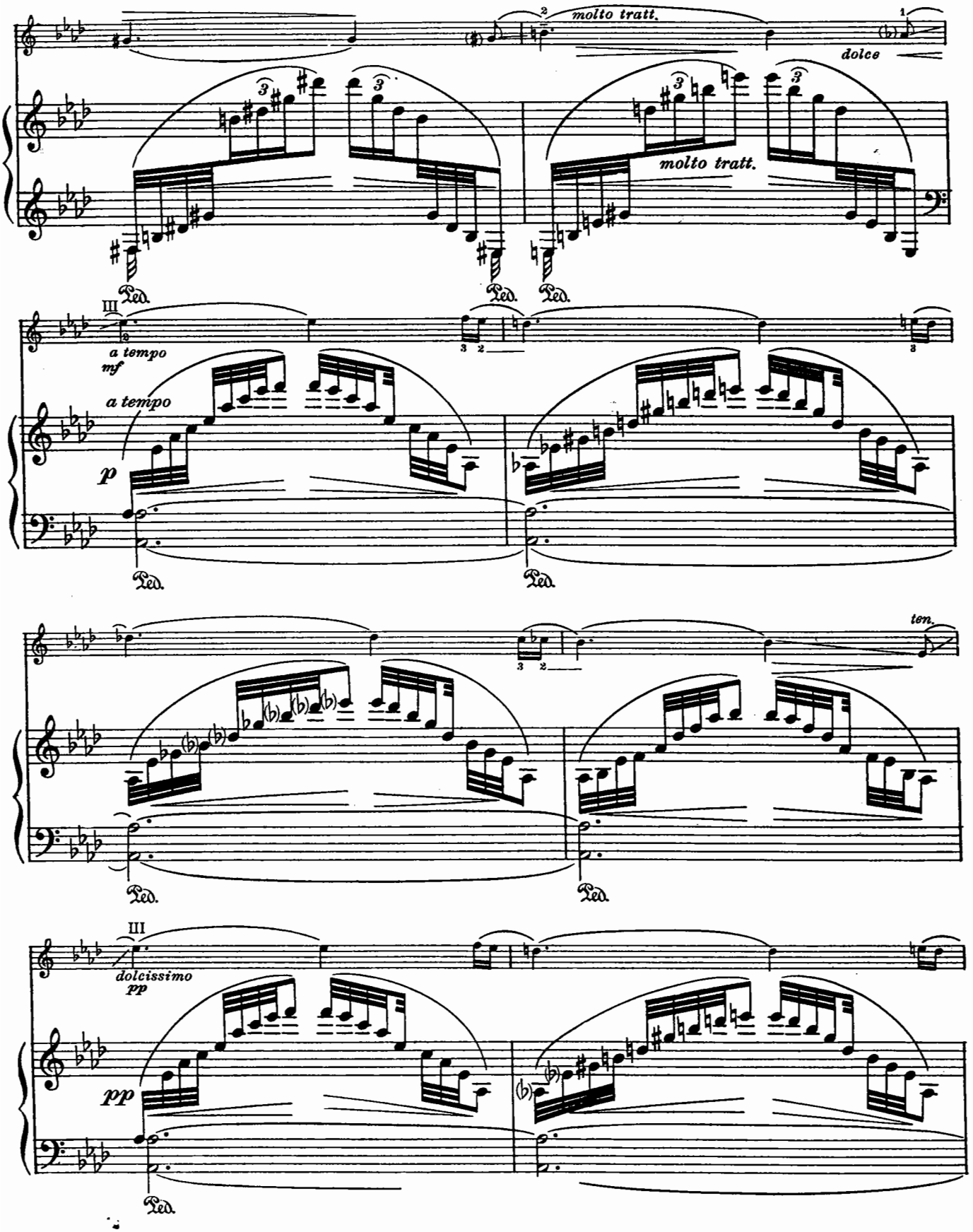
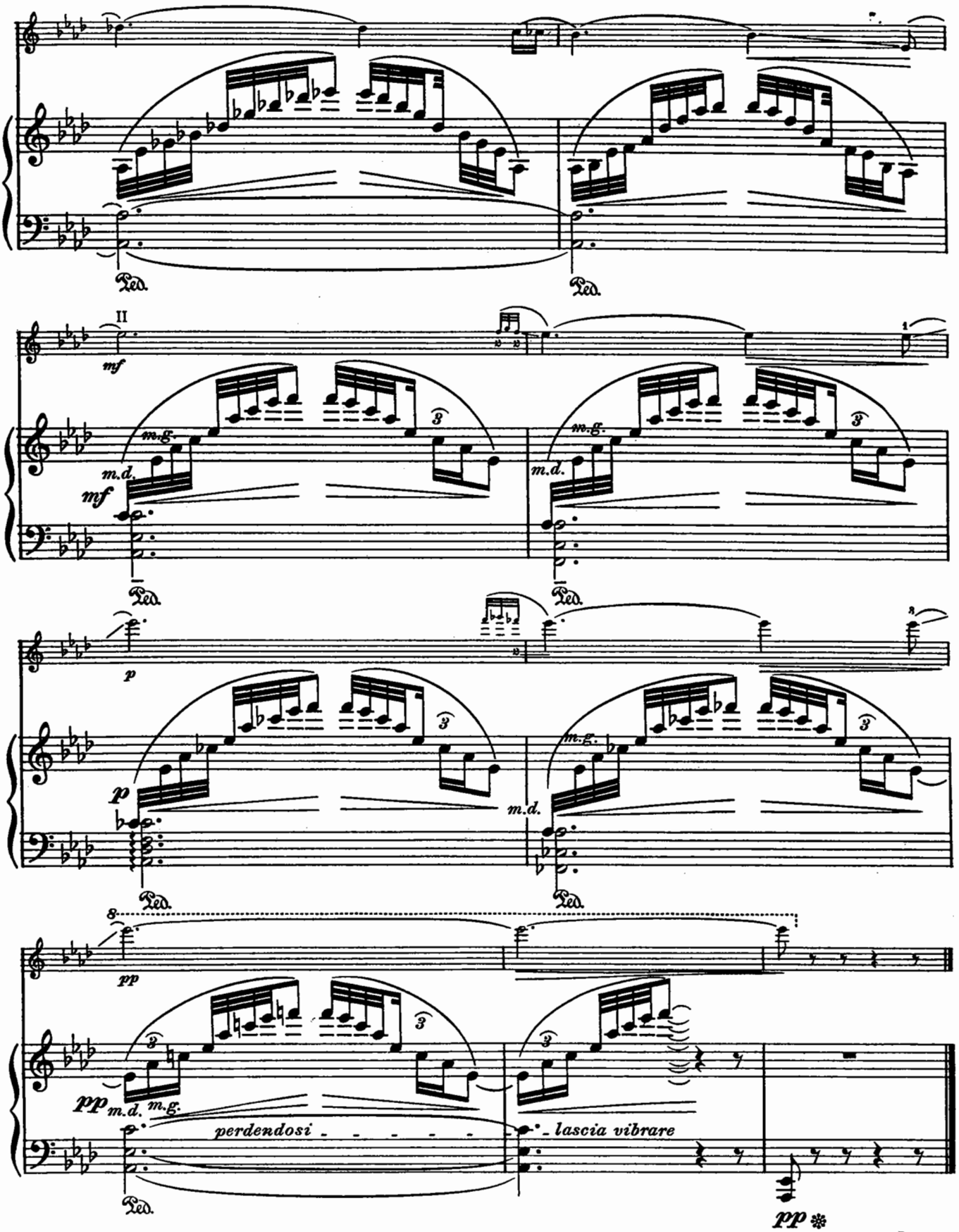

II
III
cresc.
p
molto espr.
Ped.

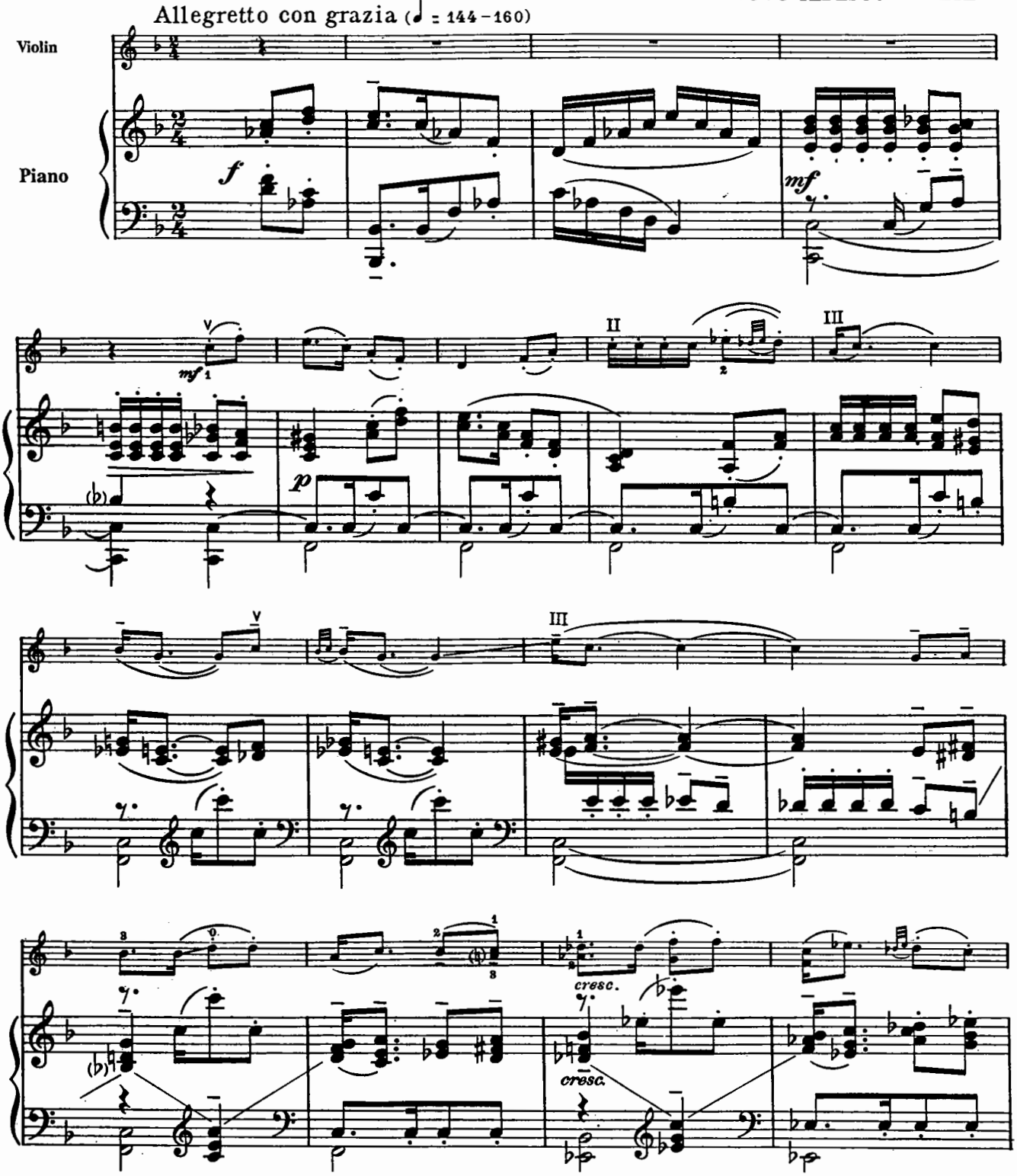

molto tratt.
dolce
molto tratt.
Ped.
Ped.
Ped.
III
a tempo
mf
a tempo
p
Ped.
Ped.
ten.
Ped.
Ped.
III
dolcissimo
pp
pp
Ped.



Rome
April 14. 1932

Tango*

CASTELNUOVO-TEDESCO-HEIFETZ**



*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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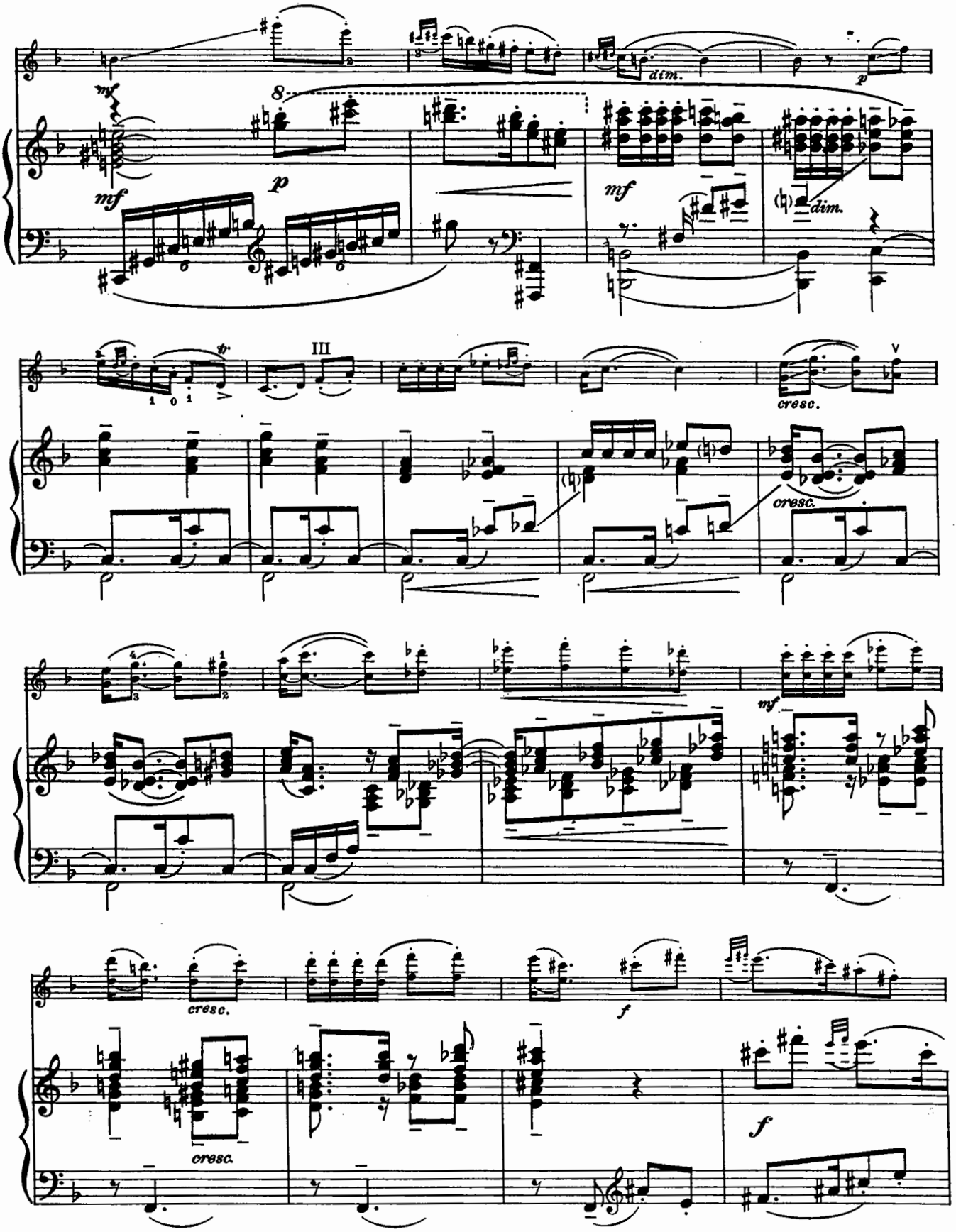
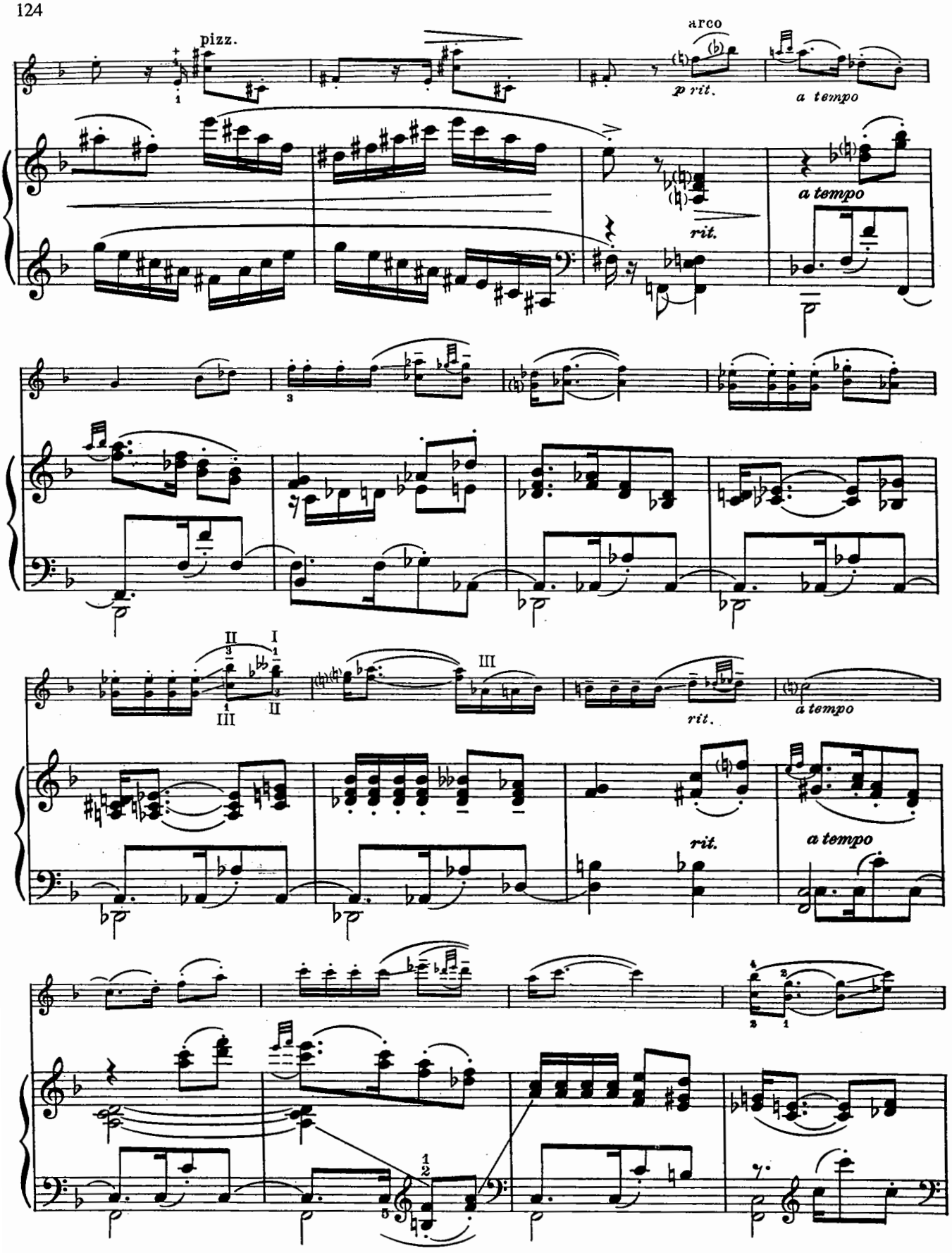
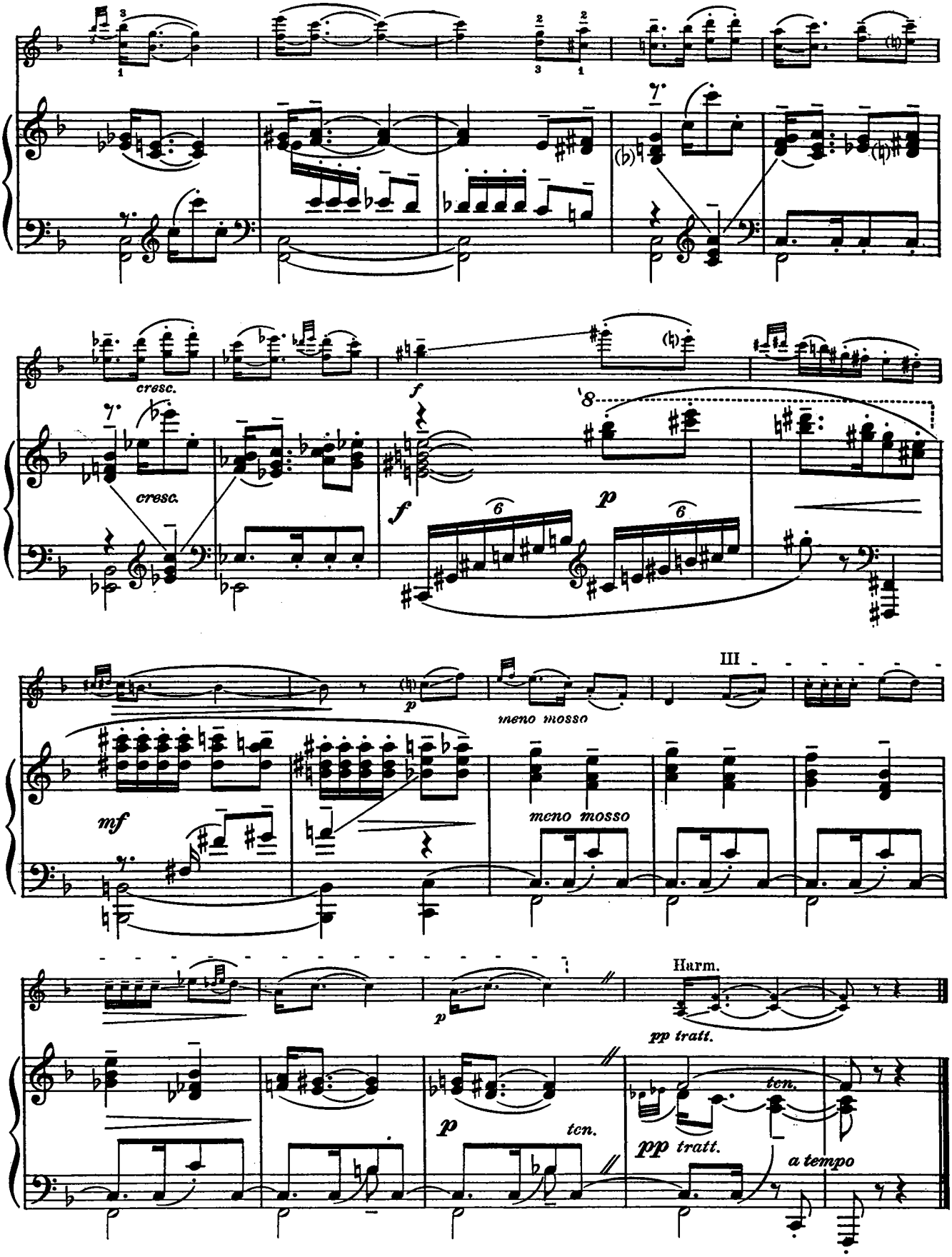

mf
8
p
dim.
III
cresc.
V
f


pizz.
arco
p rit.
a tempo
a tempo
rit.
II I
III II
III
rit.
a tempo
rit.
a tempo

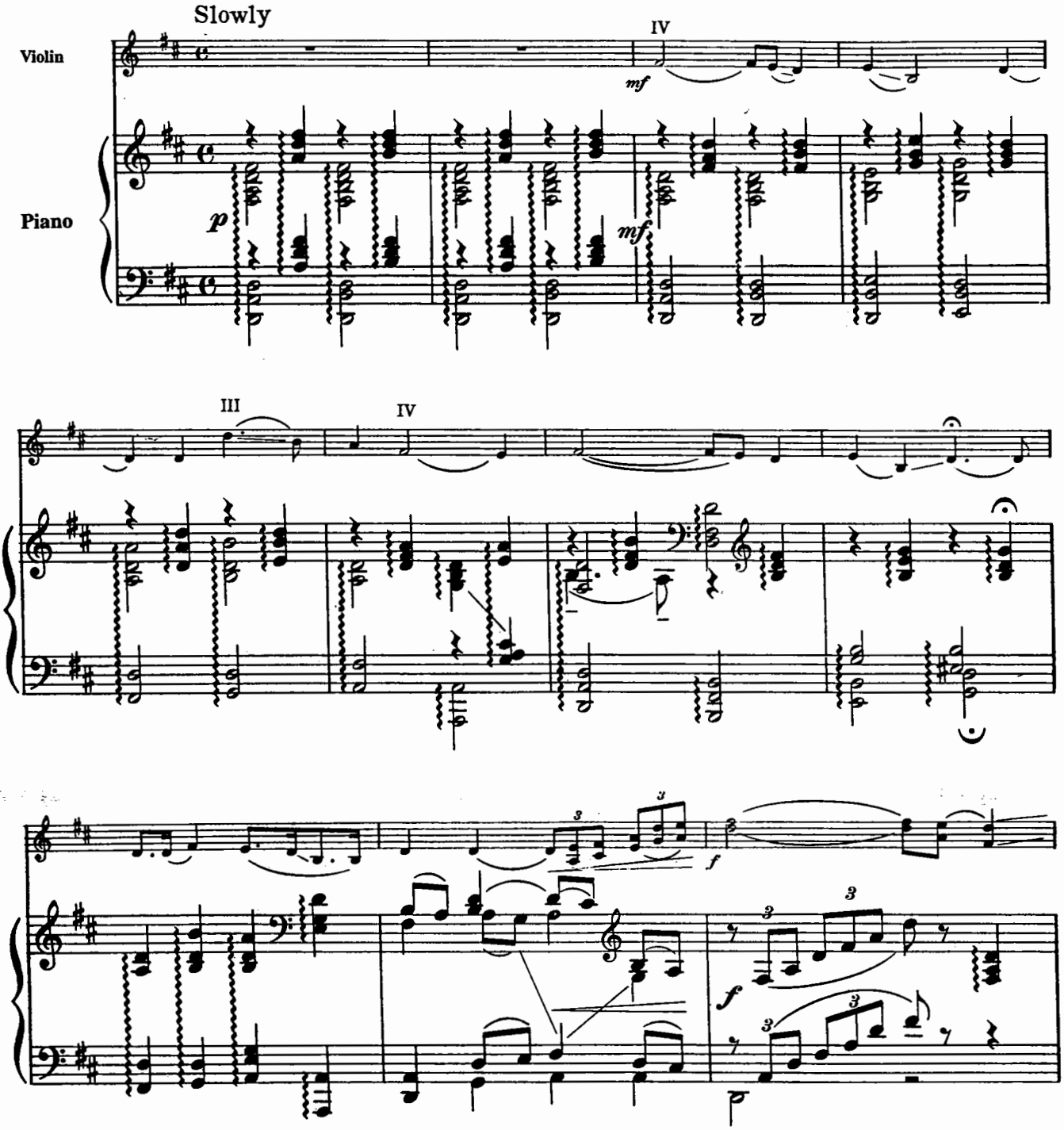


Cape Town, (S. Africa)
June 13, 1932

Deep River

(Traditional Negro)

Arranged by
JASCHA HEIFETZ



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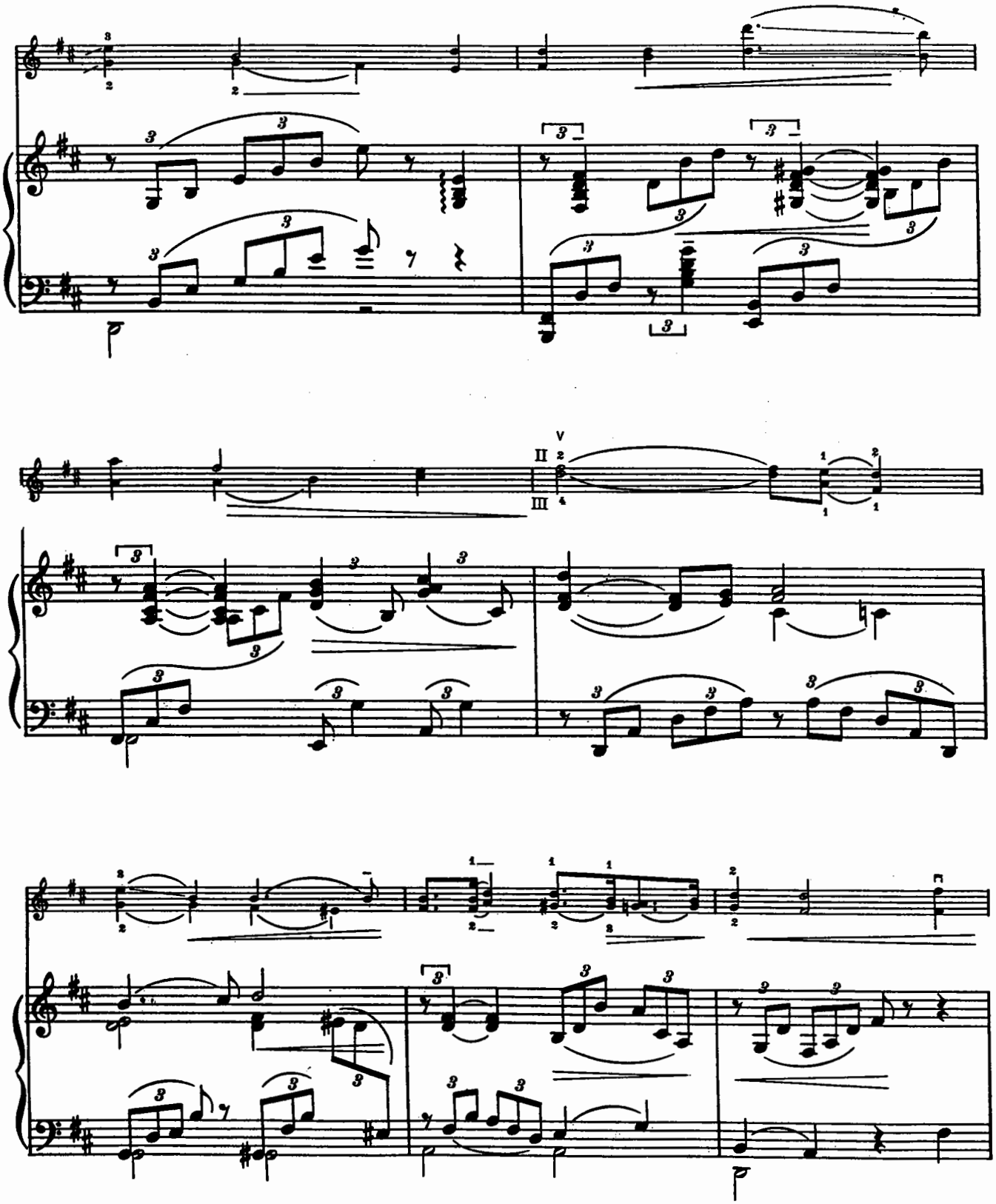

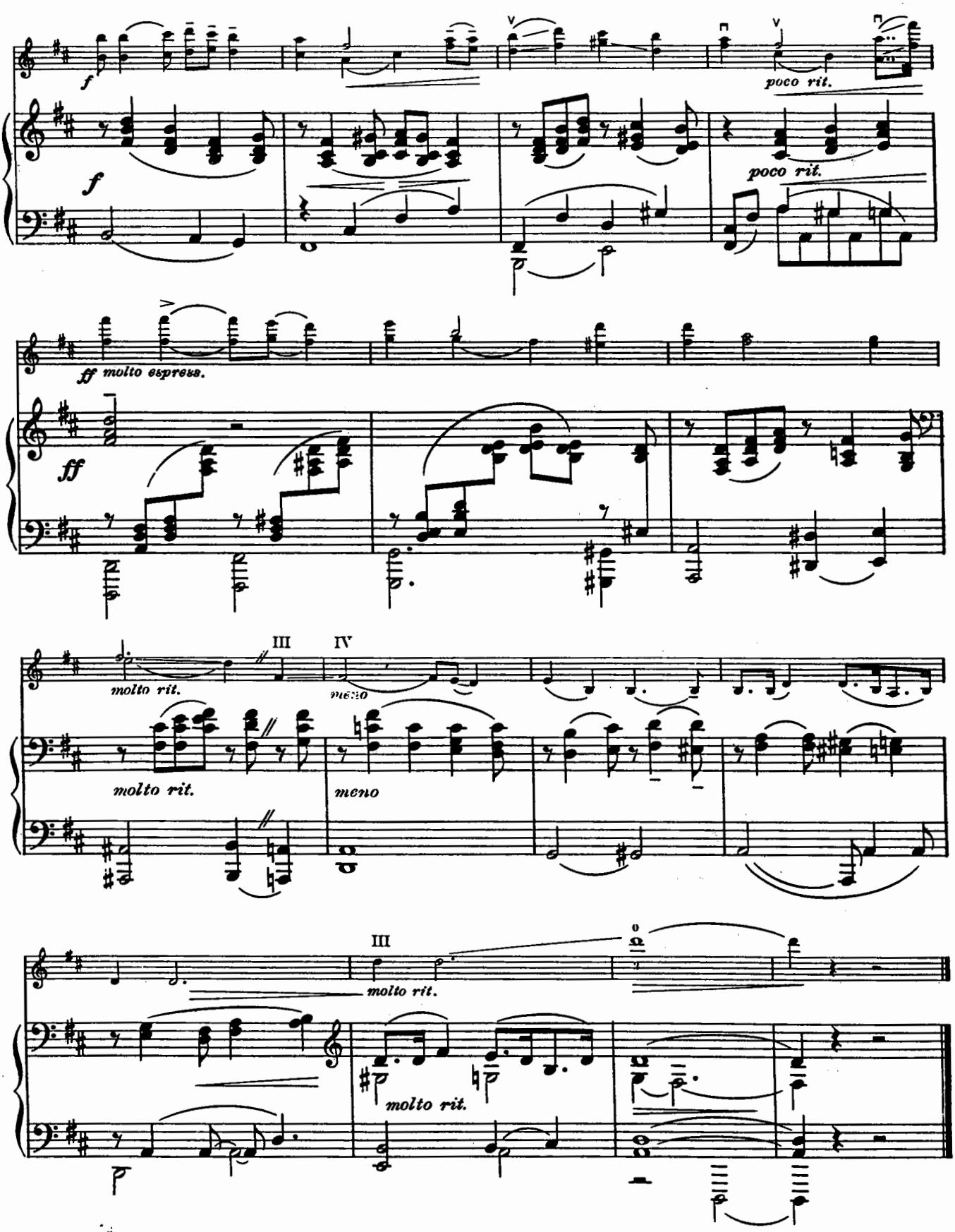

Boston, Mass.
Nov. 7, 1938

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VIOLIN

William Molina
Violoncellista

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Foreword by Itzhak Perlman

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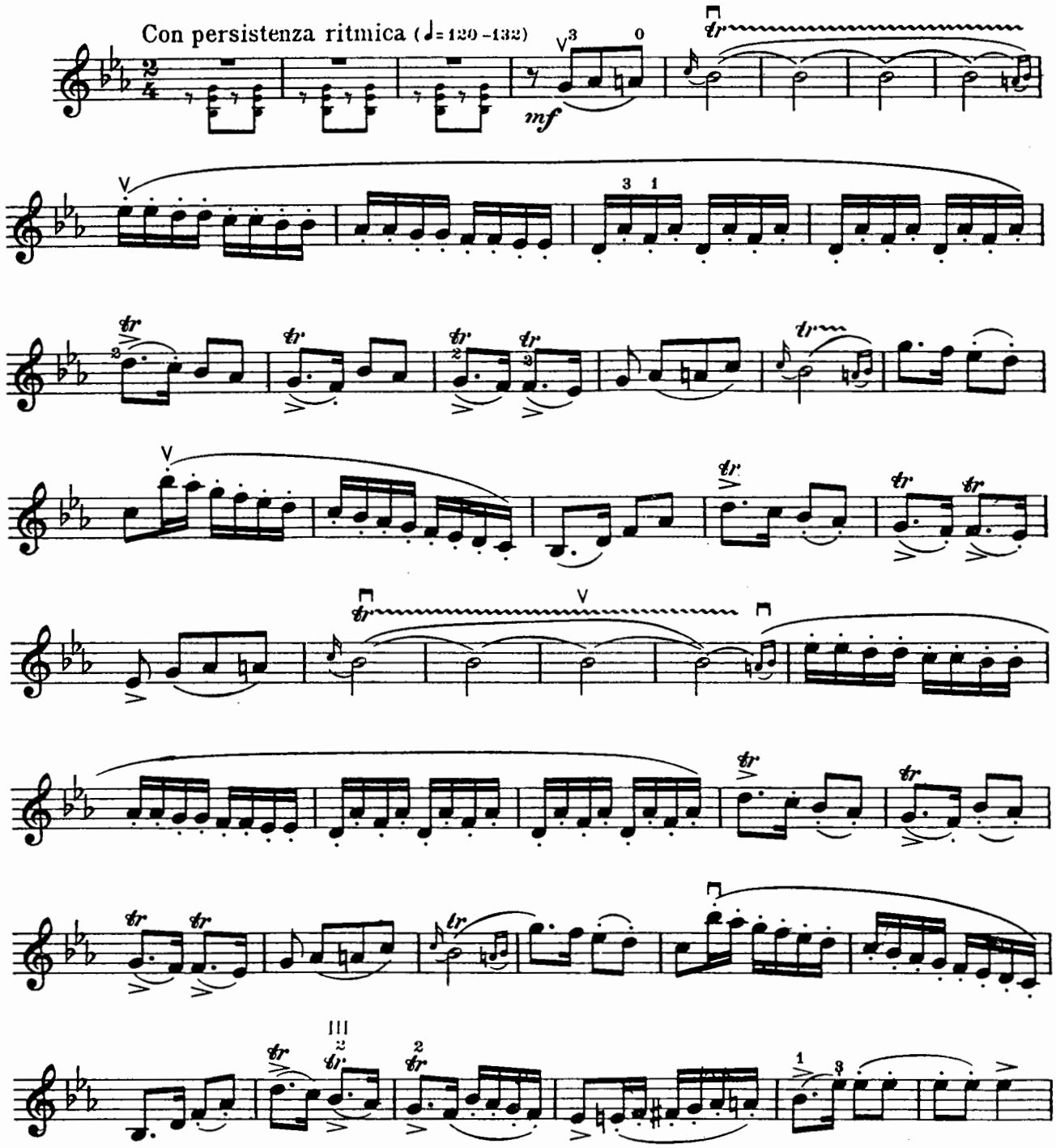
Hora Staccato

(ROUMANIAN)*

DINICU - HEIFETZ**



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

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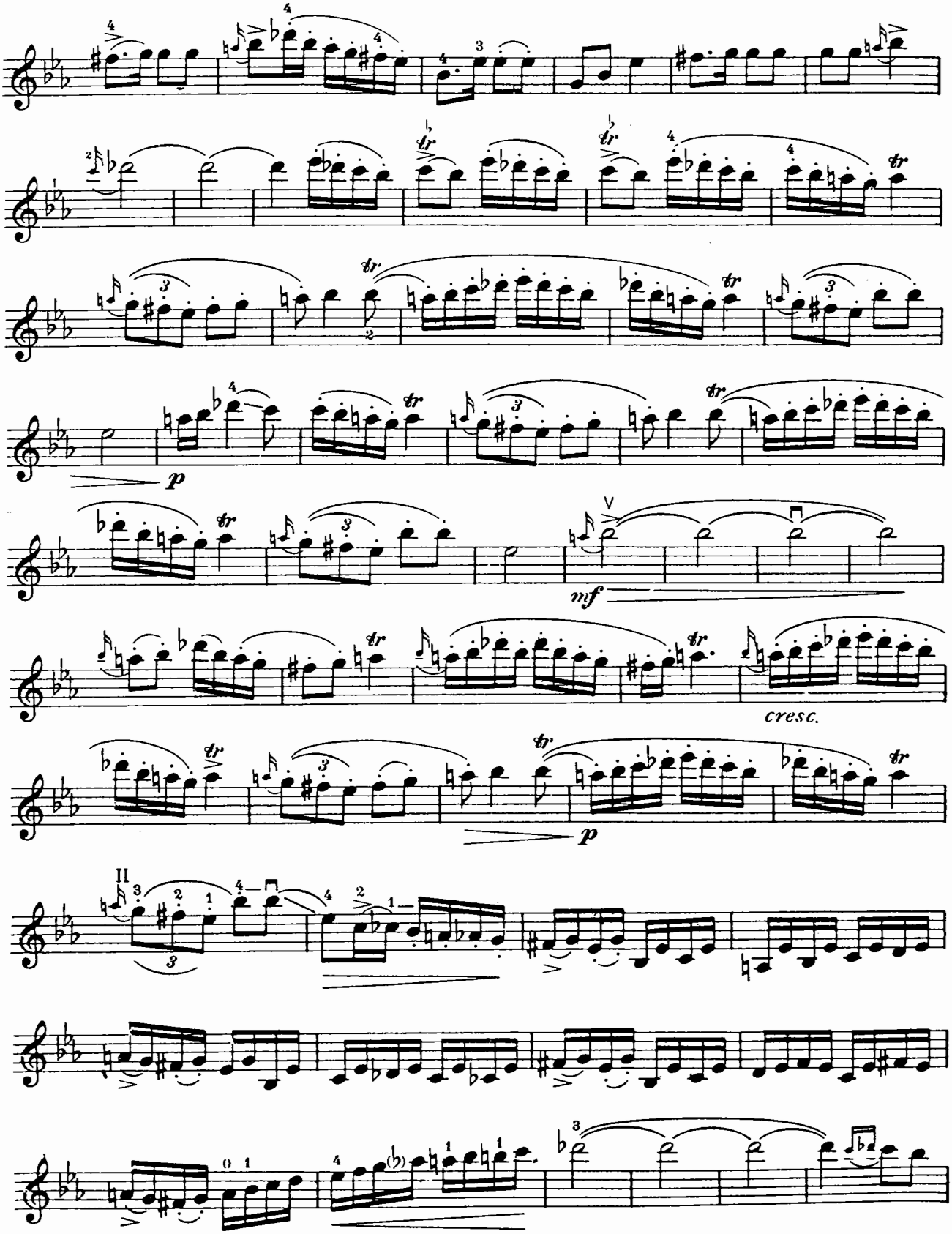
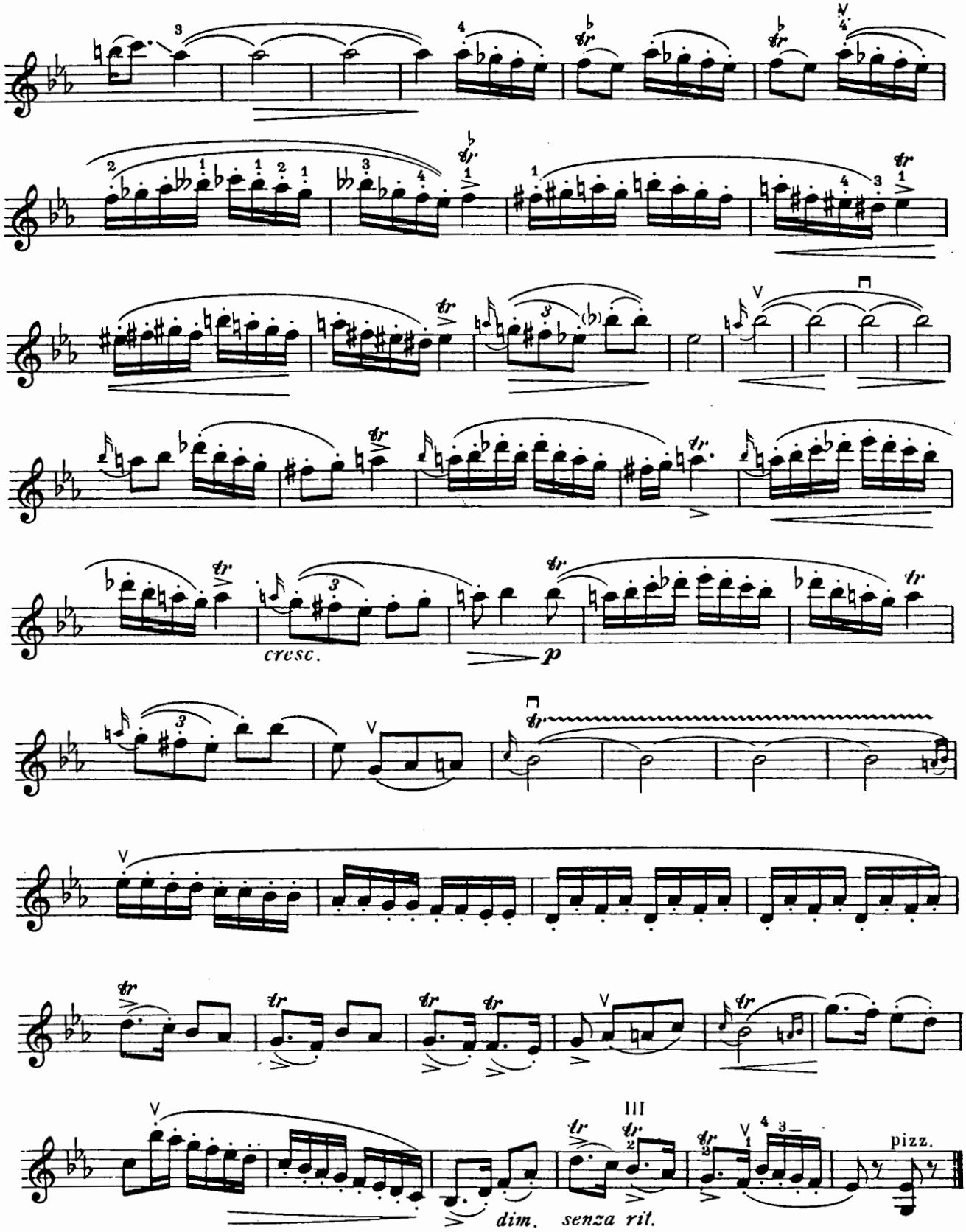
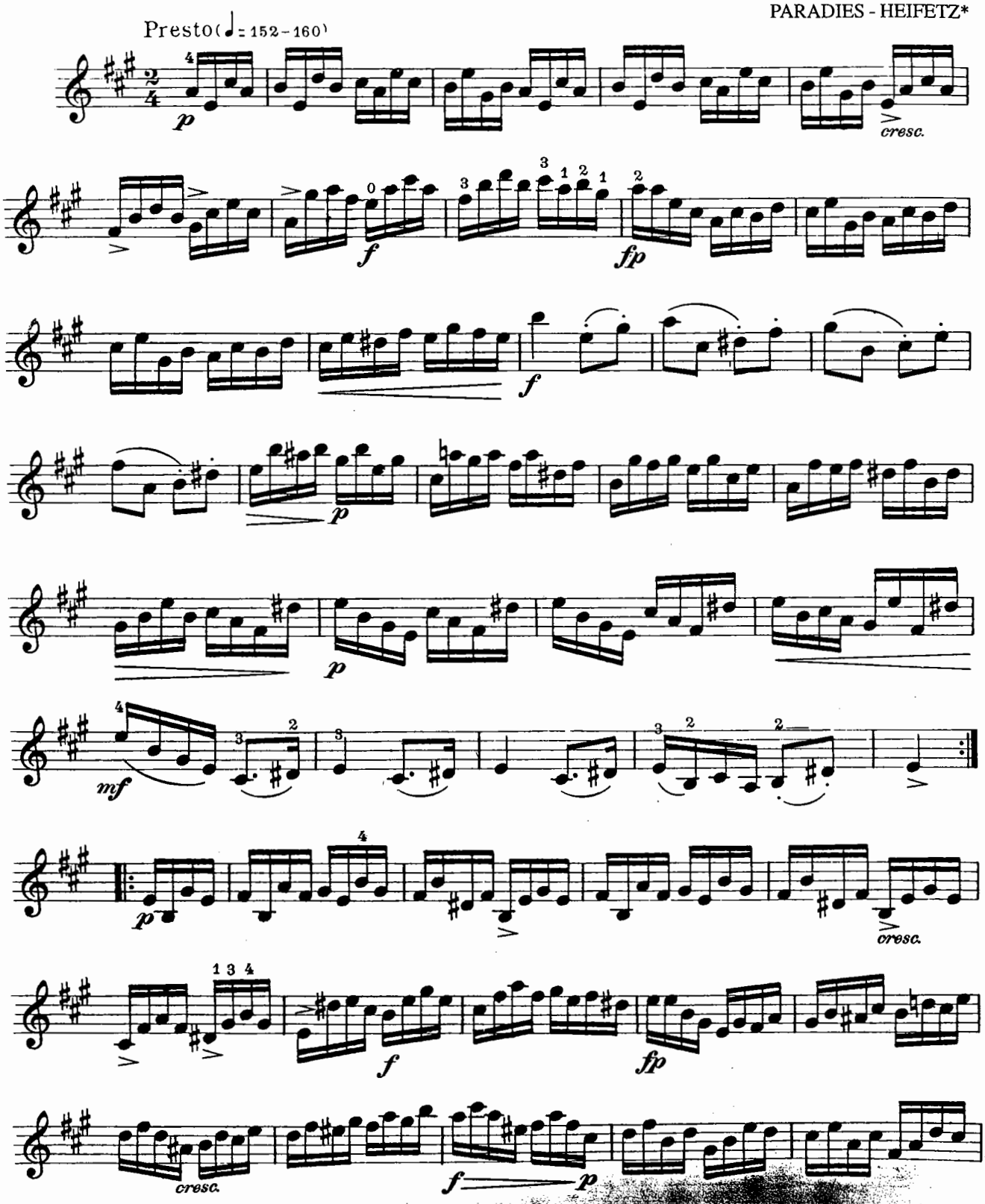

p
mf
cresc.
p



New York,
Dec. 1929

Toccata

PARADIES - HEIFETZ*



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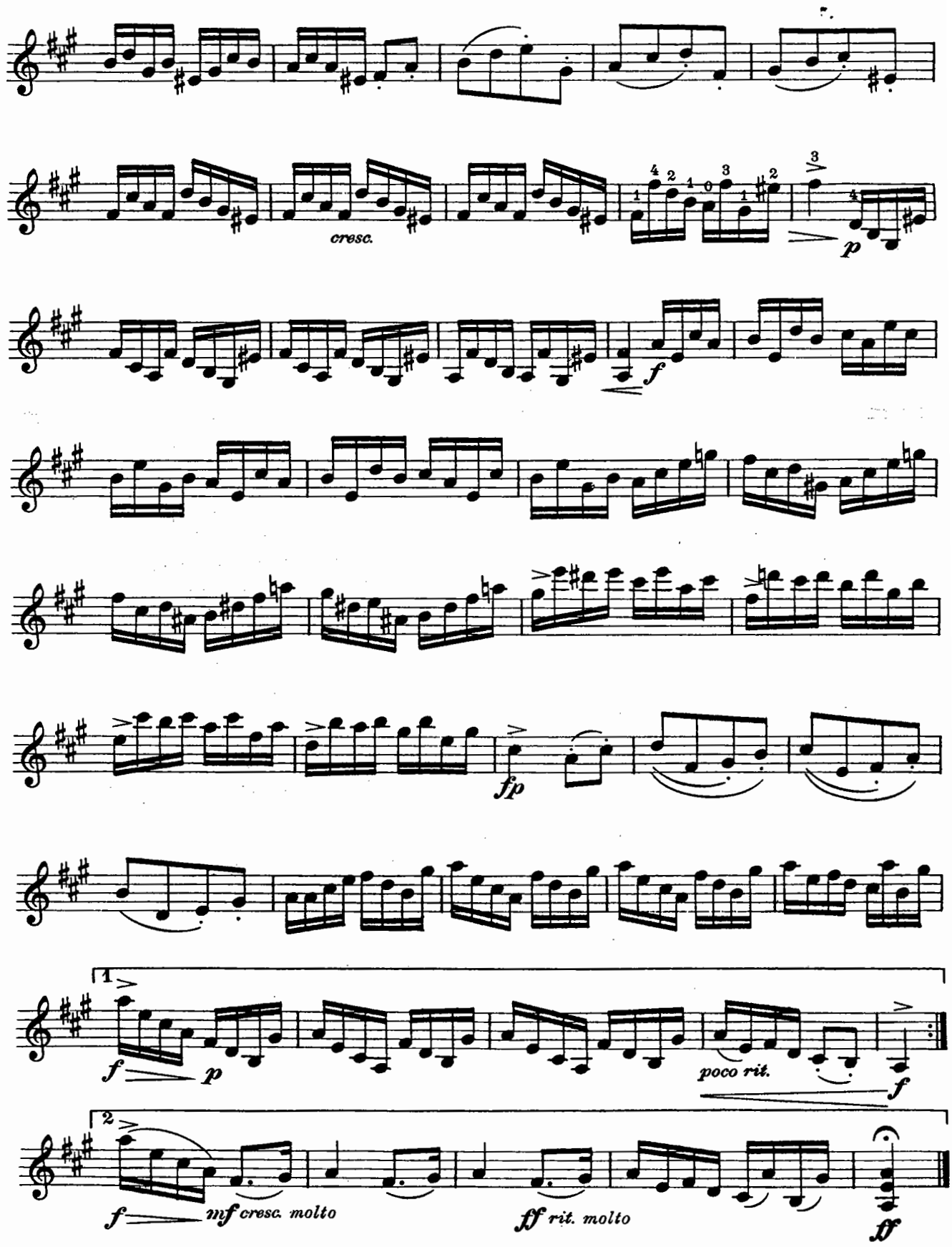
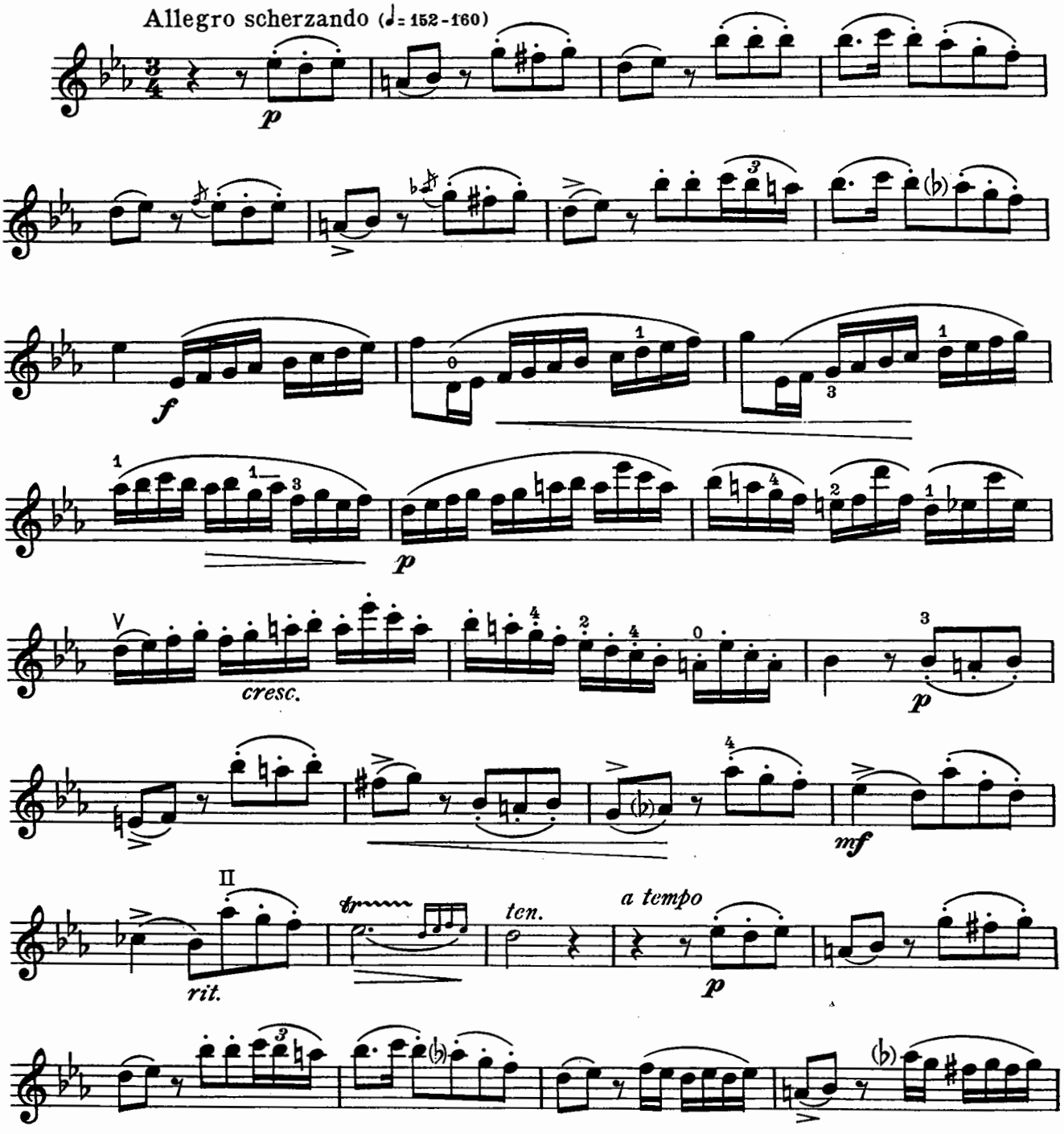


Roanoke, Va.
Nov. 1, 1937

Rondo

in E-flat major

HUMMEL - HEIFETZ*



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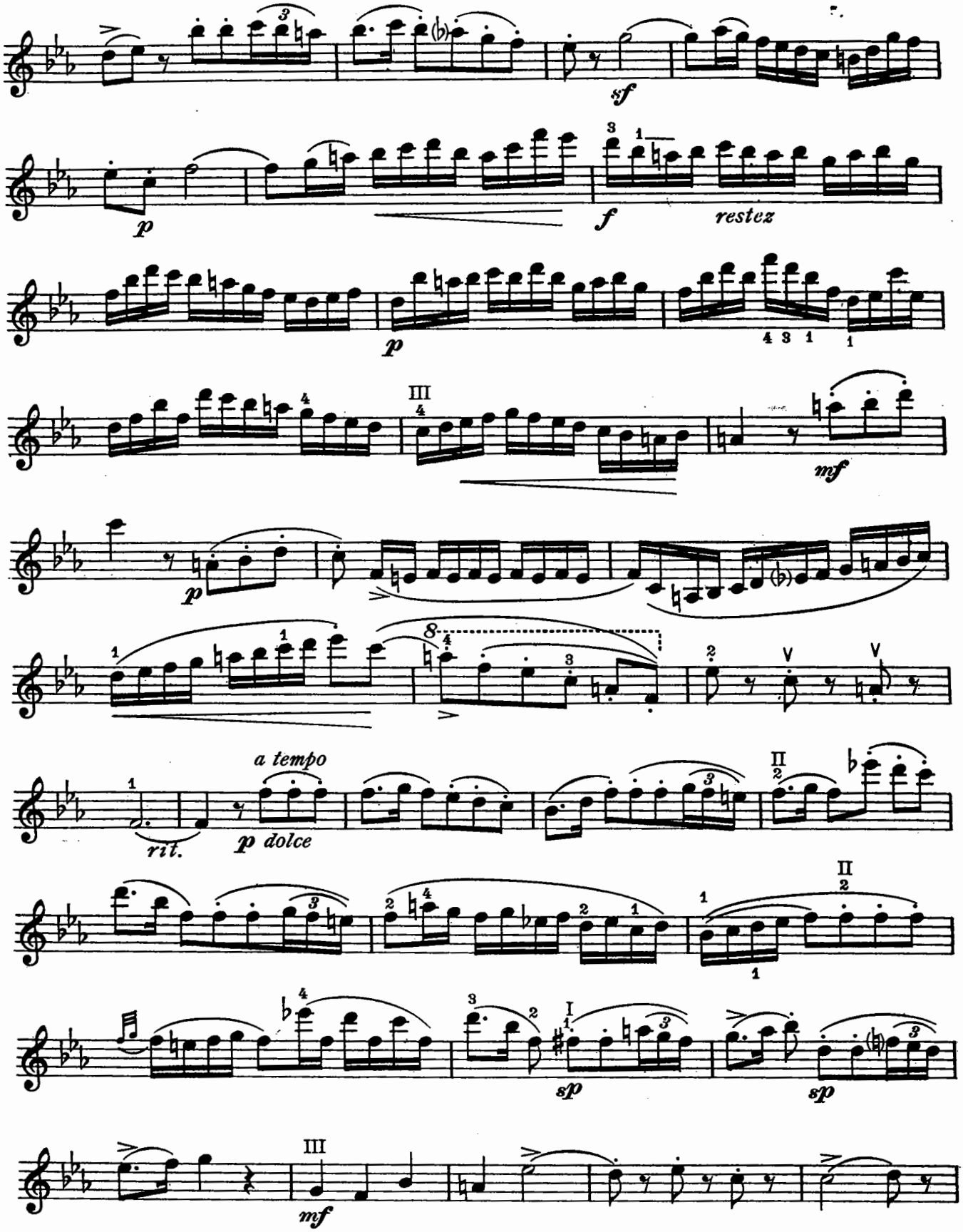
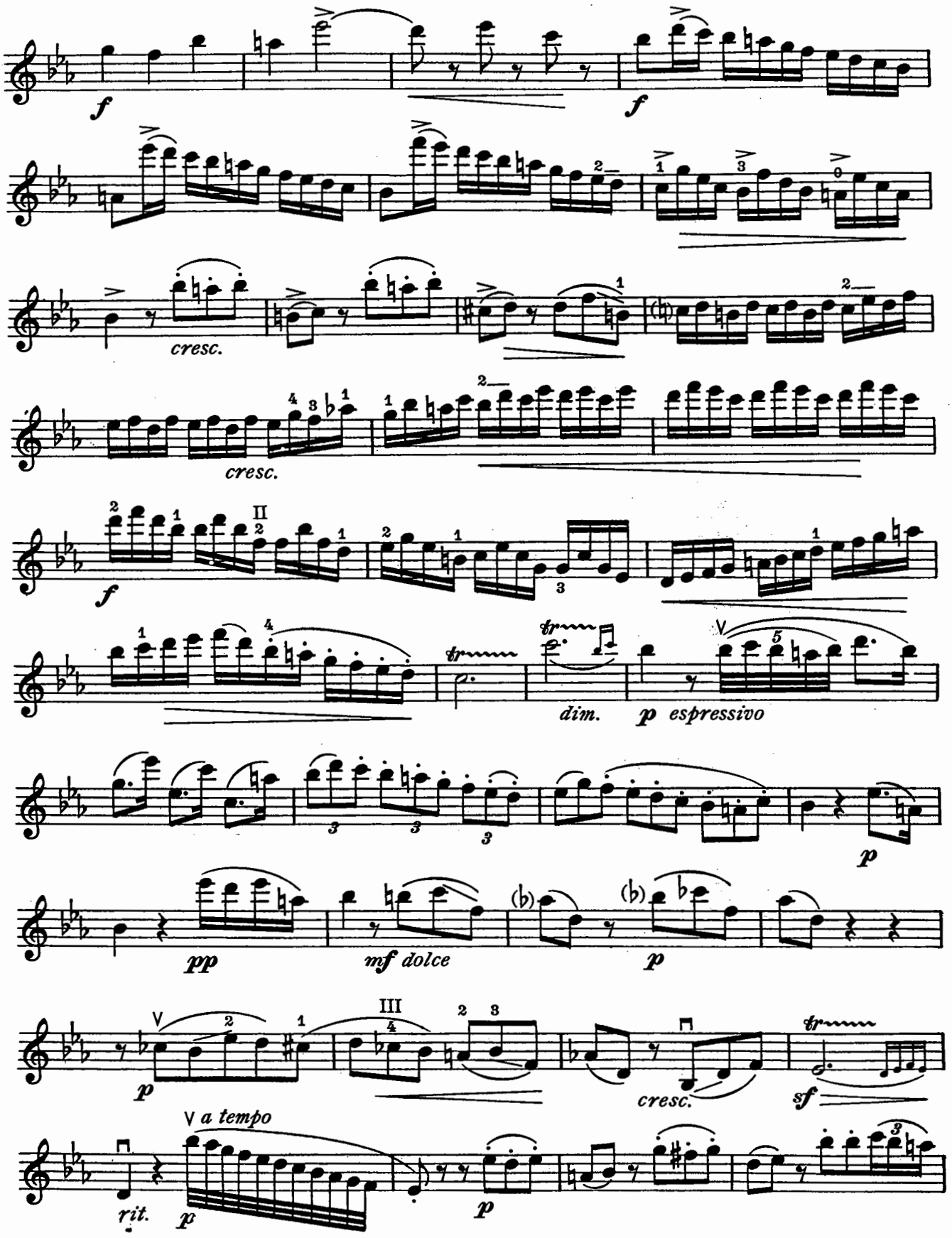
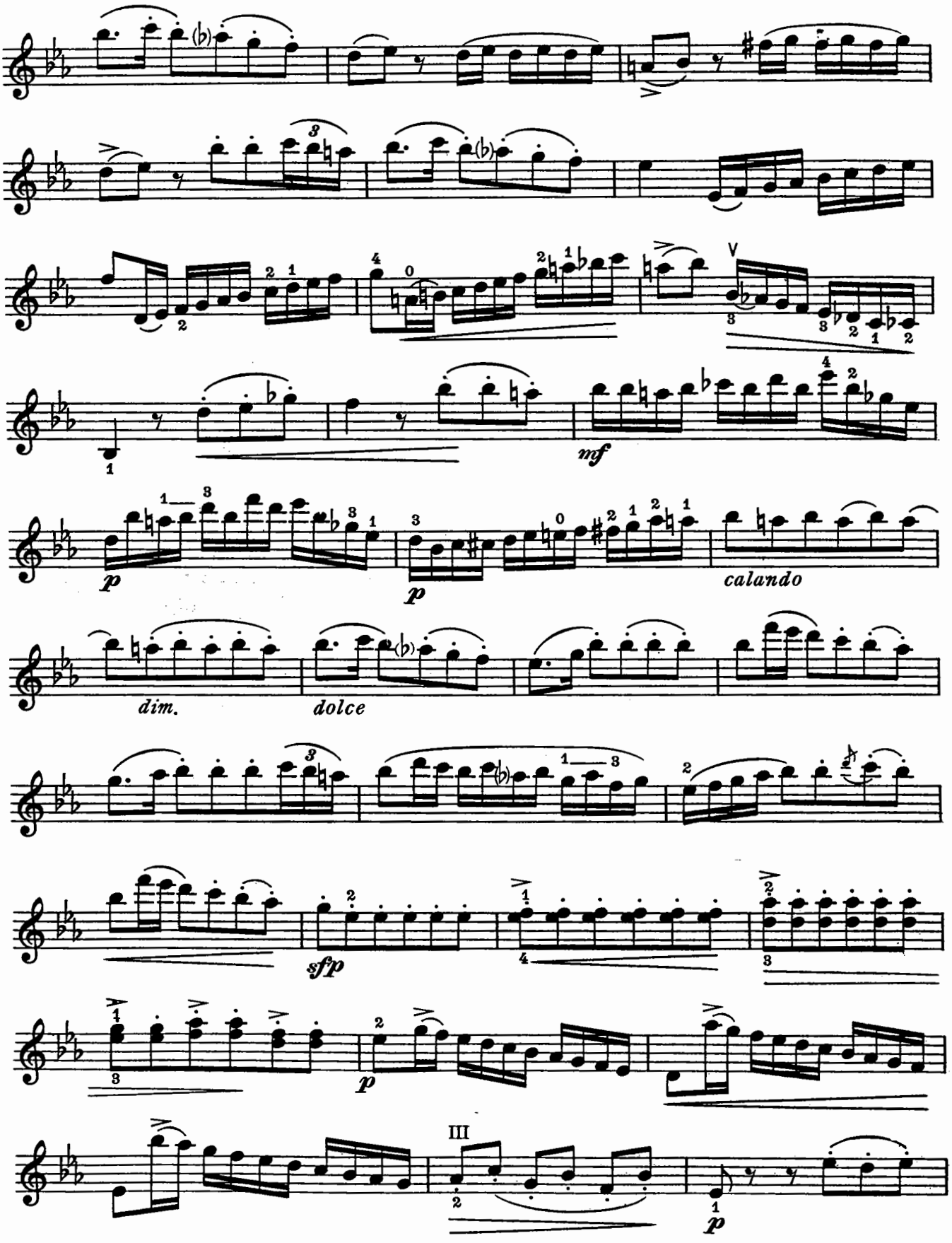
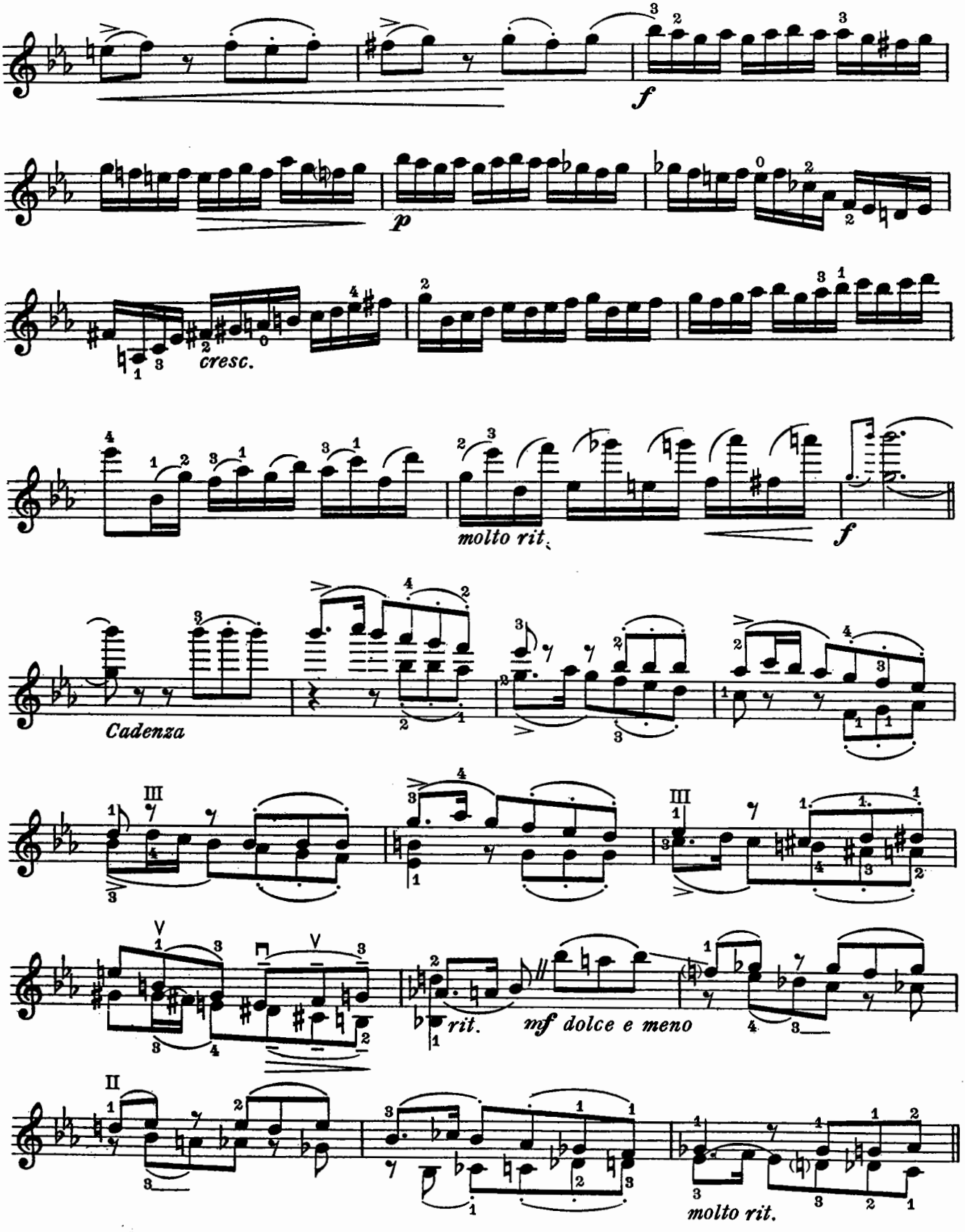
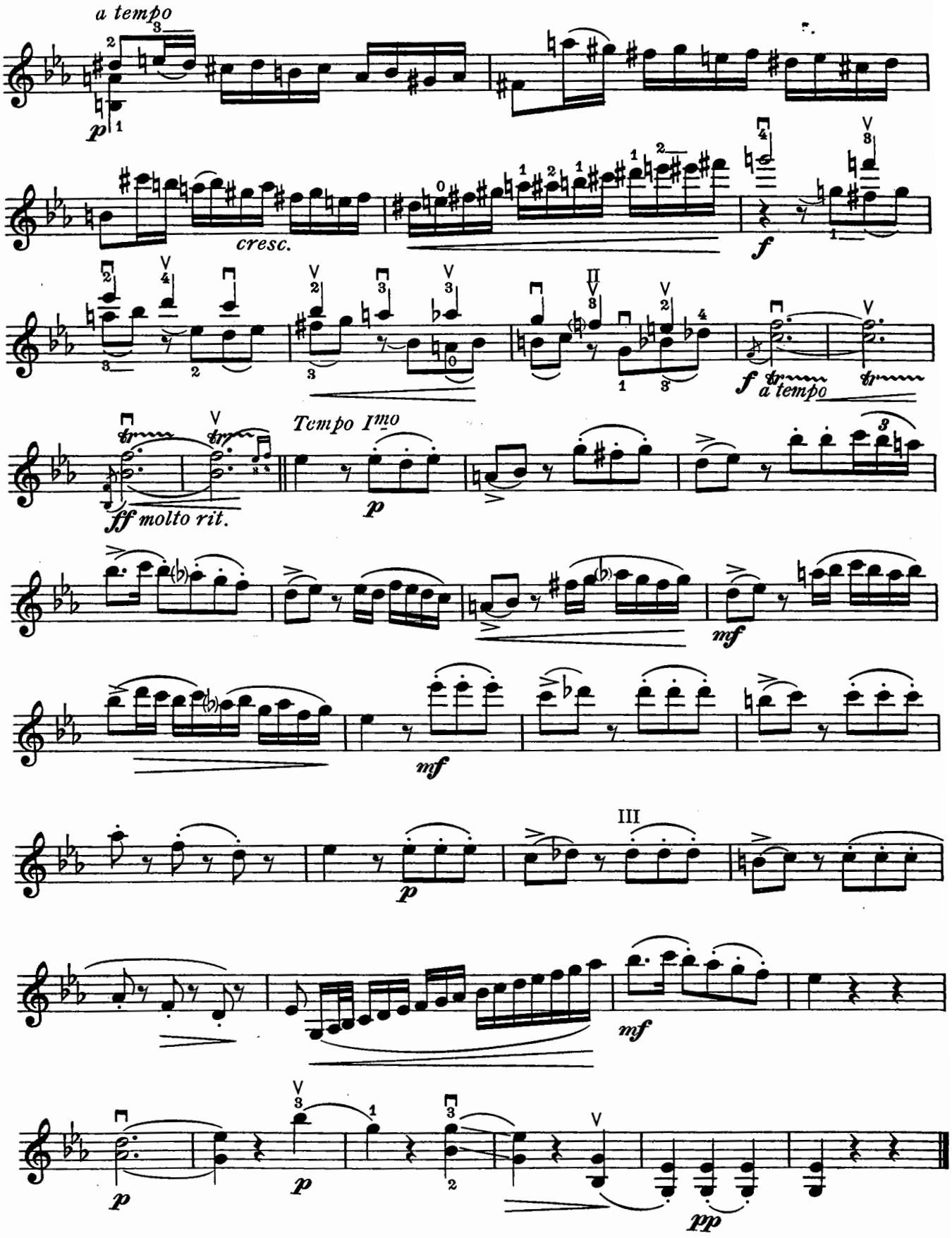

sf
p
f
restez
p
mf
p
rit.
a tempo
p dolce
sp
sp
mf


f
f
cresc.
cresc.
f
dim.
p espressivo
p
pp
mf dolce
p
p
cresc.
sf
a tempo
rit.
p
p


mf
p
p
calando
dim.
dolce
sfp
p
III
p


f
p
cresc.
molto rit.
f
Cadenza
III
III
V
V
rit.
mf dolce e meno
II
molto rit.



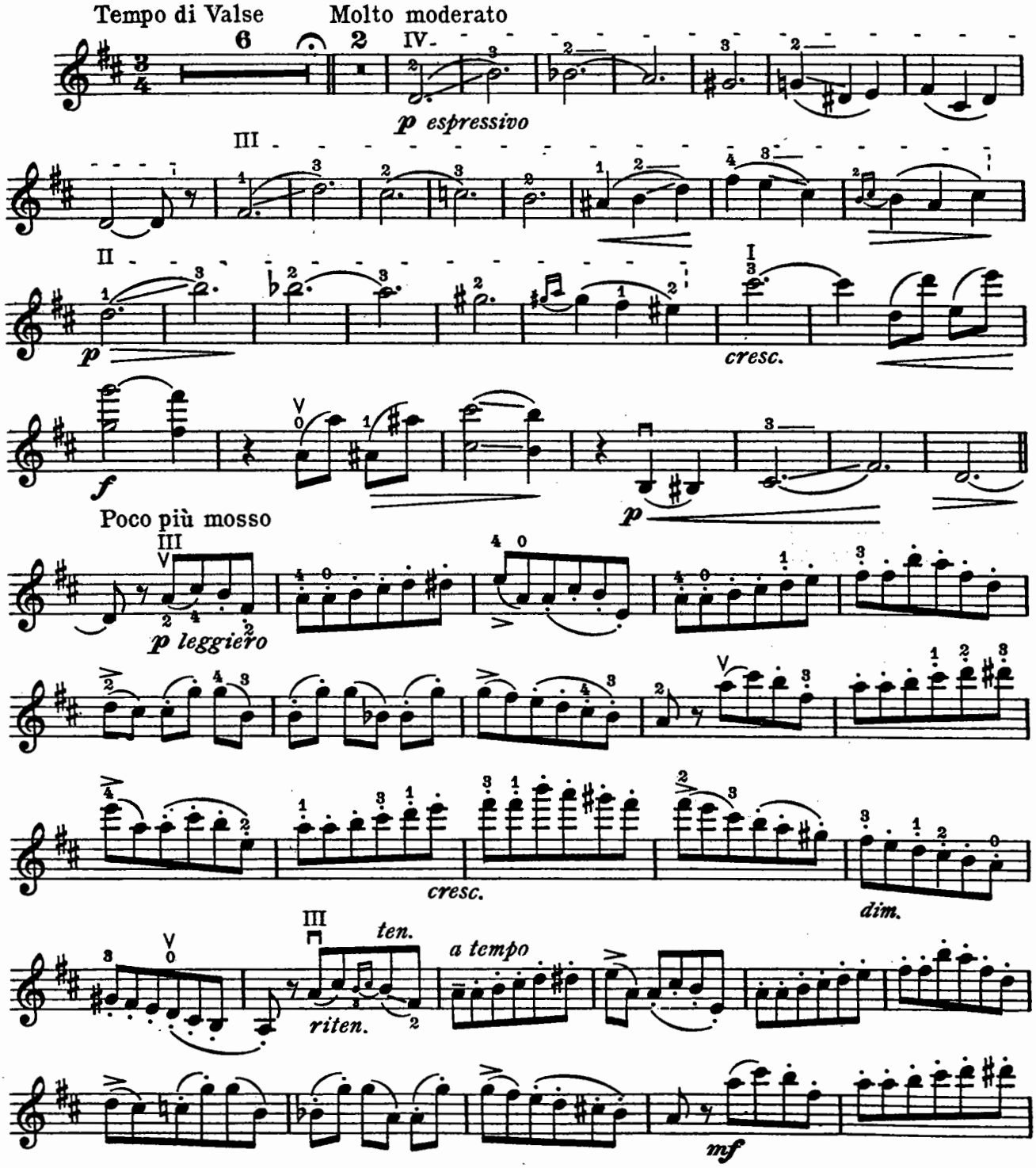
January, 1931

Valse Bluette

(Air de Ballet)

Transcribed and Edited by
*JASCHA HEIFETZ**

RICHARD DRIGO



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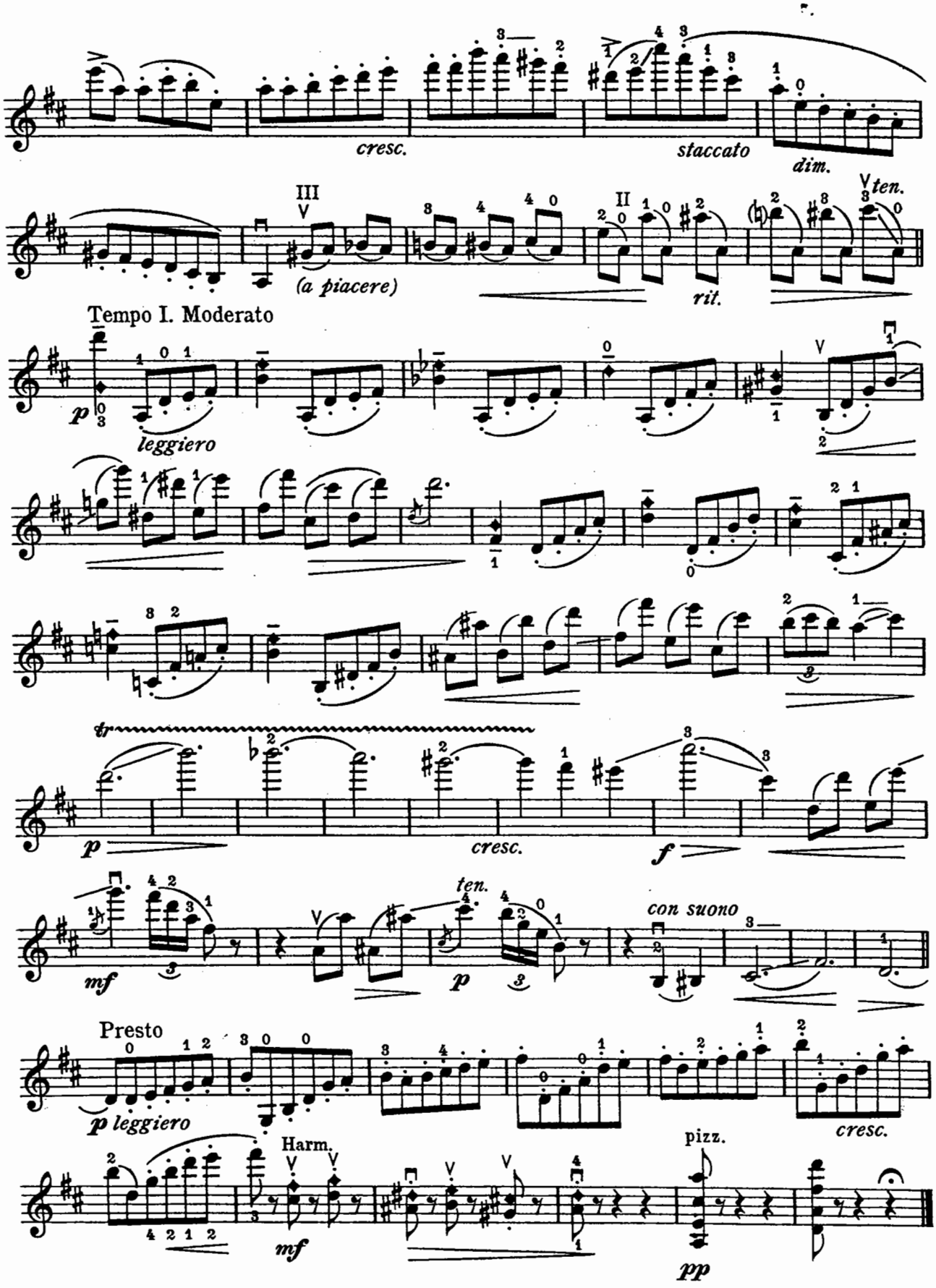
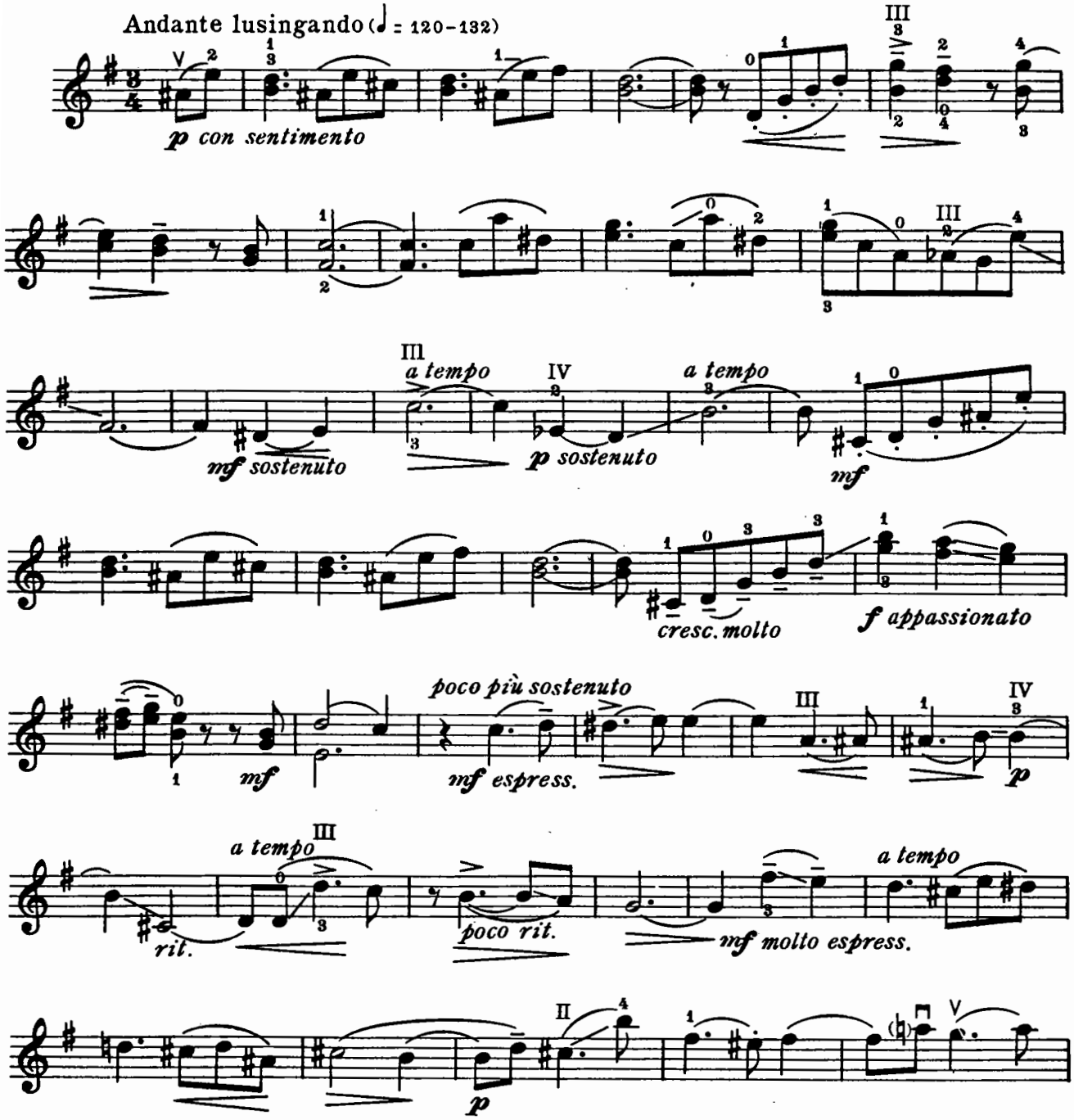

cresc.
staccato
dim.
III
(a piacere)
II
rit.
ten.
Tempo I. Moderato
leggiero
cresc.
ten.
con suono
Presto
p leggiero
Harm.
pizz.
cresc.

Alt-Wien

GODOWSKY - HEIFETZ*



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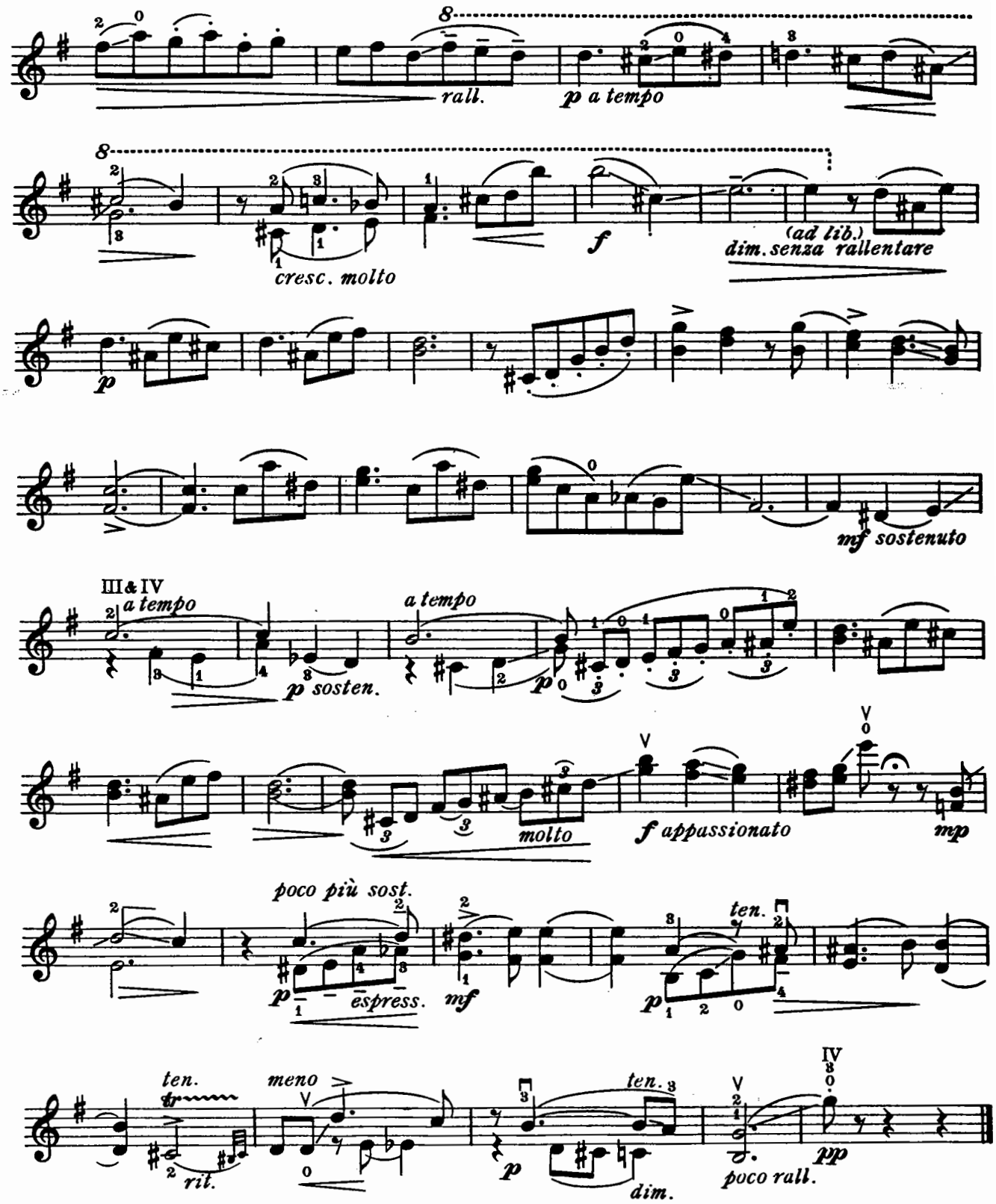
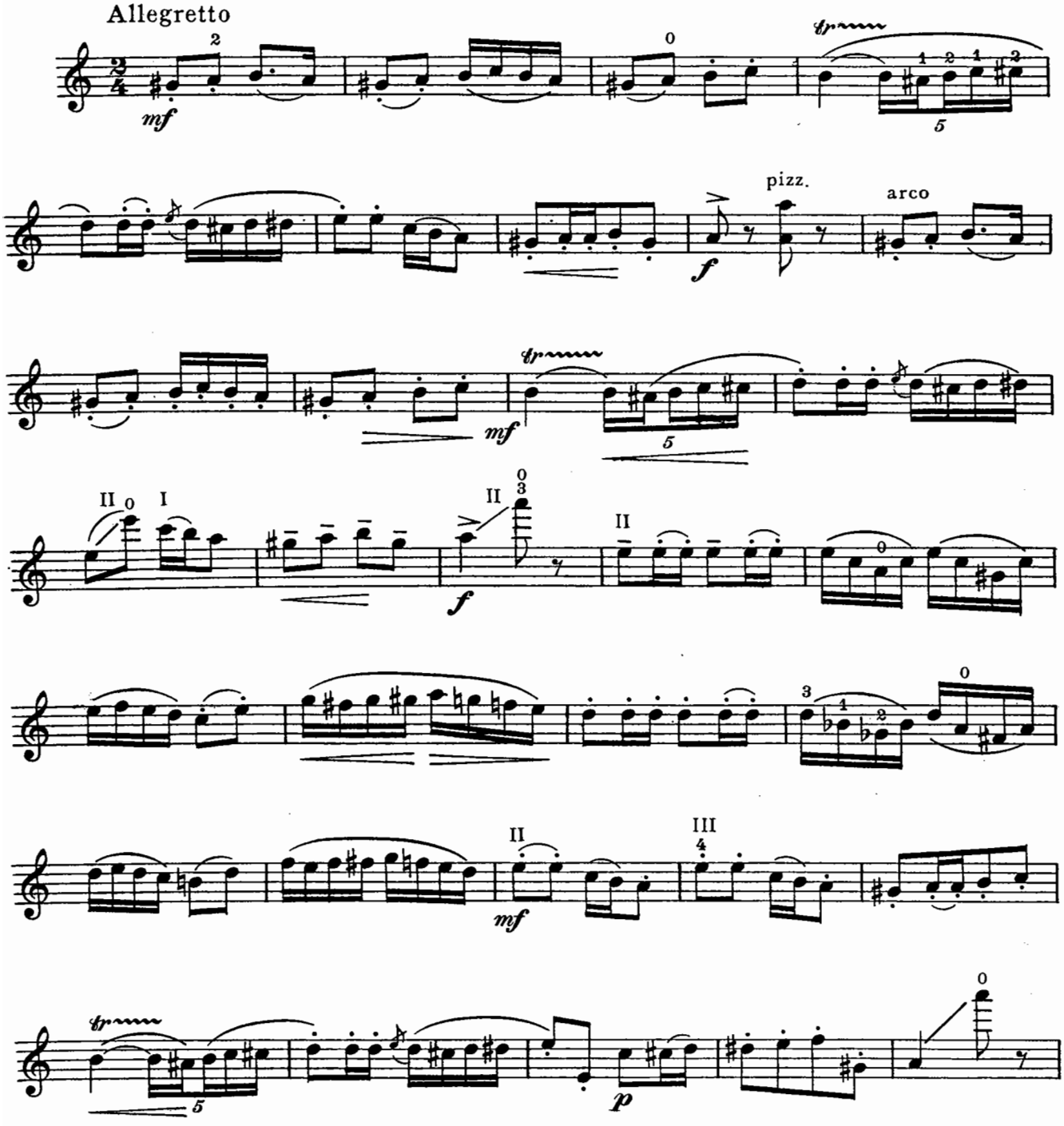

rall.
p a tempo
cresc. molto
f
(ad lib.)
dim. senza rallentare
p
mf sostenuto
III & IV
a tempo
p sosten.
a tempo
p
molto
f appassionato
mp
poco più sost.
p
espress.
mf
ten.
p
ten.
meno
rit.
p
dim.
ten.
poco rall.
pp

Dance

(No. 4)

KREIN - HEIFETZ*



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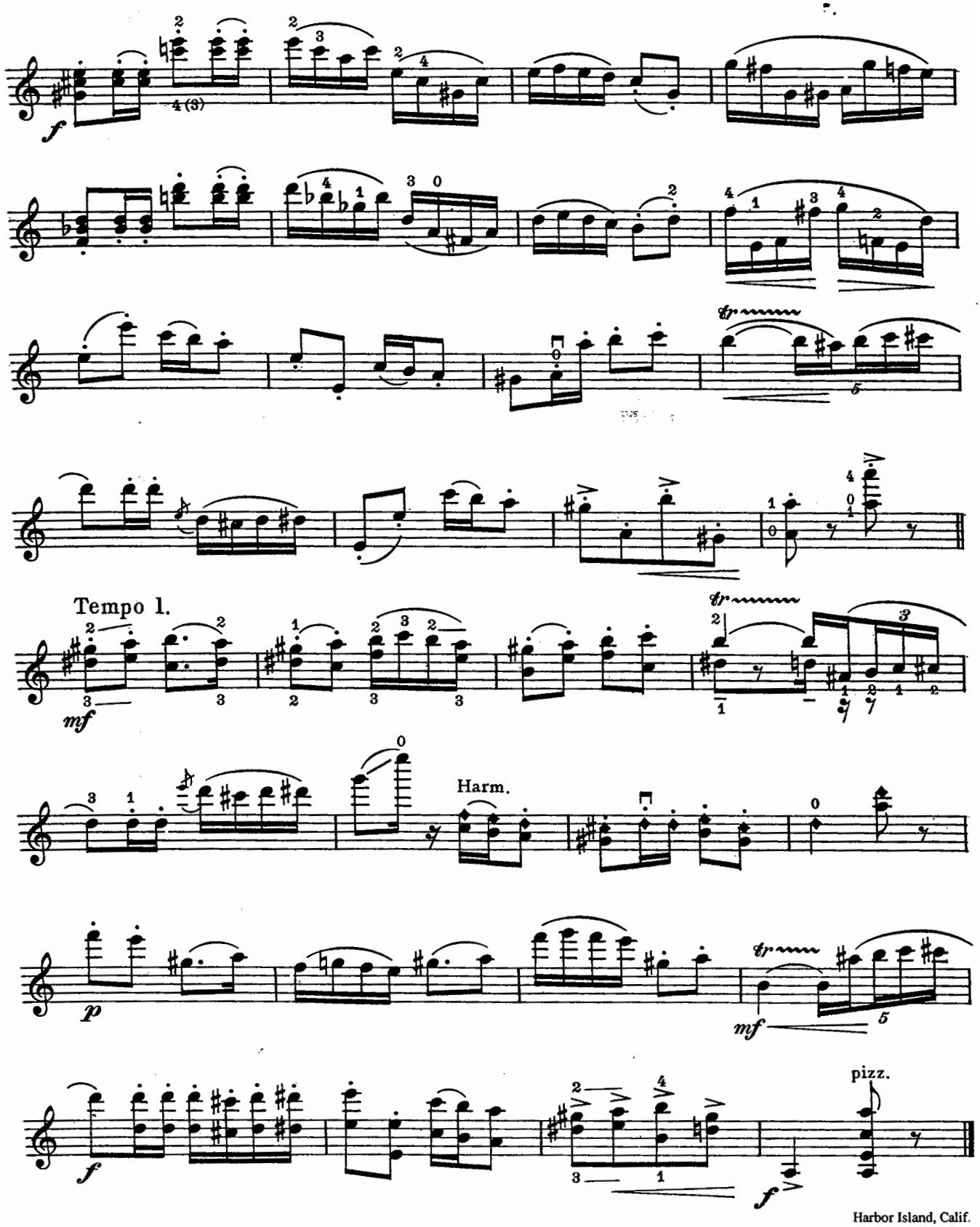
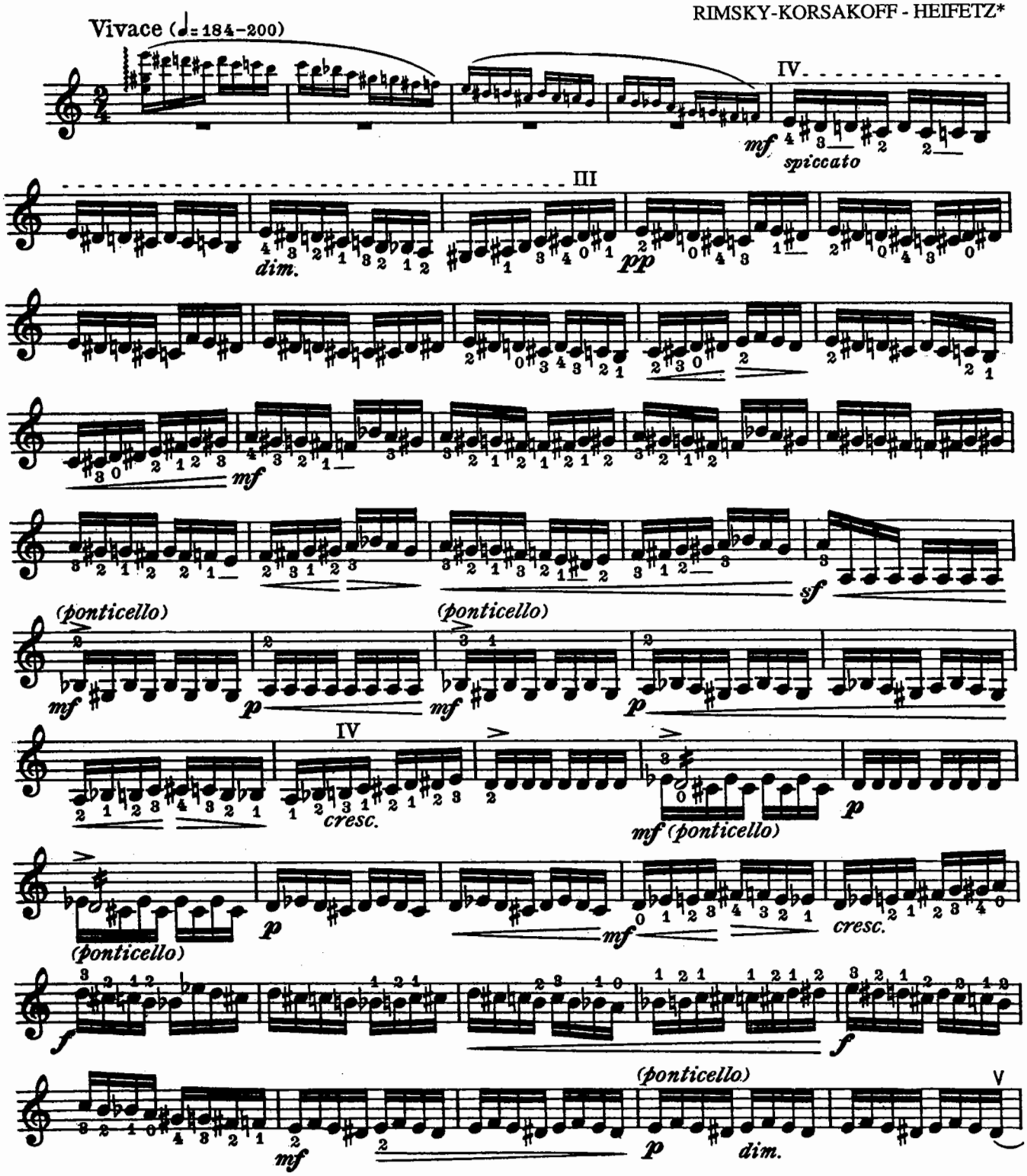


Harbor Island, Calif.
Nov. 1, 1941

The Bumble-Bee

from the Opera *The Legend of Tsar Saltan*

RIMSKY-KORSAKOFF - HEIFETZ*



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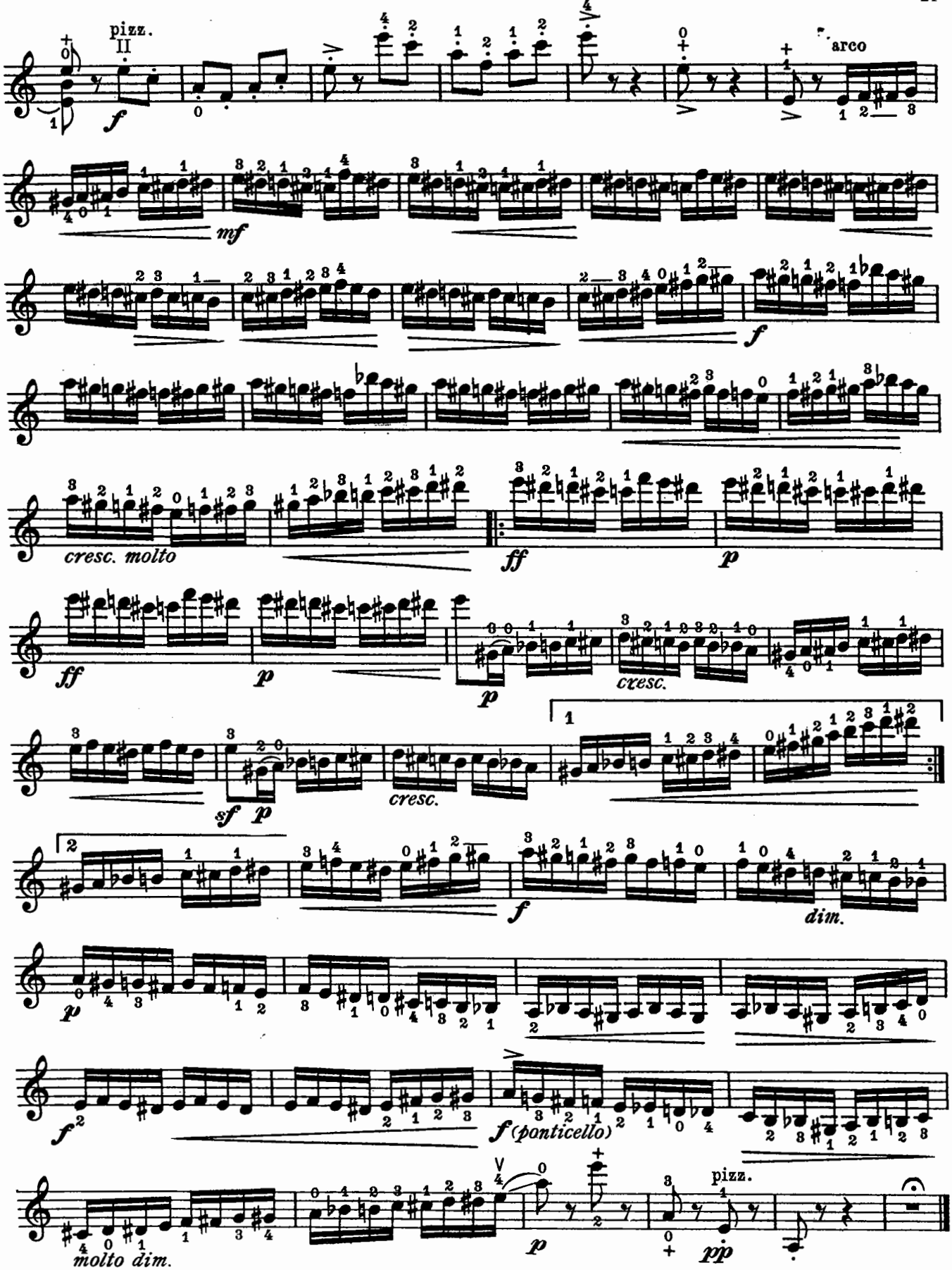
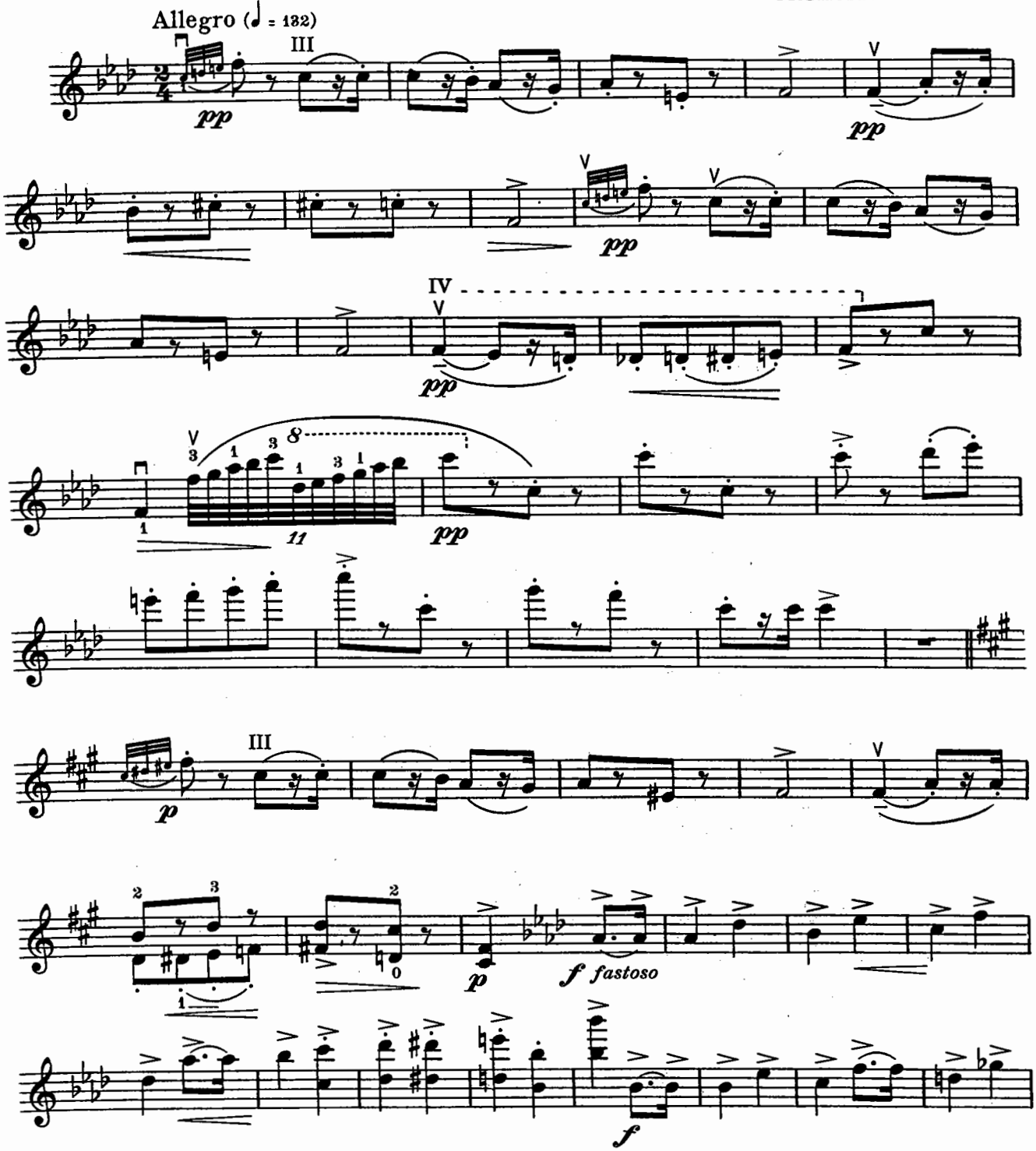

pizz.
II
f
arco
mf
f
cresc. molto
ff
p
ff
p
p
cresc.
cresc.
sf
p
1
2
f
dim.
p
f2
f (ponticello)
molto dim.
p
pizz.
pp

March

Op. 12, No. 1

from the Opera *Love for Three Oranges*

PROKOFIEFF - HEIFETZ*



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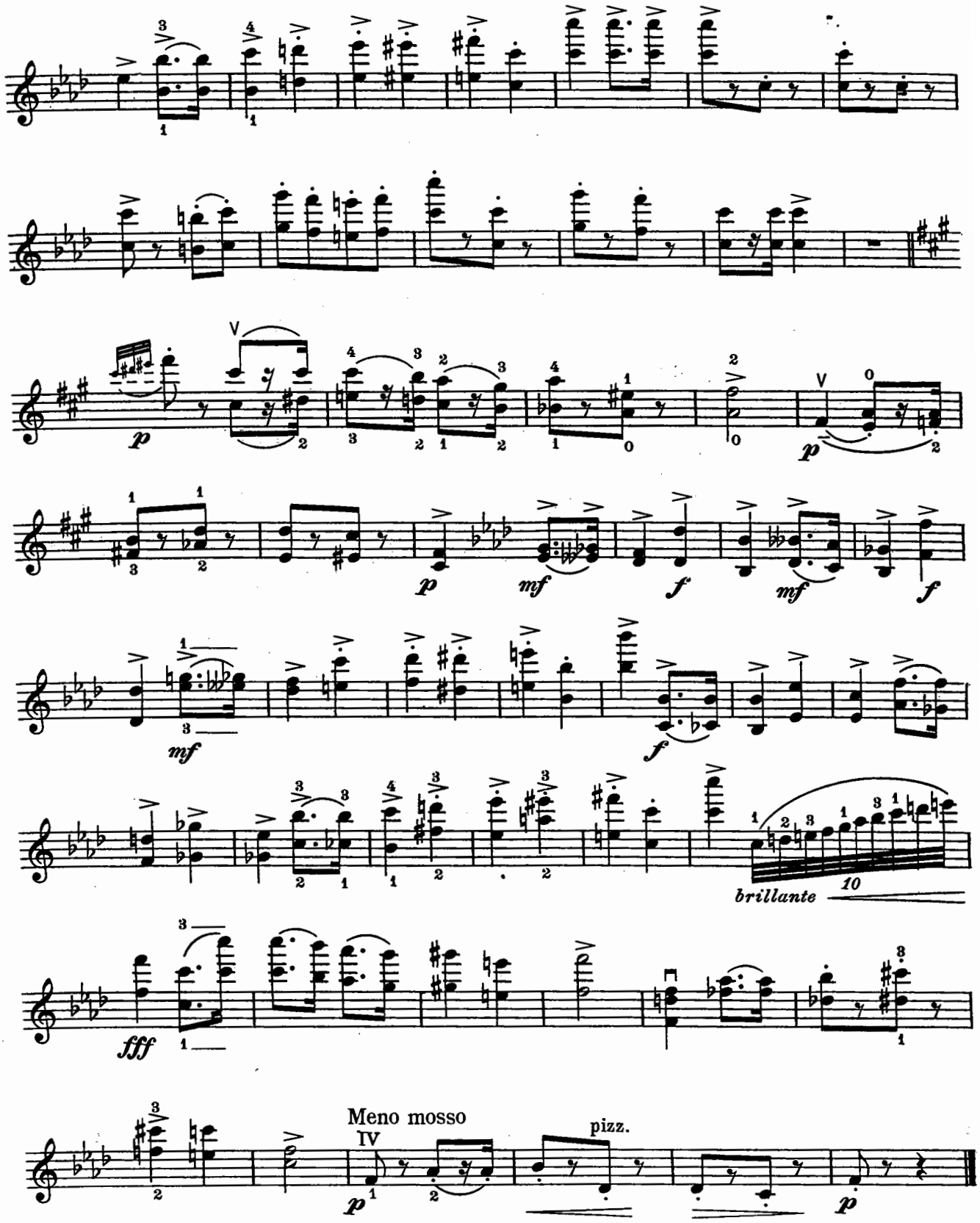


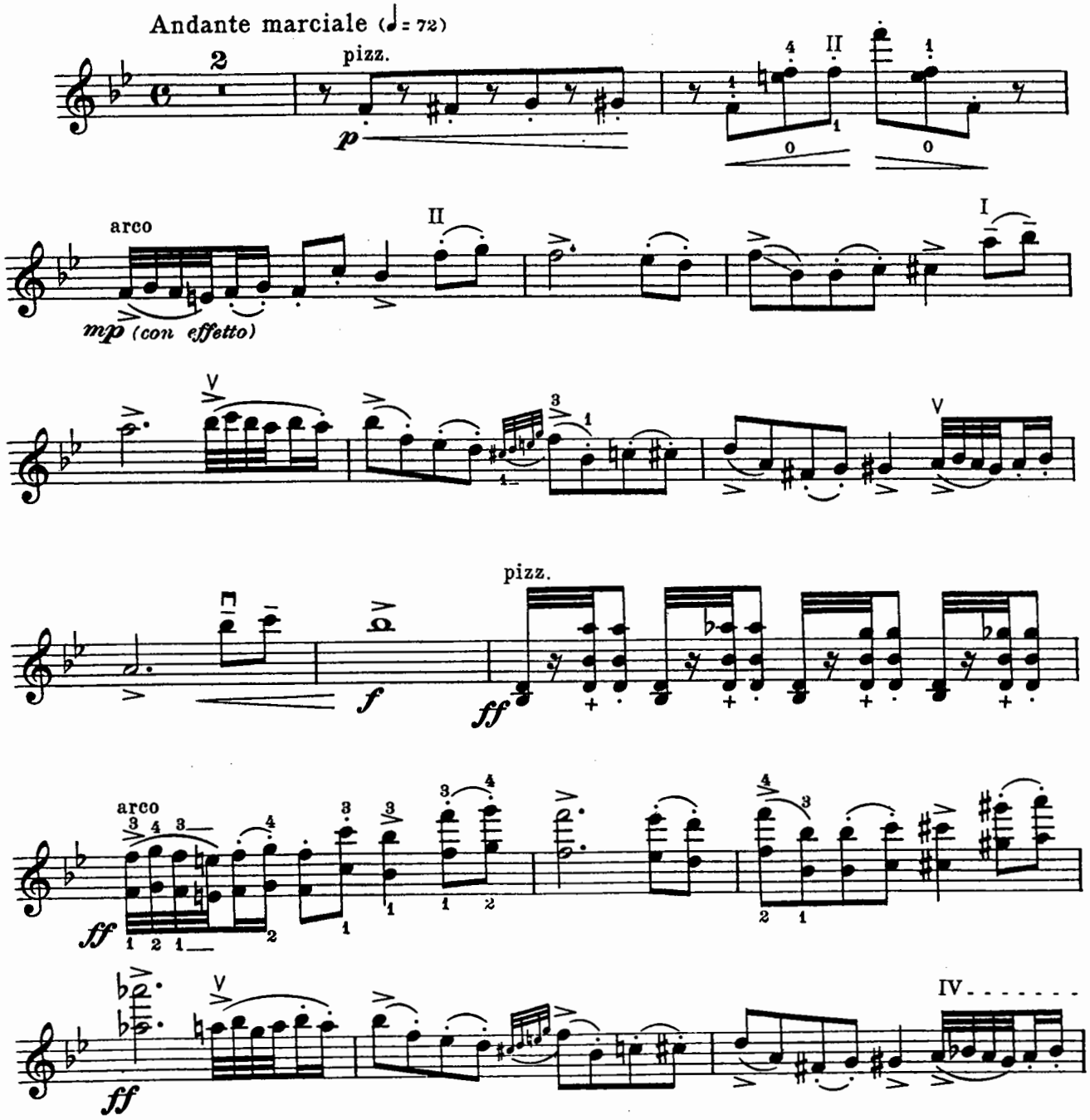
Harbor Island, Calif.
Nov. 15, 1941

To Vladimir Horowitz

Masks

from *Romeo and Juliette*

PROKOFIEFF - HEIFETZ*



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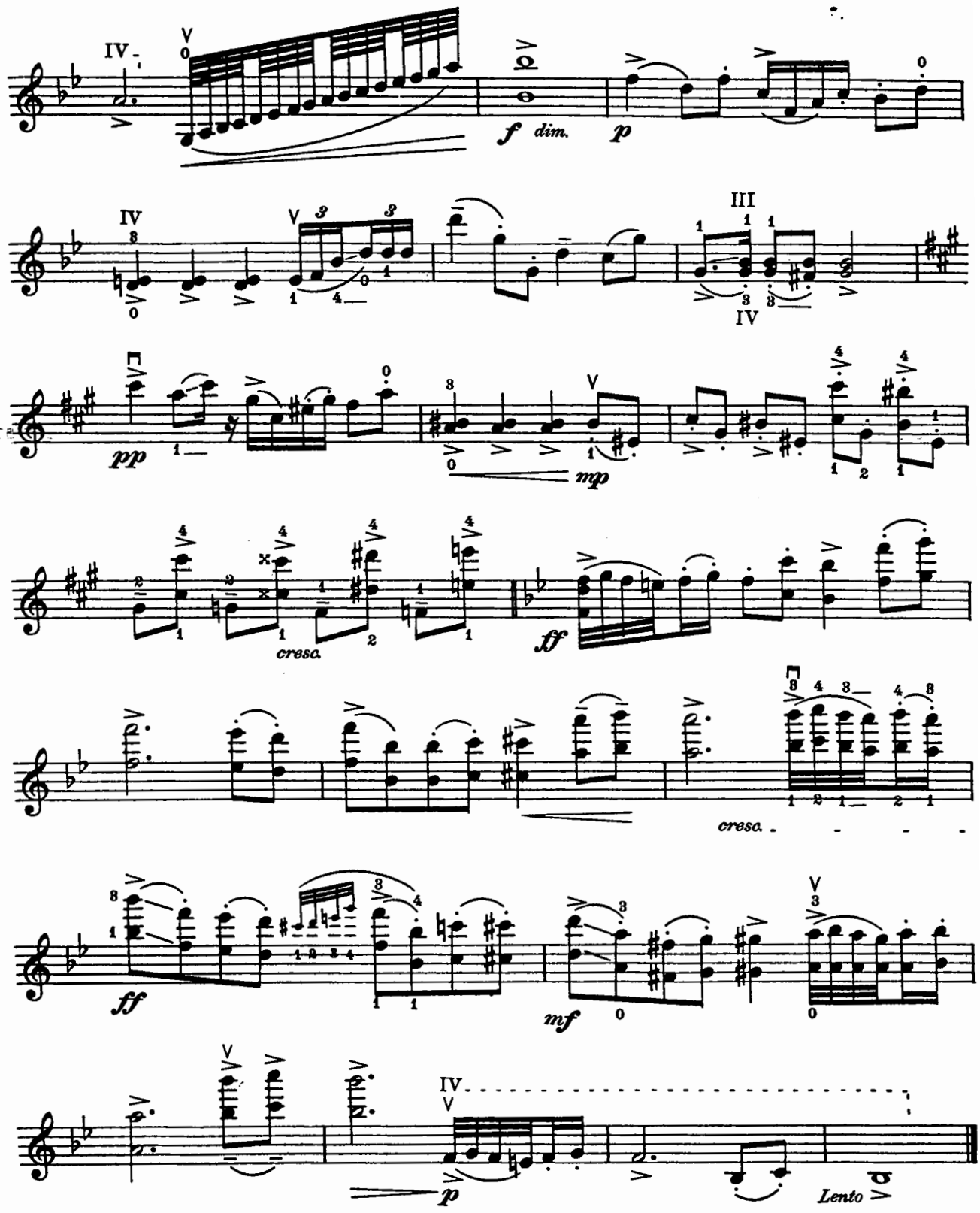
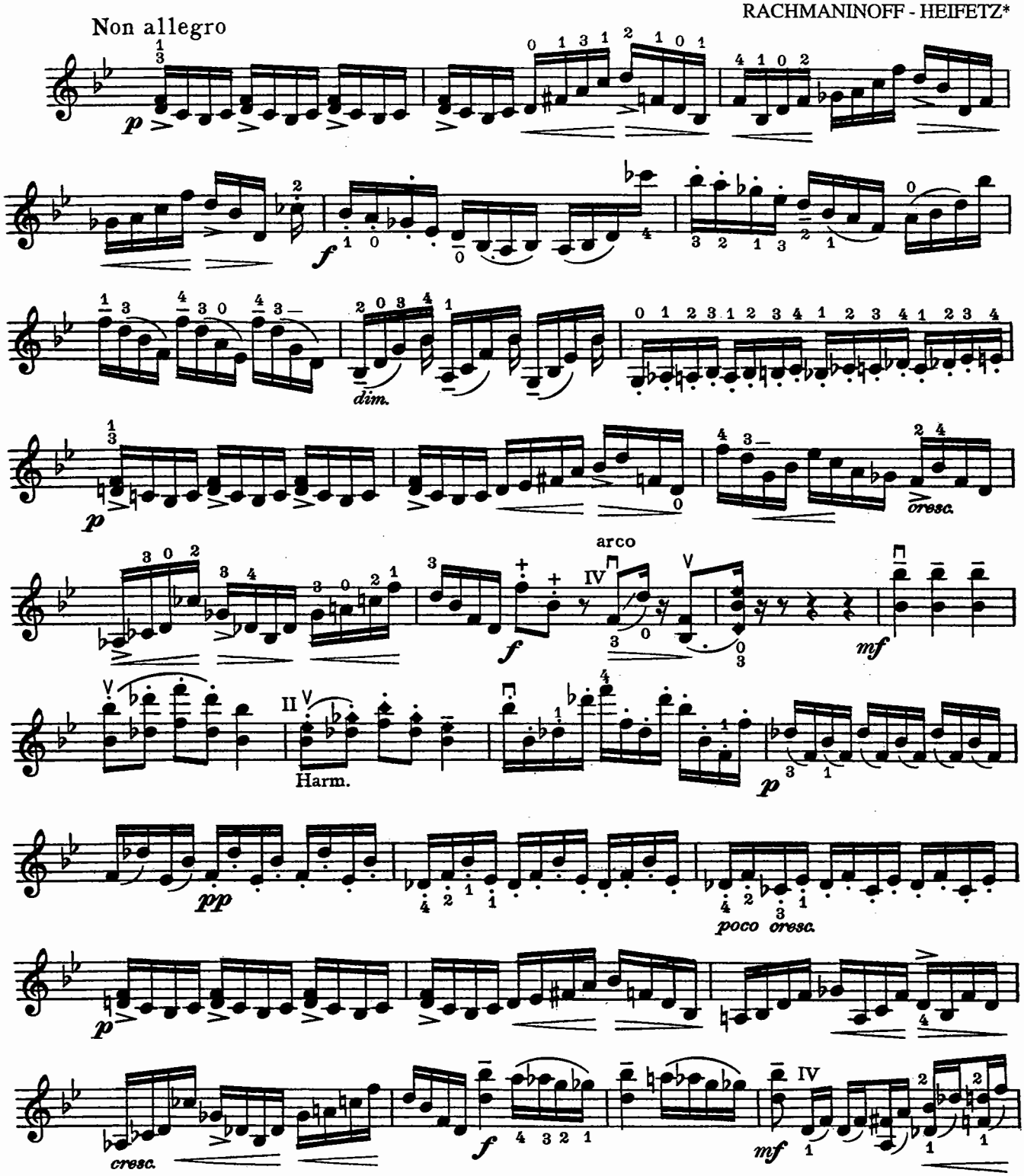


Harbor Island, Calif.
Oct. 30, 1941

Oriental Sketch

RACHMANINOFF - HEIFETZ*



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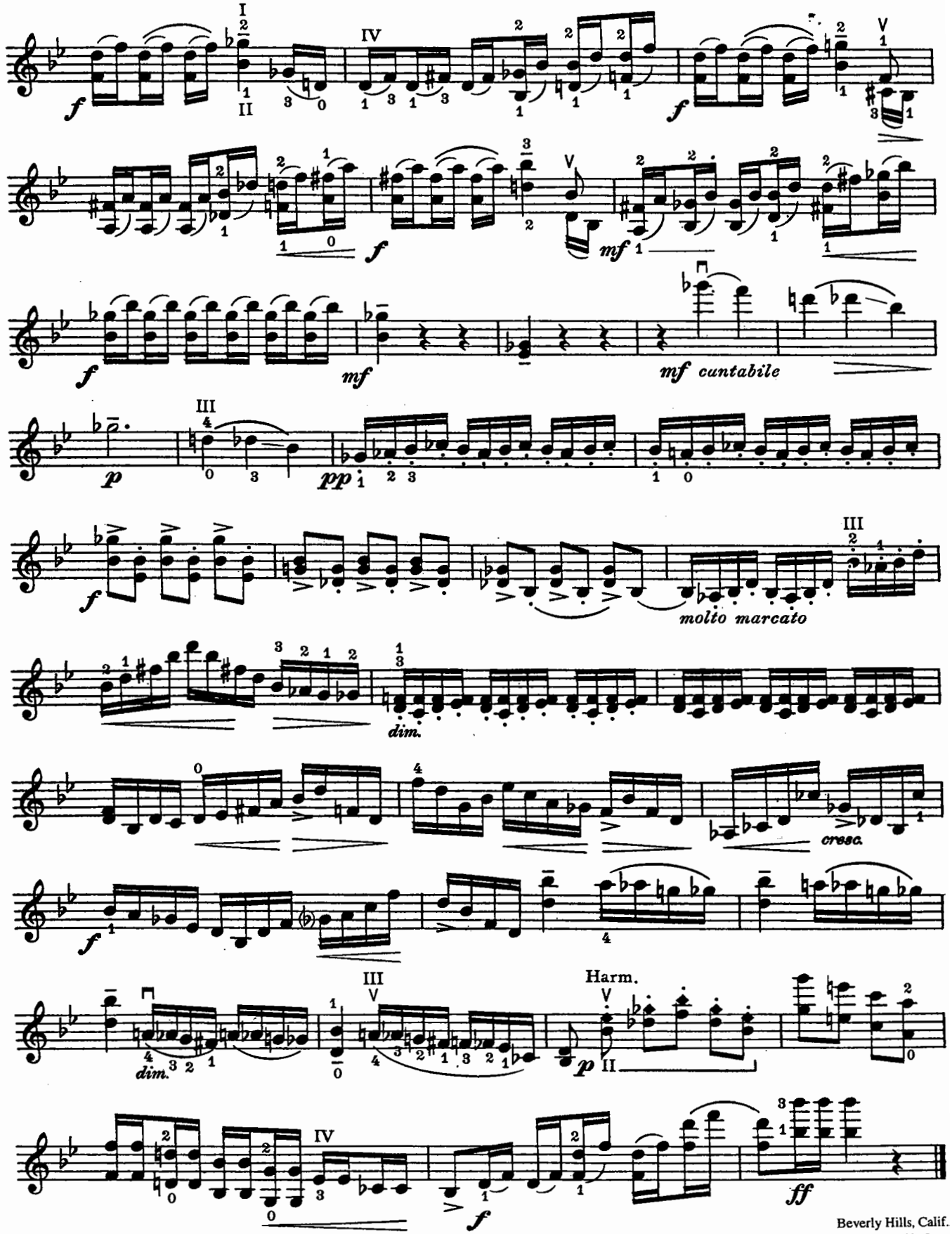
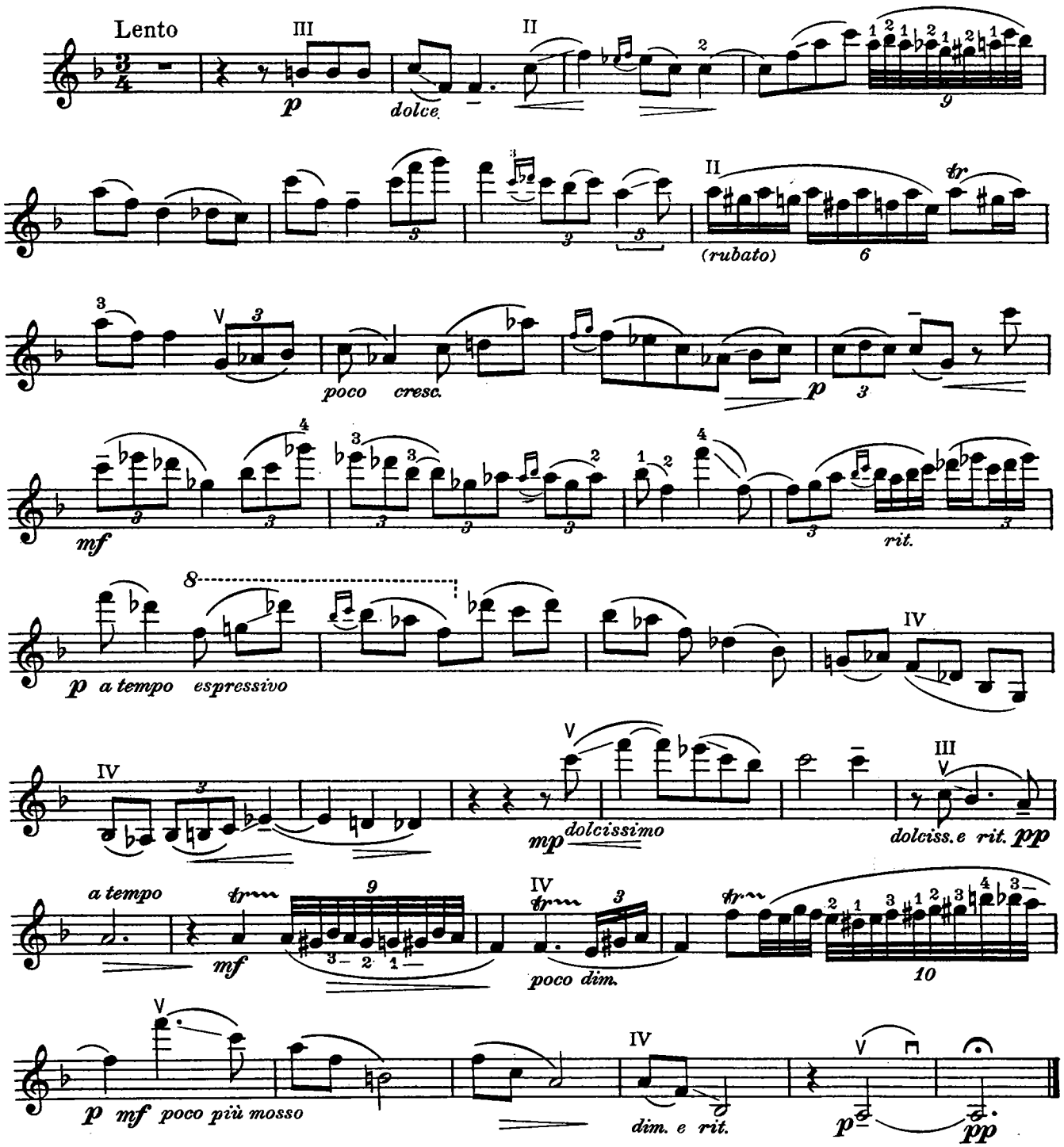


Beverly Hills, Calif.
Nov. 3, 1945

Daisies

RACHMANINOFF - HEIFETZ*



Harbor Island, Calif.
Oct. 8, 1945

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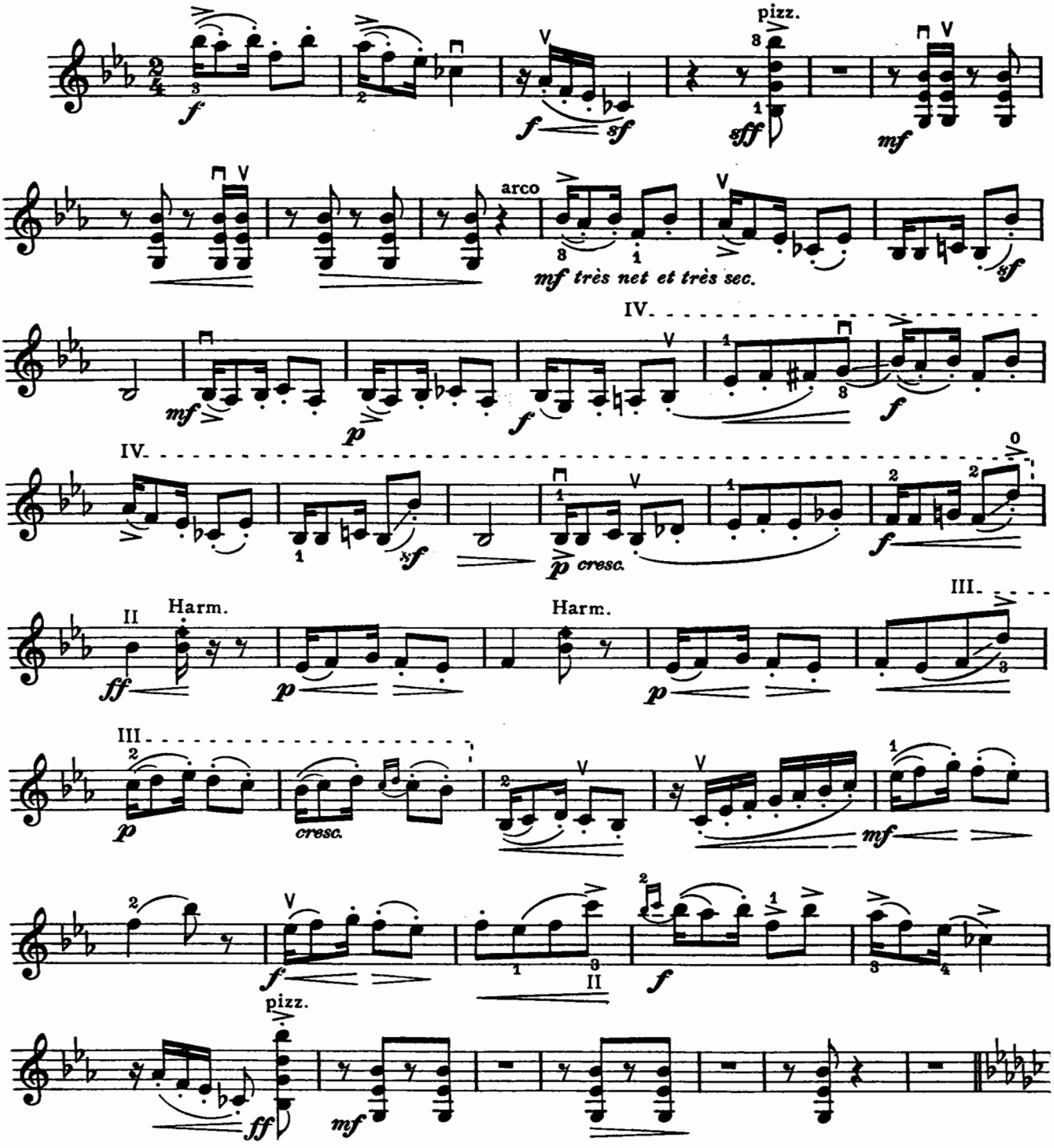
Golliwogg's Cake-Walk

Allegro giusto

DEBUSSY - HEIFETZ*



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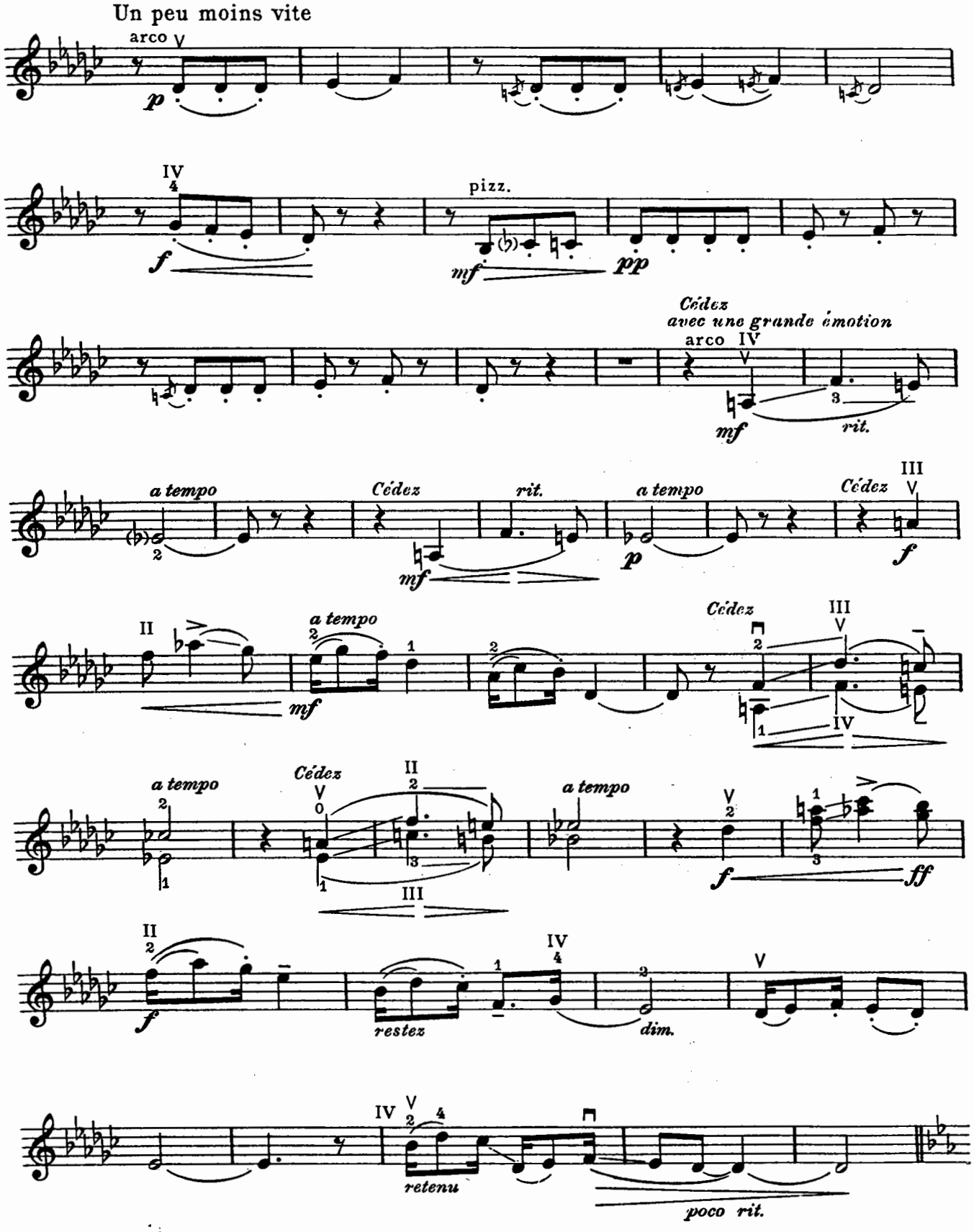
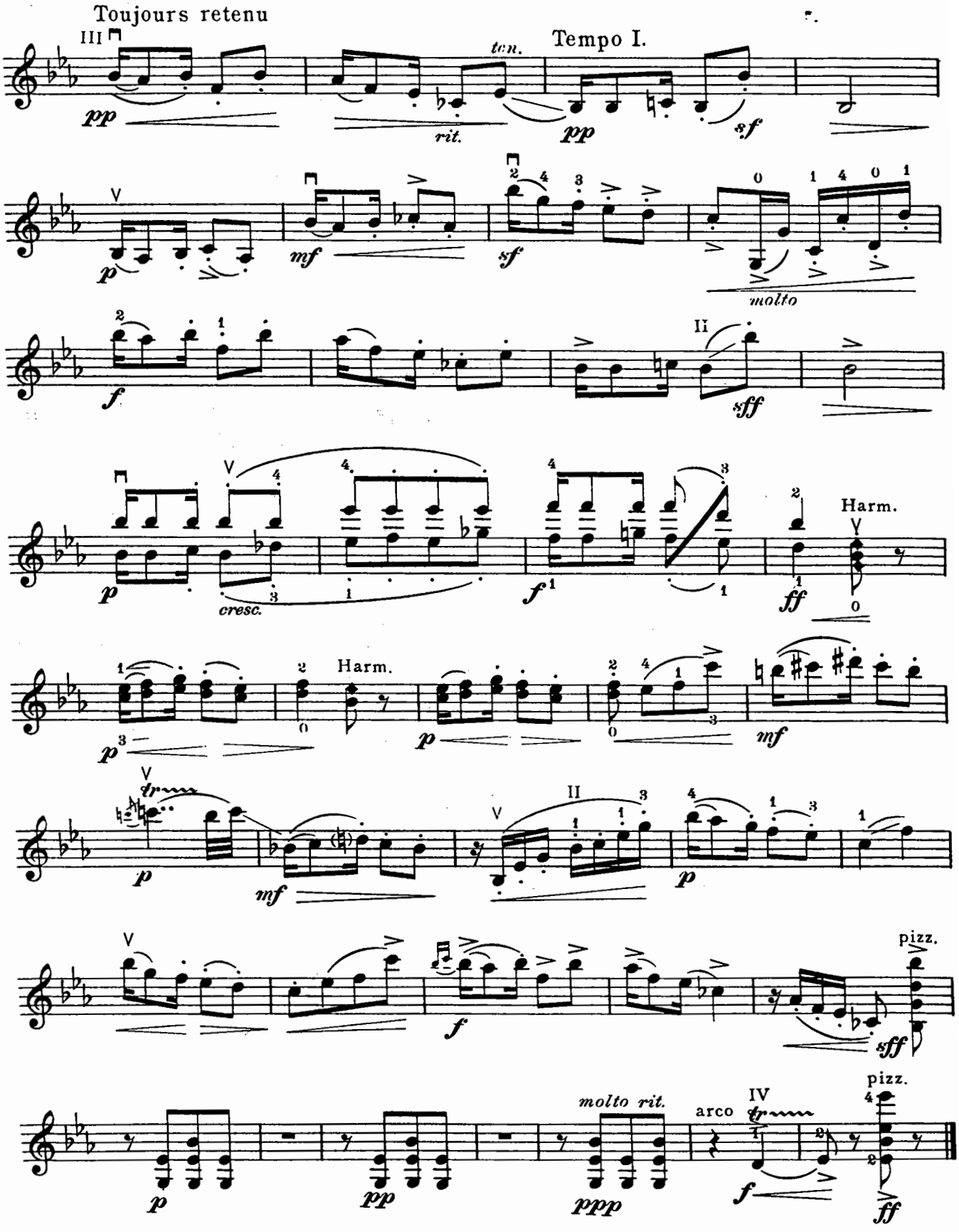

Un peu moins vite
arco
p
IV
f
pizz.
mf
pp
Cédez
avec une grande émotion
arco IV
mf
rit.
a tempo
Cédez
rit.
mf
a tempo
p
Cédez
III
f
II
a tempo
mf
Cédez
III
IV
a tempo
Cédez
II
III
a tempo
f
ff
II
f
restez
IV
dim.
V
IV
retenu
poco rit.


Toujours retenu
Tempo I.
ten.
rit.
molto
cresc.
Harm.
molto rit.
arco
pizz.

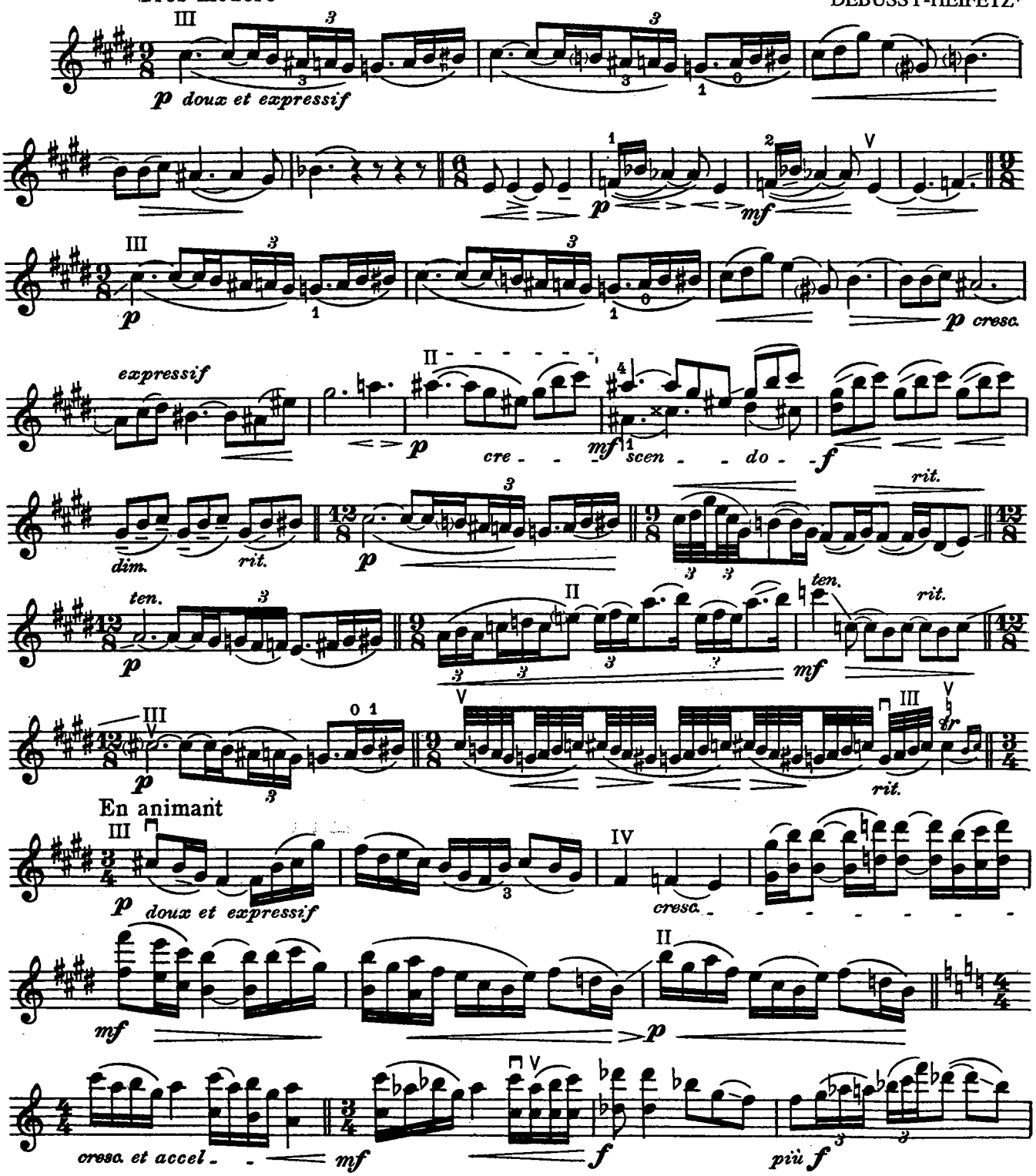
To F.

L'Après-Midi d'un Faune

(Extrait du Prélude)

Très modéré

DEBUSSY-HEIFETZ*



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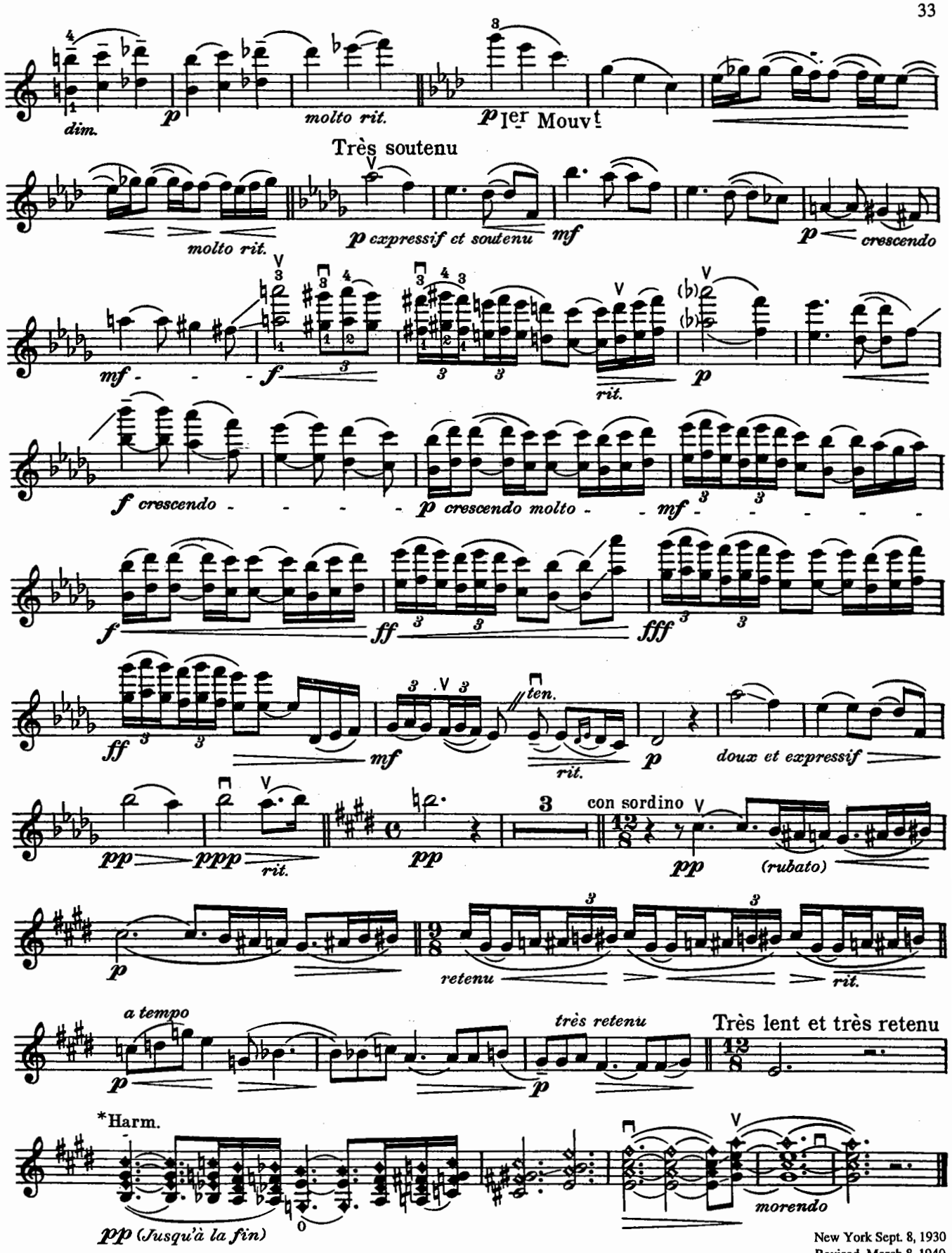
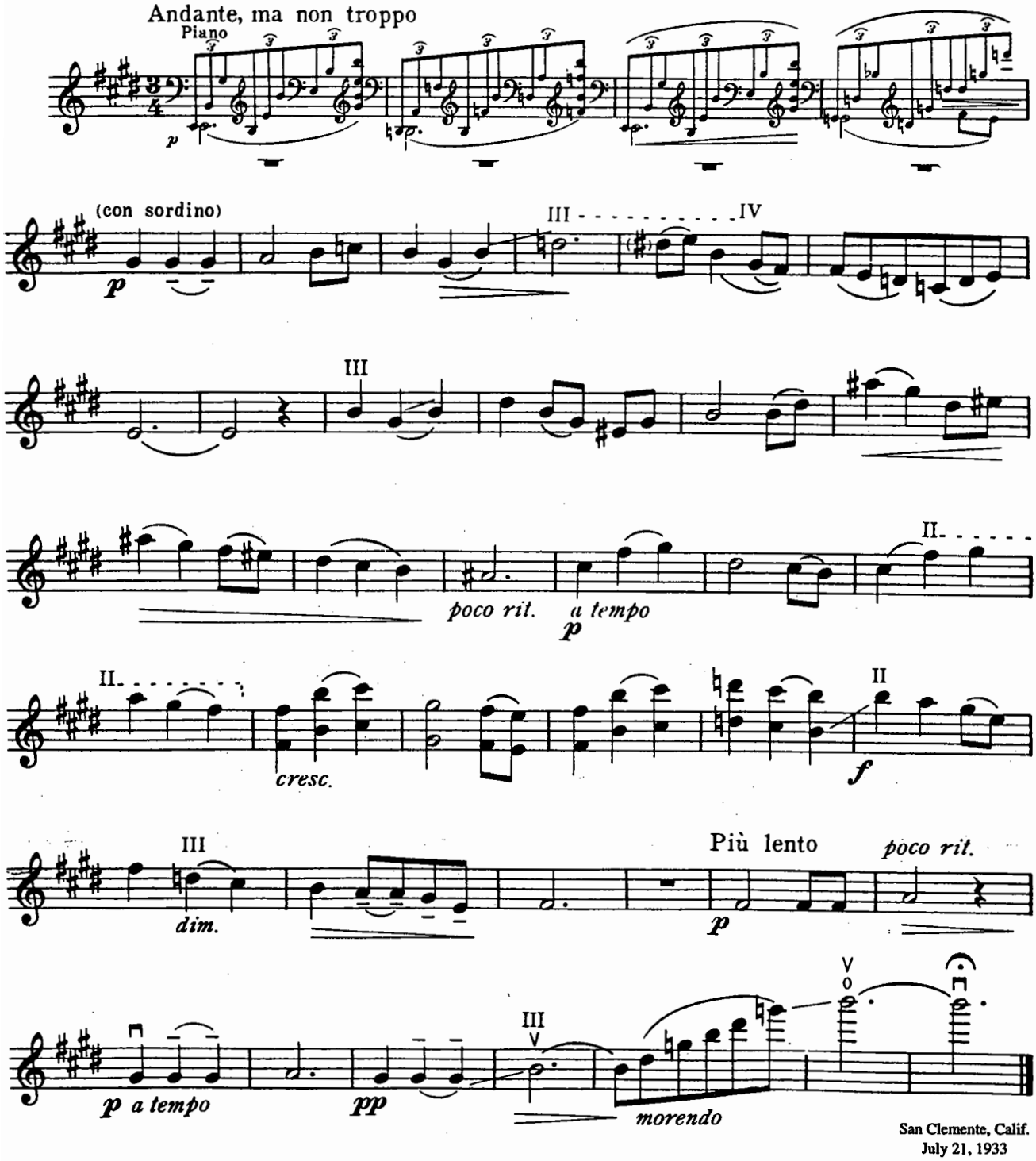


New York Sept. 8, 1930
Revised, March 8, 1940

*The last five measures may be simplified by playing the upper harmonics only.

Beau Soir

DEBUSSY - HEIFETZ*



San Clemente, Calif.
July 21, 1933

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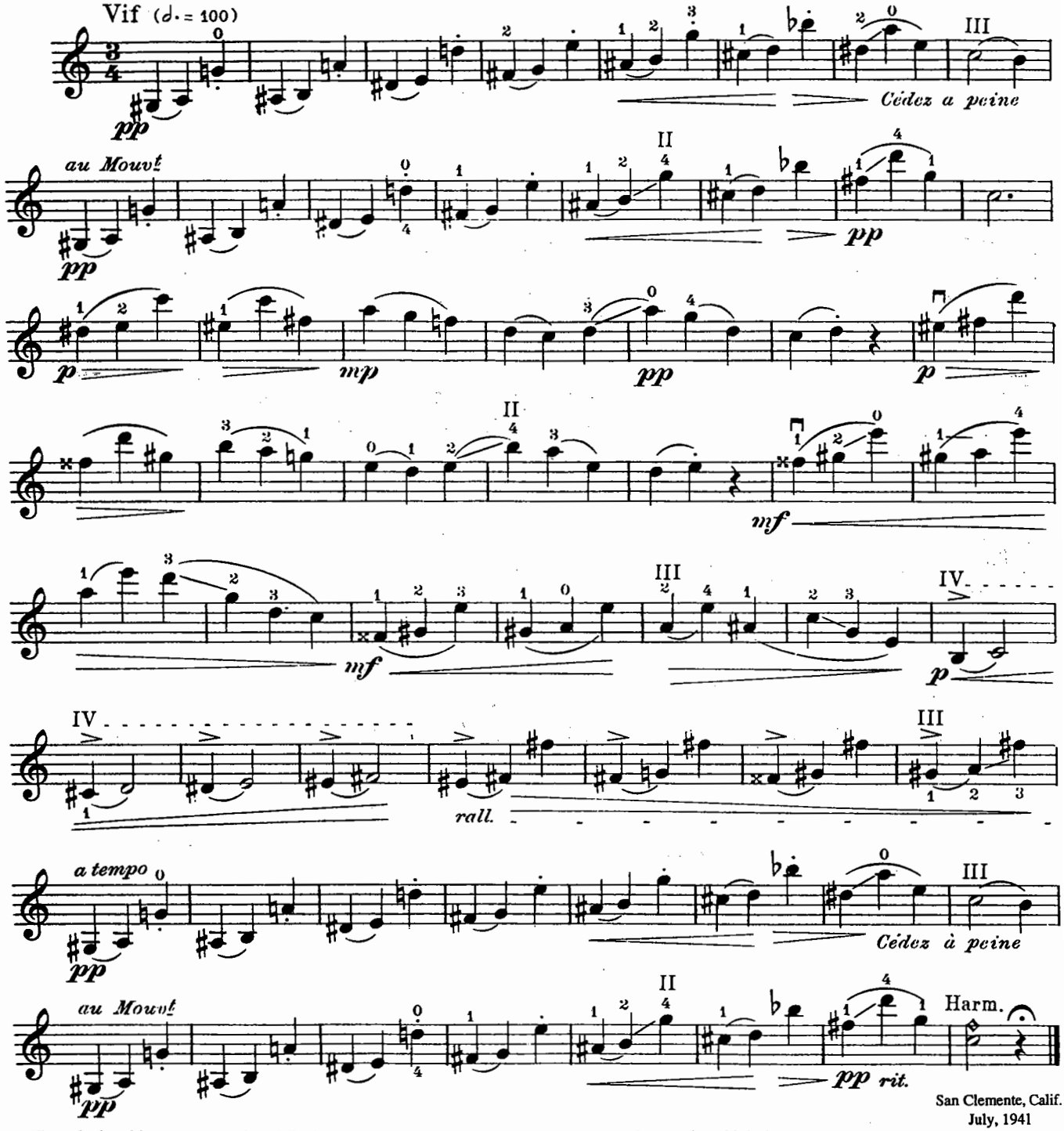
Valses Nobles et Sentimentales

No. 6

RAVEL - HEIFETZ*



San Clemente, Calif.
July, 1941

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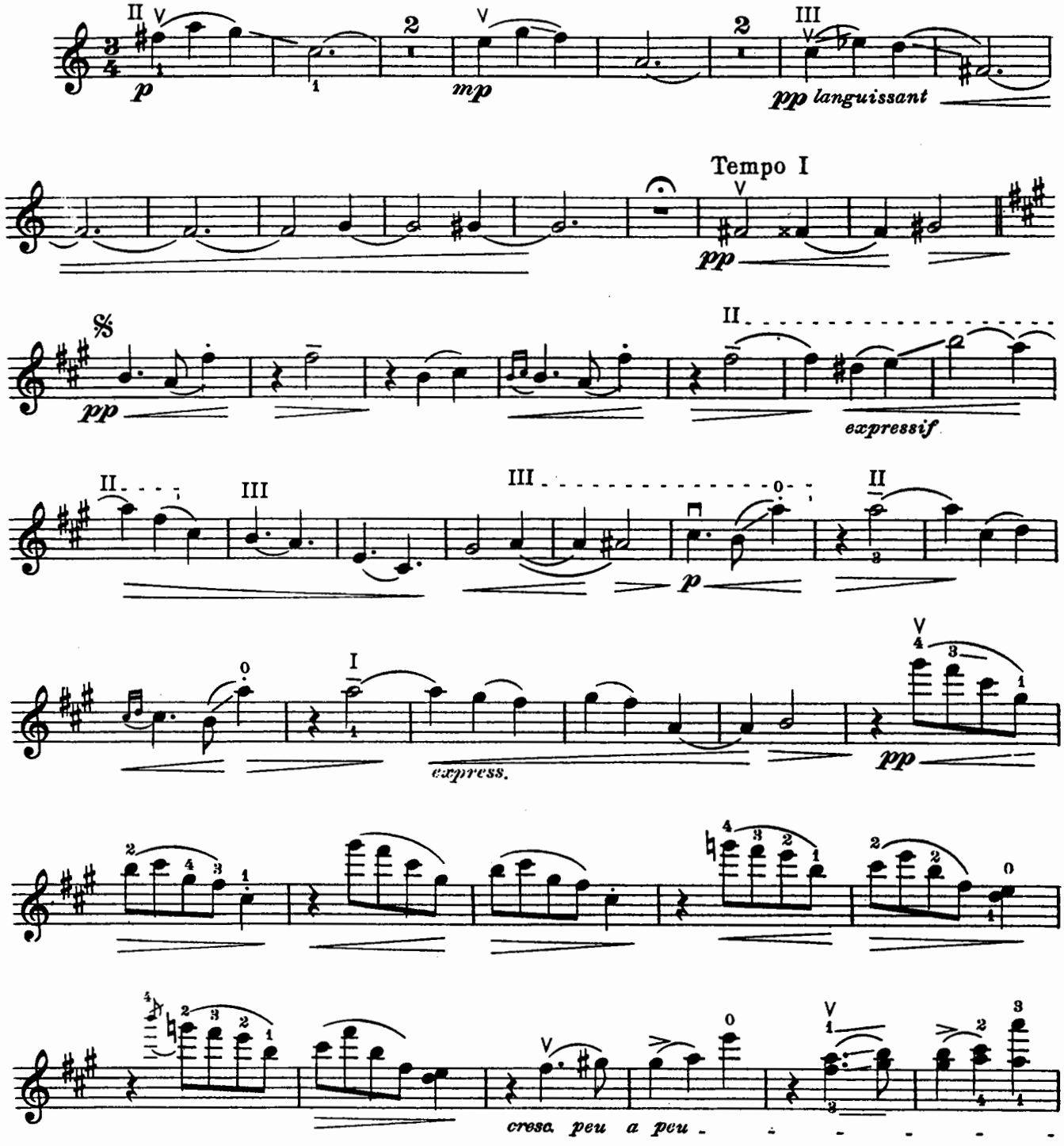
No. 7

RAVEL - HEIFETZ*



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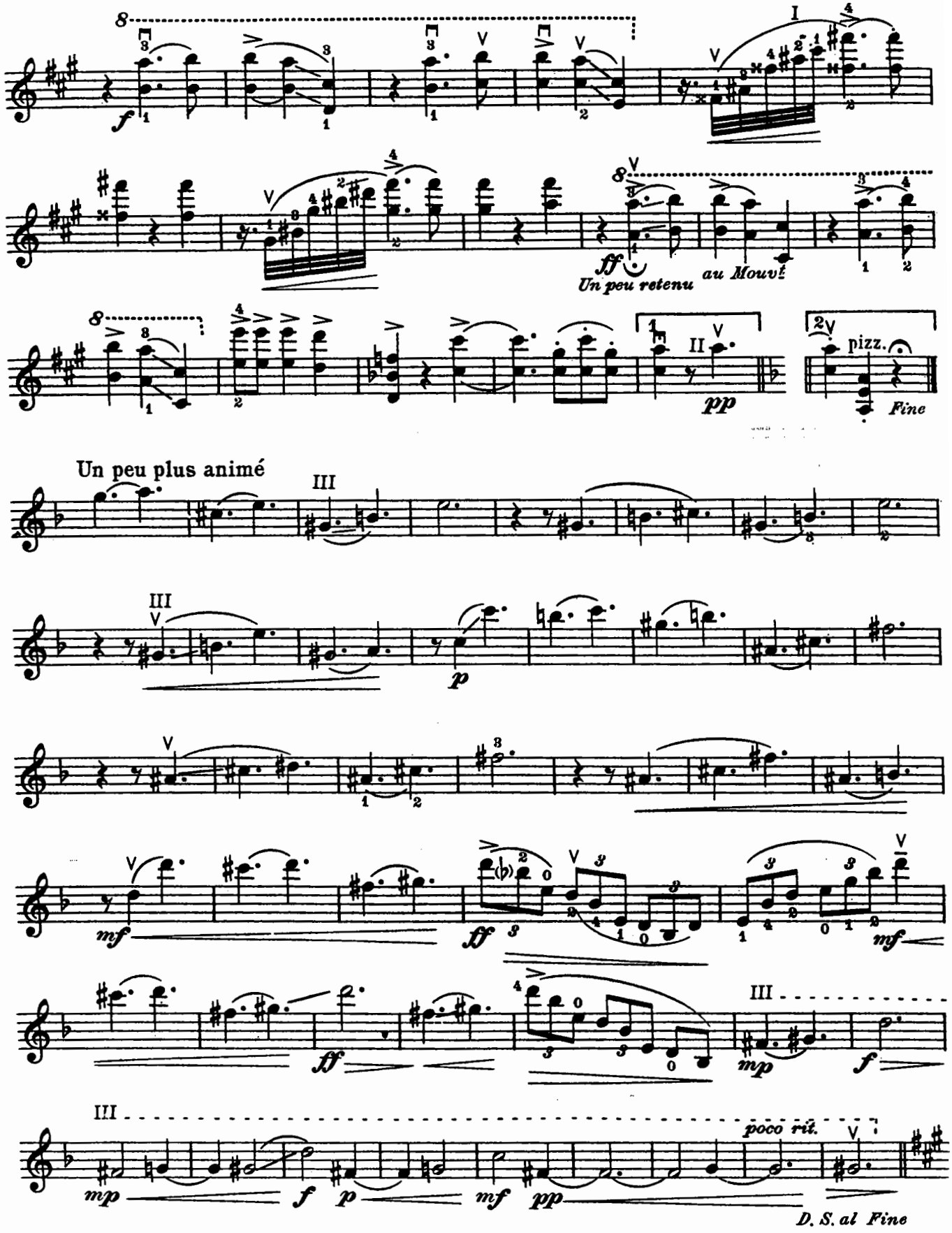
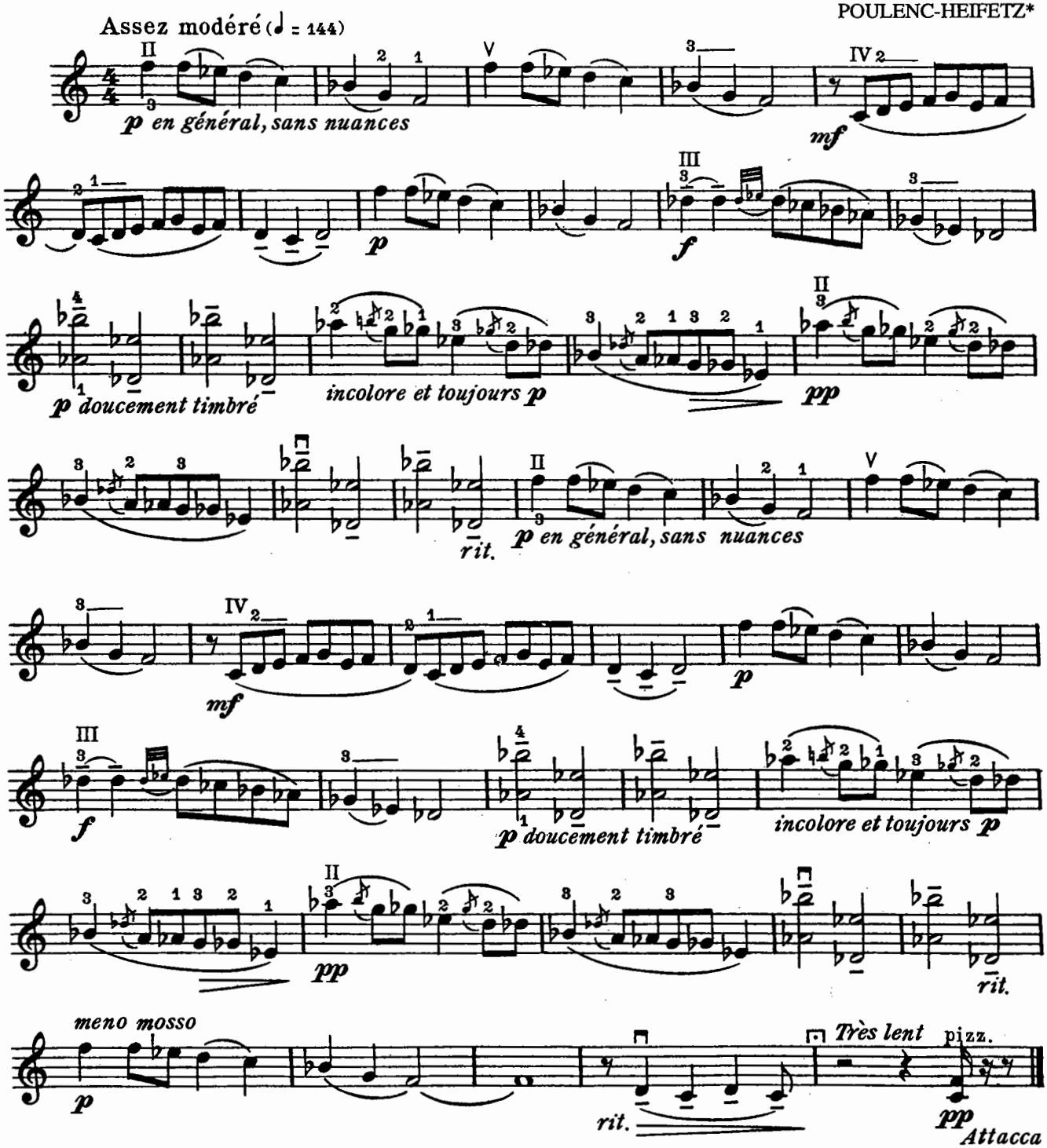


San Clemente, Calif.
July, 1941

Mouvements Perpétuels

I

POULENC-HEIFETZ*



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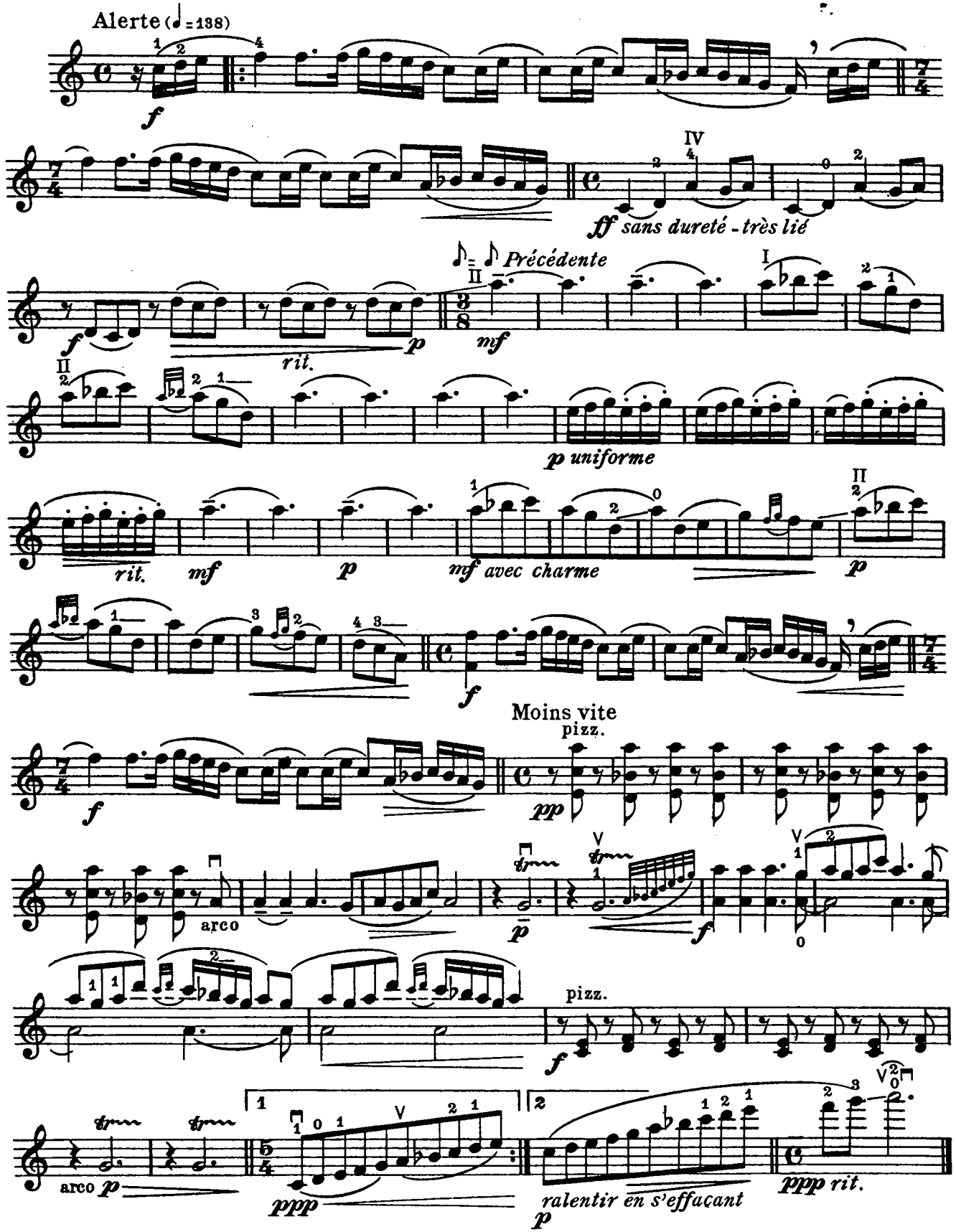
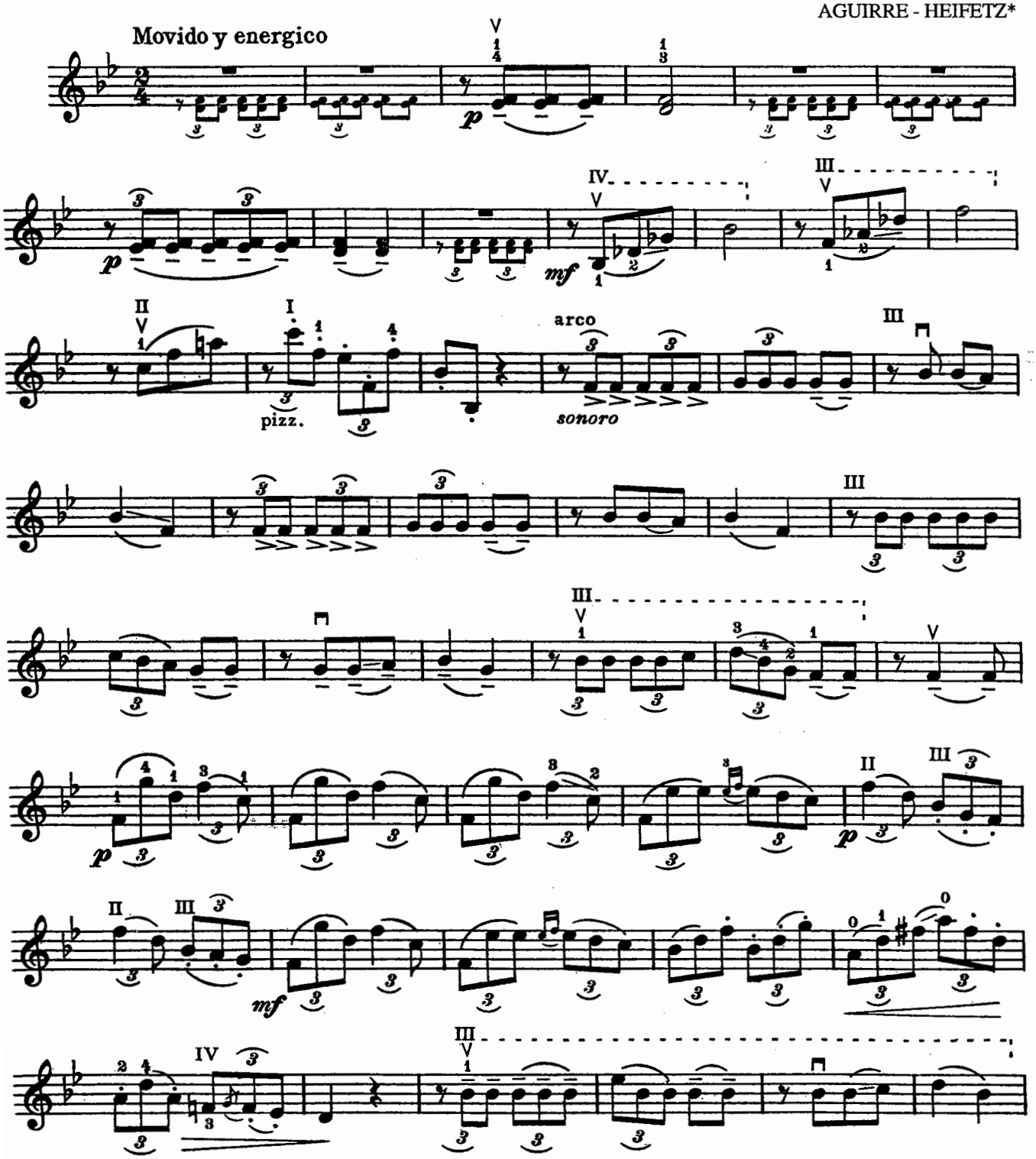
II



Narragansett Pier
July 2-3, 1930

Huella

AGUIRRE - HEIFETZ*



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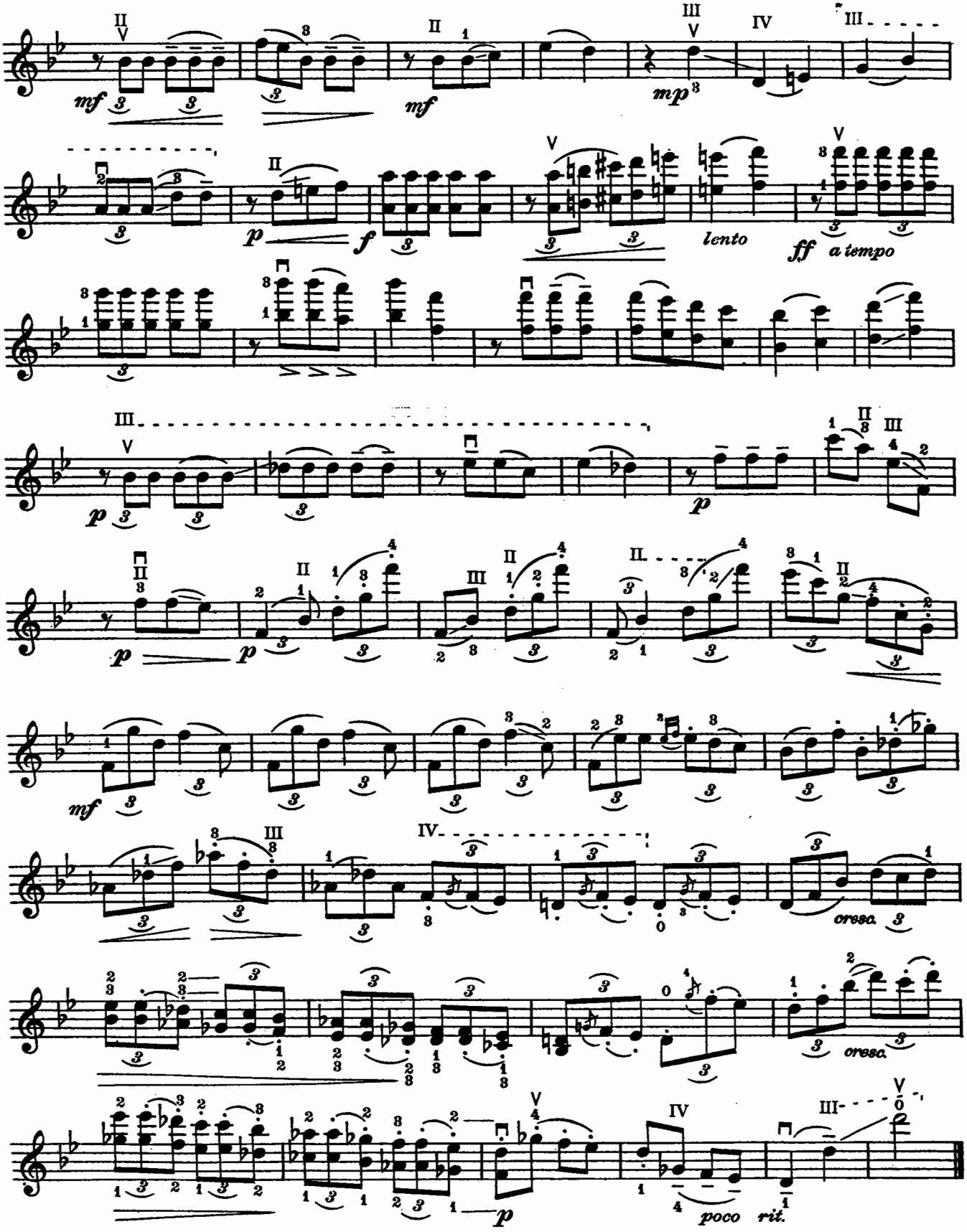


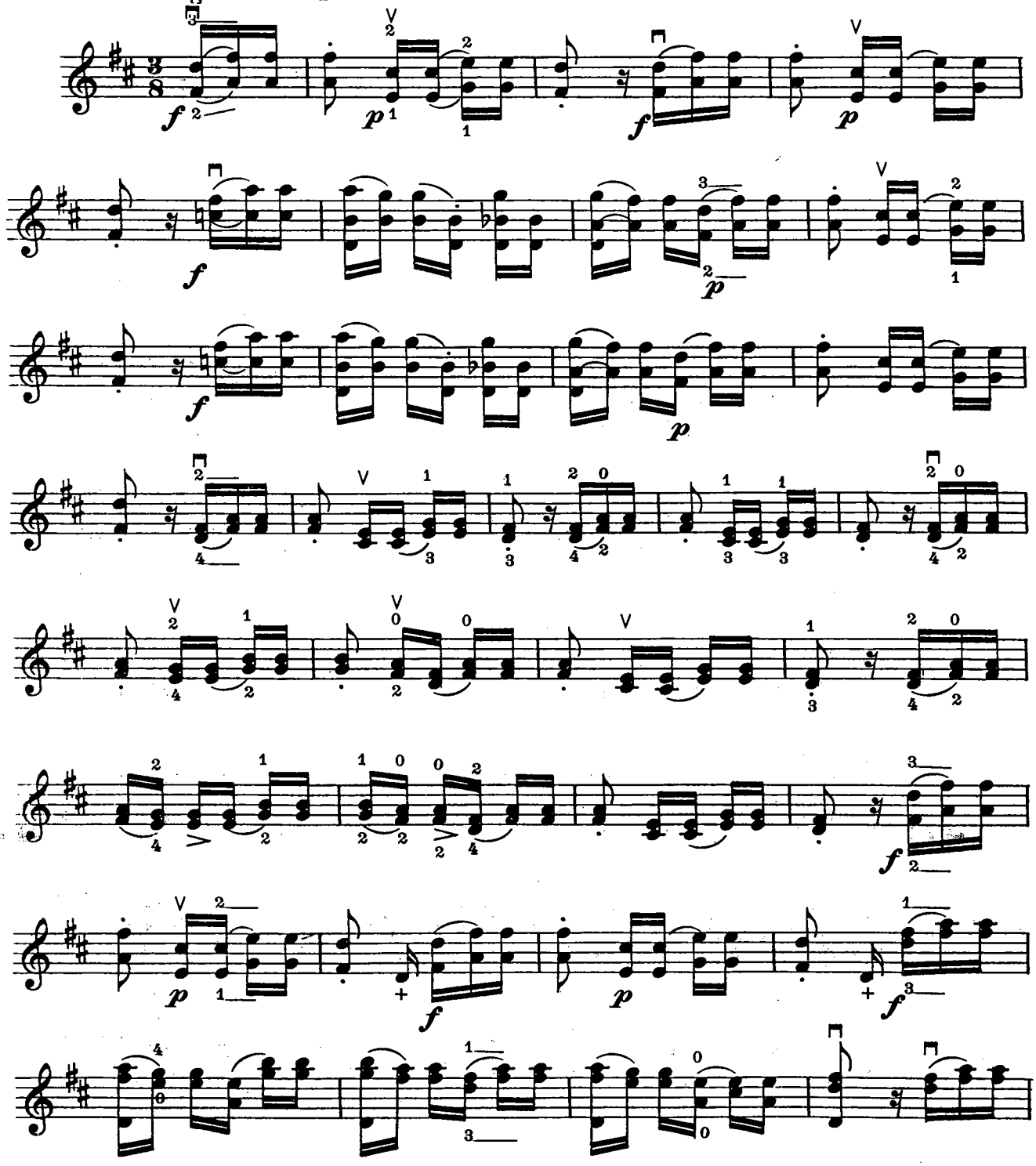
Redding, Conn.
Nov. 19, 1940

Ao pé da fogueira

(Preludio XV)

VALE-HEIFETZ*

Allegro commodo



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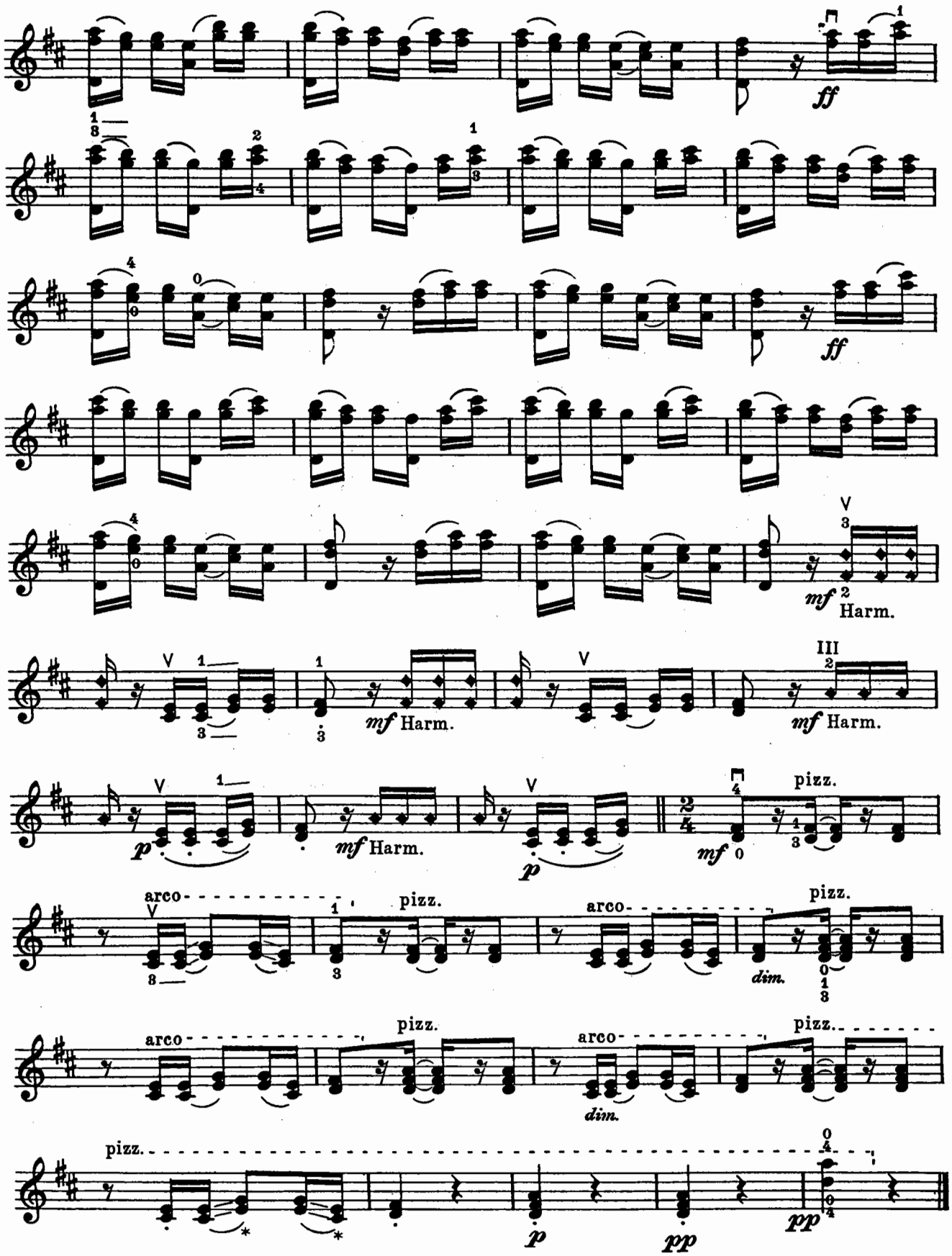


* Don't pluck – slide into.

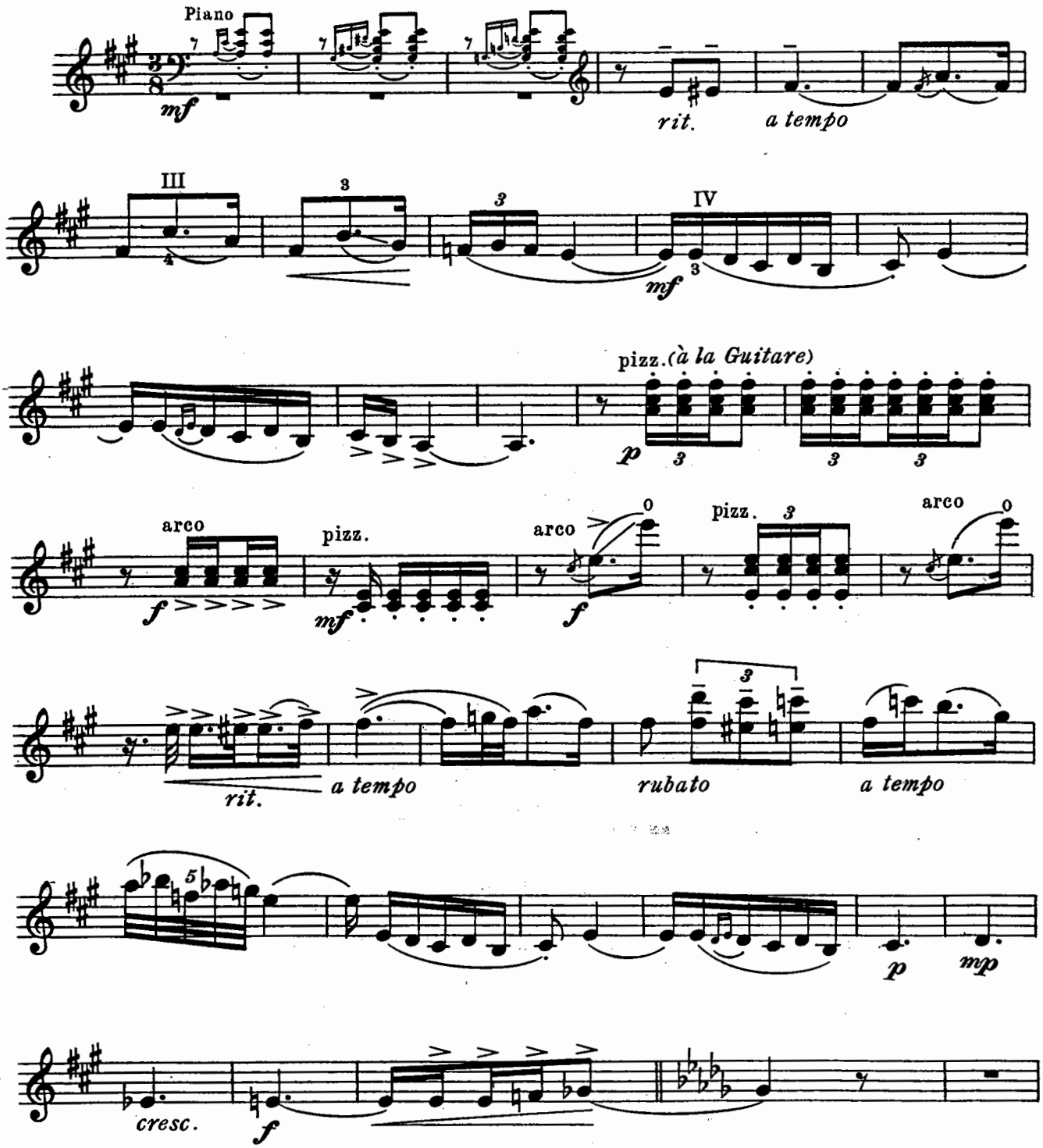
Redding, Conn.
Nov. 24, 1940

To Firenze

Mediterranean

BAX-HEIFETZ*

Tempo moderato e rubato



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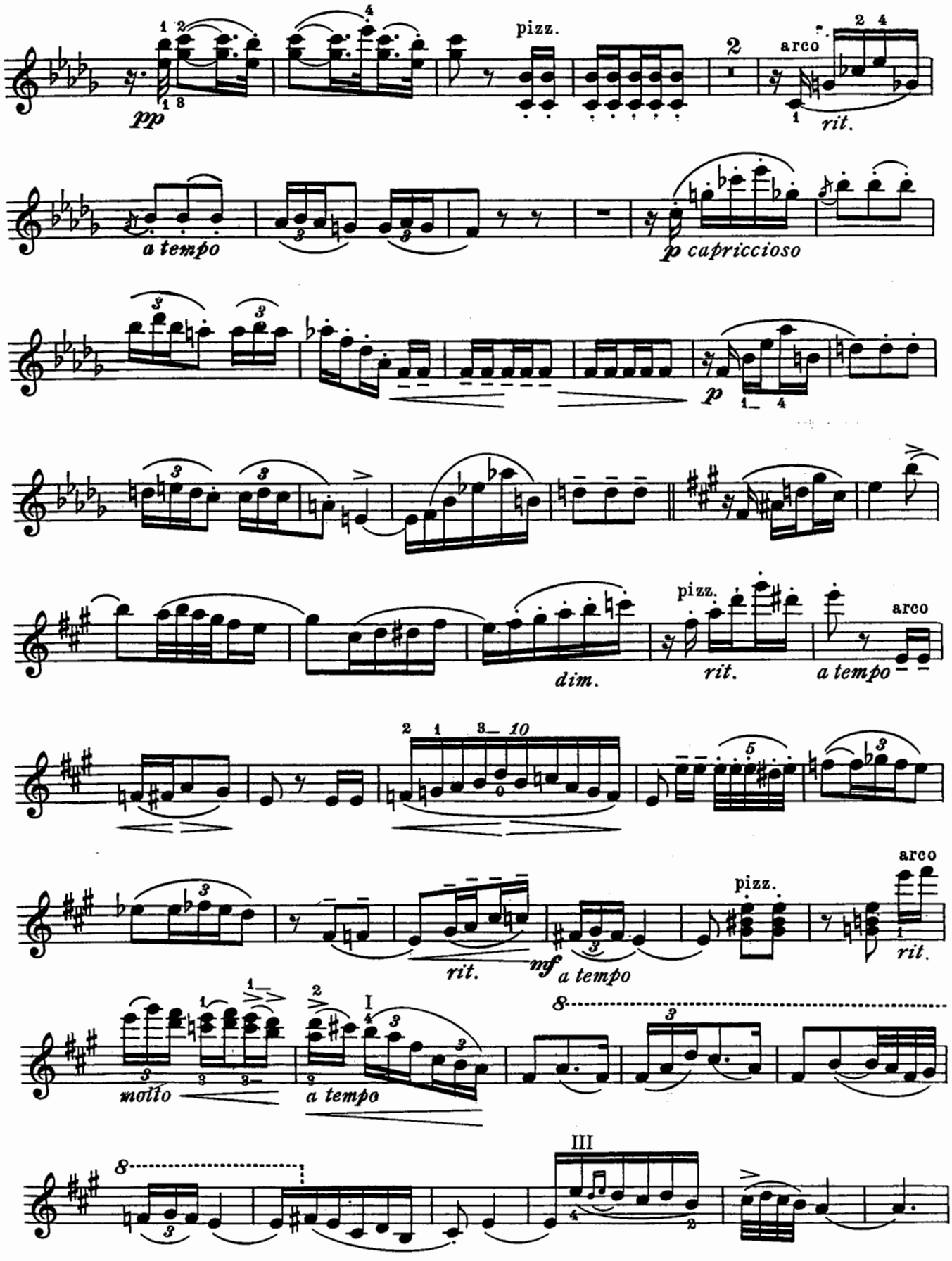
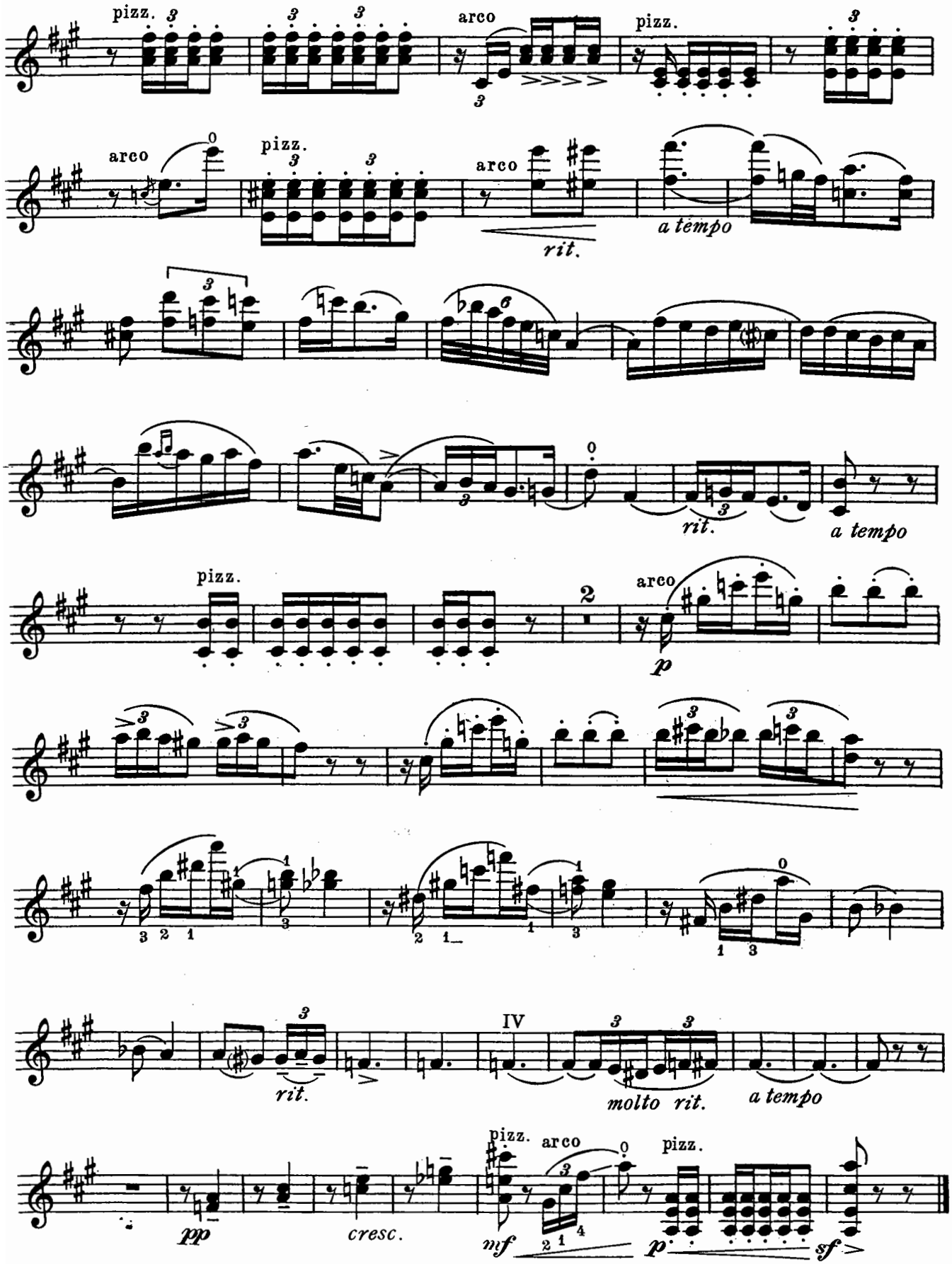

pp
pizz.
2
arco
rit.
a tempo
p capriccioso
p
dim.
pizz.
rit.
arco
a tempo
rit.
mf
a tempo
pizz.
arco
rit.
molto
a tempo
I
8
III



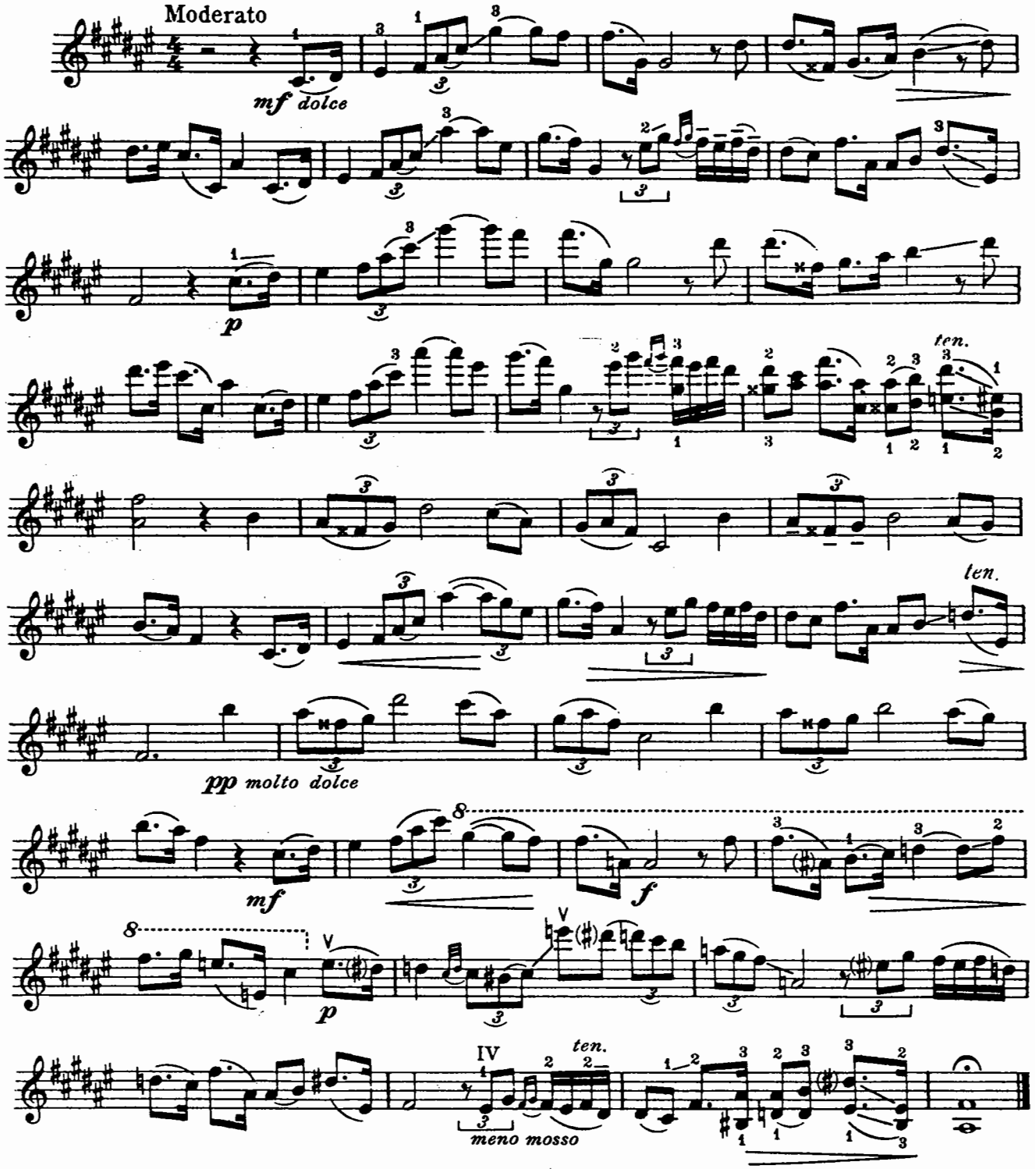
San Clemente, Calif.
July 2, 1933

Estrellita

(My Little Star)

MEXICAN SERENADE

PONCE-HEIFETZ*



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Mexico City
Dec. 10, 1927

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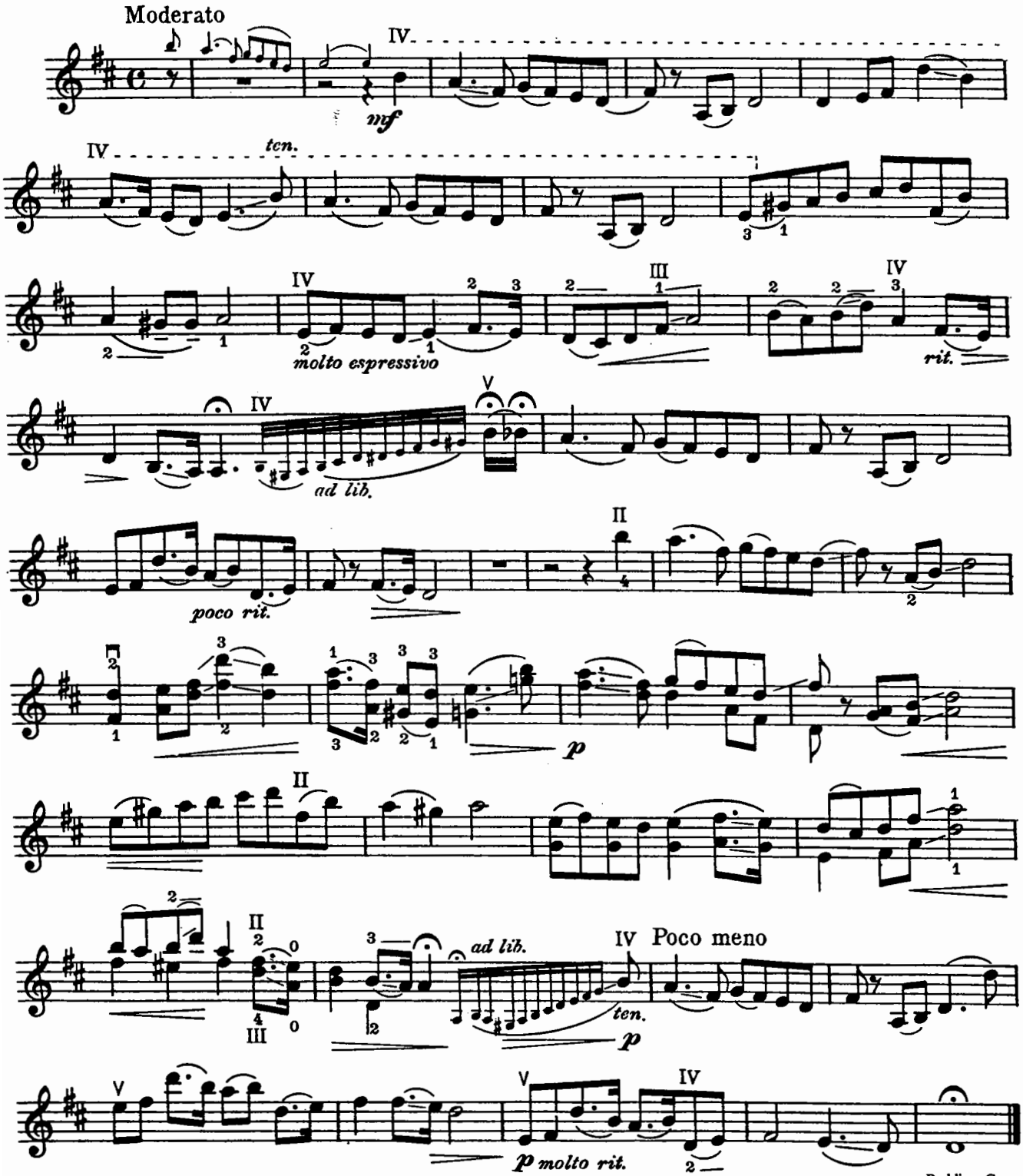
ATF116

Jeanie with the Light Brown Hair

FOSTER - HEIFETZ*



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Redding, Conn.
April 20, 1939

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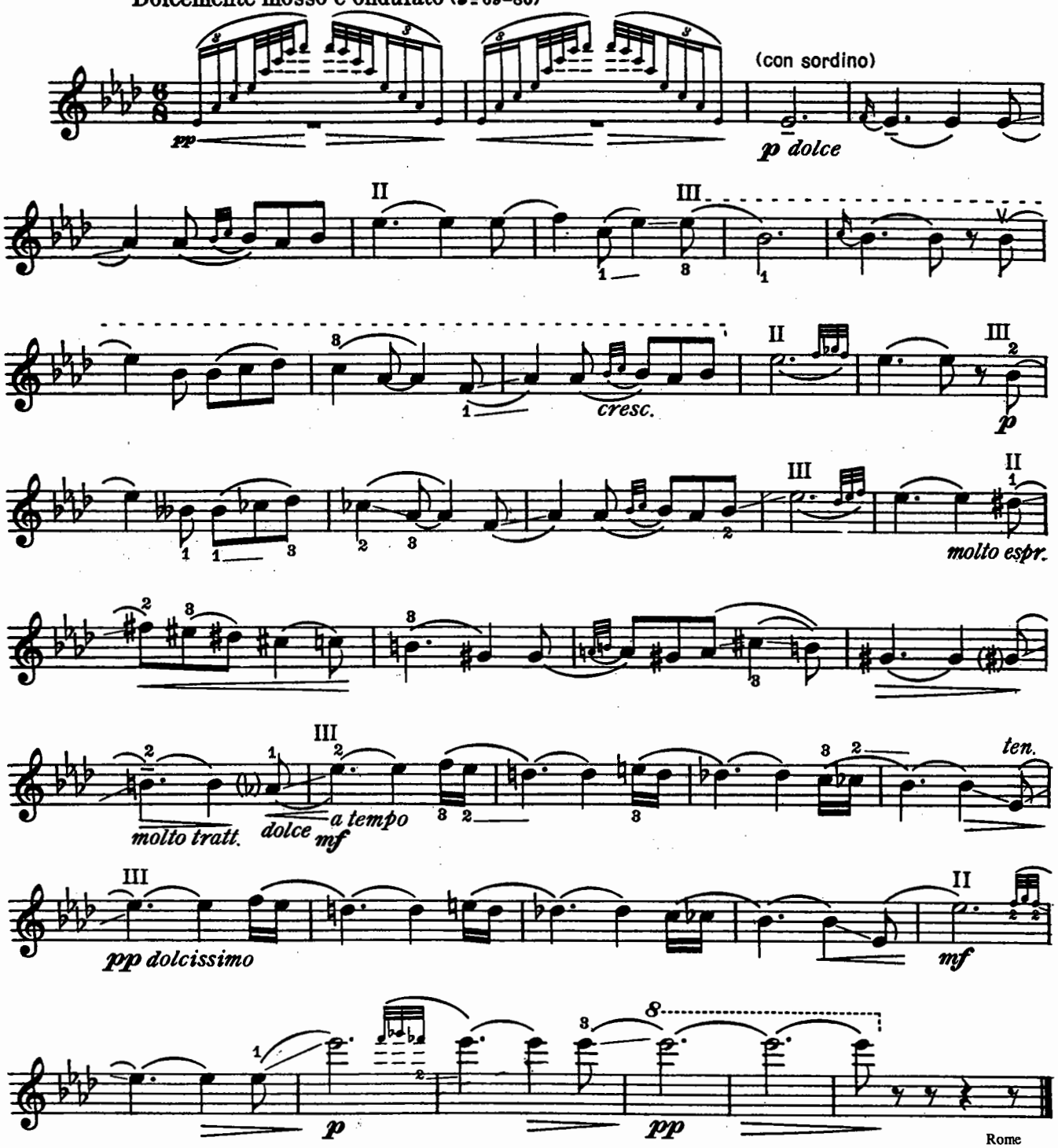
Sea-Murmurs*

CASTELNUOVO-TEDESCO-HEIFETZ**



Rome
April 14, 1932

*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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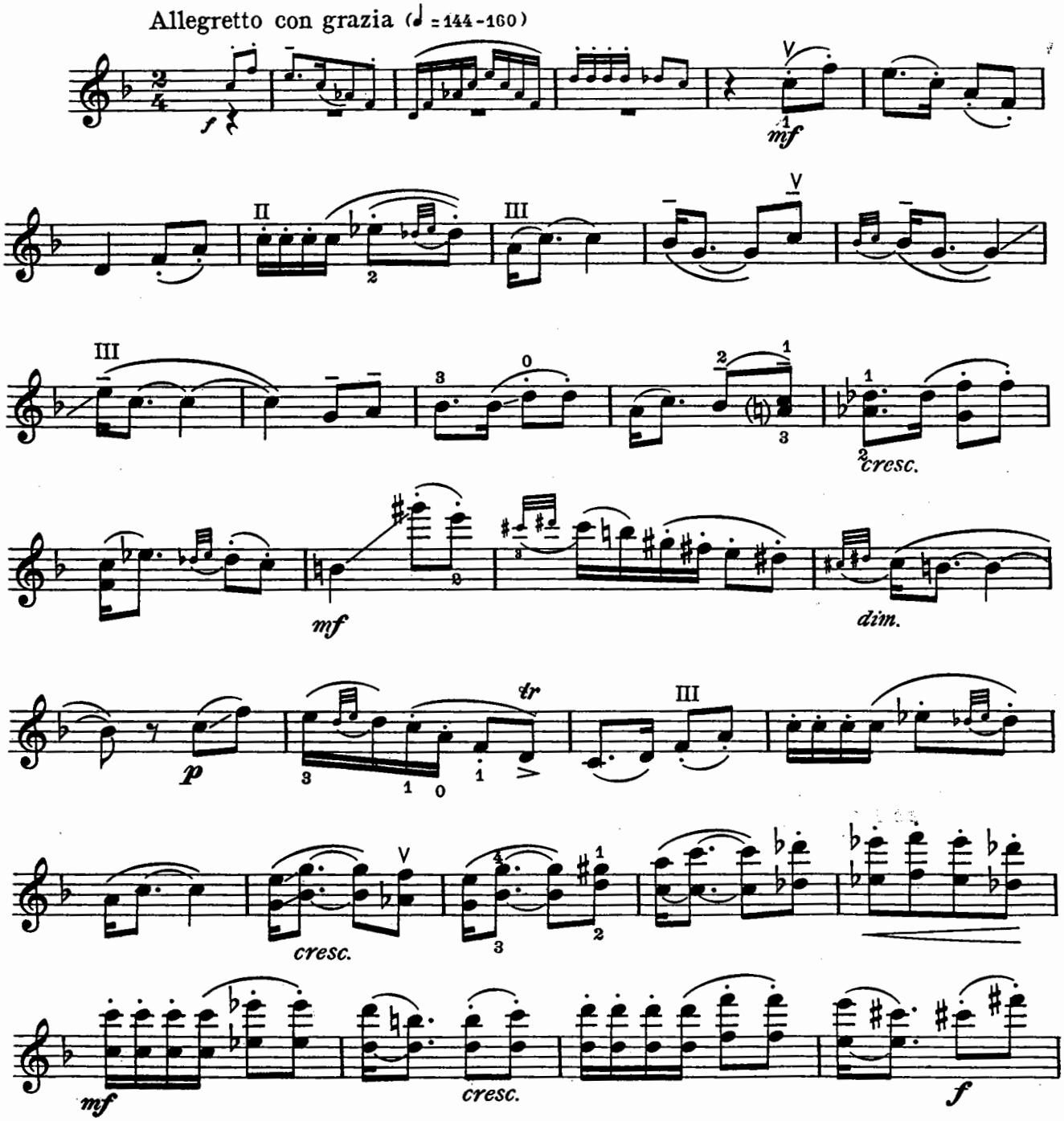
Tango*

CASTELNUOVO-TEDESCO-HEIFETZ**



*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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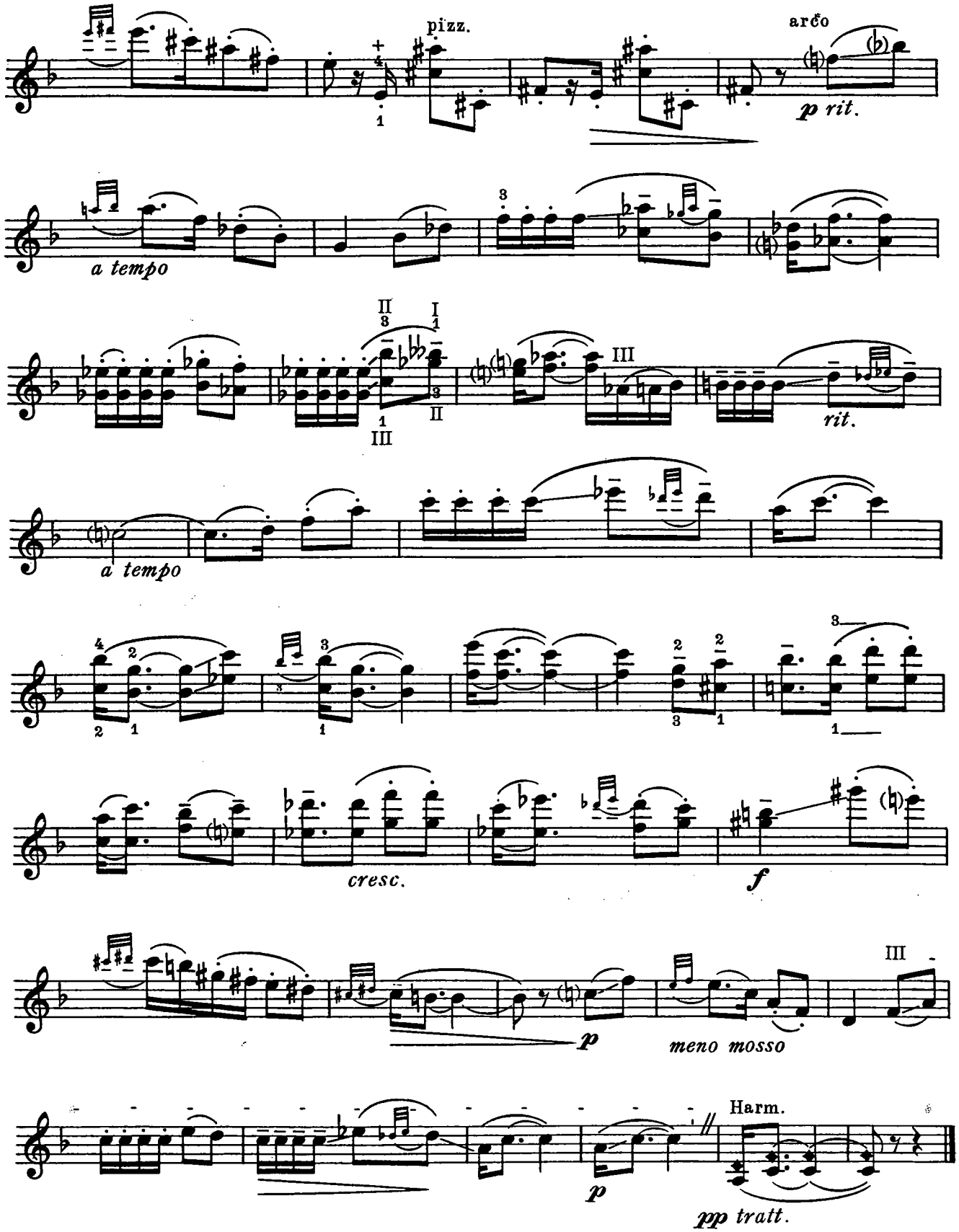
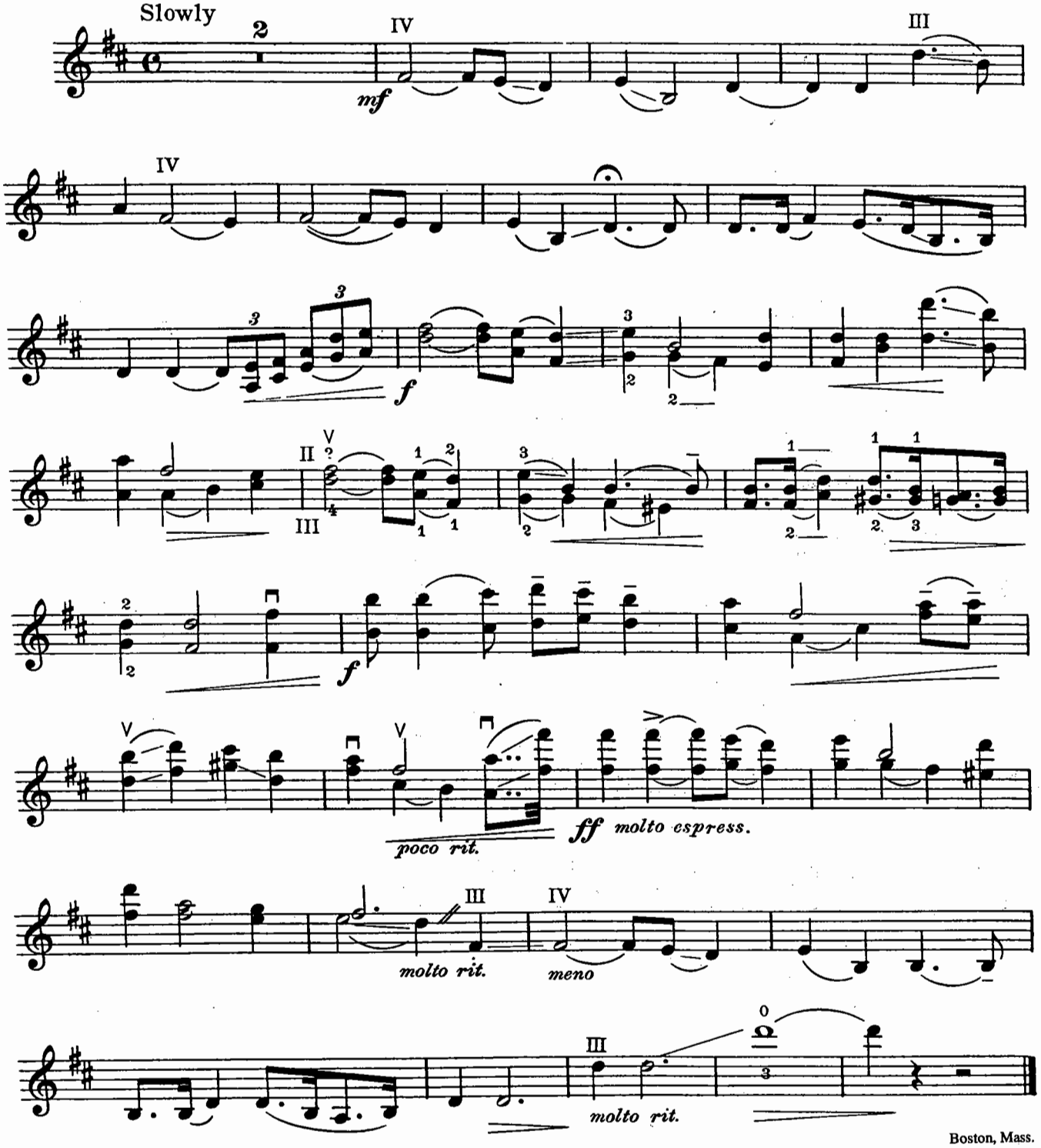


Cape Town, (S. Africa)
June 13, 1932

Deep River

(Traditional Negro)

Arranged by
JASCHA HEIFETZ



Boston, Mass.
Nov. 7, 1938

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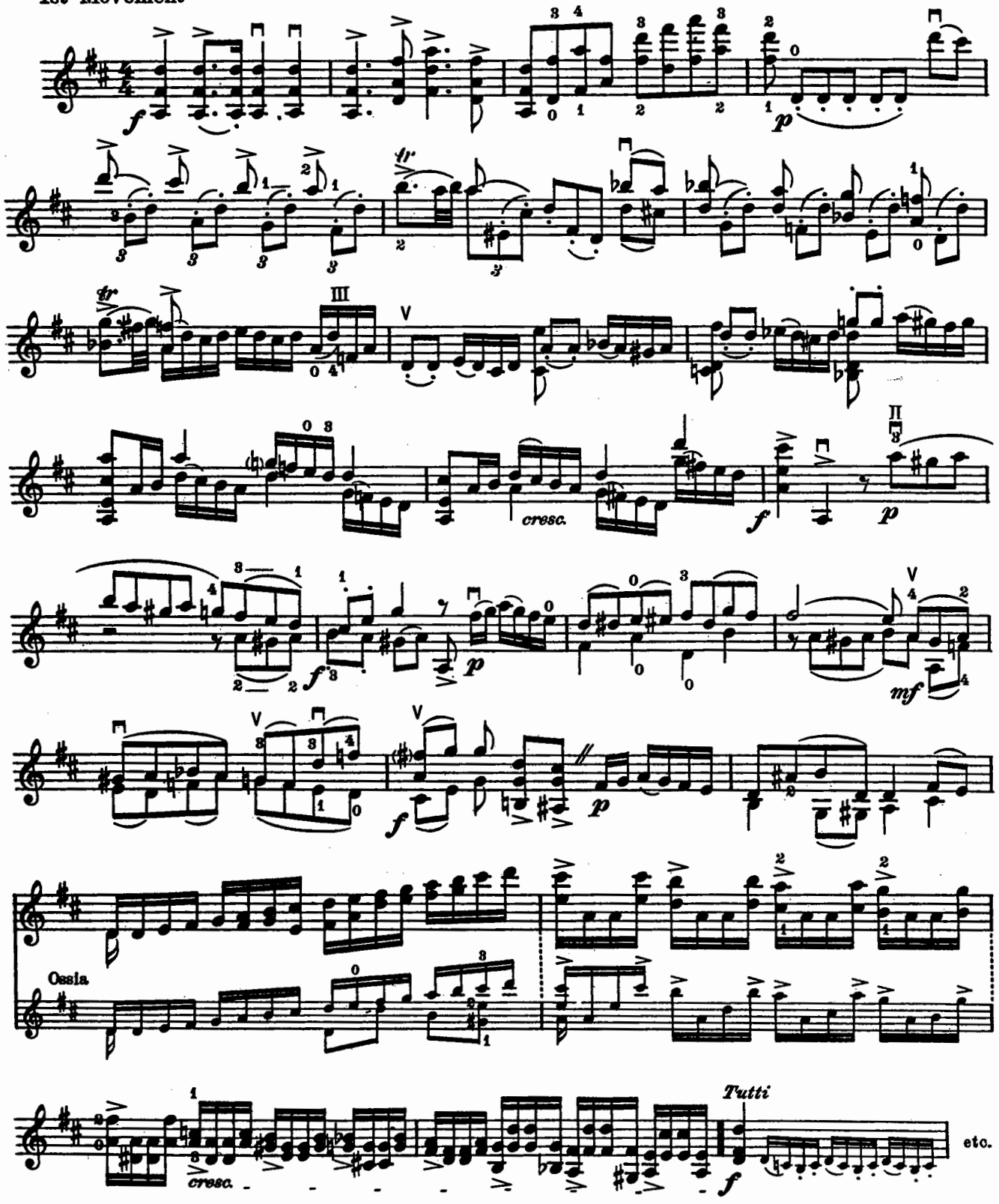
Cadenzas

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

JASCHA HEIFETZ

1st Movement



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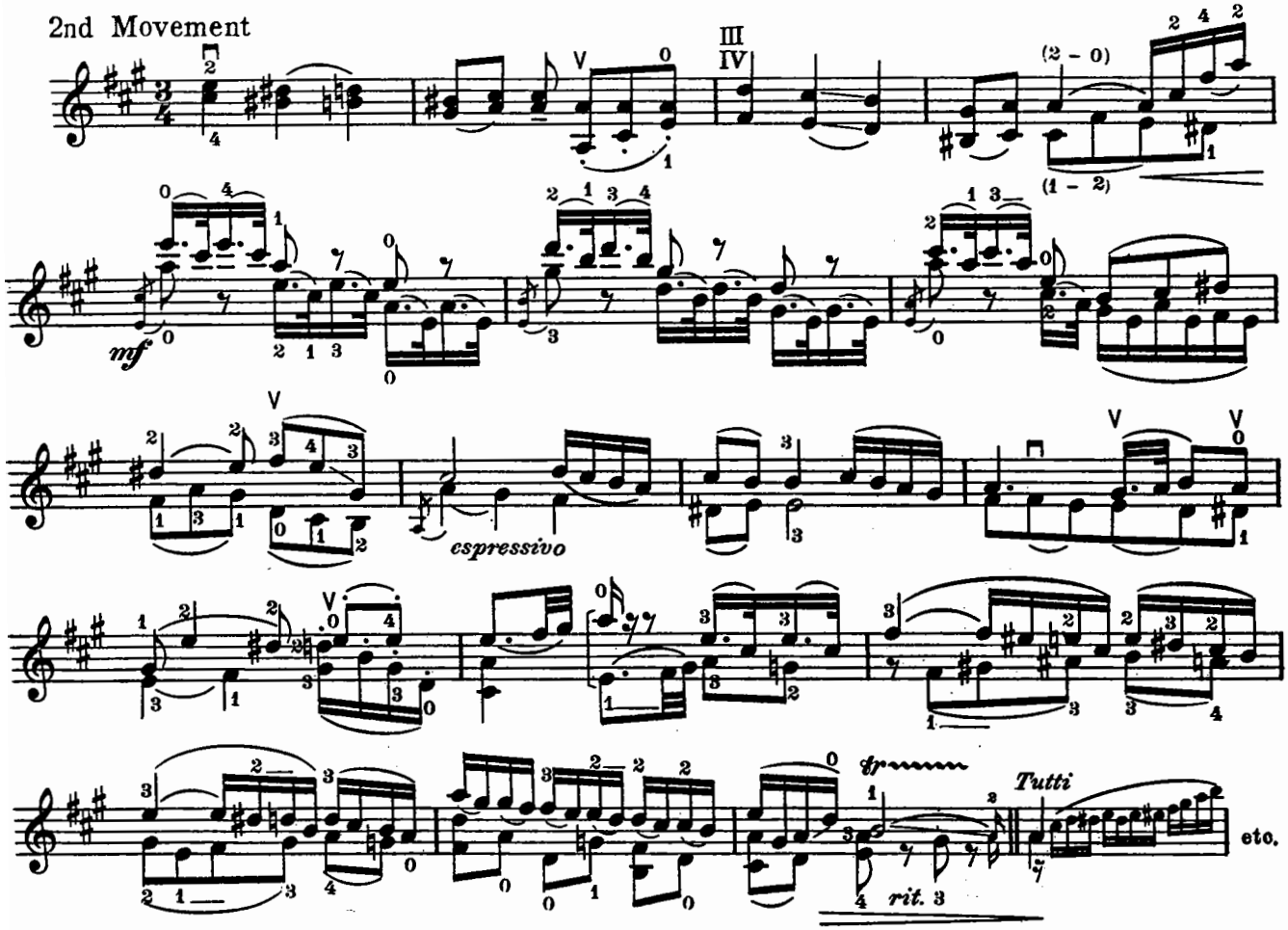
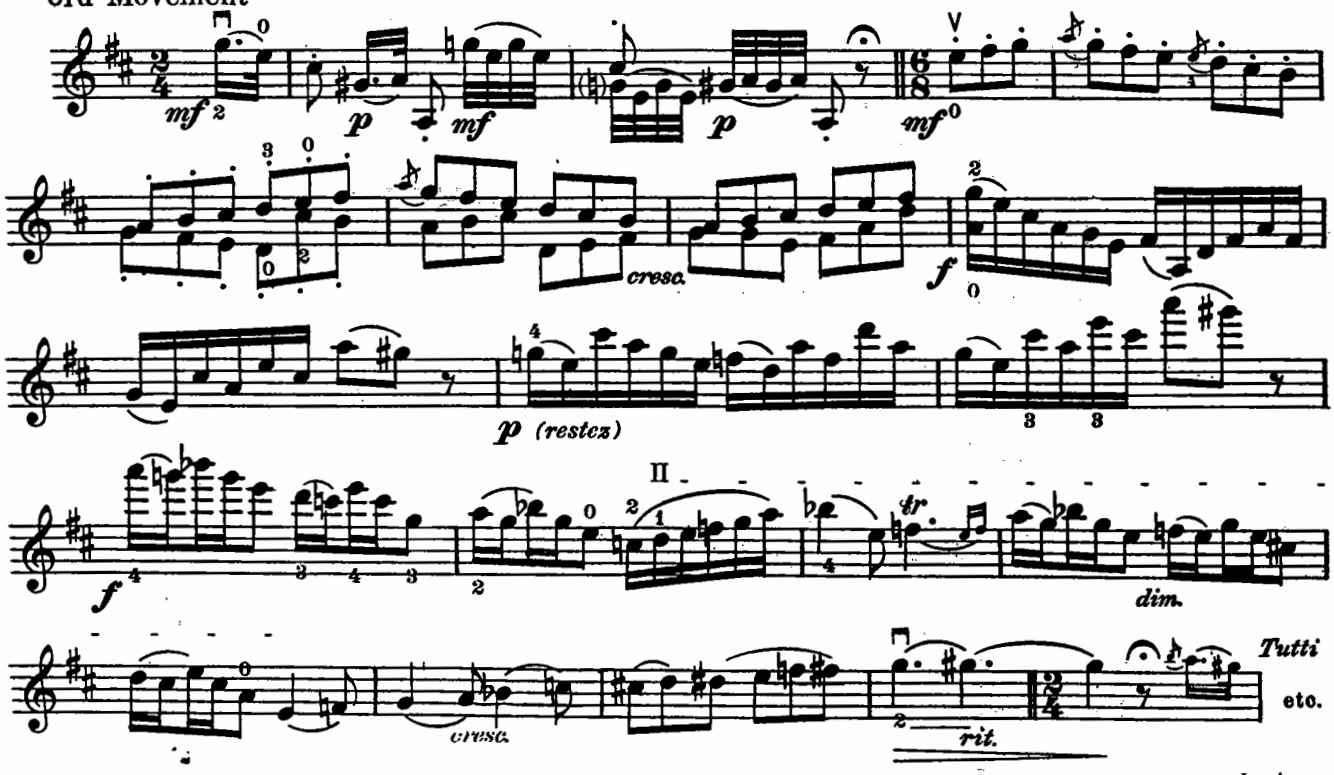
2nd Movement



3rd Movement

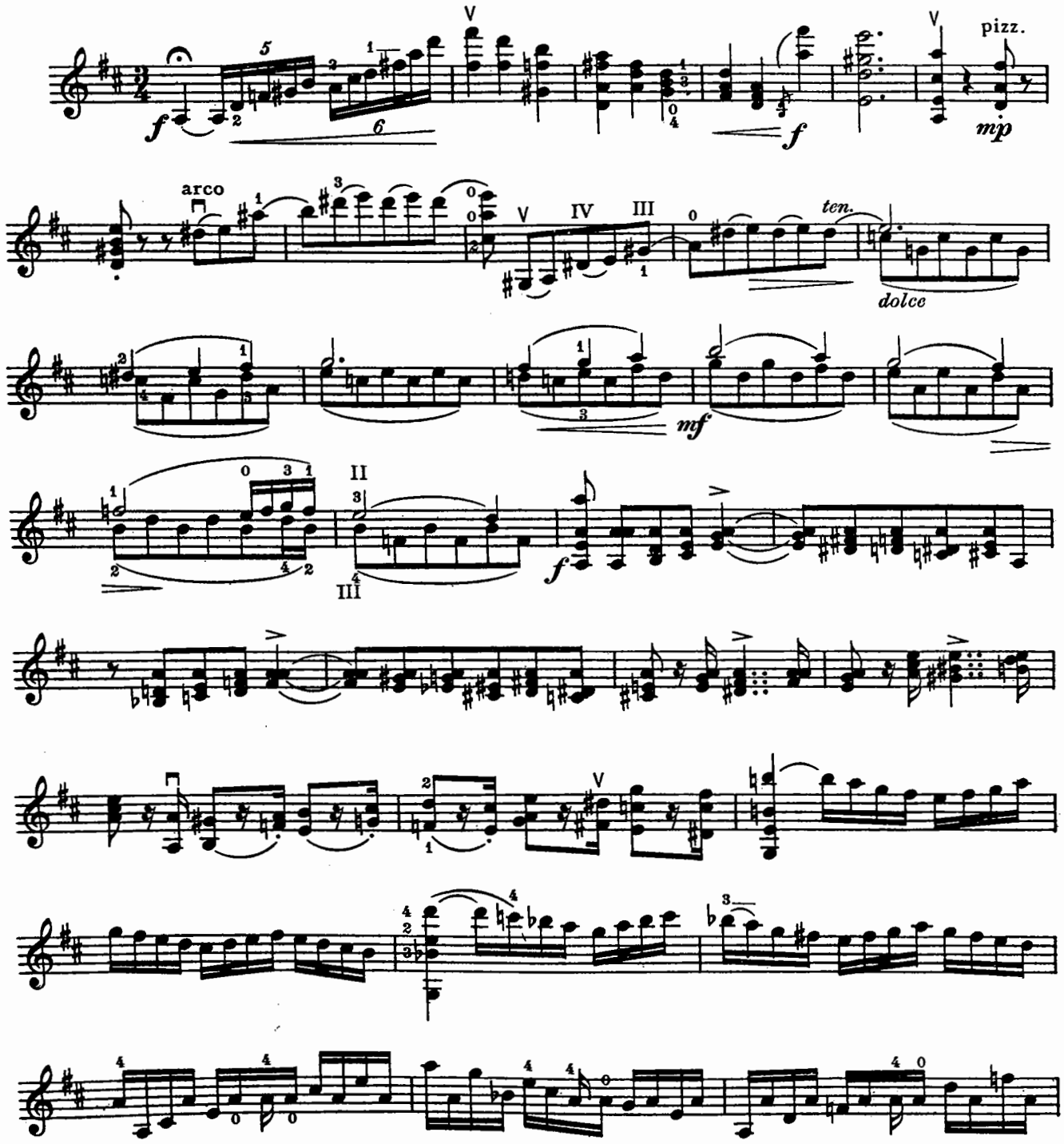


London
Nov. 29, 1935

Cadenza

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

JASCHA HEIFETZ*



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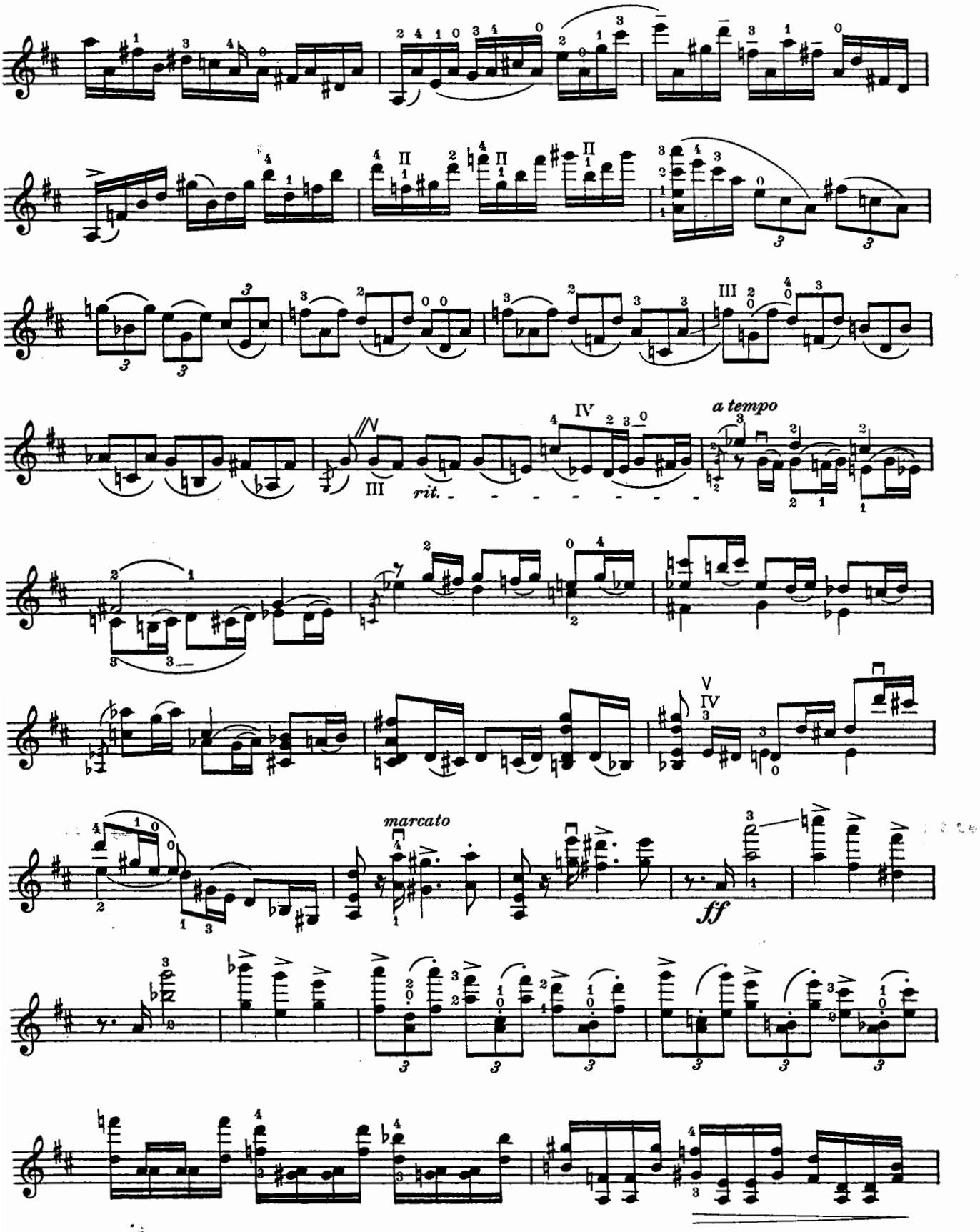
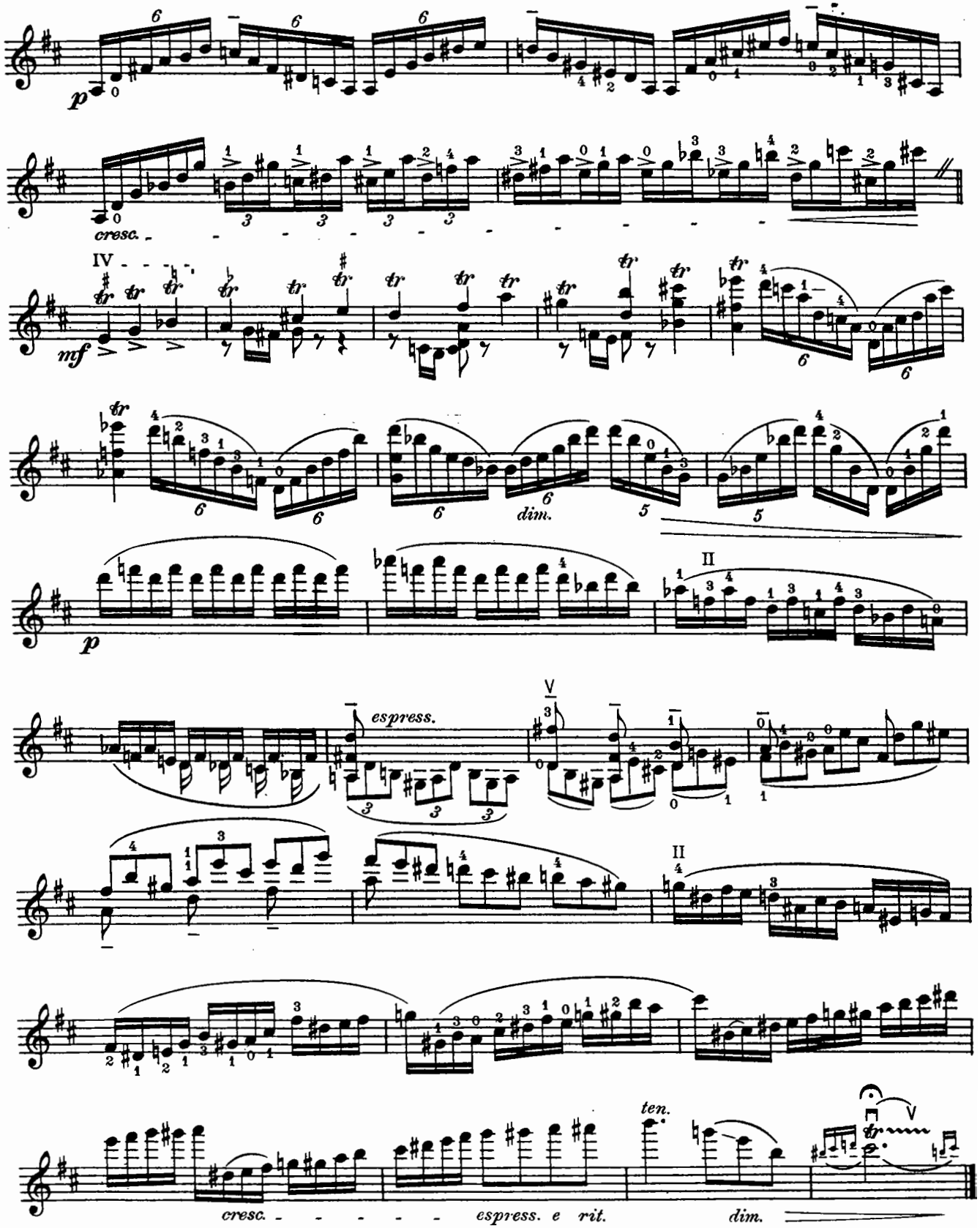

rit.
a tempo
marcato
ff


p
cresc.
IV
mf
dim.
II
espress.
V
II
ten.
V
cresc.
espress. e rit.
dim.

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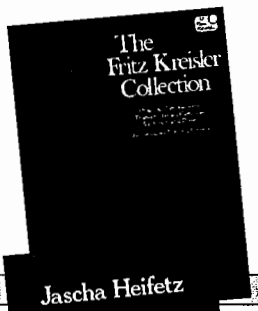

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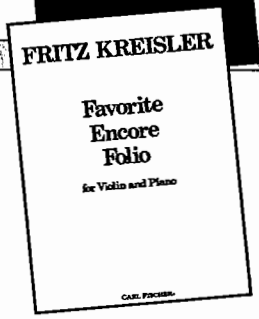

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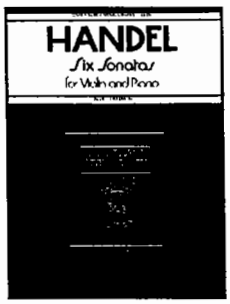

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